

# PART I

## THE COMPOSERS

### Introduction: Biographical Material

Part I of this study investigates the biographical material relevant to the three chosen composers of this research. In chronological order of birth those composers are Roy Agnew, Margaret Sutherland and Dulcie Holland. Musical development results from a variety of influences that include family background and environment, education and training as well as nationalistic or cultural experience. In order to analyse and comment on the value of the piano works of these composers, it is necessary to consider their respective backgrounds as well as to take into account contemporary music critiques.

In the following section, the biographical details of each composer in relation to their compositional careers will be explored. A major problem confronted by the biographical section lies in a lack of documentation concerning overseas study by Agnew and Sutherland. As well, very little is available regarding Agnew's private life although the records that are available have been consulted. Of necessity, the biographical details will include a record of the three composers' educational and musical training as aids in judging possible influences in the development of their respective compositional methodology. This study is not directly concerned with the existence of nationalistic tendencies or the factors that may be seen to produce a distinctively Australian style and it is not judgmental as to whether such a style actually exists. Similarly,

there is no attempt to place the work of the chosen composers into a world context. This study focuses on the compositional procedures contained within their piano works. Other works are sometimes mentioned for the purposes of comparison or to illustrate a particular technique. Piano works form the principal oeuvre of Agnew and Holland. However, Agnew wrote a number of songs with piano accompaniment as well as an orchestral work whilst Holland has written choral, orchestral, non-piano instrumental works, a substantial number of chamber works, and music for film. Sutherland's list of compositions include an opera, and vocal, orchestral and chamber works; piano works in fact, form only a minority component of her complete output. This small quantity of piano music however, does not exclude her from this study as the works form an important part of her overall compositional output.

The actual time frame for this study begins with Agnew's early training just prior to the turn of the twentieth century and his earliest published works of 1913. It moves on to include all of Sutherland's piano works and concludes with Holland's late works of the mid-1990s. Most Australian composers of the early twentieth century have generally seen themselves as inheritors of an English lyrical tradition of late Romanticism rather than being active pioneers of a new, Australian style of writing. It has generally been supposed that the transplanted society had a debilitating impact on Australian composers of the early twentieth century, a concept that has been argued by the present writer.<sup>1</sup> For Australian musicians and composers, serious musical tuition invariably involved those

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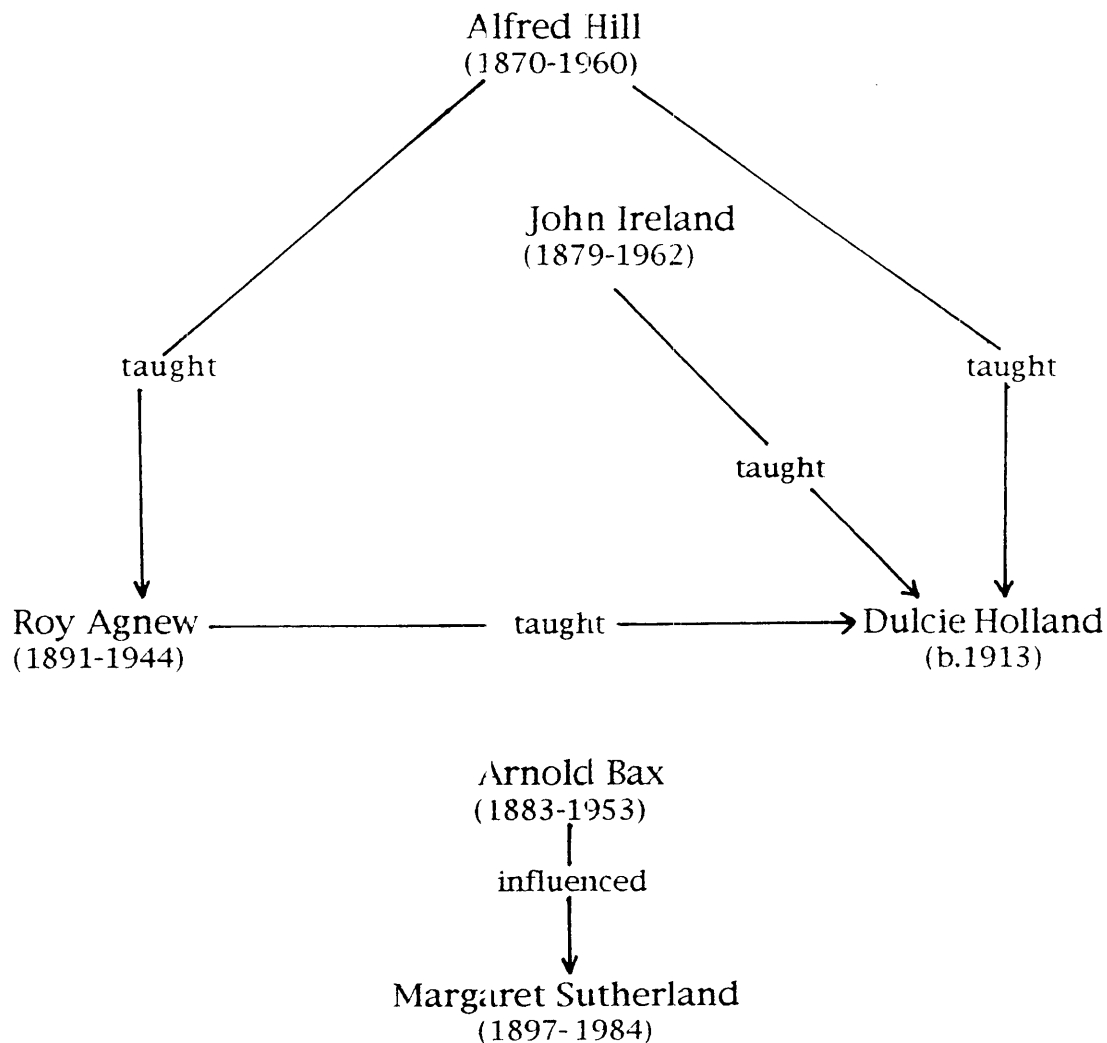
<sup>1</sup> For a thorough explanation of this argument, see Crews, R., *Miriam Hyde and the European Heritage of Australian Music*, unpublished B.A. Honours thesis, University of New England, 1987.

individuals leaving this country for study overseas either on a permanent or semi-permanent basis. This tuition involved either private or formal institutional training. Conversely, conservatoria in Australia imported conductors, performers and teachers to fill the positions demanded by such institutions. In many cases, this practice is still maintained today.

Examination of the piano works of the chosen composers reveals the existence and perpetuation of a Romantic model. But alongside this tradition, a slowly-changing attitude is manifest in the use of harmonic language divorced from the Romantic tradition, suggesting that the model itself was undergoing change. This change occurred in the late piano works of Sutherland, compositions written within the framework of a sparser harmonic language with a more contemporary sound. By the 1960s when those piano works were written, a younger generation of Australian composers was becoming increasingly, if belatedly, aware of the avant-garde trend in European music, and organisations such as the International Society for Contemporary Music became popular. Sutherland was herself a keen supporter of this and other contemporary music organisations.

Roy Agnew was born in Sydney in 1891; Margaret Sutherland in Adelaide in 1897 (but with her creative life spent in Melbourne); and Dulcie Holland in Sydney in 1913. They were inheritors of that period when Australian music was set against a backdrop of European, and specifically English, culture and values. As was common at the time, all three had musical education both in Australia and overseas, and this training became a crucial factor in the development of their harmonic language.

An interesting fact that has emerged from this research is the interaction that took place between two of the composers, namely Roy Agnew and Dulcie Holland. Both were students of Alfred Hill who was Professor of Composition at the NSW State Conservatorium of Music (now the Sydney Conservatorium of Music) from 1916 to 1934 and Holland later became a student of Agnew. Later, John Ireland was Holland's composition teacher at the Royal College of Music. The prominent English composer Arnold Bax (see page 33) was a great influence on Sutherland during her time in England. The following chart illustrates the information outlined above:



Acknowledging that Agnew, Holland and Sutherland show disparate approaches in their use of harmonic language, there are common denominators between the composers that include:

- Australian institutional training;
- time spent in overseas study;
- Agnew and Holland who studied with the same composition teacher;
- Agnew and Sutherland who were in England at partly the same time;
- the student/teacher relationship between Agnew and Holland; and
- the fact that all three were not only composers but pianists, a major justification for their inclusion in this study of piano works.

Although the composers exhibited the common factors outlined above, their piano writing encompasses three different compositional viewpoints. It is this differing approach to compositional procedure among three contemporaries that prompted the choice of these composers for this study.

## CHAPTER 1:

## Roy Agnew

## Biographical Summary

Full Name:	Robert (Roy) Ewing Agnew	
Born:	23rd August, 1891**	
Place of birth:	Sydney, New South Wales	
Died:	12th November, 1944 in Sydney	
Education:	Hornsby Public School Chatswood Public School	
Music Tuition:	Daisy Miller	(piano)
	Emanuel de Beupuis	(piano/theory)
	Sydney Moss	(piano)
	Alfred Hill	(composition)
	Gerrard Williams	(orchestration)

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\*\* Sources differ as to the year of Agnew's birth: Isobelle Moresby, Australia Makes Music, London, 1948, quotes the year as 1893, as do the following sources: Andrew McCredie, Catalogue of Australian Composers and Selected Works, Canberra, 1969; James Murdoch, A Handbook of Australian Music, Melbourne, 1983; John Thomson, A Distant Music: The Life & Times of Alfred Hill, 1870-1960, Auckland, 1980. *The Sydney Morning Herald* of 13 November, 1944, gives Agnew's age at the time of his death as 51, so implying his year of birth as 1893; James Glennon, Australian Music and Musicians, Sydney, 1968 also quotes 1893; as does Lute Drummond in his article: 'An Australian Composer - Roy Agnew', *Monthly Musical Record*, 1 April, 1930. (It is possibly from this early article that the mistake originally occurred.) In an undated letter written by Mrs. Agnew to the Australian Broadcasting Commission and obviously after the composer's death, she also quotes the incorrect year of his birth as 1893.

However, Dorothy Helmrich the author of the Agnew entry in the Australian Dictionary of Biography, Vol. 7, Melbourne, 1979, gives 1891 as his birth year. Who's Who in Australia, 11th ed. Melbourne, 1941 also gives the correct birth year of 1891.

