

CHAPTER 2:

MARGARET SUTHERLAND

Margaret Sutherland's style is a highly personal one, the result of a well developed intellect. Her use and extension of harmonic procedures is unique when viewed against the development of a so-called "Australian" style. In fact, there is a case for arguing that she was one of the first Australian composers to write in a twentieth century style when most others were caught in the time warp of nineteenth century Romanticism. In 1967, composer Felix Werder commented on Sutherland's "formation of an indigenous local style."¹ It can also be further argued that Sutherland's language is so completely personal that it determines the form and character of any given work. Her early reluctance to being "taught" composition has resulted in a somewhat idiosyncratic use of texture, theme and tonality, all components of any particular style.

Compositional Influences

Where many composers can point to varying external sources that serve as an influence to composition, Margaret Sutherland was rarely influenced by a specific event (one exception being the orchestral tone poem Haunted Hills, which was directly influenced by the countryside of the Dandenong Ranges in Victoria). An affinity with physical movement was also a contributing factor in generating compositional ideas. When interviewed about sources for musical ideas, Sutherland remarked that "walking...seems to arouse the rhythmic instinct best in me".² Her main source of inspiration was

¹ Quotation heading Sutherland's article, 'Young Days in Music', op. cit., p.23.

inward-looking, what she termed “*chant intérieur*”, ideas that are constantly in the mind and form the major part of an intuitive creative process.³ Her music can therefore be termed “absolute” in the sense that specific titles merely suggest a mood or character rather than being inspired by any specific programme or event. One exception is the group of Six Profiles which was suggested by the differing personalities of six particular people, although those people are never specifically named.⁴ Sutherland readily acknowledged the influence of Purcell, a composer whom she had always favoured and to whom she turned for her 1939 orchestral composition Suite on a Theme of Purcell, based on Purcell’s harpsichord work, Musik’s Handmaid. Sutherland based her “Theme” (Ex.III:2a) on the opening of the Ground from the Purcell work (Ex.III:2b):

Ex.III:2a Sutherland: Suite on a Theme of Purcell: Theme (flute and violin)

² Anon., ‘An Australian Composer: Miss Margaret Sutherland’, The Adelaide Advertiser, 11 August, 1926.

³ Garretty, op.cit., p.56.

⁴ Margaret Sutherland, ‘The Composer’s Lodestone’, Canon Vol.11, No. 9 May, 1958. Also, pers. comm. with Joel Crotty of Monash University, Melbourne, 14 June, 1994, in which composer Esther Rolfe had told him that both she and Lorna Stirling were two of the “profiles.”

Ex.III:2b Purcell: Musik's Handmaid - Ground

The image displays a musical score for a piece titled 'Musik's Handmaid - Ground' by Henry Purcell. The score is written for a single melodic line on a five-line staff, likely representing a lute or a similar stringed instrument. It is set in a key signature of one sharp (F#) and a common time signature (C). The piece is in a 3/4 time signature. The score consists of four systems of music, each with a single staff. The first system begins with a treble clef and a key signature of one sharp. The second system includes figured bass notation (7 7 7 7 7 7 7 7) below the staff. The third and fourth systems continue the melodic line with various ornaments and phrasing. The piece concludes with a final cadence.

There are also clear influences of Bartok and Stravinsky in Sutherland's music. This is particularly noticeable in the pervasive rhythmic quality, frequent metre changes and extended use of harmonic language that are important elements in the works of her late period.

Style Characteristics

There are certain characteristics that underlie Sutherland's compositional style. In general terms, there is an avoidance of any kind of "textbook" approach to metre, with frequent changing of time signatures as the need arises. For instance, in Voices 1 there are 30 changes of time signature within its 84 bars (a parallel can be seen here to Stravinsky's frequent use of changing metre). For the most part, key signatures are avoided, particularly in the works from her middle and late periods in which tonalities shift and change, and at times become suspended.⁵ Sutherland herself described this use of

⁵ "suspended tonality" is a useful term employed by Kostka to describe "a passage with a momentarily unclear or ambiguous tonality." Stefan Kostka,

obscure tonalities as “slanted”, that is, as if those harmonies are “seen through an oblique light”.⁶

Unity is achieved by the reappearance of themes or fragments of themes. In the late works, the themes are terse and pithy and the main structural elements of pitch and rhythm are announced in the opening bars. Form is rarely strict. Ternary form for instance is used infrequently and most works are more sectional in construction or in a type of free form. Harmonically, there is frequent use of unresolved ninths and elevenths as an integral part of certain structures. Pedal points are commonly used and very often there is use of the tritone. Some polychordal structures are also evident.

While there is always some danger involved in dividing a composer’s output into several periods, this procedure can be a useful tool in showing the development of a composer’s stylistic maturity over a number of years. Sutherland’s piano works covering approximately thirty years, fall conveniently into three periods or phases that will be shown to correspond with her maturing style and development of harmonic language.

Period 1:

This is a short early period, covering extant piano works between 1934 and 1939. (This writer has been unable to trace any piano works that may have been composed previous to 1934.) For the most part these early compositions are educational works, romantic in mood and suitable for young performers. Although they are not as complex as those of the later periods, they show elements of an

Materials and Techniques of Twentieth-Century Music, Englewood Cliffs, 1990. This term will be employed at appropriate places in describing certain tonal ambiguities found in Sutherland's music.

⁶ Garretty, op. cit., p.59.

emerging style over a short period of time. The works are mostly in sets and include the eight Holiday Tunes, the Miniature Ballet Suite, consisting of twelve small works; First Suite and Second Suite, containing four works each; and the Miniature Sonata. Also in this period are Two Chorale Preludes on Bach's Chorales for which Sutherland shared equal first prize in the Composer's Competition held by the A.B.C. in 1934-1935.⁷

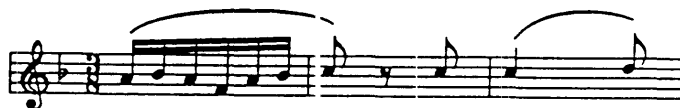
A five movement Sonatina was written in 1939 and then revised for harpsichord⁸. This Sonatina, headed "for students", may be seen as a tentative beginning in Sutherland's early development of her individual approach to style. The lyricism of the melodic line is very evident in the five movements of this work, as is the contrapuntal texture, elements that became the foundation for the cohesiveness of construction so apparent in the late works. The five movements are all contrasting in style and tempo and each is written in a well-defined key: F, G, b, c and C, with melodic lyricism a unifying element between the movements. The last movement anticipates Sutherland's later approach to tonality. Whilst beginning in C major, the work concludes in F major with added notes to the F major tonic chord. The key of F major therefore gives a sense of connection between the opening of the first movement and the closing of the fifth. The principal thematic material of each movement (Ex.III:2.1 to Ex. III:2.5) shows a melodic lyricism that points towards the developed lyricism of the 1967-1968

⁷ A further piano solo of this period that also shared first prize in the same competition is entitled After Glor. This writer was unable to trace the manuscript for this work and it is presumed to be missing or held by an unknown source.

⁸ Sutherland revised this work for her friend Mancell Kirby who had acquired a harpsichord. Other harpsichord works including "Musette" and "Passacaglia" (under the title Pieces for Cembala) were specifically written for Kirby. Pers. comm. with Joel Crotty, 5 September, 1994 as told to him by Kirby.

works. There is a similarity between the themes of the first, second and fourth movements with their running quaver or semiquaver movement and a terseness is apparent in the themes of the third and fifth movements:

Ex.III:2.1 Bars 1 to 3



Ex.III:2.2 Bars 1 to 2



Ex.III:2.3 Bars 1 to 4



Ex.III:2.4 Bars 1 to 3



Ex. III:2.5 Bars 1 to 2



Period 2:

The middle period includes works between 1945 and 1966 in which Sutherland's stylistic development is more pronounced and austere. The works of this period include two-piano works, the Six Profiles and the '1956' Sonatina which is the forerunner to the development of the late period works.

Period 3:

The late period: the last piano works of 1967 and 1968.

These are the culmination of Sutherland's creative career and reveal a marked change from her previous style. These works are highly organised and coherent, with a succinct quality. They show mature craftsmanship, a certain introspection and the subtle handling of non-conventional compositional procedures. There are a number of interesting features to be found in the late works, including closely-knit organic structures, economical use of thematic material and the development of small motives that have a strong rhythmic element. Tonalties are often ambiguous or suspended, and there is evidence of bitonality and atonality, cluster arrangements, chords of fourths, and a concern for intervallic movement, particularly of seconds and fourths. There is frequent use of ostinato patterns, imitation and pedal points, resulting in layered textures. The works demonstrate an economical, somewhat austere approach with a contained sense of urgency, often producing a percussive pianistic quality reminiscent of Bartok's late piano works.

Rhythm, always a singularly important element in Sutherland's style, contains a relentless, driving force in these last works, particularly in the frequent use of short, dotted notes with repeated and related rhythmic patterns. Inventive harmonic language becomes fully explored and the small rhythmic motives which feature strongly throughout the piano repertoire become more concise. Rather than being in any conventional form, these works are mostly sectional or episodic, the form being determined by the motivic and rhythmic thrust of the music.

