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Elder Conservatorium of Music

Tristram Cary: scenes from a composer's life

by

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In Memoriam

Tristram Ogilvie Cary

14 May 1925 – 24 April 2008

Tristram Cary: scenes from a composer's life

Contents

Abstract

Tristram Cary (1925-2008) had a varied and successful life as a composer, spanning sixty years and two continents. He was a highly respected and prolific composer of film, radio, concert and electronic music in England before he took up a position at the Elder Conservatorium of Music, Adelaide, in 1974 at the age of 49.

Cary produced a significant body of work that enjoys public attention through performances, recordings and intelligent criticism, but it remains outside the music canon. He is half remembered in England, and not fully valued in Australia; as it were, each country sees only half the picture. The dislocation of his career path resulted in the underestimation of many of his achievements, in particular his groundbreaking work in electronic music independent of concurrent European developments during the post-war years. Apart from his own fastidious cataloguing and documentation of his work, an external critique of his long and prodigious career has not previously been undertaken.

The dissertation gives a survey of Cary's life and career, and aims to evaluate the importance of his achievements. The effects of his move from England to Australia on his career are assessed, and reference is made to the reception of some of his key compositions, including *The Rhyme of the Flying Bomb*.

Declaration

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Signed: **Gabriella J. Smart**

Date:

Acknowledgements

I would like to acknowledge the generosity of Tristram Cary in the many hours spent with the composer recording interviews. His enduring talent was a continual source of inspiration. Tristram provided crucial biographical information and copies of published and unpublished materials, including scores, sound recordings, and reviews. My thanks go to my supervisor Professor Charles Bodman Rae for his unfailing professional support. I would also like to thank the composer's widow Mrs Jane Cary, my family Mark, Stuart and Justina Patterson, for their patience, Eleonora Sivan, Dr. Maggie Tonkin, Claire Harris, Matthew Bate, Dr. David Swale and Dr. Helen Rusak.

List of music examples

All the following facsimile examples are drawn from the composer's autograph score of *The Rhyme of the Flying Bomb,* and relate to the discussion of that work in Chapter 5.

The complete, full score of this work can be found in Appendix C.

Introduction

Tristram Cary (1925-2008) had a varied and successful life as a composer, spanning sixty years and two continents. He was a highly respected and prolific composer of film, radio, concert and electronic music in England before he took up a position at the Elder Conservatorium of Music, Adelaide, in 1974 at the age of 49.

Cary produced a significant body of work enjoying public attention through performances, recordings and intelligent criticism, but it remains outside the music canon. He is half remembered in England, and not fully valued in Australia; as it were, each country sees only half the picture. The dislocation of his career path has resulted in the underestimation of many of his achievements, in particular his groundbreaking work in electronic music independent of concurrent European developments during the post-war years. Apart from his own fastidious cataloguing and documentation of his work, an external critique of his long and prodigious career has never been undertaken.

The dissertation gives a survey of Cary's life and career, and aims to evaluate the importance of his achievements. The effect on his career of his move from England to Australia is assessed, as is the reception of his compositions.

Tristram Ogilvie Cary was born on 14 May 1925, in Oxford, and died in Adelaide, Australia, on 24 April 2008. He was the son of celebrated author Joyce Cary and Trudy Cary (née Ogilvie). His childhood home was a meeting place for Oxford intellectuals of the time; these inspiring influences are reflected in his unique facility to meld words and music. Cary's talent lies in his independent and modern perspective, which enabled him to bring a wide spectrum of knowledge and experience to his work. As a result his compositional output retains a diversity and candidness that is distinctive and contemporary.

A pioneer of electronic music, for many years Cary composed both instrumental and electronic music for films, theatre, radio and television as well as music for the concert stage. It was during his service in the Royal Navy during World War Two that he developed the idea of using the newly invented tape recorder as a creative medium, thus opening up endless compositional possibilities independent of concurrent developments in continental Europe.

Cary's success as a composer for film was established early with his score for the Ealing Studio's film *The Lady Killers* in 1955. He attracted international acclaim with several of his radio plays and films, including the play *The Ballad of Peckham Rye* (1960) by Muriel Spark and the animated film *The Little Island*, directed by Richard Williams (1957).

Cary's pioneering invention led him to make many of his own machines. He was possibly the first composer to utilize electronic effects for a BBC radio play, with the *Japanese Fishermen* in 1955. Cary subsequently established the earliest electronic music studios in England (privately in 1952, and at the Royal College of Music in 1967). Another major achievement of Cary's in the 1960s was his innovative work with EMS (Electronic Music Studios (London Ltd)). With his colleagues Peter Zinovieff and David Cochereal, he designed and manufactured synthesizers, the most groundbreaking of which was the VCS3. The VCS3 was the first portable synthesizer; it was affordable and easy to utilize, which meant that it could easily be mass-produced. To this day it is regarded as the 'classic' of its kind.

In 1974 Cary was invited to Adelaide to teach composition at the Elder Conservatorium and to develop the electronic music studio. He became Reader at the Elder Conservatorium in 1978 and served as Dean of Music from 1982. Cary's first major Australian commission was *Contours and Densities at First Hill*, premiered by the Adelaide Symphony Orchestra in 1976, with the composer conducting. Works composed between 1996 and 2008 include: *Suite – The Ladykillers* (1996), based on his score for the Ealing comedy; *Voix dans la Foule* for orchestra (1997); *Through Glass* for piano and playbacks (1998), commissioned by the present author; *Scenes from a Life* for Orchestra (2000); *Two Film Music Suites* for orchestra (2000); and *Three Songs for the Adelaide Baroque* (2004).

Cary became one of Australia's foremost music critics in the period from 1987 to 2002, writing for *The Australian.* In 1991 he was awarded the OAM (The Medal of the Order of Australia) for his services to music. Cary was awarded the title of Honorary Visiting Research Fellow at the Elder Conservatorium in 1986, and in 2001 he was awarded the D.Mus degree by the University of Adelaide.

Cary's productivity as a composer is clearly demonstrated by the list of his works in appendix A. Some of Cary's key works for concert, film and radio such as *The Ballad of Peckham Rye* (1965), *Where are You I am Here* (1980), *Strange Places – an exploration for piano* (1992), *Steam Music* (1978), and music composed for the films *Time Without Pity* (1956) and *The Little Island* (1958), would be of interest to study in detail, but such studies are beyond the scope of this investigation.

Cary's unpublished autobiography has remained an invaluable source of information for the writing of the dissertation, as has his extensive library and archive of his life's work. Surprisingly few books on electronic music include Cary in their historic overview, an issue which is addressed in Chapter Seven of the thesis.

This dissertation has drawn on interviews with the composer as primary source materials, conducted and recorded between June 2003 and December 2008. Three compact discs of recorded interviews between the composer and the present author have been deposited in the Elder Music Library for the benefit of future generations of researchers. These primary source materials form the basis of my overview of Cary's life and work, and provide evidence substantiating my hypothesis that dislocation had a crucial impact on his career.

The need to write concert art music was a thread running through Cary's life. Much of the present study explores and is bound by the implications of this need. For instance, an observer's assessment of Cary's career is likely to be rather different to how Cary viewed himself. Despite his significant achievements in England during the 1960s and 1970s, Cary changed his career path, in all probability propelled by his need to write music for the concert platform. This desire to write concert music explains why Cary made two fateful life decisions, resulting in the dislocation of his career.

The first decision was his move with his family to Fressingfield, Suffolk, at a time when he was enjoying success as a composer of music for film and radio in London. The second decision was Cary's move to Australia, in order to take up a lecturership at the Elder Conservatorium in Adelaide. Both choices were primarily motivated by his desire to create a more conducive environment in which to compose concert music.

This pervasive motif has influenced the sub-division of chapters. Chapter One provides an overview of Cary's early years, up until his discharge from the navy after

World War Two (1925–1946). Chapter Two chronicles the years 1947–1954, during which he studied at Oxford and subsequently in London. During this time he married and began a family whilst establishing his career as a composer of electronic and film music. From 1954–1974 (Chapter Three) Cary was able to live solely by score commissions. He became one of the leading composers for film in England and established the first electronic music studio in England. Chapter Four (1967-1974) provides an overview of Cary's pioneering work in electronic music and his period as co-founder and Co-Director of EMS (London) Ltd, during which he designed early synthesizers.

In Chapter Five an overview is given of the music Cary wrote for *The Rhyme of the Flying Bomb* as an example of the literary influences on the composer. Cary's setting of this epic ballad by distinguished writer and artist Mervyn Peake, enabled him to develop important ideas regarding the setting of speech and music.

Chapter Six traces Cary's emigration to Australia and the ensuing period from 1974 to 2008. His experiences of developing the Electronic Music Studio at the Elder Conservatorium are chronicled, as are his appointments as Reader and later as Dean. In 1986 Cary retired from academia. He once again became self-employed with the establishment of *Tristram Cary Creative Music Services*. From 1988 to 1990, Cary wrote a major book on music technology – the *Illustrated Compendium of Musical Technology*. He was also music critic for *The Australian* newspaper from 1987 to 2002.

Chapter Seven assesses the implications of Cary's move to Australia and its effect on the reception of his music. One of the results of this move was that he was not fully recognized for his pioneering work in electronics in England and he is generally ommitted from textbooks on electronic and contemporary music. Furthermore, Cary was commissioned and performed relatively little in Australia.

This study aims to make several contributions to the discipline: it includes an extended bibliography relating to Cary, and his works are put into an historical and cultural context. His life is contextualized within the musical cultures of England and Australia. Cary's contributions to the field of electronic music were considerable and were ground-breaking. Their importance is such that they deserve to be the focus of a separate study. The emphasis in the present study is twofold; it is on the theme of

dislocation and its negative effect on Cary's career as a composer, and on the literary influence in Cary's work.

Tristram Cary passed away on 28 April 2008, after a prolonged and painful illness. His funeral was held on Friday 9 May at Centennial Park in Adelaide, Australia. As a testament to his high standing, there was a large gathering comprising family, friends, former colleagues, former students who are now professional musicians themselves, and media. The four speakers were Professor Charles Bodman Rae, Professor Michael Morley (also critic for the *Adelaide Review*), the present author, and artist and close friend Jeff Harris. Although his children John, Robert and Charlotte were unable to travel from their homes in Europe and America to attend the funeral, they had written eulogies that were read by Christopher Harris, son of Jeffrey. The wake was held at the Cary home in Glen Osmond. In the spirit of a true Irish wake (as Tristram had desired), much toasting of the composer was accomplished with Irish whiskey.

Before his death Cary experienced several years of ill health that, unfortunately, prevented him from embarking on any major compositional projects. In 2000 he was diagnosed with cancer and underwent several stages of treatment. That he was able to fight this illness for several years testified to his physical and mental strength**.** A short time before his diagnosis Cary was commissioned by Symphony Australia to write a new work, *Scenes from a Life* (2000), to mark his 75th birthday. It was performed in a tribute concert of his works on September 27th 2000 at the Norwood Concert Hall, with Graham Abbott conducting the Adelaide Symphony Orchestra.

Cary was conscious of the shortage of time and had been putting his affairs in order for several years before his death. This had perhaps encouraged a reflective view, as he looked back over past achievements and sorted through scores and music. His frame of mind was in many ways helpful to the author's study as he was able to communicate aspects of the past that he might not have been so keen to discuss fifteen to twenty years earlier.

Even though he had not composed since 2004, Cary systematically digitized his score and sound recordings, cataloguing, and liaising with the Australian National Library to which his works have been bequeathed. His achievements in the field of electronic music have been celebrated in a film documentary that received its première in

the 2007 Adelaide Film Festival. Entitled *What the Future Looked Like*, directed by Matthew Bate and produced by Claire Harris, the documentary focuses on the groundbreaking achievements of EMS (Electronic Music Services Ltd) and its founders, Peter Zinovieff, Tristram Cary and David Cockerell. Cary was awarded the SA Great Music Award in 1999 and the Adelaide Critics Circle 2005 Lifetime Achievement Award on December 5, 2005. Within hours of his death there was an inundation of articles and tributes to the composer's achievements, by his colleagues and admirers, on the world wide web.

When I embarked on this project, and began to investigate the multi-faceted creative world of Tristram Cary, he was still alive and able to contribute in his inimitable way. I was writing about an unfinished creative journey. Sadly, that journey has ended, but it still remains for the story of his life and work to be told. In the following chapter, it can be seen that Cary's rich childhood experience laid fertile ground for his subsequent creative professional life.

Chapter One

Formative years: 1925–1946

Tristram Cary's early years provide a picture of a young man and a family that could be treated as an English stereotype. Many aspects of the profile do, indeed, suggest a stereotype image of Englishness: North Oxford; the Dragon School; Westminster School; Christchurch, Oxford: a commission in the Royal Navy. Should we accept the stereotype or should we go beyond it?

Tristram Ogilvie Cary was born on May 14, 1925 in Oxford. He was the third of four brothers – Michael (1917–1976), Peter (1918-1994), and George (1927-1953). The Cary family may have appeared to external observers as typically English. But were they? Were they in fact an atypical mixture of English, Irish, Scottish, German and other elements mixed together as a bohemian cocktail? Although outwardly manifesting many upper class English attributes, the Cary family were misfits. Tristram's father Joyce Cary (1888 – 1957)[1] was a highly creative, self absorbed bohemian. Financial security and serious recognition eluded him until the last few years of his life (he is now regarded by many as one of the most significant writers in the English language from the first half of the twentieth century).[2] Although Joyce left Ireland for England during the first year of his life, he regarded himself first and foremost as Irish. [3] In referring to Joyce Cary's

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[1] For the purposes of clarification, Tristram Cary shall be referred to as 'Cary' and his father Joyce Cary shall be referred to as 'Joyce Cary or 'Joyce'.

[2] On being asked if he considered himself British or Irish Joyce remarked, 'I am Irish…oh yes, I am Irish, born in the North of Ireland.' Fisher, Barbara: Ed., *Joyce Cary Remembered* (Buckinghamshire, Colin Smythe Ltd, 1988), p. 219, interview with Birgit Bramsback. Joyce Cary's sense of dislocation, manifested in both his writing and life experience, is also reflected in the fact that he is either labeled an Irish or a British writer. Despite living most of his life in England, Joyce was intensely connected to his Irish heritage: 'Joyce was always interested in learning more about the Cary lineage and he felt identification and pride in his Irish background and aristocratic lineage.' Fisher, *op. cit.* p. 62, interview with Lionel Stevenson.

[3] Fisher, *op. cit.* p. 62, interview with Walter Allen. Arthur Joyce Lunel Cary was born in Derry, Ireland, December 7, 1888, six years after his family lost their property through the passage of the Irish Land Act in 1882. They had been Anglo-Irish landholders since Elizabethan times. Joyce Cary spent many idyllic summers at his grandmother's cottage near Cary Castle, one of the lost family properties in Ireland, and was strongly influenced by his Irish heritage. The incumbent feeling of displacement and the concept of the transparency of life's tranquility informs much of

essay *A Case for African Freedom*, Professor M.M. Mahood remarks that the highest praise for a piece of writing is its continuing relevance. Joyce's work is universal because it communicates to contemporary audiences in the same way as it did to the audiences of his time. In fact an over-riding aspect of Joyce's writing style is its subversive creativity, a characteristic inherent to many Irish writers. Walter Allen identifies Joyce Cary with Shakespeare in being

> 'the one Proteus' of the English novel today… all the characters that seem typical of (Joyce) Cary are in the grip of what can only be called the creative imagination. …The creative imagination (Joyce) Cary is its novelist and its celebrant.[4]

The originality of Joyce Cary's narrative and his depth of observation is a consistent thread running throughout his novels, with the writer taking on the role of devil's advocate in much of his narrative. In Joyce's novels *Mr Johnson* and *The Horse's Mouth*, the protagonists wreak havoc in the pursuit of their respective visions. Yet throughout the story, the integrity of their characters remains intact. Joyce's son Tristram once remarked to the present author that it was totally acceptable to live conservatively and adventurously at the same time. Both Cary and his father were archetypal respectable upper middle class Englishmen. Yet their exceptional achievements in literature and music are reflections of minds that are able to think and act outside of the normal status quo.

Joyce and Trudy Cary did fulfill the expectations of a stereotypical Oxford academic couple in many ways.[5] The Carys were viewed as interesting, vital people who were well connected.[6] Enid Starke remembers being struck by Joyce's reserved and non-Irish personality, perceiving him as being very much the English officer.[7] Yet despite the Carys' apparent integration into the Oxford academic circle, Joyce Cary was

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his writing.

[4] Allen, W: *Joyce Cary:* Writers and their Work no 41, for the British Council and National Book League (London, Longmans, Green and Co. Ltd, 1953; revised edition, 1963), pp. 5-9, quoted in Fisher, *op. cit.,* p. 124

[5] Oxford in the 1920s and 1930s was a vibrant location that was more closely connected to London life than it was at a later time.

[6] Fisher, *op. cit.,* pp. 77-81, interview with Helena Brett-Smith

[7] Fisher, *op. cit.,* p. 135, interview with Enid Starkie

professionally isolated. Andrew Wright discerningly remarked that Lord David Cecil failed to give any opinion of Joyce as a novelist in his preface to Joyce's book *The Captive and the Free,*[8] which was published posthumously and edited by Winifred Davin. Yet Lord Cecil was a close friend of Joyce for many years and was a regular participant of the Sunday evening parties at the Cary home in Oxford.

