

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

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# TABLE OF CONTENTS

## VOLUME ONE

Abstract	vi
Declaration	vii
Acknowledgements	viii
List of Musical Examples	x
List of Tables	xvi
<b>Introduction</b>	<b>1</b>
Research Questions	7
Methodology	8
Guidelines for Editing	10
Results	12
<b>Chapter One: The Problem of Orchestral Composition in Australia 1930-1960</b>	<b>14</b>
1.1 Background	15
1.2 The Development of the Professional Orchestra in Australia	17
1.3 The Specialist Music Training Institution in Australia	20
1.4 The Australian Broadcasting Commission	24
1.5 Other Influences on Australian Composition	25
1.6 Research into Unpublished Works	28
1.7 Three Composers	33
1.7.1 Dorian Le Gallienne (1915-1963)	33
1.7.2 Raymond Hanson (1916-1973)	36
1.7.3 Robert Hughes (1912-2007)	39
1.8 Neglect	42
1.9 The Orchestral Works of Le Gallienne, Hanson and Hughes	48
1.10 Reasons for Selecting Symphony No.1 by Robert Hughes	52
1.11 Conclusion	53

<b>Chapter Two : A Critical Re-examination of Symphony No.1</b>	<b>54</b>
2.1 Introduction	55
2.2 Structural Scheme	61
2.3 Movement One	65
2.3.1 Structure	65
2.3.2 Melodic Features	72
2.3.3 Harmonic Features	84
2.3.4 Polyphonic Features	88
2.4 Movement Two	90
2.4.1 Structure	90
2.4.2 Melodic Features	94
2.4.3 Harmonic Features	98
2.4.4 Polyphonic Features	100
2.5 Movement Three	101
2.5.1 Structure	101
2.5.2 Melodic Features	108
2.5.3 Harmonic Features	113
2.5.4 Polyphonic Features	117
2.6 Movement Four	122
2.6.1 Structure	122
2.6.2 Melodic Features	129
2.6.3 Harmonic Features	134
2.6.4 Polyphonic Features	139
2.7 Conclusion	143
<b>Chapter 3: The Autograph Score</b>	<b>144</b>
Movement One	147
Movement Two	202
Movement Three	214
Movement Four	256

## ABSTRACT

This thesis examines in detail Symphony No.1 (1951 rev.1971) by Robert Hughes and the outcome is a new edition of the 1971 score. This study aims to preserve and promote our Australian music heritage and to stimulate a continued re-evaluation of Australian orchestral repertoire from the mid-20<sup>th</sup> century.

How many symphonies do we know that have been written by Australian composers? Why do we not hear Australian symphonies that were composed prior to 1960? A significant example of such a composition is the Symphony No.1 of Robert Hughes (1912-2007). It is a work that can be seen as a major contribution to the Australian orchestral repertory and the history of the symphony raises issues that resonate through the history of this repertory. The work was awarded second prize in the Commonwealth Jubilee Competition of 1951 and received attention from such distinguished conductors as Sir John Barbirolli and Sir Eugene Goossens. Since Hughes' revisions of the symphony, however, there has been little discussion or performance of the work.

In his music Hughes pushed the boundaries of tonality through the use of tonal/modal ambiguities and drew inspiration from composers including Bartók, Prokofiev and Stravinsky. Like many Australian orchestral works written prior to 1960, the only score available of the Hughes symphony has been the composer's autograph, and the original parts were copied by hand. The original score is difficult to read and there are numerous inaccuracies and discrepancies of pitch, accidentals and articulations. In order to facilitate performances of this significant major work, the score and parts have been fully edited. This edition forms the core of this thesis.

Chapter One of the thesis examines the issue of neglect surrounding Australian orchestral music from the mid-twentieth century and gives an overview of the influences on Australian orchestral composition with crucial insights into our musical past. Chapter Two is a critical re-examination of the inner workings of Symphony No.1 and provides information relevant to the creation of this new edition. In Chapter Three the autograph score is presented. Chapter Four gives a detailed account of the editing process. Chapter Five presents the new edition of Symphony No.1.

## DECLARATION

This thesis contains no material that has been accepted for the award of any other degree or diploma in any university or other tertiary institution, and to the best of my knowledge and belief contains no material previously published or written by another person, except where due reference has been made in the text of the thesis.

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## LIST OF MUSICAL EXAMPLES

The majority of the music examples come from the following work unless otherwise stated;

Robert Hughes. Symphony No.1 Unpublished, 1951 rev.1971.

Other sources are listed in the List of Sources section, at the end of this thesis.

### Chapter Two:

<b>Ex. 2.1a</b>	Movement Five, bar 127, <i>Dies Irae</i> from <i>Symphonie Fantastique</i> by Berlioz.....	60
<b>Ex. 2.1b</b>	Movement One Ysaÿe: Unaccompanied Sonata for Violin No. 2 " <i>Obsession</i> " .....	60
<b>Ex. 2.2a</b>	Movement One, bars 1 - 6, horns, A <sup>0</sup> , in concert pitch. ....	66
<b>Ex. 2.2b</b>	Movement One, bars 7- 9, oboe 1, A <sup>1</sup> . ....	66
<b>Ex. 2.3</b>	Movement One, bars 24 - 27, Theme B <sup>0</sup> .....	67
<b>Ex. 2.4a</b>	Movement One, bars 40 - 50, violins 1 and 2, Theme B <sup>1</sup> .....	67
<b>Ex. 2.4b</b>	Bartók, Music for Strings, Percussion and Celeste, opening bars.....	68
<b>Ex. 2.5</b>	Movement One, bars 65 – 80, oboe 1, Theme C.....	69
<b>Ex. 2.6a</b>	Movement One, bars 106 – 107, violin 1.....	69
<b>Ex. 2.6b</b>	Movement One, bars 113 - 115. violin 1. ....	69
<b>Ex. 2.7</b>	Movement One, bars 216 - 219, trumpet 1, concert pitch. ....	70
<b>Ex. 2.8</b>	Movement One, bars 1- 7, tutti. ....	74
<b>Ex. 2.9</b>	Movement One, bars 7- 9, oboe 1.....	75
<b>Ex. 2.10</b>	Movement One, bar 24, B <sup>b</sup> Phrygian mode.....	75
<b>Ex. 2.11</b>	Movement One, Theme B <sup>0</sup> , F Phrygian mode.....	75
<b>Ex. 2.12a</b>	Movement One, A <sup>0</sup> : Melodic reduction, Horns 1 and 2.....	76
<b>Ex. 2.12b</b>	Movement One, A <sup>1</sup> , bars 7-9. Melodic reduction of oboe 1 line .....	76
<b>Ex. 2.13a</b>	Movement One, bars 24-25, cello, horns, Theme B <sup>0</sup> .....	79
<b>Ex. 2.13b</b>	Movement One, bars 40-42, violins 1 and 2, Theme B <sup>1</sup> .....	79
<b>Ex. 2.14</b>	Motto theme from Symphony No.3 in G minor by Roussel.....	81
<b>Ex. 2.15</b>	Movement One, bars 6-8, Symphony No.4 in F minor by Vaughan Williams.....	81
<b>Ex. 2.16</b>	Movement One, bars 40-50, violins 1 and 2, B <sup>1</sup> is divided into 3+4+4.....	83
<b>Ex. 2.17</b>	Movement One, bars 65-80, oboe 1, Theme C.....	83
<b>Ex. 2.18</b>	Movement One, bar 1, tutti, B <sup>b</sup> major or minor chord .....	84
<b>Ex. 2.19</b>	<i>Sea Spell</i> by Robert Hughes, bar 67, trombones, tuba, harp.....	86
<b>Ex. 2.20</b>	Movement One, reduced score, bars 18-21 .....	87
<b>Ex. 2.21</b>	Movement One, bars 40-51, Theme B <sup>1</sup> . ....	88



<b>Ex. 2.22</b>	Roussel, Symphony No.3, Movement One, 4 bars before fig.17 .....	89
<b>Ex. 2.23</b>	Roussel, Symphony No.3, Movement One, four bars before fig.9. ....	90
<b>Ex. 2.24a</b>	Movement Two, bars 1-3, trumpets, Motif <b>a</b> . ....	91
<b>Ex. 2.24b</b>	Movement Two, bars 3-13, cello, Theme A.....	91
<b>Ex. 2.25</b>	Movement Two, bars13-24, English horn, oboe, cello, violin 1.....	92
<b>Ex. 2.26</b>	Movement Two, Motif <b>a</b> <sup>1</sup> .....	93
<b>Ex. 2.27</b>	Movement Two, bars 3-13, cello, Theme A - pitch structure. ....	96
<b>Ex. 2.28</b>	Movement Two, bars 31-34, violin 1, transition.....	97
<b>Ex. 2.29</b>	Movement Two, bars 32-34, trumpets. ....	97
<b>Ex. 2.30</b>	Movement Two, bars 3-13, cello, Theme A.....	98
<b>Ex. 2.31</b>	Movement Two, bars 9-11, tutti .....	99
<b>Ex. 2.32</b>	Movement Two, bars 36-39, strings. ....	100
<b>Ex. 2.33</b>	Movement Three, bars 1- 4, flute, violin 1, Motifs <b>a</b> and <b>b</b> . ....	101
<b>Ex. 2.34</b>	Movement Three, bars 19 - 35, clarinet, bassoon, Theme A.....	102
<b>Ex. 2.35</b>	Movement Three, bars 54 - 60, viola, cello, double bass, Motif <b>c</b> . ....	103
<b>Ex. 2.36</b>	Movement Three, bars 60 - 71, woodwinds, brass, Theme B.....	103
<b>Ex. 2.37</b>	Movement Three, bars 72 - 83, violins 1 and 2 (from bar 76), Theme C.....	104
<b>Ex. 2.38</b>	Movement Three, bars 110 - 122, violin 1, Theme D <sup>0</sup> . ....	105
<b>Ex. 2.39</b>	Movement Three, bars 131-143, alto saxophone, theme D <sup>1</sup> . Concert pitch.....	105
<b>Ex. 2.40</b>	Movement Three, bars 221 - 243, trumpets, Coda theme.....	107
<b>Ex. 2.41</b>	Movement Three, bars 84 - 92, cello, Codetta.....	107
<b>Ex. 2.42a</b>	Movement Three, bars 72 - 79, violin 1, 2 (from bar 76), Theme C.....	108
<b>Ex. 2.42b</b>	Movement Three, bars 243 - 245, oboe, altered triplet rhythm .....	108
<b>Ex. 2.43a</b>	Movement Three, bars 1 - 2, flutes 1 and 3, Motif <b>a</b> . ....	109
<b>Ex. 2.43b</b>	Movement Three, bars 5 - 6, clarinet 1, Motif <b>a</b> - inverted.....	109
<b>Ex. 2.44</b>	Movement Three, bars 19 - 35, clarinet 1, bassoon 1, Theme A. ....	110
<b>Ex. 2.45</b>	Movement Three, bars 60 - 72, woodwinds, brass, Theme B.....	111
<b>Ex. 2.46</b>	Movement Three, bars 72 - 77, violin 1, Theme C - linear chords. ....	112
<b>Ex. 2.47a</b>	Movement Three, bars 110 - 122, violin 1, Theme D - octatonic collections. ....	112
<b>Ex. 2.47b</b>	Movement Three, octatonic collections.....	112
<b>Ex. 2.48</b>	Movement Three, bars 72 - 83, violins 1 and 2 (from bar 76), Theme C.....	113
<b>Ex. 2.49</b>	Movement Three, bars 1- 3, tutti. ....	114
<b>Ex. 2.50</b>	Movement Three, bar 24, bassoon, violin 1 and viola .....	115
<b>Ex. 2.51a</b>	Movement Three, bars 103 - 105, brass, percussion, strings.....	116
<b>Ex. 2.51b</b>	Movement Three, bar 104, trumpets, trombones; concert pitch.....	116

<b>Ex. 2.52</b>	Movement Three, bars 112 - 116, tutti.....	117
<b>Ex. 2.53</b>	Movement Three, bars 7 - 12, clarinets, strings, motifs combined.....	118
<b>Ex. 2.54</b>	Movement Three, bars 35 - 39, tutti. ....	118
<b>Ex. 2.55</b>	Movement Three, bars 70 - 75, strings.....	119
<b>Ex. 2.56</b>	Movement Three, bars 112 - 116, tutti, theme D.....	120
<b>Ex. 2.57</b>	Movement Three, bars 258 - 263, tutti.....	121
<b>Ex. 2.58</b>	Movement Four, bars 12 - 25, winds, violin 1, Theme A.....	123
<b>Ex. 2.59</b>	Movement Four, bars 26 - 39, oboe, clarinets 1 and 2, violin 1, Variation One. ....	124
<b>Ex. 2.60</b>	Movement Four, bars 39 - 52, winds, strings, Variation Two.....	125
<b>Ex. 2.61</b>	Movement Four, bars 54 - 62, violins 1 and 2, Variation Three.....	125
<b>Ex. 2.62</b>	Movement Four, bars 74 - 76, trumpets, winds and strings; Variation Four.....	126
<b>Ex. 2.63</b>	Movement Four, bars 100 - 114, oboe 1; theme A, Variation Five.....	127
<b>Ex. 2.64</b>	Movement Four, bars 116 - 129, oboe, violin 1, cello, Variation Six.....	128
<b>Ex. 2.65</b>	Movement Four, bars 221 - 227, bassoon 1 and 2, trumpet, cello, viola, Coda.....	129
<b>Ex. 2.66</b>	Movement Four, Theme A, octatonic collection.....	131
<b>Ex. 2.67</b>	Movement Four, from bar 54, Variation Three, octatonic pitch collection. ....	131
<b>Ex. 2.68</b>	Movement Four, from bar 74, Variation Four, octatonic pitch collection. ....	132
<b>Ex. 2.69</b>	Movement Four, bars 12 - 27, violin 1, horns; theme A with horn line.....	132
<b>Ex. 2.70</b>	Movement Four, bars 74 - 83, winds, trumpets, violin 1, Variation Four.....	133
<b>Ex. 2.71a</b>	Movement Four, bars 1 - 4, tutti.....	134
<b>Ex. 2.71b</b>	Movement Four, bar 3, chord reduction.....	135
<b>Ex. 2.72</b>	Movement Four, bars 9 - 19, tutti.....	136
<b>Ex. 2.73</b>	Movement Four, bars 80 - 84, tutti. ....	138
<b>Ex. 2.74</b>	Movement Four, bar 200, chord reduction. ....	139
<b>Ex. 2.75</b>	Movement Four, bars 100 - 104, tutti.....	140
<b>Ex. 2.76</b>	Movement Four, bars 65 - 69, strings.....	141
<b>Ex. 2.77</b>	Movement Four, bars 187 - 192, tutti.....	142

## Chapter Four

<b>Ex. 4.1</b>	Movement One, bar 1, key signatures.....	308
<b>Ex. 4.2</b>	Movement One, bar 24, key signatures.....	309
<b>Ex. 4.3a</b>	Movement One, bars 221 - 224, violas, cellos and double basses, Autograph.....	309
<b>Ex. 4.3b</b>	Movement One, bars 221 - 224, violas, revised line, Edition.....	309
<b>Ex. 4.4a</b>	Movement One, bar 248, trombones, Autograph.....	310
<b>Ex. 4.4b</b>	Movement One, bar 248, trombones, Edition.....	310
<b>Ex. 4.5</b>	Movement One, bar 6, horns.....	311
<b>Ex. 4.6</b>	Movement One, bars 8 - 11, tutti.....	312
<b>Ex. 4.7</b>	Movement One, bar 139, violins 1 and 2.....	313
<b>Ex. 4.8</b>	Movement One, bars 33 - 36, tutti.....	315
<b>Ex. 4.9</b>	Movement One, bars 14 - 17, oboes, clarinets, Autograph.....	316
<b>Ex. 4.10</b>	Movement One, bars 14 - 17, strings, Autograph.....	317
<b>Ex. 4.11a</b>	Movement One, bars 111 - 115, strings, Autograph.....	317
<b>Ex. 4.11b</b>	Movement One, bars 111 - 115, strings, Edition.....	318
<b>Ex. 4.12</b>	Movement One, bars 180 - 182, close up of trombone 2.....	319
<b>Ex. 4.13</b>	Movement One, bars 235 - 237, tutti.....	320
<b>Ex. 4.14</b>	Movement One, bars 60 - 63, tutti.....	322
<b>Ex. 4.15a</b>	Movement One, bars 69 - 73, oboes, clarinets, bassoons, violin 2, Autograph.....	323
<b>Ex. 4.15b</b>	Movement One, bars 68 - 77, clarinet 1, Edition.....	323
<b>Ex. 4.16a</b>	Movement Two, bars 25 - 28, cellos, basses, Autograph.....	324
<b>Ex. 4.16b</b>	Movement Two, bars 29 - 30, lower strings, Autograph.....	324
<b>Ex. 4.16c</b>	Movement Two, bars 25 - 29, cellos, Edition.....	325
<b>Ex. 4.17a</b>	Movement Two, bars 1 - 2, horns, Autograph.....	325
<b>Ex. 4.17b</b>	Movement Two, bar 1, horns, revised, Edition.....	325
<b>Ex. 4.18a</b>	Movement Two, bars 36 - 39, upper winds.....	326
<b>Ex. 4.18b</b>	Movement Two, bars 36 - 39, cellos, double basses.....	327
<b>Ex. 4.19</b>	Movement Two, bars 21 - 24, winds, strings.....	327
<b>Ex. 4.20a</b>	Movement Two, bars 13 - 15, oboe 2, English horn, Autograph.....	328
<b>Ex. 4.20b</b>	Movement Two, bars 13 - 15, English horn, revised, Edition.....	328
<b>Ex. 4.21</b>	Movement Two, bar 17, winds and strings.....	329
<b>Ex. 4.22a</b>	Movement Two, bars 17 - 20, oboes, English horn, Autograph.....	329
<b>Ex. 4.22b</b>	Movement Two, bar 19, oboes, English horn, revised, Edition.....	330
<b>Ex. 4.23</b>	Movement Two, bars 17 - 19, strings.....	330
<b>Ex. 4.24</b>	Movement Two, bar 48, violin 1.....	331

<b>Ex. 4.25</b>	Movement Two, bars 5 - 12, lower winds, brass, percussion, strings.....	332
<b>Ex. 4.26</b>	Movement Two, bar 7, violas.....	333
<b>Ex. 4.27</b>	Movement Three, bars 13 - 17, winds, strings.....	333
<b>Ex. 4.28</b>	Movement Three, bars 48 - 49, bassoons, strings.....	334
<b>Ex. 4.29</b>	Movement Three, bars 127 - 130, winds, strings.....	335
<b>Ex. 4.30</b>	Movement Three, bars 13 - 17, winds, strings.....	336
<b>Ex. 4.31a</b>	Movement Three, bars 18 - 23, clarinet 1, Autograph.....	337
<b>Ex. 4.31b</b>	Movement Three, bars 19 - 23, clarinet 1, revised, Edition, .....	337
<b>Ex. 4.32a</b>	Movement Three, bars 110 - 122, violin 1.....	338
<b>Ex. 4.32b</b>	Movement Three, bars 110 - 122, violin 1, revised, Edition.....	338
<b>Ex. 4.33a</b>	Movement Three, bar 96, strings. ....	339
<b>Ex. 4.33b</b>	Movement Three, bar 217, strings. ....	339
<b>Ex. 4.33c</b>	Revised bowing bar 217, cellos and double basses.....	339
<b>Ex. 4.34</b>	Movement Three, bars 13 - 16, tutti. ....	340
<b>Ex. 4.35</b>	Movement Three, bars 24 -25 (same as bar 32), bassoon 1, violins 1 and 2.....	341
<b>Ex. 4.36</b>	Movement Three, bars 98-99, winds.....	341
<b>Ex. 4.37</b>	Movement Three, bar 103, clarinets.....	342
<b>Ex. 4.38</b>	Movement Three, bars 112-114, winds, violins 1 and 2.....	342
<b>Ex. 4.39a</b>	Movement Three, bars 277-278, upper winds.....	343
<b>Ex. 4.39b</b>	Movement Three, bars 277-278, flutes 1 and 2, revised, Edition.....	343
<b>Ex. 4.40a</b>	Movement Three, bar 59-60, upper winds .....	344
<b>Ex. 4.40b</b>	Movement Three, bars 59-60, flutes, oboes.....	344
<b>Ex. 4.41</b>	Movement Three, bars 71-72, violas .....	345
<b>Ex. 4.42a</b>	Movement Three, bars 239-242, trumpets, trombones, tuba, Autograph.....	345
<b>Ex. 4.42b</b>	Movement Three, bars 239-241, trombones 1 and 2, revised, Edition. ....	346
<b>Ex. 4.43</b>	Movement Three, bars 40-43, winds, strings.....	346
<b>Ex. 4.44</b>	Movement Three, bars 239-243, horns.....	347
<b>Ex. 4.45</b>	Movement Four, bars 43-47, strings.....	348
<b>Ex. 4.46</b>	Movement Four, bar 75, strings.....	349
<b>Ex. 4.47a</b>	Movement Four, bars 48-52, winds.....	350
<b>Ex. 4.47b</b>	Movement Four, bar 50, winds, revised, Edition.....	351
<b>Ex. 4.48</b>	Movement Four, bars 75-77, violas, Edition.....	352
<b>Ex. 4.49</b>	Movement Four, bars 92-93, strings.....	352
<b>Ex. 4.50a</b>	Movement Four, bars 224-226, winds, Autograph.....	353
<b>Ex. 4.50b</b>	Movement Four, bars 224-226, English horn, bassoon, revised, Edition. ....	353

<b>Ex. 4.51</b>	Movement Four, bars 5-8, strings.....	354
<b>Ex. 4.52</b>	Movement Four, bars 59-63, horns .....	354
<b>Ex. 4.53</b>	Movement Four, bars 9-13, brass, strings.....	354
<b>Ex. 4.54</b>	Movement Four, bars 70-74, winds.....	355
<b>Ex. 4.55</b>	Movement Four, bars 84-85, violas.....	355
<b>Ex. 4.56</b>	Movement Four, bars 1- 2, strings.....	356
<b>Ex. 4.57a</b>	Movement Four, bars 9-19, brass, percussion, strings.....	356
<b>Ex. 4.57b</b>	Octatonic scale featured in the main theme of Movement Four.....	357
<b>Ex. 4.58</b>	Movement Four, bars 64-69, upper winds.....	357

## LIST OF TABLES

### Chapter One

Table 1.1: Sydney	22
Table 1.2: Melbourne	22
Table 1.3: Academic Appointments of Composers in Australia between 1960-1970	23
Table 1.4: Unpublished Orchestral works by Hanson, Le Gallienne and Hughes	49

### Chapter Two

Table 2.1: Symphony No.1, Movement Scheme	62
Table 2.2: Tonal Structure of Symphony No.1	64
Table 2.3: Movement One, Structure	71
Table 2.4: Movement One, Theme A <sup>0</sup> and A <sup>1</sup> , Pitch Motifs	77
Table 2.5: Movement One, Theme B <sup>0</sup> , Pitch Motifs	78
Table 2.6: Movement One, Theme A <sup>0</sup> and B <sup>1</sup> , Pitch Motifs	78
Table 2.7: Movement One, Pitch Motifs	78
Table 2.8: Movement One, Pitch Motifs	79
Table 2.9: Movement Two, Structure	91
Table 2.10: Movement Two, Chord Progressions	94
Table 2.11: Movement Two, Pitch Motifs	95
Table 2.12: Movement Three, Structure	101
Table 2.13: Movement Four, Structure	122

# Introduction

The establishment of a repertory of Australian orchestral music is a relatively recent phenomenon. Due to Australia's isolation from the orchestral culture of Europe and the USA, Australian orchestras were not established until the early 1900s.<sup>1</sup> As a result, there were limited opportunities for local composers to write for this genre. It was not until the middle of the twentieth century that there was some recognition of an Australian orchestral repertory.

After the 1950s, the atonal idioms that had developed in Europe from the turn of the century gradually emerged onto the Australian compositional scene causing considerable tension between differing aesthetic positions. Most Australian composers writing orchestral music between 1940 and 1960 explored the potential of traditional tonality, whereas the younger generation of Australian composers that emerged in the 1960s, embraced the modernist aesthetics and experimented with the introduced techniques of their European contemporaries. The 1960s and 1970s witnessed a zenith of creativity in Australia, and a new wave of compositional energy was released. Unfortunately, however, some of the major figures and major works of the preceding generation, became marginalised, undervalued, or even overlooked altogether.

In his ground-breaking book, *Australian Piano Music of the Twentieth Century*, Larry Sitsky enlightens and informs us of the composers who wrote works for solo piano in Australia, with special attention given to the generation of composers who were active in the mid-twentieth century.<sup>2</sup> The text discusses the music from critical, theoretical and performing perspectives. An additional outcome of Sitsky's research has been the editing, typesetting and publication of Australian piano works composed around the middle of the twentieth century. This has enabled Australian (and other) musicians the opportunity to perform and know the restored music.

Further examples involving the restoration and editing of Australian music include a Susan Collins' dissertation on Raymond Hanson<sup>3</sup> and David Lockett's edition of the piano works by

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<sup>1</sup> Joan Peyser ed. *The orchestra: origins and transformations*. (New York: Billboard Books, 2000), pp. 41-47, 277, 279.

<sup>2</sup> Larry Sitsky, *Australian Piano Music of the Twentieth Century*. (Westport, Conn: Praeger, 2005).

<sup>3</sup> Susan Collins, *The Violin and Piano Music of Raymond Hanson*. (Doctoral Dissertation: University of Wollongong, 2005). The works have been recorded by Susan Collins (violin) and David Miller (piano) and were broadcast on Friday 22<sup>nd</sup> June, 2001 by ABC Classic FM.

## INTRODUCTION

Margaret Sutherland.<sup>4</sup> Like the Sitsky research, these investigations have brought neglected Australian works back into the wider public domain. Significantly, the works have been performed and recorded by the editors themselves, a practice reflecting the importance of performance research.

Despite these excellent restoration projects there is still cause for concern. Australian orchestral music from the mid-twentieth century has not, hitherto, been the focus of equivalent investigations. At the time that many of these works were composed there was little infrastructure to help in the preservation of this music. Obviously, orchestral music tends to be on a larger scale than piano music. There are more instrumental parts to consider, it takes a long time to edit a large orchestral work, and it is expensive to generate new performing materials.

At a time when the major Australian orchestras have reached a stage of musical maturity that places them on a par with major orchestras anywhere else in the world, a realignment of these orchestras with the Australian repertory is long overdue. This investigation has identified, and aims to evaluate and rehabilitate, one neglected major Australian orchestral work of the 1950s.

It is possible that we may learn more about Australian music from equivalent processes of restoration. The outcome of this thesis will be an enrichment and enlargement of the repertory of Australian orchestral music. There is potential for this project to have a major impact on the international perception of Australian musical culture. Australian music should not be considered as only relevant to the Australian community. There are compositional traits in Australian music that have been influenced by important developments overseas. An understanding of the international context is essential to an evolving culture.

Music is not the only art form that has required this kind of rediscovery and rehabilitation. In Australia, the painting *Spring*, completed in 1890 by one of Australia's most important artists Arthur Streeton (1867-1943), is an example where restoration has given audiences a new appreciation of the work. In the early part of the twentieth century the painting had been the victim of a number of bullet holes. The first attempt to restore the work in the early 1900s was unsuccessful. *Spring* was patched up after the gunshots and sold for £80.<sup>5</sup> The restoration of

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<sup>4</sup> David Lockett ed. *Piano Works of Margaret Sutherland*. (Melbourne, Vic: Allans Publishing, 2000). David Lockett has recorded a number of Margaret Sutherland's piano works for ABC Classics.

<sup>5</sup> Gabriella Coslovich, *The Fine Art of Stripping*. September 5<sup>th</sup> 2002, The Melbourne Age.



*Spring* commenced in 2002. Investigation in June 2007 revealed that underneath the original painting, there was an inscription and the image of a naked woman.<sup>6</sup> This discovery brought the curator, Michael Varco-Cocks, a little closer to Streeton's personal life. It transpired that the inscription was to a woman with whom Streeton had been in love, but had been unable to marry. The descendants of the girl in question are still living and were able to contribute more to the story. This restoration has given us an invaluable insight into Australian art history, as we have learnt more about the influences that inspired Streeton's work.

The interest in Australian orchestral music from the recent past, dates from the author's last period of residency in the USA between 2003 and 2004. At this time there were opportunities to attend rehearsals and performances of the Colorado Symphony, conducted by their Music Director Laureate, Marin Alsop. On one such occasion, during the rehearsal and concert of a program entirely devoted to American music, one work made a particularly strong impression: Symphony No.1 (1936) by Samuel Barber. In only 20 minutes, we hear an orchestral work showcasing Barber's musical language through an evocative use of rhythm and harmony. In addition, he exploits the virtuosity of nearly every orchestral instrument. Barber was one of the USA's most significant and respected composers, and hearing his music led me to wonder whether there had been an Australian orchestral composer of the same generation and calibre of Samuel Barber. This question prompted my investigation into Australian orchestral music of the mid-twentieth century.

Australian musicologist, the late Andrew McCredie, suggested that Percy Grainger (1882-1961) was hailed as an 'Australian counterpart' to American composers Charles Ives (1874-1954) or Henry Cowell (1897-1965), for his adventurous approach to composition.<sup>7</sup> If this is so, why did Grainger not reflect these ideas in major orchestral works akin to the symphonic compositions of Cowell and Ives? <sup>8</sup> It is not the purpose of this investigation to answer that question; but to identify those Australian composers who did write major symphonic works.

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<sup>6</sup> *Love note found in Streeton masterpiece* June 12<sup>th</sup>, 2007  
<http://www.abc.net.au/news/stories/2007/06/12/1949172.htm> Accessed: 5th May 2008

<sup>7</sup> Andrew McCredie. *Musical Composition in Australia-including select Bibliography and Discography*. (Canberra: Australian Government, 1969), p. 7.

<sup>8</sup> Percy Grainger's only major orchestral composition is titled *The Warriors - music to an imaginary ballet* (1916). The work is published by Schott and the edition is discussed in the following dissertation: Alessandro Servadei. *A Critical Edition and Exploration of Percy Grainger's 'The Warriors-Music to an Imaginary Ballet*. (Masters Dissertation: University of Melbourne, 1996).

There have been a number of significant Australian composers who wrote music for orchestra during the twentieth century. In the latter part of the twentieth century there was more opportunity for composers to have their works performed, due to the changes in infrastructure discussed in Chapter One. Unfortunately, the orchestral works of many Australian composers from the mid-twentieth century have been virtually ignored, as their music is difficult to locate even to this day.

Similar issues of neglect have occurred in British orchestral music, especially in terms of the twentieth century post-war British composer, such as Malcolm Arnold.

Otto Deri explains that:

England's position up to the mid-century was found strongly conservative when compared to other European countries or even to the USA. A new impetus became evident around 1950 when William Glock organised the Dartington Summer School of Music and invited members of the avant-garde such as Berio, Nono and Maderna to lecture.<sup>9</sup>

Although this quotation is from the late 1960s, it highlights the initiatives implemented by Glock. The European countries alluded to by Deri are; France, Germany and Italy. Following his role in establishing the Dartington Summer School of Music, William Glock was appointed as the BBC Controller of Music in 1959. Ben Earle writes that Glock's appointment

launched that celebrated, or notorious period when the BBC threw itself wholeheartedly into the promotion of new music.<sup>10</sup>

Earle implies that this 'new music' hails from European avant-garde composers such as those referred to by Deri. The contemporary works by these composers were performed in concerts for the BBC Proms, at the expense of much repertoire by British composers who were deemed to be old fashioned, because they wrote in a tonal style. The music written by important composers such as Malcolm Arnold (who was often dismissed as a composer of film music rather than serious concert repertoire), did not hold a place in the contemporary classical music scene.<sup>11</sup> This particular scenario changed in 1992 when Sir Charles Groves conducted a performance at the Proms of Arnold's Symphony No.9. This concert sparked a renewed interest in Arnold's music, and the revival of performances of repertoire by twentieth century British composers who wrote in a predominantly tonal style. Prior to the 1990s, this interest in music of the past had

<sup>9</sup> Otto Deri. *Exploring Twentieth Century Music*. (New York: Holt, Rhinehart & Winston, 1968), p. 443.

<sup>10</sup> Ben Earle. "Taste, power, and Trying to Understand Op.36: British Attempts to popularise Schoenberg." *Music and Letters* 84. 4(2003): pp. 608-643.

<sup>11</sup> Jackson writes: "Further proof that there were black lists was given by Piers Burton-Page, who at the launch of a Barbican Library Exhibit to celebrate Arnold's 75<sup>th</sup> birthday told a stunned audience that Arnold's music had not been played recently because the recently retired Controller of Music (of the BBC - Robert Ponsoy) did not like it." Malcolm Arnold, b. 1921- d. 2006. His 75<sup>th</sup> birthday celebrations would have been held in 1996. Paul R.W. Jackson. *The Life and Music of Sir Malcolm Arnold. 'The Brilliant and the Dark'*. (Aldershot, UK: Ashgate, 2003), pp. 206-207.

started taking shape due to the introduction of the compact disc. Music that was less well known was recorded and bought by the general public, but not necessarily performed live in concert.<sup>12</sup>

In the last decade, Chandos have recorded orchestral music by Edgar Bainton and Hubert Clifford.<sup>13</sup> Clifford (1904-1959) was an Australian composer who left Australia early in his musical career for England and attained the position; Head of the BBC Light Music Division. Bainton (1880-1956), originally from England, was appointed Director of the NSW State Conservatorium of Music, after which he lived out the rest of his life in Australia. The project to record their works was initiated by the BBC Philharmonic. Although it is important that such a high profile label is recording the works of these composers, one questions why these works were not recorded in Australia first. Are there any other 'Hidden Musical Treasures' in Australia that await discovery?

Three composers who had significant careers in Australia during the middle of the twentieth century were Robert Hughes, Dorian Le Gallienne and Raymond Hanson. The musical styles of these three composers are distinctive and have been discussed amongst musicians in Australia.<sup>14</sup> Hughes, Le Gallienne and Hanson established a reputation for orchestral composition and their works were championed by important orchestral conductors from both Australia and overseas. For example, conductors Sir Bernard Heinze and Sir Eugene Goossens championed most of the works of all three composers and made sure that their works were both recorded and broadcast for the ABC. These recordings were on vinyl and by today's standards they are of poor quality. Of the three, Hughes had the most work published, though there are still works that have been overlooked, most notably his Symphony No.1 (1951, rev.1971). Of Le Gallienne's output only one orchestral work was published, the *Sinfonietta*. Several of Hanson's concertos were published, but not his works for orchestra alone.

An issue that contributes to the neglect of this music is the location of the manuscripts, as they are sometimes lost or untraceable. There are examples where the music is archived in several

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<sup>12</sup> Jackson, p. 208.

<sup>13</sup> Bainton/Clifford, Vol. 1: Orchestral Works. Chandos 9747. BBC Philharmonic. Cond. Vernon Handley. 1999.

Bainton/Clifford, Vol. 2: Orchestral Works. Chandos 10019. BBC Philharmonic. Cond. Martyn Brabbins. 2001.

<sup>14</sup> For example, the works of Hughes, Hanson and Le Gallienne have been discussed in the following texts; Roger Covell. *Australian Music: Themes for a New Society*. (Melbourne: Sun Books, 1967); Frank Callaway and David Tunley eds. *Australian Composition in the Twentieth Century*. (Melbourne: Oxford University Press, 1978); Andrew McCredie. *Musical Composition in Australia-including select Bibliography and Discography*. (Canberra: Australian Government through the Advisory Board, Commonwealth Assistance to Australian Composers, 1969); James Murdoch. *Australia's Contemporary Composers*. (Melbourne: Macmillan, 1972); Rhoderick McNeill. 'The Australian Symphony of the 1950s': A paper presented to the Faculty of Arts Research Forum. (University of Southern Queensland, 10 March 2004).

different places making it difficult for musicologists and performers to find the music. A case in point occurred in 2007, prior to release of the Melbourne Symphony Orchestra (MSO) 10-CD Box Set in recognition of the orchestra's centenary celebrations. The present author had made contact with the MSO to ask whether they would perform any of Robert Hughes's music, as a memorial to his recent passing. The orchestra was unable to do so, but had elected to include some older recordings of Hughes's music in the CD Box Set. One of the works was the *Symphony in Three Movements*, the first incarnation of Symphony No.1 (the first of four versions of the work). Enquiries were then made about which version of the symphony had been recorded. The recording could have been either the 1951 or the 1953 revision of the score. The point was made that it was important to specify, because Hughes had stated that the 1971 revision was the only version he wished to be performed. Nevertheless, the 1953 recording had considerable heritage value. In consultation with Hughes's family, they were comfortable to have the earlier version of the symphony included into the box set, especially if the recorded performance of a particular version was dated correctly. The outcome of this exchange was that the MSO then dated the recording correctly and included notes on the various versions of Symphony No.1 in the booklet that accompanied the CD Box set.