Overall, the late works show a remarkable change in Sutherland's compositional style and they bear little resemblance to

any of her previous piano works. So complete is this change, that the different direction taken with the construction of the late works may well have been due to a change in Sutherland's attitude in terms of pleasing herself and experimenting with language akin to what she may well have heard in her time abroad, particularly works of a serial nature that would have been accessible to her.⁹ With the adoption of some but not all serial procedures, Sutherland's late works can best be described as examples of free 12-tone technique.* The works of this period include Extension, Voices 1 and 2, Chairoscuro 1 and 2, and the Valse Descant.¹⁰

The works chosen for analysis are representative of Sutherland's evolving compositional style and approach to tonality over a period of some 30 years. The majority of works have already been referred to in Part II and this section concentrates on Sutherland's late works with two works representing the early and middle periods.

The work chosen for analysis from Period 1 is Miniature Sonata (1939); the work chosen from Period 2 is the '1956' Sonatina and from Period 3 the following five works have been chosen:

*In the context of this study, 12-tone technique can encompass a spectrum of procedures ranging from "free 12-tone" (ie. not adhering strictly to the linear ordering of a tone-row), to orthodox linear ordering and usage of a tone-row, to the free use of the 'total chromatic' (ie. the appearance of all 12 notes but without functional harmony).

⁹ Once more a lack of documentation makes researching this period of time difficult. However, it is possible that Sutherland met George Clark who had been a student of Berg and brought scores of atonal music to London. These were performed on the BBC in the early 1920s thus introducing this music to London audiences. Clark also started the London branch of the ISCM. Pers.comm. with Helen Gifford, close friend of Sutherland.

¹⁰ A further work, Waltz in C appears on various catalogue listings, but this writer was unable to trace the manuscript or a copy of it. Valse Descant was published in 1968 but its year of composition is unknown.

- Extension - this unpublished work was commissioned by The Australian Musician's Overseas Scholarship Fund in 1967 when the composer was then aged 70 years;¹¹

- Chiaroscuro 1 (presumed written in 1967 and unpublished)
- Chiaroscuro 2 (written in 1967 and unpublished)
- Voices 1 (written in 1968 and unpublished)
- Voices 2 (written in 1968 and unpublished)

¹¹ In 1967, Sutherland received her first commissions: the piano work Extension and the 1967 String Quartet, commissioned by the Australian Performing Rights Association.

MINIATURE SONATA

Written in 1939, this work was published by Allan & Co., Melbourne in 1940. It takes the form of a simple, three-movement sonata in the style of the eighteenth century classical Viennese model. It was written for educational purposes, as outlined by the composer's instruction at the head of the work:

This little work is designed as a clear and concise introduction to classical sonata form for the young student.

The work is completely diatonic, an obvious choice in keeping with the stated purpose of the composer. However, the overall relationship between movements is unconventional. With a few exceptions, traditional sonata works are characterised by having the outside movements in the same tonality and the inner movement in a closely related diatonic key. The key relationships of this work are: I - ♭VII - I with the first and third movements in C major, and the second movement in B♭ major, giving the middle movement a non-diatonic relationship with the tonality of the outside movements.

The following table illustrates the overall structure of the first movement:

First Movement	‘Allegro’
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The exposition, from bars 1 to 27, is structured as follows:

SECTION	BARS	KEYS	FEATURES
1st Subject group	1 to 8	C major	Dominant pedal
Transition	9 to 15 ¹	C maj. - a minor	Based on 1st subject material
2nd Subject group	15 ² to 23 ¹	a minor	Dominant pedal
Codetta	23 ² to 27	a minor	V/I harmony

The first subject group is clear in its tonality and consists of two contrasting figures [a] and [b] supported by a simple, single crotchet accompaniment which is anchored by a dominant pedal on the second and fourth beats of the bar. Phrase [a] is a rising melodic third, tied over the bar line to give the effect of momentarily suspending the rhythm. This figure then rises by step to an apex of A (Ex. III:2.6):

Ex.III:2.6 Bars 1 to 3



Bar 2 of the phrase then descends by step to the secondary dominant of C to lead to phrase [b] which consists of sequentially descending melodic thirds which find their apex on D to lead to the transition. The transition is less inventive in its design, having no area of conflict and merely repeats the first subject material in the tonic key, again over a dominant pedal. The last bar leads away from C major to the dominant of A minor at bar 14 in preparation for the subsidiary thematic material, or second subject.

The second subject group is once again very clear in its tonality of the relative minor key, this time supported by a dominant pedal in minim value on the second and third beats of the bar, and as a crotchet on the last beat of the bar (bars 15 to 22). This material consists of four phrases, phrase [a] (Ex.III:2.7) of two bars length, slower in rhythm and rising by a fourth:

Ex.III:2.7 Bars 15 to 17



with phrase [b] (Ex. III:2.8) a descending sentence finishing on the dominant of A:

Ex.III:2.8 Bars 17 to 19



Phrases [c] (bars 19² to 21¹) and [d] (bars 21² to 23¹) are derived from phrases [a] and [b] beginning with the material of [a] an octave higher. A short codetta of a thrice repeated arpeggio figure, which reinforces the dominant harmony, comes to rest on the dominant chord of A, to lead to the development.

The development, from bars 28 to 51, is based on an elongated melody in major and minor thirds and in long note values. Its tonality is that of tonic major (A) to the second subject, supported by a tonic pedal in crotchets. A cadence figure of V⁷ - I at bars 44³ to 48 leads to three bars of preparation back to C major and the recapitulation. The following table illustrates the main features of this last section:

SECTION	BARS	KEYS	FEATURES
1st Subject group	52 to 61	C major	
Transition	60 ² to 66 ¹	C major	
2nd Subject group	66 ² to 74 ¹	C major	Varied form of the original 2nd subject mostly an octave higher. Tonic pedal.
Coda	74 ² to 80	C major	V/I harmony

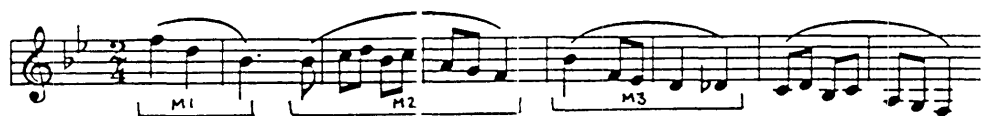
As shown in the table, the second subject is now varied from its first appearance but this variation takes place in the bass figuration, where the tonic pedal now appears on every beat of the bar. There is also

some use of the minor seventh chord on C. The coda, now in C major, is derived from the codetta of the exposition. An emphatic perfect cadence of repeated flattened dominant to tonic, completes the coda and the movement.

Second Movement 'Andante cantabile'

This is a ternary structure, reminiscent of an early Mozart sonata. The principal theme consists of three motives (Ex.III:2.9) beginning with a gently falling reverse arpeggio outlining the tonic chord. The two remaining motives of the theme are an elaboration and decoration of the tonic chord, M2, minus its initial quaver and pitched an octave lower, then concludes the theme:

Ex.III:2.9 Bars 1 to 8



The eight bars of the theme are supported by either Alberti bass or broken chord figuration. This first section of the movement divides into two parts:

- a from bars 1 to 16 in the tonic key; and
- b bars 17 to 24 moving to the dominant key to cadence in F major. The theme of the second section from bar 25 is in thirds in the dominant key over an F pedala. The pedal is reiterated in every bar until the return of the first section at bar 37. On its return in the tonic key, this section is a repeat of part a now with the addition of an acciaccatura on the opening mediant note. Bars 11 to 16 re-appear at bars 45 to 50 but with an extension of one bar. These bars are also varied from their original appearance by using a chordal bass and with the subdominant and submediant notes flattened. The original part b does not make a further appearance. A 19 bar coda begins at

bar 53 in the tonic key over a tonic pedal. The key is decorated by flattening the submediant and tonic chords to include some chromatic moments. The movement closes on the tonic chord of B \flat .

Third Movement Allegretto grazioso: 'Tempo di Menuetto'

The last movement takes the form of a Minuet and Trio. The opening six bar theme of the Minuet (Ex.III:2.10) is a question and answer structure, reminiscent of a Haydn theme:

Ex.III:2.10 Bars 1 to 6



Bars 7 to 12 display a similar phrase, but now turning back on itself, to lead to a perfect cadence at bar 12 and the end of the minuet section. The tonality of the minuet is clearly C major mainly relying on tonic and dominant harmony. The diminished seventh of G at bar 8 leading to dominant harmony of C gives added interest. The minuet is completed by a conventional perfect cadence of V⁷-I in the tonic key.