Wright was aware that Joyce felt isolated from respectable opinion, a sentiment Joyce shared with one of his most notorious characters, Gulley Jimson from *The Horse's Mouth*. 'People used to ask (in Oxford) 'What does Joyce Cary *do*?'[9] 'Graham (Greene) admired Joyce immensely', reminisced Greene's wife Vivien Greene.[10] Walter Allen, who was literary adviser to publisher Michael Joseph in the 1950s, read many of Joyce Cary's manuscripts and remarked: 'He seemed an odd-man-out, but his power was unmistakable, and we admired him greatly.'[11]

Cary was also acutely conscious of Joyce's isolation in Oxford:

> '…So you've got someone who is a real original, living in that academic and knowledgeable, creative hothouse of Oxford. He didn't join any of the streams. He had a few academic friends but not many; he wasn't part of the academic stream at all…He had many years of fighting against indifference…' [12]

The thread of dislocation runs strongly through the lives of both Cary and that of his father. Joyce Cary suffered dislocation by fault of birth; six years before he was born, the Cary family lost their land and wealth in Donegal as a consequence of the passing of the Irish Land Act in 1882. Joyce grew up in England, but spent most of his summers in the shadow of the original Cary Castle, staying with his grandmother in her small cottage. His writing was strongly informed by the sense of dislocation he felt as a displaced Anglo-Irishman.

Cary's sense of displacement originated from his need to write concert music, in spite of his success as a pioneer of electronic music and as a composer of music for film,

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[8] Fisher, *op. cit.,* p. 254, interview with Andrew Wright
[9] Fisher, *op. cit.,* p. 77, interview with Helena Brett-Smith
[10] Fisher, *op. cit.,* p. 118, interview with Vivienne Greene
[11] Fisher, *op. cit.,* pp. 124-5, interview with Walter Allen
[12] Fisher, *op. cit.,* pp. 166-167, interview with Tristram Cary

radio and television. He was never at ease with the tension he experienced as a result of this displacement, and the two detrimental levels of dislocation in Cary's life (his move to Fressingfield and his later move to Australia) were a direct consequence of this tension.

Both Cary and his father were autodidacts. Joyce received a relatively paltry third class law degree from Oxford. He then spent the first several years of his career as a writer studying literature and philosophy, absorbing what he needed in order to formulate his own theories. Tristram's own education was interrupted by the war. When he did commence music studies in 1948, he applied and was accepted into Trinity College, one of the less prestigious music institutions in London. The education he received there, especially in conducting, was rudimentary. It was not until he began composing music for film and radio that he was able to hone his skills as a composer and conductor.

Cary inherited his curiosity in analyzing how things work from his father. Joyce especially enjoyed Tristram's company as a young adult and delighted in pursuing discourse with his only son who was also an artist. Enid Starke, another regular visitor at the Cary home on Sunday evenings, observed that Joyce appreciated Cary's character artistic talent: 'I think Tristram was Joyce's favourite son, because he saw in him many qualities that he would have liked in himself.'[13]

Both sides of the Cary family suffered a shared history of dislocation. Joyce's wife Trudy (originally called Gertie) was of Scottish and German origin, whose German mother (nee Wolff) was ostracised in England during the First World War. Perhaps it was this experience that inspired Trudy's father to generously support the Cary family so that Joyce could concentrate solely on writing without having the additional strain of providing for his family. After his death, Trudy's brothers Fred and Heneage (who disapproved of Joyce and what they perceived as his lack of respectable career choice and family responsibility) reduced this stipend, forcing the Carys into near poverty.

Joyce had trained as a painter in Edinburgh and Paris, and his mother Trudy (b. 1891) was a talented amateur. Both parents passed on their love of art to their sons. Trudy was also a gifted pianist and cellist. Cary said of his mother:

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[13] Fisher, *op. cit.*, p. 136, interview with Enid Starke

> In music she reigned supreme in the house. A singer with a sweet though only partially trained voice, a cellist who could certainly have held down an orchestral position, and an unstoppable pianist who would have a go at anything you put in front of her and always get though to the end somehow. Her sight reading and transposing abilities were (excellent)… her musical theory was weak – she was never quite sure of key relationships and harmonic structures, but ask her to transpose a tricky song accompaniment down a minor third and she just did it, with few or no mistakes. [14]

Chamber music evenings were a regular occurrence in the home and all four brothers learnt an instrument as well as singing. Trudy Cary taught Cary piano from the age of five, and insisted on regular practice. Cary held his mother in high esteem, describing her as "an extremely intelligent woman who was basically undereducated."

Cary's main childhood memories were of Oxford in the 1930s, and of schooldays and of summer holidays in Ireland, Wales and Devon. Joyce Cary, although apparently a distant father when the boys were young, took pleasure in the company of his sons as they grew older. Alan Bishop comments that Joyce Cary's childhood remained the primary source of his literary creativity.[15] The same might be said of Cary, whose independence and non-conformity was encouraged from his early years.[16] He remarked:

> Music was… built into my life from the beginning, but it was not given any notable priority over other creative areas – we were encouraged to observe and invent in all directions according to our age and accomplishments.[17]

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[14] Cary, Tristram: Unpublished autobiography, (2002) Chapter 1, p. 4. Alan Bishop observed the positive influence Trudy had on her sons: 'All the music in Parkers (sic), as well as Trudy's quiet enthusiasm, influenced her four sons deeply. In his later life Michael made clavichords and harpsichords as a hobby: for Peter a professional career as a pianist was possible, and he always enjoyed singing; Tristram became an admired composer, well known for his film and concert music in the 1950s; even George, already showing signs by the late 1930s of linguistic brilliance, was chorister and occasionally composed music.' Bishop, Alan: *Gentleman Rider. A Life of Joyce Cary* (London, Michael Joseph, 1988), p. 239

[15] Bishop, *op. cit.*, p. 44

[16] An example of this encouragement comes from Cary's unpublished autobiography. Instead of the conventional shared picnic lunch on the beach when on holiday, the Cary boys preferred to wander off on their own for hours at a time. Trudy would make up individual lunches so the boys could eat in solitude, at favoured sites. Chapter 2, p. 4

[17] Cary, Tristram: Unpublished autobiography. (2002), Chapter 1, p. 6

Indeed, he described his early childhood as 'fairly ordinary.'[18] An observer, however, may have a different perspective. Cary's childhood was quite extraordinary in that he was fortunate to grow up in a cultured environment where famous artistic and academic figures regularly visited his parents' home. As Cary and his brothers grew older they were the first to read the proofs of their father's manuscripts before they went to print. It seems that lively discourse prevailed around the family dining table and chamber music evenings were a common occurrence, with people invited from all over Oxford. Cary related that as a young child he '…loved to sit under ... (the piano) and be overwhelmed by the thunderous waves of sound above me while watching the busy foot on the sustaining pedal.'[19]

Cary met many important literary figures during his early years, which was also a period of important literary developments in England. During the 1920s and 1930s Virginia Woolf, John Maynard Keynes, E.M. Forster, Roger Fry, Duncan Grant and Lytton Strachey formed the Bloomsbury Circle, an active group of philosophers, writers and artists. John Galsworthy, H.G. Wells, Katherine Mansfield, Arnold Bennett, T.S. Eliot, Ezra Pound, W.H. Auden, Graham Greene and George Orwell were all prominent in England at the time.

Cary was exposed to discussions about literature from his earliest years. Sunday evenings were 'open house' at the Cary household and from a young age Cary was encouraged to participate in the discussions that took place. Oxford was, of course, an important cultural centre during the 1920s and 1930s, and was home to many of the leading intellectuals of the period. His childhood home in North Oxford was the meeting place for many leading writers, academics, artists and critics including Graham Greene, Dylan and Caitlin Thomas, Gilbert Spencer, Iris Murdoch, Lord David Cecil and Enid Starkie, writer Rex Warner and Dan and Wynn Davin.

Cary's interaction with these eminent literary figures in the family home ensured his immersion in an atmosphere of intellectual discourse from an early age. As a result Cary acquired confidence with language from the beginning, and was encouraged to

[18] Cary, Tristram: Interview with the present author. #1, 9 June 2003
[19] Cary, Tristram: Unpublished autobiography. (2002), Chapter 1, p. 6

articulate his views clearly.[20] This literary self-assurance manifested in his twenties, when his talent for composing music with the written text catapulted him into a career of composing for film and radio.

To be surrounded by such figures as Graham Greene (1904-91), who respected Joyce Cary highly, had a markedly positive effect on Cary's artistic development. Greene moved away from Oxford after his studies, but he continued to attend the Carys' Sunday soirees whenever he returned. Greene met with his first success as a novelist in 1932 with *Stamboul Train.* He studied modern history at Balliol College, Oxford, graduating with a B.A. in 1925. Greene writes in his biography that he spent his university years drunk and debt-ridden; however, it was here that he gained experience as an editor at *The Oxford Outlook* and developed an interest in politics after joining the Communist Party.

Gilbert Spencer (1892-76), brother of the more famous painter Stanley Spencer, was also a visual artist. The Carys had a strong interest in the visual arts and attracted artists to their circle, with Gilbert Spencer becoming a close friend[21] (Joyce Cary thought Gilbert's work was the superior of the two brothers). Dame Iris Murdoch (1919-99), a novelist, playwright and philosopher,[22] was a frequent visitor of the Cary household on a Sunday afternoon. Lord David Cecil (1902-86) was also a close friend of the Carys'. He was a critic and biographer, becoming a Fellow of Wadham College (1924-30) and of New College (1936-69) in Oxford. He was Professor of English Literature at Oxford from 1948 to 1970.

Enid Starkie was an eminent critic of French literature, author of studies on such key figures as Baudelaire, Gide, Rimbaud and Flaubert.[23] She lived in Oxford around the corner from the Cary family, although she did not meet Joyce until 1941. Win Davin was

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[20] Cary regretted that his father died before he became fully established in his own career as a composer. When Cary was in his early 20s and just beginning his career as a composer, Joyce was very happy to go for walks in the Parks with Tristram and talk 'as two artists'. Fisher, *op. cit.*, p. 165, interview with Tristram Cary.

[21] Joyce's famous character Gulley Jimson from his book *The Horse's Mouth* was apparently loosely based on the characters of both Gilbert and his brother, artist Stanley Spencer. Cary was a page at Gilbert Spencer's wedding in 1930.

[22] English novelist Iris Murdoch studied classics, ancient history and philosophy at Somerville College, Oxford. From 1948-1963 she was Fellow and tutor in Philosophy at St Anne's College, Oxford, devoting herself entirely to writing.

[23] Enid Starkie was educated at Somerville College, Oxford, and the Sorbonne. In 1951 Starkie campaigned successfully for the Professor of Poetry at Oxford to be a poet, causing C.S. Lewis to be ousted for Cecil Day-Lewis.

a novelist who, in her role of Assistant Secretary to the Oxford Press, became a senior figure in publishing in England. The Davins remained close friends with Joyce after the death of his wife. The Cary sons appointed Win Davin Literary Executor of Joyce's estate after his death; in this capacity she edited and published Joyce's final unfinished novel, *The Captive and the Free.* The Cary household, then, was one of the hubs of the talented literary circle of Oxford at this time.

The Carys' family values were reflected in their decision to settle in Oxford, where they bought a 99-year lease of number 12 Parks Road in 1920. On their limited income it was affordable, quiet, in close proximity to excellent schools for their sons, and a short train ride to London if they wished to attend concerts or theatre. Parks Road overlooks the University Parks, a wide expanse of hallowed land, which provided a rich playground for the boys and was only a five minutes bike ride to the centre of Oxford. Joyce enjoyed his daily walks there, which were a fundamental part of his creative process. One of Cary's fondest childhood memories was of the long walks he took with his father, discussing philosophy, literature, art, music and tales of Joyce's African sojourn. The composer reminisced:

> (Joyce) Cary discussed with (Cary) the main characters of *To Be a Pilgrim*, and 'bombarded me with ideas, philosophy, plots, history, reminiscence.'.[24]

Joyce apparently treasured these daily walks. Alan Bishop observes: '(Joyce) Cary (was) especially close to Tristram, whose ebullient personality and artistic creativity made him a stimulating companion on walks.'[25] Joyce preferred the company of his sons as they grew older and were able to engage in intellectual discourse; Bishop relates that in 1937, when Tristram was twelve, 'His sons gave Cary intense pleasure.'[26]

The financial pressures on the Cary family with expectations of rising to the social mores of their upper class, were enormous.[27] Joyce made very little money from

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[24] Bishop, Alan: *Joyce Cary Gentleman Rider* (Suffolk, Richard Clay Ltd, 1988) p. 259
[25]Bishop, *op. cit.,* p. 239
[26] Bishop, *op.cit.,* p. 235
[27] Joyce's ancestors were of the landed Anglo/Irish gentry in Ireland, and Trudy's father was a wealthy businessman from a well to do Scottish family. Although Joyce didn't publish his first novel until 1932 at the age of 44, he worked full-time as a writer throughout his marriage.

his novels for most of his life.[28] Although both parents were descended from wealthy families, they each received small stipends that were their sole income. The boys were therefore expected to work hard for scholarships in order to receive a good education.[29] Cary attended Dragon school, one of the best preparatory schools in the country, and was later educated at Westminster School and Christ Church College, Oxford. He remembers being inspired by his science master at Dragon, who taught Cary science in an interesting and creative way. By the age of ten Cary took over the household electrical jobs, from fixing blown fuses to simple rewiring. He hid the countless accidents and shocks he gave himself from his parents, who might have stopped his adventures. In 1935, brother Michael gave Cary his homemade wireless sets. Cary relates, 'starting with the little assemblage of Michael's gear, electronics became an intense interest and occupied almost as much of my time as music.' [30]

In 1938, despite suffering from chicken pox, Cary passed his scholarship exam and was accepted as a King's Scholar at Westminster School, London. One of the most prestigious schools in England, there were only 40 scholars at any time and school chapel services were held in the historic Westminster Abbey, with the Houses of Parliament close by. One of the privileges enjoyed by students was immediate entry to the Strangers' Gallery in Parliament if they wished to view a Commons debate.

A vividly remembered formative experience came about as a result of his friendship with the renowned Donald Swann, also at Westminster School.[31] Cary recalls Swann as a highly gifted musician, pianist and songwriter; Swann, who was of Russian lineage and a brilliant pianist, was notorious even in his school days. He introduced Cary

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[28] Cary remains regretful that his mother died before Joyce made any money from the sale of his novels.

[29] On commencing school, Cary commented: "I was beginning to travel the tramlines laid out fairly rigidly for a middle class English boy of that period.' Cary, Tristram: Unpublished Autobiography. (2002), Ch. 1, p. 9

[30] Cary, Tristram: Unpublished autobiography. (2002), Chapter 2, p. 5

[31] Donald Swann is internationally recognised for his role in the comic song-writing duo Flanders & Swann. His parents fled the Russian revolution and settled in Britain (although his great-grandfather was British and had emigrated in turn to Russia, which would explain the origin of his surname). Swann remained largely self-taught in spite of being an external student at the Royal College of Music while still at Westminster School, where he met Cary. Later, Donald Swann and Michael Flanders (who also studied at Westminster) achieved world fame with their comic songs and shows, in particular *The Drop of a Hat* (1956).

to Stravinsky's *Petrouchka* (1911) from his small collection of 78 rpm recordings. Cary was stunned by Stravinsky's original orchestration: 'I loved the spikiness of Stravinsky and these wild and primitive noises he could make with the orchestra. I had no (previous) idea you could do this with an orchestra. I was absolutely bowled over by Petrouchka.'[32] Cary attributes his decision to become a composer to this experience.

> '...I…wanted to hear the record repeatedly till Donald got fed up with playing it. I couldn't get hold of a miniature score at Whitbourne, but I bought one next time I was in Oxford, and found out about *Firebird* and *Rite of Spring* as well. I studied everything I could, and tried to dream up my own orchestral palette… It was still a tentative thought, but I seemed to be able to conjure sounds and textures in my head… So, gradually, I began to compose, very shyly and privately.'[33]

It is no coincidence that Cary was profoundly influenced by *Petrouchka*. André Boucourechliev describes Stravinsky as one of three visionary composers, who, from 1911 – 1913, were 'creating the very idea of modernity by which the new century was to live'.[34] *Petrouchka* marks the end of Romanticism's emphasis on emotional meaning; in it Stravinsky achieved the neo-classical ethos of distance and order to counteract what he perceived as the subjective chaos of atonality.

The excitement of hearing the 'spikiness' and 'wild and primitive noises' of *Petrouchka* remain imprinted on Cary's consciousness. Stravinsky's masterful use of orchestral colours and textures was influenced by his teacher Rimsky Korsakov, who was a composer favoured by Cary's Music Director at Westminster, Arnold Foster. Foster had a passion for Russian music that was atypical of his time; as such his students became acquainted with the music of Borodin as well as that of Rimsky Korsakov.