This writer has attached a copy of Agnew's birth certificate held by the Sydney office of the Australian Office of Births, Deaths and Marriages which gives his birth year as 1891 and this can now be taken as definitive (see page 23).

## ROY AGNEW



Photograph, courtesy of the Mitchell Library, Sydney.



Robert Ewing Agnew - or Roy as he was known - was born in Sydney on 23rd August, 1891, the eldest of five children of Samuel and Maria Jane Agnew.<sup>1</sup> His early musical education began with piano lessons from Daisy Miller in Chatswood. Much of the young Agnew's time was spent experimenting at the piano and attempting to write down his efforts. It soon became apparent to Agnew's parents that the child exhibited very creative musical qualities and this prompted them to seek direction from Emanuel de Beaupuis, an Italian teacher and composer then living in Sydney. De Beaupuis realised that Agnew had extraordinary talent and recognised his strivings for self-expression; he therefore agreed to accept Agnew as a daily pupil.<sup>2</sup> Under de Beaupuis' tutelage, Agnew mastered the necessary technical and pianistic skills to equip him as a competent performer. Formal studies in harmony and counterpoint also enabled Agnew to pursue his main interest, that of composition. In later years Agnew's skill as a pianist was well documented in praise by contemporary critics and the majority of his compositions were written for piano solo. De Beaupuis was not only Agnew's teacher but also his friend and mentor, guiding and encouraging him until de Beaupuis' death in 1913.<sup>3</sup> As an obvious mark of respect for his mentor, Agnew dedicated his 1927 work A May Day to Madame de Beaupuis.

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<sup>1</sup> Agnew's birth certificate notes there had been '1 Male, Deceased' previous to his own birth. Agnew's younger sister Marjorie was some years younger than himself. This is evidenced from three postcards held in the Mitchell Library, Sydney, where Agnew at the age of 33 writes from London to his sister making reference to her school work. MS 4922 Pic.Acc. 6427, three Postcards dated London 24/7/1924, 24/9/1924 and 2/10/1924. Agnew's death notices in The Sydney Morning Herald, 13 November, 1944, also mention two brothers and another sister, making a total of four siblings.

<sup>2</sup> F. Gordon, 'Roy Agnew-Composer', The Lone Hand, 1 October, 1920, p. 29.

<sup>3</sup> loc. cit.



After de Beaupuis' death, Agnew continued his musical studies, receiving some eighteen month's tuition in composition from Alfred Hill who had joined the staff of the NSW State Conservatorium of Music in 1916 as Professor of Composition. Agnew's formal training was then completed in Australia. It is however, unclear as to whether Agnew received instruction from Hill at the Conservatorium itself or on the premises of the Austral School of Music, which Hill had founded in 1910 within Albert's Music Store in Sydney.<sup>4</sup> In 1927, Agnew's Three Poems were published and dedicated to his former teacher. The following year, Hill conducted the Conservatorium Orchestra in the first performance of Agnew's Poem for orchestra and solo voice entitled The Breaking of the Drought. Ila Turnbull was soloist.<sup>5</sup>

By 1911, while still a student, Agnew was teaching piano as well as composing; already his works had been acclaimed as "strikingly original."<sup>6</sup> In 1913 the Sydney firm Nicholson's published the piano collection Australian Forest Pieces, the first of Agnew's works to be published by an Australian company and the earliest of the works to be analysed in this study. In 1920, visiting pianist Benno Moiseiwitsch included two of Agnew's compositions, Deidre's Lament and Dance of the Wild Men in a concert programme at the Sydney Town Hall. Undoubtedly these two works were a deliberate and calculated choice as they are a complete contrast to each other: the first is a slow, plaintive and melancholy work while

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<sup>4</sup> J. Thomson, A Distant Music-the Life and Times of Alfred Hill 1870-1960, Auckland, 1980, p.121.

<sup>5</sup> Beth Dean & Victor Carell, Gentle Genius: A Life of John Antill, Sydney, 1987, p.55.

<sup>6</sup> Gordon, op. cit., p.30.

the second is a fast, percussive composition of immense intensity. Played by such an acclaimed pianist,<sup>7</sup> these works were an immediate success, and served to introduce Agnew to Sydney audiences.<sup>8</sup> These works together with several others were subsequently published by the Sydney firm of Allan and Co.<sup>9</sup> and the 1921 published score of Dance of the Wild Men is dedicated to Moiseiwitsch.

Agnew's works found a sympathetic response from Sydney audiences as well as from fellow musicians. In 1923 when Agnew was 30 years of age, a benefit concert was held at the Sydney Town Hall to raise funds to send him to England to broaden his training and at the same time expose him to the wider field of European music. The benefit concert was a great success, the reviewer describing Agnew as "a real live Australian ultra-modern composer".<sup>10</sup> Traditionally, England and Europe were seen as the training ground for Australian composers,<sup>11</sup> and according to one contemporary source "it is of course from Europe that a young Australian musician must derive the elements of his means of

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<sup>7</sup> D.Helmrich, 'Agnew', in B. Nairn & G. Searle (eds), Australian Dictionary of Biography Vol. 7: 1891-1939, Melbourne, 1979, p.17. In 1921, Moiseiwitsch included both these works in a concert at Queen's Hall, London.

<sup>8</sup> Gordon, op. cit., p.30.

<sup>9</sup> W. Murdoch, 'Roy Agnew: A Personal Note', The Monthly Musical Record, 1 April, 1930, p. 98.

<sup>10</sup> Anon. 'Roy Agnew Farewell,' The Australian Musical News, August, 1923, p.17.

<sup>11</sup> Geographical restrictions, in terms of the distance between Europe and Australia, meant that some innovations in music were slow in finding their way to this country; and it was usual for Australian composers and musicians to travel overseas, particularly to England, in order to further their careers.

expression.”<sup>12</sup> This was the usual attitude to musical training in Australia during the first half of the twentieth century. In fact, the three composers of this study all pursued further training in England, either formally at an institution or by private consultation.

Soon after his arrival in London, Agnew met Arnold Bax and Myra Hess. He also met Percival Garratt, professor at the Guildhall School of Music and concert pianist, with whom he spent a considerable amount of time and whom he regarded highly.<sup>13</sup> This is borne out by Agnew’s dedication to Garratt of the 1928 work, The Windy Hill. In the 1940s Agnew’s piano works also found popularity in the United States through the performances of the American pianist John Crown who had previously visited Australia. Undoubtedly Crown became familiar with Agnew’s works at that time. Several west coast newspapers in the U.S.A. ran very favourable reviews of Agnew’s music. José Rodriguez, in particular, described them as “admirably constructed, rich in colour, full of fantasy and displaying the highest order of skill and imagination”.<sup>14</sup> Contrasts<sup>15</sup> was published in the U.S.A. in 1927 by the Schmidt Company. This same work was later orchestrated for strings by John Antill for the Australian Broadcasting Commission (A.B.C.)<sup>16</sup> and

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<sup>12</sup> Drummond, op.cit., p.97.

<sup>13</sup> *Personal communication* with Gordon Watson, retired head of the Keyboard Department, Sydney Conservatorium of Music, 11 October, 1993.

<sup>14</sup> Anon. ‘Australian Composer’s Success’, The Sydney Morning Herald, 1 February, 1941.

<sup>15</sup> The title Contrasts predates that of Bartok’s 1938 chamber trio of the same name.

<sup>16</sup> The Australian Broadcasting Commission commenced in 1932 and in 1983 changed its name to The Australian Broadcasting Corporation, generally abbreviated to the initials, A.B.C. by which it will be referred to in this study.

performed live by the Sydney Symphony Orchestra in 1936 with Antill conducting.<sup>17</sup>

While in London, Agnew took composition and orchestration lessons with Gerrard Williams (to whom he later dedicated Prelude No.1), who had himself been a student of Richard Waltham, previously Professor of Music at Queen's College London and later conductor at the Guildhall School of Music and Drama; but there is some doubt as to whether Agnew formally studied at an Institution.<sup>18</sup> However, he was well received by London audiences and critics alike and gave a number of public performances of works by Debussy and Stravinsky, as well as performances and broadcasts of his own works.<sup>19</sup> Murdoch expressed concern when in 1928 Agnew decided to return to Australia believing that the composer should have remained in England "both for his own development and his own prestige".<sup>20</sup> Regarding his Impressionistic piano music, Murdoch placed Agnew as a worthy successor to Debussy, once more justifying his belief that only in Europe would Agnew's worth be adequately recognised and his talent fully

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<sup>17</sup> Dean & Carell, op. cit., p.44.

<sup>18</sup> Frank Hutchens in his article, 'Roy Agnew: An Appreciation', The Australian Musical News and Digest of January 1945, claims that Agnew preferred to write by "personal observation" rather than at an Institution; in contrast to this McCredie, op. cit., p.1, claims that Agnew was awarded a bursary in 1923 to enable him to study at the Royal College of Music, London. This writer has had correspondence with the Royal College of Music regarding Agnew's supposed time as a student there, as well as with the Guildhall School of Music, and there is no record of his being officially enrolled as a student at either institution. (Correspondence with R.C.M. 29 January, 1992; and G.S.M via Corporation of London Records Office, 11 March, 1993).

<sup>19</sup> Drummond, op. cit., p.98.

<sup>20</sup> W. Murdoch, 'Roy Agnew: A Personal Note', in Drummond, op. cit., p.99.

developed.<sup>21</sup> During his time in England and up to the late 1940s, Agnew's published music was regularly reviewed in *The Musical Times*. On occasion this criticism was constructive but more frequently there was negative criticism of what was considered Agnew's reliance both on Scriabin-esque technique and conventional harmonic formulas. Reviewing Poème Tragique, the critic argued that:

though the quality of the music is uneven, the hearer is conscious that Mr. Agnew has something to say, and is genuinely trying to say it. Probably he knows well enough that he is more than influenced by Scriabin....; it would be too obvious to comment upon if one did not feel that Mr. Agnew has a personality of his own to develop, without borrowing that of another man.<sup>22</sup>

At other times Agnew was criticised for using titles or directions that did not seem to fulfil their promise. Such an instance is the review of Sonata Leger d, "Capricornia," of which the critic wrote:

such slight materials and trite rhythms do not obey the verbal direction 'with a spacious and dramatic sweep,' and the word 'dramatic' is surely misused. A dramatic musical theme, so frequently found in Beethoven, is one which, like a character in a play, does not reveal itself until we see it in reaction to other themes and in other situations than that in which it is first presented. Mr. Agnew's piece gives us no such theme and no long-

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<sup>21</sup> loc. cit.