The following Trio section begins in three voices, the treble voice consisting of running quavers in stepwise or third movement which is supported by the lower two voices (Ex.III:2.11). These voices consist of a six-bar tonic pedal in the lower voice with simple crotchet movement above:

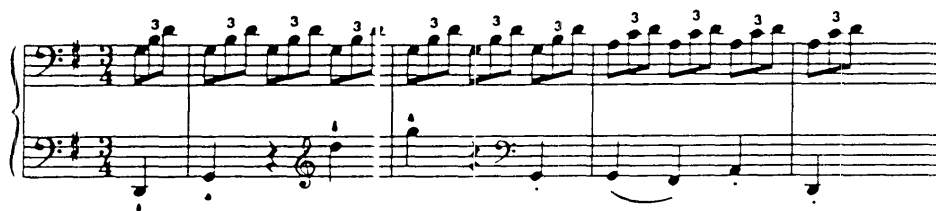
Ex.III:2.11 Bars 13 to 16

A fourth voice enters from bar 18, reinforcing the harmonic fabric. At bar 25, the minuet returns in the normal fashion but this time decorated with triplet movement in the left hand (Ex.III:2.12). Beethoven's influence can be discerned here, in comparing the similarity of the opening of the return of this minuet with the opening of the Trio of Beethoven's Op. 10 No. 3 piano sonata (Ex.III:2.13), with its configuration of triplet movement and hand crossing:

Ex.III:2.12 Sutherland: Minuet from Miniature Sonata. Bars 25 to 30



Ex.III:2.13 Beethoven: Trio from Sonata Op.10 No.3. Bars 1 to 4



Following the return of the Minuet, a codetta in fanfare-like homophonic style brings a change of texture and leads to the announcement of the final seven bar coda. The harmony is simply that of C major with flattened 7th and the secondary dominant of C with lowered 7th at bar 44 (V/vii⁷). The coda recalls the opening of the minuet with a decorated version of the initial theme.

Summary

In the choice of thematic material, Sutherland's miniature sonata has shown the influence of the great exponents of classical sonata form: Mozart, Haydn and Beethoven. It is therefore successful in its educational aim of demonstrating sonata style within a small framework. It is less successful in demonstrating the underlying principle of sonata form, that of conflict and resolution. This is particularly apparent in the development of the first movement where the key movement relies on one modulation only, to A major, and in the preceding transition which also fails to initiate a sense of conflict. Sutherland's approach to tonality in this work has been conventional, except for the choice of an unrelated key in the second movement as noted in the introduction to this analysis.

‘1956’ SONATINA

To avoid confusion with the earlier Sonatina of 1939 which was revised for harpsichord, this work will be identified by the title ‘1956’ Sonatina. The work was published in Melbourne by Sutherland’s company, Kurrajong Press in 1956 and recorded by Penelope Thwaites for Discourses, ABM 30 (U.K.) in 1980.¹² There is a discernible change in compositional methodology between this middle period work and Sutherland’s earlier educational works discussed in Part II. It can be seen as the beginning of the final change in harmonic language that took place with the late works of 1967-1968.

The ‘1956’ Sonatina consists of three movements of contrasting character. The first movement, marked ‘Conversationally’, is in the nature of a contrapuntal interchange between the parts. The second movement marked ‘Tenderly’, is in compound time with a lyrical character. The third, marked ‘Impulsively’, is concerned with repeated notes and small rhythmic patterns that suggest an improvisatory style. Although the work is tonally based, there is a move away from one principal tonality to a number of varying tonalities that occur throughout each of the movements. The starting notes of the three movements is E and there is a tonal connection between the first and third movements which both conclude in the tonality of C.

¹² Before leaving for London, Thwaites had played the work in Melbourne for Sutherland who made some performance suggestions. Pers. comm. with pianist Penelope Thwaites, Sydney, September, 1993.

First Movement**'Conversationally'**

The five principal structural elements of the first movement are:

1. Pitch and intervallic movement;
2. Individual motivic cells within the theme;
3. Rhythmic patterns which are initiated within each motif and derivatives/variations of those patterns;
4. Tonal centres with pedals to stabilise the changing tonalities;
5. Ostinato patterns with intervals derived from the various motifs.

The first movement begins by using 12 pitches including two enharmonic equivalents announced in the first phrase (bars 1 to 4) and the extension of that phrase at bar 5:

E	F \sharp	C \sharp	C	B \flat	A \flat	B	D	A	F	E \flat	G
	↓	↓									
	(G \flat)	(D \flat)									

Two tonal centres emerge during the course of this phrase: E, from the anacrusis to bar 4, and B \flat , a diminished fifth higher, at the end of bar 4. It is from this material (Ex. III:2.14) that the principal theme is drawn as well as all further variations and derivations arising during the course of the movement:

Ex.III:2.14 Bars 1 to 4



The theme, in octaves, consists of rising and falling contours giving a sparse quality to the sound, but also reinforcing its importance. The opening phrase becomes the organising force for the intervallic

movement contained within each motif of the principal theme, with certain intervals within the theme taking on significance as the work proceeds. Examples III:2.15 to III:2.19 show those motifs, designated as **M1** to **M5**:

Ex.III:2.15

Motif 1: **M1**



Ex.III:2.16

Motif 2: **M2**



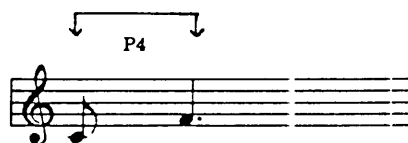
Ex.III:2.17

Motif 3: **M3**



Ex.III:2.18

Motif 4: **M4**



Ex.III:2.19

Motif 5: **M5**



The movement is a subtle interweaving of pitch combinations of the various motifs, combined with changing rhythmic patterns, derived from the initial rhythm of each individual motif. Four ostinato patterns occur during the course of the movement, each of which contains a pedal point on F, B, E \flat and G respectively which stabilise those tonalities.

The structure of the first movement is in three sections:

SECTION	BARs
1	1 to 31 ¹
2	31 ² to 62
3	63 to 73

Section 1:

The tonality commences in E and there are a number of tonal centres, most of which are a major or minor second apart from each other:

Principal Tonal Centre	Established at bar	Tonic triad and inversion
E	1	-
B \flat	4	-
C	7	C minor/second
B \flat	10	B \flat major/second
A \flat	13	A \flat minor/second
B	18	-
B \flat	23	B \flat major/first
F	24	-
D \flat	28/29	D \flat major/root
C \sharp	30	C \sharp minor/root

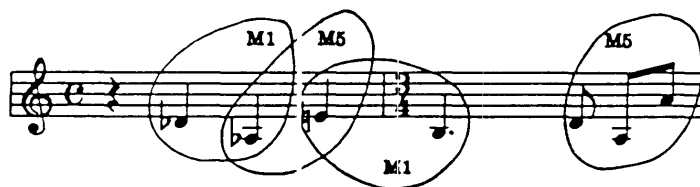
Some bitonal areas are present and although the tonalities change swiftly, the use of first and second inversion tonic triads, as shown above, give a sense of stability to the tonal patterns. The pedal points contained within the short ostinato figures (designated as 01 to 04)

are a further form of tonal stability. These figures occur in Sections 1 and 2 as follows:

OSTINATO	BARS	PEDAL
O1	24 to 26	F
O2	31 to 36	B to A
O3	39 to 41	E \flat
O4	43 to 46	G

The rhythmic element is an integral part of the linear melodic movement, with references to, and variations of, the basic patterns contained within each motivic cell. For instance, at bars 5 to 6 (Ex.III:2.20) fragments of **M1** and **M5** are combined and overlap in an unaccompanied section that emphasises both pitch and intervallic movement:

Ex.III:2.20 Bars 5 to 6



A similar treatment of motifs occurs at bars 8 to 9 with a combination of **M1**, **M4**, **M2**, and **M3** in augmented and diminished rhythmic patterns, supported by i^6/c minor (Ex.III:2.21):

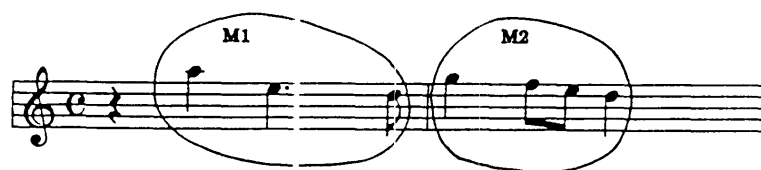
Ex.III:2.21 Bars 8 to 9



At bars 25 to 26 (Ex.III:2.22) a fragment of **M1**, now inverted, is

followed by M2, now with two note values augmented:

Ex.III:2.22 Bars 25 to 26



Decorative figures, derived from the basic motivic cells are also included: at bar 14, a triplet figure derived from M2 and M4, leads to a further announcement of motif 2 (Ex.III:2.23):

Ex.III:2.23 Bar 14



The triplet figure has structural importance as it precedes announcements of M2 at bars 15, 17, 20, 21, 22, 26 and 28.