Cary was in all probability impressed by *Petrouchka* because Stravinsky's innovative use of the orchestra marked a departure from the traditional orchestral forms which Cary knew intimately through growing up with Mozart, Beethoven and Brahms. The orchestra in *Petrouchka* does not so much 'live' the story of the hapless puppet, as

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[32]Cary, Tristram: Interview with the present author. #1, 9 June 2003
[33] Cary, Tristram: Unpublished autobiography. (2002), Chapter 3, p. 6
[34] Boucourechliev, André: S*travinsky* (London, Victor Gollancz, 1987) p. 53

represent it from afar, thus becoming a vehicle of pure expression in portraying the essential realism of the drama. The dominant sound is that of percussive instruments and the percussive inflections of the piano. Stravinsky uses diatonic rather than chromatic harmony, marked by sudden changes that seem to alternate between harmonic and polyphonic structures, the ultimate emphasis being on timbre. Cary absorbed these sounds. He was inspired by *Petrouchka* to continue his experiments in harmonic patterns and much later, probably as a direct result of Stravinsky's use of the piano in this work, Cary became one of the first composers to include the piano in orchestrated film scores.[35]

Cary was obviously influenced by Stravinsky's use of the octatonic scale in *Petrouchka*. A characteristic of Stravinsky's ballet is the so-called 'Petrouchka chord', a variation of the octatonic chord, where two simultaneous major triad arpeggios are separated by a tritone. Both the C major and F major triads comprising the 'Petrouchka chord' are obtainable from a single permutation of the octatonic scale beginning on Db.[36] It was while he was at Westminster that Cary experimented with octatonic scales. He noticed that a scale consisting of alternate tones and semitones would have one more note than a normal septatonic scale; further, there were only three such scales altogether. Once one had risen a minor third, the cycle repeated itself. The composer remained interested in unusual scales and harmonic progressions throughout his life.

Olivier Messiaen (1908–1992)[37] also explored octatonic scales, including them in his published theoretical treatise *Technique de mon language musical* in 1944. The treatise served to clarify the essential features of Messiaen's individual musical idiom, in particular the classification of seven modes that he termed the *Modes of limited transposition.* The second mode, his favourite, is simply an octatonic scale beginning on C. Messiaen used it as early as 1929 in his fifth Prélude, *Les sons impalpables du rêve*. When he was repatriated in 1942 after the Second World War, Messiaen joined the staff

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[35] The piano had previously tended to be used as an atmospheric device in film music, for example in piano bars.

[36] Stravinsky's teacher Nikolai Rimsky-Korsakov claimed to have discovered the octatonic scale in his memoir *My Musical Life*, and certainly utilised it in his opera *Kashchey the Immortal* (1902). Van den Toorn, Pieter: *The Music of Igor Stravinsky*. (New Haven, Yale University Press 1983)

[37] Griffiths, Paul: *Olivier Messiaen and the Music of Time* (London, Faber and Faber, 1985) Hill, Peter (ed.): *The Messiaen Companion* (London, Faber and Faber, 1995).

of the Paris Conservatoire as Professor of Harmony, where he remained for approximately forty years. It is doubtful that Cary had heard of Messiaen when he was experimenting with octatonic scales at Westminster in 1938, and the intervention of the war probably ensured that he would not until much later.

Bartók (1881 – 1945) also utilized octatonic scales in his music. A particular example is *Mikrokosmos* (Sz. 107, BB 105), six volumes of progressive children's pieces for piano that Bartók wrote between 1926 and 1939 (around the same time as Cary was experimenting with the scales as well). In *Crossed Hands*, (no. 99 vol. 4), Bartók makes exclusive use of the octatonic scale on E and he embraces all three octatonic scales in his *Diminished Fifth* (no. 101, vol. 4). Bartók creates ingenious changes of motive and phrase that correspond to changes from one of the three octatonic scales to another.[38]

As well as experimenting with harmony, Cary took up oboe whilst at Westminster (he had taken piano lessons since childhood, beginning with his mother). A bike accident at school almost severed one of his fingers, which never set properly afterwards, effectively eradicating any ambitions to become a performer. In the 1938-1939 school year (Cary's second year) Westminster school was evacuated to Lancing College in Sussex, near Shoreham-by Sea and Brighton. The east coast later became unsafe with the fall of France in 1940, so the students were taken in for a term by Exeter University. The school was subsequently settled in Worcestershire and Herefordshire in a series of country houses, with the boys having to cycle up to ten miles to reach different lessons, often through muddy fields. Conditions for music classes were rudimentary: there was no established school orchestra while Westminster School was evacuated to the country, and the Music Centre was converted from the stables of a country house. Pianos transported from London had to battle in vain with the damp and rough conditions.

Towards the end of 1942, at the age of seventeen, Cary was granted a two months deferment from Westminster in order to complete two terms at Oxford (to which he had won an Exhibition, or scholarship) before he was called up to the Royal Navy in May 1943. At Oxford Cary studied science preliminaries, which guaranteed him entrance to medicine after the war. Joyce was eager for Cary to become a doctor in order to have a

[38] Gillies, Malcolm: *The Bartók Companion* (London, Faber and Faber, 1993)

financially secure career, taking advantage of his son's obvious enthusiasm for science. It was agreed that it would be advantageous for Cary to have begun his University education before it was delayed by his war service.

In July 1943 Cary joined Class 235 of the Royal Navy, training at the Naval barracks in Skegness. On his brother Michael's advice he chose to study the Radio Mechanician course, subsequently traveling to London to begin the technical course. Before long Cary was promoted to Junior Instructor. From July 1943 to January 1947 Cary served on seven ships in HMS Navy. During that time he rose from Provisional Mechanic RN to leading Radio Mechanician RN, becoming a Lieutenant in December 1946.

Cary's war experience gave him invaluable insight to a world from which he would otherwise have been completely excluded, and which subsequently informed and enriched his future:

> Years later, when I began to get a bit of perspective on my life, I came to realise what an enormous favour Adolph Hitler had done me. Those weeks at Skegness, and to some extent my whole Naval career, opened doors to a world I would probably never have known but for the war, a world of drama, variety, humour and richness the depth of which I had no idea until I experienced it… I didn't appreciate how privileged I was, not so much in money terms,…but in being brought up in a home full of good books, good music and good conversation. In less than a month I learned more about British life as it is for the 95% rather than the 5%… I made real friends and was given insights into people's lives that are only given when everyone within a group is visibly of equal status – wearing the same uniform, sharing the same meals and going through the same experiences has a wonderful way of smoothing out social bumps and dents.[39]

One of the highlights of Cary's war experience was his visit to Leningrad aboard the HMS Triumph in August 1946. This diplomatic expedition by the British was organized in reaction to the alarming political developments occurring in Russia at the time. Cary was excited by his first trip to the foreign city which had been the birthplace of Stravinsky and Shostakovich, and where Tchaikovsky and Prokofiev had spent their

[39] Cary, Tristram: Unpublished autobiography. (2002) Chapter 4, p. 5

childhoods. He was intrigued by the headline story in 1942 of Shostakovich's Seventh Symphony being smuggled out of a besieged Leningrad and flown to America, where it received its première under the baton of Toscanini.

Cary was discharged from the Royal Navy in January 1947 with the rank of Lieutenant (Sp), RNVR. Although Cary's service in the Navy took him away from music, he was able to make some important life decisions during this time. Having grown up in a household where music was an integral part of daily life, it was the first time that he had been without it and he missed it immensely.

The absence of music strengthened his conviction to become a composer. Another breakthrough was the germination of Cary's ideas on using the tape recorder as a creative medium, thus paving the way for his pioneering innovations as a composer of electronic music independent of his international contemporaries. Having heard about the invention of the tape recorder, from 1943 onwards Cary began to formulate important ideas about tape music. The existence of magnetic tape created endless possibilities of harnessing sound with the ability to cut, and therefore edit the tape. He was immediately excited about its possibilities as a creative medium, and was determined to explore its potential as a compositional tool upon his return to home to Oxford.

Chapter 2

Early Career (1947–1954)

Although he was not formally discharged from the Royal Navy until January 1947, Tristram made it home to Christmas dinner in 1946, with a firm resolution to become a composer. Joyce Cary was concerned that he could not provide a respectable inheritance for his sons, and had hoped that Tristram would take up a career in medicine in order to have a secure income. He felt that his son's stable personality and sociable disposition would be ideal for the medical profession. Although Joyce was pleased with Tristram's ultimate career choice, he was aware that his son could face financial insecurity as a composer, and worried about the poor public perception of disadvantaged artists. Joyce spoke from experience. He had struggled for many years to gain acceptance as a writer, not publishing his first book until 1932 (*Aissa Saved*) when he was forty-four years of age and Tristram was eight.

After his discharge in 1947, Cary converted the basement of his parents' Oxford home into a studio in order to conduct his experiments in electronic music. Postponing the acquisition of a recording machine, Cary concentrated on generating sound electronically. He designed an audio oscillator and traveled to London to buy the parts. There was a great deal of surplus war equipment to be purchased on the market, from machinery to electronic and optical pieces. Cary was able to buy large pieces of equipment for a only a few shillings each and then cannibalize the components, such as valves, resistors, capacitors and transformers, breaking them down into their separate parts.[40]

However he was forced momentarily to put aside his experiments, in order to concentrate on completing his degree at Oxford. Cary resumed his undergraduate studies at the University of Oxford in 1947. Eager to move to London where the specialist music institutions were, Cary took the most expedient route to gain an ordinary (pass) degree with just four subjects – three in philosophy and one in politics. This enabled him to

[40] Cary, Tristram: *Unpublished autobiography*. (2002), Chapter 8, pp. 1-2

exploit the government's post-war ruling of allowing war veterans to obtain degrees in just one year.

Whilst on leave in 1946 Cary had shown some of his work (including the unfinished *Partita for Piano*) to Dr Thomas Armstrong,[41] who was then the cathedral organist of Christ Church, Oxford. Armstrong was apparently not impressed, but Cary with his characteristic tenacity remarked, 'well that's what I want to fix.'[42] Armstrong suggested that Cary audition for Trinity College of Music, as he doubted that his compositional work would merit entrance to either the Royal College of Music or the Royal Academy of Music.[43] Cary recalled that:

> … my problem here was that although I had been thinking about music for years now, I really had very little work to show for it, and I was not even confident about that. I had a strong feeling that within me lay at least a competent composer, and I hoped a talented one, but at this stage it was mostly bravado.[44]

This remark reflects Cary's self-belief and fierce independence, fostered by his parents from an early age. His father, who for Cary was a role model of integrity and leadership, influenced him in this regard. Joyce had resisted social and class pressure in order to become a writer. The latter's war experience sharpened his resolve to become a composer, despite the ensuing difficulties he encountered from the disruption of his education due to the war.

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[41] Sir Thomas Armstrong (1898 – 1994) was highly regarded in England as an organist, conductor and educator. He was Principal of the Royal Academy of Music from 1955 – 1968 and was knighted in 1958. After serving in World War 1 Armstrong completed his studies in Oxford, studying music with Professor Sir Hugh Allen and organ under Dr Henry Ley at Christ Church. He subsequently left Oxford, studying at the RCM with Gustav Holst and Vaughan Williams. From 1928-1933 he was organist of Exeter Cathedral. Armstrong returned to Oxford in 1933 as organist of Christ Church. He remained a significant influence on the musical life of Oxford, teaching, examining and conducting the Oxford Bach Choir and Orchestral Society. Rose, Bernard: Armstrong, Sir Thomas, *The New Grove Dictionary of Music and Musicians* Volume Two, Ed. Stanley Sadie (London, Macmillan Publishers, 2001), p. 32

[42] Cary, Tristram: Interview with the present author. #1, 9 September 2003

[43] Cary's contemporary Karlheinz Stockhausen (1928-2007) also suffered disruption to his education due to the Second World War. In 1947 he failed the entrance exam to the Musikhochschule in Cologne. Although he passed in piano, Stockhausen was forced to study piano and theory for another year before being admitted to the Musikhochschule in 1948. Kurtz, Michael: *Stockhausen: A BIOGRAPHY* (London, Faber and Faber, 1992), p. 22

[44] Cary, Tristram: *Unpublished autobiography.* (2002), Chapter 8, p. 3.

One of the first things Cary did on being discharged was to spend his war gratuity (50 pounds, a substantial amount of money at the time) on his first recording machine, a recording lathe. Although his war gratuity could perhaps have been put to more conservative use, given the financial crisis that England was suffering at the time, Cary remains adamant that this indulgence was justified when one had just experienced living in a situation where potentially 'one's head could have been blown off at any moment.' [45] Cary was keen to realize some of the ideas on electronic music he had been formulating during his war service.[46]

Cary also took on his first teaching job in 1947, lecturing to soldiers of the British Army of the Rhine (BAOR).[47] In Iserlohn and Hamburg Cary received polite attention at his lectures. He was impressed by the priority the Germans seemed to give their classical music. The Opera House in Hamburg was converted immediately after the war so that it could be re-used for concerts as soon as possible:

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[45]Cary, Tristram: Interview with the present author. #16, 22 March 2004

[46] Cary's 'new aesthetic' in 1947 involved the following:

1. By means of recording, any sound at all was available to the composer. The act of composing was what you did with the sound. You immediately crossed the frontier between 'legitimately musical' sounds such as trumpets and triangles, and 'non-musical' sounds, because anything that could be heard and recorded was valid material. For example, you could substitute a recording of thunder for a drum roll; you could record and manipulate the songs of birds.
2. By means of oscillators, you should be able to create quite new sounds and actually extend the aural experience. In practice, and for technical reasons discussed elsewhere…this proved to be very difficult.
3. One would not be confined to standard tuning. If conventional harmony was required, it could be perfectly in tune, not corrupted by the strictures of equal temperament. As well as glissandi of unlimited range, any system of fixed pitches could be used.
4. By editing, and by speed and direction changing, it would be possible to use parts of sounds, and to cut together quite disparate sound sources. This turned out later to be one of the most powerful tools in musique concrete.
5. By montaging, an 'orchestra' of any desired size would be possible.
6. Because one would not be working in real time, elaborate cross-rhythms, extremely fast tempi, etc., could be used, since the limits of dexterity or fatigue in a human performer would be absent.
7. In a timbral context, one would not be confined by the practical ranges of real instruments. A timbre could be moved freely up and down, without set pitch restrictions and, of course, most of these timbres would be new and non-instrumental in any case.

Cary observed in retrospect that all of these features were more difficult than he initially supposed. Cary, Tristram: *Illustrated Compendium of Musical Technology* (London, Faber and Faber, 1992), p. xvi

[47] Cary was warned that some of the soldiers to whom he would be lecturing could barely read or write. Cary, Tristram: Unpublished Autobiography. (2002), Chapter 8, p. 4

> Typically in a nation of music lovers… priority had been given to getting the opera house in a usable state. The main auditorium had been bombed to pieces, but the fly-tower and stage had survived…I was taken to see a performance of Britten's 1945 *Peter Grimes*, which I hadn't seen before.[48]

In the centre of the city lay immense piles of rubble, which at night lit up to be revealed as hovels that were inhabited by the citizens of Hamburg. The Germans' reverence for music was given equal priority alongside the urgent need for basic amenities. The Hamburg Opera House had been severely bombed; while the main auditorium was irreparably damaged, the huge Wagnerian stage had effectively been converted into a stage, orchestral pit and auditorium for minimal cost.[49]

This event influenced Cary's growing perception that the arts were given higher priority in Europe than in England. However it would be naïve to take Cary's assumption at face value.[50] Britain was not able to compete with Western Europe financially in the rebuilding of its arts culture during the post war years. Germany, France and Italy were recipients of the Marshall Plan,[51] whereas England was forced to repay massive debts to the United States at the same time as rebuilding its economy without international

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[48] Cary, Tristram: Unpublished Autobiography. (2002), Chapter 8, p. 5

[49] This experience remained significant to Cary. It was his first understanding of the high level of support the Germans gave their culture and artists. Twenty years later, in his article *Why not a National Sound Laboratory?* (*The Guardian*, 13 August 1968), Cary drew attention to the lack of financial assistance given to composers of electronic music in England, reflected in the absence of a national studio. He used as a case in point a concert of electronic music he had recently attended in Florence at the Teatro Comunale where the equipment utilised was the finest available, and the high degree of social acceptance was reflected in the family audience who attended.

[50] Myra Hess' notorious wartime concert series at the National Gallery in London are an example of the high esteem the British held for their arts, on a similar level to that shown by the Germans in re-building the Hamburg opera. Furthermore, Hess' programming included the German masters, intended as a symbol of the universality and democracy of music, whereas the Nazi regime oppressed any music that was outside of their nationalist policy.

[51] The Plan (officially called the European Recovery Program, *ERP*) was the initiative of the United States, intended to rebuild and create a stronger foundation for the allied countries of Europe and to deter the expansion of communism after World War II. The Marshall Plan was in operation for four years beginning in July 1947, with assistance being given on condition that the involved countries would make prescribed political reforms and accept elements of external control. During that period some US$13 billion in economic and technical assistance was given to help assist in the recovery of the European countries involved in the plan.
Steele, Richard W: *The First Offensive, 1942: Roosevelt, Marshall, and the Making of American Strategy* (Bloomington, IN, Indiana University Press, 1973). Mark C. Stoler, George C. Marshall: *Soldier-Statesman of the American Century* (Stoler, Boston Twayne ,1989)

assistance. Those countries who were recipients of the Marshall Plan were able to facilitate the massive resurgence of innovation in the arts that transpired after the oppression of fascism. The arts scene in Britain, on the other hand, remained relatively conservative in the decade or so after the Second World War.