<sup>22</sup> The Musical Times, May, 1925. See also entries for July, 1925, February 1927, July, 1928 and December, 1933 for similar criticisms.

range thinking. No doubt this music has more significance than one can derive from first playing it. Perhaps there is an elusive programme attached to it.

The same reviewer then went on to criticise Sea Surge:

‘Sea Surge,’ on the other hand, which one supposes to be deliberately evocative, suggests nothing about its title unless Australian seas are very different from English seas.<sup>23</sup>

Regardless of this type of criticism, it is significant that Agnew’s works were regularly reviewed. This fact, plus the number of public performances as well as publications of his works by well-known firms such as Augener, Curwen and Oxford University Press, leaves little doubt that Agnew’s career in England was highly successful.

Apart from extending his own compositional facility and being exposed to the style and harmonic language of prominent English composers, including Cyril Scott, Arnold Bax and Arthur Bliss, Agnew’s own works were often performed both in England and abroad by distinguished pianists. Among them were William Murdoch, who gave the first performance of the Fantasia Sonata in 1926 (and to whom it was dedicated), Benno Moiseiwitsch, Walter Gieseking and Alfred Cortot.

In 1928 Agnew decided to return to Australia. The Sydney press reported that he had gained “increasing attention in London by his music”.<sup>24</sup> He had been called “one of the most gifted disciples of Scriabin” with “a personality of considerable

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<sup>23</sup> The Musical Times, September 1949. In fact, Sonata Legend is one of Agnew’s most significant works. (See analysis in Part III of this study).

<sup>24</sup> Anon. ‘Sydney Composer’s Success’, The Sydney Morning Herald, 7 July, 1928.

significance”<sup>25</sup> by the author and founder of the British Music Society, Dr. Eaglefield Hull in his 1927 study of Music Classical, Romantic and Modern. Members of various Sydney musical organisations, including the Musical Association (now the Music Teachers' Association of NSW Ltd.) and the British Music Society arranged a reception and concert for Agnew, in which he played a number of his own piano works.<sup>26</sup> As well, a selection of his vocal works including “Sea Wrack” and “Love Went a-Riding”, were sung and the reviewer commented that the works showed Debussy's influence.<sup>27</sup> At this juncture, it is worth considering that in Australia, for many years after Debussy's death, his style and harmonic language were considered to be the pinnacle of contemporary music.

At an orchestral concert at the NSW State Conservatorium of Music (now the Sydney Conservatorium of Music) not long after his return, Agnew conducted his new Poem for orchestra and voice, The Breaking of the Drought, which received such a tumultuous response that it was played a second time. The reviewer noted the delicate scoring and that the work was “very much in the modern idiom, like all Roy Agnew's work.”<sup>28</sup> Repetition of Agnew's works, in fact was not unusual, particularly when he performed the works

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<sup>25</sup> Eaglefield Hull, Music Classical, Romantic and Modern, Dent, London, 1927, p.303.

<sup>26</sup> Anon. ‘Roy Agnew: Welcome Home Concert,’ The Sydney Morning Herald, 17 July, 1928.

<sup>27</sup> It is interesting to read the different attitudes from reviewers of new music in Australia and England in reference to Agnew's new works as they appeared. (Refer to footnote No. 21.)

<sup>28</sup> Anon., ‘Orchestral Concert: Two New Works’, The Sydney Morning Herald, 23 August, 1928.



himself. For instance, at his 'Welcome Home' Concert on 16th July, 1928, he twice played Falling Snow. At a reception given at a conference of the Musical Association of N.S.W in April, 1930, to welcome visiting pianist Wilhelm Backhaus, Agnew played several of his own compositions and was encored.<sup>29</sup>

Agnew also gave recitals and lecture-demonstrations to students and teachers in private studios in Sydney. As a young child, Caroline Archer was a student of Sydney piano teacher Lilian Harvey and she recalls that Agnew would sit at the piano, surrounded by students, smoking as he played and demonstrated.<sup>30</sup> A further incident is recalled by Joan McCoy who, as a student of Frank Hutchens (himself a former student of Agnew's), remembers Agnew as an adjudicator at the City of Sydney Eisteddfod. In 1936 Agnew awarded her second place with his Tocatta which she later broadcast for the A.B.C. Agnew invited her to his home for a lesson on interpretation of the work before the broadcast and she recalls that he was "a very friendly man, and I benefited greatly by his teaching on the general interpretation of his composition".<sup>31</sup> There can be no doubt that Agnew was a skilled pianist with a highly developed technique; many of his works demand not just technical prowess but a certain degree of stamina from the performer.

On 8th November 1930 Agnew married Kathleen Olive

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<sup>29</sup> Anon., 'A Woman's Letter', The Bulletin, 30 April, 1930;

Anon., 'Famous Pianist Honored', Evening News section, The Sun, 25 April, 1930. Held in the Archives of the Music Teachers' Association of NSW Ltd., Burwood.

<sup>30</sup> *Personal communication* with Sydney music teacher and retailer Mrs. Caroline Archer of Archer Music Supplies, Wentworthville, Sydney, 18th March, 1992. A publicity photograph held in the Mitchell Library Archives shows Agnew in a similar pose. (See photograph at the head of this chapter.)

<sup>31</sup> *Personal communication* with Mrs. Joan McCoy (née Esmond), 1 July, 1993.

O'Connor, herself a musician.<sup>32</sup> Later that year, he returned to England and continued his career of performing his own music at various London and Glasgow venues, for instance, the Lyceum Club, as well as broadcasting for the British Broadcasting Corporation.<sup>33</sup> He also recorded his Sonata Ballade for Columbia Records.<sup>34</sup> During this time he composed much piano music, including Drifting Mists, Wither, Exaltation, (published by Augener, London) and Toccata, (published by Chester, London) all of which were reviewed in *The Musical Times*.<sup>35</sup>

In December 1934 Agnew returned to Australia. He was engaged by the A.B.C. for a broadcast tour of recitals that began in Perth. The tour covered all the capital cities and Agnew played some 60 of his own works.<sup>36</sup> Following this tour, Agnew resided in Melbourne for a while and gave lessons in composition and the art of pedalling, before returning to settle permanently in Sydney. Excerpts from the English press notices accompanying this advertisement refer to Agnew as a “new personality in modern piano composition”<sup>37</sup> and Richard Capell, principal critic of the

<sup>32</sup> Mrs. Agnew had composed many songs, one of which had been published in New York. Upon her marriage to Agnew, she retired from her own career. Article, ‘True Australians, They Teach, Look after Homes as Well as Compose Music’, 1940. Original source unknown but the cutting is contained in Dulcie Holland's Scrapbook housed in the Australian National Library, Canberra.

<sup>33</sup> Helmrich, *op. cit.*, p.17.

<sup>34</sup> Letter from Mrs. Agnew to Dr. Keith Barry (dated “21st January” but no year. This writer believes it to be circa 1953). Australian Archives, (NSW) Series: ST1832/3, Item: Roy Agnew.

<sup>35</sup> Reviews of Drifting Mist, Wither and Exaltation appeared in the 1 October, 1931 issue and Toccata was reviewed in December, 1933.

<sup>36</sup> Anon., ‘Mr. Roy Agnew’, The Sydney Morning Herald, 24 December, 1934.

<sup>37</sup> Advertisement in The Australian Musical News, 1 September, 1935.

*London Daily Telegraph* described him as “a romanticist with Schumann as his spiritual ancestor.”<sup>38</sup> In 1935, Allan and Co. published Agnew’s Sonata Poeme. According to *The Australian Musical News*, this was the first time an Australian company had published a sonata by any Australian composer,<sup>39</sup> although Allans are unable to confirm this statement.

From January 1938, Agnew arranged and hosted a new music programme for the A.B.C that lasted for some five years and that dealt with modern and contemporary composers.<sup>40</sup> According to Gordon Watson, retired head of keyboard at the N.S.W Conservatorium of Music, and one of the pianists who played these completely new works on Agnew’s programmes, this project was “one of Roy’s greatest contributions to Australian music...(and) to persuade the A.B.C. to play this kind of music was astonishing”.<sup>41</sup> The music for these programmes was played straight to air by such prominent pianists as Winifred Burston, Frank Warbrick and Watson himself, but not all listeners enjoyed the experience of exploring Agnew’s choice of new music, as some of the reviews at the time revealed. Watson recalls that this valuable series offered first performances of works unknown at the time in Australia.

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<sup>38</sup> loc. cit.

<sup>39</sup> Anon., ‘New Sonata by Roy Agnew’, The Australian Musical News, op. cit. p.29. Correspondence with Mr. Peter Ryan, Publications and Copyright Manager of Allans Publishing Pty. Ltd., Melbourne, 3 March, 1993 regarding the publication claim made by The Australian Musical News.

<sup>40</sup> A full account of Agnew’s involvement in this programme is given in Fiona McGregor, *The Career of Roy Agnew and His Impact on Australian Musical Life*, Year 4 Musicology thesis, B.Mus, NSW State Conservatorium of Music, 1987. No further comment will be made on this activity as it is not the subject of the present research.

<sup>41</sup> G. Watson, *Pers. comm*, op. cit.

These included sonatas by Scriabin, Bax, Bartok and Ireland as well as piano works of Honnegger and Milhaud. Agnew was always a champion of new music calling it “a kind of natural phenonemon”<sup>42</sup> regardless of whether it was to the general public taste or not.

As well as being a popular and busy performer, Agnew wrote over 70 works for piano, the medium in which he was most successful. He also wrote vocal works and the orchestral Poem referred to previously. In January 1943 the A.B.C. in Sydney recorded Agnew playing some 50 of his own works. In 1984 these recordings were presented again in a programme series featuring Agnew’s life and work and entitled “Music Sunday: the Music of Roy Agnew” which was hosted by Larry Sitsky.<sup>43</sup> In 1944, the A.B.C. in Sydney entered into a reciprocal exchange agreement with the British Broadcasting Corporation whereby works recorded in Australia were broadcast in England through the B.B.C's Home Service. To pioneer these specially recorded broadcasts, several of Agnew’s piano works were chosen with the composer as performer, further proof of his popularity in England and in Australia. The programme was broadcast in England on 16th April 1944 just months before the composer died.<sup>44</sup> In 1945, Mrs. Agnew agreed to a set of her husband’s A.B.C. recordings being presented to the Sydney, Melbourne and Adelaide conservatoria, as well as to the

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<sup>42</sup> Roy Agnew, ‘Must We Have Modern Composers’, ABC Weekly, 5 July, 1941,p.18.