Contrapuntal texture is noticeable at bar 12 (Ex.III:2.24) with the melodic line in the lower part supporting two upper parts:

Ex.III:2.24 Bar 12



The first ostinato pattern O1 emerges at bars 24 to 26 in F tonality. This figure consists of intervals of perfect fifths (B \flat to F) and fourths (F to B \flat), which expand and contract to major and minor sixths (B \flat to G; B to G), major and minor thirds (G \flat to B \flat ; G to B), to end on a major second (B \flat to A \flat). These intervals suggest that O1 itself is

derived from the original or inverted intervals of [M1], [M4] and [M5].

Section 1 closes on i/c# minor at the beginning of bar 31.

Section 2:

This commences with a melodic line derived from the principal thematic unit with the opening interval of [M1] now expanded to a perfect fourth (Ex.III:2.25). The basic rising and falling contours of the melodic line are apparent, but now with more emphasis on rising interval movement:

Ex.III:2.25 Bars 31 to 33



The second ostinato figure [O2] acts as the supporting accompaniment figure to the thematic material and is comprised of alternating major seconds (E \flat to F) and minor and major thirds (E \flat to G; D \flat to F; C \sharp to E; C to E). At bar 36, the tonality changes to D and the intervals of [O2] descend to give the pedal note A, with supporting intervals of minor and major thirds (B to D; B \flat to D). Contrast in Section 2 is created through further rhythmic variation, particularly shortened rhythms, repeated note patterns and the ostinatos. As with Section 1, there are bitonal elements in this section but the principal tonalities and supporting triads are:

Principal Tonal Centre	Established at bar	Tonic triad
E/E \flat	31	E \flat (#5)/root
D	36	-
E \flat	39	-
B	42	-
G	43	-
C \sharp	47	C \sharp minor/root
E/e	54	-
G \sharp /C	55	-

Bars 55 to 62 introduce a new figure (Ex.III:2.26), a type of cluster emphasising the major second interval and supported by a G \sharp pedal:

Ex.III:2.26 Bars 55 to 56



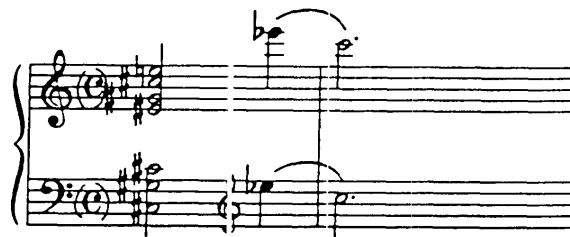
Section 3:

This short, ten bar section begins with a return to the principal theme, including its octave figuration, but now altered so that the sixth interval of the theme is a rising major sixth (B \flat to G) in place of the original falling major second of B \flat to A \flat . This initiates further intervallic changes as well as a rising sequential figure, based on M3 and suggesting C \sharp tonality. At bar 71 a C \sharp minor tonic chord, admitting both C and C \sharp , thereby creating a conflict of tonality, is derived by transposing the B \flat chord on the last beat of bar 4 which is figured in a similar manner (Ex.III:2.27 and Ex.III:2.28 overleaf):

Ex.III:2.27 Bar 4



Ex.III:2.28 Bar 71



As Example III:2.23 shows, the ending of the movement is on a melodically descending minor third, suggesting C tonality. From its opening in E, the movement closes in tonality a third lower.

Second Movement 'Tenderly'

The second movement is again organised around five principal structural elements:

1. Contrapuntal texture;
2. Motivic material arranged in small cells;
3. Intervallic movement within the motivic cells;
4. Tonal centering and chromaticism;
5. Rhythmic motifs and their expansion and variation.

A further element of construction is the formal plan of the work which unites all the structural elements. Three sections are apparent, each of which is concerned with a particular function. In Section 1 (bars 1 to 16), all the principal structural elements are introduced.

Section 2 (bars 17 to 37) is concerned with the expansion and variation of those elements and Section 3 (bars 38 to 47), reiterates the material of Section 1, thereby consolidating the principal structural elements.

The contrapuntal texture of the work is apparent in the combination of soprano, alto and bass parts. This three-part texture results in independent linear movement and overlapping of tonal centres. The interweaving of the five principal structural elements into this complex texture gives an economical construction which becomes denser in the second section of the work by an expansion and variation of both the rhythmic figures and motivic material

The motivic material and intervallic movement of fourths is immediately apparent from the opening of the movement. Six motifs can be extracted from within the three parts, all of which are announced in the opening two bars. With the exception of **M1** all the cell motifs are concerned with the linear intervallic movement of fourths or fifths as described below:

M1 (Ex.III:2.29) is a four-note cell announced in the opening soprano voice. This motif ascends a minor sixth:

Ex.III:2.29



M2 (Ex.III:2.30) is a further four-note cell in the opening alto voice, beginning and ending on the same pitch (E) but with internal linear movement of both a perfect fourth and diminished fifth:

Ex. III:2.30



M3 (Ex.III:2.31), a two-note cell in the bass voice. It descends a perfect fifth:

Ex.III:2.31



M4 (Ex.III:2.32), a five-note cell in the soprano and it descends a perfect fourth:

Ex.III:2.32



M5 (Ex.III:2.33), a four-note cell in the alto voice which descends a diminished fourth:

Ex.III:2.33



M6 (Ex.III:2.34), a two note bass cell that ascends a perfect fourth:

Ex.III:2.34



The following Example III:2.35 (overleaf) shows the six motives in their entirety, as well as the continuation and extension of **M4** to **M6** at bars 3 to 4 which leads to the phrase closing. This closing consists of the perfect fourth (D \flat to G \flat) supported by the minor sixth, A to F:

Ex.III:2.35 Bars 1 to 4



The tritone also assumes importance. The overall diminished fifth interval of E to B \flat from the opening note of MI to the closing note of M4 (bars 1 to 2) is inverted in the final two bars (Ex.III:2.36) to the augmented fourth, A to D \sharp . These bars are transposed from the opening tonalities to close on a final tonal centre of D:

Ex.III:2.36 Bars 46 to 47



As a result of the contrapuntal texture, the independent movement of the parts creates overlapping tonal centres. As Example III:2.35 shows, the opening phrase is centred on E tending toward E minor, while the following phrase suggests notes from the tonality of E \flat minor (with F \flat considered as the flattened second). The third and fourth phrases move between tonalities that suggest A major and C minor (if C \flat is considered a chromatic passing note with the lowered sixth and seventh degrees of the scale in the soprano), while the closing unit suggests F minor with raised third, A, and flattened second, G \flat . This use of tonal allusion is a perfect example of Sutherland's description of her use of "slanted tonalities". Whilst there

is a sense of tonality apparent in areas of this movement with occasional pedals used as tonal anchoring points (bars 11 to 12 and 17 to 24), it is also possible to interpret the movement as being based on 12 pitches with five enharmonic equivalents which may also be seen in Example III:2.35.¹³ These pitches in their order of appearance are:

E	A	G	D \sharp	B	C	F	G \flat	B \flat	D \flat	D	G \sharp
↓			↓	↓					↓		↓
F \flat			E \flat	C \flat					C \sharp		A \flat


This arrangement can then be taken a step further by re-ordering the pitches from C which then results in an unconventional chromatic scale with emphasis on the pitches D, G and B:

C D \flat D D \sharp E F G \flat G G \sharp A B \flat B


These several interpretations are given as an example of Sutherland's complex mode of expression in terms of her use of tonality. This writer favours chromatic usage combined with areas of tonal centring where these are clear.

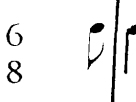
There are three basic rhythmic motifs RM1, RM2 and RM3 which undergo variation and expansion during the course of the movement. The rhythmic motifs shown below are all derived from the opening two bars and incorporated into the motivic material as follows:

Motifs M1, M2 and M5 use RM1 which is:

$\frac{6}{8}$


¹³ A second interpretation of bar 2 of Ex.III:2.35, particularly from a pianist's point of view, could be tonal centring of G \flat major.

Motif M4 uses RM2 which is: 

Motifs M3 and M6 use RM3 which is: 

Several combinations and variations of these three basic rhythmic patterns give a very cohesive and stringent quality to the music. In Section 2, for instance, a time signature change to $\frac{5}{8}$ gives tighter rhythmic groupings with derived patterns now based on the soprano figure of:



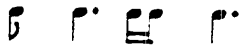


which expands and contracts and is supported by the following figure



which is derived from RMI.

Third Movement 'Impulsively'

This movement has the character of a toccata with emphasis laid on linear movement. The principal structural elements of pitch and rhythm are announced in the unaccompanied opening bars of the movement. This method of economical usage of compositional material was a procedure perfected by Sutherland in the late works.

Emphasis is placed on the initial rhythmic cell:  which is shortened to:  in bar 2, and varied to:  in bar 3. Various combinations of these three figures, either in their original form or in derived form, are constantly reiterated during the course of the movement. Pitch material is also initiated within these cells, with 12 notes forming the basis of the melodic material. Semitonal movement also assumes importance and changing tonal centres are anchored by pedal points derived from the initial pitch material.