During the 1950s and 1960s Cary felt that his art was hampered by the lack of resources and performance opportunities in England. The musical developments that he observed on trips to Europe during the same period – for example the establishment of electronic music studios intended for composition and research that were attached to radio stations, and the development of electronic music as a concert medium –only served to highlight his perception. It could be surmised that Cary's profile as a composer of concert art music might have flourished at this time if the contemporary music scene in Britain had been as vibrant and financially supported as that of Western Europe.[52]

Back in Oxford in 1947, Cary was invited to the same parties as his parents, most notably those given by the historian A.J.P. Taylor and his wife. At one of these Cary met Elizabeth Lutyens,[53] who was enthusiastic about Cary's career choice but pessimistic about the hardships facing composers, especially in England where there was a perception that relatively little contemporary music was programmed in the 1940s and 1950s. Cary was aware of his good fortune to have made these distinguished contacts in Oxford, conversing with Joyce's friends Enid Starkie, Lord David Cecil, Iris Murdoch, Rex Warner, Graham Greene and Dylan and Caitlin Thomas.[54]

At the close of 1947 Cary had graduated from Oxford with a pass degree from Christ Church. He moved to London in 1948 to commence studies at Trinity College of

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[52] It was not until 1973, the year that Cary first travelled to Australia, that the list of non-concert works in his *Appendix of Concert Works* was overtaken in quantity by that of his concert works.
[53] Elizabeth Lutyens (1906-1983), British composer, is noted as a pioneer amongst woman composers and an early champion of the twelve-note system in Britain before it was accepted as a valid musical form there. She wrote commercially for film, and although most at ease in the smaller forms, she wrote prolifically for the concert hall. Her best works are distinguished by architectural refinement, with clarity and intensity of emotional intention. Harries, Meirion and Susie: *A Pilgrim Soul, The Life and work of Elizabeth Lutyens* (London, Michael Joseph 1989)
[54] A.J.P. Taylor's wife Margaret purchased the Boathouse in Laugharne, Wales, for the Thomas family. Dylan lived there during the last four years of his life, and was later buried there.

Music.[55] Cary installed his recording machine and a newly acquired piano (a Grotrian-Steinweg upright, which he kept all of his life), into his new flat and advertised a recording service at the College for students. His most popular customer was his old college friend Donald Swann, who was just beginning his illustrious career writing musicals.

Cary recalled the composition training at Trinity as having been nominal. His teacher was George Oldroyd, a disciplinarian who insisted on the fundamentals of counterpoint.[56] Aware of his lack of formal music training, Cary obtained a copy of Oldroyd's *The Technique and Spirit of Fugue* [57] and studied it in-depth during the year. In spite of Cary's recollection that his education at Trinity was inferior, it is obvious that he gained a solid technical foundation in Oldroyd's class, verified by his consistent use of fugal form throughout his composing career. Despite its traditional, 'old fashioned' emphasis, Oldroyd's teaching approach held Cary in good stead. He received exactly what he needed at the time, which was a rigorous schooling in compositional technique. Cary was all too aware that he had missed these crucial elements in his education up to that time.

Cary's piano teacher was James Murray Brown, with whom he became good friends. (Brown gave the first public première of Cary's work, the *Partita for Piano* (1947, rev. 1949), in Wigmore Hall in 1949). Cary also took viola and horn lessons, learning the rudiments of each instrument. Orchestration was taught through listening to records because a respectable student orchestra did not exist to perform student compositions.

As a result Cary had no previous orchestral experience when he began his professional career, relying solely on his instinct and excellent ear. It was the same instance with conducting lessons at Trinity College of Music: students were expected to conduct from records of orchestral works. It was not until 1956 that Cary began to learn

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[55] Trinity College of Music is now situated in Greenwich, but was previously in Maudeville Place, W1. As a music institution it is strongly performance based and receives most of its revenue from external examinations.

[56] Cary did attempt to describe his innovative ideas on tape and music to Oldroyd: "He utterly failed to grasp what I was talking about, and we both fell in each other's estimations, I fear. After that, I got on with my counterpoint and never again mentioned my outlandish experiments." Cary, Tristram, *op. cit.*, p. xviii

[57] Oldroyd, George: *The Technique and Spirit of Fugue* (London, Oxford University Press, 1948)

the art, when he conducted his film score *Town on Trial* (directed by John Guillermin).[58] In 1948 Cary won the Granville Bantock Memorial Composition Prize offered by Trinity College. He was awarded the Associate Diploma in Music of Trinity College (A.Mus.TCL) in January 1949, displaying proficiency in Harmony, Counterpoint, Art of Teaching, and Form and History of Music. He graduated in 1950 with the Licentiate Diploma in Music of Trinity College (L.Mus.TCL). After graduation from Trinity College Cary supported himself through giving evening classes in London, lecturing at institutions as varied as the WEA and the epileptic colony at Chalfont St. Giles. He would carry his extensive collection of 78s with him, giving lectures on classical music.

In 1948 Cary's mother was diagnosed with breast cancer. After a period of intense and debilitating treatments, she died on 13 December 1949, within a few hours of the premiere performance of Cary's *Partita for Piano* in Wigmore Hall, given by John Murray.[59] The excitement of Cary's first première was overshadowed by the sadness at he felt at his mother's death, and his need to be with his family at this time. The four boys carried the coffin at the funeral, and Trudy was buried in Wolvercote cemetery in Oxford. Trudy with her usual insight and practicality had made the standard arrangements for the family Christmas, ordering the turkey and booking tickets for the annual pantomime. Although the family was bereft, Joyce insisted that the season's ritual be endorsed according to her wishes.

Joyce was stoic but devastated. Trudy had been his support, close friend, lover and working partner for over forty years. It was she who transcribed his barely legible scripts in preparation for the printers, leaving spaces when she could not interpret his scrawl.

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[58] John Guillermin (1925-) is an English director and screenwriter. Born of French parents, he produced and directed documentaries in Paris before returning to England in the late 1940s, later moving to Los Angeles in the early 1960s. Walker, John, Ed: *Halliwell's Who's Who in the Movies* Fourth Edition (London, Harper Collins, 2006), p. 207

[59] The *Partita for Piano* was Cary's first concert work to be performed publicly. Murray and Gwyneth George also premiered Cary's *Sonata for Cello and Piano* (1950) at Wigmore Hall, in the same year as it was written.

In 1951 Cary married Dorse Jukes.[60] Joyce Cary assisted the newly married couple in buying their first house at Earl's Court. Taking advantage of his expertise in music and electronics, Cary successfully applied for a job as the Managing Director's Assistant with EMG Handmade Gramophones, an up-market shop in the West End. He worked until three o'clock, using the remainder of the day to compose. From the beginning, Cary made the decision not to fall into the rut of academia as he saw most composers around him do, preferring to work independently. It was this decision that set his professional course over the next two decades and propelled him into working for film and radio.

With a young family to support during the 1950s,[61] Cary was thrown into making a serious living as soon as he had graduated from Trinity College. He therefore had little time to explore the contemporary music scene in London. Cary always perceived himself as being something of a loner, shying away from fashionable circles in preference to the public bars of the working class. Although he made friends with composers and musicians, he did not have time to socialize to a large extent; like many composers, Cary was 'busy with my own thoughts'. He perceived himself as an artisan in the eighteenth century tradition, feeling obliged to become a financially independent, contributing member of society rather than seeking financial assistance from the government or private sponsorship in order to realize his musical ideas.

Yet it may also have been Cary's secure knowledge of the eminent circle of people he had cultivated in Oxford, and their potential for connections in London, that enabled him to maintain the luxury of working in solitude without the need to network. There is little doubt in the present author's mind that the launch of Cary's career as a composer for radio was facilitated by his father's famous reputation as a novelist. His

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[60] Dorse (Doris) Jukes and Tristram Cary met in 1945 at a party on Guy Fawkes Day, a memorable event because it was also the first time the national holiday had been celebrated without the mandatory blackouts since 1938. With a small group of friends, Dorse and her sister Olive rented a top room for ten shillings a week in the Union Hotel in Portsmouth, near Newcastle where Cary was stationed. There were numerous parties held upstairs after the pub closed on the weekends. Before the war Dorse had trained as a scenic artist at the Alexandra Theatre in Birmingham. She and Olive worked for the Naval Film Unit during the war, making confidential documentary and instructional films. During Cary's year of study in Christchurch, Oxford, in 1947, Dorse secured scenic painting jobs in the theatre in London.

[61] Cary's first son John was born on 15 December 1952. Robert Cary was born on 19 March 1955 and Charlotte Cary was born on 10 October 1960.

talent for setting music to words also ensured his immediate success as a composer for film and radio. It was later, through his work for radio and film and with his appointment to the Executive Committee of the Composer's Guild of Great Britain in 1966, that Cary was able to develop a strong professional network in the music profession.

Cary wrote several pieces during his employment at the Gramophone Shop, including the *Concerto for Two Horns and Strings* (1952) and a first *String Quartet* (1953). Cary's song cycle *Landscapes*[62] for contralto and piano (set to the poem by TS Eliot, 1953) was premiered in a concert given by the Society for the Promotion of New Music in 1953 (known as the SPNM). The Society's founder was the Rumanian Francis Chagrin.[63] Like Mátyás Seiber[64] he was one of many European refugees who settled in London, enriching the cultural life of the city.

Chagrin established the SPNM as a response to the lack of contemporary music performances and support networks in London. The success of the organisation was due to Chagrin's resourcefulness in persuading musicians to give their support by performing in the concert series gratis, at inexpensive venues. Hence he was able to endorse the Society and ensure its longevity, despite the current perception of apathy towards new music in Britain (especially in relation to its indigenous composers), with no hope of government support.

Concerts were held in the Great Drawing Room of the Arts Council in St. James' Square, with senior composers chairing a forum to discuss composers' selected works with the audience. Although composers were actively encouraged to submit works to the SPNM, the selection process was competitive and it was a privilege for those whose works were accepted. A senior composer would assume the role of chairman, steering the concerts in the style of a forum, and the audience was invited to comment afterwards.

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[62] See Appendix A for details of Cary's works.

[63] Francis Chagrin (1905-1972) was born in Russia. He composed over 200 film scores from 1934, when he settled in London. Walker, John, Ed: op. cit, p. 91

[64] Matyas Seiber, born in Budapest, was a student of Zoltan Kodaly. Before emigrating to England in 1935 he was Professor of Jazz at Hoch's Conservatory in Frankfurt am Main (1928-1933). In 1942 he became a tutor at Morley College in London. He received belated recognition as a composer, and had strong affinity to the music of Bartók and Schoenberg. Wood, Hugh, and Cooke, Mervyn: Seiber, Mátyás. *The New Grove Dictionary of Music and Musicians*, Volume 23, (London, Macmillan Publishers, 2001), pp. 46-47

This could be a potentially stressful ordeal for those composers having their works performed, as Cary soon found.

The première of Cary's *Landscapes* occurred in 1953 in a concert held by the SPNM; other composers on the program included Don Banks and (Sir) Richard Rodney Bennett, who later became Cary's friends. Cary remembered being treated harshly by the composer who was the first speaker, while Arthur Benjamin was quite sympathetic. Ironically, the same person later became a supporter of Cary's, commissioning two scores from him when he was appointed music director of the Old Vic Theatre.[65]

Despite the lack of government support and networks in contemporary music, Cary rarely felt isolated working on his own in London. His composing activities were diverse; as well as his achievements in electronic music during the 1950's he wrote prolifically in the genre of instrumental music for film, radio and for the concert platform. Cary's professional connections included such people as Lawrence Olivier, who was General Director of the National Theatre in London when Cary was commissioned to write the music for the play *H* (1969) by Charles Wood, set around the historical story of General Havelock. Cary regularly socialised with Louis MacNeice and Dylan Thomas, who were both working for the BBC.[66] Cary referred to these people as the 'London beer crowd.'

Cary described the general music scene in post-war London as being lively. International orchestras often toured, and as a student he saw performances of Wagner's Ring Cycle and Berg's *Wozzeck.* However with contemporary music it was a different situation; it was difficult for emerging composers to have their works performed. Francis Chagrin's SPNM went a long way towards addressing this problem, but the Society's influence was limited because it received little or no government support. As a result the society was marginalized in its early days, and struggled to achieve a high profile without the assistance of radio broadcast and programming.[67]

English composers of electronic music faced an additional problem: that of having electronic music accepted as a legitimate musical genre. While Cary was arguing

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[65] *Macbeth* (1960) and *Henry IV, Part 1* (1961)

[66] The BBC's Third Program was an enclave for artists because it was prestigious and received wide coverage, even though the wages were minimal.

[67] The SPNM is a well established organization in Britain.

with the Performing Right Society in the 1960s as to whether or not electronic music was a valid music genre and calling publicly for a National Studio to be established,[68] Pierre Schaeffer had established the Studio d'Essai in order to research electronic music at RF (Radiodiffusion Française) as early as 1948, and the Cologne studio had been established in 1952 at the WDR (Westdeutscher Rundfunk) with Herbert Eimert as its first Director.[69]

A principal reason for the marginalization of electronic music in London was the conservative programming of the BBC orchestras. While Cary's electronic music was played freely on the Third Program under the guise of incidental music, the BBC lacked innovation in their programming of contemporary music and avoided the possibility of broadcasting electronic music as a concert medium in its own right. In his obituary of Sir William Glock, Plaistow makes the point that BBC programming continued to ignore the interests of an emerging audience who were growing up with long-playing records and the innovative direction of the Third Programme.[70] As a new and relatively unexplored area, electronic music remained at the edge of a genre already forced to the periphery. Cary found that nobody was interested in programming electronic music in England in

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[68] To this end, Cary wrote several newspaper articles, including "The need for a National Studio" and "Electronic Music: A Call for Action", *The Musical Times*, April 1966, pp. 312-313

[69] Although finished in 1952, plans for the Cologne studio had begun as early as 1948.

[70]During the 1950s, the BBC programming was fashioned by a committee with a conservative viewpoint. Sir William Glock's timely appointment to the BBC in 1959 determined a more promising outlook for the performance and commissioning of new music, as discussed by Plaistow in his obituary of Glock. Between 1959 and 1964 the number of works new to the Proms had more than doubled. Plaistow comments: "When he went to the BBC, in 1959, Euroscepticism was still rife in the British musical establishment. Glock's appointment perplexed a lot of people, but already an underground movement had been pressing for change. By the time he left, in 1972, the reinvigoration of serious music broadcasting was complete. There had been great days before, and, in Edward Clark, Glock had had a distinguished predecessor whose programming of contemporary music in the years before 1939 was a model of enterprise. But in the period between them, BBC music was becalmed. I remember Peter Heyworth in the Observer in the 1950s berating the old music division for giving us always the latest cow-and-gate cantata and Cheltenham symphony, but rarely the latest Stravinsky. The Proms, BBC music's shop window, took no notice of a young audience growing up musically with the long-playing record - growing up, too, with the Third Programme. The BBC Symphony Orchestra, on its own, carried the burden of the concerts night after night, so no wonder the playing sounded tired. The programs, too, were tired; in fact they were devised by a committee."
http://www.guardian.co.uk/media/2000/jun/29/bbc.guardianobituaries
Stephen Plaistow: The Guardian, Thursday June 29th. Obituary of Sir William Glock. Accessed 10 June 2008

the early 1960s as they were in Europe, in particular in Germany, France, and Italy. It was not until 1968 that the first public concert of electronic music took place in London, in Elizabeth Hall.

Cary was able to bypass the conservative contemporary music scene in London through beginning his professional career in 1954 as a composer for the newly established Third Program of the BBC. With radio still the predominant communications medium, the Third Program featured radio plays and music. It was original and innovative for the period, at a time when the BBC led the world in high quality radio. The Program was unashamedly intellectual, with an educated though small audience; radio plays were regularly broadcast and composers of serious music could have their works performed.

Cary remained in good company with his foray into radio and film composition. In the mid 1930s Benjamin Britten, following his disappointing studies at the RCM in London, discovered an ideal opportunity to hone his composing skills when he was hired to write music for some documentaries.[71] He was not only forced to meet stringent deadlines and restricted criteria for orchestration and duration, but he was able to widen his creative vision through writing music that may not necessarily have been accepted onto the concert platform.

Britten was assured of an immediate performance of his work, with instantaneous feedback from the orchestra on any errors to be corrected. Another advantage of Britten's documentary work was the extended and influential network of which he became a part. Following his successful collaboration with Britten in the documentary film unit, British conductor Boyd Neel[72] commissioned the 24 year old composer to write a work for the

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[71] Evans, John; Philip Reed, and Paul Wilson, eds: *A Britten Source Book*. (Aldeburgh, Suffolk, The Britten-Pears Library (the Britten Estate, Ltd), 1987).
Carpenter, Humphrey. *Benjamin Britten, a biography*. (London, Faber and Faber, 1992).