<sup>43</sup> This information was obtained from the A.B.C. Archives which lists the works recorded by Agnew in 1943 and those presented by Larry Sitsky in the series of five programmes that went to air in 1984. Accession Nos: 7145, 15213 to 15216, and 24922.

<sup>44</sup> Letter from G.I. Smith, B.B.C London, to C.J. Moses, A.B.C Sydney, Australian Archives (NSW) Series: SP 724/1 Item: 0/7/15, Roy Agnew.

National Library.<sup>45</sup>

In 1943 Agnew was appointed as an examiner in piano for the Australian Music Examinations Board<sup>46</sup> and in February 1944, he joined the pianoforte teaching staff of the NSW State Conservatorium of Music.<sup>47</sup> These appointments were however both short-lived; in November 1944, Agnew died in Sydney of septicaemia following tonsillitis. Neville Cardus, music critic of *The Sydney Morning Herald* when writing Agnew's obituary, called his death "a lamentable loss to Australian music." He then went on to describe Agnew as "easily the most distinguished of Australia's composers".<sup>48</sup> Some years after Agnew's death, the Director of Music of the A.B.C. wrote that his works were "splendid contributions to the repertoire of Australian piano music" and that they are "musically and historically valuable."<sup>49</sup>

At this point, the personality of Agnew the man is worthy of consideration. In the information received from Joan McCoy already cited, Agnew is described as "most friendly." When he invited her to his home to help her prepare for an A.B.C. broadcast of his *Toccat* her offered all kinds of suggestions regarding interpretation. Neville

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<sup>45</sup> Letter from Dr. Keith Barry, Programme Controller of the A.B.C. to Mrs. Kathleen Agnew, 1 March, 1945, Australian Archives (NSW) Series: SP 724/1, Item: 9/7/15, Roy Agnew.

<sup>46</sup> Manual of the Australian Music Examinations Board, 1943. Held in the Archives of the Sydney Conservatorium of Music Library, Sydney.

<sup>47</sup> NSW State Conservatorium of Music, Sydney Prospectus, 1944 p.8. Held in the Archives of the Sydney Conservatorium Library, Sydney.

<sup>48</sup> Neville Cardus, 'Death of a Noted Composer', The Sydney Morning Herald, 13 November, 1944.

<sup>49</sup> Memo from W.G. James, Director of Music of the A.B.C. to Programme Directors in all States, 19 December, 1951. Australian Archives Series: ST 1832/S3.

Cardus considered Agnew as “reserved to the point where only a few people knew him well,” an introverted character who was really only interested in music and his garden.<sup>50</sup> This assessment contrasts strongly with Gordon Watson's impressions of Agnew as a man who was definitely not retiring or self-effacing, and who certainly considered that his own genius had been neglected. Watson goes on to comment that Agnew had little need of other people as he was completely self-centred.<sup>51</sup> In an article Agnew wrote for the *ABC Weekly* in 1941 on the role of modern composers and modern music, he commented that:

All our favourite old composers were moderns in their own time (and)... during their lifetime they were not accorded the almost fanatical veneration accorded them now.<sup>52</sup>

One can only speculate as to whether Agnew was in fact, referring to himself.

According to contemporary critical writings, Roy Agnew was a talented musician and an original composer. However, his musical style had leanings towards that lyrical quality common in nineteenth century Romantic music and his harmonic language reflected that trend. His death at an early age is lamentable and one can only speculate as to whether his style would have developed into a more innovative one had he lived longer. His last work, Sonata Legend, “Capricornia” certainly appeared to be a turning point in his musical style.

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<sup>50</sup> James Prior, ‘Composer’s Art was Poetic Fancy’, The Sydney Sun, 2 March, 1983.

<sup>51</sup> G.Watson, *Pers. comm, op. cit.*

<sup>52</sup> Agnew, op. cit., p.18.

Roy Agnew: List of Prizes and Additional Data
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Musical Association Sesquicentennial Composer's Competition, 1939:

Piano Section:

- First Place for Sonata Ballade

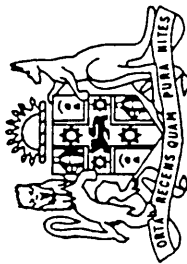
Vocal Section:

- Second Place for Cradle Song

Bequests

\$2,000 bequeathed by Mrs. Kathleen Agnew to the NSW State Conservatorium of Music after her death in 1974. To be known as the "Roy Agnew Memorial Scholarship".





BIRTH REGISTERED IN NEW SOUTH WALES, AUSTRALIA.

CERTIFIED COPY FURNISHED UNDER PART V OF THE  
REGISTRATION OF BIRTHS, DEATHS AND MARRIAGES ACT 1973.

No.	Date and place of birth of child	Name and whether present or not	Sex	Father's name, occupation, age and birthplace	Date and place of marriage-previous issue	Mother's name and maiden surname, age and birthplace
19027	23 January 1949 Wagga Wagga	Robert George	Male	(1) James Agnew Farmer Wagga Wagga NSW (2) Thomas Mack Farmer Wagga Wagga NSW (3) James Agnew Farmer Wagga Wagga NSW	(1) 18 June 1949 (1) Maria Agnew Wagga Wagga NSW (2) 1949 (3) 1949	(1) Maria Agnew Wagga Wagga NSW
	24 July 1949 Wagga Wagga	Not present	Male	(1) James Agnew Farmer Wagga Wagga NSW	(1) 18 June 1949 (1) Maria Agnew Wagga Wagga NSW	(1) Maria Agnew Wagga Wagga NSW

Informant	Witnesses	Particulars of registration	Name if added after registration of birth
Mrs J. Agnew (1) Mrs M. Agnew (2) Mr J. Agnew (3)	Mrs J. Agnew Mrs M. Agnew Mr J. Agnew	James George Agnew Thomas Mack Agnew James Agnew 1949	

I, BARBARA FLETT, HEREBY CERTIFY THAT THE ABOVE IS A TRUE COPY OF PARTICULARS RECORDED IN A REGISTER KEPT BY ME.

*Barbara Flett*



ISSUED AT SYDNEY: 25 FEBRUARY, 1993.

PRINCIPAL REGISTRAR

## CHAPTER 2:

## Margaret Sutherland

## Biographical Summary

Full Name:	Margaret Ada Sutherland
Born:	20th November, 1897
Place of birth:	Adelaide, South Australia
Died:	12th August, 1984 in Melbourne
Education:	Baldur Girls' Grammar School, Kew Marshall Hall Conservatorium, Melbourne University Conservatorium, Melbourne
Music Tuition:	Julia Sutherland (piano) Edward Goll (piano) Fritz Hart (composition)
Honours:	1969: D.Mus. ( <i>Honoris causa</i> ) Melbourne University 1970: Order of the British Empire (O.B.E.) 1977: Queen's Jubilee Medal for Services to Music 1981: Order of Australia (A.O.)

## MARGARET SUTHERLAND



Photograph, courtesy of the State Library, Victoria.

Margaret Ada Sutherland was born in Adelaide, on 20th November, 1897. Both parents were amateur musicians, her father George a pianist and her mother a singer. Her elder sister Dorothy studied piano and later taught music.<sup>1</sup> The foundations of Sutherland's lifelong pursuit of musical excellence were due in part to the contributing role that her parents, although non-professional musicians, played in her early years. If a child can be moulded by family influence, then Sutherland's background embracing an intellectually and creatively outstanding family of writers, scientists, artists and musicians, certainly produced the environment for the development of her intellect and independence. Brief details of this family history give a valuable insight into some of the influences surrounding Sutherland's attitude to life and her personal artistic expression.

The Sutherland family was of Scottish descent, George Sutherland and his three brothers having come from Scotland to Adelaide as children. All became highly educated and made their mark upon Australian education, writing and publishing books in the fields of geography, history, and literature.<sup>2</sup> George himself wrote school textbooks, particularly volumes on Australian history<sup>3</sup>, and William, the youngest of the brothers, was a physicist of international reputation whose biography was subsequently written by Professor W.A. Osborne.<sup>4</sup> Alexander, the eldest of the brothers,

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<sup>1</sup> Margaret Sutherland, 'Young Days in Music', Overland, No. 40, December, 1968, passim.

<sup>2</sup> J.D. Garratty, Three Australian Composers, M.A. thesis, Melbourne 1963, p. 49.

<sup>3</sup> Mel Pratt, Transcript, 'Interview with Dr. Margaret Sutherland', 1972, Sutherland I/IA, Oral History Section, National Library, Canberra.

<sup>4</sup> Sutherland, op. cit., p. 23.

became a professor of English, founder and headmaster of Carlton College and later, Registrar of Melbourne University.

Margaret Sutherland's father George, mentioned above, had also been a teacher at Carlton College but eventually left Melbourne to become a journalist on *The Register* in Adelaide, where he met and married Ada Alice Bowen. In 1901, when Margaret was four years of age and the youngest of five children, the family moved permanently to Melbourne when George Sutherland took up the appointment of leadwriter on the *Melbourne Age*. Other members of the Sutherland family were already well established in Melbourne and there was, in Margaret Sutherland's words, an "unusually strong bond"<sup>5</sup> existing between the various members of the Sutherland family.

It was her aunts who made the greatest impression on the young Margaret in her formative years: Jane Sutherland was an artist and a member of the famous Heidelberg school, which included such notable Australian painters as Frederick McCubbin, Arthur Streeton and Tom Roberts. In 1871, Jane was one of the first students enrolled in the Melbourne National Gallery School and has been recognised as one of the leading women artists of the period.<sup>6</sup> Possibly under Jane's influence, Ruth Sutherland, Margaret's eldest sister, subsequently went on to study art, both women becoming "gifted and forceful artists".<sup>7</sup> Another aunt, Julia, was a pianist and

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<sup>5</sup> *ibid.*, p.24.