The principal pitch material consists of 12 notes (which, it should be noted, include enharmonic equivalents) announced in bars 1 to 4 in the following order:

E C# C B \flat D G# F F# G B A \flat G \flat

The gradual expansion of the rhythmic patterns is immediately noticeable, as well as the slow descent of the entire figure over a register of almost two octaves (Ex.III:2.37):

Ex.III:2.37 Bars 1 to 4



The opening tonality of E is generated by the two opening notes of E to C#. In a procedure showing a sense of unity with the first movement, these two pitches are a semitone higher than the closing pitches of that movement. Tonal centres change swiftly throughout the movement, sometimes being of only one bar duration, hardly settling before moving on to the next tonality. Overall, however, the two principal tonalities are E and C, with B as a subsidiary tonality suggesting a dominant relationship to E and creating an important semitonal relationship between the pitches B and C. The tonality of E occurs both at the opening of the movement (bars 1 to 7) and the closing (bars 61 to 64). B tonality occurs at bars 18 to 20 and 48 to 51, and the tonality of C at bars 52 to 60 precedes the closing.

Ostinato patterns containing pedal points form the basis for the changing tonalities and these occur constantly throughout the movement. The pedals emphasise semitonal movement by rising

chromatically. The pedal notes use ten of the twelve notes of the pitch material and, as can be seen, the distribution of the chromatic areas is a constant component of the movement, thereby creating an instability that contributes to the tonal conflict:

bars 4 to 16: from E to B (E F F# G A \flat A B \flat B)

bars 18 to 32: from B to D# (B C C# (D \flat) D D#) and

bars 44 to 60: from B \flat to C (B \flat B C).

Further emphasis on the semitone interval takes place within a microcluster of B/C at bars 16 to 18 (Ex.III:2.38). The cluster occurs as a syncopated figure using rhythm derived from bar 2 and supported by an ostinato figure that suggests the tonality of B:

Ex.III:2.38 Bars 16 to 18

The musical notation for Ex.III:2.38, Bars 16 to 18, is presented in two systems. The first system covers bars 16 and 17, and the second system covers bar 18. The music is written in bass clef with a 7/8 time signature. The right hand features a syncopated figure, and the left hand features an ostinato figure. The notes in the right hand are: Bar 16: G4, A4, B4, A4, G4; Bar 17: F#4, G4, A4, B4, A4, G4; Bar 18: F#4, G4, A4, B4, A4, G4. The left hand features an ostinato figure: Bar 16: B2, B2, B2, B2, B2, B2; Bar 17: B2, B2, B2, B2, B2, B2; Bar 18: B2, B2, B2, B2, B2, B2.

The two pitches B and C are reiterated at the conclusion of the movement as the final notes of a glissando that also includes a tritone span in the bass (Ex.III:2.39). The pitch B of the cluster then acts as the dominant of E, leading to V/E arranged in arpeggio figuration, preceding the tonic note and the conclusion of the work. The opening

bars of the movement are also reiterated in the conclusion, but now in octave figuration:

Ex.III:2.39 Bars 60 to 64

* bar 64 appears to be missing a treble clef before the second note of the final arpeggio, making that note F#. The final note is therefore, C.

The image displays a musical score for piano, consisting of two systems of two staves each (treble and bass clef). The first system covers bars 60 to 63. A dashed line above the treble staff indicates an octave (8va) above the staff. The second system covers bars 64 to 65. In bar 64, an asterisk (*) is placed above the second note of the final arpeggio. A dashed line above the treble staff in the second system also indicates an octave (8va) above the staff.

The compositional methodology of the '1956' *Sonatina* plays an important role, as it anticipates many of the compositional procedures that Sutherland was to expand and perfect in her late works of 1967-1968. In summary, these procedures include tonal freedom with the use of "slanted tonalities" that arise from free 12-tone procedures, the organic growth of pitch and rhythmic material tersely stated in the opening bars, the reliance on ostinato figures and pedal points to stabilise changing tonal centres, the inclusion of cluster, unison and glissando figures, the importance of contrapuntal texture and linear movement to expand initial ideas, and the role played by timbre and changing dynamics within works that rely on pitch and rhythmic structure.

EXTENSION

Extension, written in 1967, was given its first performance by Melbourne composer/pianist Keith Humble in the same year.

Analysis of the '1956' Sonatina shows the beginning of a change in Sutherland's harmonic language that was to lead to a new trend in her compositional methodology. The title Extension may well be suggestive of an extension or elaboration from the previous harmonic language to the use of free 12-tone procedures. The nature of the work with its stress on small motivic and rhythmic cells incorporates certain aspects of 12-tone technique which will be considered in the analysis. The main thrust of this analysis will concentrate on the elements of pitch, rhythm, timbre and dynamics, which all originate in the opening bars of the work, a procedure common to Sutherland's late works.

There are two aspects of the pitch material that assume importance during the whole work. The first is the principal pitch material which consists of a tone row with the 12 pitches of the row distributed over the opening four bars. The first seven pitches are repeated before the last five are announced (Ex.III:2.40 overleaf). The 12 notes in order of appearance are:¹⁴

D G A A \flat F \sharp E F C \sharp A \sharp C E \flat B

¹⁴ The naming of pitches of the tone rows in this and the following analyses, is from the lowest note of a chord to the top note.

¹⁵Ex.III:2.40 Bars 1 to 4

Although the row is the basis for the underlying compositional fabric of the work, it is used with a great deal of freedom. Rather than complying with “strict” serial technique, the pitches of the row act as instigators for the various tonal centres, ostinato patterns, chords, cluster elements and areas of imitative material that occur in the work. The cluster element, in particular, is important in initiating the idea of using this type of figure as the main generator of pitch material on which to base an entire work. This will be seen in the analysis of Chiaroscuro I.

The second element of pitch construction involves interval movement of fourths and seconds. As Example III:2.40 shows, the configuration of the first three notes of the row is the original point of departure for the constant recurrence of perfect fourth and major second intervals. The tritone also originates in bar 1 with the vertical arrangement of the fourth and first notes of the row ($A\flat$ to D), while the minor second having originated in the minim figure of bar 1 with

¹⁵ There are a number of time signature and clef omissions in the manuscript of Extension. In Ex.III:2.40, the missing bass clef has been inserted in bar 2; in Ex.III:2.41, the missing time signature has been inserted at bar 63; and in Ex.III:2.42, the missing bass clef has been inserted at bar 18. Sutherland's score may be seen in Volume 2.

the second and fourth notes of the row (G and A \flat), is prominent in the ascending three-note figure of bar 2 which uses the sixth and seventh notes of the row (E and F). These are the principal intervals reiterated throughout the work either vertically or horizontally. They are also the main constituents of ostinato and imitative figures as well as contributing towards differing tonal centres.

The most prominent use of perfect fourths is in two areas of quartal chords occurring at bars 41 to 45 and 58 to 62. A total of 27 chords are used in these areas and embedded in the quartal chords are five appearances of the tritone F to B (bars 42, 43, 58 and 59) and one appearance of the tritone, A \flat to D (bar 58).

The cluster figure of bars 63 to 64 centres on major and minor seconds and uses eight notes of the row (Ex.III:2.41):

Ex.III:2.41 Bars 63 to 65



The pitch material gives rise to various tonal centres, with four of the principal tonalities generated by the pitches of the tone row. The first tonal centre D, is one of the three opening pitches of the row and is initiated in bar 1. The last tonal centre, E \flat , combines both the pitches E \flat and B, the final two pitches of the row. This indicates an immediate connection between the row and tonal centering. Overall, the work utilises a variety of tonal centres, some of which are only of one or two bars duration, giving credence to Sutherland's concept of "slanted tonalities". Nine principal tonal areas (those of more than two bars duration) occur in the 135 bars of the work. Those tonalities are:

D, C#, B \flat , F, B, C, E, A \flat and E \flat . Of those tonalities, five assume a more significant role by creating tonal stability over larger areas within prominent ostinato figures. Including both the opening and closing tonalities, the tonal centres are distributed in the following order of appearance:

TONAL CENTRE	BARS
D	1 to 3 and 73 to 87
B	29 to 32
B \flat	33 to 40
F	46 to 53
E \flat	116 to 132 and 134 to 135

All the rhythmic motifs of Extension are terse and economical in their presentation and, as with the pitch material, the opening bars of the work also define the most important rhythmic motifs, designated as RM.

The opening figure of bar 1, RM1, is the principal vehicle for the ostinato and pedal figures:



RM1 occurs 64 times during the course of the work: 26 times between bars 1 to 13; 16 times between bars 29 and 36, and 22 times between bars 91 and 100. There is one variation of RM1 that occurs 23 times between bars 33 and 40:



The second principal motif **RM2** is the distinctive ascending demi-semiquaver figure, initiated in bar 2. It acts as a foil to the pervasive quality of **RM1**. It occurs 18 times and has four variations.

The initial rhythm of:



is augmented at bar 52 to become



which is then varied to become



at bar 55, and further varied to



at bar 58.

