

PART IV

CONCLUSION

This conclusion begins by reiterating the three questions posed in the Introduction to this study:

1. What influences have contributed towards each composer's personal approach to composition;
2. What compositional methodology is used in the construction of their piano works; and
3. What conclusions can be drawn by analysing those works.

In order to address those questions Part IV adopts a sectional approach as follows:

Section (a) answers the second question first, by summarising and commenting upon the compositional procedures that were found as a result of the analytical survey contained in Part II of this study; and

Section (b) answers both the first and third questions which are inter-related.

.

Section (a)

The comprehensive survey of works contained in Part II of this study together with the detailed analysis of works presented in Part III, considered over 200 piano compositions of Agnew, Sutherland and Holland. The analytical methodology in Part II adopted the method of extracting and identifying numerous compositional techniques selected from a large range of music and

placing them into eleven separate categories, corresponding to the particular procedure under discussion. This method of “compartmentalisation” analysis may be justified as a necessary tool, used to isolate various compositional procedures and to discover which of them form characteristic or significant mannerisms of each composer’s methodology. By using this method it was found that many of these procedures were in fact predictable, whilst others show an innovative development. Having discovered the various compositional techniques used by each composer in Part II, the analysis of the 26 selected works in Part III then extended that analytical methodology. The following section summarises the findings, describing common features as well as differences in each composer’s methodology.

Agnew’s diatonic works, such as “Holidays”, “Lullaby”, “The Party”, “The Fairy Dell”, “In Meditation” and Three Preludes, rely on functional harmonic procedures such as: diatonic key relationships, secondary dominant usage for key inflections; clearly defined modulations; secondary sevenths to decorate triadic formations and also conventional cadence figures. Non-functional harmony is often a component of chordal material that is decorated with sevenths and ninths that may or may not be attached to dominant chords and which tend to obscure the tonality (“Winter Solitude”, Prelude No. 4, “The Sleeping Child”, Album Leaf, Before Dawn). Chains of unresolved dominant seventh chords in Symphonic Poem: “La Belle Dame Sans Merci” create tension. The sonatas often include areas of bitonality and chromaticism that generate tension and obscure the tonality. The Fantasia Sonata the Symphonic Poem: “La Belle Dame Sans Merci”, and the Sonata Fallade demonstrate these procedures. Key allusion and tonal ambiguity are procedures favoured by

Agnew and used in many areas of both the miniatures and the sonatas. In Poem Tragique, Prelude No.1, Trains and the introduction to the '1929' Sonata there are passages that imply various tonalities or use tonally ambiguous areas. Chords of the augmented sixth often have unconventional resolutions, for instance, the opening French sixth of Poem No. 2; or the chord may be unresolved as is the French sixth that opens Trains.

Although the majority of Agnew's compositions are diatonic, he often uses a modal or tonal/modal background for works of a particular character. "The Gurgling Brook", "An English Dance", "A Child's Dream", "Elegy", "Shepherd on the Hill", and "Winter Solitude" are modal works. This residual usage of an older technique is much favoured by Agnew. Rabbit Hill, "The Sleeping Child", "Spiders", "Gnome Dance", "Night in the Forest" and Pangbourne Fields are works with a basic diatonic framework that use areas of modality, supplying interest and contrast.

Agnew's manipulation and development of thematic material culminated with the statement and development of one principal theme in Sonata Legend, "Capricornia", but this idea had been anticipated in a number of the miniatures which use one main thematic idea as the basis for an entire work. "Shepherd on the Hill", "Gnome Dance", "When Evening Shadows Fall" and "In Meditation" fall into this category. Themes usually consist of a number of small motifs that may be subjected to a variety of procedures that include: sequential movement ("Night in the Forest"), repetition ("In Meditation", "Elf Dance", "Forest Nymphs at Play",), variation (Sonata Ballade, "Shepherd on the Hill", and Prelude No.1), augmentation, (Sonata Poeme), fragmentation (Elf Dance, Fantasia Sonata), imitation ("Gnome Dance", '1929' Sonata), motivic extension (Dance