<sup>6</sup> Michael Shannon, 'Three Women'. *The Australian*, 21st September, 1977, p.8.

In 1977 an exhibition simply called "Sutherland" was held at the Victorian College of the Arts Gallery to honour the artists Jane and Ruth, and the composer, Margaret, in her 80th year.

<sup>7</sup> Shannon, *op. cit.*, p.8.

teacher and taught Dorothy Sutherland, Margaret's sister, who later also became a music teacher. Julia subsequently taught Margaret Sutherland. Another aunt, Jessie, was a lieder singer.

This elite, highly educated and close-knit family unit encouraged a sense of self-worth and ambition in all its members. Margaret Sutherland remembers this period, spent with such interesting and creative relations, as having a "stimulating and enduring impact on a young child's interests."<sup>8</sup> Although raised as Presbyterians, the Sutherland family as a whole failed to reconcile the church's traditional teachings with their own liberal ideas. This has led to the suggestion that such refusal to follow accepted teachings explains much of Margaret Sutherland's refusal in later life to submit unreservedly to any kind of church, state or musical authority.<sup>9</sup> This included a resistance to gaining formal musical educational qualifications which may well have been a contributing factor in the formulation of the distinctive compositional techniques that Sutherland employed in her late piano works.

From her earliest years Margaret Sutherland felt a creative urge to compose music. Before the age of five she would "strum on the piano, often trying to piece together bits of the music my two older sisters practised,"<sup>10</sup> and has memories of her father playing Beethoven excerpts to her, and of her sister playing the

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<sup>8</sup> Stuart Rosewarne, 'Dr. Margaret Sutherland', Jane Sutherland, Catalogue No.2, Victorian College of the Arts, Melbourne.

<sup>9</sup> John Sinclair, 'Margaret Sutherland-Australian Composer', Australian Journal of Music Education, April 1969, p.58.

In a somewhat curious twist, Sutherland was married in 1927 according to the rites of the Presbyterian church. This is evidenced by her marriage certificate, a copy of which is in the possession of this writer.

<sup>10</sup> Sutherland, op. cit., p.23.

accompaniment to Schubert songs whilst she picked out the melody line by ear. In 1905, just four years after moving to Melbourne, Sutherland's father died suddenly, leaving the family without an income. Immediately, Dorothy Sutherland started a private music practice, Ruth Sutherland taught art, and Douglas Sutherland, the eldest son, found work as a junior reporter on the *Ballarat Star*.<sup>11</sup>

In 1904 at the age of seven, Margaret Sutherland began her formal education at Baldur, a private school in Kew.<sup>12</sup> The school encouraged excellence and self-expression in its students and had a highly-qualified staff who prepared students for university study. Here Sutherland came under the guidance and tutelage of the school music teacher Mona McBurney the first woman in Victoria to have gained a Bachelor of Music degree from Melbourne University, the first university in Australia to admit women students. McBurney was an accomplished musician and taught Sutherland the disciplines of harmony and counterpoint as well as some composition. Sutherland was to receive much encouragement from McBurney, herself a competent composer. McBurney wrote The Dalmatian, the first opera by an Australian woman composer to be performed in this country.<sup>13</sup>

Sutherland's developing talent as both a pianist and composer was recognised in 1913 when at the age of sixteen, she won a

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<sup>11</sup> ibid., p.24.

<sup>12</sup> Christina Green, 'Margaret Sutherland-Australian Composer', Sounds Australian Autumn 1989, No. 21, p.13; and Mel Pratt, op.cit., p.12

<sup>13</sup> Thérèse Radic, 'Margaret Sutherland: Composer', in M. Lake & F. Kelly (eds.), Double Time: Women in Victoria, 150 Years, Ringwood, 1985, p.400; and Helen Gifford, 'Margaret Sutherland: Sonata for Violin and Piano (1925)', paper presented at the Conference: Music and Musicians in Australia, 1930-1960, at the Australian National University, October 1993 and attended by this writer.



scholarship to study piano with Edward Goll, a renowned Czech pianist who had settled in Australia and joined the staff of the Marshall Hall Conservatorium (now the Melba Memorial Conservatorium). As well as winning a piano scholarship, Sutherland was awarded a scholarship for composition under the tutelage of Fritz Hart. At the scholarship audition, she had played him her own piano sonata, and he immediately recognised her talent.<sup>14</sup> During her time at the Marshall Hall Conservatorium, Sutherland was exposed to the works of Purcell (who always remained her favourite composer), Holst and the compositional techniques of Fritz Hart himself. However, Sutherland spent only a year at the Marshall Hall because of events in August 1914 that terminated Goll's appointment. Goll was dismissed from the staff of the Conservatorium as an enemy alien because his birthplace Bohemia, part of the Austro-Hungarian Empire, was at war with Australia. On 15th August 1914 Goll was naturalised as an Australian citizen, reversing his enemy status.<sup>15</sup> In 1915 Goll was engaged by the Melbourne University Conservatorium and he immediately offered Sutherland a scholarship to study with him there. She recalls that "nothing would have induced me not to"<sup>16</sup> follow Goll. At almost the same time, Marshall Hall was re-appointed to the University staff as Director and Ormond Professor, having been dismissed some 16 years earlier for publishing a frivolous book of verse. His appointment, however, was short-lived

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<sup>14</sup>Anon., 'A Leading Australian Composer-Margaret Sutherland's Career', The Australian Musical News, 1 March, 1938, p.23.

<sup>15</sup> *Personal communication* with the Archivist, Royal Military College, Duntroon A.C.T., 19 July, 1993.

<sup>16</sup> Sutherland, op. cit., p. 25.

as he died some six months later. Although Sutherland never gained formal music qualifications, these four eminent musicians, McBurney, Goll, Hart and Hall, had a vital impact on such training that she did have. Reference has been made to Sutherland's rejection of institutional training per se (see page 28) and it must be emphasised that her attendance at the Melbourne University Conservatorium was solely in order to study with Goll. She found the formal courses in counterpoint to be outmoded and stifling, particularly as she already had a background in music-making having composed and discussed music since early childhood. Therefore, with Goll's blessing, she studied only those subjects that would be of some real benefit to her. She was determined not to be "turned out as one of the standardised products"<sup>17</sup> of any institution.

In 1916 the Belgian conductor and pianist, Henri Verbrugghen, arrived in Sydney to take up the position of Director of the NSW State Conservatorium of Music. He frequently visited Melbourne with his string quartet, as well as making other interstate visits, all the while building up the quality of musical performance within Australia. In Melbourne, Verbrugghen would play piano and violin duos with Goll, and in 1916, at the age of 19, Sutherland was invited to Sydney to play the Beethoven G major Piano Concerto, under Verbrugghen's direction. She benefited enormously from the interest and kindness displayed to her by Verbrugghen. Her skills as a pianist were recognised at this early stage, as they were in later years, when her performing expertise

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<sup>17</sup> loc. cit.

was acknowledged as being a great advantage to her work as a composer<sup>18</sup>.

During the years of World War I, as well as taking formal tuition herself, Sutherland gave public recitals and taught piano and theory. In 1918 she was appointed to the teaching staff of the Presbyterian Ladies College in East Melbourne and although she stayed in that post for five years, teaching and composing, she soon discovered that teaching piano was “a most exacting job... trying beyond description”.<sup>19</sup> At the same time, Sutherland was acting as Goll’s deputy and would give occasional recitals or travel to country centres for the Conservatorium on his behalf. However, as composition was Sutherland’s main interest, rather than teaching and performing, she realised the need to travel abroad to become conversant with the latest compositional trends and thereby widen her musical training.

Sutherland’s enquiring mind found Australia’s musical culture to be parochial and restrictive during this period of the early twentieth century. At that time, sheer distance between Australia and the European centres of music was an enormous barrier and even new music scores did not arrive in Australia until many months after their publication abroad. Sutherland had recognised this fact after exposure to the wider sphere of music made possible by Verbrugghen and Goll and by the scores they brought with them from overseas. She realised that for her, satisfaction would only come by exploring the latest musical trends in Europe.

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<sup>18</sup> Alice Brown, ‘Local Composers are Hard Workers Even if not Masters’, Wireless Weekly, 29 November, 1941, p.15.

<sup>19</sup> Sutherland, op. cit., p.26.

In December 1923, Sutherland left for England. During her two-year period abroad, rather than formally attending an institution, she spent time in London, Vienna and Paris, listening to and absorbing the current musical influences and discovering that henceforth, composition would need to be her primary mode of expression. Whilst in London, Sutherland met Vaughan Williams, Holst and John Ireland, with whom she studied orchestration, and in Vienna she met Richard Strauss and Eric Korngold.<sup>20</sup>

In London, Arnold Bax, for whom Sutherland had the greatest regard, became her friend and mentor. She did not study formally with him,<sup>21</sup> but he gave her great encouragement. For instance, he read her 1925 Sonata for Violin and Piano and said that it was “the best work I know by a woman”.<sup>22</sup> The work was premiered at the Society of Women Musicians in London with Sutherland taking the piano part and Leila Doubleday on violin. Bax also thought enough of the work to introduce Sutherland to a publishing company, with a view to its publication.<sup>23</sup> Unfortunately, this did not come to fruition and it was not until Sutherland’s friend, the Australian publisher Louise Dyer, established ‘Editions de l’Oiseau-Lyre’ in Paris in 1932, that the

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<sup>20</sup> Gladys Hain, ‘Margaret Sutherland: An Australian Composer’, in Illustrated Tasmanian Mail, 28 April, 1926, p.8.

<sup>21</sup> loc. cit.

<sup>22</sup> Sutherland, ibid., p.27.