The fourth variation of **RM2** is an augmented figure that occurs in the second area of quartal harmony at bar 59:



The third principal motif **RM3** has its origin in the single quaver/quaver rest figure of bar 3 and is the main rhythmic constituent of the areas of imitation:



One variation of **RM3** appears in the areas of quartal harmony with the figure now preceded by a minim:



Rhythmic and pitch materials are combined within a contrapuntal texture by means of imitation. Imitative entries occur in

three areas of the work and act as contrasting sections to the surrounding material. The first area of imitation (Ex.III:2.42) begins on G at bar 17, with unison soprano and alto voices, with the tenor commencing at bar 18. The bass voice is preceded by a chromatic passage until its appearance at bar 22. Intervallic movement of both major and minor seconds is prominent:

Ex.III:2.42 Bars 17 to 23

Following the cluster, the second imitative figure at bar 66 suggests a type of free variation with closer spacing of the voices and with prominence given to descending chromatic movement, creating major second intervals. This imitative figure is in two sections, interrupted by a three-bar ostinato. The third area of imitation, which lies between bars 106 and 116, commences in the bass voice with the soprano, alto and tenor entering a beat later.

The importance of timbre created by varying dynamic levels is a prominent element in all of Sutherland's late works and is particularly justified in these solo piano works that are structured on pitch and

rhythmic repetitions. In Extension, the constantly changing dynamic levels create different tone colours and underly important features of the work. For instance, the first three notes of the row in RM1 are announced 'p' in bar 1 but the statement of the first minor second interval is accompanied by 'mf', to subside once more with the re-statement of the initial three pitches. The first announcement of RM2 is 'mf' and this has a connection with the final bar of the work and the reiteration of the RM2 statement which is again, 'mf'. The dynamic intensity increases to highlight important structural areas. The passage of quartal harmony is the peak of the dynamic level with the last chord announced 'sff', immediately contracting to 'mf' with once more, the minor second statement. The imitative entries are all announced at 'p' level. Whilst the first one maintains the soft level with just a hint of 'crescendo' at bar 19, the two distinct parts of the second imitative figure expand the dynamic level as well as accelerating in tempo, giving an added element to the timbre. The third imitative entry begins 'p' and the levels then oscillate between 'crescendo' and 'diminuendo' until its conclusion at bar 116.

In Extension, Sutherland has incorporated various compositional procedures within the province of free 12-tone writing. Reliance on pitch and rhythm aspects takes her harmonic language into new areas but at the same time she does not completely abandon the old. In the following analyses of the last four works, it will be shown that she extended those procedures further.

CHIAROSCURO I

Chiaroscuro I, the first of a pair of works, has an economical use of material, consistent with Sutherland's style and particularly noticeable in the late period works. The choice of title is a term borrowed from the discipline of painting and may be translated as "light and shade" or "use of contrast",¹⁶ an appropriate symbol for the compact yet diverse nature of the work. The organisational method employed results from the 12-tone nature of the music and when the structural elements of pitch, rhythm, dynamics and timbre are combined, a sense of unity and compactness results. Further unity is achieved through the repetitive intervallic movement of ostinato and imitative figures.

The initial statement of bar 1 is the organising force for the organic growth of structural elements for the entire work. Pitch material is derived from the opening which is based on a four-note cluster and its tone/semitone arrangement (Ex.III:2.43):

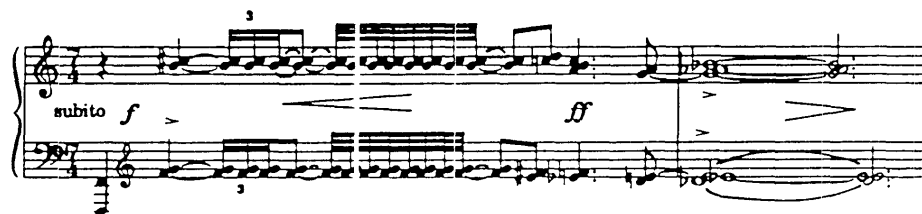
Ex.III:2.43 Bars 1 to 2

Following through the work, it is evident that all further clusters are generated from this initial statement. Four-note clusters are stated at bars 9 and 51 and subsequent clusters occurring at bars 2, 3, 4, 5, 7

¹⁶ Fowler, H. and Fowler F, (eds) revised by McIntosh E, The Concise Oxford Dictionary, Clarendon, 1974, p.205.

and 63 each consist of three pitches. The first three pitches of the opening cluster are transposed for the final bar of the work (Ex.III:2.44):

Ex.III:2.44 Bars 61 to 62



If the pitches from the total of twelve clusters used throughout the work are arranged in sequence from C, they form a chromatic scale which further stresses the emphasis given to semitonal movement. The stacked semitone arrangement within the clusters is either that of four semitones (bars 1 to 4, 5, 7, 9 and 10) expanding to five semitones (bars 9 and 51) or, contracting to three semitones (bars 2, 51 and 63) to finally become two semitones at bar 62.

The two other structural elements of ostinato and imitation contribute towards the stability of the pitch groupings as well as unifying sections. The idea of the ostinato figures can again be referred back to the opening and the idea of expansion originated by the pitch element. The ostinatos appear in the middle of the work (between bars 32 and 48) in place of the clusters and rhythmic figures but are still derived from them. The longest ostinato of seven bars duration (bars 32 to 37) begins at the distance of a perfect fourth (E \flat to A \flat) and occurs in both left and right hand. The voices of the remaining ostinato figures are generally at the distance of a perfect fourth or perfect fifth.

The second unifying element, that of imitation (Ex.III:2.45), contributes to the overall contrapuntal texture of the work. Intervallic movement is again reliant on a tone/semitone arrangement in an

extension of the original cluster figure, now in a melodic arrangement within a contrapuntal texture:

Ex.III:2.45 Bars 13 to 16

As well as pitch material, the rhythmic content of the work also originates in bar 1 with the figure that precedes the cluster. The reiterated single pitch, F, is grouped in a pattern of 3, 4, 5 which contracts in the second bar to 3, 5 (see Ex.III:2.43). All further linear rhythmic groupings derive from this initial statement, expanding and contracting as the work progresses. The original pitch of F in the rhythmic figure rises a tone to G at bars 3 and 4 (initiating a further cluster) whilst still in the initial grouping. At bar 9, the rhythm contracts to a grouping of 3, 7 and then to a single group of 7 at bars 20 and 21. The grouping expands once more to 3, 4, 7 at bar 50, contracting to 4, 8. In the penultimate bar the principal grouping now contracts to 3, 8 with both pitches, F and G.

The initial idea of expansion and contraction also underlies the arrangement of dynamic levels. As the rhythmic figure of bar 1 gradually expands towards the cluster which is at the highest dynamic point of the bar, so too does the dynamic intensity increase

from 'piano', through 'crescendo' to contract into bar 2. A further expansion of dynamics leads to the 'forte' level of the second cluster before dying away again. The oscillating effect of subsequent patterns of dynamic levels contributes to the "light and shade" imagery of the title. The dynamic level peaks at bars 50 to 51 with a glissando that precedes both the rhythmic and cluster figures before contracting and slowing in the following bar (Ex.III:2.46):

Ex.III:2.46 Bars 50 to 52

The image shows a musical score for piano, consisting of two systems. The first system covers bars 50 and 51. It begins with a double glissando in both hands, indicated by a bracket and the word 'gliss.' above the treble clef and below the bass clef. The dynamic level is marked 'ff' (fortissimo) and the performance instruction 'dramatic' is written below the staff. The second system covers bars 52 and 53. It features a 'rall.' (rallentando) instruction below the staff, with a dotted line indicating the tempo change. The music continues with rhythmic and cluster figures in both hands.

The almost four-octave range of the double glissando complements the pendulum effect of the dynamic levels, both parameters being crucial to the creation of differing tone colours on a solo instrument. This has particular application in a work relying on much pitch repetition since timbre and dynamics can be emphasised in lieu of pitch.

Tension is sustained in the work through its free 12-tone nature and the contributing factors of repeated pitches that lead to cluster arrangements, expanding and contracting rhythmic patterns, oscillating dynamic levels and extremes of register which vary the

tone colours. Ostinato and imitative figures give cohesiveness and unity whilst still adhering to the basic tone/semitone pattern created by the initial statement. The work owes its success to the combination of all the structural elements discussed above.

CHIAROSCURO II

Chiaroscuro II, also written in 1967,¹⁷ is the companion work to Chiaroscuro I and there is a number of similarities between the works as well as some differences. This second work is a free 12-tone composition with the placement of the notes of the tone row determining the pitch structure. The principal structural elements of pitch and rhythm are once again generated by the opening bars of the work, and the idea of contraction and expansion is particularly evident in the dynamic levels used throughout the work. There is less use of cluster figures in this work than in its companion, whilst rhythmic variation is more prevalent. Imitation and ostinato are again employed as unifying elements, with greater areas devoted to these procedures than in the first work. Changes of metre are more frequent in Chiaroscuro II, with 39 time changes compared to 16 in the previous work. As with Chiaroscuro I, this analysis concentrates on pitch and rhythm structures, timbre and dynamics and associated elements.