The crucial point of this story was that no one involved with the MSO centenary recording project had known about the different versions of the symphony. When the problem was brought to the attention of those concerned, these individuals took time to examine the score (held at the Australian Music Centre), but they were looking at the 1971 revision, which is very different to the 1951/1953 versions of Symphony No.1. The differences between the various versions of the symphony will be explained in Chapter Two. The conclusion drawn from the MSO project reflects an obvious interest in the music of this time. However, because knowledge is not widely available about the music itself, confusions such as the one highlighted can all too readily occur. In similar fashion, Dorian Le Gallienne's *Overture in E flat* was also included in the same box set as the Hughes symphony, but was given the title *Concert Overture*. The work is housed in the Australian Music Centre under the title *Overture in E flat*, which is the name that appears on the score.

The most important result of the MSO project is that some Australian orchestral music from the mid-twentieth century has been brought back into the public domain. The MSO have now digitised these old recordings, the CD is readily available, and the music is now played more regularly on ABC Classic FM.

It is possible to assume that now this music can be heard on CD and subsequently played to radio audiences, there may be interest in the wider musical community to hear and experience live performances of the works. In order for this to occur, performer-friendly versions of the works must be produced to ensure that the repertoire will be played.

Australian audiences should have the opportunity to experience Australian symphonic music. Whether the music was written yesterday, fifty years ago or a hundred years ago, it is vital for the development of Australian culture that audiences and musicians have the chance to experience Australian music from the past, present and future, in order to promote an informed discourse and understanding of the music.

## Research Questions

This thesis addresses the following five research questions:

- 1. Are there major Australian orchestral works that are unduly neglected?*
- 2. What are the reasons for such neglect?*
- 3. Are there any interesting comparisons that may be made between Australian music of the mid-twentieth century and compositional trends from overseas?*
- 4. What kind of editorial restoration is needed to make such works performable?*
- 5. How will restoration of a particular work contribute to a broader understanding of Australia's twentieth century musical heritage?*

Chapter One discusses the problem of orchestral composition in Australia between the years 1930 and 1960. The 'problem' concerns the neglect of Australian orchestral music from the mid-twentieth century. In order to understand this 'problem' it is important to discuss how orchestral music and in turn orchestral composition evolved in Australia. It is here that the first and second research questions will be addressed. In addition to the three composers selected, Chapter One will consider why so many composers from this era suffered the same musical neglect.

Chapter Two, critically examines Symphony No.1, and will identify stylistic traits that provide connections with particular European composers. This will address the third research question, and help us to understand how Hughes endeavoured to create his own (Australian) musical style by synthesising these influences. These considerations provide essential background for some of the matters to be addressed in the editorial process.

Chapter Three presents the autograph score of Symphony No.1 (in its 1971 version) from which the new edition has been made.

Chapter Four covers the editorial process and documents all the necessary changes that have been made in order to produce a new edition. This chapter addresses the fourth and fifth research questions.

The new edition is presented in Chapter Five. It is hoped that this new edition will ensure future performances and recordings of the music, and inspire further interest in the music of Robert Hughes and other composers of his generation. The digitised edition will be used to generate new orchestral parts that will assist future performances and the publication of Symphony No.1.

## **Methodology**

The methodology for this investigation has been empirical rather than theoretical in that it focuses on the music itself. Similarly, the methodology for the editorial process has been shaped by the specific demands of the musical score. There are a number of problems in the score that arise, particularly in the areas of tempo, clefs, key signatures, expression markings, articulations and pitch. The editorial solutions presented are not alien to the music, but are in keeping within its integrity.

The edited symphony was typeset by Julie Simonds, whose practical experience was invaluable in resolving many editorial issues. After each movement was typeset, Ms. Simonds would send the score electronically. The music would then be printed and the present author would annotate the new score in red pen to indicate the editorial changes. These annotations were then sent to the typesetter until the final versions were completed.

The initial part of the investigation involved the collation and examination of the unpublished orchestral works of Robert Hughes, Dorian Le Gallienne and Raymond Hanson. It was necessary to access all relevant primary sources. These sources included: the autograph scores by the composers selected and others from their generation; interviews with Robert Hughes, Professor Larry Sitsky and conductor, John Hopkins as well as musicians who have some understanding of the music and composers from this generation. In addition, recordings and other notated scores were sourced, together with various published and unpublished materials.

## INTRODUCTION

The works by Hughes, Hanson and Le Gallienne and the associated materials were found in various institutions and libraries. These include the State Library of Victoria, the Library of the Sydney Conservatorium of Music, the National Library of Australia and the Australian Music Centre.

During my early investigations into Australian composers from the mid-twentieth century, it was an important discovery to learn that in 2005 Robert Hughes was living in Hallett Cove, South Australia, a suburb just south of Adelaide. After becoming absorbed in so much of Australia's music history it was a privilege to meet this gentle, unassuming man, a representative of a generation that had already passed. Between 2005 and 2007 I had the pleasure of visiting Hughes on several occasions, and recording interviews that have served as primary source material. At our first meeting, Hughes was 92 years of age. He was able to share many memories of his past experiences and was vocal in his opinions concerning the plight of composers from his era. Understandably, he felt disappointed that his music had not been played more regularly, but he knew that he was not the only composer from his generation to suffer this fate. The fact that Hughes was still alive should have made it a high priority for Australian orchestras to play his music.

Of all the music he wrote, Hughes seemed especially proud of his Symphony No.1 (1951 rev.1971) and the *Sinfonietta* (1957). On one visit I showed him his score of Symphony No.1. When he looked at the symphony, it was as though he had not seen his best friend for many years. The most touching experience was to witness him slowly go through every page of the score, initially in silence, and then hear him sing through some of the lines. Every so often he would say; 'nice piece of work that'. Following this we listened to the 1972 recording of the symphony performed by the Sydney Symphony Orchestra under conductor, Joseph Post (I had converted the original vinyl recording to compact disc). Again he was completely overcome to hear the recording after all these years. Considering his advanced years, Hughes was very sharp of mind and hearing.

In his position with the Australian Broadcasting Commission, Hughes was a full-time staff editor and arranger for the Melbourne Symphony Orchestra. This was a man who had formed acquaintances with many well known conductors and composers such as Sir John Barbirolli, Igor Stravinsky and Willem von Otterloo. Hughes had witnessed a changing musical scene and was himself instrumental in some of these changes. Hearing his experiences was invaluable to this

thesis, and inspired me to take up the cause of these older Australian composers, with the intention to bring their music back into the wider public domain.

The material collated has been interpreted and analysed through the use of secondary sources. The musicological literature has aided the critical study of the scores that have been uncovered in the course of the investigation, and provided historical information on Australian music and composers. It has been important to access the relevant recordings that are available both on vinyl and compact disc. There is a large amount of music recorded by the Australian Music Unit at the ABC and is held in the archives. These archives hold recordings of first performances that are not commercially available.

### **Guidelines for Editing**

The following guidelines have been established in order to address the editorial issues that arise in Symphony No.1.

1. **Bowings:** In passages where the bowings appear ambiguous, suggestions have been added to the score. This will minimise future rehearsal time of the work. Hughes' original phrasing should be considered at all times and maintained wherever possible. The dynamics should be supported by the bowings.
2. **Wind Articulation:** Sometimes Hughes' phrase indications are unsustainably long or there is an inconsistent use of articulations. Each situation has been individually addressed. For example, if there is a dot at the end of a tied note, this does not necessarily mean the note should be rearticulated. It is important to look for places where the wind players can breathe, and not necessarily maintain 'structural' phrases over long passages of music.
3. **Treatment of Grace Notes:** The stem of the grace note should be in the opposite direction to the main note. It is usually easier to read grace notes as a different pitch letter than the associated main note. It is important to stress that this should only occur if it fits within the harmonic and melodic context.



4. **Dynamics:** Hughes may use both the word and the symbol, but often the symbol is easier to read. In the majority of cases a symbol is more effective than a word. These indications can be simplified in order to give greater clarity to the appearance of the orchestral parts.
  
5. **Articulations:** There is often a lack of consistency with the placing of accents and other articulations. Therefore, when assessing the need for particular articulations, it is important to consider whether the articulations have occurred previously in the music. If so then use in parallel passages can be taken as support for the necessary change.  
  
For example the use of either an accent with dot ( >̣ ) or accent without dot ( > ) is not always consistent. In most cases where Hughes has marked *f sec* then the accent should be written with a dot ( >̣ ).
  
6. **Trill Indications:** In general terms, trills usually occur to the upper note from the note itself. Indications are often clearly marked as an accidental next to the trill sign. It is not necessary to show an additional pitch unless the trill is to a note that is atypical.
  
7. **Pitch:**
  - i) **Incorrect Pitches:** If pitches appear to be incorrect (and requiring alteration), it is important to consider corresponding lines or how the pitch fits within the relevant tonality or harmony.
  - ii) **Enharmonic Equivalents:** Each situation has been individually considered on the basis of its harmonic and melodic context. The only changes made are those that could aid the performer. The tonal direction of the music has been rigorously maintained. In most cases, if accidentals are required for ascending lines then sharps are added, and for descending lines, flats are added. Unnecessary accidentals have been removed.
  
8. **Key Signatures:** Although there is a key signature in the first and last movements of the symphony there appears to be no follow through when there is a key change in the various sections, and there is a lack of consistency as to which transposing instruments also change key. It is important to note that Hughes has not used key signatures in Movements Two and Three and there are similar issues that are raised with regard to accidentals, enharmonic equivalents and key changes for transposing instruments. For

this reason, it has been decided that no key signatures should appear in the score and parts.

#### 9. Directions for Players:

According to Boosey and Hawkes house style, as in the cases of the Concerto for Orchestra by Béla Bartók<sup>15</sup> and *The Rite of Spring* by Igor Stravinsky<sup>16</sup> the directions for players are typically in the fonts described below. The reason for using these scores as a guide is because they fit well within the context of Hughes' symphony.

- i) Expression markings are given in italics: this would include the obvious dynamic and expression markings regarding style.
- ii) Technical directions are given in non italics: this comprises all instructions for the player with regard to their instrument, including terms such as arco, pizzicato, con sord., senza sord., divisi, non divisi, solo, soli. In most instances these terms are placed above the staff.

#### 10. Layout:

In order to make the score easier to read and understand, it has been opened out to show the full instrumentation on every page. This does not occur in the 1971 version of the score. In addition, the instrumental parts have each been given their own staff in the score.

### Results

The tangible result of this research investigation has been the production of the new edition. It is essentially a practical outcome, because it is intended to facilitate performance. The examination of the works of Hughes, Le Gallienne and Hanson is only the beginning, as there are many other composers of this era whose works need re-examination and re-evaluation.

In his paper of 2004, McNeill highlighted important Australian composers and their symphonic compositions that were written in the middle of the twentieth century, including Robert Hughes, Dorian Le Gallienne and Raymond Hanson. McNeill concludes his paper with the following statement.

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<sup>15</sup> Béla Bartók, *Concerto for Orchestra*. (London: Boosey and Hawkes, 1946).

<sup>16</sup> Igor Stravinsky, *The Rite of Spring*. (London: Boosey and Hawkes, 1947, Re-engraved edition 1967).

## INTRODUCTION

They [the works discussed in the paper], at the very least, equal or surpass many of the current batch of Australian symphonies composed since 1980. Most of the symphonies discussed deserve modern editions and recordings as befits their status as an important repertory within the musical development of this country. It is a national disgrace that this music remains silent.<sup>17</sup>

In the Australian symphonic repertoire there are important works of art that should be treated and preserved as such. By creating a new edition of a neglected Australian orchestral work, Australian musicians and the general public will have a greater understanding of our musical past. This should forge a path for new recordings to be made, and regular performances of older Australian works will be realised. At the end of the investigation, Symphony No.1 by Robert Hughes will be prepared for publication. It is hoped that this will ensure regular performances. Once an orchestral work is published then it is possible for overseas orchestras to have access to the score and parts, giving Australian music a chance to be experienced by audiences all over the world.

It is hoped that the new edition of Symphony No.1 by Robert Hughes will be a significant step in rectifying the neglect of Australian orchestral composition from the mid-twentieth century.

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<sup>17</sup> Mc Neill, p. 15.

# Chapter One

The Problem of Orchestral Composition  
in Australia 1930-1960

## 1.1 Background

The music of Robert Hughes, and other Australian composers of his generation, is overlooked and undervalued. His most significant works were written in the post-war period, before the onset of modernism that took hold of Australian culture in the 1960s. However, the generation of composers that followed Hughes has not been overlooked or undervalued. How did this situation come about? The relative neglect of this older generation presents a particular problem. In order to understand and solve this problem, it is important to appreciate the broader context of Australian orchestral music from 1930 to 1960.

Today, Australian orchestras rarely perform repertoire from the mid-twentieth century. If Australian orchestral repertoire from the mid-twentieth century is not performed by Australian orchestras, then a chapter is lost in Australia's music history. There are several contributing factors that have contributed to the neglect of this repertoire, which will be discussed later in this chapter.

During the earlier part of this investigation it was fascinating to discover the composers who have made a significant contribution to Australian classical music. After navigating through the sources it is possible to identify particular compositional periods in Australian music history. During the twentieth century there have been specific terms used to describe Australian compositional styles.

The terms 'heritage' or 'colonial' describe the music that evolved from the time of European colonisation of Australia. In his book *Australian Music: Themes for a New Society*, Covell discusses the existence of music as a form of entertainment that occurred wherever one had access to a musical instrument. Wealthier households may have had a piano or there would be marching bands associated with the army. The predominant issue of concern in the early years of settlement in Australia was the vast distance between Australia and Europe. Covell writes:

The overriding theme in the diaries of the first settlers and military officers to make their way to early colonial New South Wales was the immensity of distance and time that isolated the new settlement: the months or even years of perilous voyaging in uncomfortable sailing ships; the sense of isolation from everything they had known in Europe.<sup>1</sup>

The reason for the term 'heritage' is that it makes reference to the historical development of Australia's culture. For example, as it was difficult for the new Australian community to have

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<sup>1</sup> Roger Covell, *Australian Music: Themes for a New Society*. (Melbourne: Sun Books, 1967), p. 11.

contact with current artistic developments in Europe, Australian folk music emerged as a means of entertainment which in turn became integrated into the development of Australian 'art' music.

Following this earlier style, the term 'middle period' refers to Australian compositions written between the 1930s and 1960s. From 1930 there were many changes that contributed to the development of Australia's culture, which will be discussed in this chapter. In his introduction to the text *One Hand on the Manuscript*, Nicholas Brown writes:

The years from 1930 to 1960 mark both a formative and transitional phase in Australian cultural history. Those decades were formative in the sense of developments which had a profound impact on music, especially in the fields of broadcasting and recording, as exemplified by the establishment of the Australian Broadcasting Commission in 1932. They were transitional with regard to a social and cultural realignment, clearly reflected in changing concepts of national identity, from espousals that 'a new national, a new human type, is being formed in Australia' in the thirties, to the various formulations of the 'Australian way of life' in the 1960s....In the intervening decades, whether through the infusion of new ideas from Europe via pre-war or post-war immigration, or the construction of a new domesticity of taste around the 'wireless', music had a heightened level of engagement with Australian cultural life.<sup>2</sup>

Brown states, that after 1960 there were changes to the infrastructures that supported Australia's evolving culture. The music written between 1930 and 1960 was considered by Australian composers, who wrote works post-1960, to be tonal and reminiscent of an older compositional approach. Nevertheless, later discussion will determine that this was not necessarily the case. Composers from this era were trying new ideas and absorbing many of the influences that were currently available to them. In David Tunley's introduction to the *Australian Composition in the Twentieth Century*, he again used the term 'middle' to describe the Australian composers who wrote in the mid-twentieth century.

Hanson's works can be seen as a link between the present contemporary school and the 'middle' generation of composers: Sutherland, Hughes, Antill, Douglas, Le Gallienne - all of whom sought direct communication with their audience through a musical language, often personal and subtle, yet readily acceptable to ears familiar with the music of Holst, Walton, Hindemith, Bartók and Stravinsky.<sup>3</sup>

The above quotation, mentions a connection between significant European composers such as Bartók and Stravinsky with Australian orchestral composers from the mid-twentieth century. This idea is also supported by Sitsky in his report, 'Australia: Emergence of the New Music in

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<sup>2</sup> Nicholas Brown, Peter Campbell, Robyn Holmes, Peter Read and Larry Sitsky (eds.), *One Hand on the Manuscript: Music in Australian Cultural History 1930-1960*. (Canberra: Humanities Research Centre, The Australian National University, 1995), pp. 5-6.

<sup>3</sup> David Tunley, "Australian Composition in the Twentieth Century: A Background." In *Australian Composition in the Twentieth Century* Frank Calloway & David Tunley eds. (Melbourne: Oxford University Press, 1978), p. 3.

Australia'.<sup>4</sup> Further comparison between these European and Australian composers will be explored in Chapters One and Two.

The following discussion will summarise the evolution of orchestral music in Australia and its influence over Australian orchestral composition.

## 1.2 The Development of the Professional Orchestra in Australia

Orchestral playing in Australia was initially an amateur pursuit and would continue to be so well into the early part of the twentieth century. Australia had limited access to the repertoire and instruments required for orchestral playing due to its isolation from European cultural centres. Nevertheless, the arrival of several influential professional musicians gave the Melbourne and Sydney music communities a sample of the latest European music culture. W. Vincent Wallace (1812-1865) arrived in Sydney around the middle of 1834, followed by his violinist brother Spencer in 1836.<sup>5</sup> Vincent Wallace became one of Australia's first composers and performers who regularly gave concerts of his own compositions. Isaac Nathan arrived in Sydney in 1841.<sup>6</sup> He worked as an organist at St. Mary's Cathedral where he gave regular concerts and initiated the first Australian performance Handel's *Messiah* in 1842.

Nathan's performance of Handel's *Messiah* inspired the regular use of orchestral accompaniment to vocal music. The existence of numerous choral societies and music theatre organisations in Australia in the late 1800s, promoted the use of the orchestra for this purpose.<sup>7</sup>

The year 1888 was a turning point for Australian orchestral music, as the country celebrated the first centenary of the proclamation of British sovereignty on the east coast. There were many exhibitions and celebratory concerts held in most of the capital cities. In Melbourne that year, the English musician Sir Frederic Hymen Cowan (1852-1935), visited Australia and brought with him a group of instrumentalists who helped form an orchestra for the Centennial International

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<sup>4</sup> Larry Sitsky, "Australia: Emergence of the New Music in Australia." *Perspectives of New Music*, Vol. 4, No.1, (Autumn-Winter, 1965), pp.177.

<sup>5</sup> Nicholas Temperley, "W (William). Vincent Wallace". In *The New Grove Dictionary of Music and Musician*. Vol 27. 2nd ed. Stanley Sadie, ed. (London: Macmillan, 2001), pp. 33-36.

<sup>6</sup> A performance was given in 2007 of Nathan's opera, *Don John of Austria*. The performance of the opera in October 2007, given to celebrate the 75<sup>th</sup> anniversary of the Sydney Symphony Orchestra, was conducted by Alexander Briger the nephew of Sir Charles Mackerras. Isaac Nathan was great grandfather of Mackerras and great great uncle of Briger. See SSO media release, "It's a Family Affair". SSO Online <http://www.sydney-symphony.com/page.asp?p=853> (accessed 4<sup>th</sup> February 2008).

<sup>7</sup> Diane Collins, *Sounds from the Stable*. (Sydney: Allen & Unwin, 2001), p. 4.

Exhibition in Melbourne.<sup>8</sup> This concert promoted the case for establishing, in Melbourne, a resident orchestra able to perform repertoire written for orchestra alone. This performance at the exhibition inspired the establishment of several orchestras in Melbourne, and around Australia. In 1891, G.W. Marshall-Hall (1862-1915), the first Ormond Professor of Music at Melbourne University, initiated a subscription series of orchestral concerts in Melbourne which were held between 1892 and 1912.

During the first part of the twentieth century, two orchestras fought for the accolade of best orchestra in the city of Melbourne. The first was Marshall-Hall's orchestra, and the second was an early version of the Melbourne Symphony Orchestra, conducted by Alberto Zelman Jnr. Zelman was the son of an Italian operatic conductor, Alberto Zelman, who came to Australia in the 1870s on tour, and decided to stay.<sup>9</sup> The existence of these two orchestras as well as other orchestras in NSW, inspired discussion as to whether there should be a national orchestra, due to Australia's small population. It was hoped that Belgian conductor Henri Verbrugghen (1873-1934), then Head of the NSW State Conservatorium of Music, would lead the newly formed ensemble. Unfortunately this was not to be, as Verbrugghen accepted a conducting position with the Minneapolis Symphony Orchestra in the USA.

A renewed version of the Melbourne Symphony Orchestra (MSO) was established when the orchestras run by Marshall Hall and Zelman joined forces. Zelman became the conductor of this orchestra and the leading violin teacher at the University Conservatorium. After Zelman Jnr's death in 1927, the position of conductor fell vacant, and the two leading candidates were Bernard Heinze and Fritz Hart. Fritz Hart was offered the position, and this proved to be a major disappointment to Heinze.

Fritz Bennicke Hart (1874-1949), like Marshall-Hall, was a composer and conductor. He came to Australia from England in 1909 on a conducting contract for the JC Williamson musical theatre company. He settled in Melbourne, taught at the newly formed Melba Conservatorium, and conducted the Melbourne Symphony Orchestra.<sup>10</sup> Fritz Hart was fairly prolific as a composer and his style was considered to be similar to early British composers of the twentieth century for he

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<sup>8</sup> "That year he went to Australia for six months at the invitation of the Victoria Government to direct the music for the Melbourne Centennial Exhibition, for which he was paid the handsome fee of £5000." Jeremy Dibble and Jennifer Spencer, "Cowen, Sir Frederic Hymen." In *The New Grove Dictionary of Music and Musicians*. Vol 6. 2nd ed. Stanley Sadie ed. (London: Macmillan, 2001), pp.630-632.

<sup>9</sup> Therese Radic, *Bernard Heinze: A Biography*. (Melbourne: Macmillan, 1986), p. 15.

<sup>10</sup> Anne-Marie Forbes, "Hart, Fritz (Bennicke)." In *The New Grove Dictionary of Music and Musicians*. Vol.11. 2nd ed. Stanley Sadie ed. (London: Macmillan, 2001), pp. 73-74.



had studied alongside Gustav Holst and Ralph Vaughan Williams.<sup>11</sup> Hart was highly regarded for his teaching of composition, and his students were to include important Australian composers such as Peggy Glanville-Hicks, Margaret Sutherland, Linda Phillips, Esther Rofe and Robert Hughes.

Bernard Heinze (1894-1982), at the time of Hart's appointment as conductor of the MSO, held the position of Ormond Professor at the University of Melbourne, allowing him to conduct the University Conservatorium Orchestra. The Melbourne musicians were often employed by both orchestras. Heinze would often supplement the student orchestra with professional musicians, and Hart would use students to augment the MSO for performances of larger works. The competition between the two orchestras finally came to a head when (as usual) finances became the issue. Heinze acquired funding from the wealthy entrepreneur, Sidney Myer, and as a result secured his conducting future.<sup>12</sup> There were now limited conducting opportunities for Hart, who eventually left Melbourne to take up the position of Music Director of the Honolulu Symphony. Hart held this post until his death. Heinze, who was Australian-born, was successful in becoming chief conductor of the MSO and guest conductor of the SSO, establishing himself as one of the most influential musicians in Australia.<sup>13</sup> In the Australian classical music scene today it is still rare for an Australian-born conductor to hold either of these positions of distinction.<sup>14</sup>

From the above discussion, we can understand how difficult it was for orchestras to exist and function at a fully professional level in Australia in the early twentieth century. This was chiefly due to the lack of quality players and sufficient funding. In addition to Melbourne and Sydney, various orchestral music societies were formed in the other states of Australia. The major concern at this time was the uneven mix of professional and amateur players in Australia's orchestras, resulting in performances that were not of a true professional standard compared to overseas orchestras. This in turn made it difficult for Australian composers to be given adequate performance opportunities for their works. The establishment of the ABC (Australian Broadcasting Commission) and tertiary music institutions helped to focus musical learning, and provide opportunities for the development of professional musicians to perform in and compose for Australia's orchestras.

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<sup>11</sup> David Symons, *The Music of Margaret Sutherland*. (Sydney: Currency Press, 1997), p. 6.

<sup>12</sup> Radic, *Bernard Heinze*, pp. 48-49.

<sup>13</sup> Radic, p.178.

<sup>14</sup> The last Australian conductor who held the position of Music Director of one of Australia's major professional symphony orchestras was Stuart Challender, whose tenure was cut short when he died from an Aids-related illness in 1991. Angela Bennie, "Conductors Unbecoming." *Sydney Morning Herald*, 30 April 2005.

### 1.3 The Specialist Music Training Institution in Australia

The development of the specialist music institution played an important role in the training Australia's composers and performers. The opportunities for advanced learning, provided by such institutions, had a direct effect on the improvement in the standard of Australia's orchestras. In addition, by having better orchestras, composers who wished to write orchestral music had more opportunities to learn about the orchestra and its repertoire.

The first training institutions established were the Adelaide College of Music (1883), which later became the Elder Conservatorium of Music at the University of Adelaide (1898); the University Conservatorium of Melbourne (1895), and the NSW State Conservatorium of Music (1914).

There has been some debate as to when the various institutions were established. *The Oxford Companion to Australian Music* cites the University Conservatorium of Melbourne, established in 1895, as the first tertiary music institution in Australia and labels the Adelaide College of Music as a private music school.<sup>15</sup> Nevertheless, Collins states that the first professorial appointment in music occurred at the University of Adelaide, with the appointment of Joshua Ives as professor in 1885.<sup>16</sup> This appointment of a Professor of Music inspired the University of Melbourne to do the same. Therefore, due to Adelaide being the first institution to initiate an academic appointment in music, we can conclude that the information in *The Oxford Companion to Australian Music* is misleading and not entirely correct.<sup>17</sup>

In the early part of the twentieth century, the composition teachers appointed in Melbourne, included Marshall-Hall, Fritz Hart and Arthur Nickson. In Sydney at the NSW State Conservatorium of Music, Henri Verbrugghen and Alfred Hill were the main teachers. Other noted composition teachers based in Sydney were Edgar Bainton (Director of the NSW State Conservatorium of Music in 1934) and Alex Burnard (originally from Adelaide and studied with Vaughan Williams at the Royal College of Music in London). Henri Verbrugghen (1873-1934), as Head of the NSW State Conservatorium from 1915 to 1921, was a driving force in the musical culture of Sydney both as a conductor and performer. He instituted a regular orchestral concert series and founded the Verbrugghen String Quartet. After Verbrugghen had left for the USA,

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<sup>15</sup> Robin S. Stevens, "Specialist Musical Training." In *The Oxford Companion to Australian Music*. Warren Bebbington ed. (Melbourne: OUP, 1997), pp. 396-397.

<sup>16</sup> Diane Collins, *Sounds from the Stables*. (Sydney: Allen & Unwin, 2001), p. 5.

<sup>17</sup> In addition, even if the Adelaide College of Music was discounted, the establishment of the Board of Music Studies at Adelaide which dates from 10 years prior to the University of Melbourne should have been acknowledged in the Bebbington text.

Arundel Orchard became Director of the NSW Conservatorium and conductor of Verbrugghen's orchestra. Arundel Orchard successfully managed to source funding from the State Government, which helped to stabilise the orchestra and thus create the foundations for the Sydney Symphony Orchestra.

Alfred Hill (1869-1960), as mentioned in the above quotation, was an important influence as an educator and composer. Although he was Australian-born, Hill spent time in New Zealand as a student and professional musician. He travelled to Leipzig to continue his musical studies, and it was here that he studied and worked with musicians from all over the world. It has been established that Hill was a violinist in the Leipzig Gewandhaus Orchestra when Brahms conducted that orchestra.<sup>18</sup> Symons states that Alfred Hill was a great influence on the next generation of Australian composers who composed in the mid-twentieth century, but mentions that few of these composers adopted his 'gentle, unchallenging musical manner.'

A few....- notably Margaret Sutherland, Clive Douglas, John Antill, Robert Hughes and Dorian Le Gallienne - managed to absorb more contemporary European influences, especially those of Bartók, Stravinsky and neo-classicism in addition to Debussy and post-impressionism.<sup>19</sup>

This statement supports the notion that there were several Australian composers from the generation active between the 1930s and 1960s, aware of significant developments in European composition from the first part of the twentieth century. It is also evident in the above quotation that the aforementioned composers were keen to experiment with new ideas within their own musical language. Could this be due to the diverse experiences of each of the composition teachers from the previous generation? Later in Chapter One, we will see that this opinion was not always shared amongst the next generation of Australian composers.

Many of the composers who studied with these teachers had their works regularly performed from the 1930s onwards, and sought careers in Australia and overseas. Composers based in Melbourne included Robert Hughes, Dorian Le Gallienne, Margaret Sutherland, Peggy Glanville-Hicks, Linda Phillips and Esther Rofe. Rofe, Sutherland and Le Gallienne travelled to London after completing their undergraduate studies in Melbourne and studied at the Royal College with composers such as Vaughan Williams, Herbert Howells, Arnold Bax and Gordon Jacob. Sydney-based composers during this time included Mirrie Hill (née Solomon; the wife of Alfred Hill), John Antill, Miriam Hyde (who had studied in Adelaide and London prior to her move to

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<sup>18</sup> Roger Covell, *Australian Music: Themes for a New Society*. (Melbourne: Sun Books, 1967), p. 141.

<sup>19</sup> David Symons, *The Music of Margaret Sutherland*. (Sydney: Currency Press, 1997), p. viii.

Sydney), Dulcie Holland, Raymond Hanson, Clive Douglas (originally from Melbourne, but based in Sydney in the 1950s), Lindley Evans and Frank Hutchens.

The following tables trace the generational development of our Sydney and Melbourne based composer/teachers. This concentration of composers in these two cities reflects their larger population. Although the list is not comprehensive, the composers in each row of the table had a direct influence on the composers in the row immediately below. The composers who were active during 1930 and 1960 have been highlighted in bold type.

**Table 1.1: Sydney**

Time Period	Composer/Teachers
Prior to 1930	Henri Verbrugghen, Arundel Orchard, Alfred Hill,
1930-1960	<b>Edgar Bainton, Alex Burnard (orig. Adelaide), John Antill, Mirrie Hill (néé Solomon), Lindley Evans, Frank Hutchens, Raymond Hanson, Dulcie Holland, Miriam Hyde (orig. Adelaide)</b>
Post 1960	Nigel Butterley, Richard Meale, Larry Sitsky, Barry Conyngham

**Table 1.2: Melbourne**

Time Period	Composer/Teachers
Prior to 1930	Fritz Hart, Alberto Zelman Jnr, Arthur Nickson, Bernard Heinze
1930-1960	<b>Robert Hughes, Esther Rofe, Margaret Sutherland, Dorian Le Gallienne, Clive Douglas, Noel Nickson, James Penberthy (later Perth), Linda Phillips</b>
Post 1960	Keith Humble, Don Banks, Ian Bonighton, Peter Sculthorpe (later Sydney), Helen Gifford

The composers of the post-1960 generation took Australian composition into a different direction. Opportunities to travel and study overseas saw more external influences shaping the Australian composition scene. Australian composers were now employed by Australian institutions, many of whom had benefitted from the opportunity of studying overseas with important and respected composer/teachers prior to their appointments. David Tunley in his paper 'A Decade of Musical Composition in Australia; 1960-1970' lists the significant academic appointments in Australia that

had an important influence on Australian composition during the 1960s.<sup>20</sup> In addition, overseas composers were appointed as visiting academics.

**Table 1.3: Academic Appointments of Composers in Australia between 1960-1970**

UNIVERSITY	COMPOSERS
Elder Conservatorium of Music, University of Adelaide	Richard Meale, Tristram Cary  Visiting Composers: Peter Maxwell-Davies, Henk Badings, Sandor Varess, Peter Tahourdin, Anthony Hopkins
University of Sydney/Sydney (NSW State) Conservatorium of Music	Raymond Hanson, Peter Sculthorpe
University of Melbourne	Keith Humble
University of Queensland	Colin Brumby, Larry Sitsky(1961-1965)
University of Tasmania	Ian Cugley
Canberra School of Music	Don Banks, Larry Sitsky(from 1966)
University of Western Australia	John Exton

In addition to the above music institutions, there are now many more music departments in universities and other tertiary institutions throughout Australia. This in turn has created more opportunities for emerging composers to find a place to study and later to find employment.

Although this direction in specialist music education has been a positive move for the development of Australian composition, it has been at the expense of the music of those composers active between 1930 and 1960. These issues of neglect will be examined later in this chapter.

<sup>20</sup> David Tunley, 'A Decade of Musical Composition in Australia: 1960-1970.' *Studies in Music* 5 (1971), p. 68.

## 1.4 The Australian Broadcasting Commission

The cause of the Australian symphony orchestra and the Australian composer was given a boost by the inauguration of the Australian Broadcasting Commission in 1932. The ABC had been established in 1922, and it inspired in Australians the desire for a national broadcasting institution of the same kind. The ABC eventually assumed control and ownership of the main orchestras that had emerged in each state. By the 1940s, the Melbourne and Sydney Symphony Orchestras were predominantly full-time and performed regularly in public as well as for broadcast. Initially the orchestras in the other states were broadcast orchestras only, but this would eventually change. The ABC took responsibility over orchestras in other states in the following years: Queensland Symphony (1947);<sup>21</sup> Tasmanian Symphony Orchestra (1948);<sup>22</sup> Adelaide Symphony Orchestra (1949);<sup>23</sup> West Australian Symphony Orchestra (1951).<sup>24</sup> This patronage endured until 2007 when the former ABC orchestras all severed their formal ties with the ABC in accordance with the recommendations of the Strong Report.<sup>25</sup>

The Australian compositions initially chosen for broadcast in the early days of the ABC were piano miniatures and folk ballads. The first substantial orchestral works by Australian composers were broadcast in the late 1940s due to the encouragement of Sir Eugene Goossens (1883-1962), conductor of the Sydney Symphony Orchestra and Director of the NSW State Conservatorium of Music.<sup>26</sup>

These works were *Corroborree* (1946) by John Antill and the *Trumpet Concerto* (1947) by Raymond Hanson. This is not to say that there were not any performances of Australian orchestral works prior to these dates; but these major Australian compositions were the first to be broadcast nationally.<sup>27</sup> It was the first time the general public would have heard expansive works

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<sup>21</sup> Martin Buzacott *The Rite of Spring: 75 years of ABC Music-Making*. (Sydney: ABC Books, 2007), p. 216.

<sup>22</sup> Buzacott, p. 220.

<sup>23</sup> Buzacott, p. 222.

<sup>24</sup> Buzacott, p. 223.

<sup>25</sup> James Strong put together a report on the viability of Australia's orchestras and included recommendations for each orchestra on how to reach their financial independence. James Strong, *A new era: report of the orchestras-Review 2005*. (Canberra: Dept. of Communications, Information Technology and the Arts, 2005).

<sup>26</sup> Sir Eugene Goossens held the position as Head of the NSW State Conservatorium of Music and Music Director of the SSO for about ten years from 1946-1956. His previous appointments included conducting the Rochester Philharmonic and the Cincinnati Symphony orchestras in the USA. Diane Collins, p. 123. "Perhaps above all, with Belgian ancestry, Belgian and English training, and European and American experience, Goossens modelled how Australia's new cosmopolitanism could succeed." Diane Collins p.126

<sup>27</sup> David Tunley, "Australian Composition in the Twentieth Century: A Background." In *Australian Composition in the Twentieth Century*, Frank Calloway & David Tunley eds. (Melbourne: Oxford University Press, 1978), p. 2.

written by Australian composers with references to modern compositional styles. Goossens was a champion of new music and performed Antill's *Corroboree* in the late 1940s.<sup>28</sup>

One of the most important positions made by the ABC in 1963 was the appointment of conductor John Hopkins as Music Director. Hopkins continued the work of Goossens and Heinze by advocating the frequent performance of Australian orchestral music. He held this position until 1973. Even up until the late 1970s when Calloway and Tunley's book, *Australian Composition in the Twentieth Century* was written, the ABC still would only commit to broadcasting 5% of its programming time to Australian works. By 2005 this had risen to 14%.<sup>29</sup>

### 1.5 Other Influences on Australian Orchestral Composition

Aside from the influences of the ABC, the establishment of professional orchestras and the academic music institution in Australia, there were several other factors that affected the Australian composition of orchestral music.