[72] (Louis) Boyd Neel (1905-1981) was born in London and became a naturalized Canadian in 1961. He initially studied medicine, specializing in surgery. In 1931 he studied theory and orchestration at the Guildhall School of Music. In 1932 Neel formed the Boyd Neel Orchestra and after a successful debut in 1933 at the Aeolian Hall, the orchestra made several international tours where they premiered Britten's *Variations on a Theme of Frank Bridge*. The Orchestra's concerts frequently offered music of contemporary British composers, premiering works of Arnold Bax, Gordon Jacob, and others. The orchestra was in the vanguard of the baroque revival and between 1934 and 1954 it committed to disc for Decca much of the chamber orchestra repertoire, notably (1936-8) the first complete recording ever made of the Handel *Concerti grossi Opus 6*. McVeagh,

Boyd Neel Orchestra to perform in the 1937 Salzburg Festival. *Variations on a Theme of Frank Bridge* was written in just ten days: the premiere was a triumph, and the event is seen by many to have launched Britten's career.

Alfred Schnittke (1934-1998) was another composer who was aware of the benefits of his work as a composer for film, where he was able to experiment and hear his compositions performed without delay by an orchestra:

> From the outset, my work in certain films was experimental: one day I would write something, the next day listen to the orchestra play it, not like it, change it on the spot, although I might have tried out a certain device…. In this respect, I gained a great deal from the cinema. Then too, the actual treatment of the inferior material inevitably dictated by the cinema may prove useful for a composer…. I can transfer one or another of the themes into another composition, and by contrast with the other material in that composition, it acquires a new role.[73]

Like Britten and Schnittke, Cary was also able to refine his technique and creativity through his work on radio and film. He was essentially an autodidact.[74] His education at Trinity College was far from extensive: he graduated with no conducting experience and only a vague knowledge of orchestration. The interruption to Cary's education through his involvement in the war ensured that he missed several vital years of study, before he experienced the financial pressures of having to support his family. Without a solid music education Cary was forced to learn fundamental aspects of technique while he worked as a professional composer for the BBC. Similarly, Joyce Cary had written some short stories early in his career, but he spent his thirties educating himself by reading philosophy and history, and analysis of the great classics. Whereas Joyce was not recognized until middle age, Cary was recognized and began to receive composing commissions quite instantaneously.

McVeagh, Diana, Neel, (Louis) Boyd (1905–1981) Oxford Dictionary of National Biography (http://www.oxforddnb.com/index/101031489, accessed on 15 June 2008).

[73] Ivashkin, Alexander, Ed: *A Schnittke Reader-Alfred Schnittke* (Bloomington and Indianapolis, Indiana University Press, 2002) p. 51

[74] Throughout his career one of Cary's favourite techniques was the incorporation of fugues into his compositions. Yet his only formal training in fugue writing was his year of training at Trinity College of Music with George Oldroyd.

One of Cary's earliest supporters was the eminent poet and BBC radio producer Frederick Bradnum.[75] He was one of the few producers to respond to a generic letter Cary sent out in 1953, asking for commissions. Like any young hopeful, Cary unashamedly exaggerated his depth of knowledge and experience in composing. He was duly commissioned to write two songs for Tirso de Molina's play *The Saint and the Sinner* in January1954. Bradnum was impressed by Cary's work and engaged him in three more radio plays during the following two years – *The Trickster of Seville and the Guest of Stone* (Tirso de Molina; a version of the story of Don Giovanni), *Belshazzar's Feast* (Calderon) in 1954, and *The Ghost Sonata* (Strindberg) in 1955.

The Saint and the Sinner was a simple commission, comprising two songs for voice and guitar. Cary suggested an accompanied song in recitative style for the soprano song to complement the score, which was duly accepted by Bradnum. The second commission by Bradnum, for de Molina's play *The Trickster of Seville and the Guest of Stone*, exerted more technical demands on the young composer and was by far the most complex work he had attempted so far. In March 1954, barely two months after his first commission, Cary completed the score for *The Trickster of Seville and the Guest of Stone* with an ensemble of ten instruments (with harpsichord doubling piano) and a chorus of eight male singers.

In all of these works, Cary exploited his love of woodwind instruments. One of the ways in which he was able to hone his technique, was to give the orchestral musicians his score in advance. The BBC Orchestra was made up of session musicians from the other British orchestras, all who were excellent sight-readers. Cary was thus in a continual process of learning and reappraisal, having his music performed as the ink

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[75] Bradnum's obituary (1920-2001) in The (London) Independent states: 'Bradnum was arguably one of the greatest half-dozen or so British radio dramatists of the 20th century. His body of work by then covered around 70 original plays in one form or another (from 20- minute experimental "music concrete"-style radiophonic poems, through powerful hour-long indictments of the social system, to 90-minute entertainments for the old Saturday Night Theatre) as well as a staggering 140-odd adapted dramatisations (from the Classics to John le Carre). January 18, 2002, by Jack Adrian (http://findarticles.com/p/articles/mi_qn4158/is_20020118/ai_n9674372, accessed on 30 December 2007) Adrian's following observation could well have pertained to Cary the composer, working with music and narrative: 'It was Freddy Bradnum's luck that his life coincided with the best years of a medium - radio - whose techniques and disciplines suited his creative psyche like a tight-fitting glove.'

barely dried by professional musicians, who gave him immediate feedback regarding any discrepancies they might find in the score.

Cary continued to experiment with harmony and make his own adaptations to the tonal system. Refusing to be labeled a serialist, he experimented with modes and expanded his ideas on sound and music. In the mid-1950s Cary had gained a reputation as the guy who did weird noises on this funny equipment, but he was also respected as someone who knew how to compose serious music. In fact by the time of his third radio play commission *Belshazzar's Feast* (1954, directed by Fred Bradnum), Cary was making free use of both electronic and acoustic sound. In this score he attempted to portray a mood of biblical primitiveness. The overture was unconventionally long for this time and was scored for flute, piccolo, oboe and horn. Cary used recorded sounds from his home laboratory, bringing them into the BBC studios to incorporate them into the work.

Cary's interest in manipulating sound meant that he was forever extending and inventing his equipment. Having limited resources, his ingenuity grew out of necessity. As a result the expansion of his electronic studio was a slow and arduous process, with Cary continually exchanging the roles of technical inventor and composer. If he didn't have the machinery to make a particular sound that he envisioned, he would stop being a composer for a few days until he had built what he needed. Cary belongs to that exceptional category of electronic music composers Joel Chadabe describes as having:

> ...contributed (to the development of electronic music) by using existing technology in such creative ways that their compositions led to the invention of new instruments.[76]

Like many inventors, Cary was oblivious to his pioneering status as a composer and creator of electronic music. His originality in this area eventually led to the invention

[76] Chadabe, Joel, *Electric Sound: The Past and Promise of Electronic Music* (Prentice Hall, Upper Saddle River, New Jersey, 1997), p. ix

of one of the most enduring and notorious synthesizers of the twentieth century, the VCS 3.[77]

The early 1950s was a period of fertile experimentation for Cary, with his reputation quickly growing as a result of his commissions with the Third Program. He was able to develop his compositional and orchestral skills over a condensed period, with the advantage of being paid to write prolifically and having his music performed by professionals. Cary learnt to write quickly in order to meet fine deadlines and exploited his gift for being able to compose music to the dramatic text. These enhanced skills held him in good stead for the next phase of his career, as a composer of film music.

[77] During his employment at Electronic Music Services from 1969 (for more information refer to Chapter 4: Electronics and EMS (1967–74)), Cary designed the prototype for the VCS 3, whilst Peter Zinoviev specified the functions and David Cockerell built the electronics.

Chapter 3

Film (1954–74)

> "From the early days, the Sonatina for piano is not bad. But it took the film music to bring me out, to make me feel that I had something to say, even if it was secondhand."[78]

From the beginning, Cary found more freedom writing for genres other than orchestral concert music. The films *The Ladykillers* and *The Little Island* drew immediate and significant attention to Cary's work at this early stage of his career, whereas the only performances of his concert music to date were the *Piano Partita* and the *Cello Sonata.*[79] When he was serendipitously thrown into a career of composing music for film, Cary's positive life influences came into fruitful collaboration. The rich melding of the literary and musical traditions that Cary was exposed to throughout his childhood enhanced his natural ability to write for a medium where music, images and narrative converged. Whilst Cary had begun to compose confidently and with an original voice for radio during 1954-1955, it was as a result of his first orchestral film score, *The Ladykillers,* that he felt equipped to write for orchestra and had acquired the necessary technique to do so.

The 'secondhand' nature of film music is such because it serves to reflect the narrative and the image on the screen, as opposed to being heard in its own right on the concert stage. Film music by its very nature can be stylistically derivative. It is limited by several factors, primarily of time constraints within a tight budget. As a consequence composers tend to keep a 'bottom drawer' that enables them to draw on a reservoir of ideas, in order to work within a restricted time frame. Cary was fortunate in that he could create original ideas under pressure, writing quickly with a highly developed compendium of techniques on which to draw.[80] One of his favourite and enduring techniques was the incorporation of fugues into his compositions. The horizontal, polyphonic nature of fugal writing is effective in the accumulative building up of tension,

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[78] Cary, Tristram: Interview with the present author. #7, 23 July 2003

[79] The *Piano Partita* (1947, rev. 1949) was premiered by Murray Brown at Wigmore Hall on 12 December 1949 and the *Cello Sonata* (1950) was premiered by Gwyneth George and Murray Brown at Wigmore Hall on 12 December 1950.

[80] Cary did, however, have an electronic sound library that he utilized. This library will be elaborated upon when his compositional techniques are discussed later in the chapter.

thus serving the direction of the narrative effectively. The result is music that is original and dramatic.[81]

As a consequence of his ability to write music quickly, Cary was not afraid to accept projects on a tight deadline. He had the mental and physical stamina to work long hours over a long period of time. According to the composer, an average orchestral feature film score of approximately ninety minutes' duration would comprise around 500 handwritten pages of music in short score. Cary's record completion time for a full-length feature film was *Sammy Going South* (1963), which he composed in fifteen days. The deadline for this film was brought forward two weeks when it was selected for a Royal Command Film Performance, but Cary was still able to fulfill the commission. He often worked through the nights; his wife Dorse would ply him with coffee.

Cary managed to retain only some of the film scores he wrote. It was up to the protocol of each Production Company as to whether the composer was allowed to retain the original music.[82] Sadly, Cary was not able to access the scores for the two Hammer films[83] for which he wrote the music, *Quatermass and the Pit* (1967) and *Blood from the Mummy's Tomb* (1972). He had no idea whether they still existed, although he viewed them as some of his best music and had hoped to make suites out of them. He did, however, retain the rough sketches for both in his library, as well as the recorded music (these scores have been sent to the National Library of Australia for safekeeping along with the rest of his original scores).

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[81] Two successful examples of fugal writing in Cary's work can be heard in his music for the radio play *The Ghost Sonata* (Strindberg, 1955), directed and produced by Frederick Bradnum, and in the film *The LadyKillers* (1955), directed and produced by Alexander MacKendrick. Here, Cary composed a fugue to build up the dramatic tension in the robbery scene. The opening theme is also fugal in form, and is of a dramatic intensity in keeping with the concentrated energy of the synopsis. *The Quatermass and the Pit* (1967, directed by Roy Ward Baker) is one of his most successful compositions merging orchestral and electronic music.

[82] Cary had no idea whether his scores were still stored in the archives of the film production companies who decided to retain them. Some of the companies simply handed the scores back, as Ealing Studios did for his first film *The Ladykillers.* Cary did not have in his collection the score to the film *Town on Trial*, nor did he have the sketches.

[83] The Hammer movies were B grade movies with horror themes (mostly vampire stories) starring such actors as Peter Cushing and Christopher Lee that were the brainchild of Dr. Armand Hammer. Dr. Hammer was an American citizen born in the Soviet Union, who eventually settled in the UK. His original fortune was made from oil, which he used to support his hobby of making movies. He was a controversial figure, notorious in the post-world war two years for being an American citizen with active business interests in the USSR.

During the period from 1955 to 1976, Cary composed music for almost fifty films and documentaries. This was a highly prolific and creative period for him, when he integrated many compositional techniques and genres, from electronic to orchestral music, from folk to classical music.

Cary worked with some of England's most distinguished film directors, including Alexander MacKendrick,[84] Joseph Losey,[85] Richard Williams[86] and Don Chaffey.[87] His work covered a wide range: from ground breaking innovative film (*The Little Island*); to Disney productions (*The Prince and the Pauper*); to projects with the British and Canadian Governments (Expo '67, Montreal); to work with the popular Hammer Films; and with the famous Ealing Studios.

Cary was also prolific as a composer for the relatively new medium of television during the same period, writing for BBC TV, Austrian TV and the Open University through BBC TV. He wrote incidental music for numerous episodes of the iconic *Doctor Who* serial, most famously being the first composer to write the incidental music for Doctor Who's enemies the Daleks in the original series in the 1960s.[88]

His prominent position as a composer for film and television was recognised through the presentation of various awards. Cary composed the music for Best

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[84] Alexander (Sandy) MacKendrick (1912-1993) was an American director who spent a substantial part of his career in Britain. He directed two films for which Cary wrote music: *The Ladykillers* (1955) and *Sammy Going South* (1962) Walker, John, Ed: op. cit, p. 309

[85] Joseph Losey (1909-1984) was an American director who moved to Britain from 1952 after the communist witch-hunt of the McCarthy era. He directed *Time without Pity*, a film where Cary used innovative and experimental compositional techniques. Walker, John, Ed: op. cit., p. 298

[86] Richard Williams (1933-) is a Canadian animator who lives in Britain. He collaborated with Cary on *The Little Island* (1958) and *A Christmas Carol* (1973). Walker, John, Ed: op.cit., p. 497

[87] Don Chaffey (1917-1990) was a British director who began in the art department at Gainsborough in the early 1940s. Cary composed music for three of Chaffey's films: *The Flesh is Weak* (1957), *The Prince and the Pauper* (1962) and *A Twist of Sand* (1968). Walker, John, Ed: op. cit., p. 91

[88] Cary wrote incidental music for 36 episodes of the Doctor Who series over 3 years, from December 1963 to February 1967. He wrote music for episodes 3-6 of *The Power of the Daleks* from November-December 1966. There is a common and prevailing misunderstanding that he wrote the theme music: in fact, Ron Grainer did so. Cary was annoyed by this misperception and was always careful to point it out. Since his death there have been numerous internet references to this error, and it has been the subject of much concern amongst his Dr Who fans. From IMDb, (http://www.imdb.com/name/nm0142639/filmoseries, accessed 20 March 2008). Cary has been credited with a CD released by the BBC of his music written for the *Dr Who* series, entitled *Devils' Planets, The Music of Tristram Cary The Daleks – The Daleks' masterplan – The Mutants*, BBC Worldwide WMSF 6072-2

Experimental Film of the Year, Venice 1958 (*The Little Island,* written and directed by the film animator Richard Williams, 33 minutes); Best Animated Film of the Year British Film Academy 1959 (*The Little Island)*; and a Royal Command Film Performance 1963 (UK, *Sammy Going South*). In 1973 his last collaboration with Richard Williams, *A Christmas Carol,* won an Academy Award for the category Best Short Subject, Animated Films (Richard Williams).

Despite the public recognition of his work, Cary tended to view his career from an uneven perspective. He was continually frustrated in his efforts to compose concert art music. As a consequence he felt that he was not recognized in this genre, and that his work suffered from lack of exposure. The music Cary composed in genres for which he is most famous, and for which he increasingly received accolades (for example, electronic music and music composed for film), are valued less by the composer than others for which he is less known, for example his concert music. Cary's view was influenced by what he perceived as commercial versus creative work.[89]

This is a condition common to many contemporary artists who are torn between the dichotomy of pursuing the creation of high art versus commercial, popular work in order to make a living. Like Cary, animator Richard Williams was caught between his desire to follow his creative drive and his need to make a living, in this case through the production of commercials. Another notable example of the tension between the need to write creative and commercial music lies in the case of Witold Lutoslawski, who in the 1950s produced music for theatre, three short films and radio dramas, none of which he valued highly. However, Lutoslawski found a certain amount of freedom in writing functional music, which he wrote using a pseudonym. It allowed him a degree of anonymity to experiment without scrutiny, and indeed many of his experimental techniques appeared in Lutoslawsky's functional music years before he utilized them in

[89] Most of the projects on which Cary collaborated with Richard Williams fall into the creative category, most significantly *The Little Island* over which Cary re-mortgaged his house in order to finance. Cary became frustrated with Williams because he wrote much music that was wasted through Williams' failure to complete many projects that they had committed to; Williams later apologised to Cary for not completing several of the projects for which Cary wrote the music, the most significant being *I.vor Pitfalks, The Universal Confidence Man* (ironically, Cary regarded this music as his most brilliant film score). Cary wrote more music for Richard that was never used, than for anybody else in his career. Cary, Tristram: Interview with the present author #6, 6 July 2003

his concert music.[90] In conversation with Charles Bodman Rae, Lutoslawski referred to writing with his right and left hands: concert music was with his right, and functional music was with his left.[91]

Penderewski is a prolific composer of music for both film and of concert music, having written the music for over two hundred films. In Stanley Kubrick's notable film *The Shining* for example, Penderewski was commissioned to write music which linked concert works by Bartók and Ligeti which were already utilized in the film. At one stage, Penderewski was the third richest man in Poland, because of his success as a composer of film music.[92]

Ostracized as a dissident Jewish Russian of German descent and a non-party communist party member, Alfred Schnittke was forced to make his living through composing for film for many years. His growing discomfort at having to write with the 'right and the left hands' eventually led to a reformulation of his music aesthetic:

> From the musical point of view I found myself with a split personality. I had my own interests – an interest in musical techniques, in new composition; I studied all this and made use of it in my music. But life saw to it that for about seventeen years I worked in the cinema much more and more often than I ought to have done… Eventually I began to feel uncomfortable, as though I were divided in half. At first the situation was that what I was doing in the cinema had no connection with what I was doing in my own compositions. Then I realized this would not do: I was responsible for everything I wrote. So I began to look for a universal language. … this was what my evolution appeared to be.[93]

Unlike Schnittke, Cary sustained a clear demarcation between his concert art music and his commercial endeavors, even though the experimental techniques he utilized can be found in both. The music Cary wrote for the *Doctor Who* series fell into the commercial category, with its very tight deadlines and scale of mass production. He was instructed by the producer to write music that 'was not too weird', as the series was

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[90] Bodman Rae, Charles: *The Music of Lutoslawski* (London, Omnibus Press, 1999) Chapter 2
[91] The functional music even included pieces written under the pseudonym 'Derwid'. See Bodman Rae, op. cit., pp. 306-311
[92] Schwinger, Wolfram: *Krzysztof Penderecki: his life and work* (London, Schott & Co., 1989) p. 106. Penderecki's latest film is *Katyn*, directed by Andrzej Wajda
[93] Ivashkin, *op.cit.*, p. 50

directed at young people. Cary wrote incidental music for fourteen episodes of the *Dr Who* series between 21 December 1963 and 4 April 1964, an average of five episodes per month. He viewed the music he wrote for the series as 'a load of rubbish',[94] inferior in comparison to the avant-garde techniques he used in his other electronic music compositions. At the time of its creation the series was not as famous as it is now, and for Cary, writing the music was just another poorly paid job.