The principal pitch material is a tone row, expanding from the first to the last pitch as a result of the notes being distributed over the first eight bars of the work. Bar 1 announces the first eight pitches of the row which are emphasised by being subjected to three repetitions before the addition of the next note of the row at bar 4. The last three notes of the row occur in bars 6, 7 and 8 respectively (Ex.III:2.47). In order of appearance the 12 pitches are:

C# F G E D G# A B A# Eb C Gb

¹⁷ In L.Harris, 'Margaret Sutherland', Australian Composition in the Twentieth Century, (F. Callaway and D. Tunley, eds.), a composition date of 1968 is cited for "Chiaroscuro II". However, the manuscript, in Sutherland's hand, clearly states "1967" as the year of composition.

Ex.III:2.47 Bars 1 to 8

The row is used as the underlying basis for the pitch structure and intervallic movement in a procedure similar to that observed in Extension. The vertical arrangement of the pitches in the opening bar, for instance, places emphasis on the intervals of seconds, thirds and fourths. The fourth in particular, is confirmed by a later passage of quartal chords at bars 55 to 56 (Ex.III:2.48) which emphasises the perfect fourth:

Ex.III:2.48 Bars 56 to 57

The interval of the second, which also originates in bar 1, assumes importance between bars 70 and 73 as the constituent of three cluster figures. The first cluster is built up from a single pitch (E), which gradually expands by semitones to a four-note cluster. This figure expands again to a five-note cluster (EFGAB \flat) which is repeated with the top note a semitone lower. Eight notes of the row are used in the formation of the four cluster figures which occur only within the above-designated bars.

The arrangement of the row in the opening bars precludes any real sense of tonal centering in that area, but there is some degree of emphasis placed on the pitch C \sharp which appears 15 times from bars 1 to 6. This pitch is a semitone higher than the closing tonality of C. Areas of chromaticism at times contribute to the suspension of tonal centres. The most prominent tonal centres are of four or more bars' duration, creating tonal stability in larger areas. In order of appearance, they are distributed as:

TONAL CENTRE	BARS
E	8 to 11 and 70 to 74
A \flat	33 to 40
D	47 to 52
B	78 to 85
C	111 to 115

Imitation and ostinato are two compositional techniques ensuring stability within a free 12-tone setting. The imitative entries in Chiaroscuro II generally show a degree of structural freedom. A short, imitative figure at bar 12 is the first of such groupings. A second such one-bar figure appears at bar 54. An expanded figure from bars 34 to

38 commences in unison with soprano and alto voices but the alto soon becomes a rising chromatic figure. A stricter imitative figure emerges at bar 41 (Ex.III:2.49) commencing in the soprano and joined by the lowest voice four beats later. Both parts then converge in a complex contrapuntal arrangement:

¹⁸Ex.III:2.49 Bars 41 to 45

This figure is reiterated at bars 102 to 105 in the last imitative passage. What began as two separate imitative figures at bars 34 and 41, appears in combination from bars 87 to 93 (Ex.III:2.50), expanding and uniting both ideas:

¹⁸ There are a number of clef omissions in *Chiaroscuro II*. In Ex.III:2.49 the missing treble clef has been inserted at the end of bar 41. Sutherland's score may be seen in Volume 2.







Ex.III:2.50 Bars 88 to 93

Ostinato figures occur frequently in Chiaroscuro II and vary from one to seven bars' duration. The intervals are mostly varied within the different ostinatos and some figures are repeated. Although emphasis is not given to any one particular set of intervals in the ostinato patterns, there is some importance attached to the octave. For instance, at bars 8 to 10, the ostinato carries the fourth and tenth notes of the row, E and E \flat giving a minor second but figured as a diminished octave. This figure returns at bars 70 to 72 and 74 to 75. A similar figure but now an augmented octave, D to D \sharp , occurs at bars 42 to 51; and the diminished octave A to A \flat is stated from bar 32 for a further six bars. The first ostinato appears in the opening bars of the work where it carries four notes of the row. It then returns at bar 95, preceding the last area of canon. The ostinato of bar 23, A to F \sharp , is derived from the interval of a major sixth in bar 1.



Four principal rhythmic motifs can be defined within the opening bars. The motifs designated as RM, are all short, terse

figures, and as the work progresses they are subjected to much variation, depending upon their function within the overall structure of the work. The first form of each motif also originates in the opening bars.

Three motifs occur in bar 1:

RM1		its first variation at bar 2:	
RM2		its first variation at bar 6:	
RM3		its first variation at bar 2:	

The fourth motif is decorative and occurs at the end of bar 2:

RM4		its first variation at bar 4:	
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Combinations and further variations of these rhythmic figures appear but principally:

- RM1 is the vehicle for many of the ostinatos;
- RM2 initiates the perfect fourth intervals;
- RM3 initiates the major and minor seconds in the areas of imitation.

In Chiaroscuro I it was observed that the dynamic intensity expanded and contracted according to the emphasis being placed on particular events occurring within the work. The same procedure of oscillating dynamic levels resulting in changing tone colours occurs again in Chiaroscuro II. As the tone row unfolds, the dynamic levels expand from the opening ‘piano’ of bar 1, to ‘crescendo’ over the next three bars, to contract to ‘pianissimo’ at the first point of rest at bar 6.

The last two notes of the row are then announced 'piano'. In a similar procedure, the canon beginning at bar 34 starts 'pianissimo' and as the figure expands so does the dynamic level, passing through 'crescendo' to 'sforzando' at bar 41 before the announcement of the next canon which contracts to 'mezzo forte'. The most noticeable area of expanding dynamics occurs at the lead into the cluster figure: the single pitch is announced 'pianissimo', and the gradual addition of pitches to form the cluster figures also expands the dynamic level to peak at 'sforzando' at bar 73 before fading away. The cluster area is preceded by a glissando figure which expands 'crescendo' over its three-octave register. The dynamic level then contracts before the commencement of the cluster area. As can be observed, there is much dynamic contrast throughout this particular work.

The adherence to an economical use of material originating in the opening bars of the work is once again apparent in Chiaroscuro II, as is the cohesive and unified character of the work. The structural elements of pitch and rhythm and their associated elements, play an equal part in sustaining interest and contributing to the success of the work.

VOICES I

Voices I was written in 1968 and with its companion work, Voices II, shares a number of common elements with Chiaroscuro I and Chiaroscuro II. The opening material is again the source for the organic growth of pitch and rhythmic elements, unified by ostinato and imitative figures that originate with the intervallic movement of the initial statement.

Pitch material for the entire work is derived from a tone row introduced in the opening three bars. Eight notes of the row are announced in bar 1 and repeated in bar 2. The last four notes appear in bar 3 which ends with the major second D/E, the first and last notes of the row:

D C G A D \sharp G \flat F \sharp G \sharp F B A \sharp E

This row defines the pitch material and intervallic considerations take precedence within the structure of the work. This is once again consistent with Sutherland's free 12-tone compositional method. For instance, the contraction of the opening minor seventh interval to a major second is the origin of further movement of seconds. The presence of the major second at bar 1 (first appearing as G and A, the third and fourth notes of the row) is the origin of all further movement of tones. Semitone movement originates with the linear movement between G \sharp and G \flat in bar 2. Following the announcement of the row, tone/semitone movement culminates in a cluster figure at bar 6 consisting of two tones in the left hand sounded with two tones and one semitone in the right hand (Ex.III:2.51 overleaf):

Ex.III:2.51 Bars 1 to 6

The musical score for Ex.III:2.51, Bars 1 to 6, is presented in four systems. The first system shows the initial measures with various articulations. The second system includes dynamics like 'cresc.' and 'f subito', and an '8va' marking. The third system starts with 'p' and 'cresc.'. The fourth system features 'ff' and triplet markings.

It is also possible to include the pitches B and A that occur in between the actual cluster as part of the figure. Further clusters that appear in the work are generated by this first cluster figure. Three-note clusters occur at bars 44 and 47 and four-note clusters occur at bars 44 and 48.

At bar 7, the interval of a major second expands to a perfect fourth (A to D). This can be seen as emphasising the further importance of that particular interval as it is the vehicle for most of

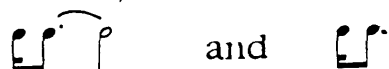
the ostinato figures. Preceding the last two clusters is a quasi-cadenza spreading over four and a half octaves of the keyboard from C# to G, completed by a descending g *issando* figure of two and a half octaves from F to B. A second cadenza figure appears at bar 73, of four and a half octaves from F# to C. Emphasis on the tritone is therefore also apparent in these figures.