The issue of differing cultures affecting the development of music in Australia became more prevalent in the twentieth century. Between the two World Wars (and during the Depression in particular), Australia suffered a great deal of isolation from the outside world. In the aftermath of World War 1 there was still a strong anti-German feeling in Australia. For example, in Melbourne the students formerly of the Conservatorium at Melbourne University started to attend the Melba Conservatorium because the academics at Melbourne University were predominantly German, unlike the teachers of the Melba Conservatorium who were from the English tradition.<sup>30</sup> Between the Wars there were some refugees from continental Europe but culturally, the more European influences arrived after World War 2. Jewish migration, both before the wars and between them, also had a major influence on Australia's orchestral tradition.

The migration to and employment of Jewish musicians in Australia at this time (1938), as later, was of crucial importance to the constitution and standards of orchestras everywhere, and indeed of audiences which still supported symphonic concerts. Even before Cowen, Jewish players made up at least a quarter of the members of the pit orchestras and today [1986] are strongly represented in every state symphony orchestra.<sup>31</sup>

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<sup>28</sup> Buzacott, p.205

<sup>29</sup> These statistics are for ABC Classic FM and can vary. This Update shows that for the months of April-May, 2005, 9%-11% of music broadcast was devoted to Australian music of all genres. Regular statistics may be sought through the Australian Music Centre and the Australian Music department of the ABC.

"Radio Statistics", *Australian Music Centre Update* No.140. (Aug-Oct 2005), p. 9.

<sup>30</sup> Radic, *Bernard Heinze*, p. 18.

<sup>31</sup> Radic, *Bernard Heinze*, p. 94.

This multicultural makeup of Australia's symphony orchestras, allowed Australian musicians and composers the opportunity to understand the significance of overseas artistic traditions. Nevertheless, on his tour to Australia in the 1926, Percy Grainger lamented the state of orchestral composition by making comparisons with the music opportunities available in the USA.

Grainger said an ever-increasing opportunity to hear orchestras and orchestral works was the greatest need of Australian composers. All the great American composers had been born in large centres where good symphony orchestras had been established for years, he claimed.<sup>32</sup>

Grainger was correct in suggesting that Australian composers were not able to benefit from the same opportunities that were made available to their American counterparts. This was due to the fact that in the 1920s, Australia was still in the process of establishing orchestras, and therefore opportunities to write for orchestra were few. In addition, the relative proximity of the USA to Europe saw many more European musicians migrate to the USA earlier in the country's history, thus promoting the establishment of important musical organisations that extended the tradition of the symphony orchestra. In his hopes to offer a solution to this problem, Grainger on his tour of Australia in 1926 made a substantial contribution to the University of Adelaide. In order to initiate a fund for the South Australian Orchestra, Grainger donated £500 in memory of his mother Rose Grainger.<sup>33</sup> This fund was enhanced in 2006 to \$500,000 as a bequest from the Kirsten Lillemore Anderson estate to support the Elder Conservatorium of Music's orchestral activities, still under the Grainger name.<sup>34</sup>

Another major influence on the development of Australian orchestral music and composition were the visits from the Ballets Russes. In 1936 the Ballets Russes de Monte Carlo toured Australia and New Zealand. Colonel Wassily de Basil and his company arrived at a time when Australia had little knowledge of current artistic trends overseas. The company made three visits within span of 24 months. Included in their repertoire was the commissioned work *Dithyramb* from

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<sup>32</sup> Katherine Brisbane ed. *Entertaining Australia-An Illustrated History*. (Sydney: Currency Press, 1991), p. 205.

<sup>33</sup> It is interesting to note that in the issue of the South Australian Flute Society, " the sum donated by Percy Grainger in 1926 was said to be £750, in memory of his mother and by 1928, the fund had grown to £1, 185. This sum by today's standards is equivalent to approximately \$10,000. It is difficult to determine whether Slattery or Brown have the accurate figures, but it is obvious that the sum donated by Grainger was a generous amount for the time. Thomas C. Slattery, *Percy Grainger - The Inveterate Innovator*. (Evanston, Illinois: The Instrumentalist Co.,1974), p.126. Robert Brown "South Australian Orchestral history and flute players from 1920 to 1973." *South Australian Flute Society*. November, 1997. <http://saflutesociety.asn.au/info/safluteplayers.doc> (Accessed 4 August, 2008).

<sup>34</sup> These funds were a bequest from the Kirsten Lillemore Andersen estate to enhance the capital endowment of the Rose Grainger Orchestral Fund, originally established by Percy Grainger. This information has been recorded in private documents held by the Elder Conservatorium of Music.



Australian composer Margaret Sutherland.<sup>35</sup> After the Ballets Russes tour, two of the dancers from the company, Helene Kirsova and Edouard Borovansky remained in Australia. Kirsova and Borovansky established their own dance companies and as a result commissioned works by local composers. This opened the door for Australian composers to write for orchestra in an entirely different genre thus providing an opportunity to reach a new and diverse audience. The contribution Kirsova and Borovansky made to the development of Australia's culture was an important legacy left of the Ballets Russes.<sup>36</sup>

The repertoire of the Ballets Russes included Stravinsky's famous ballets, *The Firebird* and *Petroushka* as well as other works by Russian composers from the late nineteenth century and early twentieth century.<sup>37</sup> French composers were represented by Berlioz, Debussy and Ravel and there was repertoire by the Strauss family and Brahms.

It could be fair to comment that the compositional influences of the Ballets Russes tours were more far reaching than originally expected, and that there were a number of Australian composers who may have subconsciously absorbed the musical ideas from this tour into their writing. The neoclassical influences referred to in the quotation by Symons (as quoted earlier in the chapter), could have evolved from the performances of the Ballets Russes. However, it is difficult to ascertain whether any of these works were performed for the first time in Australia. The National Library of Australia has documented which of the ballets were Australian premieres, but it is not clear whether the musical performances were also premieres. Nevertheless, the tours of the Ballets Russes were far-reaching.

Another important influence on Australian orchestral composition that occurred after World War 2 was the Jubilee Symphony Competition of 1951. This competition was held for composers who originated from Australia, Great Britain and Canada and its significance was heightened due to the recent establishment of Australia's six professional orchestras. The judging committee consisted of Sir John Barbirolli, Sir Arnold Bax and Sir Eugene Goossens. English composer Dr.

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<sup>35</sup> While the orchestra score of *Dithyramb* is dated as 1941, the work was composed for piano in 1940. "In 1940, under dancer and choreographer Nina Verchinina, the piano version was used for two small-scale ballet performances-one for a charity performance, by Col. W. de Basil's Ballet Russes. The work was orchestrated in 1941 and performed as a concert piece by the Melbourne University Conservatorium Symphony Orchestra." *Music Australia*, National Library of Australia, <http://nla.gov.au/nla.mus-vn3962913> (Accessed 7 April 2008).

<sup>36</sup> A major research project on this pivotal influence on Australian culture is currently undertaken by the Elder Conservatorium of Music with the support of the Australian Research Council.

<sup>37</sup> 'Ballets Russes in Australia: Our Cultural Revolution', National Library of Australia, (22 March 2007) <http://www.nla.gov.au/balletsrusses>, (accessed: 5 May, 2008).

Moule-Evans was awarded first prize with the second and third prizes awarded to Australian composers Robert Hughes and Clive Douglas respectively. This competition provided the opportunity for Australian orchestral compositions to be showcased on the world stage and as a result, the prize winning works were performed by Australian orchestras. Further discussion about this competition is found in Chapter Two.

The arrival of television as a medium and the development of the film industry in Australia were further opportunities for composers to be heard. Composers such as Lindley Evans and Isador Goodman were known for their scores of the important Australian films *40 000 Horseman* and *Jedda* respectively, and in the 1960s Dorian Le Gallienne wrote regularly for short films. Raymond Hanson composed for TV documentaries and Robert Hughes was commissioned to write the score for a TV ballet, *The Forbidden Rite*. Television provided many different opportunities for composers to earn a living. In addition to documentaries, composers were commissioned by large companies to write for large-scale advertisements. For example, Robert Hughes wrote *Sea Road*, a documentary-style commercial for British Petroleum in 1960, and Raymond Hanson wrote the documentary music *Oil* (1960) and *Portrait of Australia* (1960) for another petroleum company, Caltex.<sup>38</sup>

The writing for film and television would later take composers into an entirely new creative direction. Nevertheless, these influences, as well as those discussed earlier in the chapter, were vital to the development of orchestral composition in Australia during the middle of the twentieth century. The understanding of these external factors was essential in the investigation of the repertoire from this era.

## 1.6 Research into Unpublished Works

From the 1960s through to the 1970s there was evidence of a reactionary movement against music of the 'middle' period as the influences of the European avant-garde were starting to take effect in Australia. Due to the distance of Australia from the rest of the world there was little opportunity for students to learn of new compositional techniques from overseas prior to the 1960s. This is highlighted in a paper by Peter Tregear on the history of the Conservatorium of Music at the University of Melbourne. Tregear writes:

The craft of tonal music was taught of course, but as for developments in music, post-war restrictions in the importation of 78s [vinyl records] in particular meant that Australians by and

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<sup>38</sup> Graham Hardie, *The Music of Raymond Hanson: A Catalogue Raisonné*. (Sydney: Currency Press; 1997), p. 13.

large remained ignorant of recent developments in Europe. What could be obtained would often receive an airing at lunchtimes in the Union Building, organised by interested students...<sup>39</sup>.

The 'interested students' referred to by Tregear were the next generation of composers establishing themselves in Australian composition at this time who then travelled abroad to study with eminent composers. These included Don Banks who studied with Hungarian composer, Matyas Seiber in London and Luigi Dallapiccola in Italy, as well as Peter Sculthorpe, who studied at Oxford with Edmund Rubbra and the Viennese composer Egon Wellesz. Importantly, the majority of these younger composers returned to Australia to teach and write and in turn influenced a new generation of composers.

Post-modernism followed the reactionary voice of the Modernist period, and became established around the mid-1980s. The composers of this time were students of the experimental composers from the Modernist period, who believed that music should be written for the audience to appreciate and not to alienate them.<sup>40</sup> During this time of change one would assume that there would be more of an appreciation of the kind of music composed in the past, prior to the onset of modernism.

The 1960s also saw composers granted greater access to Federal Government Funding through the establishment of the Advisory Board, Commonwealth Assistance to Australian Composers. This board initially established in 1966, later became the Australian Council for the Arts. Since the 1975 this organisation has been known as the Australia Council. Later, in 1974 saw the establishment of the Australian Music Centre, the set up of which was based on the Canadian Music Centre and Donemus, the equivalent organisation in the Netherlands. Composer Robert Hughes visited these institutions when the MSO was on their first overseas tour. This resource centre for Australian music has given Australian composers a place to have their works copied and catalogued so that their works are readily accessible to all musicians. There have also been more opportunities for commissions and support for composers by various agencies, which included the ABC, Musica Viva, Australasian Performing Right Association (APRA) and the Australian Opera (now known as Opera Australia).

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<sup>39</sup> Peter John Tregear, *The Conservatorium of Music University of Melbourne: An Historical Essay to Mark its Centenary 1895-1995*. (Melbourne: Centre for Studies in Australian Music, 1997), p. 95.

<sup>40</sup> Caitlin Rowley, ed. *Australia Exploring the Musical Landscape*. (Sydney: Australian Music Centre, 1998), p. 54.

Nevertheless, despite all the positive movements for the cause of Australian composition, it seems a number of composers from the 'middle' period appeared to have missed out on having their works published. In a few cases some of these works were workshopped and performed by the ABC orchestras, and selected scores were reproduced by APRA, but usually in the composer's autograph. Due to the majority of the repertoire from this era not being published commercially it is very difficult for orchestras to perform these works on a regular basis. Therefore, in order to solve the 'problem' of Australian orchestral composition from the mid-twentieth century, it is necessary to go through the process of resurrecting major works in order to bring them back into the public domain.

At the start of this investigation a comprehensive list was made of unpublished orchestral works by Australian composers from the mid-twentieth century. This list is included in Appendix 1. For the purpose of this investigation it was necessary to narrow the field down to three composers in order to select a single important work to 'resuscitate'. To choose only three Australian composers for the study of their orchestral music from the 'middle' period in Australian music history was a challenge, due to the large number of composers that made an important contribution to the Australian music scene. In order to make this task easier, there were seven key factors that helped to narrow the field to Raymond Hanson, Dorian Le Gallienne and Robert Hughes.

These were as follows:

*1. The Composer is Australian*

Both Le Gallienne and Hanson were born in Australia, but Hughes was born in Scotland. Can Robert Hughes be considered an Australian composer? The answer is 'yes', as Hughes moved to Australia when he was only 17 years old and about to commence his formal musical training. From 1929 Hughes lived in Australia, he studied composition in Australia, and all his important compositions were written in Australia. There were other composers born overseas who may have been considered for selection, but they moved to Australia quite late in life and had formed their creative personalities before migrating to Australia. Therefore, for the purposes of this investigation, Robert Hughes will be regarded as an Australian composer.

*2. Composers who experimented with a variety of genres.*

Australian orchestral composers often sought opportunities to write for different genres as a means to earn a living, and practice their craft. In addition to writing for traditional classical forms, Hanson, Hughes and Le Gallienne all wrote for documentaries, film, ballet and television.

3. *Composers who wrote orchestral music including the application of the symphonic form.*

The following quotation by musicologist Noël Nickson provided some clues as to which composers wrote for such a genre:

For an Australian to write a good symphony was arresting in itself. Of notable composers born between 1910 and 1920 and resident in the country only three beside Le Gallienne wrote symphonies between 1945 and 1955 - Hanson (in one movement, 1951-52), Hughes (Symphony No.1 1951 rev.1971) and Penberthy (the 1<sup>st</sup> and 2<sup>nd</sup>, 1948 and 1953).<sup>41</sup>

This summary initiated several questions and provided an excellent starting point for the investigation. The most valuable aspect of *Australian Composition in the Twentieth Century* is the analysis of important compositions in the essays on the different composers. Unfortunately some of the analyses are not complete, and more detail is required about the inner workings of several significant Australian orchestral compositions. In the thirty years since this book was published, there has been little research on the music investigated in this text, most notably the orchestral works of Hughes, Hanson and Le Gallienne.

4. *Composers whose works have been recorded.*

Although this was not essential, recordings were often a necessary resource because access to scores was not always possible. Those works that had been recorded were mostly on vinyl and for research purposes the recordings were transferred on to CD. Unfortunately, this often meant that the quality of the recording was not always maintained in the transfer. In addition, it was interesting to observe the standard of the recordings. Australian orchestras have changed considerably over the last 35 years and the calibre of the orchestral performance is substantially higher now than it was in the past. The process of digitising recordings enables the sound to be more pure and true. Therefore the works by Australian composers performed and recorded today have been better served than those of previous generations. Such a case is the Le Gallienne Symphony No.1 in E, which will be discussed later in the chapter.

5. *Composers who have been the subject for musicological research and/or discussion.*

Again, this may not always determine whether the music of a particular composer is worthy of discussion, but it definitely gave some insight as to which composers were actively writing during the time frame selected. Alternatively, it is also interesting to note the research that has not been documented about specific composers and their music. For example, of the limited resources discussing Australian music, especially those works of the 'middle' period, there has been very

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<sup>41</sup> Noël Nickson, "Dorian Le Gallienne (1915-63)." In *Australian Composition in the Twentieth Century*, Frank Calloway & David Tunley eds. (Melbourne: Oxford University Press, 1978), p. 71.

little documentation of any detail on the orchestral works of certain composers. It is important that enlightened discussion is generated on the inner workings of the music composed by our older generation of composers. This will help us appreciate the evolution of Australian music composition. At the same time there have already been several composers who have had significant research written on their compositions and are not in such urgent need of musicological study. Such composers include Margaret Sutherland and Peggy Glanville-Hicks.

6. *Composers who have demonstrated a significant impact on the development of Australia's musical culture.*

This was of primary importance as artists in our community have the ability to change how we think about culture. At a time when Australians were still finding themselves and were often the innocent victim of the 'cultural cringe' there were some composers who were prepared to educate Australian audiences on the importance of classical music in our culture.<sup>42</sup> Le Gallienne, Hanson and Hughes did their best to promote classical music, especially Australian art music, in their respective roles as a critic, teacher and music arranger for the ABC orchestras. Hughes was instrumental in the establishment of the Australian Music Centre and ensured that composers secured their rights by initiating constitutional changes at the Australasian Performing Right Association (APRA).

7. *The oeuvre of orchestral compositions from the composers displays a depth of expression and an insight into the original thinking of the composer.*

The three composers selected for the initial part of this study appeared to carry these ideas right throughout their compositions, even if the works written were initially commissioned by large multinational organisations. These cases would include writing for documentaries and maybe the odd promotional film.

The music and background of Dorian Le Gallienne, Raymond Hanson and Robert Hughes matched well to the selection criteria and a brief biography of each composer is included in the next part of this chapter.

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<sup>42</sup> Crotty writes: 'Cultural homogeneity was a known and reassuring factor. Cultural heterogeneity was an unknown factor and therefore something to dismiss...It is in this climate that the 'cultural cringe' phenomenon gradually re-emerged so successfully during the 1950's. Nevertheless, the cringe mentality did not entirely plunge Australia into a creative void'. Joel Crotty, "From Balletic Binge to Cultural Cringe: Choreographic Music in Australia, 1936-1956." In *One Hand on the Manuscript: Music in Australian cultural history 1930-1960* by Nicholas Brown ... [et al.] eds. (Canberra: Humanities Research Centre, Australian National University, 1995), p. 226.

## 1.7 Three Composers

### 1.7.1 Dorian Le Gallienne (1915-1963)

Dorian Le Gallienne was born in Melbourne, where after several moves to and from England, he commenced his schooling. Le Gallienne completed his initial music studies at the University of Melbourne Conservatorium and in 1938 and 1939 he was a student of Herbert Howells and Arthur Benjamin (Australian composer) at the Royal College of Music in London.<sup>43</sup> On his return to Australia, Le Gallienne took up a position with the ABC and continued to compose. In 1951 he was awarded a Commonwealth Jubilee Scholarship which allowed him to return to England to further his composition studies. At this time Le Gallienne elected to study with Gordon Jacob at the Royal College of Music and it was during this period of study with Jacob that he wrote the *Symphony No. 1 in E*. After both periods of study in England, Le Gallienne returned to Australia where he taught composition at the University of Melbourne. His students at the university included Keith Humble and Don Banks. In addition, Le Gallienne worked as a music critic in Melbourne, initially for the *Argus* from 1950 through to 1957 and then for *The Age* until his death in 1963.<sup>44</sup> As a composer and critic Le Gallienne made a substantial impact on Australian culture and is still considered a composer of significance today.

Le Gallienne's compositional output covers a wide range of genres that includes works for solo piano, chamber music, vocal works, ballets and film music. His associations with eminent musicians in Australia inspired many of his smaller works: *The Divine Poems of John Donne* (1947), for singer Elsa Haas and the *Duo* (1956) for violin and viola for John Glickman and Sybil Copeland are notable examples.<sup>45</sup> Le Gallienne's ballet scores, *Voyageur* and *The Contes Heraldiques* eventuated as commissions from ballet companies that were founded by Helene Kirsova and Edouard Borovansky (formerly of the Ballets Russes). His film music again was the result of the desire to secure opportunities in Australia's burgeoning film industry. Despite composing in and around his work commitments, Le Gallienne was fairly prolific and would constantly seek out new and diverse compositional opportunities. At the time of his death (sadly early, due to diabetic and heart conditions) he had commenced another symphony, a film score

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<sup>43</sup> Jeff Brownrigg, "Seeking *The Prize*: Some Background to the Film Music of Dorian Le Gallienne." In *One Hand on the Manuscript: music in Australian cultural history 1930-1960* by Nicholas Brown ... [et al.] eds. (Canberra: Humanities Research Centre, Australian National University, 1995), p. 97.

<sup>44</sup> Adrian A. Thomas, *The Composer as Critic: Three Australian Case Studies, 1950-1975*. (PhD Dissertation: University of Queensland, 1996), p.18.

<sup>45</sup> J.D Garretty, *Three Australian Composers*. Book One. (Masters Dissertation: University of Melbourne, 1963), p. 149.

and another *Sinfonietta*. The first movement of the symphony was completed and titled *Symphonic Study* (1963).

Le Gallienne's first *Sinfonietta* (1956) is his only published orchestral work and is performed regularly as the parts are readily accessible.<sup>46</sup> A recent digital recording has been made of the *Sinfonietta* by the Adelaide Symphony Orchestra with Australian conductor Nicholas Milton and is due for commercial release by recording label ABC Classics. The *Overture in E flat* is held at the Australian Music Centre and it has been difficult to document recent performances of the work. The work was performed at the University of Western Australia in 1971 for the Australian Composers' Workshops held between 1968 and 1975.<sup>47</sup> In 2007, a 1961 recording of the work performed by the Melbourne Symphony Orchestra under conductor Clive Douglas, was included in the 10-CD set released in celebration of the Melbourne Symphony Orchestra's centenary year titled 'Concert Overture', as detailed in the present Introduction.

Le Gallienne's compositions for solo voice, choir, piano and chamber ensembles are also performed regularly, but it is the larger scale works for orchestra which can shed some light on the possible influences and innovations that Le Gallienne employed in his compositional style. The last detailed study of Le Gallienne's Symphony No. 1 in E (1951) was undertaken by Noël Nickson around 30 years ago.<sup>48</sup> Prior to this, the Symphony and *Overture* were examined by Garretty in her thesis *Three Australian Composers* (1963). Although there has been literature written on Le Gallienne's film music<sup>49</sup> and ballet music,<sup>50</sup> there has been no detailed analytical study of his unpublished orchestral works since Nickson's writing.

During his time of study with Gordon Jacob, Le Gallienne had the opportunity to refine and experiment with his own compositional style. He would have been exposed to current trends in English and European composition through study and attending concerts. It has been documented that Le Gallienne travelled in Europe even from his first period of study at the Royal

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<sup>46</sup> Currently Le Gallienne's *Sinfonietta* may be hired from AMPD (All Music Publishing and Distribution-formerly Allens publishing) in Melbourne.

<sup>47</sup> John. A Meyer ed. *Touches of Sweet Harmony-Music in the University of Western Australia: 1953-1998*. (Perth: CIRCME, 1999), p. 158.

<sup>48</sup> Noël Nickson, "Dorian Le Gallienne (1915-63)." In *Australian Composition in the Twentieth Century*, Frank Calloway & David Tunley eds. (Melbourne: Oxford University Press, 1978), pp. 67-80.

<sup>49</sup> Jeff Brownrigg, "Seeking *the Prize*", pp. 95-106.

<sup>50</sup> Joel Crotty, "From Balletic Binge to Cultural Cringe", pp. 217-228.



College of Music.<sup>51</sup> While studying with Jacob, Le Gallienne had decided to write a symphony as an attempt to experiment with larger forms. Could we assume that Jacob had a direct influence on the emergence of the Australian symphony? We know that Le Gallienne was still in contact with Jacob after his time in England as there is a letter addressed to Le Gallienne from Jacob in the State Library of Victoria. Nevertheless, this could be said of many of the former teachers of Australian composers of the mid-twentieth century. Although analysis of the symphony may address some of these issues, it is important that we appreciate the influence that Jacob had as a teacher of Le Gallienne. The Symphony No.1 in E is the legacy left from this association.

Le Gallienne's music is generally considered to be in the English pastoral tradition, displaying the influence of Vaughan Williams (notably his Symphony No.4 in F minor).<sup>52</sup> Nevertheless, there are compositional elements in Le Gallienne's music that link his music to the neoclassical trends evident in the music of Stravinsky and Hindemith. In his orchestral works Le Gallienne clearly uses traditional forms, but attempts to break away from tonality by exploring the use of modes in his melodic construction and the use of pedal notes as a replacement for a particular key. Although Le Gallienne's works have been praised by leading musicologists, there have been no recent recordings or performances of his unpublished repertoire.<sup>53</sup>

The orchestral works of Le Gallienne, with the exception of the *Sinfonietta*, have been given first readings or performances, but have never been published.<sup>54</sup> As a result the music has been neglected and there have been no recent performances of his Symphony in No. 1 in E, the *Overture in E flat* and *Symphonic Study*. Similarly, this has occurred with Le Gallienne's ballet scores. These scores, including the works previously mentioned are still kept in the State Library of Victoria and the Rare Collections at the University of Melbourne.

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<sup>51</sup> In the biography of Melbourne University's Economics Professor Richard Downing, Brown writes on Downing's close personal relationship with Dorian Le Gallienne including the time they lived in London and travelled around Europe. Nicholas Brown, *Richard Downing: economics, advocacy and social reform in Australia*. (Carlton South, Vic.: Melbourne University Press, 2001), pp. 69 and 71.

<sup>52</sup> Noël Nickson, "Dorian Le Gallienne," p. 71; Margaret Seares, "Australian Music: A Widening Perspective", *Australian Composition in the Twentieth Century*, p. 226.

<sup>53</sup> Roger Covell, *Australian Music*, pp. 162-163.

<sup>54</sup> There is a 1982 recording of Le Gallienne's Symphony No.1, conducted by Wilfred Lehmann with the SSO. Unfortunately this recording can only be accessed via the ABC and is not available for broadcast or loan. There was also a recording and performance of the work made in the 1990s with WASO, but when the present author contacted WASO in 2005 there appeared to be no record of this performance.

### 1.7.2 Raymond Hanson (1916-1973)

Raymond Hanson, a Sydney-based composer, taught aural skills, harmony and composition at the New South Wales Conservatorium of Music. This position allowed him the opportunity to be an important influence on the next generation of significant Australian composers such as Richard Meale, Nigel Butterley and Larry Sitsky.

Hanson, the youngest of five children, was raised by his mother as she had been granted a legal separation from Hanson's father. His early interest in music came from listening to his older sister practice religious songs, and works by Bach, Chaminade and the lighter romantic composers.<sup>55</sup>

In the interview with Hazel de Berg in 1973, Hanson mentions the difficulties of growing up during the Depression in Australia and discusses the odd jobs he had to undertake to support the family. During this time his musical education consisted of piano lessons with Miss Ann Spillane, supported by various sponsors, and composition with Marian Bolton. Hanson wrote a number of works prior to his study at the NSW State Conservatorium of Music, where his major influence was his composition teacher Alex Burnard. Burnard was also instrumental in securing Hanson's teaching position at the Conservatorium.<sup>56</sup>

Prior to taking up this teaching position, Hanson served in for 22 months in the Army, where he was stationed in Tasmania. It was here that he was first introduced to jazz, which would later be an important source of inspiration for his composition.

My great interest in jazz really stemmed from Army experience, because there I was asked by my brigade commander to form a concert party, which I did. It was not the usual type of band that we had, it was about a 16-piece and I had to make my own arrangements...But through this I contacted jazz itself, that is the real improvisation of jazz. I met so many people [in Tasmania], Americans in particular, and I then [sic] of course regarded as being a vital factor in the twentieth century and particularly in twentieth century music in America. The influence has gone through the whole world the influence of jazz.<sup>57</sup>

In addition to being fascinated by the intricacies of jazz, Hanson's diverse compositional style was influenced by an eclectic mix of composers. In her dissertation on *The Violin and Piano Music of Raymond Hanson*, Susan Collins has attempted to draw parallels between the music of

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<sup>55</sup> Recording of interview with Raymond Hanson, Hazel de Berg Collection, National Library of Australia (recorded by Hazel de Berg, 31 August 1973), p. 8917.

<sup>56</sup> Prof. Larry Sitsky, interview with the author, 22 June, 2006, Australian National University, Australian Capital Territory.

<sup>57</sup> Recording of interview with Raymond Hanson, Hazel de Berg Collection, National Library of Australia (recorded by Hazel de Berg, 31 August 1973), pp. 8900-8901.

Hanson with the compositional styles of Shostakovich, Bartók and Sibelius.<sup>58</sup> Features discussed include the use of short ostinato motifs, emphasis on the tritone and application of large scale forms. Collins discusses the similarities of Hanson's writing in his violin sonata with the opening of the Sibelius Violin Concerto, and quotes David Rumsey who explained that Hanson:

...often took Sibelius as a role model, frequently speaking of his admiration for the Finnish master to his harmony, aural and composition classes.<sup>59</sup>

Another great influence on Hanson was the composer Paul Hindemith and his texts on composition *The Craft of Musical Composition* and *The Composer's World*.<sup>60</sup> Larry Sitsky writes:

Later in his career, he was allowed to teach what was then considered composition, but in reality was a historically driven style of harmony and counterpoint, as well as orchestration. Hanson had discovered the Hindemith textbooks and writings and for him this was a way into a contemporary sound world without throwing away his tonal roots. Not that Hanson's music sounds like Hindemith; not at all; it was actually closer to composers such as Prokofiev in his approach to the piano....<sup>61</sup>.

Hanson was especially drawn to the rhythmic drive of Hindemith's music and was fascinated with Hindemith's application of the harmonic series. It is these elements that are evident in Hanson's music as in the opening of his Symphony Op 28. The comment toward the end of quotation is most interesting because of the reference to the Russian influence with the mention of Prokofiev. Hanson appreciated the music of Russian composers and performers, and did his best to help promote Russian musicians on their visits to Australia. Composer Larry Sitsky recalls one occasion where Hanson organised a series of concerts for the internationally renowned concert violinist David Oistrakh (1908-1974). Sitsky, like all Hanson's students, was excited by these performances and believed that it was the best way to introduce Russian music to Australian audiences.<sup>62</sup>

Hanson's interest in Russian music was often misinterpreted by others as being more political than artistic. Hanson believed that music was for everyone and would often play recitals for the Railway Union or Waterside Workers, and at one point endeavoured to establish an Australian Trade Union Orchestra. Diane Collins writes that he held these opinions when Australians were

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<sup>58</sup> Susan Collins, *The Violin and Piano Music of Raymond Hanson*. (Doctoral dissertation: University of Wollongong, 2005), pp. 20-23.

<sup>59</sup> Susan Collins, p. 21.

<sup>60</sup> Graham Hardie, *The Music of Raymond Hanson: A Catalogue Raisonné*. (Sydney: Currency Press, 1997), pp. vii-viii.

<sup>61</sup> Larry Sitsky, *Australian Piano Music of the Twentieth Century*. (Westport, Conn.: Praeger, 2005), p. 36.

<sup>62</sup> Prof. Larry Sitsky, interview with the author, 22 June, 2006, Australian National University, Australian Capital Territory.

wary of such individuals during the McCarthyist 1950s.<sup>63</sup> Collins also suggests that Hanson's affiliation with Cultural Defence Committee, an association formed with other leading Australian artists, 'aimed to combat the growing American influence'.<sup>64</sup> Hanson confesses in his interview with Hazel de Berg that his actions were 'regarded by my own confreres as being very left and very wrong'.<sup>65</sup>

Unfortunately many of Hanson's ideas were not popular and Sitsky writes that Hanson's interests often affected his 'compositional prospects'.<sup>66</sup> When interviewed, Sitsky insisted that like many musicians Hanson was politically innocent. Sitsky suggested that:

Like Prokofiev himself, Hanson was genuinely interested in the Russian music, and was bewildered by the political issues.<sup>67</sup>

Nevertheless, it is important to note that Hanson established his position in Australia's cultural development through his composition, teaching and by introducing new music to audiences. These actions brought a much-needed influx of new and diverse cultures into the Australian artistic community.

Hanson composed for a range of genres from intimate chamber music through to orchestral works with chorus. His piano works have been championed by Larry Sitsky and have been discussed in detail in Sitsky's book *Australian Piano Music of the Twentieth Century*. Hanson's orchestral works include his Symphony Op 28 (1951/52), the ballet *Dhoogor* (1945), concertos for piano, violin, trumpet and trombone, works written for film and documentaries and shorter orchestral works such as *Gula* (1968) and *Novelette* (1947). Much of his writing for documentaries came from the need to earn a living, and like Robert Hughes, he wrote background music for cinema style advertisements for the large oil companies, Caltex and BP. It is also interesting to note that Hanson rewrote his documentary music *Portrait of Australia* for violin and piano.

Graham Hardie's invaluable text *The Music of Raymond Hanson: Catalogue Raisonné*, is an important resource for locating Hanson's repertoire. However, since this book was published in

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<sup>63</sup> Diane Collins, *Sounds from the Stables*. (Sydney: Allen & Unwin, 2001), p. 164.

<sup>64</sup> Diane Collins, p. 164.

<sup>65</sup> Recording of interview with Raymond Hanson, Hazel de Berg Collection, National Library of Australia (recorded by Hazel de Berg, 31 August 1973), p. 8904.

<sup>66</sup> Larry Sitsky, *Australian Piano Music of the Twentieth Century*. (Westport, Conn.: Praeger, 2005), p. 36.

<sup>67</sup> Prof. Larry Sitsky, interview with the author, 22 June, 2006, Australian National University Canberra, Australian Capital Territory.

1997, there has been a change in the location of Hanson's orchestral music. In 2005, much of the music written by Australian composers prior to 1960 formerly housed by the Symphony Australia Music Library, was moved to the National Library of Australia (NLA). This music may now be accessed via the Symphony Australia Collection. Hanson's music is also housed in the Sydney Conservatorium of Music Library archives. In order to centralise the location of Hanson's music, in 2007, the Australian Music Centre and Sydney Conservatorium Library commenced photocopying Hanson's autograph scores to store at the Australian Music Centre.

### 1.7.3 Robert Hughes (1912-2007)

Robert Hughes was born in Leven, Scotland in 1912, and in 1929 moved to Australia with his family. Although his interest in music began during his time in Scotland, he did not undertake serious music study until after he moved to Australia.

Matthew Orlovich's dissertation *The Music of Robert Hughes*, presents an impressive collation of biographical documentation. From this information we can deduce that two important influences provided the motivation for Hughes to embark on a musical career. The first involved the concerts that Hughes attended as a schoolboy, of the Scottish National Orchestra. In an interview with Charles Southwood in 1992, Hughes recalled:

I was a school boy of course and the music master at the college which I attended was a very enthusiastic musician, and an Englishman, and he used to take selected groups of boys to concerts given by the Scottish orchestra of that time and I can remember one concert in particular, being bowled over completely by that performance, and I remember walking home from that concert and singing and my heart full of music and that, I think, was one particular incident. I don't doubt that prior to that music has been searching *me out* so to speak, but this was a powerful indicator that this was for me - music, and nothing else mattered from then on.<sup>68</sup>

The second major influence on Hughes at this time was the acquaintance he had with a local church organist, Marshall Gilchrist. Through Gilchrist, Hughes received some training in harmony and composition.<sup>69</sup> Totally absorbed by music at the age of 15, Hughes left school and proceeded to work as a clerk by day and study music by night.

His father suggested that the family move to Australia at a time when Robert was thinking of going to London to study. According to Orlovich, Gilchrist attempted to secure a contact for Hughes with an organist in Melbourne (Dr. Grace), but this did not eventuate as Dr. Grace left

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<sup>68</sup> Matthew Orlovich, *The Music of Robert Hughes*. (Masters Dissertation: University of Sydney, 1994), p. 181. The interview was conducted by Charles Southwood for the Composer Profile series and is no.17 in the series. It was broadcast on 2 June 1992 and is available through the ABC.

<sup>69</sup> Orlovich, pp. 183-184.

prior to Hughes' arrival.<sup>70</sup> When his office manager learnt of Hughes's interest in composition, he encouraged Hughes to make an appointment to see Fritz Hart. At this time Hughes commenced studies with Fritz Hart and Bernard Heinze (then conductor of the Melbourne Symphony Orchestra).<sup>71</sup>

From 1936, Hughes became acquainted with William James (1895 -1978; first Director of Music for the ABC) and Australian conductors, Percy Code and Joseph Post. On Joseph Post's advice, Hughes continued his compositional study with Arthur Nickson (on scholarship from the University Conservatorium) on Saturday afternoons, for two years. It was the influence of Nickson's teaching that according to Orlovich, encouraged Hughes to experiment and try new ideas.

After serving in the Australian Army during World War II, Hughes returned home and was offered a position as a Music Arranger/Editor for the ABC, based with the Melbourne Symphony Orchestra. Hughes relished the opportunity to practise his art and held this position until his retirement in 1976.