of the Wild Men), and rhythmic variation (Sonata Ballade). Transposition of thematic material with an appropriate harmonic change is a trademark of Agnew's style ("The Party", "A Country Dance"). The sonatas frequently present the thematic material in transposition. Dance of the Wild Men uses a decorated version of the principal thematic material as well as transposition. At times the thematic material may be announced in unison (Sonata Poeme) or may reappear in octave transposition, for instance Prelude "No.1" (an octave higher) and "Holidays" (an octave lower). "April on the Hills" employs chromaticism as the main component of its thematic material and both Dance of the Wild Men and Capriccio use a theme consisting of chromatic octaves. Thematic material may also be used to initiate important areas such as cadential figures and modulations ("By a Quiet Stream"). In all the sonatas, thematic variation is a contributing factor to the creation of conflict.

Reliance on added-note harmony, in particular added major or minor seconds to final tonic chords, occurs frequently in Agnew's works (for instance, "The Merry Go Round", Capriccio) as well as added sixths (A May Day, "At the Fair", Autumn Morning, Dance of the Wild Men). Works such as "A Child's Dream", "Elegy", "A Starry Night" and Rhapsody include the added fourth as well as added second in the final cadence. The added fourth in the final tonic chord occurs in Toccata (creating a tritone) and "The Sleeping Child". As well as the addition of the second, fourth and sixth to tonic chords, Agnew frequently and predictably uses added-note harmony in other chords, for instance, the dominant seventh with added major second in "Looking Back" and Prelude No.1, while "At the Fair" adds the fourth to the submediant chord. The addition of

various notes to triads often produces dissonance which does not always have a traditional resolution.

Chromaticism functions either as a means of obscuring tonality, creating conflict as in the sonatas where chains of chromatic chords are common or as a background to an entire work such as in Trains. Pedal points are a particular feature of the chromatic works (Trains for instance uses six pedal points to give tonal reference) as well as occurring in areas that are tonally ambiguous. The sonatas in particular rely on pedals to stabilise swiftly changing tonal centres. The constant repetition of pedal notes, such as occurs in Deidre's Lament and "The Falling Snow", appears to be influenced by Debussy. Unison writing is used in both the miniatures and the sonatas for dramatic effect and to heighten emotional impact. Textural changes brought about by octave doubling occur in Prelude No.3 and Sea Surge, while octaves reinforce the thematic material in Elegy, Village Fair and Sonata "Ossianic". Octave figuration also increases the dynamic intensity in Trains and Exaltation. Changing time signatures are often used in the miniatures, Trains for instance has eleven changes of time in its 76 bars whilst Prelude No. 4 uses alternating compound time signatures. Although both time signature and meter changes are frequently used in Agnew's works, there does not appear to be any overall discernible pattern to these changes.

Agnew's use of superimposed fourths at times brought criticism from reviewers of his work. The technique is best seen in Poem No.1 where the contrapuntal texture and presence of tritones results in harmonic tension. Some use of pandiatonic elements occurs in Noontide, Trains and Looking Back.

This writer's division of Sutherland's piano works into the three periods of early, middle and late, serves to illustrate the evolution of her compositional methodology. The '1956' Sonatina is a pivotal work, linking the middle and late periods. In this work, Sutherland experimented with compositional ideas that included the use of changing tonal centres, areas of bitonality, ostinato patterns, sustained areas of chromaticism, polychordal structures and contrapuntal texture. Clusters and glissando figures also feature in this work, becoming important structural elements in the late works.

Sutherland's thematic material is characterised by terse, lyrical motifs such as those used in the twelve works of the Miniature Ballet collection and the '1939' Sonatina. The use of one principal thematic idea sometimes occurs ("Sea Shanty") and unison writing may be introduced into the thematic material ("Mischief in the Air") or may be used as a supporting bass figure to a treble theme ("Herzliebster Jesu" and "Jesu, meine Freude"). Themes may be of a repetitive nature ("Chorale Prelude", "Patter Dance" and "Walking Tune") or a series of short motives may be used to initiate changing tonal areas as in Profile "No.1".