Because of the free 12-tone nature of the work, the clearest tonal centres are those supported by pedals which often appear within ostinato figures. The first tonal centre of E at bars 7 to 9 is a pedal, announced after the cluster. This centre returns at bars 29 to 34. Four other tonal centres give stability to other areas. Bars 59 to 60 and 69 to 71 are centred on D \flat , bars 65 to 68 are centred on C#, and bars 79 to 81, on B \flat . The rise of a semitone from B \flat to the final tonality of B, is further confirmation of the importance of that particular interval.

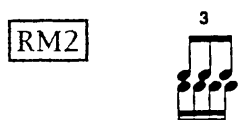
The opening bars generate the most important rhythmic motifs in the work with a further motif originating in bar 7. The opening rhythm of bar 1 is the origin of ostinato and imitative figures:



This figure has two variations, the first an expansion of the original figure, and the second, a contraction of the original figure:



In bar 6 the first cluster is framed in a triplet figure:



RM2 then carries much of the repeated note and chromatic figures that occur in the work (Ex.III:2.52):

Ex.III:2.52 Bars 14 to 15



RM2 is subjected to variation by augmentation, changing to either three minims or six crotchets where it carries much of the chordal movement of fourths (Ex.III:2.53):

Ex.III:2.53 Bar 37

The third motif is the vehicle for further ostinato and imitative figures as well as pedals. It first appears at bar 7:

RM3

o.

As before, the initial pitch and rhythmic structure of the work is expanded by means of ostinato and imitation. There are two areas of imitation: the first is a two-part texture of two bars' duration with the second part beginning a semitone lower than the opening and then becoming inexact (Ex.III:2.54). The second variation of **RM1** carries the material:

¹⁹Ex.III:2.54 Bars 27 to 28

¹⁹ There are some clef omissions in Voices I: in Ex.III:2.54 the missing bass clef has been inserted and Sutherland's score in Volume 2 has incorrect bar numbering: for instance, bar 125 follows bar 24. The actual score has not been corrected but references to bar numbers in this analysis are correctly given.

The second imitative area beginning at bar 51 (Ex.III:2.55) is of eight bars duration and of a more complex nature, now expanded to a three-voice texture and based on the rhythm of RM3. In this passage there is more emphasis on imitation of the rhythmic figure rather than on the actual intervallic movement:

Ex.III:2.55 Bars 51 to 58

Ostinato figures occur frequently throughout the work, often supporting pedals or material derived from bar 1. The first ostinato at bar 5 is the upper figure of bar 1 (see Ex.III:II.51) sounded together with the lower figure that now has an alteration of its original major seventh interval to minor. The ostinato of bars 79 to 81 contains the B \flat pedal of that tonal centre, while the ostinato of bars 66 to 68 (Ex.III:2.56) contains the C \sharp pedal, defining that particular tonal centre:

Ex.III:2.56 Bars 66 to 68



In all, eight principal ostinato figures occur during the work. The longest figure, at bars 67 to 72, is of six bars' duration and combines two rhythmic motifs: the crotchet variation of RM2 and RM3.

Dynamic levels play an important role in the work. The opening 'piano', for instance, increases in level to peak at the appearance of the cluster in bar 6. It then dies away as the first ostinato is reached. A clear instance of rising dynamic levels that contribute to the tension of the work, occurs in the final six bars where both tempo and dynamics increase as the ostinato leads to the closing 'fortissimo' in direct contrast to the opening of the work.

Voices I is an example of the combination of a number of compositional procedures: pitch material derived from a tone row, intervallic movement particularly that of seconds, terse rhythmic figures, ostinato, imitation and oscillating dynamics. The contrapuntal texture of the work unites all these components and is a typical characteristic of Sutherland's late works.

VOICES II

In this last work Sutherland incorporates and consolidates many of the features already observed in Voices I and, as expected in all the late works, the principal structural elements of pitch and rhythm are contained within the opening bars of the work. Similarities with Voices I include the growth of structural elements defined in the opening bars, the persistent use of ostinato figures, changing tonal centres and some imitative areas. The most obvious differences in this second work, are the absence of cluster figures as a major pitch element and the introduction of overtly melodic passages.

Once more a tone row initiates the principal pitch material and as is Sutherland's custom, the row is announced over the distance of several bars (Ex.III:2.57 overleaf). The first nine pitches of the row are contained in the opening two bars, with the final three notes in bars 3 and 4. The 12 pitches are:

B \flat E \flat A \flat D A E F G \flat G D \flat B C

Attention is directed towards the interval of the perfect fourth announced in the anacrusis, a rising triplet figure that carries the first three notes of the row. This figure is of such importance that it occurs at both the start and finish of the row's announcement, as well as appearing another three times during the course of the first four bars. The repetition of these first three notes of the row emphasises this important aspect of the pitch material:

EX.III:2.57 Bars 1 to 4

In fact, the opening flourish occurs 17 times within the work and progressively uses 10 pitches of the row. The intervals between the pitches spell two perfect fourths with the only exception being at bars 12 to 14, on the pitches B \flat , E and A \flat , giving augmented/diminished fourths.²⁰ The distribution of the flourish is concentrated in the first 13 bars of the work, with its re-appearance in bars 60, 87, 88 and 91 acting as a point of unification with the commencement and conclusion of the work.

While the principal intervallic movement is that of the perfect fourth, importance is also given to movement of seconds, initiated in bar 2 with a chromatically ascending semiquaver figure. This is the source of many of the ostinato figures. Both intervals (the perfect fourth and the minor second) also occur in combination (Ex.III:2.58)

²⁰ In fact, the E \sharp could well have been meant as an E \flat which would give consistency with the other flourish figures. There are many notation errors that occur in Sutherland's scores and these cause difficulty in analysing the works. Because this particular figure occurs three times within two bars, in this case its notation will be assumed to be correct.

with the fourths arranged harmonically, supporting linear chromatic movement. At the same time triadic figures are also present:

Ex.III:2.58 Bars 47 to 50



Changing tonal centres which give stability to the work, are generated by pedal and ostinato figures. The first definitive tonal centre occurs at bars 12 to 16 on $D\flat$ and is connected with the conclusion of the work and the final tonal centre of $C\sharp$, the enharmonic equivalent. Apart from the tonalities mentioned, there are three principal tonal centres of four or more bars' duration:

TONAL CENTRE	BARS
$E\flat$	28 to 35 and 51 to 55
$B\flat$	58 to 62
G	74 to 77

Passages of imitation in Voices II are not as prevalent as in the previous work. Again, the imitation is concerned more with rhythmic movement than pitch. Three short imitative figures in a two-voice texture occur at bars 10 to 11, 23 to 24 and 69. The second voice of the imitative entry at bar 10 (Ex.III:2.59 overleaf) commences a semitone lower than the first voice. The other two imitative entries have the same starting pitch for each voice, B and E respectively.

²¹Ex.III:2.59 Bars 10 to 11

In place of large imitative areas, Sutherland introduces two passages of lyrical melody which use sequence rather than imitation. These passages occur at bars 41 to 50 and 81 to 86. A unifying feature with bar 1 occurs in the first melodic passage (Ex.III:2.60), where the flourish is announced in retrograde and augmentation in the soprano of bar 41:

Ex.III:2.60 Bars 41 to 44

As with pitch material, the rhythmic content of the work originates in bar 1 with the announcement of two principal motifs. The initial rhythmic impulse is generated by the opening triplet flourish, RM1. This motif is the vehicle for ostinato patterns as well as carrying the principal intervallic material previously mentioned:

RM1 

In bar 1, a variation of RM1 occurs that includes extended note values:



²¹ In Ex.III:2. 59 the missing bass clef has been inserted at the start of bar 11. See Sutherland's score in Volume 2.

RM2 is the vehicle for imitative and ostinato figures:



These two principal motifs frequently occur in combination, supporting a number of elements such as tonal centres, linear movement of seconds and fourths as well as pedals (Ex.III:2.61):

Ex.III:2.61 Bars 58 to 60

The final element to be considered is that of dynamics where oscillating dynamic levels occur once again. Following the opening, which has no indicated dynamic level but implies a quiet beginning, the dynamics increase as the final pitch of the row is reached and the first ostinato is introduced. The reverse occurs in the areas of imitation with the dynamics fading into the imitative figures. The first sequential passage begins 'piano' with 'crescendo' and 'diminuendo' levels creating interest. The second sequential passage is treated differently by beginning 'crescendo' to peak at bar 87 with the beginning of the last ostinato and repetitions of the triplet flourish. The level then gradually fades away and the work concludes 'pianissimo'.

With the analysis of these five late works, it is apparent that Sutherland set rigid parameters for herself in which she adhered to the initial statement of a small amount of pitch and rhythmic material as the basis for an entire work. From the analysis of the '1956' Sonatina, it is also apparent that the change in compositional

methodology that occurred in the late works was first generated in that Sonatina. As to why Sutherland adopted the new compositional techniques embodied in her late works, this is perhaps best summed up in her own words:

if you love music you write it... it doesn't matter if anybody else likes it or not. You do it for yourself.²²

.....

²² Comment made by Sutherland and quoted in The Age, 13 June, 1981. She had just received the Order of Australia award for Services to Music.