Although a few of his works are published, there are a number of satisfying orchestral works that were recorded but never published by a commercial publisher, and therefore have not been performed for a very long time. Most notably his Symphony No.1, awarded second prize in the 1951 Jubilee Symphony Competition has never been published, and since its revision in 1971 and its recording in 1972, has never been performed. This issue will be addressed later in Chapter Two.

Other unpublished works of Robert Hughes include: *Essays 1 and 2*, *Farrago Suite*, *Linn O'Dee* and *Sea Spell*. The published works of Hughes include the *Sinfonietta* (1957), *Synthesis*, *Xanadu* and a suite from the TV ballet *The Forbidden Rite*.<sup>72</sup> Hughes was largely self-taught and he made it a priority to educate himself on works by an eclectic mix of composers. For example, Hughes cites Prokofiev and his ballet scores as a major influence on his writing as well as the

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<sup>70</sup> Orlovich, *The Music of Robert Hughes*, p. 185.

<sup>71</sup> Robert Hughes, interview with the author, 4 March 2005, Hallett Cove, South Australia, Appendix 5b.

<sup>72</sup> '1960: On Friday 18<sup>th</sup> November, it was announced that Hughes was commissioned by the Australian Broadcasting Commission and the Australasian Performing Right Association to compose a ballet for television. On commission from the A.B.C and A.P.R.A., Hughes composed the *Forbidden Rite*, a complete ballet for A.B.C. Television which was subsequently arranged as a suite for orchestra in 1971'. Matthew Orlovich, *The Music of Robert Hughes*. (Masters Dissertation: University of Sydney, 1994), p. 205.

music of Bizet, Stravinsky, Bartók and Sibelius.<sup>73</sup> The Sibelius influence undoubtedly dates from the visit to Australia in 1937 and 1940 by Sibelius's friend and colleague, Georg Schnéevoigt, who was engaged to conduct the ABC orchestras. This would have been the first time that Australian audiences had the opportunity to see and hear performances of all the Sibelius symphonies, and it was a transforming experience for emerging composers to hear the music of Sibelius interpreted by a specialist.<sup>74</sup>

While there has been some documentation by Orlovich and Garretty of the influences on the music of Robert Hughes there are two other areas that have not yet been documented. When Hughes retired from composing he placed his vinyl records and books in the care of the Monash University Library (Clayton campus). His collection included recordings of Bartók's string quartets, Stravinsky's and Prokofiev's ballets, books on orchestration as well as a 1943 text by E. Boelza, (ed. A. Bush) titled *A Handbook of Soviet Musicians*.<sup>75</sup> This small book would have been an unusual item to have had in Australia at this time and unfortunately there is no documentation on when Hughes acquired the book. There are few composers in the text that are household names today, but ownership of such a book demonstrates that Hughes was greatly interested in Russian music and composers.

His music has been championed by many notable conductors including Sir John Barbirolli, Sir Eugene Goossens, Sir Bernard Heinze, Malcolm Sargent, Norman del Mar, Josef Krips, Walter Susskind, Willem van Otterloo, Colin Davis and John Hopkins.

Many of the compositions of Hughes, Le Gallienne and Hanson were recorded in the 1960s and 1970s by the orchestras of the Australian Broadcasting Commission. The fact that these works were performed and recorded proves that Le Gallienne, Hanson and Hughes had established distinguished reputations as composers. All of these recordings are on vinyl only and the performances are not to the standard of the orchestras in existence today.

Therefore the question is, why have the works by these important Australian composers been neglected?

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<sup>73</sup> Robert Hughes, interviews with the author, 26 February and 4 March 2005, Hallett Cove, South Australia, Appendix 5a and 5b.

<sup>74</sup> The visit by Schnéevoigt to Australia has been documented in a number of texts and most recently in this new book by Buzacott. The author documents the visit as well as the proposed employment of Schnéevoigt as resident conductor of the ABC. Unfortunately this did not eventuate due to the age and health of the conductor Martin Buzacott. *The Rite of Spring: 75 Years of ABC Music Making*. (Sydney: ABC Books, 2007), pp. 142-147.

<sup>75</sup> London: The Pilot Press, 1943.

## 1.8 Neglect

What happened to composers of the generation of Robert Hughes, Dorian Le Gallienne and Raymond Hanson? What happened to their reputation? There was a time when Hughes, like his contemporaries, regularly had music performed in Australia and overseas by international conductors and orchestras. Why do we not hear his music today? Composers such as Hughes, Le Gallienne and Hanson who have contributed so much to Australian culture must not be forgotten.

The process of rediscovering neglected works and re-evaluating repertoire by significant composers has occurred throughout music history and has been the basis for important research and musical discoveries. Two such examples include the Bach revival that occurred during the early part of the nineteenth century, and the re-evaluation of the Schumann symphonies, which occurred in the latter part of the nineteenth century and the twentieth century.

The first biography of J.S. Bach was written in 1802 by Johann Forkel. E.T.A. Hoffmann, writer and self designated spokesperson for the early romantic movement, made a point of promoting the genius behind Bach's compositions. Weber also brought attention to Bach's compositions, and showed support for the late composer's works.<sup>76</sup> In the early 1800s, Bach's larger works were virtually unknown. These works included the *St. Matthew Passion*, *St. John Passion*, *Mass in B minor* and the *Christmas Oratorio*. Marek writes,

These works were unknown not because they were beyond the public's ability to understand and appreciate but because the music was not accessible to concert organisations, the manuscripts or copies of them lying in libraries, abbeys, museums, or other receptacles of dead storage. Only a few scholars knew of their existence. Not one of Bach's works, except the *Musikalische Opfer*, was printed between 1750, the year of his death and 1800.<sup>77</sup>

Mendelssohn's composition teacher Zelter was a worthy advocate of Bach's compositions. He had studied with C.F.C Fasch and J.P. Kirnberger, who were contemporaries of C.P.E. Bach and students of J.S.Bach. Zelter taught Mendelssohn the inner workings of Bach's compositional techniques and collected many of Bach's compositions, including several cantatas performed by the Berlin-Singakademie. He inspired Mendelssohn to facilitate a revival of Bach's music, a process that culminated in the performance of Bach's *St. Matthew Passion* by the Berlin-Singakademie conducted by Mendelssohn in 1829 and eventually published in 1830. The work

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<sup>76</sup> George R. Marek, *The Gentle Genius - The Story of Felix Mendelssohn*. (London: Robert Hale, 1972), p. 136.

<sup>77</sup> Marek, p. 135.



was originally composed for performances in 1727 and 1729 and was neglected for approximately 75 years after the death of the composer.

Mendelssohn's interest in the *St. Matthew Passion* was inspired when he received a copy of the score.<sup>78</sup> There have been a number of studies discussing how Mendelssohn came across the score. Zelter was known to have a copy of the *St. Matthew Passion*, and it has been speculated that the Mendelssohn and Zelter copies were one and the same. However, it is also widely considered that Mendelssohn had his own score. Mendelssohn's father financially supported the performance of the *St. Matthew Passion* and it took several years for the choir and orchestra to rehearse for the event. Further performances followed the initial *St. Matthew Passion* performance. In addition, Mendelssohn continued to promote Bach's music by performing many of Bach's keyboard works in his own solo recitals.

The above example demonstrates how an important and innovative composer such as J. S. Bach could be 'left on the shelf' for a number of years. The age-old concerns such as the cost of publication, and the time required in preparing a work to be published, were key factors that caused the neglect of Bach's large-scale works.

Conductors and composers have long appreciated the intrinsic musical value of Schumann symphonies, but there have been many opinions regarding the orchestration. According to Schlötel, the innovations in Schumann's symphonic compositions included the rearrangement of symphonic forms (in some cases the first and second subjects were often presented in different keys), the use of recurring thematic motifs and the increasing role of melody in the overall formal structure of the work.<sup>79</sup> Schlötel summarises this discussion by commenting;

Although in Beethoven and Berlioz there were precedents for some of Schumann's methods, the ways in which he employed them, and the lengths to which he developed them, constitute an original contribution to the history of the symphony.<sup>80</sup>

Despite these innovations, it is a widely held belief that the quality of performances of Schumann's orchestral works may be difficult to deliver due to his use of orchestration.<sup>81</sup> The major aspect of Schumann's orchestrations commonly criticised is his use of instrumental

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<sup>78</sup> Michael Marissen, "Religious Aims in Mendelssohn's 1829 Berlin-Singakademie Performances of Bach's *St. Matthew Passion*." *Musical Quarterly* 77.4(1993): pp. 718-726.

<sup>79</sup> Alan Walker ed. *Robert Schumann: The Man and His Music*. (London: Barrie & Jenkins, 1972).

<sup>80</sup> Walker, p.307.

<sup>81</sup> Walker, p. 313.

doublings promoting a thickness of texture. In some cases, Schumann would double woodwind solos with the first violins obscuring the colour of the woodwind line. Other parts doubled were often the inner parts, which also contributed to the thickness of the texture and at times lessened the role of the brass.

Mahler was the first to edit Schumann's Symphonies for performance. After Mahler, there has been an array of conductors who have edited Schumann's scores in order to 'improve' the orchestration.<sup>82</sup> This process has been debated by many composers and conductors such as Schoenberg in his *Style and Idea* and is still discussed by musicologists today. The debate considers whether it is appropriate to edit Schumann's works for the sake of satisfactory performance and whether Schumann's orchestration ideas are legitimate or ahead of their time. Needless to say the intrinsic musical value of Schumann's works is not disputed and musicians agree that his works are important and worthy of discussion and performance.<sup>83</sup>

Another example of neglect concerns Sibelius and his fourth symphony. The composer and music critic Constant Lambert discussed this issue in his *Music Ho!*:

Let us take, for example, the case of Sibelius's Fourth Symphony in A minor op. 63 which, written in 1912, may be considered the highest point reached by Sibelius before the war. This symphony, although in every way as a remarkable and challenging a work as the famous 'spot' pieces of Debussy, Stravinsky and Schönberg that were studied in the first chapter of this book, seems to have made singularly little impact on the consciousness of the time, and even to-day it remains the least comprehended and most neglected of his works. The reason is that it obstinately refuses to be fitted into any category, ancient or modern.<sup>84</sup>

Lambert makes the point that Sibelius made an important contribution to music through his symphonic compositions as he was writing for a form that had been virtually ignored or reacted against by his contemporaries. These comments were supported and summarised by Johnson in his book *Jean Sibelius*. Johnson writes:

Such authorities as Downes, Gray, Lambert and Ernest Newman were on hand to remind their readers that this Finnish music, far from being primitive and unfinished, was in reality complex in structure, even avant-garde. Sibelius they claimed, had been the first composer since Beethoven to blaze a new and musically significant trail.<sup>85</sup>

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<sup>82</sup> In this article Taruskin states that in addition to Mahler, Schumann's symphonies have been 'rescued' by Georges Szell in the 1950s, Leonard Bernstein in the 1960s and most recently John Eliot Gardiner in the late 1990s. Richard Taruskin, *Classic Music; Let's Rescue Poor Schumann from his Rescuers*. New York Times, 17 May 1998 <<http://query.nytimes.com/gst/fullpage.html?res=9D05E2D91730F93...>> (accessed 21 April, 2008).

<sup>83</sup> Arnold Schoenberg, *Style and Idea*. (London: Faber & Faber, 1975), p. 113.

<sup>84</sup> Constant Lambert, *Music Ho!* (London: Penguin 1948, First Published, 1934), pp. 222-223.

<sup>85</sup> Harold E. Johnson, *Jean Sibelius*. (Connecticut: Greenwood Press, 1959), p. 222.

Johnson explains that Sibelius's compositions were not supported by the Germans or even initially by Nadia Boulanger, but in 1959 the symphonies of Sibelius were brought back into the public domain by performances in the USA and England.<sup>86</sup> As mentioned earlier in this chapter, Sibelius also had his symphonies performed in Australia in 1937 and 1940 due to the visit to Australia by Sibelius's friend and conductor Georg Schnéevoigt. Is it possible to suggest here that Australia was ahead of its time in its acceptance of the music of Sibelius?

There are a number of factors that have contributed to the problem of the 'neglect' of Australian music from the 'middle' period of the twentieth century. It has already been established that after 1960 there was reaction against the tonal music of the mid-twentieth century composers. Nevertheless, despite the so-called era of post-modernism that occurred in Australia during the 1980s, there has been no return to the composers of the past. As mentioned in the Introduction, recordings and performances of the music of Malcolm Arnold stimulated renewed interest in his music. Why has this interest not occurred in the Australian composers of a similar heritage?

In the 1960s the systems that were put into place to help the composer, gradually excluded those that established those systems. These organisations included; the Australasian Performing Right Association (APRA), the Australian Music Centre and the Australia Council. It was only in the latter part of the twentieth century, through APRA that composers shared the same rights as popular song writers. Importantly, Robert Hughes was instrumental in the establishment of the Australian Music Centre and the Australia Council, and took on the responsibility of making sure that the rights of his fellow composers were looked after by APRA, especially with regard to payment and copyright. The next generation of composers were fortunate to benefit from the new systems put into place by Hughes and his colleagues.

As discussed, there were changes made in the music institutions to ensure the development of emerging Australian composers. However, without Australian conductors to champion Australian orchestral music on a regular basis, the opportunity to have orchestral works performed is limited. Not since Stuart Challender (1947-1991) has there been an Australian-born conductor in the position of Music Director of any of the six professional symphony orchestras.<sup>87</sup> Prior to Stuart Challender there was Sir Bernard Heinze and Sir Charles Mackerras. It is difficult to assume that the lack of Australian music directors has made a substantial difference on the performances of

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<sup>86</sup> Johnson, pp. 220-221.

<sup>87</sup> Angela Bennie, "Conductor's Unbecoming." *Sydney Morning Herald*, 30 April 2005.

Australian music. Nevertheless, up until the mid-1990s there have been limited opportunities for emerging conductors to study conducting in Australia and many have gone overseas to further their training and/or to seek better job prospects. Therefore, those Australian conductors who may have been interested in conducting the repertoire of the older Australian composers may not have had the necessary opportunity to do so. This could have been due to living overseas and/or the limited conducting positions available in Australia. Unfortunately, even today there are simply not enough orchestras at a professional standard in Australia to offer positions to all talented conductors.

Compared to Europe and the USA, Australia has a relatively small number of professional orchestras. In 2008, there are currently six full-time professional symphony orchestras, two orchestras serving opera and ballet in Melbourne and Sydney and there are regional semi-professional orchestras which include the Canberra Symphony and Darwin Symphony.<sup>88</sup> This does not include chamber orchestras such as the Australian Chamber Orchestra. The orchestras in Adelaide, Perth and Brisbane have to juggle opera and ballet performances, in addition to their standard concert series. Today there is limited opportunity for recording especially from a heritage perspective. The only orchestra with the time dedicated to the recording of Australian music is the Tasmanian Symphony Orchestra, but as a smaller orchestra it is difficult for them to tackle the larger symphonic works.

Another major reason for the lack of performance and recording of Australian orchestral music from the mid-twentieth century is the poor condition of the scores and parts. Due to the lack of publishers and copyists most of the music has been written and copied by hand, which has negative implications for the aging process. Furthermore there are many mistakes that need to be corrected. In addition, whenever a work was published, it was often in the composer's autograph (such as Robert Hughes *Sinfonietta*), and therefore may still have errors in the score.<sup>89</sup> Some scores are also frequently incomplete and there are many unexplained markings. For example, in the score of Symphony No. 1 in E by Dorian Le Gallienne, there are major cuts marked that are not entirely obvious from a musical perspective. One can only assume that Le Gallienne wanted these cuts. The two recordings available help with this decision. The second recording made by the Sydney Symphony Orchestra, conducted by Wilfred Lehmann in 1982

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<sup>88</sup> These statistics are current as of 19 September, 2008.

<sup>89</sup> Robert Hughes, interview with the author, 20 February 2007, Fullarton South Australia, Appendix 5d.

does take notice of the cuts, tightening up the work.<sup>90</sup> Unfortunately, if the scores such as those discussed are complicated or not clearly marked, then performers and conductors may think twice before performing Australian orchestra repertoire from the mid-twentieth century.

Access to scores and parts is also a point of concern. Not all the scores written by composers of this generation are held in the Australian Music Centre. Some are now held in the National Library's Symphony Australia Collection and there are other scores that are difficult to trace. For example, the *Festival Overture* by Hughes, a work performed regularly by Eugene Goossens is a case in point. Orlovich's thesis stated that the work was held at the ABC.<sup>91</sup> As already mentioned, older Australian orchestral works were sent to the NLA for storage in the Symphony Australia collection. The *Festival Overture* is an exception, because it was still held in the Symphony Australia Library, not catalogued under the composer's name Hughes, but under the genre title 'Overture'. How many other Australian works have suffered a similar fate?

To publish any orchestral work requires a particular market and involves large costs and therefore it was rare for Australian orchestral works to be published. A number of Hughes' works were published by Chappell in Sydney, now known as Chappell-Warner. In 2004, the company Origin Theatrical (which now looks after the Chappell-Warner music) shifted all the music of Robert Hughes to the London office without the permission of the composer. It is now more expensive to hire works such as the *Sinfonietta* and the *Forbidden Rite* for performance. In addition, it may be assumed that most publishers will print miniature scores of the works they publish. Any student of orchestral music relies on the availability of a miniature score so that they may learn more about the composer's craft. Therefore, if there were a small number of Australian orchestral scores published from the mid-twentieth century then there are only very few miniature scores available to read, and thus very few opportunities to learn more about the music from this era of Australian music.

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<sup>90</sup> This recording was a workshop recording and not for public broadcast. Dorian Le Gallienne, *Symphony No.1 in E*. Cond. Wilfred Lehmann. Sydney Symphony Orchestra. Compact disc. Australian Broadcasting Corporation AMU 98, 1984.

<sup>91</sup> Orlovich, *The Music of Robert Hughes*, p. 89, n. 92.

## 1.9 The Orchestral works of Le Gallienne, Hanson and Hughes

A central task of this investigation was to examine the orchestral works of the three chosen composers in order to identify major unpublished works. The reason for this focus on unpublished repertoire was to provide an opportunity to reintroduce or introduce a major Australian work back into the public domain. The condition of the scores and parts has greatly affected whether a work will be performed in the current orchestral climate. If a new edition of an interesting and satisfying orchestral work is created, then it will become more accessible to conductors and performers ensuring more opportunities for the performance of the work. There was a wealth of material to be sourced and at the very start of the investigation there were several helpful search engines and resources. The Music Australia website is a comprehensive online resource and search engine which covers all aspects of music in Australia and was launched on the 14 March 2005, with some online information released prior to this date on 24 February 2005.<sup>92</sup> Nevertheless, not all the information regarding the composers selected and their works could be obtained online, and it was important to view their materials at the Australian Music Centre, the State Library of Victoria and the Sydney Conservatorium of Music library. Unfortunately, not all the works were located where the resources had said that they would be, such as *Festival Overture* by Robert Hughes.

Another complication that arose in the repertoire list of Robert Hughes, were the numerous works he had written for film and television. Some of these may be viewed at the State Library of Victoria, but a decision had to be made as to whether it was necessary to view all the materials. This decision to not consider these works for this thesis was based on the fact that many of the works were not necessarily composed for full orchestra, and were presented as short fragmentary sections to accompany a particular scene or text.

The composer himself had said that Symphony no.1 (1951 rev.1971) and the *Sinfonietta* (1957) were the two works that best represented his compositional technique.<sup>93</sup> Hughes also made it clear that a number of his early works are never to be published or performed. These works were mostly written in the years prior to his employment with the ABC.

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<sup>92</sup> Music Australia website: < <http://www.musicaustralia.org> >  
<http://www.musicaustralia.org/apps/MA?function=authoredContent&name=news&forceNewTrail=true>, updated Sept 2008, (Accessed 7 April 2008).

<sup>93</sup> Robert Hughes, interview with the author, 19 October, 2006, Hallett Cove, South Australia, Appendix 5c.

At the commencement of this investigation, Hanson and Le Gallienne were no longer alive to help in the discussion of their works. Therefore it was important to source both recordings and scores where possible. Permission had to be obtained to have the works copied, which often made the process longer than originally intended.

Lists were made of the unpublished works of the three composers and these lists appear in Appendices 2, 3 and 4. In order to choose a work of lasting significance it was necessary to examine the major works of Hanson, Le Gallienne and Hughes. The works that identified themselves as important works for orchestra alone in the oeuvre of each composer are shown in the table below.

**Table 1.4 Unpublished Orchestral works by Hanson, Le Gallienne and Hughes**

RAYMOND HANSON	DORIAN LE GALLIENNE	ROBERT HUGHES
<i>Dhoogor op. 18</i> (Ballet Music for orchestra) (1945)	<i>La Contes Heraldiques (The Sleepy Princess Ballet)</i> (1947)	<i>Farrago Suite</i> (1949 rev. 1965)
Symphony Op.28 (1951/52)	<i>Overture in E flat</i> (1952)	Symphony No.1 (1951 rev.1971)
<i>Gula</i> (1968)	Symphony No.1 in E (1953)	<i>Linn O'Dee: A Highland Fancy for Orchestra</i> (1954)
<i>Portrait of Australia</i> (1960)	<i>Voyageur (ballet)</i> (1954)	<i>Sea Spell</i> (1973)
<i>Heritage in the Sun</i> (undated)	Symphonic Study/Symphony No.2 (1963)	<i>Essay</i> (1953)
		<i>Essay II</i> (1982)

It is important to note that all the works listed in this table, are worthy of discussion. Nevertheless, some interesting issues arose when assessing whether the works should be brought back into the public domain.

Firstly a decision had to be made on whether to focus on works composed for film/documentary, ballet or for orchestra alone. For the purpose of this investigation, it was important to examine how each composer developed their themes or musical ideas within a particular orchestral work. In the case of music that is written to serve another purpose, such as the genres ballet and film, the composition is often focussed on the choreography or film itself, with certain specifications in the timing of the work. Although this is not always the case, it is worth mentioning that the ballet scores of Hanson and Le Gallienne are in poor condition and it will be necessary to edit these works for performance at a later date. For the purposes of this investigation the works composed

for orchestra alone by Le Gallienne, Hanson and Hughes stood out as being a true and mature representation of their compositional technique.

As discussed in the opening part of this chapter, there were many influences on Australian orchestral composition in the mid-twentieth century. It is important to note that Hughes and Le Gallienne were good friends. Both composers were based in Melbourne and Hughes often helped Le Gallienne with orchestration. For example, the ballet *Le Contes des Heraldiques* was mostly orchestrated by Hughes.<sup>94</sup> Hanson as mentioned lived and worked in Sydney and knew of Hughes and Le Gallienne, but they didn't see each other regularly.<sup>95</sup>

In terms of compositional technique, there have been some references to a particular 'style' emerging from composers of this time. The music composed during the mid-twentieth century was considered 'tonal' as opposed to atonal or music constructed from a 12 tone row. The 'avant-garde' techniques that included atonal and 12-tone row composition appeared quite late in Australian music (post 1960), compared to when these techniques were introduced in Europe. Therefore any works composed prior to 1960 were rejected, because they didn't fit within the new regime. Nevertheless, Le Gallienne, Hughes and Hanson, were interested and open to a range of compositional ideas and the realm of musical possibilities open to them.

Importantly, all three composers endeavoured to write symphonies within a few years of each other. Hughes wrote his symphony for the Jubilee Symphony Competition of 1951 and it is possible that Hanson also entered the competition. In support of Hanson entering the competition McNeill writes:

The Symphony Op.28 [by Hanson] was probably composed for the Commonwealth Jubilee Competition in 1951. A *nom de plume* 'Sagittarius' [Sagittarius] is written in the composer's hand at the top of the score (and then crossed out), consistent with the requirements of the competition.<sup>96</sup>

McNeill's claim is as close as we can get to a true answer to this question; but it seems unclear. What does McNeill mean by being 'consistent with the requirements of the competition'? The use of the term 'Sagittarius' was written on the top of two of Hanson's works composed prior to

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<sup>94</sup> Joel Crotty, "From Balletic Binge to Cultural Cringe," p. 225.

<sup>95</sup> Interview with Raymond Hanson, Hazel de Berg Collection, National Library of Australia (recorded by Hazel de Berg, 31 August 1973), p. 8,932.

<sup>96</sup> Rhoderick McNeill, 'The Australian Symphony of the 1950s.' A paper presented to the Faculty of Arts Research Forum. (University of Southern Queensland, 10 March 2004), p.12



the Symphony. Were these works also composed for competitions or was the work some kind of signature?<sup>97</sup>

It is disappointing to learn that after composing his symphony in the early 1950s Hanson had to wait until the early 1970s to have it performed and recorded.

Symphony Op 28 was written in 1951/52 and first performed during an ABC composers' workshop in Perth in February 1971. Subsequently, the work was performed by the SSO at Subscription concerts during the following November.<sup>98</sup>

Hanson's Symphony differs in his use of form compared to Hughes and Le Gallienne as the work is essentially through-composed, in contrast to the four movement structure adopted by Hughes and Le Gallienne. Another major orchestral work by Hanson is *Gula* (1968), which he wrote after he had suffered a major heart attack in Canberra. The work is dedicated to those who helped him to recovery in the Canberra hospital where he stayed and Hanson indicates on the score that *Gula* 'was the ancient Sumerian goddess of medicine and healing (Encyclopaedia Britannica)'.<sup>99</sup>

In *Gula*, Hanson experiments with his tonal language and attempts to employ atonal techniques; there is little reference to a key centre. Similarly in Le Gallienne's *Symphonic Study* (1963), the composer is experimenting with new ideas, yet streamlining his approach.<sup>100</sup> Does Hughes similarly change his compositional approach in the 1971 revision of his symphony? The answer is 'no', as the integrity of the original ideas from the 1950s is maintained. The important revisions made are to do with structure and orchestration.

There are interesting comparisons to be made between the compositional techniques of Hughes, Hanson and Le Gallienne. Each composer experiments with form, pitch and harmony, and there are particular characteristics that are common to all of three. For example such characteristics include; the use of the pedal as a means of establishing an harmonic foundation, the use of short motifs played simultaneously against longer lines and the distribution of a major theme

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<sup>97</sup> In both the Op 25 *Overture for a Royal Occasion* and Op. 26 *Sonatina for Piano* had 'Sagittarius' written on the scores and then crossed out. Therefore were both these works composed for competitions like the Symphony? Hardie, *Catalogue Raisonné*, p. 9.

<sup>98</sup> Raymond Hanson, *Symphony No.1 Op.28*, Cond. Georg Tintner, West Australian Symphony Orchestra (LP record ABC AC1002 Stereo, 1974). Notes: Author unknown.

<sup>99</sup> Raymond Hanson, *Symphony Op.28* (Sydney, 1952), p. 2.

Score in Hanson's autograph held at the Sydney Conservatorium of Music Library Rare Collections.

<sup>100</sup> "Classical economy is written all over the score.....*Symphonic Study* marks a purification of Le Gallienne's style." Noël Nickson, "Dorian Le Gallienne", p. 76.

throughout several instrumental parts. Nevertheless, fuller discussion of these features is not possible within the confines of this thesis.

### 1.10 Reasons For Selecting Symphony No. 1 by Robert Hughes

The important reason for narrowing the focus on Robert Hughes was that Symphony No.1 is a major work, with musical substance and has intrinsic musical worth. In addition, at the commencement of the thesis, the composer was alive and able to contribute a wealth of information about his music. There was an immediate need to try and have his works performed while he was around to appreciate them, and it was important to have Hughes contribute to the decision making process. Hughes was the one of the last musicians to be a link to this 'middle' period and it was a valuable opportunity to gain a first-hand understanding on the state of music in Australia at that time.

Although revised in 1971, Hughes' Symphony No.1 exhibits the characteristics of an earlier compositional approach giving an insight into the musical influences of that era. Although the other works on the Hughes list are shorter in length compared to the symphony, they are still very important to the literature. Prior to selecting the symphony, a number of Hughes's other works were considered. One idea was to turn the *Essay* and *Essay II* into one work, but Hughes was not in favour of this.<sup>101</sup> The *Farrago Suite* and *Sea Spell* were other works worthy of discussion and editing, but it was the Symphony No.1 that stood out as being a substantial work that had been sadly neglected with the potential to make an important contribution to the repertoire. The following thoughts were considered valid reasons to bring this major work back into the public domain.

Symphony No.1 is a work for a large symphonic orchestra with triple wind, brass and harp. An interesting addition to the orchestration is the use of saxophone in third movement. The symphony is a multi-movement work and is approximately 27 minutes in duration. The length indicates to us that it would fit well as a major work in any concert program. This is an important point, as there are very few works by Australian composers that constitute the main part of current concert programs.

Symphony No.1 represents an interesting case. Hughes revised his symphony three times until he was satisfied with the outcome. Many composers, instead of repeatedly revising their first

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<sup>101</sup> Robert Hughes, interview with the author, 19 October 2006. Hallett Cove, South Australia, Appendix 5c.

symphony, would have continued to compose a second, third and so forth. One wonders what would have happened if Hughes had followed a similar path.

The symphony is a substantial work and contains some interesting European influences. These are important to our understanding of the work and the compositional technique of the composer. These influences also give us an inside glimpse into the overseas composers who shaped the compositional approaches of Hughes and his Australian contemporaries in the middle of the twentieth century. It is possible for this information to give us new insight into understanding the development of composition during this era.

Although there were a number of corrections that needed to be made to the score, the manuscript is nevertheless very detailed. Hughes utilises every instrument of the orchestra and has integrated motifs and themes with careful consideration. The melodic shape of his motifs and thematic ideas display an obvious interest in specific interval combinations and are well supported by driving rhythms. Orchestral colour is important to Hughes, and the symphony often displays chamber like qualities adjacent to large climaxes. The formal structure of the movements is often surprising, and may be open to different interpretations. Nevertheless, the approach employed by Hughes is utterly convincing, thus presenting a work that is well-crafted, and displays a depth of expression by the composer. All of the characteristics of the work are discussed later in Chapter Two.

Symphony No.1 is a work rich in compositional ideas and of substantial proportions, and makes a significant contribution to the Australian Concert Repertoire.

### **1.11 Conclusion**

Therefore, in order to solve the 'problem' of Australian orchestral composition between 1930 and 1960 it is an important step to bring a major orchestral work back into the public domain. To achieve this, it was a necessary process to investigate a range of repertoire from the mid-twentieth century and understand the reasons for the neglect of these works. The result of this investigation was the selection of Hughes' Symphony No.1.

The next step that is required to bring this major work to a new audience is to prepare the score for performance. In this case, it is necessary to create a new edition of the score. An important part of the editing process is to understand the inner workings of the score and this will be addressed in Chapter Two.

# Chapter Two

A Critical Re-examination of Symphony No.1

## 2.1 Introduction

A critical examination of Symphony No.1 by Robert Hughes is an important part of this investigation. Although this work was revised in 1971, many of the compositional features from the 1951 version have been maintained. Therefore, by examining the score closely, it is possible to uncover characteristics that are representative of mid-twentieth compositional techniques in Australia. In addition, we may also be able to place the work in context with overseas compositional trends of the era. Importantly, the work revealed in this chapter will help to answer the third research question:

*Are there any interesting comparisons that may be made between Australian music of the mid-twentieth century and compositional trends from overseas?*

Robert Hughes composed his Symphony No.1 in 1951, for the Jubilee Symphony Competition. The competition was for the composition of a full-scale symphonic work for orchestra. As McNeill outlines:

On 18 October 1950, to mark the fiftieth anniversary of Federation, Prime Minister Robert Menzies announced a Jubilee Symphony Competition "open to all natural-born and naturalized British subjects", with a prize of £1000. Composers had a deadline of 15 June 1951, a relatively short time, to compose a symphony with a maximum duration of 40 minutes. Similar competitions for literature and art were also announced with similar prize money, but unlike the symphony competition, these limited participants to Australian citizens only. There was an additional stipulation in the music competition. *If the winner is not a natural-born or naturalized Australian, a special prize of £250 will be offered for the best entry submitted by an Australian citizen.*<sup>1</sup>

Those composers who competed for prizes were predominantly from Australia, Great Britain and Canada. The first prize was awarded to English composer David Moule-Evans (1905-1988),<sup>2</sup> second prize to Robert Hughes and third prize to another Australian, Clive Douglas (1903-1977).<sup>3</sup> Robert Hughes also received the prize for best entry by an Australian. The adjudicators for this competition included Sir John Barbirolli (1899-1970)<sup>4</sup> and Sir Eugene Goossens. Barbirolli was impressed by the Hughes symphony to the extent that he commissioned a new work from him; this was the genesis of the Sinfonietta (1957).

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<sup>1</sup>Rhoderick McNeill, 'The Australian Symphony of the 1950s.' A paper presented to the Faculty of Arts Research Forum. (University of Southern Queensland, 10 March 2004), pp. 3-4.

<sup>2</sup>Michael Hurd, "Moule-Evans, David." In *The New Grove Dictionary of Music and Musicians*. Vol.17. 2nd ed. Stanley Sadie ed. (London: Macmillan, 2001), p. 233.

<sup>3</sup>Peter McCallum, "Douglas, Clive." In *The New Grove Dictionary of Music and Musicians*. Vol.7. 2nd ed. Stanley Sadie ed. (London: Macmillan, 2001), vol. 7, p. 528.

<sup>4</sup>Ronald Crichton and Josè Bowen, Barbirolli, Sir John." In *The New Grove Dictionary of Music and Musicians*. Vol. 2. 2nd ed. Stanley Sadie (ed.) (London: Macmillan, 2001), pp. 704-705. Barbirolli initially toured Australia in 1950-51 and later in 1955. Martin Buzacott, *The Rite of Spring: 75 years of ABC Music-Making*. (Sydney: ABC Books, 2007), p. 257.

There are four versions of the symphony composed in the following years: 1951, 1953, 1955 and 1971. The scores for the first three versions are housed in the State Library of Victoria and the 1971 score and orchestral parts are held at the Australian Music Centre. The 1951 version of Symphony No.1 has only three movements. The dashes (-) shown below indicate the tempo changes within the movements. The movement scheme of this version is as follows:

- I Lento - Allegro Vivace.
- II Allegro Scherzando e Preciso.
- III Largo Maestoso - Allegro Risoluto - Largamente.

In the program notes of a Victorian Symphony Orchestra concert in June 1952, Robert Hughes wrote (in the third person):

It is the composer's third attempt at a Symphony, the first two being discarded as such [sic] and the material utilized in smaller works. It was originally sketched in one movement, but completed in three. There is no slow movement but both first and last movements contain slow sections.<sup>5</sup>

Hughes was careful to explain that there was no slow movement in the first version of Symphony No.1. Yet, in the composer's archives at the State Library of Victoria, there *is* a slow movement titled Intermezzo, in the 1951 version of the symphony. The Intermezzo was omitted for all performances of the symphony in 1951 and 1952. When Hughes was asked why he did not add the slow movement to Symphony No.1 in the original version, he said that he did not feel ready to do so.<sup>6</sup> The 1953 revision of the symphony was discussed by Garretty in 1963 in her dissertation, 'Three Australian Composers,' and she commented on the addition of the Intermezzo between the Scherzo and the Finale.<sup>7</sup>

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<sup>5</sup> Concert with the Victorian Symphony Orchestra (this orchestra was the fore-runner to the Melbourne Symphony Orchestra), conductor Sir Bernard Heinze, 28 and 30 June 1952. This program is held in Robert Hughes's archives at the State Library of Victoria. MS 10935, MSS store, Bay 89, Box 6, La Trobe Library, State Library of Victoria. In this program Hughes writes that the *Symphony No.1* was "written between March and May 1951, for entry in the Commonwealth Jubilee Competition, this Symphony was composed for and is now dedicated to the Victorian Symphony Orchestra". It is interesting to note the two titles for the competition, Jubilee Symphony Competition and Commonwealth Jubilee Competition. For the rest of the thesis, the competition will be referred to as the Jubilee Symphony Competition.

<sup>6</sup> Robert Hughes, interview with author, 19 October 2006, Hallett Cove, South Australia, Appendix 5c.

<sup>7</sup> J.D. Garretty, *Three Australian Composers*. (Masters dissertation: University of Melbourne, 1963), pp.119-126.

The scheme for the 1953 version is as follows:

- I Lento - Allegro Vivace e Giusto
- II Allegro Scherzando e Preciso  
Intermezzo - Lento Elegiaco
- III Largo Maestoso - Allegro Risoluto - Largamente.