In hindsight, the incidental music he wrote for the original *Doctor Who* series was startlingly original for its time, yet the compositional techniques and electronic effects Cary employed were already an established part of his repertoire. What is more, the time constraints were such that he had no time to compose music he considered to be of any value. As a consequence Cary tended to downplay the importance of working on the production, and was dismissive of the growing popularity of the series and of the part he had played in it.

The musical content of Cary's film music deserves more analysis, but a more detailed examination of the notes themselves is beyond the scope of the present dissertation. However, it would make a worthwhile topic for future study. Therefore, this discussion will focus on films that the present author considers:

1. to be innovative and ground breaking
2. to be those films that Cary regarded as worthy of making into concert suites
3. to be those films in which Cary incorporated innovative and experimental techniques, including the utilization of his sound library
4. to be those films that affected his professional networks.

The discussion will commence with a description of Cary's first film *The Lady Killers* (1955). This was an important event for Cary because the success of his music score for this film launched him on a successful career as a composer for film.

The Lady Killers (1955)

The Lady Killers marked a significant stage in Cary's career, because it ensured his growing reputation as a successful composer for film. Director Sandy McKendrick of

[94] Cary, Tristram: in conversation with the present author, 27 December 2007.

the Ealing Studios was impressed with Cary's work on radio, in particular his music for Strindberg's *The Ghost Sonata.*[95] He noted that Cary wrote well for comedy, and that his music had a 'strange, twisted humor to it',[96] so he invited Cary to the Ealing Studios to audition for the black comedy feature film *The Lady Killers*. Cary fabricated stories of his ability and experience, answering in the affirmative to such questions as, 'can you write fast?' and 'are you used to writing for orchestra?' At this stage he had had no experience writing for orchestra, but he was confident in his abilities. Cary's limited experience in writing chamber music scores had taught him that their condensed size and content could be potentially more fickle than writing for full orchestra. Even at this early stage of his career, Cary was confident enough to conduct subtle experiments with his orchestration, in order to consolidate his technique and to explore new paths.

McKendrick instructed Cary to create a score for *The Lady Killers* that moved away from the predominant use of strings, a popular convention in film music of the time. Cary did utilize string orchestra in the background, but instead focused on woodwinds and percussion, exploiting the concentrated timbres of timpani and horn to depict the sinister characters that dominate the story. Timpani and brass in low register achieve the richness of the melodramatic, opening chord, effectively setting an ominous atmosphere before building up to the rhythmically punctuated fugato identifying the robbers. This is followed by the dulcet tones of a solo violin playing excerpts of Haydn and Boccherini, to be interrupted by the menacing, deep timbres of tutti double basses eventually leading back to the robbers' fugato theme.

Cary's technique and clarity of writing in *The Lady Killers* belies his inexperience at the time. His lucid mirroring of the dramatic tension and realization of the music's architectural structure is supported by intense orchestral colour and rhythmic transparency. It is clear that, although this was Cary's first venture into writing for film, he already possessed a refined instinct and natural confidence to compose music reflecting the integrity of the narrative. He also possessed the talent and technique with which to realize his intentions. The score was performed by the Sinfonia of London,

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[95] *The Ghost Sonata*, by Strindberg, was produced by Frederic Bradnum in 1955.
[96] Cary, Tristram: Interview with the author. #17, 6 April 2004

which comprised largely the principals of the then London Symphony. Dimitri Tiomkin[97] was the conductor, a person whom Cary also respected as a composer for film.

1. Innovative and ground breaking music for film

Cary expressed the view in conversation with the present author that his music for the animation *The Little Island*[98] was one of the most important film scores of his early period, and one of the more artistically fulfilling projects of his career. The present author agrees. There were very few commissions Cary undertook for film, radio and television where he was able to enjoy such extended creative freedom as he did in composing the music for *The Little Island.* The film was at the cutting edge of contemporary experimental art house animation.

While it took a longer time to write than any of his other film scores, Cary and director Richard Williams managed to maintain complete control over production of *The Little Island* from its inception to its completion, thus ensuring the artistic integrity of the outcome. Williams and Cary funded the film themselves to ensure their independence. Also, the common procedure for animation is for the music to be composed first so that the animator can work to it. Cary was thus in the privileged position of having the freedom to realize his conception of the music, rather than tailoring his music to a film that was already shot. The results were telling. In the 1958 Venice Film Festival, *The Little Island* was awarded the prize for Best Experimental Film of the Year, and, in London, *The Little Island* won the British Film Industry award of Best Cartoon of the Year, presented by Audrey Hepburn on the night of the award presentations. Peter Manning complimented Cary's score for *The Little Island* by dubiously describing it as '… a cartoon with an electronic sound track, which is integral to, and not merely background for, the visual action.'[99]

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[97] Dimitri Tiomkin (1894-1979) was a prolific Russian-American composer of film scores. Cary reminisces that he was chiefly remembered as a conductor because he always used the maximum amount of overtime. Walker, John, Ed: op. cit, p. 465.

[98] *The Little Island* (1958, directed by Richard Williams). The music was performed by The Sinfonia of London and was conducted by Cary.

[99] Manning, Peter: *Electronic and Computer Music*, (US, Oxford University Press, 2004), p. 147

The determination of Cary and Williams to retain independent artistic control over *The Little Island* meant that the project was delayed at various stages until the team could raise the finances needed to develop the next stage of production, instead of relying on government funding. The film was recorded piecemeal over two years: Williams would ring Cary when he had finished the next scene and was able to hire a studio, and if Cary had the music ready, they would proceed. Cary re-mortgaged his house in order to hire musicians to perform his music, while Williams arranged to have studio time in lieu of payment for the ads that his company produced.

The Cary/Williams collaboration was significant because it created a framework over an extended period, through which Cary could be highly innovative without restriction. He initially met Richard Williams, a talented young Canadian animator, in 1956.[100] Like Cary, Williams was torn between the commercial and the creative. He ran a production company that specialised primarily in commercials, but his passion was to make animated, art house films. Williams conceived the entire concept of *The Little Island* in Ibiza,[101] before coming to England in 1956, intent on realizing his project. The Lady Killers impressed him when he saw it, so he approached Cary with a view to working with him on his next film. Williams planned for *The Little Island* to be devoid of dialogue, with sound effects that would run continuously throughout. He intended to use pre-existing library music to save costs, and sought Cary's advice and direction to this end.

Cary was immediately taken with the shorts of the film Williams showed him, and insisted that an original orchestral score was integral to the successful artistic outcome of the film. In animation the music is composed first, so that animators can listen to the music as they work. Cary later adapted the music to the finished picture, which was a

[100] Williams at the time admired and was influenced by the work of Norman McLaren, a distinguished British-born Canadian animator-director of short films, especially for the National Film Board. He used a variety of innovative techniques in his films. McLaren is famous for his experiments with image and sound as he developed a number of groundbreaking techniques for combining and synchronizing animation with music. Walker, op. cit: p. 497

[101] Ibiza is one of the three Balearic Islands under Spanish Territory, situated in the Mediterranean. Even at that time, long before it became the centre of the European 'club scene', it was a hedonistic enclave for young students.

complicated and time-consuming process. He hired the Sinfonia of London to perform the music along with a copyist and editor according to Union regulations, even though he could quite capably have done these tasks himself. Although animation is a genre usually associated with children, *The Little Island* is a sophisticated narrative, the subtlety of which might be lost on a young audience.

The debt that Cary incurred from realizing *The Little Island* was considerable. Despite the financial pressures of a growing family and a freelance career, he borrowed five thousand pounds in order to pay the musicians to play the film score for the animation. Cary's fee was recouped at a later stage through royalties. The nature of the risk that Cary undertook when he committed to *The Little Island* was very different compared to that taken on by Williams for the same venture. In 1956 Cary was thirty-one with a family and mortgage, and Williams a single man of twenty-two.

The finished animation *The Little Island* was of 35 minutes' duration. It was innovative for its time because of the uniqueness of Williams' storyboard,[102] which was essentially a study in non- communication. Each of the three characters has one narrow viewpoint that is contrary to that of the other two. For the entirety of the film each character dogmatically voices his own monologue without any engagement with the other characters. Williams highlights the narrow perceptions of the three characters by keeping them two-dimensional, so the audience views them flat on the screen without profiles throughout.

Cary incorporated recorded sounds from the environment in order to create the score. The three characters in the film are critics who symbolise truth, beauty and good, and who are represented through particular sounds. *Truth's* sound is recognisable as water sounds on a loop. *Beauty's* sound is a stretto of the main theme of Rossini's William Tell overture, and *Good* is represented by copious kissing noises. There is a montage effect as the three subjects are introduced and then combined in counterpoint; later the three separate tracks are superimposed on each other. The sound of boiling

[102] The storyboard is the strip cartoon created by the animator in an animated film.

porridge was recorded to portray anger, and the sound of frying something in a pan expressed the sensation of getting burnt, rather akin to a scratchy record.

Cary rarely had the opportunity to utilize experimental techniques when he was working on feature films, being restricted by the requirements of the director. He especially enjoyed those innovative, independent projects such as his collaborations with Richard Williams. Here the creative possibilities were endless and Cary was not hampered by any material or time constraints. The procedure of animation complemented their collaboration; in animation where the music is composed before the storyboard, Williams was inspired by Cary's score and was impressed with certain effects he achieved. For example, in a scene of *The Little Island* where the character *Good* kicks *Beauty*, Cary used the end of a tape reel that flapped as it continued to turn, making a sound identical to that which Williams had envisioned.

In the climactic scene of *The Little Island*, the two muses *Beauty* and *Good* transform into monsters and begin to fight. *Truth* becomes a scientist and invents an atom bomb that subsequently explodes. Cary decided the most effective portrayal of the bomb explosion was through incorporation of intense silence, the psychological effect of which serves to paralyze the audience and to heighten their sense of anticipation that something terrible and awe inspiring is about to happen. The silence endures for ten seconds, playing to the audiences' imagination, before a low rumble is introduced.[103] As *Beauty* and *Good* draw back from each other the screen expands to cinemascope size, with the effect of overwhelming the audience. This was a novel technique for the time that was only made possible through having the projectionist change reels.

The Little Island was chosen for the Brussels Exposition in 1958. The composer recalled that during the showing of the film in Brussels, the full effect of the film was lost at its international première because the projectionist forgot to press the sound button during the climax, in order for the audience to be exposed to the full effects of the orchestral tutti at the same time as the screen expanded to cinemascope size.[104]

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[103] Cary used the same technique of absolute silence in the climax of Mervyn Peake's ballad *The Rhyme of the Flying Bomb* (1964), when a bomb kills the two protagonists.

[104] It was in Brussels that Cary heard Roberto Gerhard's music composed for the English

Another important film score Cary wrote was for the animation *I.vor Pitfalks, The Universal Confidence Man* (1960).[105] Another of Richard Williams' uncompleted projects, the music exists even though the animated film was never realized. The film was to be based on the character of Hitler, depicting a man whose futile quest for love drives him to take over the world. Cary regarded it as one of his most successful film scores for a film without dialogue and later made a Suite out of the music.

2. Films that Cary regarded as worthy of making into concert suites.

Cary regards the two Hammer Movies – *Blood from the Mummy's Tomb* (1972, director Seth Holt) and *Quatermass and the Pit* (1967, director Roy Ward Baker) amongst his strongest film scores. *Blood from the Mummy's Tomb* is a third rate film, but the music is notable because Cary believed that the score reflected the script effectively.

Quatermass and the Pit is recorded on a compilation CD of the film music of Cary by CNA.[106] A characteristic of the music is its dramatic finesse and colourful, lucid orchestration. The opening Prelude is a lucid example of Cary's confidence to fuse the

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Pavilion. Cary had never met Gerhard, even though Gerhard was then based in Cambridge. Cary was impressed by two works he heard during the Exposition for the first time: the first was Varèse's *Poeme Electronique* and the second was Gerhard's composition based on the discovery of DNA (1966/1967) entitled *Audiophile Electronique*. Cary was impressed to hear electronic music written for the concert hall. The only electronic music he had written himself and had heard elsewhere in England was for radio. Roberto Gerhard studied piano in Barcelona with Granados and composition with Pedrell, who aroused his interest in Catalan folk music. He was a pupil of Schoenberg in Vienna and Berlin (1923-28). After the Civil War defeat of the Republicans in Spain he emigrated to Paris, settling finally in Cambridge where he was awarded Creative Fellow of King's College. As an emigré, Gerhard struggled to achieve musical recognition in the United Kingdom. The 1940s saw the composition of his ballet *Don Quixote* and his opera *The Duenna*, which effectively combine Catalan folk elements with individualised serial technique. Acclaim only came in the 1960s, through support of the BBC's Third Program and numerous prestigious commissions. The Chief Producers for the Third Program were Hans Keller and William Glock, who were responsible for the patronage of the various composers; they obviously took Gerhard under their wing. Perhaps Cary was drawn to Gerhard's music because of Gerhard's concept of melody, which was similar to his own:
"Melody is not necessarily embodied in 'lines' or 'tunes' alone. It can well up from within the music and suffuse even the most complex sound-structures. If I had to give a general characteristic of my own music, this would be it". — Roberto Gerhard
*(http://www.boosey.com/pages/cr/composer/composer_main.asp?composerid=2716, (*accessed 30 December 2007)

[105] Please note that this is the correct spelling of the title.

[106] *Quatermass and the Pit – original motion picture soundtrack The film music of Tristram Cary: volume one*. A CNA release CNS 5009 (CD#46 in Cary's personal library)

different idioms of electronic and orthodox orchestral music genres, beginning with a sinister motif that is electronically generated. Once again, his predilection for brass and percussive colours dominates, with melodramatic orchestral outbursts from the brass section emerging seamlessly from the opening motif. An intense orchestral sonority is achieved despite the chamber sized orchestra, through concentrated utilisation of the different instruments interspersed with orchestral tutti. Cary uses the strings as accompaniment, at times in tremolando to depict the mounting menace, at others punctuating the storyline with rhythmic outbursts.

The electronic motif depicting the alien vessel is a brilliant exercise in the accumulation of dramatic tension, with the uneven interjection of a strident industrial noise over a throbbing bass that is reminiscent of a colossal heartbeat. The tension builds up in much the same style as Ravel's Bolero; but instead of using dynamic contrast, Cary uses stretto and rising semitone intervals. His score overflows with taut, unrelenting tension, with the dramatic pressure persistently stressed as a direct reflection of the ominous storyline.

Ironically, the majority of Cary's music was not used in *The Quatermass and the Pit*, the most significant omission being his original music for the finale. When the decision was made to re-cut sections of the film, Cary was already involved in another project and was not able to revise the stipulated sections, forcing the producers to use stock music. The original finale had been a triumphant fugue to reflect a happy outcome; the subsequent finale was one of sorrow and dejection. Cary once remarked that composing is all about timing; here is music that is resolved in its artistic expression and with a refined sense of dramatic intention. As David Wishart comments, '…Cary's clever compositions tell the tale in purely symphonic terms.'[107]

Cary regards one of his earliest scores as one of his best. *Time Without Pity* (1956) was the second film score he ever wrote. The Director was Joseph Losey, a victim of the McCarthy era in America who sought refuge in London. *Time Without Pity* was Losey's first film upon arrival in England. He was unsure of himself in his new environment (as was Cary), and requested that Cary write an intense film score with

[107] Wishart, David: liner notes from CD recording: *The Ladykillers: Music from those glorious Ealing films* (Silva Screen 20 Bit Digital, LC7371, 1997)

concentrated orchestration throughout. In fact, one of the criticisms of the film was that the music overwhelmed the narrative. *Time Without Pity* is a powerful story, with Michael Redgrave in the lead as a recovering alcoholic who has just one day to find the true conspirator of a murder of which his son has been unjustly accused. The film also stars Ali McCann and Leo McKern.