The canonic imitation in "Puck" may be seen as a forerunner to areas of extended imitation that occur in the middle and late works. The early works are diatonically conceived and use some elements of added-note harmony. There is a diatonic relationship between the eight works of Holiday Tunes while "Day Dreaming", "Changing Moods", "Sea Shanty" and "Flight" have internal diatonic relationships between the keys of the various sections. Diatonic structure is used for the individual movements of the Miniature Sonata although the key relationship between the movements is

non-diatonic. The individual items of both the Miniature Ballet and Holiday Tunes collections are diatonic and three of the works contained in First Suite are written within diatonic parameters.

In common with Agnew and Holland, Sutherland exhibits a predilection for the use of the added second with the tonic chord of cadence figures. “The Drooping Petal”, Profile “No.6” and the final cadences of the first and fifth movements of the ‘1939’ Sonatina are instances of this technique, while the addition of the second to the final cadence of “Mischief in the Air”, results in a tritone. As well as the added second, the first movement of the ‘1939’ Sonatina also includes the added sixth in the final tonic chord whereas the fifth movement adds both the sixth and seventh to the tonic chord. The added seventh also appears in the final chord of both “The Quest” and “Lavender Girl”. The second movement of the ‘1939’ Sonatina concludes with the added augmented fourth in the final chord while perfect fourths are added to tonic chords in both “The Bustler” and “The Humorist”. The ninth is added to the first chord of the final cadence of “Mischief in the Air”. The repetition of tonic/dominant harmony contributes to the slowness of the harmonic rhythm in such works as “Slumber Song” and “Day Dreaming”, where the title suggests the nature of the work. Modal harmony is used in “The Adventurer” and a modal/tonal mixture forms the framework for “Chorale Prelude”, and “Cossack March”. The stringent opening of Profile “No.6” is a result of the modal/tonal elements of the harmonic plan.

Matching cadence figures are found in “Formal Dance”, “Sea Shanty” and “The Adventurer”, while “The Humorist” uses an imperfect cadence as a concluding figure. The final cadential chord of “The Quest” is stated in second inversion before the

announcement of the tonic note. Polychordal cadences are not uncommon in Sutherland's works and occur, for instance, in Profile "No.3". Sutherland's "slanted tonalities" are the vehicle for the tonally ambiguous areas demonstrated in the Six Profiles. Polychordal harmony, implied key centres, bitonality and tritones contribute towards the tonal instability found in this collection.

Ostinato figures are one of the most important structural elements of Sutherland's compositional technique and may well have been influenced by Purcell. Although they are used consistently in many of the earlier works to support melodic material or emphasise tonic or dominant harmony, they are particularly prominent in the late works where they ensure stability to changing tonal centres. The miniatures display simple formal plans, mostly bi-partite or ternary form and small codas are often used to conclude a work. In the late works, the form of the individual works is determined by the characteristics of the structural elements involved.

The complex structures of Sutherland's late works, of 1967 to 1968, demonstrate the expansion of her particular compositional methodology. The structure of these works is free 12-tone in which pitch material, ostinato patterns, complex imitation and changing tonal centres are instigated by, and derived from, the free distribution of the pitches of various tone rows. Extension, Chiaroscuro II, Voices I and Voices II derive their pitch material from tone rows and Chiaroscuro I takes its pitch material from an initial four-note cluster. All these works are a compact, economical combination of pitch, rhythm, dynamics and timbre producing highly organised, cohesive structures. Despite the apparent

percussive nature of these works, a lyrical pianistic quality is also apparent.

Areas of quartal harmony which slow the relentless rhythmic pulse and provide contrast to the surrounding contrapuntal texture appear in Extension and Chiaroscuro II. Areas of imitation, whether strict or free, are a further structural element that appears in all the late works although with not as much prominence in Voices II as in the other four works. Imitation unites the various pitch groupings and rhythmic patterns. Frequently changing meter is also a characteristic of the late works.