In the above movement scheme the Intermezzo has not been labelled as a movement of its own. This was to change in the 1955 version where the *Intermezzo* became an independent third movement in a four movement scheme:

- I Lento - Allegro Vivace e Giusto
- II Allegro Scherzando e Preciso
- III Intermezzo - Lento Elegiaco
- IV Largo Maestoso - Allegro Risoluto

In spite of the revisions, Hughes was not satisfied with the 1955 revision. Garretty writes;

But on the other hand, he is still not happy with the 1955 revision, for he thinks it does not match in strength the material that has gone before. At a performance of the symphony in recent years by the BBC Orchestra under Norman del Mar (1919-1994)<sup>8</sup> at Glasgow, he (Robert Hughes) asked that the Intermezzo be omitted. This conductor who is a brilliant exponent of contemporary music such as Hindemith, Stravinsky and Stockhausen, wrote to Robert Hughes in reply saying that he agreed the symphony needed a new ending, but thought it a pity he asked for the Intermezzo to be omitted. He added that he himself enjoyed the work, and that it was much better than Robert Hughes thought."<sup>9</sup>

The 'BBC Orchestra' referred to here is the BBC Scottish Symphony Orchestra. From the above statement we also know that Hughes was still unhappy with his symphony, despite the regular performances and the positive reviews.<sup>10</sup> Nevertheless, the opportunity arose for a further revision of the work. In 1971, Hughes received a commission from the Australia Council. This commission

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<sup>8</sup> Bernard O'Keefe, "Del Mar, Norman." In *The New Grove Dictionary of Music and Musicians*. Vol. 7, 2nd ed. Stanley Sadie ed. (London: Macmillan, 2001), pp. 180-181.

<sup>9</sup> Garretty, p. 126.

<sup>10</sup> Orlovich documents the following performances: Victorian Symphony Orchestra-cond. Bernard Heinze, June 1952; Sydney Symphony Orchestra (cond. Eugene Goossens), 19<sup>th</sup> August 1952; Victorian Symphony Orchestra (cond. Joseph Post), 12<sup>th</sup> Dec. 1952 (recorded by the ABC on this occasion); South Australian Symphony Orchestra (cond. Joseph Post), August 1953; BBC Scottish Symphony (1955 version) (cond. Norman Del Mar), 1962. M. Orlovich: *The Music of Robert Hughes*. (Masters Dissertation: University of Sydney, 1994), p. 99, footnote no.142 and p. 109. The concert reviews of Symphony No. 1 are well documented in the Garretty and Orlovich dissertations, p.126 and pp. 102-109 respectively.

gave Hughes the opportunity to take a break from his regular work as a composer/arranger for the Melbourne Symphony Orchestra, creating time for him to focus on his own compositions.<sup>11</sup>

The 1971 revision or the fourth version was considered by Hughes to be his definitive version of the work, and he stressed that this is the only version that should be performed.<sup>12</sup> In the final revision there are four movements, with the slow movement as the second movement in the new scheme.

- I Lento - Allegro Vivace e Giusto
- II Largo Elegiaco
- III Allegro Scherzando e Preciso
- IV Largo - Allegro Moderato

From the above layout of the Symphony No.1, it is evident that the Intermezzo has been extended to become the second movement. The title of 'Intermezzo' has now been dropped, indicating that Hughes no longer considered this slower movement to be merely 'in between', but a movement all of its own. In addition, Hughes has altered the tempo markings. The first and third movements are the same, but there are changes to what are now Movements Two and Four.

- II Lento Elegiaco is now Largo Elegiaco
- IV Largo Maestoso - Allegro Risoluto is now Largo - Allegro Moderato.

In the 1971 revision, Hughes took great pains to rewrite instrumental parts and reorganise the texture, whilst retaining many of the original thematic ideas from the 1951 version. McNeill has documented some of the revisions in his paper from 2004.<sup>13</sup> It might be worthwhile continuing McNeill's work and identifying all the various differences between the four versions of the Hughes symphony. This would be a major undertaking in itself and should be the focus of a separate study. A hermeneutic comparison of this type examining the source texts, is not within the scope of the present study.

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<sup>11</sup> Orlovich, *The Music of Robert Hughes*, pp. 110 and 209.

<sup>12</sup> Robert Hughes, interview with the author, 19 October 2006, Hallett Cove, South Australia, Appendix 5c.

<sup>13</sup> McNeill, pp. 9-10.



Although a few conductors have championed this major work by Robert Hughes, it has been a long time between performances.<sup>14</sup> Unfortunately, Australian orchestras have limited time in their schedules to devote to the rehearsal and performance of new music.

A major factor that needs to be considered here is the condition of the score and parts. The orchestral parts were copied by hand and reproduced by the Australasian Performing Right Association (APRA). Robert Hughes wrote Symphony No.1 long before the onset of the computer age. Although his autograph score displays very clear hand writing, there are still mistakes and issues that can be improved by re-editing and type-setting. Undoubtedly, these issues have contributed to the work's neglect. If the score is re-type set and edited, then it will be easier for orchestras to perform the music. Therefore, Australian audiences will be able to hear the music of our past, and learn more about the composers who influenced the music we hear today.

A critical study of the score will provide valuable tools for the editing process and for performance. It will illustrate the compositional features in the musical language of Hughes, and help to draw comparisons with more well-known European composers. In addition, this discussion will help to appreciate the characteristics that are unique to the orchestral compositions of Robert Hughes. By providing performers/conductors with more information about the work's construction and realisation, it will bring a new depth of understanding to performances of Symphony No.1. There are many cases where the study of the score will enhance the performance of a particular work, and through such an investigation, compositional links may be established between significant repertoire.

Before we delve into the inner workings of Hughes' Symphony No.1, let us examine the Unaccompanied Sonata for Violin No. 2 "*Obsession*" by Belgian violinist, conductor and composer Eugène Ysaÿe (1858-1931). Although this sonata does not relate to the Hughes symphony, it is the process of uncovering the layers in the texture that may be applied to both works. Towards the end of the first movement of the Ysaÿe, the first note of each arpeggiated figure highlights the *Dies Irae* theme that has been used by composers such as Liszt and Berlioz. Previous knowledge of this theme helps the analysis of this example. The example below demonstrates the application of the

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<sup>14</sup> The Australian Music Centre has no record of the last performance of Symphony No.1. The most recent documented performance of *Symphony No. 1* was in 1973 when the work was performed by the Melbourne Symphony with conductor John Hopkins at a Proms Concert. There is no date given for when this performance took place. Orlovich, *The Music of Robert Hughes*, p. 100.



An understanding of the *Dies Irae* theme in this context will help the performer give a sense of focus to the passage. This is achieved by the violinist accenting with the bow, the important notes that indicate the *Dies Irae* theme. These accented notes are highlighted in Example 2.1b. The accenting of the theme helps the listener to appreciate the layered texture; the first layer is the *Dies Irae* theme and the second, the arpeggiated figures. It is this kind of investigation that is required for a work such as Hughes' Symphony No.1.

The following examination of Symphony No.1 will highlight where there are important themes and motifs within movements or throughout the work. Identifying these compositional features help to uncover the dramatic scheme of the work, placing sections from each movement in comparative context.

To date there has been limited critical discussion of Symphony No. 1 by Robert Hughes. Garretty touched on thematic ideas and form, but did not delve into a detailed study of the work.<sup>15</sup> Tahourdin outlined the compositional style of Robert Hughes effectively, but only had enough space in his paper to cover the first movement.<sup>16</sup> Orlovich has written convincingly on the stylistic approaches used by Hughes in most of the orchestral works, but a detailed study of the symphony was not part of the discussion.<sup>17</sup> It is most likely that the reason for such limited discussions of the Hughes symphony, is due to the emergence of the new approaches that occurred after the 1960s resulting in the rejection of Australian music composed prior to 1960. The lack of public performance has compounded the problem, since even critical audiences have had minimal opportunity to learn of the work.

The following study will examine the structural scheme of Symphony No.1, the structure of the individual movements and investigate some of the melodic, harmonic and polyphonic features of the work.

## 2.2 Structural Scheme

As discussed, there are four movements in Symphony No.1 and the total duration of the symphony is a little under 30 minutes. This may be considered as short compared to works of a similar genre

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<sup>15</sup> Garretty, *Three Australian Composers*, pp.119-126.

<sup>16</sup> Peter Tahourdin, "Robert Hughes." In *Australian Composition in the Twentieth Century*, Frank Callaway and David Tunley eds. (Melbourne: Oxford University Press, 1978), pp. 54-58.

<sup>17</sup> Orlovich, *The Music of Robert Hughes*.

from the late Romantic era, but not necessarily compared to those from the Classical era. Nevertheless, compared to those 20<sup>th</sup> century composers who experimented with the symphonic form, there were no consistent rules regarding length. As mentioned in the Introduction of this thesis, Samuel Barber's Symphony No.1 is approximately 20 minutes in length and his Symphony No.2 is about 27 minutes.<sup>18</sup> Albert Roussel's Symphony No.2 is 40 minutes but his third and fourth symphonies are both under 30 minutes.<sup>19</sup> In addition, Sibelius's third to seventh symphonies are also around the 30 minute mark.<sup>20</sup>

The following table will show the number of bars and the duration in minutes of each movement. The timings of each of the four movements have been taken from the recording by Joseph Post and the Sydney Symphony Orchestra in 1972.

**Table 2.1: Symphony No.1, Movement Scheme**

Movement	Bars	Duration
I	266	8'36"
II	56	5'51"
III	287	5'41"
IV	257	6'49"
<b>Total Duration</b>		26' 57"

In Table 2.1, it is interesting to note the correlation between the amount of bars in each movement and the duration. Movements One, Three and Four are close in terms of the amount of bars, yet their durations vary with Movement One being the longest in terms of duration.

As mentioned earlier, Hughes has altered the position of the second and third movements during the course of his revisions. In the symphonic literature, the positioning of the middle movements has been treated differently by composers. In some cases, the slow movement may occur as movement two, and in other examples as movement three, in a four movement design. The majority of symphonies written in the Classical and early Romantic eras usually had the slow movement placed

<sup>18</sup> David Daniels, *Orchestral Music*. (Metuchen, New Jersey: The Scarecrow Press, Inc. 1972), p. 27.

<sup>19</sup> Daniels, p. 153.

<sup>20</sup> Daniels, p. 171.

after the first movement.<sup>21</sup> Later, in the Romantic era, composers started to explore alternative ways of presenting a four movement structure in a symphonic work or concerto. For example, Brahms in his four symphonies presented the slow movement as a second movement, however, in his Piano Concerto No. 2, the *Andante* (slow movement) is placed as the third movement in the quasi-symphonic four-movement scheme. In Bruckner's first, fourth, fifth, sixth and seventh symphonies, the slow movement is second. The 1889 version of Bruckner's Symphony No.3 has also a slow second movement. In his other symphonies the slow movement has been placed as the third movement. Mahler would position his slow movements as a third movement or even later, depending on the number of movements in the symphony. Other composers in the twentieth century, such as Shostakovich, would not always be consistent. For example, in Symphony No. 5, he placed the slow movement as Movement Three, but in Symphony No.9, the slow movement immediately followed the first movement. Prokofiev also experimented with movement placement, and demonstrates this in both his 'Classical' Symphony and in his Symphony No.5. In the 'Classical' Symphony the slow movement occurs as the second movement yet in his Symphony No.5 the slow movement occurs as the third movement. On three occasions Vaughan Williams placed his scherzos after the first movements, and this occurred in his fifth, seventh and eight symphonies. Roussel's third and fourth symphonies both have the second movement as the slow movement and interestingly, Symphony No.4 has the third movement titled as *Allegro Scherzando*, the same title as the third movement in Hughes' Symphony No.1.

In Symphony No.1 Hughes has taken time to place a climactic chord or section in each movement, but where is the climax of the whole symphony? It is obvious to say that the climax is at the very end of the last movement, because the music is headed towards the resolution of the home tonality. However, this assumption is perhaps a simplistic one. In Movement Three, Hughes appears to push his creative energies. He combines diatonic tendencies with unusual interval placements, alluding to octatonic scales and unique scalic progressions. In this movement, Hughes experiments with instrumentation and rhythmic variation, and the texture moves from being sparse to a full, rich orchestral sound. These factors help us to conclude that the material in Movement Three is the focal point or climax of the symphony. This conclusion is not intended to undermine the content of the rest of the symphony, but it is one way to interpret how we can view the symphony as a whole.

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<sup>21</sup> Despite some exceptions most Haydn and Mozart symphonies have a slow movement following the first movement. In addition, Beethoven and Schubert would often follow this format in their symphonies.

The symphony is underpinned by consistent reference to the B<sup>b</sup> modality presented at the start of Movement One as well as the regular use of small intervals and ambiguous chords. The reason for the term modality is because Hughes has made use of both B<sup>b</sup> major and minor (and their modal implications) within the harmonic framework. Importantly, the return to B<sup>b</sup> in Movement Four provides an effective harmonic closure to the symphony. The overall tonal structure of Symphony No.1 is shown in Table 2.2.

**Table 2.2: Tonal Structure of Symphony No.1**

Movement	I	II	III	IV
Tonality	b <sup>b</sup> -B <sup>b</sup>	g <sup>#</sup> (a <sup>b</sup> ) = iv/E <sup>b</sup> (iv/B <sup>b</sup> ) or III/f	F	b <sup>b</sup> -B <sup>b</sup>

From the above Table there are clear relationships that may be established between the tonal or modal centres of each movement. Although the tonal centre of g<sup>#</sup> minor in Movement Two may seem out of place, if converted to its enharmonic equivalent A<sup>b</sup>, then an important connection is established with the principal modalities B<sup>b</sup> and F. Movement Three moves between the modal centres of F and C, with F acting as a preparation for the return to B<sup>b</sup> in Movement Four. At the end of Movement Four, Symphony No.1 ends triumphantly in B<sup>b</sup> major. It is here that the ambiguity introduced in Movement One and evident throughout the work is resolved.

In addition to understanding the melodic and harmonic construction of the work, it is vital to view this in context with Hughes' orchestration and overall structure. Hughes is confident as an orchestrator and is able to utilise his instrumental forces effectively, whether combining two instrumental lines or all the instruments of the orchestra. In addition, Hughes has taken time to explore formal structures and place them within the context of his own ideas. Therefore, underlying the symphony is a clear sense of structure by a composer who was very methodical in his approach. This is evident through further examination of the structure and the melodic, harmonic and polyphonic features of Symphony No.1.

## 2.3 Movement One

### 2.3.1 Structure

Peter Tahourdin, in his article on Robert Hughes in *Australian Composition in the Twentieth Century*, suggests that the first movement of Symphony No.1 contains elements of sonata form.<sup>22</sup> Although Tahourdin does not actually use the term 'sonata form' he implies it in the following passage:

The second subject of the subsequent *allegro*, derived from the initial horn passage, has a veritable Elgarian sweep about it and is richly sonorous in its scoring for unison first and second violins;<sup>23</sup>...

The use of the term 'second subject' is usually associated with a structure such as sonata form, and may also be referred to as either; 'second theme' or 'second group'.<sup>24</sup> Therefore, does Tahourdin's statement imply that the first movement of Robert Hughes's Symphony No.1 is an example of sonata form? Although this is not vital to the discussion, knowledge of a first movement structure can only enhance future performances and give us an understanding of Hughes' compositional approach. When assessing a movement's structure, one should consider both thematic and tonal contrast. While Hughes applies the sonata form model as a basis for his first movement structure, the form has been adapted to suit Hughes' compositional needs.

As the symphony has developed as a genre, composers have experimented with its structures and forms. In many of his symphonies, Haydn would often reintroduce the opening theme in a new key instead of introducing a new theme as a second subject.<sup>25</sup> Beethoven demonstrated a similar approach to Haydn in his Symphony No. 5 in C minor. In Movement One, of Hughes' symphony the first and second subject are closely related in terms of melodic shape and interval structure. The contrast of keys is the distinguishing feature differentiating the two thematic ideas.

In the first movement of Symphony No.1, the thematic ideas are similarly closely related. The majority of the material that follows the Introduction is derived from the two ideas presented in both

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<sup>22</sup> "Sonata form, as that term is most frequently encountered, refers to the form of a single movement rather than to the whole of a three- or four- movement sonata, symphony or work of chamber music. It is sometimes called *first movement form*, or *sonata allegro form*. In its standard meaning, it is a three part form, in which the second and third parts are closely linked so as to apply a two-part organisation. The three parts are called exposition, development, and recapitulation: the two-part organisation appears most clearly when, as often happens, the exposition is played twice....." Charles Rosen, *Sonata Forms*. (New York: W.W. Norton, 1980), pp.1 - 2.

<sup>23</sup> Peter Tahourdin, "Robert Hughes." In *Australian Composition in the Twentieth Century*, Frank Callaway and David Tunley eds. (Melbourne: Oxford University Press, 1978), p. 54.

<sup>24</sup> Charles Rosen, *Sonata Forms*. (New York: W.W. Norton, 1980), p. 12.

<sup>25</sup> Charles Rosen, p. 5.

the horns (bar 1) and the oboe (bar 7).<sup>26</sup> These two melodic ideas make up theme group A. The horns play A<sup>0</sup> at bar 1, and A<sup>1</sup> starts from bar 7 in the oboe line.

Ex.2.2a - Movement One, bars 1-6, horns, A<sup>0</sup>, in concert pitch.

Ex.2.2b - Movement One, bars 7-9, oboe 1, A<sup>1</sup>.

These examples imply that the movement commences in the tonality of B<sup>b</sup> minor. Initially it is not obvious whether the tonality is major or minor as there is an open fifth with no third in the opening chord in the horns. The lack of the third as well as the use of several modes at the start of the movement implies a presence of modal ambiguity. This is a trait that features throughout Hughes' symphony, and provides the foundation for both Hughes' melodic and harmonic construction. Hughes' use of modal ambiguity in his writing will be discussed in more detail later in the sections examining the melodic and harmonic features of each movement. Returning to the opening of Movement One, the first B<sup>b</sup> minor chord occurs in bar 7 with the oboe entry. Within the oboe melody Hughes employs both D<sup>n</sup> and D<sup>b</sup>, suggesting interlocking major and minor tonalities. Importantly, the opening pitches B<sup>b</sup> and F provide the modal framework for the movement.

The second theme group B, commences at the start of Section Two (or the exposition) which begins at bar 24. The first melody in the second theme group B<sup>0</sup> is presented as three short motivic ideas occurring in the lower strings, horns/trumpets and violins.

<sup>26</sup> Peter Tahourdin, "Robert Hughes", *Australian Composition in the Twentieth Century*, p. 54.



Ex 2.3 - Movement One, bars 24-27, Theme B<sup>0</sup>. Motivic ideas in the brass, violins, violas, celli, double basses.

The prevalent modality of this example evolves around F minor with an emphasis on F-Phrygian (also the dominant of B<sup>b</sup> minor).<sup>27</sup> This mode has been written out in Example 2.11. Between bars 28 and 37 the motifs combine to produce an extended version of B<sup>0</sup>. Following this passage there is a short transition between bars 38 and 40.

From bar 40 a new thematic idea is presented and identified by Tahourdin as a 'second subject'.<sup>28</sup> This melody starting at bar 40 relates directly to the material from the introduction and B<sup>0</sup>. The material in the string line draws from the pitch movement evident in motif A<sup>0</sup> and is accompanied by material from B<sup>0</sup>. Therefore as the B<sup>0</sup> material dominates the passage, the melody at bar 40 may be identified as B<sup>1</sup> and is attached to the second theme group.

Ex 2.4a - Movement One, bars 40-50, violins 1 and 2, Theme B<sup>1</sup>.

In the above example, theme B<sup>1</sup> has a modal centre of B<sup>b</sup>. The melody weaves chromatically around the B<sup>b</sup> with interchanging minor thirds and augmented seconds. There are again elements of the

<sup>27</sup> Although Hughes has used key signatures in Movements One and Four, these have been removed in the new edition. This decision will be justified in Chapter Four.

<sup>28</sup> Peter Tahourdin, "Robert Hughes", *Australian Composition in the Twentieth Century*, p. 54.

Phrygian mode, but this time starting on B<sup>b</sup>. Nevertheless, modal ambiguity of the passage is heightened by the recurring presence of A<sup>♯</sup>. It is possible to compare the chromatic inflection in this melody, to the opening bars of Bartók's, *Music for Strings, Percussion and Celesta*.

**Ex. 2.4b** - Bartók, *Music for Strings, Percussion and Celesta*, opening bars.<sup>29</sup>

The image shows the opening bars of Bartók's *Music for Strings, Percussion and Celesta*. The score is for strings and includes parts for Violins 1 & 2, Violins 3 & 4, Violas 1 & 2, and Violas 3 & 4. The tempo is 'Andante tranquillo' and the time signature is 3/8. The score features chromatic inflections and is marked 'pp' (pianissimo) and 'con sord.' (con sordina). The score is divided into two systems. The first system shows the beginning of the piece, with the first violin part starting on a B<sup>b</sup> and moving chromatically. The second system continues the chromatic movement in the first violin part, with other string parts providing harmonic support.

Although Hughes's compositional approach was very different to that of Bartók's more systematic method, both composers wove melodies around particular notes and small intervals. This use of chromatic inflection is evident in Examples 2.4a and 2.4b.

From bar 65, there is a third main subject introduced in the oboe; this can be identified as theme C. The practice of employing three main themes is not unique to Hughes; Tchaikovsky similarly introduces three themes in the exposition of the first movement in his Fifth Symphony, all of which are duly recapitulated. In Hughes's symphony, this third theme is centred in the modality of C minor, the dominant of the F modality established at bar 24. The oboe theme, as shown below, continues until bar 80 and is accompanied by an underlying rhythmical motif or motoric idea in the violins originally derived from B<sup>0</sup>.

<sup>29</sup> Bela Bartók, *Music for Strings Percussion and Celesta*. (Vienna: Universal, 1937).

Ex 2.5 - Movement One, bars 65 – 80, oboe 1, Theme C.

It is clear in the above example, the first bar of theme C has a slight rhythmic similarity to the horn theme A<sup>0</sup>. The striking difference between the two examples comes at bar 65, where the oboe plays not C-B<sup>b</sup> (like the horns), but C-B<sup>n</sup>. The use of the semitone and not the tone (as in A<sup>0</sup>), gives a different effect and colour to the passage. The violins vary theme C at bar 81 until it is restated in the flute at bar 91. During the flute solo at bar 91, the violins accompany the flute line with motifs from the first theme group, A.

Bar 106 marks the start of a new section, which may be considered as the development and is indicated by a change of tempo; Pochissimo Meno Mosso (circa ♩ = 80). At the start of this section, Hughes restates the material from the second thematic group (B), in G major/minor. Importantly, this G tonality prepares for the following C pedal (which relates to the modality of the third thematic group). Across bars 106 to 112 Hughes presents the group B ideas as a canon (shown in Example 2.6), after which the material is inverted during bars 113 to 120.

Ex 2.6a - Movement One, bars 106 – 107, violin 1. First idea in development taken from B material.

Ex 2.6b - Movement One, bars 113-115, violin 1. Inversion of the above material.

There is continuous development of the material from both thematic groups B and C, until the two climaxes at bars 181-182 and bar 190. The chords at each climax point are  $E^b \text{ min}^7$  and  $B^b \text{ min}^6_4$  respectively. These chords relate both to each other and the original modal centre of  $B^b$ , thus preparing the way for the recapitulation. At the end of this development section from bars 192-205, there is a slower passage containing thematic material that, on first glance seems reminiscent of the introduction. While this section is in part, a preparation for the recapitulation, in this instance it acts more cogently as a denouement to the development.

The recapitulation (although not very long), commences at bar 206 with a clear restatement of theme group B material in an F modality: in a striking gesture, Hughes presents his thematic material in reverse order. At bar 216, material from the first thematic group is reintroduced in the brass and alternates between F (bar 216) and  $B^b$  (bar 223).

Ex 2.7 - Movement One, bars 216-219, trumpet 1, concert pitch.



The trumpet melody highlighted here, is immediately followed by motifs in the upper strings and winds at bar 219, similar to the oboe theme at bar 7. Hughes has reversed the thematic material in the recapitulation. The material from theme group A now serves as the second thematic group. The coda commences at bar 230 with the *Poco Più Mosso* marking, and a return to the home modality of  $B^b$ . At bar 250 there is a return to the A material from the introduction, and the ever present ambiguity of  $B^b$  minor/major. The structure of Movement One is summarised in Table 2.3.

Table 2.3: Movement One, Structure

<b>Bars</b>	1-23	24-39	40-63	64-105	106-112	113-132	133-191	192-205	206-215	216-229	230-266
<b>Section</b>	Intro	Exposition			Development				Recapitulation		Coda
<b>Thematic Group</b>	A(A <sup>0</sup> ,A <sup>1</sup> )	B(B <sup>0</sup> )	B (B <sup>1</sup> )	C	B	B- inv	B&C	Trans	B	A	A
<b>Tonality/ Modality</b>	B <sup>b</sup> /b <sup>b</sup>	F/f	(B <sup>b</sup> /b <sup>b</sup> )	C/c	G/g	c-F <sup>#</sup>	b	B <sup>b</sup> -F	f	F & B <sup>b</sup>	B <sup>b</sup> /b <sup>b</sup>

The relatively short recapitulation is justified by the long coda (36 bars; the movement is 266 bars in total). It could be alternatively argued that this coda begins at bar 250, as the slow ending is reminiscent of the material of the introduction. However, from bar 230 Hughes employs musical material that is clearly not a reprise of the exposition, and the *Poco Più Mosso* at bar 230 drives the movement inexorably towards its conclusion.

Table 2.3 above also shows the reversal of the main thematic groups and modalities in the recapitulation. This is a feature that is often characteristic of 'arch' or 'bogen' form.<sup>30</sup> The principle behind 'arch' form is an ABA structure, where the themes from the start are revisited at the end of the movement or work. This practice is not uncommon and was employed by composers from the late 18<sup>th</sup> century through to the 20<sup>th</sup> century.<sup>31</sup> One such composer who applied the use of 'arch' or 'bogen' form in the early part of the 20<sup>th</sup> Century was French composer Albert Roussel (1869-1937). Basil Deane, in his book on Albert Roussel, explains the use of 'arch' form in the first movement of Roussel's Second Symphony (1921) as follows:

The Allegro departs from traditional sonata form in the inversion of the first and second subjects in the recapitulation, and it ends with a return to the material of the introduction; it is therefore, in the 'Bogen' or 'arch' form so widely popular in this [ie twentieth] century and already used by Roussel in the first movement of the Piano Trio and in *Pour une Fête du printemps*.<sup>32</sup>

<sup>30</sup> Arch or Bogen form: Essentially the arch implies that one is returning to the material at the start. Overall there is an ABA structure which is essentially a ternary form. The use of the B and A material in reverse lends the first movement of the symphony to adopt such a model.

<sup>31</sup> Rosen states 'It is important to emphasise the variety of sonata patterns available to composers in the 1750s-indeed they remained available until the nineteenth century, when the choice becomes more restricted, and the original freedom appears in the late work of Beethoven.' Charles Rosen, *Sonata Forms*. (New York: W.W. Norton, 1980), pp. 138-139.

<sup>32</sup> Basil Deane, *Albert Roussel*. (London: Barrie and Rockliff, 1961), p. 40.

This description may also apply to the structure of the first movement of Symphony No.1, especially if we consider the information from Table 2.3 above. Other similarities between Roussel's formal design and Hughes may be seen in their treatment of the development section; as Deane writes:

The development [of *Symphony No.2*, movement one] utilizes material from the introduction as well as from the exposition in contrapuntal combinations.

This statement is true of Hughes' Movement One, where there is much use of counterpoint in the development, and the material in this section is drawn from the introduction and the exposition. While this similarity in the use of form is probably coincidental, Basil Deane may well have introduced Roussel's music to Australian composers during his period of residence at the University of Melbourne (in the 1960s). Nevertheless, if Hughes had any association with Basil Deane it would have been after he had completed the first few versions of the symphony, and before the final revision.

### 2.3.2 Melodic Features

There is richness and vitality in Robert Hughes's compositions, and this is evident in his exploration of form, thematic ideas and understanding of tonality. Hughes does not take tonality for granted, but explores intervals and the various patterns they create within a traditional tonal framework. Nevertheless, by doing this Hughes shifts his focus and leans towards a more modal perspective in his melodic construction. Peter Tahourdin describes Hughes's approach to melodic construction in the following paragraph:

But over and above there is an exoticism that stems from the use of chromatically inflected modal scales that have a central European flavour to them, producing melodic writing that twists melodically around narrow intervals - the augmented second, or minor third being markedly prominent. It is these chromatically convoluted melodies, not infrequently moving in parallel thirds that give to Hughes's music its particular stamp and fingerprint.<sup>33</sup>

In the above paragraph, Tahourdin points out two key characteristics in the music of Robert Hughes. These are the use of both modes and small intervals within melodies. In addition to Tahourdin, Garretty<sup>34</sup> and Orlovich<sup>35</sup> have initiated discussion on the interval treatment of Hughes's melodies. Nevertheless, there has been little or no discussion on the melodic style of Symphony No.1. Therefore the purpose of this next section is to investigate the melodic ideas from each movement of

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<sup>33</sup> Peter Tahourdin, "Robert Hughes." In *Australian Composition in the Twentieth Century*, Frank Callaway and David Tunley eds. (Melbourne: Oxford University Press, 1978), p. 54.

<sup>34</sup> J.D. Garretty, *Three Australian Composers*. (Masters dissertation: University of Melbourne, 1963), p.110.

<sup>35</sup> Orlovich, *The Music of Robert Hughes*, pp.15-17.

Symphony No.1 with particular attention to the use of modes, pitch construction and phrase structure.

In terms of 'exoticism' there are several key features mentioned by Orlovich that are evident in the melodic construction within Hughes's compositions.<sup>36</sup> These include use of modal influences, semitones and other close intervals alongside major/minor 3rds and augmented seconds. Orlovich does not imply that this was a term used by Hughes, but offers the term as a description of the melodic structure important to many of Hughes' orchestral compositions. Orlovich has worked hard to discuss the background to the term and has given many important musical examples. However, Orlovich excluded the symphony from his otherwise detailed study, a surprising omission given that copies of the score are readily available through the State Library of Victoria and the Australian Music Centre. It is disappointing that such an important and detailed piece of work on the music of Robert Hughes has had such an oversight.

The pervasive tendency to use oriental scale forms and the prominent use of the augmented second is so characteristic of most of the works of Robert Hughes, that its absence from some of his works has been considered so exceptional as to be worthy of comment. The first movement of Hughes's *Symphony in Three Movements* [1951: original version], for example, is described by Michael R. Best (1959), as having "...very little of the Oriental and exotic colouring of most of his works; indeed the symphony as a whole is surprisingly free from it."<sup>37</sup>

It is interesting that Orlovich does not take time to discuss Best's statement from this dated study of Australian music, and he has not taken into consideration the 1971 revision of Symphony No.1.<sup>38</sup> In addition there is also no discussion on which 'oriental scale forms' have been adopted by Hughes in his other works. Nevertheless, should we think of Symphony No.1 as having elements of exoticism or should we discuss the interesting features of Hughes's composition on their own without any reference to exoticism? In this case it is important to acknowledge that Hughes was more interested in the way intervals combined. He liked to intersperse tones with semitones with no specific intention to replicate a particular sound world, but to create his own. In spite of this, references to exoticism have been discussed by Orlovich in some of Hughes' other orchestral works that include, *Xanadu* (1954) and *The Forbidden Rite* (1971).<sup>39</sup>

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<sup>36</sup> Orlovich, *The Music of Robert Hughes*.

<sup>37</sup> Orlovich, p. 18.

<sup>38</sup> Although this dissertation may be considered as out-of-date (due to the time it was written), an interesting feature of the document concerns the inclusion of many personal letters to the author from all the Australian composers discussed in the thesis. Matthew Best, *Australian Composers and their Music*. (B.A. Hons thesis: University of Adelaide, 1959).

<sup>39</sup> Orlovich, *The Music of Robert Hughes*, pp. 22-29.

While Orlovich suggests that there were very few of these allegedly ‘exotic’ features evident in Symphony No.1, this is in fact not entirely true, as the following discussion reveals. In terms of this discussion the word ‘exotic’ will not be used, because it has particular aesthetic and cultural connotations that do not lie within the scope of this thesis. Nevertheless, the compositional features used by Hughes are of essential importance to the understanding of his compositional approach.

### Modal Influences

Movement One opens with the first thematic statement in the horns, A<sup>0</sup>, in both B<sup>b</sup> major and minor. In Example 2.8, Hughes incorporates several modes to create this sense of modal ambiguity. Horns 1 and 2 are in the mode of B<sup>b</sup> Dorian. The cellos, double basses and horns 3 and 4 have established the pedal, B<sup>b</sup>. The quaver at the end of bar 3 is concert G in the upper horns, and strongly suggests the Dorian mode. In the lower horns, the concert C<sup>b</sup> and F<sup>b</sup>, imply a flattened second and fifth suggesting the mode to be B<sup>b</sup> Locrian mode. The two modes are highlighted in the example below.

Ex. 2.8 - Movement One, bars 1-7, tutti.

The image shows a handwritten musical score for the first movement of Symphony No. 1 by Robert Hughes. The score is for Horns 1 & 2 and Cello/Double Bass. The tempo is marked 'Lento'. The key signature is B-flat major. The score is annotated with 'Dorian' and 'Locrian' modes. A box highlights the first four bars of the Horns 1 & 2 part, and another box highlights the Cello/Double Bass part. The score is signed 'ROBERT HUGHES.'

The example highlights the use of dual modes creating the modal ambiguity that is evident throughout the symphony. In example 2.9, theme A<sup>1</sup> is shown with the F and B<sup>b</sup> bracketed, thus illustrating the tonal framework of the theme.



Ex 2.9 - Movement One, bars 7-9, oboe 1.



Although parts of the melodic line above descend in the manner of a chromatic scale, Hughes has implied the use of the Phrygian mode on B<sup>b</sup>. The Phrygian mode from bar 24 would read as follows:

Ex. 2.10 - Movement One, bar 24, B<sup>b</sup> Phrygian mode.



In this mode the F is still pivotal. At the same time it is interesting to note the use of D<sup>b</sup> and D<sup>♮</sup>. This is a modal inflection and does not affect the focal pitch, which is B<sup>b</sup>. Hughes continues to alternate the two notes (D<sup>b</sup> and D<sup>♮</sup>) in order to make the movement modally interesting. In theme B<sup>0</sup> (Ex. 2.3), the use of G<sup>b</sup> suggests that B<sup>0</sup> is also based on the F-Phrygian mode, as shown in Example 2.11.

Ex. 2.11 - Movement One, Theme B<sup>0</sup>, F Phrygian mode.



An interesting characteristic of the Phrygian mode, as seen in the above examples, is that it gives the impression of a minor mode, due to the minor sixth, but the first semitone is between the first two pitches of the mode and not the second and third as in the minor modes; Dorian and Aeolian.

Importantly, the ambiguity of the modal treatment in Symphony no.1 is affected by the way Hughes has inflected the modes. This has occurred via the pitch movement especially in the way that Hughes has interspersed both tones and semitones in his melodies. This aspect of Hughes's melodic structure will be examined more closely in the following section.

Traditional church modes have been used by many twentieth century composers such as Debussy, Bartók, Stravinsky as well as Vaughan Williams. Modes were also part of the folk music idiom which

was often incorporated into classical music composition in the latter part of the 19<sup>th</sup> century and into the 20<sup>th</sup> century. Elliott Antokoletz describes such a movement as follows:

In the early years of the present century (20<sup>th</sup> century), the most important foreign composers associated with the international cultural scene in Paris were Russians. The interaction of non-Western folk elements (significantly stemming from the music of the Russian nationalists) with the new harmonic vocabulary of Debussy laid the ground work for a tonal-modal musical language that was to have a profound influence on the works of Stravinsky as well as Bartók.<sup>40</sup>

Antokoletz continues the discussion by citing the acquaintance Stravinsky had with both Rimsky Korsakov (his composition teacher) and Debussy. It is safe to assume that Hughes was influenced by some Russian composers. He owned recordings of works by Russian composers that included Prokofiev and Stravinsky, as well as owning a small book of biographies of Soviet Russian composers published in the 1940s.

### Pitch

The examination of the interval treatment in Hughes' thematic material will reveal more about how Hughes constructs his melodies. At the opening of Symphony No.1, it is possible to divide the themes A<sup>0</sup> and A<sup>1</sup> into smaller pitch motives in order to assess the interval construction of these thematic ideas. For example:

Ex. 2.12a - Movement One, A<sup>0</sup>: Melodic reduction, horns 1 and 2, transposed into concert pitch.