<sup>23</sup> Letter from Arnold Bax to J & W Chester, publisher of London introducing Margaret Sutherland and recommending publication of the Sonata for Violin and Piano, Sutherland Personal Papers, MS 8273, State Library of Victoria, Melbourne.

work was published in 1935. Sutherland's payment for publication rights was a l'Oiseau-Lyre edition of Couperin's works.<sup>24</sup>

Returning to Australia in 1925, Sutherland resumed teaching at the Melbourne University Conservatorium and a "coming back" recital of her works was arranged for performance at the Assembly Hall. On the programme was the Violin and Piano Sonata, in which Bernard (later Sir Bernard) Heinze, the newly appointed Ormond Professor, played the violin part, with Edward Goll on piano. Although the concert was well-attended, the music, Sutherland felt, was intellectually beyond the capacity of the audience. The introspective, often austere quality of the work elicited such comments as "straight from the subconscious"<sup>25</sup> which justly left her feeling depressed and bewildered. In her diary, Sutherland remarked that "Freud was in fashion. The audience tried to be kind - but they were obviously worried."<sup>26</sup> The reviewer of the recital also appears to have been at a loss in understanding Sutherland's innovative style, commenting that Sutherland:

has been imbibing freely at the best modern tonal sources and thus her thematic beginnings have a genuine spirituality, though in the development she does not reach out much beyond a constant succession of wave-like modulations and occasionally for some very abrupt changes.<sup>27</sup>

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<sup>24</sup> Entry in Margaret Sutherland's diary headed "B.M.S. 14.8.69", in Sutherland Personal Papers, MS 12688, State Library of Victoria, Melbourne.

<sup>25</sup> loc. cit.

<sup>26</sup> loc. cit.

<sup>27</sup> Anon., Australian Musical News, 1 April. 1926, p.24.

The thoughts elicited by that reviewer are indicative of the confusion and misunderstanding with which Sutherland's modern compositional technique was viewed. It was at this point that Sutherland realised that it would be a daunting task to convince conservative Australian audiences, critics and publishers alike, that there was a place for her newer style of music. In a later article written for the *Argus*, Sutherland warned that to "measure new work by old standards is one of the greatest mistakes we can possibly make".<sup>28</sup> Although it was a constant struggle, it was fortunate for Australian music that by force of character and sheer determination, Margaret Sutherland followed her own creative instincts rather than the demands of a society indifferent to new trends. By 1930 that same sonata played in a recital at Melbourne's Assembly Hall was recognised as a completely convincing work with modern harmonic usage, built not on the formal structure of traditional sonata form, but embracing a new design that perfectly expressed its mood.<sup>29</sup>

On 30th July, 1927 Sutherland married Norman Albiston. Although she continued to teach for some time both privately as well as at the Conservatorium, this period saw works written mostly for her own children as composition took second place to domestic life. The attitude of her psychiatrist husband to her work was an entirely negative one and placed a great burden on their relationship. As well, his extra-marital affairs placed a further strain on the marriage and in 1948 when their two children were in

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<sup>28</sup> Margaret Sutherland, 'Musical Emancipation - New Works and Old Standards' *Argus*, 22 May, year unknown. Sutherland Personal Papers, MS 12688, State Library of Victoria, Melbourne.

<sup>29</sup> Anon., 'Violin and Piano Recital' *The Argus*, 24 April, 1930, p.8.

their late teens, the couple divorced.<sup>30</sup> Sutherland then set out to “make a completely new life”.<sup>31</sup> It was after shedding her domestic responsibilities that Sutherland began the most productive and vigorous period of her compositional life. Part of this new life included a short, second visit to London in 1951. While there, and together with Don Banks, she founded the Australian Musical Association. The Association met at Australia House and was devoted to promoting new Australian music and Australian composers and performers.<sup>32</sup>

In later reminiscences, Sutherland viewed her extended childhood family as having the most profound influence on her own attitude to life. She viewed ‘simplicity [as] the essence of all greatness’<sup>33</sup> and believed that the values instilled in her by these intellectually stimulating, yet simple and caring people, became the yardstick by which she lived her own life. In later years, her caring attitude towards both her contemporaries and her students and to the community at large in which she lived, has been well documented. From 1943, together with Lorna Stirling and John Lloyd, she vigorously campaigned over many years for a communal centre for the arts in Melbourne. This was finally realised with the completion of the present Victorian Arts Centre. Sutherland founded the Camerata Society a group of musicians dedicated to

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<sup>30</sup> This writer has sighted personal papers that attest to Margaret Sutherland’s distress at her domestic crisis. Sutherland Personal Papers, MS 2967, State Library of Victoria, Melbourne.

<sup>31</sup> Green, *op. cit.*, p.15.

<sup>32</sup> The Proceedings and Minutes of the (now defunct) Australian Musical Association are housed in the National Library, Canberra.

<sup>33</sup> Sutherland, *op. cit.*, p.24.



performing new Australian works, and during World War II she organised lunch time chamber recitals for the Red Cross. She was a member of the Council for Education, Music and the Arts and an active worker for UNESCO as a member of the Australian Advisory Board. Melbourne composer Helen Gifford, who was a close personal friend of Sutherland, described her as “a fine and very effective public speaker”.<sup>34</sup> Sutherland was also a member of the National Gallery Society of Victoria, a foundation member of the Fellowship of Australian Composers and co-patron (with Dr. A. Floyd) of the Dorian Le Gallier ne Award Fund, founded in 1966 in memory of that composer.

Sutherland’s untiring struggle for the promotion of Australian music and its composers, her own distinguished contribution of some 90 works (both chamber and solo instrumental) to the serious music of this country, and her stature within the Australian community, were finally recognised in her late years with both academic and civil honours. In 1969 she was awarded an honorary doctorate in music by Melbourne University. The following year, she was the recipient of an O.B.E. The Queen's Silver Jubilee Medal was awarded in 1977 and the Order of Australia followed in 1981.

In her private life, Sutherland had often been subject to bouts of depression. Her condition deteriorated upon learning of her failure to be included as one of ten representative composers chosen by the Commonwealth Assistance to Australian Composers scheme. This scheme had been created in 1967 to offer financial support for selected composers; “the criterion of judgment being musical distinction or excellence of its kind, and on the promotion of

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<sup>34</sup> *Personal communication* with Helen Gifford, Canberra, July, 1993.

Australian composers both in Australia and abroad.”<sup>35</sup> Sutherland had been told ahead of the public announcement in 1969 that she had failed to gain a place.<sup>36</sup> Following a stroke in 1968, failing eyesight and personal tragedy occasioned by the death of her daughter in a car accident in 1971, Sutherland's compositional output finally ended. After a lifetime advocating the promotion and performance of new music in Australia, Margaret Sutherland died in Melbourne in 1984.

Sutherland's public image was certainly one of a caring, committed individual, as evidenced by her tireless community work previously mentioned. Sutherland's recognised skill as a pianist has also been acknowledged, and in a review of a recital she gave in the Melbourne Assembly Hall in October 1926, the reviewer commented that Sutherland “showed fine musicianship, excellent judgment, and a complete mastery of technique”.<sup>37</sup> Worth considering are the reminiscences of Margaret Schofield, who had been a pianist with the British Broadcasting Corporation from 1947 to 1949. Schofield often played Sutherland's works in Australia and remembers the composer's frequent scathing comments on the abilities of pianists other than Sutherland herself.<sup>38</sup> A further incident occurred at a 1928 Melbourne recital of the Violin and Piano Sonata in which Sutherland was pianist: she walked out

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<sup>35</sup> J. Murdoch, Australia's Contemporary Composers, Melbourne, 1972, p.211.

<sup>36</sup> Told to Helen Gifford in 1968 by Sutherland's daughter, the late Jennifer Bunney. *Pers.comm.* with Helen Gifford, December, 1993.

<sup>37</sup> Anon. Review of Sutherland recital 22 October 1926, The Australasian, 28 October, 1926.

<sup>38</sup> *Personal communication* with Margaret Schofield, 26 June, 1993 in Melbourne.

during the first movement of the performance, believing that the violinist, Bernard Heinze, had not familiarised himself with the work to her satisfaction.<sup>39</sup> In contrast to these observations, John Hopkins, orchestral conductor and retired Director of the NSW State Conservatorium, recalls Sutherland as being “a gentle person and very appreciative of the performances I did of her work”. Hopkins recorded several of Sutherland’s works for the A.B.C. and considered her to be “an able writer”.<sup>40</sup>

It is apparent that Margaret Sutherland could abide nothing less than total dedication from individuals around her, whether family, friends or colleagues. Her family environment and upbringing no doubt played an important role in forming this attitude. As an intellectual she was convinced of her secure place amongst the musical elite of this country. As a composer, she has been called “the doyen of Australian music”.<sup>41</sup> Sutherland’s musical style reveals her to be both innovative and individualistic. Associate Professor Warren Thomson of the Sydney Conservatorium, who knew Sutherland well, has given an invaluable summary of the composer:

Margaret Sutherland was, I think, the first of the great composers in Australia... She was searching for something really Australian and she did achieve that, in no small way.<sup>42</sup>

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<sup>39</sup> Conversation between Helen Gifford and Mancell Kirby who was Sutherland's page turner at that performance which took place at the home of Mary Davies (née Baillieu). *Pers.comm.* with Helen Gifford, October, 1993.

<sup>40</sup> *Personal communication* with Joan Hopkins, 20 June, 1993.

<sup>41</sup> Lake & Farley, *op. cit.*, p.398.

<sup>42</sup> Personal Interview with Warren Thomson, Head, School of Extension Studies, Sydney Conservatorium of Music, 10 September, 1986.

Margaret Sutherland: List of Prizes and Additional Data
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A.B.C. Composers' Competitions:<sup>43</sup>

1933: Section 3: Suite, Tone Poem or Fantasia for String Orchestra

- First Prize (no title recorded)

Section 14: Violin or Cello Solo

- Awarded State prize for Victoria (no title recorded)

Section 15: Song or Duet

- Tied for First Prize (no title recorded)

1934-1935: Sutherland used the non-de-plume of 'Seraphine' when these works were entered in the 1934-1935 series:

Section 5: Chamber Music

- Shared First Prize with Dr. David Bernard

Work entitled Trio for Violin, Clarinet and Piano

Section 7: Unaccompanied Choral Work for male Voices

- Shared First Prize with James Steele

Work entitled Land where I was Born

Section 9: Two-Part Song for Children's Voices

- First Prize for Country Places

Section 10: Unison Song for Children's Voices

- First Prize for Two Blue Slippers

Section 14: Piano Solo

- Shared equal First Prize with Lindley Evans (NSW) and Gorjes Crawford-Hellemann (NSW)

Works entitled After Glow and Two Chorale Preludes

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<sup>43</sup> The A.B.C. files regarding the composer competitions in the 1930s are incomplete. Although section names and winners were recorded, very often the titles of winning works were not. As well, there are no files available for the competition held in 1936. This information was verified by Geoff Harris, A.B.C. Document Archivist, July, 1994.