In keeping with the dark synopsis, Cary uses a sinister, punctuating motif repeated at ominous intervals. The prevailing harmony is minor and the march-like rhythm serves to mirror the inevitability of the looming deadline in the story.

Tread Softly Stranger (1958, directed by Gordon Parry) was another successful film project for Cary, and was one of the first British films to move in the direction of neo-realism. It is a sordid story about petty criminals caught in a cycle of violence, including murder. The Prelude begins with a series of melodramatic orchestral flourishes played by the strings, moving to a rhythmic fugato in punctuated duple time. Wave after wave of strings enter in layers of voices, a portent of the ensuing dramatic tension and tragedy to come.. The music is for a purely orchestral medium (i.e., without musique concréte) and has a considerable emotional range, articulated with a mournful elegy followed by a passacaglia which increases in intensity until the music explodes into a violent allegro leading to the climax. David Wishart describes the music for *Tread Softly Stranger* as 'Exacting, fervent music personifying the darker side of the human condition.'[108]

3. Films incorporating innovative and experimental compositional techniques

Cary was uninhibited when it came to incorporating experimental techniques into the music he composed for film, just as he drew freely on orchestral and electronic media to achieve the desired outcome. Composing for film requires the ability to write under

[108] Wishart, David: Cd recording, *Quatermass and the Pit – original motion picture soundtrack The film music of Tristram Cary: volume one.* A CAN release CNS 5009 (CD#46 in Cary's personal library)

restricted time schedules, and many film composers tend to have a compendium of ideas and techniques upon which to draw. For this reason Cary had created a sound library. As a master of electronic music he had always invented or adapted technology to realize his artistic vision, and, like any pioneer, he was fearless in breaking boundaries that limited his scope.

A prime example of Cary's innovation occurred in the music he wrote to the film *Time Without Pity* (1956). In one scene, Alec McCowen[109] has succumbed to alcohol and, in his drunken stupor, is having a dream in a pub. To create a sinister atmosphere, Cary wrote a score which required the strings to enter pianissimo with no initial attack. He achieved this effect by recording the section and subsequently playing the tape in retrograde. Another film in which Cary broke with convention was *The Flesh is Weak* (1957), directed by Don Chaffey, when he used the piano as an orchestral instrument for the first time in film (hitherto the piano had been used to represent particular themes in a solo capacity, most commonly that of bar music).

Town On Trial (1956) was another film in which Cary used an instrument in an unconventional mode. In this film the producer stipulated the use of electronics to represent the murderer, but Cary preferred the use of the harpsichord. When the camera becomes the eyes of the murderer moving in on his victim, Cary incorporated solo harpsichord, creating a spine tingling effect. He amplified it so that the instrument's limited sound dynamic could equal the full sonority of the orchestral accompaniment, and enhanced it with some reverberation. To Cary's knowledge the harpsichord had never been used in this context before; at the time the producer was concerned that Cary was trying to emulate Handel. *Town On Trial* was, incidentally, the first film score that he conducted.

Cary tended to formulate the score in his mind, writing it down in shorthand before writing out the full score. He did most of his own copying, including all transposing and instrumental parts. The art of writing for film lies in the composer's ability to contextualise and integrate a short, precisely timed section of music within the

[109] Alexander Duncan McCowen, CBE, was born on May 26, 1925 in England. He is best known for his strikingly individual stage performances in modern and classical roles, including Shakespeare. Walker, John, Ed: *op. cit.* p. 305

narrative; the composer must be able think creatively in sections. Whereas three minutes is a long section in a film, the most typical duration of a take is one minute. With invariably restricted deadlines and tight budgets, different sections of a film might be sent to Cary piecemeal. This was a complicated procedure; for example when reel nine of a film was delivered, he would be forced to deduce what the former reels were like in character and atmosphere. The length of each scene or take might be phoned through to him at home, with Cary asking crucial questions as to the precise duration of the narrative. A line might be spoken before or after an actor moved; this detail would affect the timing of a section of music. Cary frequently had to go into the editing room to view important details. He would subsequently create the main thematic material and the general character of the music, which would then influence his choice of orchestration. The duration of recording and studio time would consequently be estimated, with Cary invariably arguing with the producer over the size of the budget and the amount of projected overtime.

Even with the shortest deadline, an important part of Cary's creative process in composing for film was to spend a day thinking about vital aspects of thematic material and interpretation. It became difficult and time consuming to change direction if one was too far advanced along a certain course. There was always a strict budget that determined the conditions of composing: for example, the size of the ensemble, overtime availability, and the number of tutti orchestral sections. Cary had a passion for woodwind and brass, but he was also reliant upon the flexibility of percussion and, at times, keyboard. In some instances he managed to boost the depth of a small string section by using reverberation, which also alleviated the problem of limitation of space and appropriate acoustic (the studios at Ealing were particularly small).

When using electronic sounds, Cary often incorporated tape montage. The merging of sounds and cross fading was a complicated, time consuming and often frustrating procedure. As an inventor Cary worked on equipment that at the time was highly innovative. During the mid 1950s he bought his first portable tape recorder and established an electronic studio in his home that was one of the most advanced in England. It was, however, never quite in step with his creative vision, especially when undergoing such complicated procedures as montage.

Cary had a compendium of ready-made sounds at his disposal such as duck quacks and ‘fart’ cushions. He found that almost all of his collated sounds could be created at home, with the children being an endless source of creative inspiration and assistance. In fact squeaky toys contributed highly to the diversity of his sound library.

In Cary’s kitchen the sound of breaking glass was an abundant source. One of Cary’s favourite sounds had a terrifying effect in its penultimate version: an egg slicer was strummed like a harp, with the sound subsequently magnified after it was recorded. A very simple effect but one that presented limitless possibilities was to change the speed and scale of a sound, or alternatively to retrograde it, with the consequence of making a minuscule sound into one of enormous dimensions. A clever example is an effect that Cary utilized in *I.vor Pitfalks* to create a short but powerful sound. An undersized razor blade was cut with a pair of pliers close to the microphone, then the recorded sound was slowed down to create a strong cracking noise.

The opposite effect to diminishing a sonority could be achieved, with the consequence of capturing a sound and intensifying it. A common procedure for the composer was to line a box with thick foam, insert a microphone, and record an entrapped buzzing insect. The possibilities were endless: other subtle sounds such as a watch ticking would gain an acute level of intensity when it was transformed to a sound of vast resonant dimensions.

It would not be uncommon for Cary to be desperately seeking novel sounds in order to complete another incidental score for one of the *Dr. Who* series that he was employed to write for. To alleviate this problem, when he discovered a striking new sound but had no immediate purpose for it, Cary would classify it under such titles as straight effects and distorted effects, or under short or long distortions. A sound of short distortions would last one minute or less, for example that of doors banging. In film one never uses the actual sound of an occurrence, such as a door banging or a car crashing; instead a more effective sound is edited in later. The composer remembers once creating a high intensity sound for a headache ad that had a particularly unpleasant effect.

4. Films that affected Cary’s professional networks

Because of his Irish background, Cary was offered Irish film and television projects as well as BBC commissions. His music for the film *She didn't say No* (1958, directed by Cyril Frankel) was written as a consequence of his Irish connections. Of the many radio plays Cary wrote music for, he collaborated with the Irish poet Louis MacNeice[110] on *East of the Sun and West of the Moon* and *They Met on Good Friday*, both produced and directed by MacNeice in 1959. Another Irish play was *Eileen Aroon,* which was written, produced and directed by Francis Dillon.

Cary's independent spirit and artistic integrity sometimes caused him to make professional decisions that he later regretted, as did his lack of attention towards cultivating a presence amongst the film celebries. One unfortunate example is an interview he had with the producer of the first James Bond film *Dr. No* (1963), which effectively annihilated any chances of working on that particular series with its potential for large earnings and royalties.[111] The producer asked Cary to do a test film for very little money, which at that time was a common procedure. Cary was not enthusiastic and did not follow up the proposal. He probably remembers this incident so succinctly because of the subsequent overwhelming popularity and commercial success of the films. If he had been selected to write the famous theme for the James Bond series, Cary would have become exceedingly wealthy.

The rejection of Cary's music by the producers of Joyce Cary's film *The Horse's Mouth* (1958) was one of the most profound professional disruptions to Cary's career. It

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[110] Louis MacNeice (1907-63) was a born in Belfast and educated at Oxford. He lectured in classics at Birmingham (1930-6) and in Greek at Bedford College, University of London (1936-40). In the 1930s he was closely associated with the left-wing poets of Britain and in particular W. H. Auden, with whom he wrote *Letters from Iceland* (1937). Besides his published volumes of poetry, he wrote a novel entitled *Round about Way* in 1932 under the pseudonym of Louis Malone. MacNeice wrote several verse plays for radio and published translations of *Aeschylus* and Goethe's *Faust.* McGovern, Una, Ed.: *Chambers Biographical Dictionary* (Edinburgh, Chambers Harrap Publishers, 2002)

[111] *Dr. No* starred Sean Connery and Ursula Andress and was directed by Terence Young. The two producers of the *James Bond* films were Harry Salzman and Cubby Broccolli, trading as Ion Productions Ltd. Cary was aware that if he had gone to Hollywood with the *James Bo*nd series, he would in all probability have become susceptible to the alcoholism and ill health that was a common condition amongst his contemporaries who lived there. Cary, Tristram: Interview with the author. #17, 6 April 2004

was also a good example of Cary's regret at having to collaborate with directors who were ignorant and dismissive of the artistic integrity of the film script:

> Returning to music discussions with Ronnie Neame (director of *The Horse's Mouth*), I should have seen red lights flashing when he played me a record of Prokofiev's Lieutenant Kije Suite and said "I think that's just the sort of thing we need – of course I don't want you to imitate it, but it's the kind of character I want for the film." Well, Lieutenant Kije is a brilliant comic score for a film that was never made… but without saying much to Ronnie I felt it was not right for (the main character) Gulley Jimson.[112]

In the film business, Cary often had to cater to the whims of film producers and directors who knew little about music. As he became a more experienced music director, he could usually convince them to trust his judgment and opinion, even if they at first disagreed with his perception of the music as it fitted within the narrative. However this did not always work, as was the case with Ronald Neame. [113]

The Horse's Mouth was one of Joyce Cary's most enduring and popular books, and he had approved the film script just before his death the previous year. Cary knew that his father's portrayal of the lead character in the novel, Gully Jimson, was far removed from that perceived by director Ronald Neame. Perhaps Cary was too close to the project, and too fragile as he mourned the death of his father, to maintain an objective viewpoint.[114] Neame cast Alex Guiness in the lead role of Gulley Jimson as a comic character when in fact Jimson was a very serious personality. Instead of the intended comedy, Cary wrote a quirky score to reflect Jimson's serious and complex personality, thus realizing the integrity of his father's script. He declined to arrange Prokofiev's score after the producer and director rejected his music for the film, and the job was instead given to Kenneth Williams.

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[112] Cary, Tristram: Unpublished autobiography. (2002), Chapter 12, p. 4

[113] Ronald Neame is described in Halliwell's *Who's Who in the Movies*, op. cit., p.350 as: '(an) outstanding British cinematographer who became a rather disappointing director.' He directed twenty three films, including *The Horse's Mouth.*

[114] 'When I wrote that score I tried very hard, I wanted to get it right and I thought I got it right – my father was only a year dead.' Cary, Tristram: Interview with the present author. #23, 5 December 2004

Cary's professional reputation suffered greatly as a result of this debacle and it took a long time for him to recover. He became known in the industry as being unreliable and for producing work that was not satisfactory. It was Sandy MacKendrick who became one of Cary's principal supporters after the misfortune of *The Horse's Mouth* by engaging him to write the score for the film *Sammy Going South* (1963). Sandy had also directed Cary's first feature film *The Lady Killers,* so he remained a vital and enduring association for Cary.[115]

Cary once remarked to the present author that composition is all about timing. One has this sense when listening to his music, whether it be his *Steam Music* for pre-recorded stream engines, one of his orchestrated film scores such as *The Lady Killers,* one of his electro-acoustic works such as *I am Here* for soprano and tape, or one of his classics for radio, such as the *Rhyme of the Flying Bomb.* Cary has a refined instinct for communicating the dramatic tension within the logic of the architectural structure of the music.[116] The crucial element of writing for film lies in the composer's ability to retain the integrity of the music within the constrictions of a timed frame, whilst successfully continuing to reflect the narrative. For example, the composer must have a clear conception of the film's climax in order to decide where to situate the musical climax; it does not automatically follow that these two events will occur simultaneously.

Andrew McCredie is complimentary of Cary's refined conception of time in his compositions:

> Cary's sophisticated idiom is eminently successful in blending disparate elements of space and time, and emphasizing the unity and contrast of spatial and experiential time, which is enriched by his knowledge of and experience in electronic music.[117]

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[115] Between 1958 (*The Horse's Mouth*) and 1963 (*Sammy Going South*) Cary wrote only two other film scores besides various television ads, documentaries and series pilot: *The Boy who Stole a Million* (1960, directed by Charles Crichton) and *The Prince and the Pauper (*1962, directed by Don Chaffey). This number compares with the eight film scores he wrote between 1955-1958.

[116] Ironically, Cary's biggest obstacle to writing art concert music was timing. He consistently worried about the length of his concert pieces. He deliberated over his concert music, taking much longer to write it than his music for other genres, where he found true creative freedom and confidence.

[117] McCredie, Andrew, Ed: *From Colonel Light into the Footlights* (Norwood, Pagel Books, 1988), p. 272

While Cary does have a refined knowledge and understanding of electronic music, he also possesses an innate talent and ability to reposition his music effectively and effortlessly between the different musical genres.

Cary freely admitted that much of his film, television and radio music is purely decorative because it serves to complement the narrative of the script and visual image. He believed there was nothing wrong with occasional music that is written purely to entertain.

> There is no reason why all art has to have a message somewhere. But if it has, it had better be a valid one. It has to have truth. If you are writing a novel, you are inclined at some point to say, 'what am I saying?' What do I mean by this? Am I talking about the necessary evil of life, is it a love story, is it a humorous story, what is it? With a piece of music, I don't think that you do, it shapes itself. [118]

If music is viewed as a channel of the human psyche and spirit, it contains a profound truth because it is a reflection of life at its most subliminal and incomprehensible. Cary was pragmatic about having a clear idea before commencing a composition of electronic music, where it is all too easy to fall into the trap of letting the machinery dictate the direction of the music. Perhaps he found it challenging to write for the concert stage because of the traditional expectation of a prescribed truth inherent in instrumental music. The remainder of Cary's output crossed other media, which effectively eliminated the need to address this issue. It was easier to prescribe to the fundamentals of the aesthetic movement, with its adage *art for art's sake*.[119]As the composer remarks:

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[118] Cary, Tristram, in conversation with the author.

[119] Immanuel Kant sewed the seeds of the Aesthetic Movement with his book *Critique of Judgement* (1790), in which the "pure" aesthetic experience involves the objective contemplation of an object for its own sake without situating it within a context of external reality or morality. Therefore, a work of art exists simply within its own perfection and is to be contemplated as an end in itself. Aestheticism originated in France and was introduced to Victorian England by Walter Pater (1839-1894), who coined the phrase 'art for art's sake'. His book *Studies in the History of the Renaissance* (1873) challenged the prevailing approach to art criticism, with his eloquent discourse on the powerful feelings that art evokes. His student Oscar Wilde embodied the spirit of the Aesthetic Movement at the end of the nineteenth century when he wrote in the preface to his book *The Picture of Dorian Gray*, 'All art is quite useless.' Schaffer, Talia:

> There was a dichotomy between the instrumental and the electronic sides of my work that had always been there from the earliest days and which I tried to resolve in my instrumental/tape pieces, though never quite satisfactorily. Since I had thought it out from fundamentals my electronic work was confident and sure, but my instrumental music seemed to get stuck in conventions that I didn't particularly respect but couldn't shake off.[120]

Cary continually struggled with this dichotomy, highlighted by his compositional process. Composing with electronic music came easily and fluently to the composer, whereas his creation of concert instrumental music was an arduous, painstaking process resulting in an outcome that he was never entirely satisfied with.

Cary's diversity as a composer is highlighted by the fact that many classical music composers had difficulty attempting to change their style in order to write music for film, as was the case of William Walton[121] with the failed *The Battle of Britain.* Walton contented himself in writing one theme of a march, to be used ad libertum. When he refused to write a full score, Ron Goodwin was commissioned to complete the project. Paul Williams'[122] versatility as a composer ensured the success of his score for the feature film *Antarctica.* Instead of writing specific music for each frame, he composed generalised pieces that could be used at random in different parts of the film, at varying tempi. As a consequence, he did not have to be present at editing sessions.