Ex. 2.12b - Movement One, A<sup>1</sup>, bars 7-9. Melodic reduction of oboe 1 line.



<sup>40</sup> Elliott Antokoletz, *The Music of Bela Bartók: A Study of Tonality and Progression in Twentieth-Century Music*. (Berkeley and Los Angeles: University of California Press, 1984), p. 8.

The melodic reductions in the above examples highlight Hughes' interest in particular pitches that determine the modality and his propensity for interweaving chromatic lines. The patterns created by such motifs act as linking ideas throughout the symphony. In Example 2.12a, Hughes has applied the use of the minor 2<sup>nd</sup>, major 2<sup>nd</sup> and the minor 3<sup>rd</sup>. In addition to the smaller intervals used in Example 2.12b, the focus of the melody evolves around the dominant to tonic relationship of F to B<sup>b</sup> introduced by the horns in A<sup>0</sup>. Except for the minor third between bars 7 and 8 and the perfect fifth in bar 8, A<sup>1</sup> moves chromatically from F to B<sup>b</sup>. This is how Hughes establishes his tonality or in this case, modality. The material at bar 7 is extended from bar 12 through to the beginning of bar 24. The oboe motif A<sup>1</sup> is now played in the clarinets and bassoons in parallel thirds. Accompanying the winds are the horns also playing in thirds and harmonising the melodic line with major 7<sup>th</sup> chords. Hughes arrives on a C<sup>M7</sup> chord on beat 3 in bar 21, which acts as a dominant preparation for the arrival of the F Phrygian at bar 24.

In order to demonstrate Hughes preference for combining small intervals in his melodic structure, this may be observed in Table 2.4 below. In this table, the intervals are allocated a number from 1=m2 to 4=M3 in order to illustrate the use of small intervals between the selected pitches.<sup>41</sup> The symbols: / and \ signify ascending and descending intervals respectively.

**Table 2.4: Movement One, Theme A<sup>0</sup> and A<sup>1</sup>, Pitch Motifs**

Theme	Instrumentation	Pitch Motif	Interval Classes
A <sup>0</sup>	Horns 1 & 2	F \ E <sup>b</sup> / F / A <sup>b</sup> F / A <sup>b</sup> \ G \ F	\ 2 / 2 / 3 / 3 \ 1 \ 2
A <sup>0</sup>	Horns 2 & 3	B <sup>b</sup> / C <sup>b</sup> / D <sup>b</sup> / F <sup>b</sup> D <sup>b</sup> / F <sup>b</sup> \ E <sup>b</sup> \ D <sup>b</sup>	/ 1 / 2 / 3 / 3 / 1 / 2
A <sup>1</sup>	Oboe 1	F \ E / F \ D <sup>b</sup> \ C <sup>b</sup> \ B <sup>b</sup>	\ 1 / 1 \ 4 \ 2 \ 1
A <sup>1</sup>	Clarinet 1	F \ F <sup>b</sup> / F / A <sup>b</sup> E <sup>b</sup> / G <sup>b</sup> \ F / A <sup>b</sup>	\ 1 \ 1 / 3 / 3 \ 1 / 3

<sup>41</sup> The term 'pitch motif' has been used instead of 'pitch set.' This is because the term 'pitch set' may imply the use of atonal theory which is not a characteristic of Hughes' compositional style. Also the directions of the intervals are important, and melodic direction does not form part of the vertical concept of a pitch set.

In the above table, the motivic ideas have been reduced into the interval classes of 1, 2 and 3. Reducing the intervals relationships to their lowest numbers helps to confirm Hughes' intention to keep the shape of his melodic lines very close. The numbers indicated occur between the pitches adjacent to each other, and are assessed horizontally. In the first motif, the opening four notes lay the foundations for the melodic construction of Movement One. This idea may be proven through examining the interval structure of the other thematic ideas in the rest of the movement. For example, B<sup>0</sup> as mentioned is derived from three short motifs. Each motif (except for the violins in bar 28) commences with the major 2<sup>nd</sup>.

**Table 2.5: Movement One, Theme B<sup>0</sup>, Pitch Motifs**

Theme	Instrumentation	Pitch Motif	Interval Classes
B <sup>0</sup>	Horns, Trumpets, Violins, Violas, Celli, and Double Basses.	F \ E <sup>b</sup> / F/ A <sup>b</sup> F/ A <sup>b</sup> \ G <sup>b</sup> \ F	\ 2 / 2 / 3 / 3 \ 2 \ 1

The above pitch collection relates again to the opening theme A<sup>0</sup> (F-A<sup>b</sup>-G-F) though G<sup>#</sup> has been replaced by G<sup>b</sup>. Similarly, B<sup>1</sup> relates to the material from A<sup>0</sup>, but with an extension of the original idea. The table below shows that B<sup>1</sup> extends A<sup>0</sup> by one note, adding the interval of a semitone between interval classes 2 and 3.

**Table 2.6: Movement One, Theme A<sup>0</sup> and B<sup>1</sup>, Pitch Motifs**

Theme	Pitch Motif	Interval Classes
A <sup>0</sup>	F \ E <sup>b</sup> / F/ A <sup>b</sup>	\ 2 / 2 / 3
B <sup>1</sup>	B <sup>b</sup> \ A <sup>b</sup> / B <sup>b</sup> / B <sup>#</sup> / D	\ 2 / 2 / 1 / 3

In the next table (Table 2.7), the pitch collection from bar 2 of B<sup>1</sup> relates directly to bar 3 of A<sup>0</sup>.

**Table 2.7: Movement One, Pitch Motifs**

Theme	Pitch Motif	Interval Classes
A <sup>0</sup> (Br 3)	F / A <sup>b</sup> \ G <sup>#</sup> \ F	/ 3 \ 1 \ 2
B <sup>1</sup> (Br 2)	B <sup>#</sup> / D \ C <sup>#</sup> \ B <sup>#</sup>	/ 3 \ 1 \ 2

In Table 2.8 the opening motif of theme C correlates with the same interval pattern from A<sup>1</sup>.

Table 2.8: Movement One, Pitch Motifs

Theme	Pitch Motif	Interval Classes
A <sup>1</sup>	F \ E / F \ D <sup>b</sup> \ C <sup>b</sup> \ B <sup>b</sup>	\ 1 / 1 \ 4 \ 2 \ 1
C	C \ B / C / E <sup>b</sup>	\ 1 / 1 / 3

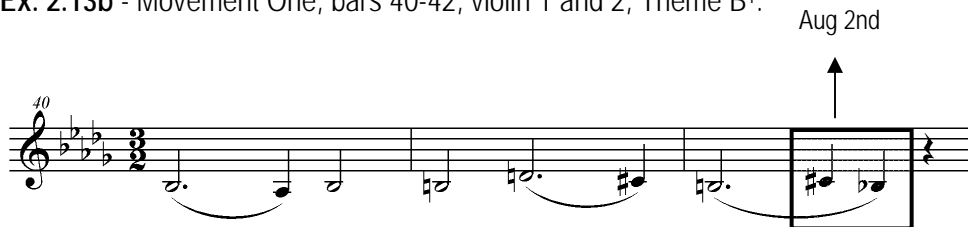
The above tables demonstrate that the descending semitone is common to both motifs A<sup>1</sup> and C.

Peter Tahourdin stated that Hughes would alternate or interchange the use of the minor 3<sup>rd</sup> with the augmented second.<sup>42</sup> In themes B<sup>0</sup> and B<sup>1</sup> from Movement One, Hughes used the augmented 2<sup>nd</sup> as illustrated in the following examples.

Ex.2.13a - Movement One, bars 24-25, cello, horns, Theme B<sup>0</sup>. Aug 2<sup>nd</sup> between A<sup>b</sup> and B<sup>♯</sup>



Ex. 2.13b - Movement One, bars 40-42, violin 1 and 2, Theme B<sup>1</sup>.



It is possible to draw a parallel between the small intervallic motifs used by Hughes with the pitch cell treatment described by Elliott Antokoletz in his analysis of Bartók's string quartets. According to Antokoletz the pitch treatment in the string quartets of Bartók may be reduced to just three cells; x, y, z, as part of the properties of 'symmetrical pitch collections'.<sup>43</sup> The x cell is built around the chromatic scale and the y cell around the wholetone scale, with each cell presented in its original form and in

<sup>42</sup> Peter Tahourdin, "Robert Hughes." In *Australian Composition in the Twentieth Century*, Frank Callaway and David Tunley eds. (Melbourne: Oxford University Press, 1978), p. 54.

<sup>43</sup> Elliott Antokoletz, *The Music of Bela Bartók: A study of Tonality and Progression in Twentieth-Century Music*. (Berkeley and Los Angeles: University of California Press, 1984), p. 69.

numerous inversions and transpositions.<sup>44</sup> Antokoletz's z cell differs from x and y in that out of a possible three groups of two interval couples, two of the intervals are the same.<sup>45</sup> Although the motifs used by Hughes do not function in the manner of those used by Bartók, both composers use motives defined by a twisting chromaticism, which is then incorporated into the melodic construction. This feature is common to both of these composers. Examples of this occur in theme B<sup>1</sup> (Ex. 2.4) and to a lesser extent theme C (Ex. 2.5). The closeness of the intervals in these thematic ideas are represented in Tables 2.6 and 2.7. Further examples of twisting chromaticism that occur throughout this symphony will be discussed later in this chapter.

Hughes' application of modal treatment, small intervals and recurrent pitch motifs may also be related to particular works by Roussel and Vaughan Williams. The compositional technique of Roussel evolved as a result of his tuition with Vincent D'Indy and the influences of the new generation of French composers that included Debussy and Ravel. Roussel's first symphony is programmatic and includes within its formal structures for example, the use of modal and whole-tone passages and seventh and ninth chords.<sup>46</sup> His later symphonies become more abstract and neoclassical in genre and are described by Hart as being 'laced with pungent harmonies and incisive rhythms'.<sup>47</sup> In these later symphonies, Roussel takes time to experiment with 'cyclic construction' presenting material that forms the foundation of the symphonic structure. This occurs in both Roussel's Symphony No. 2 in B<sup>b</sup> minor, Op. 23 (1919-1921) and his Symphony No.3 in G minor Op. 42 (1929-1930). Hart in his discussion of Roussel's Symphony No.3 in G minor Op. 42 explains that:

.. the Third is cyclic: a motto from the first-movement development generates the material of the slow movement and, to a lesser extent, the scherzo; it returns in the development and coda of the finale.<sup>48</sup>

The pitch construction of the motto theme from the Third Symphony uses two notes of the same pitch but not of the same octave. The following example shows the motto theme which has been simplified by Demuth.<sup>49</sup>

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<sup>44</sup> Elliott Antokoletz, *The Music of Bela Bartók*, pp. 69-70.

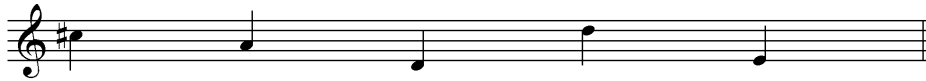
<sup>45</sup> Antokoletz, p.71.

<sup>46</sup> Brian Hart, "Vincent D'Indy and the Development of the French Symphony." *Music and Letters*, Vol. 87, No.2, p. 258.

<sup>47</sup> Hart, p. 259.

<sup>48</sup> Hart, p. 259.

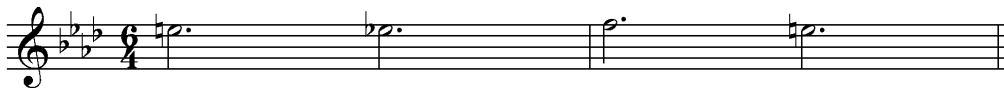
<sup>49</sup> Norman Demuth, *Albert Roussel: a Study*. (London: United Music, 1947), pp. 40-41.

**Ex. 2.14** - Motto theme from Symphony No.3 in G minor by Roussel.

Although the motto does not appear at first to use close intervals in the same manner as Hughes in his symphony, the semitone and tone in Roussel's motto are represented in the intervals between C#-D and D-E respectively.

The more interesting connection between Hughes and Roussel, as mentioned earlier, is their common use of twisting chromatic movement. An important example of this is in the second movement of Roussel's third symphony between figures 31-35. While the intervals are not as close as those in Hughes' melodies, they nevertheless bear a strong resemblance to the melodic treatment that exists in the second movement of Hughes' Symphony No.1. Importantly, both composers were attempting to stretch the boundaries of tonality within the traditional framework that they had initially been taught.

Vaughan Williams in his Symphony No. 4 in F minor (1935), also uses a short motto theme as a basis for the melodic ideas in the symphony. The four note motif featured in the symphony moves around the semitone. First heard in bar 6, the motif returns in various forms throughout the work played by all sections of the orchestra.

**Ex. 2.15** - Motto theme or pitch motif from Movement One, bars 6-8, Symphony No.4 in F minor by Vaughan Williams.<sup>50</sup>

It is possible to compare the above motif with the B-A-C-H motto adopted by composers such as Shostakovich. Vaughan Williams has followed a similar pattern to the B-A-C-H motto, but instead of an ascending minor third as the central interval he uses a major second. The close positioning of the intervals bears a strong resemblance to the short motivic ideas applied by Hughes. Although Hughes did not use a singular motto theme like Vaughan Williams as the foundation for the structure

<sup>50</sup> Ralph Vaughan Williams, *Symphony No.4 in F minor*. (London: OUP, 1935).

of his symphony, he did regularly incorporate within short motivic ideas the intervals of a semitone, tone and minor third.

Is it possible that Hughes may have heard Vaughan Williams fourth symphony prior to the composition of his first version of Symphony No.1? Helen Bainton has documented the Sydney Symphony Orchestra's first performance of this symphony in 1951, under the baton of Sir Eugene Goossens - the same year that Hughes wrote the first version of Symphony No.1.<sup>51</sup> Goossens may also have visited Melbourne to conduct the work there during the time that Hughes was working with the MSO. As discussed in Chapter One, Goossens was very important to the development of the orchestral music in Australia during the 1950s. In addition to promoting and performing new works from overseas, he actively encouraged Australian composers of the time to write for orchestra and endeavoured to get these works performed.

### **Phrase Structure**

Although the majority of the melodies in Symphony No.1 are constructed by short connecting motifs, there is evidence that Hughes incorporates a formalised phrase structure into his longer themes. For the purpose of this discussion phrases are determined by a break or rest in the melodic line, or by a cadence or close in the harmony. Nevertheless, due to the prevalence of a modality rather than a harmonic structure, the phrases may also be determined by the function of the pedal notes in addition to the movement of the main melodic line.

The A group, as mentioned, consists of two smaller motifs which form the foundation melodic structure of the first movement (see Exx. 2.2a, 2.2b). In addition, within theme group B, B<sup>0</sup> is made up of small motivic ideas which contribute to a longer line from bar 40 (B<sup>1</sup>). Here there is a clear sense of phrase structure.

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<sup>51</sup> Helen Bainton, *Facing the Music*. (Sydney: Currawong, 1967), p.163.



Ex 2.16 - Movement One, bars 40-50, violin 1 and 2, B<sup>b</sup> is divided into 3+4+4.

In the above example, phrase 1 is 3 bars long and commences on B<sup>b</sup>. Phrase 2 (bars 43-46) commences with the motif from bar 2 as its starting point. Phrase 3 (bars 47-50) commences with the pitches introduced in bar 6. Each phrase commences with B<sup>b</sup> and the melody ends on B<sup>b</sup>. This overlapping of motifs by Hughes at the start of each phrase creates the impression of a long uninterrupted line. Similarly, at bar 65, Hughes has created an interesting phrase structure for theme group C, as the phrase divisions in Ex. 2.17 below demonstrate.

Ex. 2.17 - Movement One, bars 65-80, oboe 1, Theme C.

The phrases are divided into 4+3+2+3+4. The melody is framed by four bar phrases at the start and finish, but there is an interruption in the middle of the melodic line. Phrase 2 commences with a

diminution and augmentation of both bar 1 and 2 of the melody. In phrase 3 there is a diminution of bars 1 to 2 and phrase 4 commences with the same notes as bar 2, an interesting shift of emphasis. The last phrase, which also echoes bar 2, maintains its melodic continuity despite its quaver rest. The overlapping of phrases is evident in this example, a technique that creates the impression of a continuous melodic line, in contrast to the shorter motivic outbursts in his other thematic groups.

### 2.3.3 Harmonic Features

There are significant harmonic features that contribute to the musical language of Robert Hughes and are evident throughout Symphony No.1. These include:

1. Ambiguity of modality; often between major/minor modalities.
2. Use of pedal notes in the bass as a means of cementing the modality.
3. Overlapping of chords; often major and minor combinations frequently result in polychords.
4. Regular use of 7th chords; major, minor, diminished and half-diminished.

As mentioned earlier, the listener is presented with the issue of modal ambiguity at the start of the symphony. This occurs in the first chord where the pitches are concert  $B^b$  and F. Although the chord implied is  $B^b$ , there is no third present to determine a specific tonality.

Ex. 2.18 - Movement One, bar 1, tutti,  $B^b$  major or minor chord.

The image shows a handwritten musical score for the first bar of Movement One. It consists of four staves: Flutes (Fl.), Timpani (Timp.), Cello (Celi.), and Basses (Bassi.). The time signature is 2/2. The Flutes part starts with a half note G4, followed by a half note F4. The Timpani part has a single drum stroke on the first beat. The Cello and Basses parts play a half note Bb3 on the first beat, followed by a half note F3 on the second beat. The dynamic marking is pp. The score is handwritten and includes some annotations like '10' and '3'.

Similarly, at bar 7 when the oboe is introduced,  $D^b$  and  $D^{\natural}$  suggest both  $B^b$  major and/or minor. At bar 24, F is the modality, but again it is not clear whether it is F major or minor. This is because, like the start of Movement One, there is no third in the chord.

Hughes establishes his tonality through the use of pedal notes in the bass. This allows him to notate pitches that chromatically evolve around the pedal in his melodies. The pedals are vital in the preparation for the tonal or modal changes, depending on the circumstance. An example of this occurs at the start of the development at bar 106. The G, played by the timpani is approached by a D that emphasises the dominant to tonic relationship. The G is played as an ostinato figure that acts as a preparation for the arrival of the C pedal at bar 113. This is not an uncommon feature of compositional technique and was employed by composers such as Beethoven in the development section of the first movement of his Symphony No. 6 (Pastorale).<sup>52</sup>

In addition to providing a pedal or reference note in the bass, Hughes will often reiterate an important pitch within the chromatically weaving melodic line. For example, in the B thematic group at bar 24, Hughes returns to the note F in each statement of the motif played by trombone 3 and tuba. At bar 249 there is a G<sup>b</sup> minor chord in the horns while the violin 1 weaves in an around G<sup>b</sup>. The G<sup>b</sup> then leads chromatically down to F in bar 255. The F now acts as the dominant preparation for the arrival of B<sup>b</sup> minor at bar 258.

Another harmonic feature employed by Hughes is the use of polychords or chords where more than one harmony is prevalent, creating tonal or modal ambiguity. Hughes applied this technique in later works such as *Sea Spell* (1973) where it is difficult to determine which chord defines the tonality. At bar 67 in *Sea Spell*, the harp, trombones and tuba provide the harmonic foundations for the next few bars. Hughes gives a clear B minor chord in the trombones and tuba over a rather ambiguous chord in the harp (which nevertheless contains a B in the bass).

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<sup>52</sup> Ludwig van Beethoven, 'Symphony No.6 in F major (Pastorale) op.68', in Ludwig van Beethoven, Symphonies No. 5, 6 and 7 (New York: Dover, 1989), p94-97, bars 151-220.

Ex. 2.19 - *Sea Spell* by Robert Hughes, bar 67, trombones, tuba, harp.

The musical score for Ex. 2.19, bar 67, consists of three staves. The top staff is for Trombone 1/2, the middle for Trombone/Tuba, and the bottom for Harp. The key signature is B minor, indicated by an arrow and the text "B minor" above the score. The Trombone 1/2 part has a circled B2. The Trombone/Tuba part has a circled B1. The Harp part has a circled chord consisting of B2, C#3, D3, E3, F#3, G3, and A3. The score is in 3/4 time and features a 3-measure rest for the Trombone 1/2 and Trombone/Tuba parts, and a 3-measure rest for the Harp part.

In the harp chord, Hughes has added the notes C<sup>#</sup> and G. How does this fit into the context of the chord? The added notes provide an ambiguity and although missing the E<sup>#</sup>, the harp chord closely resembles a Fr<sup>+6</sup> chord in B minor. Nevertheless, in spite of the ambiguity created by the C<sup>#</sup> and G, the prevalent tonality in this part of the work is B minor.

In Symphony No.1 Hughes implies the use of polychords when he uses both major and minor versions of a particular key simultaneously. For example, at the start of the development (bar 106), there is evidence of both G major and minor due to the presence of both the thirds, B<sup>b</sup> and B<sup>n</sup> in the chord contributing further to the ambiguity between major and minor tonalities. Scott Messing discusses this technique in terms of neoclassicism and the music of Stravinsky. Messing writes about a feature of Stravinsky's compositional style frequent in works considered to be of the neoclassical style in the 1920's:

-the sense of imperiled tonality arising from interlocking major and minor thirds' in Stravinsky's 'neoclassical' works of the 1920s.<sup>53</sup>

Although Hughes aims for a different effect, the application of interchanging major/minor modalities (a characteristic of the symphony as a whole) does link the symphony to the music of Bartók and Stravinsky. It is possible to establish this link in the quotation below, as Bodman Rae writes:

<sup>53</sup> Scott Messing, *Neoclassicism in Music: from the Genesis of the Concept through the Schoenberg/Stravinsky Polemic*. (Rochester, NY: University of Rochester Press, 1988), p.107.

The minor third melodic inflection over a major triad is also highly characteristic of Eastern European folk music, hence it finds its way into the music of Bartók and Stravinsky (and many others). One need only recall the opening of *Le Sacre du Printemps*.<sup>54</sup>

Bodman Rae continues to cite as examples the major-minor chords used by Bartók in the second movement of the Sonata for Two Pianos and Percussion. Although this chord discussed does not occur in precisely the same form as Hughes' Symphony No.1, the modal ambiguities it creates are similar to those in Hughes' work.

Another example of modal ambiguity occurs at bar 174 where Hughes alternates between two chords within the bar. These are suggested by the pitches F<sup>#</sup>-A, and E<sup>b</sup>-F in the melodic parts. The augmented second between E<sup>b</sup> and F<sup>#</sup> creates the modal ambiguity. Nevertheless, if we consider F as the pedal, and take the enharmonic equivalents of the pitches in the upper melodic lines, the notes of the chord are as follows: F-A-(C)-E<sup>b</sup>-G<sup>b</sup> suggesting F<sup>m9</sup>. While the C does not sound as part of the chord, its implied presence clarifies the harmony.

The use of a major 7<sup>th</sup> chord sequence occurs in the introduction at bar 18. Although there are two separate chords in each bar, they overlap because of the tied notes, thus producing another chord. The example below shows the four horn parts at concert pitch. The arrows indicate the labelled M<sup>7</sup> chords and the chords in brackets are those created through the harmonic overlap.

Ex. 2.20 - Movement One, reduced score, bars 18-21.

$G^{\flat}M^7$     $F M^7(F+M^7)$     $G^{\flat}M^7$     $A^{\flat}+M^7$     $A M^7$     $A^{\flat}M^7$     $D^{\flat}M^7$     $C M^7$

<sup>54</sup> Charles Bodman Rae, "The Role of the Major-Minor Chord in Panufnik's Compositional Technique." In *Andrzej Panufnik's Music and its Reception*, Jadwiga Paja-Stach ed. (Krakow: Musica Iagellonica, 2003), p. 140.

Throughout the symphony and in his other works Hughes demonstrates regular use of major 7<sup>th</sup> chords and other extended chords. Further examples of ambiguous chords will be discussed in the Harmonic Features of each movement of Symphony No.1.

### 2.3.4 Polyphonic Features

In examining the polyphonic features of Symphony No.1 it is important to discuss the various ways themes are combined. Hughes employs a number of compositional techniques (some of which have been discussed in terms of the structure of the movement) including counterpoint, as a tool for melodic variation. Hughes may place a longer line against a shorter motif, compose a long fugal passage or insert brief sequences of *stretto*.

Firstly, at bar 40 the legato melody of B<sup>1</sup> is played over a restless undercurrent, as the motivic figure of B<sup>0</sup> is played in the violas, cellos, bassoons and English horn. This is illustrated in the example below.

Ex.2.21 - Movement One, bars 40-51, Theme B<sup>1</sup>.

The musical score for Ex.2.21 consists of four systems of music. The first system (bars 40-42) shows the Vlns staff with a legato melody starting on a dotted half note, marked with a forte (*f*) dynamic. The Vla/Celli staff has a complex, rhythmic undercurrent. The second system (bars 43-45) continues the Vlns melody and the Vla/Celli undercurrent, with the Vlns staff marked with fortissimo (*ff*). The third system (bars 46-48) shows the Vlns staff with a more melodic line and the Vla/Celli staff with a complex, rhythmic undercurrent. The fourth system (bars 49-51) shows the Vlns staff with a more melodic line and the Vla/Celli staff with a complex, rhythmic undercurrent, marked with fortissimo (*ff*) and marcato.

In Example 2.21 above, the legato melody is accompanied as already mentioned by a motoric figure. Hughes simultaneously adds melodies entering in counterpoint with the oboe. While the oboe weaves its melody around C minor, the bassoon enters at bar 68 on an F, the subdominant of C. The rhythm and interval structure of the clarinet melody is similar to that of the oboe. The D of the violin melody is highlighted in the bassoon line and it too follows the pattern of the oboe line now in canon with both the oboe and clarinet. This idea is repeated at bar 90. The flute commences the theme and the first clarinet follows a bar later in canon, but this time the pitch is the same (allowing for an octave transposition in the clarinet). The clarinet is joined by the bass clarinet at 94 and the two clarinets alternate their role in the canon. The third voice in the canon enters at bar 98 in the English horn on the note G.

Hughes is not the only composer to have used this device as it is evident in symphonies from the late romantic era by composers such as Brahms and Tchaikovsky. Albert Roussel, who wrote symphonies in the early part of the 20<sup>th</sup> century, applied this technique of combining shorter motives with longer lines. It is interesting to draw an example from Roussel, as he was a composer experimenting with so-called traditional forms at a time when his French contemporaries were looking elsewhere for inspiration. Roussel makes a point in his Symphony No.3 of juxtaposing legato melodic lines with punctuating motives. For example, before fig.17 in Movement One of his Symphony No.3 in G minor, the score may be reduced to three main lines. The quaver motive is played by the upper winds, harps and celesta, the second line is played by the horns, and most of the string section. The third line is played by the bassoon and the double bass. This pattern appears in different forms throughout the movement but the ideas are maintained.

Ex.2.22 - Roussel, Symphony No.3, Movement One, 4 bars before fig.17.

Tempo 1

The musical score consists of three staves in 3/4 time, marked *mf*. The top staff features a rhythmic quaver motive with a melodic line: G4-A4-B4-C#5 (quarter), G4-A4-B4-C5 (quarter), G4-A4-B4-C5 (quarter), G4-A4-B4-C5 (quarter), G4-A4-B4-C5 (quarter), G4-A4-B4-C5 (quarter), G4-A4-B4-C5 (quarter), G4-A4-B4-C5 (quarter). The middle staff has a legato line: G4 (half), A4 (quarter), B4 (quarter), C#5 (quarter), G4 (half), A4 (quarter), B4 (quarter), C5 (quarter), G4 (half), A4 (quarter), B4 (quarter), C5 (quarter), G4 (half), A4 (quarter), B4 (quarter), C5 (quarter). The bottom staff has a legato line: G2 (half), A2 (quarter), B2 (quarter), C3 (quarter), G2 (half), A2 (quarter), B2 (quarter), C3 (quarter), G2 (half), A2 (quarter), B2 (quarter), C3 (quarter), G2 (half), A2 (quarter), B2 (quarter), C3 (quarter).

Another interesting example in the same Roussel symphony may be found before fig. 9 in Movement One. Here the score can be reduced to two ideas, but importantly the main theme is added to the top line motive after fig. 9. This is shown in Example 2.23.

Ex. 2.23 - Roussel, Symphony No.3, Movement One, four bars before fig.9.



The rhythm and tonality distinguish Hughes' theme group B (Ex. 2.21), from the other thematic ideas. Hughes has reduced the rhythmic values in order to drive the melodic line forward; much as Roussel does in the above examples. The canon continues at bar 106, where the violin 1/cello line is immediately repeated in the violin 2/viola a bar later, creating a stretto-like effect.

## 2.4. Movement Two

### 2.4.1 Structure

The second movement was introduced to Symphony No.1 in 1955 and Hughes restructured the movement for the 1971 revision. In the introduction of this chapter, it was mentioned that the *Largo Elegiaco* was originally placed as a third movement (subtitled *Intermezzo*) before being moved to its final position in the 1971 revision.

The *Largo Elegiaco* of Symphony No.1 is an extremely lyrical movement where the expression and intensity are generated primarily through the chromatic harmony, as well as the orchestral colour and texture. This use of texture is evident in the opening bars where the trills of the violins and wind chords are played against the sombre beating of the tenor and bass drum.

The structure of the movement is not as complex as the structure of Movement One. In this movement, much of the thematic material relates to the initial theme A, played in bar 3 by the cellos. Hughes presents us with a form that is essentially a ternary or three part form (ABA). Garretty writes that this structure was often adopted by Hughes in his slow movements.<sup>55</sup>

<sup>55</sup> Garretty, p. 111.



Table 2.9: Movement Two: Structure

Bars	1-2	3-12	13-23	24-30	31-34	35-43	44-49	50
Section	Intro	One	Two		Transition	Three		Coda
Thematic Group	Motif: a	A	B <sup>0</sup> a <sup>1</sup>	B <sup>1</sup> a <sup>1</sup>	a	A	A <sup>1</sup> Climax	a, A.
Tonality	g <sup>#</sup>	g <sup>#</sup>	E	Moves to B <sup>b7</sup>	E <sup>b</sup> (D <sup>#</sup> )	E	g <sup>#</sup> via A <sup>#</sup> -c <sup>#</sup> - D <sup>#</sup>	Ends in g <sup>#</sup>

Although the above table demonstrates a clear ternary form, shared thematic material links themes A and B. For example, motif a (Ex.2.24a) from the opening of the movement, is represented in both themes A (Ex.2.24b) and B (Ex. 2.25a). This motif provides a link between the two thematic groups. Both the rhythm and pitch are key elements of this motif that may be heard on either a pitched or non-pitched instrument.

Ex. 2.24a - Movement Two, bars 1-3, trumpets, Motif a.

Trumpets 1  
2  
*Con Sord.*  
*pp leggiero*

Ex. 2.24b - Movement Two, bars 3-13, cello, Theme A.

Cello  
*Cantabile Espr.*  
*p*  
*Pochissimo rit.*  
*mf*  
*A Tempo*  
*f espr.*  
*mf*  
*p*  
*mf*  
*f*  
*dim.*

The opening tonality of the movement is G<sup>#</sup> minor. This may seem far removed from the B<sup>b</sup> major/minor tonality of the first movement, but there is a relationship between the two tonalities. G<sup>#</sup> is the enharmonic equivalent of A<sup>b</sup>, the subdominant of E<sup>b</sup>. E<sup>b</sup> in turn is the subdominant of the B<sup>b</sup> major/minor tonality from Movement One. Another alternative is to consider A<sup>b</sup> as a third above F, with F being the dominant tonality of the home key, B<sup>b</sup> major/minor. The importance of the median relationships harkens back to Beethoven and then Schubert. These composers extended the harmonic relationships within a formal structure through emphasising the relationship of the mediant and submediant to the tonic.<sup>56</sup> An example of this technique is evident in the first movement from Schubert's *Symphony No.8 (Unfinished)* where the home key of B minor is followed by G major in the statement of the second subject. Returning to Hughes, the relationship between F and B<sup>b</sup> is important to the structure of Symphony No.1. Movements One and Four evolve around the tonalities/modalities of F and B<sup>b</sup>, and Movement Three around F and C.

Theme A continues through to bar 13 where the oboe, English horn and cello combine to present the material of theme group B. This material may be found in themes B<sup>0</sup> and B<sup>1</sup>. B<sup>0</sup> is accompanied by material from motif a<sup>1</sup> in the violin 2 and viola.

Ex.2.25 - Movement Two, bars13-24, English horn, oboe, cello, violin 1, B<sup>0</sup> from theme group B.

The musical score for Ex.2.25 consists of three staves in 6/8 time. The top staff, labeled '13 Eng. Hn', begins with a dynamic of *poco f* and includes markings for *f*, *mf*, and *f > mf*. The middle staff, labeled '17 Oboe 1/Cello', also starts with *poco f*. The bottom staff, labeled '21 Vln 1', starts with a dynamic of *p* and includes a marking for *mf*. The music is characterized by chromatic inflection in the melodic lines.

The above example has been transposed into concert pitch and has been altered enharmonically to line up with the other parts (documented in the Chapter Four). This is an interesting example where Hughes demonstrates a constant use of chromatic inflection in the melodic line. The composer is not consistent in his use of flats and sharps, and thus no particular key is constant. This is in spite of the

<sup>56</sup> Rosen, *Sonata Forms*, pp. 353-364.

G<sup>#</sup> minor opening, and other references to keys and tonalities. Again, the harmonic language of the material appears to be more modal than tonal, though unlike Movement One there is a less obvious use of modes within both the melodic and harmonic lines.

Theme B<sup>0</sup> is accompanied by motif a<sup>1</sup> in the violin 2 and viola, as illustrated below.

**Ex.2.26 - Movement Two, Motif a<sup>1</sup>**

The image shows two staves of musical notation. The top staff is labeled 'Violin II' and is in treble clef. The bottom staff is labeled 'Viola' and is in alto clef. Both staves are in 6/8 time and have a key signature of one sharp (F#). Each staff contains two measures. The first measure of each staff has a triplet of eighth notes (G4, B4, D5) followed by a quarter rest. The second measure has another triplet of eighth notes (B4, D5, F#5) followed by a quarter rest. The notes are beamed together in each triplet.

The triplet figure above does not ascend melodically to the quaver, as it does in the opening of the movement (Ex. 2.24a). Nevertheless, the interval of a third remains in the violin chord.

B<sup>0</sup> commences in the key of E major, the submediant of G<sup>#</sup> minor. The next thematic line at bar 24 combines both themes A and B and is played over a series of diminished and half-diminished chords. The transition beginning at bar 31, arrives on E<sup>b</sup> major via B<sup>b</sup> major (from bar 28). How far away have we moved from the original key? Instead of using a large number of sharps and double sharps Hughes has changed the pitches to their enharmonic equivalents. If we read B<sup>b</sup> as A<sup>#</sup> and E<sup>b</sup> as D<sup>#</sup>, the progression to E major in bar 35 is easily understood. It is in the transition that Hughes rests on the dominant of G<sup>#</sup> minor, and resolves to VI for the start of the repeat of Theme group A. Hughes has used an interrupted cadence (V-VI) to prepare for the next section.

This transition in this movement does not work as a true development. This is because there is no real development of the material from the first part of the movement. In this section, Hughes has allowed time for the key to change, in order to heighten the arrival of the A theme. In bar 32, Hughes reintroduces motif a, again played by the trumpets.

The reprise of A at bar 35 differs from the way it was presented at the start of the movement. The cellos still have the theme, but are now joined in unison by the violins. The pitch of theme A is exactly the same as the first time it is played, but this time the harmony has changed. Theme A is now in E major, though G<sup>#</sup> minor is still in the background through its median relationship to E major.

This is a similar effect to the one Debussy created in his *Prélude à l'après-midi d'un faune* where on the theme's return before figure 11, the pitch of the melody has been retained, but the harmonic foundation has changed.<sup>57</sup> On the recapitulation of Hughes' theme A, the melody reinforced in the woodwinds is accompanied by a moving scalic figure in the middle string parts, creating an unsettled undercurrent in order to prepare for the approaching climax.

At bar 44, theme A is repeated in an altered format (A<sup>1</sup>). The climax of the movement commences in bar 44 with a *fff* dynamic and a statement of the A theme in all the strings, minus the double basses. The climax starts on the chord of E major which now functions as VI of G<sup>#</sup> minor. From bar 44 to the end of the movement Hughes uses chords and pedals that relate to the home tonality of G<sup>#</sup> minor. Despite all the movement in an around the enharmonic equivalents as well as the preoccupation with modal ambiguity, Hughes applies a traditional chord progression in the last 12 bars of the movement, showing the return to G<sup>#</sup> minor from E major. It is possible to consider that the concept of key relationships in this movement is more important than was originally thought by the listener. The lower case lettering in Table 2.10 below indicates the minor chords and the upper case, the major chords.