The majority of Holland's works are diatonic, using the resources of functional harmony but often forming chordal arrangements in a more subtle way than in Agnew's or Sutherland's works. This results in distinctive formations such as the "reflective chord" of Unanswered Question and the "ostinato chord" of the first movement of the Piano Sonata. Secondary dominants, secondary sevenths and ninths, added-note harmony and chromaticism are all employed in a conventional way, and the educational works in particular are based on a diatonic or simple modal background. Diatonic relationships may occur between the works of a collection as for instance, in Three Easy Piano Pieces and Merry Fingers or between the sections of individual works as demonstrated in the Country Tunes collection. In some works the internal key plan may give an arch form to the tonalities ("Bedtime Story" and "The Flower Seller"). A common feature of the miniatures is the use of open fifths on tonic/dominant notes that may be used to support melodic material or, alternatively, as pedal points supporting tonal centres. Bitonal construction appears in The Hunt and "Two Clowns" which both emphasise the tritone, whereas the bitonal aspect of In the

Dreamtime results in keys a perfect fourth apart. The bitonal areas of Valse Ironie and Bagatelle for Selma contribute to tonal ambiguity and add to the harmonic tension.

In common with Agnew, Holland favours added-note harmony and in particular, added seconds and sixths (“Waves Lapping on the Shore”, “Fly Overs”, “Here comes the Band” and “Quiet Procession”). The addition of the flattened second to the final cadence figure occurs in The Old Gardener. Autumn Gold concludes with both the added second and sixth in the final tonic chord. The added sixth sometimes occurs as a decoration of the melodic line (“The Lost Seagull” and Green Lizards) but more commonly as an addition to the final tonic chord (“Lucky Dip”, “Here comes the Band”, “And the Sun went Down” and “Spanish Guitar”). At times the added fourth creates a tritone area as in the coda section of The Old Gardener. “Merry Fingers Waltz” adds the major ninth to the dominant chord of the last cadence. Cadences are often unconventional and may have chromatically altered notes in one or both of the cadential chords (“Tune for a Rainy Day” and “Grasshopper Parade”). Cadential figures, such as the submediant to tonic ending of “Spanish Guitar” or the inverted final tonic chord of “Marching Home”, are not uncommon in Holland’s works and endings may be non-cadential as in Donkey Trot.

A number of Holland’s works are constructed on a modal background, often related to a particular title (“On a Wintry Day”, “A Night for Ghosts”, “Misty Morning” and “Windy Weather”). Bi-modal construction sometimes occurs as in “Winter Landscape”, whilst “Bagpipers in the Hills” is written in G mixolydian mode but also uses parallel fifths for a drone effect. Works may move into different modes (“Over the Bridge” and “Can’t Catch Me”) which adds

interest and variety to the modal setting. Holland's frequent use of modal/tonal mixture is particularly noticeable in the educational works. The overall C canvas of "Sea Murmurs" is a background for phrygian and aeolian modes on C, as well as the key of C major. "Out for a Drive" combines G mixolydian mode with G major and "Night" uses phrygian and aeolian modes before ending in C major.

Chromaticism may obscure tonality (Cat Walk) or accompany melodic material ("Hickory Dickory Dock"). "Unanswered Question" is constructed on a chromatic framework whilst areas of chromaticism are used in "Quiet as a Mouse" and "Dancing Shadows". Unison writing is used in Holland's works to generate thematic material (Serious Procession) or to repeat such material (Cat Walk); to emphasise the climax of a work (Suggested by the Rain), to create tension (Picnic Races), or to relieve surrounding chordal texture (Autumn Piece). Quartal harmony at times appears in Holland's works. In the final chord of "The Dry West" it contributes to tonal ambiguity whilst it is contained within cadence figures in "Bagatelle for Selma".