## CHAPTER 3:

**Dulcie Holland**

## Biographical Summary

- Full Name:** Dulcie Sybil Holland
- Born:** 5th January, 1913
- Place:** Sydney, New South Wales
- Education:** 1918-1929: Shirley School, Edgecliff  
 1930-1933: NSW State Conservatorium of Music  
 1937-1939: Royal College of Music, London
- Music Tuition:**
- |                 |               |
|-----------------|---------------|
| Grace Middenway | (piano)       |
| Frank Hutchens  | (piano)       |
| Gladstone Bell  | (cello)       |
| Alfred Hill     | (composition) |
| Roy Agnew       | (composition) |
| John Ireland    | (composition) |
| Matyas Seiber   | (composition) |
- Academic Achievements:**
- |  |            |
|--|------------|
| Diploma, State Conservatorium of Music | (D.S.C.M.) |
| Licentiate, Royal Schools of Music     | (L.R.S.M.) |
| Fellow, Trinity College, London        | (F.T.C.L.) |
- Honours:** 1977: Member of the Order of Australia (A.M.)  
 1993: D.Litt, (*Honoris causa*) Macquarie University  
 1994: Fellowship in Music, Australia (F.Mus.A.)

## DULCIE HOLLAND



Photograph taken in the composer's home by the writer, 1991.

Dulcie Sybil Holland was born in Sydney on 5th January, 1913 and in common with Margaret Sutherland is a first generation Australian. Her parents, both English, had met in Cape Town and later migrated separately to Australia to be married in 1910. Although Holland's parents did not have professional musical training, they were both keen amateur musicians and music making was an integral part of family life. Her mother Gertrude (née Higgs) sang and "played the piano a little bit";<sup>1</sup> her father William Berry Holland, an engineer by profession, possessed a good bass voice and sang in the local church choir. Holland believes that her father's excellent aural sense and intuitive grasp of harmony were major contributing factors in her own early musical education; her instinctive sense of harmony supported her well during later musical studies. At the age of six, with much encouragement from her parents, Holland began piano lessons with a Sydney suburban teacher, Grace Middenway, who gave her a reasonably broad insight into differing musical genres by using arrangements of opera arias and duets. At the same time, her sight reading skills were developed. Holland's interest in song writing began at this early stage and her first composition at about the age of seven, When Day is Done, was "a very sad song in D minor, all about sleep and death and so on".<sup>2</sup> Holland's formal education began at Shirley, a privately owned school at Edgecliff at which, she recalls, the music standard

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<sup>1</sup> *Personal communication* with Dulcie Holland in the composer's home, 4 October, 1991, p.8.

<sup>2</sup> H. De Berg, 'Conversation with Dulcie Holland', 18 April, 1975, transcript of De Berg tapes, 824, Oral History Section, National Library, Canberra, p.10,894.

was reasonably high. By then she was taking piano lessons from the school music teacher and she was “trotted out to play at school break-ups”<sup>3</sup> and similar functions.

In 1929, after completing her education at Shirley school, Holland continued her studies at the NSW State Conservatorium of Music. The family had decided that by furthering her music education, Holland would be able to improve her piano skills, teach music and so supplement the family income by taking private pupils. She so enjoyed her time at the Conservatorium that she managed to persuade her parents to let her complete the four year teaching course and graduate with a Diploma (D.S.C.M.) in 1933. Whilst at the Conservatorium, Holland also successfully studied for the Licentiate of the Royal Schools of Music (L.R.S.M.). Unlike Sutherland, Holland found that Conservatorium studies with a large diversity of subjects opened up a wider world for her. She also commenced studying ‘cello, an instrument her mother declared was a “very unladylike thing to learn!”<sup>4</sup> Finding a new impetus in the field of composition, Holland made this her central focus, and again found much encouragement from her parents.

At the Conservatorium, Holland studied piano with Frank Hutchens, who, as previously mentioned, had himself been a student of Roy Agnew. Hutchens was famous for his two-piano concerts with colleague Lindley Evans and Holland often had the opportunity of practising much of the two piano repertoire when

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<sup>3</sup> *Pers. comm., op. cit.*, p.8.

<sup>4</sup> *ibid.*, p.9.



Hutchens was preparing works to be played with Evans.<sup>5</sup> Her teacher for 'cello was Gladstone Bell and for composition, Alfred Hill. After completing the D.S.C.M. she had private composition lessons with Roy Agnew. Agnew's method of teaching lay principally in demonstrating his works and discussing compositional technique and Holland readily acknowledges Agnew had a "reasonably strong influence"<sup>6</sup> on her own style. For Holland, Agnew's harmonic language reached new dimensions and his style displayed innovations which both sustained<sup>7</sup> and appealed to her. Agnew himself considered Holland to be "without doubt one of the most promising of the younger generation of Australian composers".<sup>8</sup>

At the same time Agnew's style contrasted sharply with that of Alfred Hill, Holland's previous teacher at the Conservatorium. Although she admired Hill, Holland saw him as being caught in that nineteenth century lyrical European-Romantic mould of conservatism, so prevalent in Australian music institutions of the pre-second world war years.<sup>9</sup> Loyalty to German-Romantic traditions dominated those composers who, like Hill, had studied music at the Leipzig Conservatory.<sup>10</sup> Perhaps this is a

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<sup>5</sup> De Berg, *op. cit.*, p.10,896.

<sup>6</sup> *Pers. comm., op. cit.*, p.3.

<sup>7</sup> Anon., 'Australian Musicians', *Canon*, Vol.11, No. 6, January 1958.

<sup>8</sup> Anon., 'Music by Dulcie Holland', *The Sydney Morning Herald*, 14 April, 1936.

<sup>9</sup> *Pers. Interview, passim.*

<sup>10</sup> A. McCredie, 'Hill, Alfred' in Sadie, Stanley (ed.), *The New Grove*

denouncement more of institutional “thinking” than of those individuals who taught at those institutions. Sutherland’s response to courses conducted at the Melbourne University Conservatorium has already been noted and Keith Humble commented in 1946 that “Contemporary music at the conservatorium had not even developed as far as Prokofiev”.<sup>11</sup> Even as late as the 1950s, serialism and Hindemith’s theories were not taught at the NSW State Conservatorium.<sup>12</sup> Agnew therefore extended Holland’s stylistic and harmonic language, which was further developed by later studies with John Ireland.

During the period of Holland’s studies at the Conservatorium, Dr. Arundel Orchard was Director and he was succeeded by Dr. Edgar Bainton in 1934. Both men had come from England and in Holland’s estimation, did much to introduce a newer style of music to both students and Sydney audiences. As Holland recalls, this music “would have been very strange to Australian ears”.<sup>13</sup> Orchard founded and directed the Conservatorium orchestra and in this role was later succeeded by Bainton. Holland gained much from the experience of listening to many orchestral works. It should however be realised that much of the “new” music referred to by Holland was that of nineteenth century composers such as Wagner. Holland, however, gained tremendous experience from attending orchestra

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Dictionary of Music and Musicians, Vol. 8. London, 1987, p.558.

<sup>11</sup> Murdoch, op. cit., p.120.

<sup>12</sup> ibid, p.45.

<sup>13</sup> De Berg, op. cit. p.10,896.

rehearsals as this introduced her not only to the music of Wagner but also to that of Elgar and other English composers. At the time of Holland's studentship there was no government-sponsored orchestra in Sydney and the Conservatorium orchestra filled a much needed role in that respect.

After completing her Conservatorium diploma, Holland taught piano on a one-to-one basis, four days a week for a period of two terms at Kambala Church of England Girls' School at Rose Bay, Sydney. This enabled her to save enough money to continue her music studies overseas. The phenomenon of mandatory overseas study for Australian musicians has already been referred to, as has the isolation of Australian musicians from contact with the latest musical trends. Of little help, however, was the attitude of the Australian public in the perception that works published in London by an overseas composer would, by implication, be of superior quality to music written by local composers.<sup>14</sup> Before leaving Kambala School, Holland wrote the five-movement Kambala Suite for Strings. Her impressions of the school were embodied in the titles of the five movements of the work: 'Parade', 'Dark Tall Pines', 'Recess', 'The Winding Drive', and the last movement, 'Esto Sol Testis', based on the school song. The work was broadcast in 1937.<sup>15</sup> In September of that same year Holland travelled to London to

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<sup>14</sup> Anon., 'True Australians, They Teach, Look After Homes As Well As Compose Music', (1940) original source of article unknown; contained in Dulcie Holland's scrapbook, Australian National Library, Canberra.

<sup>15</sup> Anon., Sydney Sun, 8th August, 1937.

commence composition studies at the Royal College of Music.<sup>16</sup> In 1936, prior to her leaving for England, Holland's Sonata for violin and piano had been played on Agnew's radio programme of contemporary music. Vaughan Hanly performed the violin part with Holland accompanying. As a prelude to her career, the work was well received, the critic noting that Holland "while far from being ultra-modern, has started to discover her own personality...which seems to be virile and... very definite".<sup>17</sup>

It was during Holland's period of time at the Royal College that her compositional style came under the influence of her composition teacher, John Ireland. In fact Holland had initially attempted to become a student of Arnold Bax but because at that time he did not teach regularly, Bax advised her to become a pupil of John Ireland<sup>18</sup>. While a student at the College she had a distinguished career, and in 1938 won the Cobbett Prize for chamber music composition with Fantasy Trio for violin, cello and piano as well as the Blumenthal Composition Scholarship. This scholarship was awarded on the overall assessment of a student's abilities, not for any one particular work. Holland found that the

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<sup>16</sup> *Pers. communication* with the Reference Librarian, Royal College of Music, 29 January, 1992. At least two Sydney journals noted Holland's impending trip to England and short articles appeared in The Sydney Morning Herald, 23 August and 11 September 1937; and The Bulletin, 8 September, 1937.

<sup>17</sup> Curt Prerauer, 'Violin Sonata by Dulcie Holland', Wireless Weekly, 30 April, 1937.