Table 2.10: Movement Two, Chord Progressions

Bars	44	45	46	47	49-51	52-54	55-56
Chords	E	g <sup>#</sup>	c <sup>#</sup>	D <sup>#</sup>	c <sup>#</sup>	D <sup>#</sup>	g <sup>#</sup>
	VI	i	iv	V	iv	V	i

## 2.4.2 Melodic Features

### Pitch

At first glance the melodies of thematic groups A and B are not motivic in nature like the majority of thematic ideas from Movement One. The melodic shape implies a longer line, as there is a sense of flow and length to the phrases.

Nevertheless, by examining the interval structure of theme A, it is possible to observe Hughes's continual preoccupation with small intervals and chromatic inflection in his melodies. There are no

<sup>57</sup> Claude Debussy, "Prélude à l'après-midi d'un faune." In *Three Great Orchestral Works* by Claude Debussy (New York: Dover, 1983), p. 29, and/or 2 bars before fig. 11.

wide intervallic leaps in each theme. The largest interval between two notes in theme A is a perfect 4<sup>th</sup> (bar 7) and in theme B<sup>0</sup> a perfect 5<sup>th</sup>. The intervallic relationship between the pitches in theme A evolves around the minor 2<sup>nd</sup>, minor 3<sup>rd</sup> and major 3<sup>rd</sup>. These pitches consist of the interval classes of 1, 3 and 4 respectively.

**Table 2.11: Movement Two, Pitch Motifs**

Theme	Pitch Motif	Interval classes
A- A <sup>0</sup>	G / G <sup>#</sup> / B \ G <sup>b</sup>	/ 1 / 3 \ 4
A Inversion	G \ F <sup>#</sup> \ D <sup>#</sup> (E <sup>b</sup> ) / G	\ 1 \ 3 / 4
A-Retrograde	G / B \ G <sup>#</sup> \ G <sup>b</sup>	/ 4 / 3 \ 1
A-Retrograde Inversion	G \ E <sup>b</sup> / G <sup>b</sup> (F <sup>#</sup> ) \ F <sup>b</sup>	\ 4 \ 3 \ 1

As mentioned in the discussion of pitch in Movement One, the intervals in the table above are allocated a number from 1=m2 to 12=P8. The slashes represent the ascending and descending of pitches described for the pitch description in Movement One. Hughes continues his use of the minor 2<sup>nd</sup> and minor 3<sup>rd</sup>, but in this movement incorporates the major 3<sup>rd</sup> into his melodic ideas. It is here there is evidence of the interlocking major/minor thirds discussed earlier in section 2.2.3 above. In his appraisal of Stravinsky's use of such chords, Messing writes:

In the *Waltz* from the *Three Easy Pieces*, the composer's choice of pitch collection in the piano prima is: (G)-A-B<sup>b</sup>-B-C-D-E-F-F<sup>#</sup>-G-(A). When this collection is divided equally, with D common to both halves, each part becomes a diatonic collection, the two separated at the interval of a perfect 5<sup>th</sup>, with both the major and minor 3<sup>rd</sup>. The paradigm of interlocking major 3rds, for example G-B<sup>b</sup>-B-D, is one that becomes increasingly important for Stravinsky. The *Waltz* from *Histoire du Soldat* utilizes a similar pattern transposed up a perfect 5<sup>th</sup>, and the harmonic structure of the *Symphony of Psalms* is based on chords rooted on the pitches C-E<sup>b</sup>-E-G.<sup>58</sup>

In Table 2.11, Hughes' application of small intervals offers close parallels to these examples, although the intervals are presented in a different order.

In Example 2.27 below, the melodic line has been stripped back down its pitch and intervals. The pitches, bracketed above the staff, are those that relate to the original four notes at the start of the

<sup>58</sup> Messing, p. 107.

theme. The notes individually bracketed are those that do not relate to any of the permeations in the table above.

Ex. 2.27 - Movement Two, bars 3-13, cello, Theme A-pitch structure.

The idea of an initial pitch motif with its permutations, represented in the above example, may not have been the compositional approach that Hughes had intended, but more intuitive. Nevertheless, it is interesting to note how the majority of the melody has been constructed with the initial pitch motif as a focal point. In theme B<sup>0</sup> (see Ex. 2.25a), Hughes begins the melody with the notes A<sup>b</sup>/ B<sup>b</sup> \ A<sup>b</sup> / D<sup>b</sup> (interval class: / 2 \ 2 / 5). There is a distinct reference to the very opening A<sup>0</sup> motif (F \ E<sup>b</sup> / F / A<sup>b</sup>), but this time the minor third has been extended to a perfect fourth.

As discussed, while there is no real development of the initial thematic materials, Hughes still makes reference to the initial thematic materials. In the strings there are scalic figures that appear to be a mixture of melodic and harmonic minor scales. Hughes alternates tones and semitones in the

manner of an octatonic scale.<sup>59</sup> The example below demonstrates interval construction of the violin 1 passage during the transition at bar 31. Through isolating the pitches we can trace the use of an octatonic scale.

Ex.2.28 - Movement Two, bars 31-34, violin 1, transition.

The notes connected in the above example are semitones and those that are not joined are tones. Although the pitches do not form an exact octatonic scale Hughes demonstrates his preoccupation with interspersing tones and semitones. Orlovich quotes Hughes:

The shape of the melody is 'minor'ish because I use a lot of close intervals by step -- you know, semitone, full tone then back a semitone, and so on-- and are always very close knit melodies.<sup>60</sup>

The above statement supports Hughes's motivation to use an octatonic scale of sorts and there will be more evidence of this in the following movements. In the background of this scalic movement the trumpets play the opening a motif with each entrance overlapping one another. In the example below, each entry of the motif ascends the interval of a perfect fifth recalling the beginning of the movement.

Ex. 2.29 - Movement Two, bars 32-34, trumpets.

<sup>59</sup> Octatonic scale: definition: "the octatonic or diminished scale is derived from the juxtaposition of two traditional tonal sonorities. It is derived from two diminished seventh chords at the interval of a half step (or whole step)." Although this is one definition, the octatonic scale is essentially a scale where tones and semitones are alternated. Stefan Kostka and Dorothy Payne, *Tonal Harmony* (New York: McGraw Hill, 2004), p. 477.

<sup>60</sup> Orlovich, *The Music of Robert Hughes*, p. 6.

### Phrase Structure

A major feature of this movement is the use of the long melodic lines. This is evident in the announcement of theme A where the phrases consist of 5+6 bars. We have already noted the closeness of the pitch and there is a part of each phrase that overlaps. For example in theme A, phrase two commences with material from the second bar of the first phrase. F# is now the highest point of the phrase where it is alluded to only through a grace note in the first phrase. The second phrase now descends in pitch from this point unlike the first phrase which ascends by a fourth in the bar five.

Ex.2.30 - Movement Two, bars 3-13, cello, Theme A.

In the ninth bar of theme B there is reference to theme A, but the rhythm is altered. The phrase structure works evenly as 4+4+4, although it is possible to consider beats 2 and 3 of phrase two as being part of the next phrase. If this is case the phrases may be divided as:  $4 + 3\frac{1}{3} + 4\frac{2}{3}$ . This is clearly outlined in Example 2.25a.

### 2.4.3 Harmonic Features

Movement Two starts with a clear statement of a G# minor chord. The ambiguity of the first movement is not evident here as all parts of the chord are present. In addition, Hughes has continued his use of major 7<sup>th</sup> chords in the opening of Movement Two, as in bars 1-2 there are C<sup>M7</sup> and E<sup>M7</sup> chords. Enharmonic equivalents make it difficult to view the composition of particular chords at a glance. An interesting case is bar 9-11.



## Ex.2.31 - Movement Two, bars 9-11, tutti.

Chords: B/b(III/iii) G#m(i) C#m(iv) ? C#m(iv)<sup>6</sup>

The reason for the question mark in the above example is that the G<sup>♯</sup> seems out of place in the context of the key of this section. If we alter the G<sup>♯</sup> to F<sup>×</sup> the harmony becomes clearer. From the notes in the chord we can establish that the missing chord is a D<sup>♯</sup>M<sup>7</sup> chord in the first inversion (D<sup>♯</sup>M<sup>6</sup><sub>5</sub>), which is V of G<sup>♯</sup> minor. Such examples illustrate the issue of enharmonic alterations that may be made in the course of the editing process to aid the conductor and performers. This is an issue that will be discussed later in Chapter Four.

There is continued use of pedals as a means of defining the tonality. For example, just prior to the transition from bars 29-35 the movement in the bass and consequently the tonality is as follows: B<sup>b</sup>-E<sup>b</sup>-E<sup>♯</sup>. There may appear to be no connection between these tonalities and the original G<sup>♯</sup> minor, but Hughes has continued to provide an enharmonic relationship between the three notes: G<sup>♯</sup> minor (A<sup>b</sup> minor)-B<sup>b</sup>-E<sup>b</sup>-E<sup>♯</sup> or A<sup>♯</sup>-D<sup>♯</sup>-E.

### 2.3.4 Polyphonic Features

As in Movement One, Hughes makes use of stretto and combines longer lines with shorter motives. The closest example of stretto is when motif **a** overlaps itself between bars 32-34.

Theme A is accompanied by trilled notes in the violins and violas and motif **a** is played briefly by the tenor drum in bars 7 and 8. Motif **a** becomes **a**<sup>1</sup> when the second thematic group is introduced and acts as an accompaniment figure to the new melody. In section three, when theme A returns, Hughes combines long lines with shorter motoric figures. Here the melody is driven by semiquavers in the violin 2 and viola, as illustrated in Example 2.32.

Ex. 2.32 Movement Two, bars 36-39, strings.

The musical score for Example 2.32 is presented in two systems. The first system covers bars 36 and 37, and the second system covers bars 38 and 39. The tempo is marked 'A Tempo' and the dynamic is 'sempre ff'. The score is for Violin I, Violin II, and Viola. In the first system, Violin I plays a melodic line with a slur, while Violin II and Viola play semiquaver accompaniment. In the second system, all three parts continue with similar rhythmic patterns, with Violin I and II playing more complex melodic figures over the semiquaver accompaniment of the Viola.

## 2.5. Movement Three

### 2.5.1 Structure

In the third movement of Symphony No.1 there are three distinct sections which follow a scherzo and trio. These sections have been framed by an introduction and a lengthy coda.

The structure can be summarised in the following way.

Table 2.12: Movement Three, Structure.

Bars	Section	Thematic Group	Tonality
1-18	Intro	Motifs a & b	F
19-35	One	A	C
36-53		A <sup>1</sup>	C-G
54-59		Transition Motif c	D-G
60-70		B	G
71-82		C	G-c
83-109		Codetta	G-c
110-157		Two	D-D <sub>1</sub> -D
158-166	Three	A, a & b	C
167-184		A	
185-191		c	
192-204		B	C
205-220		C	C
221-287	Coda		F

Hughes presents motifs **a** and **b** in the introduction of this movement. These motifs are shown below.

Ex 2.33 - Movement Three, bars 1- 4, flute, violin 1, Motifs a and b.

**Motif a**
**Motif b**

Flute 1, 8va
Violin 1

*p* *leggiero*
*pp*

Motif **a** occurs in the flutes and clarinets, motif **b** in the strings. Why should these two motifs not be considered as one single idea? This question is addressed directly as the two ideas of the introduction are played simultaneously in bar 11. The combination of these two ideas suggests that each two bar motif should be treated as a separate entity. The motifs are presented clearly in the tonality of F, reiterating the clear relationship to the B<sup>b</sup> of Movement One. Throughout the movement Hughes varies the treatment of motif **a** and **b**.

After a brief ostinato figure, Hughes presents us with theme A at bar 19, commencing in the clarinet and continuing in the bassoon line. The theme is stated below.

Ex. 2.34 - Movement Three, bars 19-35, clarinet, bassoon, Theme A.

The musical score for Theme A, Movement Three, bars 19-35, is presented in four staves. The first staff is for Clarinet, starting at bar 19 with dynamics 'poco f' and 'Leggiero'. The second staff is for Bassoon, starting at bar 24. The third staff is for Clarinet, starting at bar 28, and the fourth staff is for Bassoon, starting at bar 32. The score includes various musical notations such as slurs, accents, and dynamic markings like 'p' and 'f'.

Underneath this theme, Hughes creates modal ambiguity by alternating the accompaniment between C major and minor. The viola ostinato is clearly written over the pitches C-G, but it is the constantly changing position of the third from E to E<sup>b</sup> that provides the unsettled nature of the tonality. This eight bar phrase is then repeated in the clarinet and bassoon and the accompaniment figures remain short with varied instrumentation.

At bar 35, A is varied in its melodic structure and instrumentation. For example, Hughes applies the use of counterpoint or stretto at the start of theme A and A<sup>1</sup>, at the end of bar 35 and at the end of bar 36. In addition, the rhythm is accentuated and altered through regular changes in metre.

Between bars 38 and 53, Hughes tends to change metre at almost every bar using the following time signatures 5/8, 2/4 and 3/4. During this varied statement of A, the C tonality moves to G via D across bars 42 to 43. At bar 54, as seen Example 2.35 below, Hughes settles on 5/8 to present a short motif which draws its origins from the first bar of motif **b**. This motif acts as a transition to the next thematic statement.

Ex. 2.35 - Movement Three, bars 54-60, viola, cello, double bass, Motif c.

The motif in the above example is played initially by the lower strings and bassoons and is joined in bar 57 by the first violins. The rhythm of this motif is accentuated by ostinato figures, which run concurrently with the melodic version of the motif and are played in the English horn, alto saxophone, horns and tom-toms. The established tonality that surrounds D functions as a dominant to G, forming the harmonic foundations of the next two thematic statements.

This short transition leads to the next thematic statement, B in bar 60 and consists of two ideas. This may be seen in the example below.

Ex. 2.36 - Movement Three, bars 60-71, woodwinds, brass, Theme B.

The first idea (1) in the above example is directly linked to motif **c** previously introduced in the transition. The second idea (2) is a scalic passage made up of the intervals of a minor 2<sup>nd</sup>, major 2<sup>nd</sup> and minor 3<sup>rd</sup>. A third thematic idea is introduced at bar 72 and is shown below.

Ex. 2.37 - Movement Three, bars 72-83, violins 1 and 2 (from bar76), Theme C.

Theme C, as illustrated in the above example, is performed in the violin and viola sections. At bar 72 the violin 2 restates motifs **a** and **b**, but not as they were first heard at the start of the movement. Motif **a** is transposed and inverted. Motif **b** is suggested through the use of rhythm and the general shape of the motif.

Following on from theme C, Hughes has used elements from theme B and motif **a** in the codetta or closing passage to the first section. Since bar 60, G major appears to be the prevalent tonality though there is a move to C minor toward the end of Theme C. This transition to C minor is continued through the Codetta and at the start of Section Two where C major returns. Section Two is marked by the arrival of theme D which is shown below.

Ex. 2.38 - Movement Three, bars 110-122, violin 1, Theme D<sup>0</sup>.

Theme D<sup>0</sup> is played in the violins and the predominant modality is C, as the phrases are marked by the pedal notes C and G. A particularly interesting feature of the passage is at bar 120 where Hughes appears to have added a thematic idea from Movement One of the symphony. Although not a literal translation, the English horn plays a variation of the oboe theme from bar 7 of the introduction in the first movement. Does the oboe theme from Movement One provide the link between all the movements? Following on from D<sup>0</sup> at bar 131 there is an inversion of D<sup>0</sup> performed by the saxophone and oboe which can be named D<sup>1</sup>.

Ex. 2.39 - Movement Three, bars 131-143, alto saxophone, Theme D<sup>1</sup>. Excerpt transposed into concert pitch.

The use of the alto saxophone at this point of Symphony No.1 is unexpected to the audience and can come across as an unfamiliar colour, especially when played in canon with the oboe. Although there

is a history of the saxophone used in orchestral works such as Ravel's *Bolero*, Ravel's orchestration of Mussorgsky's *Pictures at an Exhibition* and Kodaly's *Hary Janos Suite*, it is the ballet music of Prokofiev that was the major influence on Hughes when choosing the instrumentation for this particular moment in the symphony.<sup>61</sup> When asked about the use of the saxophone in this movement, Hughes was quick to say that it was on hearing Prokofiev's ballet *Romeo and Juliet* that he came to appreciate the timbre of the saxophone within the context of a symphony orchestra. Hughes felt that composing this work gave him the opportunity to try new ideas; his inclusion of the saxophone here may be seen as a case in point.<sup>62</sup>

Theme D returns at bar 143. Here the accidentals of B<sup>b</sup> and F<sup>#</sup> as well as G and D in the bass imply the tonality of G minor acting as a preparation for the arrival of C.

Section Three commences in the same manner as Section One. At bar 158, motif **a** returns at the same pitch as it occurred at the opening of the movement, but this time theme A is now played by the saxophone (not by the clarinet as before) and the bassoon. The harmonic framework is similar to the start of the movement, as bar 158 commences in the tonality of F and moves to C in bar 163. The F-C relationship is reinforced in the ostinato motifs that occur in the viola and cello from bar 167. Theme A is restated at bar 167, but this time with a variation of the original material. Hughes breaks up the original theme and divided it amongst the different orchestral parts. Where there was previously a rest in the opening part of the theme, Hughes places interjectory motifs in the woodwinds resulting in an animated interplay between the sections of the orchestra. As in Section One, this repeat of theme A is followed by a transition using motif **c**.

Theme B follows in a similar vein to its initial statement in section one. In this restatement of B the trumpet lines have been varied through ornamentation and transposition. Where in Section One theme B commenced on the pitch G, in Section Three Hughes begins the theme on C (a fifth lower) with a very close exact transposition of the initial statement.

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<sup>61</sup> Robert Hughes, interview with author, 26 February, 2005, Hallett Cove, South Australia, Appendix 5a.

<sup>62</sup> It is also interesting to note that in Vaughan Williams' Symphony No.6, there is a tenor saxophone solo in the trio of the scherzo.



Theme C follows at bar 205. The theme has been altered in terms of pitch direction and rhythm. The essential elements of the theme have been maintained, and again Hughes begins clearly on the note C.

The length of the Coda is 66 bars and although not quite as long as the development in Movement One, it is still twice the length of the coda in the first movement. It seems apparent that Hughes may be using this opportunity to develop the thematic ideas that he has already presented to us. The return use of the F as the focal pitch provides a neat framework to the movement. The thematic ideas in the horns and trumpets initially appear to be new material, but there is a familiarity to the melodic line. There are several sources where Hughes may have retrieved this material. In the below examples, the shape of the phrases imply that the coda is an augmented version of the start of theme D (refer to Example 2.38).

Ex. 2.40 - Movement Three, bars 221-243, trumpets, Coda theme.

Although the rhythm is different between the two examples, the interval relationships are similar. The trumpet theme at bar 221 in the coda is an inversion of the cello line in the codetta (bars 84-92, Ex. 2.41). The horns enter at a different pitch with the same thematic idea as the trumpets, thus creating a contrapuntal relationship.

Ex 2.41 - Movement Three, bars 84-92, cello; Codetta.

In addition to the examples above, Hughes refers to other motifs and themes from earlier in the movement. At bar 235, the trumpets and horns continue the melodic line from the first bar of theme A. The trombone enters with the opening of the coda theme already played by the trumpets and trombones. In bar 243, the bassoons, tuba and lower strings play a thematic idea that is related rhythmically to the first bar of theme C, but this time the rhythm has been changed to triplets as Example 2.42 below demonstrates.

**Ex.2.42a** - Movement Three, bars 72-79, violins 1 and 2 (from bar 76), Theme C: The underlined bars are those that relate to the triplet rhythm in the oboe part.

Musical notation for Example 2.42a, showing two staves of music for violins 1 and 2. The first staff starts at bar 72 and the second at bar 76. The music is in 2/4 time and marked *f Cantabile*. The second staff contains triplet markings under bars 76, 77, and 78.

**Ex.2.42b** - Movement Three, bars 243-245, oboe, altered triplet rhythm.

Musical notation for Example 2.42b, showing a single staff of music for the oboe. The music is in 2/4 time and marked *f*. It features a long melodic line with triplet markings over bars 243, 244, and 245.

Later in the coda at bar 258, theme C is restated and is immediately followed by the semiquaver motif from theme B. From bar 279, theme B is stated in the brass and varied until the end of the movement.

## 2.5.2 Melodic Features

### Pitch

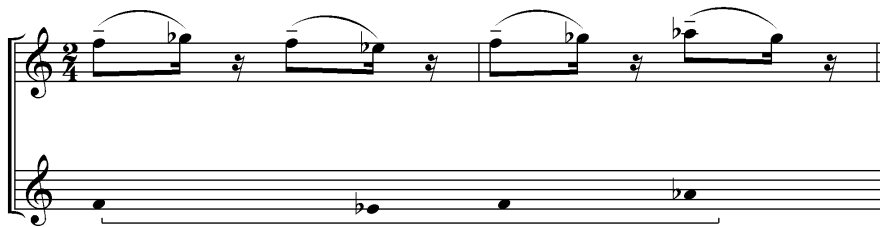
In this movement Hughes continues to construct his melodies out of small intervals, interesting scales and chromatic inflections. The structure of the melodic lines in this movement draw a close parallel to the music of Prokofiev and most notably his first symphony titled *Symphonie Classique*. In the Gavotte or third movement of this work, Prokofiev seemingly establishes a tonal centre of D

major, but continues to interrupt the melodic and harmonic lines with chromatic inflections and non-chord tones. Austin describes this aspect of Prokofiev's compositional approach as follows:

Prokofiev's melodies not only twist tonality; with their accompaniments they stretch tonality in a new way. In Prokofiev's music every listener not numb to harmony feels the rich chord progressions as jolts in the rhythmic momentum.<sup>63</sup>

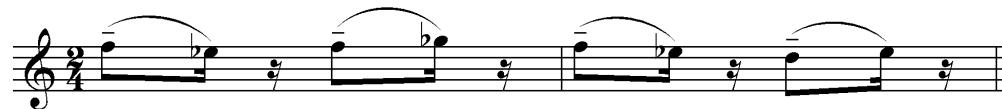
Hughes, like Prokofiev 'twists tonality', through a continued use of interspersing tones and semitones into his melodic lines. This is especially evident in the opening motifs of Movement Three. In addition, the opening motif (a) makes reference to the opening figure in horn 1 (ex.2.12a), at the start of the symphony.

Ex. 2.43a - Movement Three, bars 1-2, flutes 1 and 3, Motif a.



In bar 5, the intervals of motif a are inverted and can be clearly detected in the first clarinet line.

Ex. 2.43b - Movement Three, bars 5-6, clarinet 1, Motif a - inverted.



In motif b Hughes alternates the use of tones and semitones as he did in Movement Two. Between bars 3 and 4, Hughes adds a diminished 4<sup>th</sup> or major 3<sup>rd</sup> to the motif by moving from G<sup>#</sup>-C. The interval between bars 7 and 8 is a minor 3<sup>rd</sup>. The importance of the opening motifs is that they are repeated in the third section of the movement. The use of small intervals in these motifs serves to link the four movements of Symphony No.1. The pitch construction of theme A is illustrated in the following example.

<sup>63</sup> William W. Austin, *Music in the 20<sup>th</sup> Century from Debussy through Stravinsky*. (New York: Norton, 1966), pp. 453-454.

Ex. 2.44 - Movement Three, bars 19-35, clarinet 1, bassoon 1, Theme A.

In theme A shown above there are two pitch centres,  $B^b$  and  $G$ . The example has been divided into approximately four bar phrases. The only phrase to not end on the note on which it started is phrase 3, which ends on  $C$  (bars 27-30). The diagram highlights a few linear pitch collections such as  $E^b / E / G \setminus G^b$  (phrase 1) and  $G / B^b \setminus F^\# \setminus E$  (in phrase 3). In the first two phrases a melodic arch highlights the major sixth ( $B^b / G, G / E$ ) and phrases three and four span the interval of an octave ( $B^b / B^b, G / G$ ). Here the use of both major and minor thirds add to the modal ambiguity and demonstrates a connection to the pitch movement in Movements One and Two.

Although it is possible to highlight key pitches in theme A, theme B has its own distinct melodic feature.

Ex. 2.45 - Movement Three, bars 60-72, woodwinds, brass, theme B.

The musical score for Ex. 2.45 consists of three staves. The top staff is labeled 'Brass' and 'Woodwinds'. The middle staff is labeled 'Brass' and 'Woodwinds'. The bottom staff is labeled 'Woodwinds'. The score includes dynamic markings such as 'f' and 'Staccatissimo', and articulation markings like accents and slurs. A square bracket highlights a passage in the top staff, and another square bracket highlights a passage in the middle staff. A circle highlights a passage in the middle staff. An arrow points from the label 'Octatonic' to the highlighted passages. Another arrow points from the label 'Locrian' to the bottom staff.

The highlighted passages in the square brackets show octatonic segments and the scalic excerpt that is circled begins in the Locrian mode (disrupted at the B<sup>b</sup>). In the last three bars of the example minor thirds are alternated with tones and semitones.

Theme C opens by making reference to both the very opening of the symphony with a falling major 2<sup>nd</sup> and to the opening motif **a** from the start of Movement Three. There is again reference to the octatonic scale and Hughes continues to exploit the intervals of a minor 2<sup>nd</sup>, major 2<sup>nd</sup> and minor 3<sup>rd</sup>. Amidst the interweaving of pitches Hughes highlights a few chords from the melodic line. This is illustrated in the example below.

Ex. 2.46 - Movement Three, bars 72-77, violin 1, Theme C- linear chords.

Musical score for Ex. 2.46, Movement Three, bars 72-77, violin 1, Theme C- linear chords. The score shows a melodic line in the upper staff and a bass line in the lower staff. The upper staff begins with a dynamic marking of *f*. The lower staff includes chord markings for  $G^7$  and  $Fm^7$ .

It is interesting to note in the above example that Hughes makes use of the 7<sup>th</sup> chord, but this time melodically rather than harmonically.

Later on in the movement, at theme D, Hughes continues to intersperse tones and semitones, highlighting two octatonic scales in the first eight bars. There are two octatonic scales that may be found in this theme. The first occurs between bars 110 and 114, and the second between bars 115-117. This is shown in the examples below.

Ex. 2.47a - Movement Three, bars 110-122, violin 1, Theme D - octatonic collections.

Musical score for Ex. 2.47a, Movement Three, bars 110-122, violin 1, Theme D - octatonic collections. The score shows two octatonic collections highlighted in boxes. The first collection (bars 110-114) is marked *mf* and *poco cresc*. The second collection (bars 115-117) is marked *poco sf* and includes a triplet of eighth notes.

Ex. 2.47b - Movement Three, octatonic collections.

Musical score for Ex. 2.47b, Movement Three, octatonic collections. The score shows two octatonic collections highlighted in boxes. The first collection (bars 110-114) is marked *mf* and *poco cresc*. The second collection (bars 115-117) is marked *poco sf* and includes a triplet of eighth notes.

### Phrase Structure

The first thematic idea in Movement Three is notable for its neatness of construction. The 16 bar theme (Ex. 2.34) is comprised of two eight bar segments and within each eight bar segment there is a clear division of four bar phrases. Hughes adds interest to the theme by changes of time signature in the second eight bar group. The melody appears to carry on quite easily in the 2/4 metre but is interrupted by the 5/8 bar. The phrases of the theme are highlighted in Example 2.34.

In theme C at bar 72 (Ex. 2.37), the phrases do not necessarily line up as neatly as in theme A above, and bar 73 becomes a focal point. It is also possible to treat the whole theme as one phrase. There appears to be no breaks or rests in theme C, and within the theme the motifs overlap. This overlapping of motifs may be viewed in Example 2.48 below.

Ex. 2.48 - Movement Three, bars 72-83, violins 1 and 2(from bar 76), Theme C.

The musical score for Example 2.48 is presented in three staves. The first staff, starting at bar 72, is in 2/4 time and marked *f Cantabile*. It contains a melodic line with a slur over the first four bars. The second staff, starting at bar 75, continues the melodic line with a slur over the first four bars. The third staff, starting at bar 79, continues the melodic line with a slur over the first four bars and ends with a dynamic marking of *Piu Forte*. The time signature changes to 5/8 at the end of the third staff.

Similarly, theme D (Exx. 2.38, 2.39) demonstrates overlapping motivic ideas. Nevertheless, unlike theme C above, it is simpler in theme D to split the theme into two phrases of eight and five bars respectively.

### 2.5.3 Harmonic Features

In Movement Three, like the other movements in the symphony, there is no formal key structure but principal modalities are evident via the use of pedal notes and pivot chords. The chromatic inflections within the melodic lines also create modal ambiguity within the movement. For example, at bar 1 Hughes starts the movement on an F major chord.

## Ex. 2.49 Movement Three, bars 1-3, tutti.

The image shows a handwritten musical score for Movement Three, bars 1-3, tutti. The score is for a symphony and includes parts for Flutes, Clarinets, Violins, Violas, Cellos, and Basses. The tempo is 'ALLEGRO SCHERZANDO RITARDANDO' and the time signature is 108/112. The key signature is one flat (B-flat). Annotations include 'F major' pointing to the first bar and 'A minor chord' pointing to the second bar. The score shows a transition from F major in bar 1 to A minor in bar 2, which then resolves back to F major in bar 3.

In the above example, there is an F major chord at the start of bar 1 with an  $A^{\flat}$  as the third of the chord. Nevertheless in beat two of bar 2, the F tonality is interrupted by a chord of  $A^{\flat}$  minor, which in turn resolves to F major. Hughes has now made reference to the tonalities of the previous movements. F is the dominant of the  $B^{\flat}$  major/minor of Movement One, and  $A^{\flat}$  minor the enharmonic equivalent of the  $G^{\sharp}$  minor of Movement Two.

Following on from this introductory section, the first main thematic idea commences at bar 19 in the clarinet. The next important tonal centre is C, at bar 23 in the bassoon, but when the theme starts at bar 19, there is a feeling of G minor. This is reinforced by the ostinato figure played by the viola from bar 18. Again, because of the chromatic inflection in the line, there is no real evidence of a key. However, it is possible that G is serving as a dominant preparation for C. The importance of C is accentuated by its relationship to F as the dominant. This is reinforced by a change in the ostinato figure where the pitch C is played by both the bassoon and violin 1 at bar 24. This is illustrated in the following example.



Ex. 2.50 - Movement Three, bar 24, bassoon, violin 1 and viola, C highlighted at start of bar.

The image shows a handwritten musical score for four instruments: Bassoon 1, Violin 1, Violin 2, and Viola. The score is for bar 24. A vertical rectangular box highlights the first notes of each instrument. In the Bassoon 1 part, the first note is a C4. In the Violin 1 part, the first note is a C5. In the Violin 2 part, the first note is a C4. In the Viola part, the first note is a C4. The notes are all C notes, illustrating the modal ambiguity mentioned in the text.

Hughes continues the modal ambiguity by implying both C major and minor. The lack of third in the ostinato clarifies this idea as it hovers between C and G.

The overlapping of chords that occurred in the introduction of Movement One recurs several times in Movement Three. The use of counterpoint and rhythmic syncopation contribute to this effect. This feature may be observed in the brass at bar 104, 106 and 108. In bar 104 the harmony works as follows:

Ex. 2.51a - Movement Three, bars 103-105, brass, percussion, strings.

Handwritten musical score for Ex. 2.51a, Movement Three, bars 103-105. The score includes parts for Trp 1 & 2, Trp 3, Trbn 1 & 2, Tuba, Timpani, Tom/Toms, Violin 1 & 2, Viola, Cello, and Bass. A box highlights the brass and percussion parts in bar 104. The score is in 3/4 time and features various dynamics and articulations.

Ex. 2.51b - Movement Three, bar 104, trumpets, trombones, concert pitch.

Reduced score for Ex. 2.51b, Movement Three, bar 104, trumpets, trombones, concert pitch. The score shows two staves in 3/4 time. The first staff (trumpets) has a circled chord in the first measure consisting of F, G $\flat$ , and B $\flat$ . The second staff (trombones) has a circled chord in the first measure consisting of F and B $\sharp$ . Below the staves, the chords are labeled F and B $^7$ .

In the reduced score above, it is clear (minus the F $\sharp$ ) that the first chord is F. Although the F $\sharp$  appears unrelated, initially its enharmonic equivalent G $\flat$  acts as a trill note to the F. This is continued in the strings underneath the brass and is supported by an F in the timpani. The bar resolves to C reaffirming that F is the important note of the bar. Nevertheless, the F $\sharp$  promotes B $^7$ , creating modal ambiguity in this passage.

From bar 110 in the movement, ambiguity in the harmony is created by theme D played over a chord progression that does not appear to correlate to the melodic line. Here the chromatic inflections of the melody suggest an octatonic structure. The use of octatony, in addition to chromatic accidentals, highlights the modal ambiguity of this section. This is demonstrated in Example 2.52 below.

Ex. 2.52 - Movement Three, bars 112-116, tutti.

84-

11

Picc. Flutes Clarinet Bassoon Violins 1 & 2 Violas Cellos Basses

B<sup>°</sup> G<sup>7</sup> G<sup>m</sup> A<sup>♭m</sup> F<sup>m?</sup> G<sup>7</sup> C F<sup>m</sup> G<sup>7</sup> F<sup>m7?</sup> D<sup>m7</sup> G

The first chord that may be questioned is a B<sup>°</sup> (diminished) chord. The bass line has a D and the piccolo an F. A D minor chord would move better to the following G<sup>7</sup> chord, but with the B<sup>♮</sup> in the melodic line the chord B<sup>°</sup> is the result. Two bars later, the F minor chord has both the first and third of the chord. Although there is no fifth, Hughes implies that the chord of F minor moves to G<sup>7</sup>. In this case it is the bass note that helps determine the harmonic movement rather than the chord. Similarly, the next Fm<sup>7</sup> chord could be interpreted as an A<sup>♭</sup> chord due to the A<sup>♭</sup> in the bass line. Nevertheless, the melodic line has an F and E<sup>♭</sup> supporting the notion of the Fm<sup>7</sup> chord.

#### 2.4.4 Polyphonic Features

At the start of the movement we have established two principle ideas (a and b). These motifs are introduced separately and are then combined. This is illustrated in the example below.

Ex. 2.53 - Movement Three, bars 7-12, clarinets, strings, motifs combined.

The image shows a musical score for Ex. 2.53, Movement Three, bars 7-12. The score is for Clarinet (Clar.) and Violin (Viol.). The Clarinet part is in the upper staff, and the Violin part is in the lower staff. Two motifs are highlighted with black boxes and arrows: Motif a is in the Clarinet part, and Motif b is in the Violin part. The score includes dynamic markings such as *pp*, *p*, and *pp*, and a *legato* marking. The time signature is 2/2.

These motifs resurface throughout the movement in various guises, as discussed in Section 2.5.1 above. At figure 2 (bar 28), the motivic interjections played by the flute over theme A suggest a counterpoint effect. In the example below this idea is taken a step further at fig. 3 (bar 36). Here the violins take over theme A, and the cellos join in counterpoint a bar later. These entries have been bracketed.

Ex. 2.54 - Movement Three, bars 35-39, tutti.

The image shows a musical score for Ex. 2.54, Movement Three, bars 35-39, tutti. The score is for Flute (Flute), Oboe (Oboe), Clarinet (Clar.), Bassoon (Bassoon), Violin (Viol.), Viola (Viola), Cello (Cello), and Bass (Bass). The score includes dynamic markings such as *mf*, *pp*, and *p*, and a *legato* marking. The time signature is 2/2. A circled number '3' is visible in the upper left corner of the score.

In the above example Hughes has combined the motivic element with the use of counterpoint. The ostinato continues in the viola and now the interjections previously played by the flute at bar 28, are in both the flute and clarinet.

Another example where Hughes combines motif with theme occurs between bars 72-76. Here theme C is introduced and Hughes refers to motif a and b in the viola and violin 2. The references to the motifs are not literal, but their origins are very clear.

Ex. 2.55 - Movement Three, bars 70-75, strings.

The image shows a musical score for strings, specifically bars 70-75. The score is divided into five staves: Violin 1 (Vla. 1<sup>o</sup>), Violin 2 (Vla. 2<sup>o</sup>), Viola (Vla.), Cello (Celli.), and Bass (Bassi.). Annotations include 'Theme C' pointing to a boxed section in the first violin part (bars 72-75), 'Motif a' pointing to the cello part in bar 72, and 'Motif b' pointing to a circled section in the second violin part (bars 73-75). Performance markings include 'Cresc.' above the first violin, 'Alto.' above the cello, and '(Pizz)' below the bass line. The score is from 'POSSUM BRAND No. 7'.