Rhythm and rhythmic variation are significant elements in Holland's style. The analysis of Scattering of the Leaves demonstrated the importance of the rhythmic aspect by highlighting the numerous variations of the basic rhythmic patterns that occur in the work. In The Dry West, rhythmic motifs underlie and support the entire melodic framework. In "Puppet Show" the rhythm generates the thematic material as well as emphasises the various key changes.

In common with Agnew, Holland uses distinctive thematic material. In the Around the Town collection for instance, the themes of all the works have similar intervallic arrangements. Themes may

be restricted to a small intervallic range (Lyric Piece, “Birds at the Waterhole”) and may be composed of one principal idea only (“Lunch in the Park”, “Over hill, over dale”). Variation of the thematic material is common: in Lyric Piece the coda presents a variation of the principal theme while “Puppet Show” and “Misty Morning” use an inverted form of the thematic material as does “Hi There!” Repetitive use of thematic material occurs in works such as “Tango Time” and “Merry Fingers” where the material is also transposed up a tone. Thematic fragmentation occurs in Legend and The Sandman Comes. Themes may also occur in imitative style (“Over hill, over dale”). An inventive use of thematic material is by the “name motifs” shown in the openings of Festival Flourish (although an orchestral work) and Tribute to Clement Hosking. The themes of the Piano Sonata are subjected to fragmentation, extension and augmentation.

Key allusion is present to some extent in a few of the educational works such as “Mini-Toccata” and “Doves” but is prominent in the first and second movements of the Piano Sonata where non-traditional key relationships are common, creating tonal conflicts which are resolved in the last movement of the work. Tonally ambiguous areas in Unanswered Question create tension while descending tonic triads in tonalities a seventh apart in Bagatelle for Selma give shifting tonal centres.

The educational works use a variety of compositional techniques such as cluster figures (“Asterisk”, “Birds at the Waterhole”, “Lazy Chinaman”, “Ghostly Huntsman” and “Echoes Round the Mountain”); pentatonic materials (“Eastern Holiday”, “Lazy Chinaman”, “Contrary Mary”); and whole-tone materials (“Lonely Island” and “Man on Stilts”). “Penguins A-Waltzing”, is built

on bi-scalic elements. Some unusual procedures that are not present in Agnew's or Sutherland's works include use of the overtone scale (The Hunt, "The Ghost Walks Again" and "A Short Story") and works that include novelty effects such as knocking on the wood of the piano ("Castle in Spain" and "A Knocking Piece").

Summarising the above and by focusing on the 26 significant works of Part III, a general graphic overview of the characteristic compositional procedures of each composer is presented in tabulated form as shown overleaf.¹ The graphic character '♠' denotes a predominant characteristic procedure or procedures where these are clearly evident in the work.

¹ The characteristic compositional procedures are essentially of two classes: macro and micro, ie. the procedures operate at macro and/or micro structural levels. Micro phenomena are those that may occur, for example, as single or isolated events. Macro events are usually of longer duration. It should be noted that a number of the characteristic procedures may occur at micro and macro levels simultaneously or independently.

The class groupings are suggested as:

(a) **Macro:** Diatonic Tonality, Chromaticism, Key Allusion & Tonal Ambiguity, Atonality, Bitonality, Modality, Clusters, Other Scale Procedures, Free 12-Tone; and

(b) **Micro:** Added-note Harmony, Pandiatonicism, Unison Writing, Clusters, Other Scale Procedures.

There is a further relationship between a number of the characteristic compositional procedures. It can be argued that the following procedures—Chromaticism, Key Allusion & Tonal Ambiguity, Bitonality, Modality, Pandiatonicism and Unison Writing are all related to forms of Diatonic Tonality, whereas the remaining procedures — Clusters, Other Scale Procedures and Free 12-tone — are polarised from Diatonic Tonality.

