

A Hidden Treasure: Symphony No.1 by Robert Hughes

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Volume One

Thesis submitted in fulfilment of the requirements
for the degree of

Doctor of Philosophy

Elder Conservatorium of Music
Faculty of Humanities and Social Sciences
The University of Adelaide
October 2008

TABLE OF CONTENTS

VOLUME ONE

Abstract	vi
Declaration	vii
Acknowledgements	viii
List of Musical Examples	x
List of Tables	xvi
Introduction	1
Research Questions	7
Methodology	8
Guidelines for Editing	10
Results	12
Chapter One: The Problem of Orchestral Composition in Australia 1930-1960	14
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1.6 Research into Unpublished Works	28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

Chapter Two : A Critical Re-examination of Symphony No.1	54
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
Chapter 3: The Autograph Score	144
Movement One	147
Movement Two	202
Movement Three	214
Movement Four	256

VOLUME TWO

Chapter 4: Editing Symphony No.1	298
4.1 Introduction	299
4.1.1 Source Materials	300
4.1.2 Historical Context	302
4.1.3 Problems to Solve in the Editing Process	304
4.2 Movement One	307
4.2.1 Tempo	307
4.2.2 Key Signatures	307
4.2.3 Clefs	309
4.2.4 Expression Markings	310
4.2.5 Articulations	314
4.2.6 Pitch	318
4.3 Movement Two	324
4.3.1 Tempo	324
4.3.2 Clefs	324
4.3.3 Expression Markings	325
4.3.4 Articulations	326
4.3.5 Pitch	327
4.3.6 Grace Notes and Trills	331
4.4 Movement Three	333
4.4.1 Expression Markings	333
4.4.2 Articulations	335
4.4.3 Pitch	340
4.4.4 Grace Notes and Trills	344
4.4.5 Rhythm	345
4.4.6 Instrumentation	347
4.5 Movement Four	347
4.5.1 Tempo	347
4.5.2 Key Signatures	347
4.5.3 Expression Markings	348
4.5.4 Articulations	349
4.5.5 Pitch	353

4.6 Editing Notes to Symphony No.1	358
4.6.1 Movement One	358
4.6.2 Movement Two	367
4.6.3 Movement Three	372
4.6.4 Movement Four	385
Chapter 5: The New Edition of Symphony No.1	397
Movement One	400
Movement Two	465
Movement Three	479
Movement Four	537
Conclusion	580
Appendices	584
Appendix 1: Australian Composers and their Unpublished Works	585
Appendix 2: Robert Hughes: Instrumentation of Unpublished Orchestral Works	592
Appendix 3: Dorian Le Gallienne: Instrumentation of Unpublished Orchestral Works	596
Appendix 4: Raymond Hanson: Instrumentation of Unpublished Orchestral Works	597
Appendix 5: Interviews with composer, Robert Hughes	
Appendix 5A: Interview 1: 26 February 2005	598
Appendix 5B: Interview 2: 4 March 2005	602
Appendix 5C: Interview 3: 19 October 2006	606
Appendix 5D: Interview 4: 20 February 2007	614
Appendix 6: CD, recording of Symphony No.1 by Robert Hughes	(inside back cover)
List of Sources	621
Musical Scores	621
Discography	622
Bibliography	623
Archives	628

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-20th 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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ACKNOWLEDGEMENTS

The completion of this PhD investigation would not have been possible without the invaluable help and support of many individuals.

Robert Hughes and his daughters Alison, Delia and Gwen (and their families) - thank you for allowing me to come into your lives and work on Robert's music. I look forward to continuing the association and exploring Robert's other works after this PhD investigation.

I am indebted to my principal supervisor Professor Charles Bodman Rae for his inspiration, mentorship, never-ending belief and encouragement.

Thank you to Mr Keith Crellin for all of his supervision, advice and knowledge on Australian music, as well as his complete support and encouragement of my conducting.

Thank you to Assoc. Prof Kimi Coaldrake for her valuable advice and help throughout the PhD.

I am sincerely indebted to the Australasian Performing Right Association and Brett Cottle, CEO for funding the typesetting of Symphony No.1. Without this support the project may never have happened.

Thank you to Julie Simonds who guided me through the editing and typesetting process. Her enthusiasm for the project, advice and support was invaluable.

Thank you to the Elder Conservatorium of Music Library Staff, and especially Gordon Abbott and Joanne Corbett for making it easy for me to use the library and its resources.

Thank you to all the librarians around Australia that organised and photocopied music, and extended loans for me. They are; Judith Foster; Australian Music Centre, Lois McEvey, State Library of Victoria; Eve Salinas and Ludwig Sugiri, Sydney Conservatorium of Music Library; Georgina Binns and Jacqueline Waylen, Monash University.

Dr. Rhoderick McNeill for his help with accessing resources.

All the musicians I interviewed about Australia's musical history with special thanks to Prof. Larry Sitsky, Prof. John Hopkins and Richard Gill.

Christian Haines and Peter Sanson, for their help with anything to do with computers and at the beginning when I had to convert all of the old vinyl recordings to CD.

Dr. Luke Harrald for answering my never-ending questions on Finale and for all your invaluable help with putting the final touches on the new edition.

Thank you also to Dr. Jula Szuster for your proof-reading and support over the last two years.

My colleagues on the eighth floor, Catherine Gordon and Dr. Christopher Martin who have been there since the start and were always there to help answer all my questions.

My friend Ruth Saffir for her encouragement and friendship. You have helped me settle well into Adelaide, making the whole PhD journey move quite smoothly.

To Emily Kilpatrick for all your help and support throughout the PhD and especially for all the proof-reading at the end.

To all my family who have been there from the start, both near and far - to Paul and Barbara Morris, Joy and Greg Hocking, George Drimatis and Tricia DiCamillo. Thank you for all the support, endless babysitting and encouraging phone calls.

And finally to my husband Jonathan Morris and daughter Zoe, you have both put up with so much from me and have always given me endless love and support. Thank you.

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:

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

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

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

Chapter Four

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

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

Ex. 4.51	Movement Four, bars 5-8, strings.....	354
Ex. 4.52	Movement Four, bars 59-63, horns	354
Ex. 4.53	Movement Four, bars 9-13, brass, strings.....	354
Ex. 4.54	Movement Four, bars 70-74, winds.....	355
Ex. 4.55	Movement Four, bars 84-85, violas.....	355
Ex. 4.56	Movement Four, bars 1- 2, strings.....	356
Ex. 4.57a	Movement Four, bars 9-19, brass, percussion, strings.....	356
Ex. 4.57b	Octatonic scale featured in the main theme of Movement Four.....	357
Ex. 4.58	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 ⁰ and A ¹ , Pitch Motifs	77
Table 2.5: Movement One, Theme B ⁰ , Pitch Motifs	78
Table 2.6: Movement One, Theme A ⁰ and B ¹ , 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