Unlike Section One of Movement Three, the material in Section Two is a direct contrast to what has previously occurred. From the beginning of the *Meno Mosso* (bar 110) through to fig. 12 (bar 123) there are three distinct lines, but later more parts enter the orchestral texture.

Ex. 2.56 - Movement Three, bars 112-116, tutti, theme D.

The image shows a handwritten musical score for Movement Three, bars 112-116, tutti, theme D. The score is annotated with three numbered regions:

- 1: violin 1**: Points to the Violin 1 staff.
- 2: Piccolo, flutes, clarinet**: Points to the Piccolo, Flutes, and Clarinet staves.
- 3: Strings, bassoons**: Points to the Bassoon, Violin 2, Viola, Cello, and Bass staves.

The score includes staves for Piccolo, Flutes, Clarinet, Bassoon, Violin 1, Violin 2, Viola, Cello, and Bass. The key signature has one flat, and the time signature is 4/4. The score is marked with 'P' (piano) and 'Poco cresc' (poco crescendo).

The presence of three distinct parts within this middle or trio section of the movement demonstrates Hughes's adaptation of a traditional three part structure usually evident in the trio section of a Scherzo and Trio form.

In the coda, Hughes continues to develop his ideas and presents different combinations of the thematic material featured in this movement. For example, at bar 258 Hughes combines part of theme C played in the violin 1 and viola with the scalic passage from theme B (flutes, oboes and clarinets). In addition, the sustained lines in the horns imply a reference to the opening of the first movement.

Ex.2.57 - Movement Three, bars 258-263, tutti.

The image shows a handwritten musical score for Movement Three, bars 258-263, tutti. The score is written on multiple staves, including Flute, Oboe, Clarinet, Bassoon, Horns, Trumpets, Trombones, Violins, Violas, Cellos, and Basses. Two specific musical themes are highlighted with boxes and arrows: 'Theme B' in the upper woodwinds and 'Theme C' in the strings. The score includes various musical notations such as notes, rests, and dynamics markings like 'f' and 'mf'.

This pattern is continued right through to bar 279 when a slightly varied version of the first part of theme B is played again in the brass.

## 2.6 Movement Four

### 2.6.1 Structure

Robert Hughes described the structure of the fourth movement of his Symphony thus:

Best described as theme and variations the form is too flexible to be considered wholly as such - in effect, most of the variations develop from units as small as one bar of the theme, therefore they are more in the nature of continuous development than true variations. The theme is quoted in two sections, first on strings and then on woodwind and horns. The first four variants are obvious, the fifth has an inversion in the bass and a variation on upper strings. The sixth begins to accelerate and fill up lineally and orchestrally to a climax. Seven and eight are short and quick and nine is a broad tune in long notes in the bass in counterpoint with the tune in short notes in the treble. Towards the end of this section, the theme of the LARGO introduction is brought in, in this fast tempo.<sup>64</sup>

In her thesis Garretty, expands on Hughes' description, outlining the structure of the fourth movement. Hughes has described the process as being somewhat organic, any further investigation may only suggest where the various themes actually occur. In addition, the statement made by Hughes was in regard to the earlier versions of the movement and not about the final 1971 version. The table below suggests where each variation takes place and the following discussion will shed some light on to these decisions.

**Table 2.13: Movement Four, Structure**

<b>Bars</b>	1-9	10-25	26-38	39-53	54-73	74-98	99-113	114-175	176-209	210-257
<b>Section</b>	Intro	Theme A	Var 1	Var 2	Var 3	Var 4	Var 5	Var 6	Var 7	Coda
<b>Tonality</b>	B <sup>b</sup> /b <sup>b</sup>	B <sup>b</sup> /b <sup>b</sup>	b <sup>b</sup>	f <sup>#7</sup> -b	d	B-d <sup>b</sup>	B <sup>b</sup> /b <sup>b</sup>	B <sup>b</sup> /b <sup>b</sup>	br200 e <sup>b07</sup> -f <sup>7</sup>	B <sup>b</sup>

The movement opens with a Largo in B<sup>b</sup> major/minor. This ambiguity is evident in bar 2 where the B<sup>b</sup> major chord is disturbed by the presence of a C<sup>#</sup>, played by the first violins. The chord in bar 2 is approached by a motif in the strings that relates rhythmically to the oboe entry (at bar 7) from the introduction of Movement One. Each chord that the motif arrives on has B<sup>b</sup> as the tonic. It is interesting to note that Hughes wrote a B<sup>b07</sup> chord in bars 3 and 8. This chord adds the A<sup>b</sup> as a linking pitch between the B<sup>7</sup> and B<sup>b07</sup> chords. The use of the 7<sup>th</sup> in the chord implies that the B<sup>b</sup>

<sup>64</sup> Quoted in Garretty, p. 122.



chord may be treated as either a dominant or other preparation chord to another tonality. This is not realised however, as Hughes stays in B<sup>b</sup> for the statement of theme A at bar 10.

The Allegro Moderato commences at bar 10 and after a short introductory motif, theme A is stated clearly in the first violins and cellos from bar 12.

Ex. 2.58 - Movement Four, bars 12-25, winds, violin 1, Theme A.

The musical score for Ex. 2.58 is presented in three staves. The first staff, labeled 'Violin 1', begins at bar 12 with a forte (*f*) dynamic and a vibrato (*vib*) marking. The second staff, labeled 'Winds', begins at bar 16. The third staff, also labeled 'Winds', begins at bar 20 and features complex rhythmic patterns with triplets and accents, and dynamics of *f* and *sfz*.

As Hughes has already mentioned in the above example, theme A continues through bars 20-26 in the horns and woodwinds. Although B<sup>b</sup> minor is prevalent, Hughes insists on spelling out the D<sup>b</sup> in the B<sup>b</sup> minor chord as a C<sup>#</sup> (in bar 21 in the woodwinds for example). Hughes has good reason for spelling the chord in this manner, as Section 2.6.2 explains.

At the end of bar 26, Variation One commences in the first violins. There is a change of texture, and the thematic material is alternated between the strings and the woodwind. The variation starts clearly in B<sup>b</sup>. The bass line pitches move to C<sup>#</sup> in bar 34 through to A and G<sup>#</sup>, arriving at bar 39 on F<sup>#</sup>-A in the double bass. In addition, the rhythm and phrase lengths have been altered. This is illustrated in Example 2.59.

## Ex. 2.59 - Movement Four, bars 26- 39, oboe, clarinets 1 and 2, violin 1, Theme A - Variation One.

The musical score for Ex. 2.59 consists of four staves. The first staff is for Violin I, starting at bar 26, with the instruction 'Cantabile Espr.' and a dynamic marking of 'poco f'. The second staff is for Oboe, starting at bar 29, with a dynamic marking of 'poco f'. The third staff is for Violin I, starting at bar 32, with a dynamic marking of 'mf' and 'poco'. The fourth staff is for Clarinets, starting at bar 35, with dynamic markings of 'mf' and 'f'. The score shows a melodic line in the Violin I parts and a counterpoint in the Clarinets part.

It is clear from the above example, that the four bar phrase of the original has been broken into 2½ bar phrases. The shorter phrases created by Hughes creates a sense of urgency in the music. This unsettled feeling is enhanced by the counterpoint created between the violin and cello during bars 26 to 28 and 32 to 34. The phrase is repeated in bars 28 to 30 in the oboe and English horn.

Bar 39 marks the arrival of Variation Two. There is a return to the original tempo ( $\text{♩} = 92$ ) and the melodic line is sustained through the use of ties and slurs. Modal ambiguity is emphasised through the chromatic inflections in the melodic line. Nevertheless, there is an A pedal in bar 39 that moves to G in bar 43, then to B minor at the start of bar 47. In this variation, Hughes commences on the F# and uses it to suggest a dominant relationship to B minor. In bars 49-50 Hughes moves from a B minor chord to C major ( $\text{bII}/\text{B min}$ ) and uses this relationship to move on to F then B $\flat$  major ( $\text{III}/\text{D min}$ ) and finally to D minor in Variation Three. The melodic line of Variation Two is shown in the example below:

Ex. 2.60 - Movement Four, bars 39-52, winds, strings, Theme A - Variation Two.

There is a more sustained quality to the melody in Variation Two, due to the legato marking in the strings and the sustained pedals in the horns, cellos and basses. The second part of the variation sees a reprise of the mixed metre initially found in Theme A. The melodic line in bar 47 also directly relates to the material in the winds at theme A. The syncopated ostinato passage in the cellos drives Variation Two to the next idea.

Variation Three is clearly stated through a change of texture at bar 54. For example:

Ex. 2.61 - Movement Four, bars 54-62, violins 1 and 2, Theme A - Variation Three.

There are two sections to this variation and one could say that Variation Four actually commences at bar 62. Another possibility is that at bar 62, Hughes places a variation within a variation. While acting as a transition, and set now in compound (6/8) time, this transitory passage clearly relates to the pitch material at bar 54. The melodic line at bar 54 starts on D, a major 6<sup>th</sup> above F, the original

starting pitch of theme A. Despite this initial difference, F is still the focus. Bar 62 opens with a Dm<sup>7</sup> chord and then proceeds through a series of four bar phrases. Again the melodic line moves chromatically around the tone, semitone and minor third.

The arrival of Variation Four is highlighted through changes in tempo, metre and instrumentation. It is clear now that the material from bar 62 has led to this new variation at bar 74. The accelerando from bar 70 moves the tempo from ( $\text{♩} = 92$ ) to ( $\text{♩} = 108$ ). The expression marking is *Animato* and the trumpets announce the start of the Variation Four as shown in the example below.

Ex. 2.62 Movement Four, bars 74-76, trumpets, winds, strings, Theme A - Variation Four, opening.

Animato  $\text{♩} = 108$  circa

*f* stacc.

This is a long variation, but Hughes has divided it into three distinct sections. At bar 74, the first two bars of the *Animato* are divided between the trumpets, upper winds and the first violins. In bar 78, the variation is continued in the bassoon with the oboe playing in canon. This interplay of melodies is interrupted by another statement of the *Animato* motif at bar 83 in the strings. The starting pitch of the *Animato* theme has been raised a tone from G<sup>b</sup> to A<sup>b</sup>. The G<sup>b</sup> is spelt as F<sup>#</sup> in bar 74 as part of the B major triad. The following melodic figure in the bassoon and oboe arrives on C at bar 83, the third of the A<sup>b</sup> major chord at the start of the bar. The bass then moves from F → B<sup>b</sup> → E<sup>b</sup> and then to A<sup>b</sup> at bar 90. The *Animato* semiquaver motif returns at bar 90, again starting on A<sup>b</sup> in both the woodwind and strings. The *poco rit.* at bar 94 serves as a transitory passage to the next variation. This variation is notable for the interplay of the 3/4 and 2/4 time, which is initially evident in the second half of theme A.

Variation Five is clearly indicated by a change of tempo *Moderato* ( $\text{♩} = 88$ ) at bar 99 and the start of the ostinato figure in the violins. This figure has a distinctly different character to that of the preceding *Animato* variation. The rhythmically driving semiquavers in Variation Four are immediately disrupted at bar 99 by the arrival of a tempo change and a leisurely syncopated idea in the violins.

The oboe enters at bar 100 with a melody that takes the listener back to Movement One. This is revealed in Example 2.63.

Ex. 2.63 - Movement Four, bars 100 - 114, oboe 1, Theme A - Variation Five.

The musical score for Oboe 1, Example 2.63, consists of four staves of music. The first staff (bars 100-102) is marked *Espr* and *mf*. The second staff (bars 103-105) is marked *mf* and *f*. The third staff (bars 106-110) is marked *mf*. The fourth staff (bars 111-114) is marked *f* and *Allegro*. The score includes various musical notations such as triplets, slurs, and dynamic markings.

Although the variation starts in D minor, the bass line shows a distinct move to B<sup>b</sup> major/minor. In bar 101, the clarinet enters with a countermelody to the oboe line.

Variation Six begins at bar 114 with a clear change in metre and tempo. Hughes has moved from simple quadruple time to compound time. After a two bar introduction, Variation Six follows the pitch pattern in the first eight bars of theme A, but this time within the framework of a compound metre. This variation is also in B<sup>b</sup> major/minor. There is interplay between 6/8 and 9/8 time which can be seen as a reference to the 3/4 and 2/4 alternation in theme A. The phrase structure differs, as the five bar phrases can be divided into three and two bar motifs. The example below illustrates the use of three short motivic ideas of Variation Six.

## Ex. 2.64 - Movement Four, bars 116-129, oboe, violin 1, cello, Theme A - Variation Six.

The musical score for Ex. 2.64 consists of five staves. The first staff is Violin 1, bars 116-129, with dynamics *p* and *leggiere*. Motif 1 is boxed and labeled above bars 116-121. The second staff is Oboe, bars 119-129, with Motif 3 indicated by an arrow pointing to bars 119-124. The third staff is Cello, bars 121-129, with dynamics *p* and *leggiere*. The fourth staff is Violin 1, bars 124-129, with dynamics *mp* and *leggiere*. The fifth staff is Violin 1, bars 126-129, with dynamics *mp* and *leggiere*. The score includes various musical notations such as trills (*tr*), slurs, and dynamic markings.

After Variation Six, there may be some confusion as to whether another variation occurs prior to bar 176. The first trumpet enters in a declamatory style at bar 137 and bar 148. While these statements imply a new variation, the accompanying material contradicts this impression. The motivic ideas heard at the start of Variation Six (shown above) are ever present throughout the section, and the change of tempo at bar 176 provides a clear change in variation.

In Variation Seven the material becomes extremely dense, and initially the rise and fall of the melodic lines inhibits a sense of clear melodic direction. The momentum in the music is heightened at bar 196 in preparation for the climax at bar 200. Hughes gives an  $E^b$  pedal in the bass acting as a subdominant preparation for the  $B^b$  coda.

The *Più Mosso* at bar 210 clearly indicates the start of the coda. The coda commences in  $B^b$  minor and has been prepared by both  $G^b$  minor and major chords in the preceding bar. The distinguishing feature of this section is the return of the material from the introduction of the last movement in the

horns and trumpets. This material makes motivic reference to the oboe theme from bar 7 in Movement One. Although the pitches do not always correspond, there are strong rhythmic commonalities between the two ideas. The excerpt from the Coda is shown in the example below.

Ex. 2.65 - Movement Four, bars 221-227, bassoon 1 and 2, trumpet 1 cello, viola, Coda.



This motivic reference to the oboe theme (A<sup>1</sup>) in the first movement recalls Basil Deane's words on Roussel's Symphony No. 2. Deane states:

The keystone of the formal arch is a theme of tranquil character which is foreshadowed in the introduction and plays an important part in the last movement.<sup>65</sup>

Although this statement concerns Roussel's Symphony No. 2 it is possible to draw a similar link between all the movements of Symphony No.1. The reference in Example 2.65 to the oboe theme in Movement One is not a literal transposition, but it does provide a sense of closure to the overall structure of the symphony.

## 2.6.2 Melodic Features

### Pitch

In Movement Four, Hughes continues to experiment with small intervals in the composition of his melodies. Up until this point there have been references to octatonic scales in previous movements, but in Movement Four Hughes has taken this idea to another level. In this movement, Hughes has built theme A around an octatonic pitch collection. The use of an octatonic scale or collection in the compositional technique of Robert Hughes is evidence that there is a direct link to the compositional ideas of the Russian Five,<sup>66</sup> Stravinsky, as well as Scriabin, Bartók, Debussy and Messiaen.<sup>67</sup>

<sup>65</sup> Basil Deane, *Albert Roussel*. (London: Barrie and Rockliff, 1961), p. 41.

<sup>66</sup> The term 'Russian Five' refers to a group of Russian composers that were considered to compose in a nationalistic style prior to the Russian revolution of 1917. Composers in this group were Borodin, Cui, Balakirev, Rimsky-Korsakov and Mussorgsky. Taruskin writes; "It was in this spirit of opposition to the German-dominated professionalization of St Petersburg's musical life that Balakirev gathered around him his famous "mighty little band" (*moguchaya kuchka*) of talented musical mavericks and autodidacts. They included the military fortifications expert César Cui (known to us as the journalist), the chemist Borodin (known to us as the composer of *Prince Igor*), the guards officer Modest Mussorgsky (known to us as a musical realist), and the young naval cadet Nikolai Rimsky Korsakov (1844-1908)." Richard Taruskin, *The Oxford History of Western Music*. Vol. 3. (New York: OUP, 2005), p. 468.

Antokoletz illustrates this point by establishing a connection between Mussorgsky's use of 'symmetrical harmonic construction and progression' in *Boris Godunov* to the application of pentatonic and modal scales in the music of French, Russian and Hungarian composers. These changes in the application of diatonic material led to the evolution of the octatonic scale.<sup>68</sup>

In his book *The Technique of My Musical Language*, Olivier Messiaen discusses the collection as one of his 'Modes of Limited Transpositions'.<sup>69</sup> He describes the mode in the following way;

One already finds traces of it in *Sadko* by Rimsky Korsakov; Scriabin uses it in a more conscious fashion; Ravel and Stravinsky have used it transiently. But all that remains in the state of timid sketch, the modal effect being more or less absorbed by classified sonorities.

Mode 2 is transposable three times, as is the chord of the diminished seventh. It is divided into four symmetrical groups of three notes each. These 'trichords', taken in ascending movement, are themselves divided into two intervals: a semitone and a tone.<sup>70</sup> Here is the first transposition: Messiaen's Mode 2; C-D<sup>b</sup>-E<sup>b</sup>-E<sup>♯</sup>-F<sup>♯</sup>-G-A-B<sup>b</sup>-C.<sup>71</sup>

Messiaen makes reference to composers such as Mussorgsky, Stravinsky and Rimsky Korsakov already mentioned earlier in the context of using small intervals in their melodic construction. Although Messiaen describes Stravinsky's use of the octatonic collection as 'transient', Pieter van den Toorn has taken care to document Stravinsky's octatonicism very carefully and demonstrates where particular collections are used in his works. Van den Toorn suggests that Stravinsky's use of such a scale is anything but 'transient'.

Van den Toorn, like Messiaen, discusses the notion of transpositions for such a scale, but unlike Messiaen, confines his to only two; ascending (Model A) and descending (Model B). As in Antokoletz's discussion of Bartók, Van den Toorn also uses interval pitch classes to show the relationship between pitches and proceeds to divide the octatonic scale into tetrachords. Van den Toorn defines the important features of the octatonic scale as the tritone, and the two tetrachords which translate as diminished 7<sup>th</sup> chords.<sup>72</sup>

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<sup>67</sup> Stefan Kostka and Dorothy Payne, *Tonal Harmony: with an introduction to Twentieth century music*. (New York: McGraw Hill, 2004), p. 477.

<sup>68</sup> Elliott Antokoletz, *Twentieth Century Music*. (New Jersey: Prentice Hall, 1992), pp. 79-81.

<sup>69</sup> Olivier Messiaen, *The technique of my musical language*; translated by John Satterfield. Vols. 1 and 2 (Paris : Alphonse Leduc, 1956).

<sup>70</sup> Messiaen, *The technique of my musical language*. Vol 1, p. 59. Vol 2, p. 50.

<sup>71</sup> Messiaen, Vol. 2, p. 50.

<sup>72</sup> Pieter C. Van den Toorn, *The Music of Igor Stravinsky*. (New Haven: Yale University Press, 1983), pp. 49-50.



It is difficult to ascertain whether Hughes' application of octatonic collections in Movement Four was a conscious decision. Nevertheless, previous discussion has clearly shown that Hughes endeavoured to alternate tones with semitones in his melodies. Let us consider Theme A in octatonic terms.

**Ex. 2.66** - Movement Four, Theme A, octatonic collection.

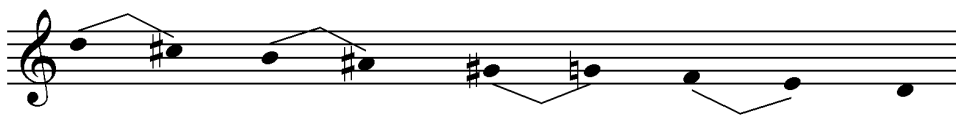


In theme A, the pitch F is the focus but the B<sup>b</sup> in the bass cements the B<sup>b</sup> major/minor modality. The note B<sup>♯</sup> is the centre of the pitch collection, but is not heard in the statement of theme A (see Example 2.58). The modal ambiguity of the harmony supports the argument for an octatonic collection. In the B<sup>b</sup> chord at bar 10, for example, both D and C<sup>♯</sup> (enharmonic equivalent D<sup>b</sup>) are heard. Here then is the justification for Hughes' apparent unconventional spelling of his chords, discussed in Section 2.6.1 above: the C<sup>♯</sup> has a vital function within the octatonic collection; were it to be notated as D<sup>b</sup> (in order to fit within the context of the modal centre) the clarity of Hughes' polyphonic writing would be obscured.

Variation Two commences with the same pitch collection as theme A, but in bar 34 the note D<sup>♯</sup> is introduced after E. This acts as a preparation for the modulation to the next variation. Hughes continues to alternate tone with semitone, but the octatonic collection implied does not fit the definition as neatly as the pitch collection in theme A and Variation One.

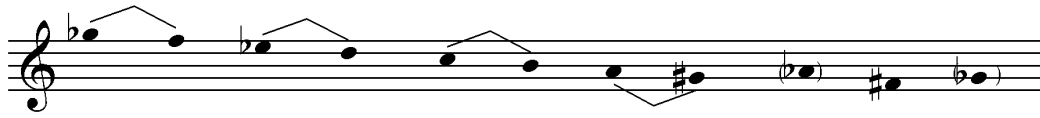
In Variation Three the octatonic collection returns and this time commences on the note D. By taking into consideration the enharmonic equivalents, the pitch collection derived from Variation Three is notated as follows:

**Ex. 2.67** - Movement Four, from bar 54, Theme A - Variation Three, octatonic pitch collection.



We can apply the same idea when deriving the octatonic pitch collection for Variation Four.

Ex. 2.68 - Movement Four, from bar 74, Theme A - Variation Four, octatonic pitch collection.



In Variations Five and Six, Hughes returns to the original octatonic collection found in theme A.

### Phrase Structure

In order to examine the phrasing of each particular melody in this movement it is often necessary to look at the inner parts. For example in theme A the first eight bars are evenly balanced as 4+4, but what happens next? There are two possible ways of examining the second part of the theme.

The first option would be to examine the winds.

Let us first consider the phrase structure implied in the wind. Theme A (as shown in Example 2.58) illustrates that after the first eight bars, the winds finish the melody neatly with a six bar phrase. Although the 2/4 bar creates a slightly disrupting effect, it is the horn line that creates some effective syncopation. Example 2.69 below shows theme A, now with the horn line added to make up the second part of the melody. The phrases may now be divided into 4+4+4+3.

Ex. 2.69 - Movement Four, bars 12-27, violin 1, horns, Theme A with horn line.

In Variation One (see Ex. 2.59 above), the phrases have been broken up to be almost 2½ bars in length with the last phrase extended to approximately four bars. The 3/4 metre is maintained and there is no metre change.

In Variation Two, Hughes alters the phrase structure of theme A. Theme A (Ex. 2.59) with the horn lines in the second half, worked as follows: 4+4+4+3. In Variation Two (see Ex. 2.60) the phrases are as follows: 4+4+3+3. This change in the phrase length is due to the rhythmic variation in the descending melodic line of the original theme. Hughes holds the first note longer and delays the second two notes of the bar creating a falling melodic line. He frames the variation with the note E which opens phrase one and phrase four. Phrase two and three start with the note B. The B acts as a dominant of preparation for the arrival of E.

Variation Three can easily be divided into two four bar phrases making reference to the first eight bars of theme A. Variation four is obviously quite motivic and is unsettled in character. This feeling is accentuated by the alternating 3/4 and 2/4 metre and the regular use of syncopation. This is illustrated in the example below:

Ex. 2.70 - Movement Four, bars 74-83, winds, trumpets, violin 1, Theme A - Variation Four, phrases.

Animato ♩ = 108 circa

74 Tpts Winds Vlns 1 Tpts

*f* stacc.

78 Bsns

80

After the initial statement of Variation Four, the variation is repeated. The phrases occur as follows: 4+2+4. Phrase 3 is an obvious extension of phrase 2.

The phrasing in Variation Five (see Ex. 2.63) presents a small problem. The first 6 bars work well as 3+3. After this the melodic line continues, giving the aural impression of one very long phrase. One

possibility is to split the last 10 bars into 5+4, a decision justified by the rhythmic and dynamic changes at bar 111.

In Variation Six (see Ex. 2.64) Hughes has now placed his original theme in compound time. The alternating metres of 3/4 and 2/4 have been replaced to 6/8 and 9/8. The variation fits neatly into three four-bar phrases.

In Variation Seven Hughes combines a number of thematic ideas rather than introducing a new concept. This melding of ideas will be discussed later in the section on polyphonic features.

### 2.6.3 Harmonic Features

In previous movements of the symphony, Hughes had created modal ambiguity within the harmonic structure. Bars 2 and 3 of Movement Four (introductory passage) similarly illustrate another interesting example of modal ambiguity in the harmony.

Ex. 2.71a - Movement Four, bars 1-4, tutti.

The image shows a handwritten musical score for Movement Four, bars 1-4, tutti. The score is for a full orchestra and includes parts for Horns, Trumpets, Timpani, Violins, Violas, Cellos, and Basses. The tempo is marked 'LARGO' with a 4/6 time signature. The key signature has one flat. The score shows the first four bars of the movement. A large oval is drawn around the second and third bars, highlighting a specific harmonic passage. The score includes various dynamics such as 'p', 'f', 'ff', 'pp', 'mf', 'fz', and 'pizz./Sec.'. The Roman numeral 'IV' is written above the staff.

In bar 2 of this example, the chord is B<sup>b</sup> major with a C<sup>#</sup>, which may be enharmonically viewed as D<sup>b</sup>. Hughes thus combines both B<sup>b</sup> major and minor within the chord, a gesture that continues and confirms the modal ambiguity evident throughout the symphony. Similarly, in bar 3 if we consider the B<sup>b</sup> as the root of the chord and recognise the enharmonic equivalents of the other pitches, the chord would read as a B<sup>b</sup><sup>ø</sup>7.

**Ex. 2.71b** - Movement Four, bar 3, chord reduction.

Here, as discussed in section 2.6.2 above, Hughes' use of octatonic collections necessitates retaining specific spelling of this harmony. The chords in bar 8 pose a similar question as to how they should be labelled.<sup>73</sup> In this case Hughes has allowed his pedal point of B<sup>b</sup> to cement the modality. These issues will be taken up again in Chapter Four. The prevalent harmonic ideas in this movement evolve around the use of the octatonic pitch collection which is the basis of theme A (see Ex. 2.70). This collection is framed by the pitch F and the underlying modality of B<sup>b</sup>.

<sup>73</sup> Messiaen is another notable case, where the apparent strange spellings of the chords occur due to the preservation of the spellings from the modes.

Ex.2.72 - Movement Four, bars 9-19, tutti.

The image shows a handwritten musical score for Movement Four, bars 9-19, tutti. The score is written on multiple staves, including Trompe, Timpani, Violin 1, Violin 2, Viola, Cello, and Bass. The tempo is marked "Allegro Moderato" with a metronome marking of quarter note = 88/92. A box labeled "1" is placed above the first measure. The score contains various musical notations including dynamics (p, f, sf, ff), articulation (stacc, marcato, staccato), and performance instructions (Andante, Resoluto). Two specific sections of the score are highlighted with black boxes: one in the Violin 2 and Viola staves (bars 10-14) and another in the Violin 2 staff (bars 15-19).

In the example above, starting from the Allegro Moderato at figure 1, the violin 2 and viola make up the harmony with all the pitches derived from the above collection identified in Example 2.70. The notes enclosed in boxes show all the pitches in the octatonic scale. Modal ambiguity is implied as a result of the application of the octatonic collection.

Theme A and Variation One centre around B<sup>b</sup> major/minor, but there is a change in Variation Two. The pitches E and B provide a new harmonic framework within each phrase of the variation. The A pedal at bar 39 moves to G and F<sup>#</sup>. Despite occasional references to B minor, it is difficult to determine the principal tonality or harmonic direction of the variation.

Variation Three has a strong tendency towards D minor. The basses reinforce this with a D pedal between bars 63-65. After a series of octatonic scales in the strings Variation Five starts in B major and the tonality shifts again in bar 83. It is interesting to note how Hughes overlaps his enharmonic equivalents in order to change the harmonic direction of the music.

Between bars 80-84 (Ex. 2.73), Hughes gradually changes the accidentals from sharps to flats in order to alter the tonality of the passage.

## Ex. 2.73 - Movement Four, bars 80-84, tutti.

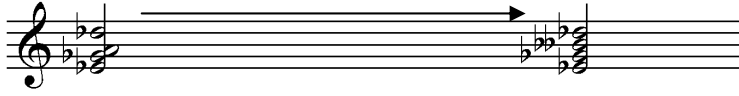
120.

The musical score is for Movement Four, bars 80-84, tutti. It features a complex orchestration with parts for Flutes, Oboes, Bassoons, Clarinets, Basses, Violins, Violas, Cellos, and Double Basses. A box highlights bars 80-84. The score shows complex rhythmic patterns and harmonic structures. A tempo change to "ANIMATO. ♩ 108" is indicated at the end of the excerpt.

In bar 83 the flute ends on  $G^\sharp$  matching the  $A^b$  in the violins. This ambiguity, seemingly lacking a legitimate harmonic reasoning, will be explored in Chapter Four. The use of seventh chords is common throughout the movement, most notably in the climax at bar 200 where the chord is  $E^b\flat 7$ . In the example below we can see how the chord was written, against how it can be read if we take into account the enharmonic equivalents.



Ex. 2.74 - Movement Four, bar 200, chord reduction.



Although the chord above has been spelt with an  $A^{\sharp}$  (which initially seems out of place with the  $E^{\flat}$ ,  $G^{\flat}$  and  $D^{\flat}$ ), if respelled as  $B^{\flat\flat}$  then the chord becomes  $E^{\flat\flat 7}$ . The  $E^{\flat}$  now acts as a subdominant to the home modality of  $B^{\flat}$ .

The  $E^{\flat}$  becomes the pedal in order to prepare for the next progression prior to the coda or *Più Mosso*. In bars 208 to 209 there is essentially a **IV-V-VI** progression before the  $B^{\flat}$  in the bass at bar 210. Within bar 210, it is possible to interpret the chords as both  $G^{\flat}$  minor and major (**VI** of  $B^{\flat}$  minor) or to view the  $A^{\sharp}$  as acting as a suspension to the  $B^{\flat}$ . Because there have been other examples where Hughes has implied the use of more than one chord within the same beat, it is possible to view the chords at bar 210 either way. This is another example of Hughes' modal ambiguity.

Most importantly, at the end of the movement the whole symphony resolves triumphantly on  $B^{\flat}$  major, the ambiguity between  $B^{\flat}$  major and  $B^{\flat}$  minor finally ended.

#### 2.5.4 Polyphonic Features

In the introduction to Movement Four, there is technically no combining of motifs on themes, but Hughes uses this opportunity to build the texture in order to create tension prior to the arrival of theme A. The strings play in unison a short motif that bears some relationship to  $A^1$  from the first movement, and is directed towards the first chord in bar 2. At this point the timpani enters and the winds overlap with the strings, providing a new colour to the sound.

Theme A is played over chords moving in crotchets creating the impression that the theme is in two parts, the melody and accompanying chords. The chordal movement may be first observed in the violin 2 and viola, then moves to the horns at bar 20 and becomes the focus, while the woodwinds ornament the original theme.

In Variation One, Hughes makes use of counterpoint with stretto-like entrances a bar apart. At bar 26, the violin starts the variation with the cello entering a bar behind. Similarly, the next phrase starts with the oboe at bar 29 followed by the English horn a bar later. Bar 32 sees the violin and cello behaving in a similar fashion. Later in bar 35, the clarinets enter with a new phrase with the English horn again following a bar behind as before. Meanwhile a syncopated accompaniment prevails in the violin 2 and viola. Variation Five also demonstrates Hughes's tendency to place syncopated motifs (in the violins) against longer phrases in the oboes and clarinets. This is evident in Example 2.75 below.

Ex. 2.75 - Movement Four, bars 100-104, tutti.

The image shows a handwritten musical score for Movement Four, bars 100-104, tutti. The score is for Oboe 1, Clarinet 1, Bass Clarinet, Violin 1, Violin 2, and Viola. The Oboe 1 part is circled in red. The Violin 2 and Viola parts are circled in black. The score shows a complex rhythmic and melodic structure with various dynamics and articulations.

Similarly in Variation Two Hughes drives the music forward by adding motifs, like the violin motif above, in different orchestral lines. For example, whilst the violins have a tied E at bar 39, syncopation in the violas and semiquaver motifs in the cellos keeps the line moving forward.

Bar 62 is almost a variation within a variation. After a clear statement of two neat four-bar phrases, Hughes changes into compound time. Bar 62 starts with the lines moving together, but at bar 66 the bass line ascends and the upper parts move in contrary motion. In the example below we can see how this works in the string parts. Similar movements occur in the wind parts. Overall this section works as a transition into Variation Four.

Ex. 2.76 - Movement Four, bars 65-69, strings.

The image shows a handwritten musical score for strings, covering bars 65 to 69. The score is written for five parts: Violin 1 (Vn 1), Violin 2 (Vn 2), Viola (Vla), Cello (Celi), and Bass (Bassi). The tempo marking is 'Poco A Poco Più Mosso'. The key signature has one flat (B-flat). The score includes various dynamic markings such as *mf*, *mp*, and *p*. The notation features a mix of eighth and sixteenth notes, often beamed together, with some slurs and accents. The bass line is particularly active, providing a rhythmic foundation for the other parts.

The material from bar 62 lays the foundation for the similar section following Variation Six at bar 154 and continuing through to bar 176.

In Variation Four Hughes, as in previous movements, gives longer legato phrases against the semiquaver motifs, particularly in bars 83 to 85.

At bar 188, Hughes refers to the opening motif from the introduction of the movement; this becomes more obvious in the coda at bar 221. In Example 2.77 below, the music enclosed in the boxes relates to the opening motif from the introduction.

Ex. 2.77 - Movement Four, bars 187-192, tutti.

Handwritten musical score for Movement Four, bars 187-192, tutti. The score is written on manuscript paper and includes staves for various instruments: Percussion, Flute, Oboe, Clarinet, Bassoon, Horns, Trumpets, Trombones, Violins, and Cellos/Double Basses. The score is marked with a forte dynamic (f) and includes the instruction "tutti". Several sections of the score are highlighted with black boxes, indicating specific musical passages. The score is written on manuscript paper with the text "POSSUM BRAND No.7 Manuscript Music Paper" at the bottom left. A page number "13" is visible in the top right corner.

## 2.6 Conclusion

From the above discussion we have gained more insight into the compositional technique of Robert Hughes. Importantly a detailed investigation is a vital source when considering the editing of the score. This investigation into the inner working of Symphony No.1 has allowed us to recognise and identify interesting features and stylistic tendencies characteristic in Hughes's writing.

By investigating the structure and the melodic, harmonic and polyphonic features of Symphony No.1, it has opened up discussion concerning the many facets of Hughes' compositional technique. Placing these features in context with overseas composers helps us to understand the eclectic influences that captured Hughes' attention. The chromaticism evident in Bartók, Roussel and Prokofiev is a feature of Hughes' melodies created by the interspersing of tones and semitones. This chromatic inflection translates into the octatonic scale which becomes an important part of the melodic structure in Movements Three and Four. These features of the melodic structure are carried through to the harmonic structure creating the modal/tonal ambiguity. The ambiguity in the harmony is the result of interlocking major and minor thirds of Stravinsky, the regular use of seventh chords, the use of pedal notes (as opposed to key centres) and other bitonal/polytonal devices. Some of these features have been discussed in the past, but as mentioned there has been limited documentation on identifying examples of these features in Symphony No.1.

Importantly, the knowledge we have now gained from examining Symphony No.1 will be invaluable to achieving the next step, which is to edit this significant composition.

# Chapter Three

## The Autograph Score

# **Symphony**

**Robert Hughes**

NOTE:

Chapter 3 is included in the print copy of the  
thesis held in the University of Adelaide Library.