<sup>18</sup> Anon., 'Stick! Stick! Cried Sir Thomas Beecham', The Sydney Morning Herald, 16 April, 1940.

modern works she heard in England were a completely new experience for her and one in which she found music that left her "... gaping with wonder, it was so lovely" as well as other music that "... had quite the opposite effect, it was so shocking".<sup>19</sup> Whilst in London, the British Broadcasting Corporation broadcast many of Holland's works and these could also be heard in Australia on the Empire short-wave network.

Although the tenure of the Blumenthal Scholarship was for three years, with the outbreak of World War II in 1939, Holland decided to terminate her overseas studies and return to Australia.<sup>20</sup> In 1940 she married Alan Be lhouse, a mathematician and fellow musician. Holland's own happy family life with her parents and siblings was now duplicated in her marriage.<sup>21</sup> As a young mother with domestic responsibilities, she was still able to continue composing by working on various vocal and orchestral arrangements for both her husband and well known Sydney clarinetist, Clive Amadio. This kept her mind fresh and active and increased her already considerable musical skills. Another activity that figured largely in this period was Holland's interest in the North Shore Symphony Orchestra, founded by her husband in 1947. For the first Northside Arts Festival in 1965 she wrote Festival

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<sup>19</sup> Anon., 'Composer in England', The Sydney Morning Herald, 17 March, 1938.

<sup>20</sup> Holland recalled her homeward trip on the "Duchess of York" in 'Hazardous Sea Trip', The Sydney Morning Herald, 6 November, 1939.

<sup>21</sup> Holland is the eldest of three children. Dorothy was the second child and Douglas the youngest.



A.B.C.'s 'Kindergarten of the Air' radio programme.

In July 1951 Allan Bellhouse took up the opportunity of an exchange teaching post in London and with their two small children Holly and Lindsay, the family spent a year in England. During this period Holland studied serialism with Matyas Seiber. She was pleased to explore the technique but does not have any particular affinity with it.

Commencing in 1933 the A.B.C. had joined with the Australian Performing Rights Association to sponsor various composer competitions. Between 1933 and 1954, Holland won a number of these competitions as well as winning many awards from other organisations. With the exception of the Brewster-Jones Award, these successful musical works have been either for voice or instrumental ensemble rather than for solo piano.<sup>25</sup> Holland has also written settings for plays: *Jenolan Adventure* was awarded second prize in the General Motors-Holden Theatre Award of 1963, a competition organised and judged by members of the Elizabethan Theatre Trust. Poet Joyce Trickett wrote the lyrics for the play and some of the melodies. The judges described the work as "utterly charming, gay, fresh and convincing".<sup>26</sup>

Apart from piano music, Holland's compositional output includes the background music for some forty documentary films, many under the auspices of the (then) Australian Department of the

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<sup>25</sup> See page 54 for the listing of competitions won by Holland.

<sup>26</sup> D. Stewart, 'Women Co-Authors Given Prize for Play', North Shore Times, 27 February, 1963.

Interior and which are mainly on Australian subjects;<sup>27</sup> many vocal works; a large amount of music for chamber ensemble of various instrumental combinations; music for solo instruments and for bands. As well she has written a symphonic work, Symphony for Pleasure, one of many works recorded by the A.B.C., in this instance by the South Australian Symphony Orchestra with Henry Krips conducting.

As well as composing, Holland has written a large number of textbooks designed to assist students with learning theoretical subjects related to music. Many of these publications follow the prescribed syllabuses of the Australian Music Examinations Board. Her period as both an instrumental and theoretical examiner with the Board extended from 1967 to her retirement in 1983. In 1982 she acquired yet more formal qualifications by earning a Fellowship from Trinity College (F.T.C.L.) after an examination of a number of her compositions within specified categories. She also shared authorship with her husband in writing several elementary textbooks on music related subjects that were subsequently used in Australian schools.<sup>28</sup>

Teaching is a role that Holland has always enjoyed and one in which she finds great satisfaction. She is a popular and gifted teacher, and her knowledge and sincere enthusiasm are readily

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<sup>27</sup> Some of the titles include "Channel Country", "Edward John Eyre", "Paper Run" and "Pearlers of the Coral Sea".

<sup>28</sup> These works were published by William Brooks, Waterloo and include the following titles: A History of Music for Beginners; Senior School Harmony and Melody; and From Beethoven to Brahms.



imparted to both students and colleagues.<sup>29</sup> She also has a particular interest in women composers. Her work as an adjudicator is well-known throughout Australia and a great deal of value is attached to her professional judgment in evaluating piano performances at various eisteddfods.

In 1993, Dulcie Holland celebrated her 80th-birthday and to date has no plans to retire from composing or teaching. Her 80th year attracted a considerable amount of attention from students, colleagues and the public in general with concerts devoted to many of her works. This included a tribute concert staged at the Sydney Town Hall by fellow musicians as part of the City of Sydney Festival celebrations in January. In July, The Queensland Music Teachers' Association organised a "This is Your Life" evening in which various guest musicians and composers were presented to Holland; on 5th November, a revival of White Shell Standing was performed by the A.B.C. Orchestra at their Sydney auditorium with Joyce Trickett in the narrator's role. As well, a portrait of the composer by Margarita Ossa was entered in the prestigious Archibald Prize Competition. At the 1993 Kambala School Speech Day the first movement of the Kambala Suite, now with a new name, Kambala Parade, was performed by the school's orchestra in the presence of the composer.<sup>30</sup> The culmination of all this activity came on 24th

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<sup>29</sup> These impressions of Dulcie Holland were told to this writer by former students, Meg Walsh and Pamela Richards and composer, Margaret Brandman. A number of other past students have corroborated these impressions.

<sup>30</sup> The original score of Kambala Suite had been lost and Holland re-wrote the first movement from memory for the Speech Day. This information supplied by Debbie Cramer, archivist of Kambala School, August 1994.

October 1993: Holland received the award of Doctor of Letters *honoris causa* from Macquarie University, Sydney.<sup>31</sup> The musical programme following the ceremony began with Holland's Centenary Fanfare for Six Trumpets written in 1993 for the centenary of Scots College, Bellevue Hill. A second award came on 28th February, 1994 when the Australian Music Examinations Board honoured Holland with an honorary Fellowship in Music presented by the NSW Governor, Rear Admiral Peter Sinclair. A compact disc of her piano music was released early in 1994, in which thirteen of the fifteen works it contains were performed by the composer.<sup>32</sup>

Dulcie Holland has a considerable personal following in this country. William Clark, the Director of Music at Scots College, who assumed the conductorship of the North Shore Symphony Orchestra when Alan Bellhouse retired from that position in 1977, says of Holland that she

has made a unique contribution to the history and literature of Australian music. Her works are loved and performed by both amateur and professional alike and she has composed pieces in almost every genre. One of her great achievements has been in the area of music education. Her work in this

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<sup>31</sup> This writer was present at many of the activities held both in Sydney and interstate to celebrate the composer's 80th birthday, and had the privilege of being one of those presented to her at the Queensland celebration. The writer was also present at the Graduation ceremony and concert held at Macquarie University which was a most prestigious affair, attended by some 400 people and presided over by the Chancellor, Mr. Justice Kirby.

<sup>32</sup> Compact disc, 'Composing Women Australia-Dulcie Holland: A Scattering of Leaves' SCCD 1028, Southern Cross, Fifth Continent, Australia 1993.

field is inestimable.<sup>33</sup>

Holland has spent her life composing, teaching and performing music. Her output includes over 175 piano works as well as numerous works for a variety of other solo instruments, instrumental combinations, orchestra and voice. Her pride in being an Australian composer is evident. As early as 1937, she made the statement that:

the next decade should be an interesting one for Australian composition as Australians are at last beginning to discover their own personality, instead of merely imitating the manners and idioms of other nations.<sup>34</sup>

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<sup>33</sup> *Personal communication* with William Clark, Musical Director of Scots College, Sydney; Chairman, Royal School of Church Music (NSW); President (1992-1994) Music Teachers' Association of NSW Ltd.; Director of Music, St.Mark's Church, Darling Point, Sydney, 27 June, 1994.

<sup>34</sup> Anon., 'Musicians from Sydney', The Ceylon Observer, 19 September, 1937.

Dulcie Holland: List of Prizes and Additional Data
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1. Prizes/Awards

<u>Organisation/Award</u>	<u>Date</u>	<u>Work</u>
A.B.C.-APRA Composer's Comp. Song Writing Section	19:3	Song, <u>At the Edge of the Sea</u>
City of Sydney Eisteddfod	19:6	<u>Autumn Piece</u> for violin & piano
ABC-APRA	19:4	<u>Trio</u> for violin, 'cello and piano
Commonwealth Jubilee National Song Competition	19:1	Song, <u>Australia, my Country.</u>
A.B.C.-APRA	19:3	<u>Divertimento</u> for violin and piano
A.B.C.-APRA	19:3	<u>Ballad</u> for clarinet and piano
A.B.C.-APRA	19:5	Song, <u>The Beryl Tree.</u>
Anzac Festival	19:4	<u>Welcome Song for The Queen</u>
Musical Association	19:4	<u>Song to a Queen</u>
A.B.C.-APRA	19:4	Song, <u>Sky Roses</u>
Anzac Festival	19:5	<u>Illawarra Flame</u>
Anzac Festival	19:6	Song, <u>Song of the Constant Spirit</u>
Brewster-Jones	19:4	<u>Conversation</u> for Piano
Rural Bank 'Search for a Song'	19:6	<u>Hope in Spring</u>
Rural Bank 'Search for a Song'	19:6	<u>Lullaby</u>
NSW Recorder Society Award	19:2	<u>Soratine</u> for two soprano recorders and piano
The Musical Association	19:3	Song, <u>Dead Statues</u>
General Motors- Holden Theatre Award	19:3	Musical play: <u>Jenolan Adventure</u> (with Joyce Trickett)
Warringah Festival Award	19:4	<u>Elegy</u> for flute and piano
Henry Lawson Festival Award	19:5	Song, <u>This Land is Mine</u>

## 2. Endowments

'The Alan Robert Bellhouse Conducting Scholarship': administered by The Conservatorium Association at the Sydney Conservatorium of Music.

## 3. Life Membership

1988: Fellowship of Australian Composers

1993: Wyvern Music Club (Lindfield, Sydney)

## 4. Representation

c.1963: Selected items chosen by the UNESCO World Library as representative of Australian music.

1990: Full representation as an Australian composer with the Australian Music Centre, Sydney.