COMPOSER AND WORK	Diatonic Tonality	Added-note Harmony	Chromaticism	Key Allusion & Tonal Ambiguity	Atonality	Bitonality	Modality	Pendietonicism	Unison Writing	Clusters	Other Scale Procedures	Free 12-tone
AGNEW												
Australian Forest Pieces	•	•	•				•		•			
Sonata "Ossianic"	•	•	•						•			
Symphonic Poem: "La Belle Dame Sans Merci"	•	•	◇	◇		•		•	•			
Fantasia Sonata	•	•	•	◇		•			•		•	
'1929' Sonata	•	•	•	◇		◇			•			
Sonata Poeme	•	•	◇	◇		•			•			
Sonata Ballade	•	•	◇	•		•			•		•	
Sonata Legend, "Capricornia"	•	•	•						•			
SUTHERLAND												
Miniature Sonata	•											
'1956' Sonatina	•		•	•		•			•	•		•
Extension			•							•		◇
Chiaroscuro I										◇		◇
Chiaroscuro II			•							•		◇
Voices I			•							•		◇
Voices II			•									◇
HOLLAND												
Piano Sonata	•		•	◇		•	•		•			
Scattering of the Leaves	•	•	•			◇	•					
Valse Ironic	•			◇		•	•		•			
Unanswered Question	•		•	◇		•	•		•	•		
The Dry West	•	•	•	◇		•			•			
Bagatelle for Selma	•	•		◇		◇			•			

Section (b)

At first glance it may seem an anomaly to compare the works of three composers whose styles are so disparate and whose combined compositional time frame extends over 80 years. The very fact that such a long period of time is involved, notwithstanding Agnew's early death, would, inevitably, seem to predict a difference in their compositional outlook. However the three composers were contemporaries during most of that time and it is both the commonalities as well as differences in their training, background and personal approach to composition that has produced that disparity. At the same time, that disparity brings interest to this study. The common approach to harmonic language shared by all three composers, is manifest in their use of similar techniques (see Table above, observed by the analysis of a large number of works including those written for specific educational or student purposes. At the same time, their individual approach and personal taste has prompted differences in the nature of that language. It is the combination of both common features and differences in compositional methodology that justifies the parallel study of these three composers.

In common, all three composers were (and in Holland's case, still are) pianists, and idiomatic keyboard writing is displayed to perfection in all their works. Other common features are aspects of the Australian landscape which influenced all three composers to some extent. This might be in the nature of the specific titles given to some works (for instance, Holland's The Dry West, Sutherland's orchestral work, Haunted Hills, Agnew's Australian Forest Pieces

and his tone poem, The Breaking of the Drought²), or by the sparse sound captured via austere harmonic writing. Both Agnew and Holland used a similar type of harmonic language (added-note harmony is a specific instance, particularly a predilection for added seconds and fourths) and, for a brief time, Agnew instructed Holland in composition. Before this, both were trained by Alfred Hill at the NSW State Conservatorium of Music at a time when there was, at least in Australian institutions, a conservative approach to methods of composition. By comparison, Sutherland eventually rejected overall institutional training, attending the Melbourne University Conservatorium for the sole purpose of studying piano with Goll. Her compositional impetus was a result of her own observations and her *chant intérieur*. Her method of learning might be termed a kind of ‘osmosis’, an absorption of ideas coupled with an intellectual approach to composition. Overseas study broadened each composer’s outlook but it was Sutherland who changed her compositional methodology to include the newer twentieth century techniques she had encountered in Europe.

The complex structures of Sutherland’s late works of 1967 to 1968 demonstrate her development of free 12-tone techniques, whilst still retaining vestiges of traditional harmonic practice. The predominant technique of these works is free 12-tone in which pitch material, ostinato patterns, imitation and changing tonal centres are derived from the free distribution of the pitches of various tone rows. Extension, Chiaroscuro II, Voices I and Voices II

² In a letter to the Editor, Diane Naphthali suggested that Agnew’s Breaking of the Drought might be revived in 1994, the culmination of the worst drought in Australia’s history. She reminded readers that at the 1928 performance of the work, conducted by Alfred Hill, “the heavens opened and Sydney received its first good rainfall in months”. ‘Rain-making musical scores’, The Sydney Morning Herald, 27 September, 1994.

derive their pitch material from tone rows and Chiaroscuro I takes its pitch material from an initial four-note cluster. All these works are a compact, economical combination of pitch, rhythm, dynamics and timbre producing highly organised, cohesive structures. Despite the percussive character of these works, a lyrical pianistic quality is also evident.

Areas of quartal harmony which slow the relentless rhythmic pulse and provide contrast to the surrounding contrapuntal texture appear in Extension and Chiaroscuro II. Imitation, whether strict or free, is a further structural element that appears in all the late works although with not as much prominence in Voices II as in the other four works. Imitation is used to unite the various pitch groupings and rhythmic patterns. Frequently changing meter is also a characteristic of the late works. Her output for piano is small by comparison with the other two composers as it is small when compared to her total output but its emphatic, forthright style brings a special quality to her language.

Agnew's harmonic language is also complex but predominantly contained within a conservative mould (see Table, page 454). His approach to tonality, his quartal harmony, reliance on unresolved dissonance, constant use of chromaticism, theme repetition, and pianistic lyrical style place his compositional style firmly within the bounds of nineteenth century Romanticism. The "ultra-modern" sound that was reported as being so new to Australian audiences in the first third of the twentieth century was in fact nothing more than what European audiences had encountered in the previous decades. Rather than a new sound it was simply one that had taken some time to travel to Australia. One of Agnew's major historical contributions was presenting

contemporary music to the Australian public via his A.B.C. radio programme. By what must be seen as personal choice, Agnew's own compositions were not influenced by the music of composers such as Bartok and Hindemith included in his programmes. Agnew's originality tends more to free use of form and tonality within his sonata structures which show inventiveness both in their format of one-movement construction and the manipulation of thematic ideas which always exhibit a degree of freshness. The sonatas may be seen as Agnew's major contribution to Australian piano music. Agnew had the potential for an evolving style as evidenced by the sonatas, but his reliance on Impressionistic and Romantic mannerisms stagnated any further compositional development.

An element of English pastoralism is evident in Holland's early works but a later evolution in her compositional approach does become apparent, with traditional mannerisms becoming less conventional and harmonic language becoming more subtle by the spread of compositional procedures (see Table, page 454). This is particularly apparent in her later miniatures and in the Piano Sonata of 1953, the ideal vehicle for demonstrating the immense complexity of her style. Whilst her compositional style is often the result of the necessity of the occasion, as evidenced by the educational works, reviews of Holland's works are rarely negative, and she is a respected composer. The majority of her works have been published and her harmonic language is accepted by Australian audiences and critics alike.

Notwithstanding the social changes that occurred during the 20 years that separates Agnew's last works from Sutherland's, it is still apparent that Sutherland's compositional methodology was, in many aspects, more forward-thinking than Agnew's or Holland's. To

summarize the foregoing as: Agnew “conservative”, Sutherland “expansionary”, and Holland as “subtle”, can be corroborated by the trends, in terms of the composers’ usage of characteristic compositional procedures, exhibited in the table on page 454. It is thus Sutherland who emerges as the most innovative and original in approach to compositional methodology. This becomes particularly evident through the analysis of her late, non-diatonic works.

Caught in that nineteenth century mould of Romanticism, Australia was not yet ready to accept the new ideas of an innovative and independent thinker such as Sutherland who composed in the contemporary idiom of the early twentieth century, using as her model the new music she had absorbed during her time in Europe. The critical reviews of the late 1920s confirmed that Australian audiences were not yet ready to accept the new musical trends evident in Sutherland’s music.

In conclusion, these three composers are equally important figures in the history and development of Australian piano music but for a variety of different reasons. Roy Agnew was the most conservative of the three but he still brought a freshness and a measure of originality to his compositions. Dulcie Holland has a prolific output and has ably demonstrated that she can step out of the conservative mould when she desires, but it is Margaret Sutherland whose compositional methodology is the most forward-thinking of the three. Regardless of their disparate styles and varying career paths, it is important that these three composers be remembered for their significant contribution of a large and unique body of Australian piano music.

.....