Cary's seemingly disparate areas of composition interweave and freely overlap each other, despite the composer's harsh assessment of his own music and the hierarchical ranking that he gave the genres he utilized.[123] This is especially notable in

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Literature and Culture at the Fin de Siécle (Harrisonburg, R.R. Donnelley and Sons, 2007), p. 42. Cary was well familiar with the principles of the Aesthetic Movement through his exposure to the discourse that took place in his family home, in particular during the Sunday soirees where prominent Oxford literary figures gathered. Enid Starkie, a regular visitor, wrote a book that included the subject. Starkie, Enid: *From Gautier to Eliot – the Influence of France on English Literature* 1851-1939 (London, Hutchinson, 1960)

[120] Cary Tristram: *Illustrated Compendium of Musical Technology* (London, Faber and Faber, 1992), p. xxviii

[121] William Walton (1902-1983) was an important British composer who wrote scores for 3 films from 1944-1956, excluding the failed *The Battle of Britain.* Walker, John, Ed: *op. cit.* p. 484

[122] Paul Williams (1940-) is an American singer, composer and actor. Walker, John, Ed: op.cit. p. 497

[123] Cary's assessment of his work is congruent with the classical music canon, where the larger symphonic and operatic forms are traditionally held in higher regard than other forms such as

the *Doctor Who* series, where Cary moved without inhibition between acoustic and electronic music. Another outstanding example is his music for the film *Quatermass and the Pit,*[124] a compelling score where full orchestral sonority is superbly balanced with electronic effects.

David Wishart aptly describes Cary the composer when he observes:

> Among classical musicians there are those who compose for the concert hall, those who write for film, for television, for the theatre, and others who pursue experimental or avant garde avenues; then there are lecturers, writers and musical theorists. Only a select few could ever combine all these pursuits and accomplishments; Tristram Cary has always done so.[125]

Wishart has a somewhat idyllic view of Cary's literary achievements. In his professional life, Cary always gave preference to composition. Although he enjoyed writing, the composer was limited to creating guidebooks for the synthesizers he designed with the team at EMS, and a few newspaper articles and reviews; as such, he could scarcely be labeled a theorist. Cary established the first national electronic music studio at the Royal College of Music and became a lecturer there in 1967. At the time there was little published writing on electronic music which he could utilize as a reading resource for his students (other than the informative serial *Die Reihe,* edited by Herbert Eimert and Karlheinz Stockhausen)[126]. Most significantly, Cary had not published any such theoretical treatise himself. This deficit went against him, at a time when electronic music was growing in popularity and people world-wide were hungry for knowledge on the subject. By contrast, Stockhausen's profile as a composer was raised significantly through his work as editor of *Die Reihe,* which became extensively available and was

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chamber music and solo music. At Cary's 75th Birthday Tribute Concert on 25th September 2000, the Adelaide Symphony Orchestra performed five of his symphonic works in a live broadcast. Radio commentator Charles Southwood opened the concert with the remark that of the five symphonic works to be performed, there were three 'major works' (ie, one concerto for disklavier and two orchestral works, including a world premiere) which were to be framed by two of Cary's (supposedly inferior) film suites.

[124] *Quatermass and the Pit* (1967, directed by Roy Ward Baker)

[125] Wishart, David: Cd recording, *Quatermass and the Pit – original motion picture soundtrack The film music of Tristram Cary: volume one.* A CAN release CNS 5009 (CD#46 in Cary's personal library)

[126] Eimert, Herbert, and Stockhausen, Karlheinz, ed.: *Die Reihe,* (Vienna, Universal Edition, 1955-1962)

translated into English between 1957 and 1962. It was not until the late eighties, when Cary had retired from academia in Australia, that he wrote a book entitled the *Illustrated Compendium of Musical Technology*[127] and became a prominent critic for *The Australian* (1987-2000).

Despite his success as a composer, Cary perceived himself as a failed composer of classical music because he was not recognized for writing in this genre. He considered the two greatest mistakes in his life – the dislocation of his career as a result of his move from London, firstly to Fressingfield and later to Australia – as being so because they took him away from one of the cultural centres of the world where he had carved a successful career.

Yet Cary's motive for doing so was primarily to find more time to write concert art music, giving priority to his creative needs over the commercial projects he was forced to take on in order to make a living. The irony was that with being forced to work across such a diverse spectrum of musical genres, Cary developed his talents in these areas to become a multi-faceted and significant musical figure in the twentieth century. Cary might have placed classical art music on a pedestal, but it was the other media of electronic and film music that made him a significant figure in the twentieth century. It was through these media that he found the artistic freedom to achieve innovation.

[127] Cary, Tristram: *op. cit*

Chapter Four

Electronics and EMS (1967 – 1974)

As early as 1943, Cary formulated important ideas about electronic music during his navy service. The development of magnetic tape in 1936 opened up new possibilities of editing and exploiting sound. Cary was keen to apply his theory that the newly developed tape recorder was of better quality sound than that used for film. Cary realized that the essential innovation of a tape recorder was its use of plastic tape that could be cut. This was the exciting breakthrough: having the ability to take sounds and edit them, in a similar fashion to editing a film. One could splice sounds to create another, completely new sound.

With the existence of tape, Cary envisioned the composer being like the painter, merging interpreter and creator into one. The composer-performer was always at an advantage when it came to having works successfully performed. They could be completely involved in the realization of their work, controlling the integrity of their artistic vision as closely as humanly possible. Their knowledge of their instrument was such that they could demonstrate their intentions precisely to other performers. In this way Cary's intimate working knowledge of electronic music meant that he would be able to control the realization from beginning to end.

The invention of magnetic tape introduced endless possibilities for the generation and exploitation of sound. With the introduction of oscillators and electronically generated sound, there were no restrictions. For many artists (including John Cage), the tape recorder promised endless possibilities as a creative medium. By 1951 John Cage and David Tudor had instigated the *Project for Magnetic Tape* in New York, recording 600 different sounds in order to begin their endeavor. Also involved in the project and giving it financial support were Louis and Bebe Barron, who had begun to work as early as 1948 with taped sounds,[128] It was obvious to Cary as early as 1943 in the Navy, but he was not so naïve as to believe he was the only person to have reached this conclusion.

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[128] Louis and Bebe Barron had established their own studio in New York. Chadabe, Joel, *Electric Sound: The Past and Promise of Electronic Music* (Upper Saddle River, New Jersey, Prentice Hall, 1997), pp. 54 – 55.

Realizing that the very existence of the tape recorder forecast its inevitable use as a creative tool, he remained receptive to the similar ideas of other composers.

Cary's aesthetic position that any sound could be understood as music was based on the premise that any noise could be incorporated from the environment. When working on his early commissions for the BBC during the 1950s he was apparently confronted with such comments as, 'you're making good sounds, but it's not music'. It seems, however, that Cary did not care what the official classification of his medium was, as long as he was satisfied with the outcome. As far as he was concerned, if the BBC was prepared to buy it, they could call it noise. Thus, Cary's pragmatic stance that music encompassed all sound was fashioned in part by his need to validate the new medium of electronic music within a conservative music establishment.

As a champion of an avant-garde genre yet to be situated within the musical canon, he enjoyed the freedom to establish new points of reference without having to conform to the weight of tradition. At the same time Cary was forced to confront the inflexibility of an establishment that had no conceptual or social framework by which to reference the new medium of which he was a pioneer. Not only was there no reference point for electronic music in England during the 1950s, but there was relatively little support for contemporary music in general.[129] Cary survived, and indeed thrived in the

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[129] Cary did not write electronic music for the concert hall until the late 1960s in England as there was no opportunity to do so, but this had been established practice on the continent since the 1950s. Cary remembers one of Stockhausen's concerts in London in the 1960s, by which time Stockhausen was something of a celebrity:
"Mind you, European celebrities got a showing in England. Stockhausen was already very good at handling publicity. Extroverted and flamboyant, Stockhausen always got a good audience in London because he had a European reputation, and was known for being slightly outrageous too. At one concert in St Pancras he mixed up all the seats deliberately, just to confuse the British audience. He started late for one thing, which was unusual, so all the audience were in the pub across the road. He changed all the numbers on the seats so D27 was next to A23 etc. and he reckoned on the British audience being terribly meticulous, and following rules – so everyone was desperately looking around for their seat, and when half of the people were still standing he announced, 'Right we're starting!' So everyone sat where they were. And then he said, 'because we're starting late, I'm running all the pieces together, we'll just play one piece directly after each other.' The audience was thoroughly confused!" Cary, Tristram: Interview with the present author. # 7, 23 July 2003. This incident most probably occurred at the performance of Stockhausen's work *Prozession* in London on 3 June 1967. Worner, Karl H: *Stockhausen: Life and Work* (London, Faber & Faber, 1973), p. 64
After giving evening lectures at the universities of Oxford, Cambridge and Glasgow in the autumn of 1965, 'in London Stockhausen found a very interested and open-minded audience that

conservative arts climate in England at this time, because of his independent spirit and composure. He was passionately involved in his activities as a composer for the different media of concert, radio and film music and was oblivious to conservative opinion. Cary was fearless in experimenting with new mediums and breaking into new territories, which including merging the boundaries between the different genres of sounds, electronic and instrumental and orchestral music.

In conversation with the present author, Cary said he believed that the philosophy of electronic music was unimportant. Yet he was pragmatic in his ideas about electronic music composition. Cary knew that it was essential to begin with a resolved idea, rather than being reliant upon the machinery at hand to glean ideas from. He viewed other composers of electronic music such as Stockhausen, Berio, Maderna and Schaeffer as being at an advantage. Not only were they gifted, creative people with highly original ideas like himself, but they lived in cultures that in the heady post-war period embraced artistic innovation in strong reaction to the cultural oppression of the 1930s and 1940s. Hence Stockhausen had a well-appointed studio at his disposal in Köln, established by the North West German radio, in which to realise his compositions with few technical limitations.[130]

Cary's view on what defines music is uninhibitedly all encompassing:

> (Music is) anything that makes meaningful communication with sound (excluding speech because it is communication of another means). It must be non-linguistic; if one communicates an emotional reaction of some sort, by means of sound, then this is music.[131]

As early as 1937, unbeknown to Cary, John Cage was similarly articulating his ideas on the concept of sound and its relationship to music. Instead of the 'meaningful communication' to which Cary refers, Cage saw the human relationship to music as one of focus in a more neutral, detached stance:

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was quickly won over by his relaxed and drily humorous manner.' Kurtz, Michael: *Stockhausen: A Biography* (London, Faber & Faber 1992), p. 140

[130] In the same conversation Cary also commented that Stockhausen was such a brilliant man he would have achieved what he set out to do regardless of his country's support. Cary, Tristram: Interview with the present author. # 7, 23 July 2003. Likewise, in his memories of Stockhausen, Messian observed that "In fact, Stockhausen did not need a teacher." Kurtz, Michael: op.cit., p.49

[131] Cary, Tristram: Interview with the present author. #13, 19 September 2003

> I believe that the use of noise to make music will continue and increase until we reach a music produced through the aid of electrical instruments which will make available for musical purposes any and all sounds that can be heard… whereas, in the past, the point of disagreement has been between dissonance and consonance, it will be, in the immediate future, between noise and so-called musical sounds.[132]

Whereas Cary was concerned here with the communicative abilities of music, Cage was focused on giving form and structure to random sounds, in order to transform those sounds into music. For both composers, the music's source, whether it was through conventional or electronic means, or from random sounds plucked from the environment, was of secondary consideration.

Cary was always confident in his position as one of the genuine inventors of electronic music; it was obvious to him as early as 1945 that the new tape recorder could be used for purposes other than that for which it was made. He had come to this discovery independently and without the supportive network of composers and electronic music studios attached to public radio stations, as opposed to Schaeffer in Paris, Boulez and Stockhausen in Germany and Berio in Milan. In his book *Illustrated Compendium of Musical Technology* Cary recalls his own early experience as a pioneer of electronic music:

> In my own case, I was later to hear of experimental pre-war work by the young John Cage, the theories of Varèse and Harry Partch, and the ingenuities and prophecies of other pioneers; but when I had my first thoughts about the new music I was in the Navy and knew nothing of all this. I had no access to specialist books, and no understanding ears to tell my ideas to. [133]

Although completely absorbed in his own inventions, Cary continued to observe the progress of electronic music on the Continent with interest. Given the originality and potency of his own ideas, he was not surprised by these developments and viewed them as an inevitable course of events. Cary was kept informed of developments in electronic

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[132] Cage, John: *The Future of Music: Credo*, in *Silence* (Middletown, CT, Wesleyan University Press, 1961), pp. 3-6. Quoted from Chadabe, Joel, *op. cit.,* p. 26

[133] Cary, Tristram: Op. cit., p. xvi.

music studios on the continent by his old college friend the notorious Donald Swann (at the time touring Europe with his show *Drop of a Hat*).[134]

In 1958 Cary traveled to Paris, visiting the Studio d'Essai Paris (subsequently called the Group de Recherche Musicales (GRM)). Although he didn't meet any key figures at this time, Cary purchased (and kept in his library) some interesting records the studio produced. Of special interest was a record that was never released commercially. Entitled *Sonore Solfège*, it was an examination of the range of music sounds.[135]

Another classic that impressed Cary at the time was the Schaeffer-Henry collaboration entitled *Symphonie pour un Homme Seul* (Symphony for One Man Alone, 1950), which was premiéred in a live concert of musique concrète in 1950 at the École Normale de Musique in Paris. The symphony was composed using a disc recorder similar to that which Cary had built himself when he was discharged from the Royal Navy**.**[136] Schaeffer and Henry recorded the sound by cutting directly into a disc with a lathe. The sounds were edited by playing back several discs simultaneously and switching between them with a mixer**.**

Cary also purchased a record that includes some famous early examples, most notably Pierre Schaeffer's *Étude aux Chemins de Fer* (Railroad Study, 1948). This landmark piece was the first recording of assembled sounds, and prepared the ground for a new dialectic on music and sound. On May 15th, barely two weeks after he composed *Étude aux Chemins de Fer,* Schaeffer wrote, 'This determination to compose with materials taken from an existing collection of experimental sounds, I name *musique concrète…*'[137] Although Cary worked in solitude in his pioneering efforts on electronic music in England, his position was strengthened through his awareness of the similar developments and movements occurring on the Continent.

While the French were developing their concept of *musique concrète,* Herbert Eimert established the electronic music studio in Cologne. The Germans believed in

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[134] Swann kept Cary informed of, amongst other things, the Récherche movement in Paris.
[135] Around 1950 Pierre Schaeffer focused on analyzing the nature of sounds, which led to his definition of *objet sonore* – the isolation of a basic sound, separated from its context and examined for its characteristics outside its conventional reference point. The record to which Cary refers is probably an outcome of Schaeffer's research.
[136] Cary bought a turntable and cutting head, powering the recorder with a weight drive device.
[137] Schaeffer, Pierre: À *la* Récherche *d'une Musique Concrète* (Paris, Editions du Seuil, 1952), pp. 18-19

purity of sound, using only sine waves as their raw material. Cary disagreed with the extreme position of the Cologne studio:

> If you want simply to have sine waves, it is a waste of time to have impure sine waves; much like painters using only primary colours. Just as a perfect circle is impossible, it is impossible to create a perfect sine wave. You never achieve it. To get a sine wave that is 99% pure, you need expensive equipment.[138]

For composers like Cary who had little money for expensive equipment, *musique concrète* was the only practical option. He had been composing in this style since 1948, the same year in which Schaeffer wrote *Étude aux Chemins de Fer.* Cary viewed the existing dialectic on the definition of sound between the French and German studios as futile, and preferred to use whatever resources suited his needs at the time.

Cary remained a significant innovator in the field of electronic music with his independent spirit, coupled with his foundation in science and talent for technological invention. He possessed the natural instinct of the pioneer – an innate fearlessness in defying and indeed disregarding the conservative status quo in order to fulfill his own vision. Cary's was never experiment for its own sake; being intelligent and resourceful, the results of his endeavours inevitably led him to significant outcomes, as evidenced by his prolific and successful output.

Like his father, Cary was quite conservative in many aspects of his life and categorically a social renegade in others. Joyce was the archetypal Oxford intellectual, who with his wife Trudy fitted snugly into the social mores that was Oxford from the 1920s to the 1940s. Joyce was exceedingly proud of his Irish landed gentry heritage, yet he defied the expectations of his class and that of his wife's, choosing to forgo a respectable profession and income and become a novelist. He was not publicly recognized as a writer for the majority of his career.

This anomaly was passed on to Cary. He grew up with Joyce as a role model in defying tradition; yet it was Joyce who, after attending the premiere of Cary's first film for which he wrote the music *The Ladykillers,* wondered when Cary would begin his first symphony – the 'legitimate' art music form. Joyce saw Cary's film composing career as a

[138] Cary, Tristram: Interview with the present author. #15, 15 March 2004

good training ground for the ‘real thing’. Cary remained conservative in his need to be accepted as a composer of concert art music. Yet he was undisputedly a pioneer in the field of electronic music, and was fearless in exploring the extremes of this art form. Indeed, the very nature of being a pioneer assumes that one is willing to defy tradition and mainstream opinion.

Cary’s perception of the hierarchy of valid music forms of classical music was conservative. His view negatively affected his ability to write concert art music, which he considered the most prestigious art form of all. It was with his concert music that he remained conservative and diffident to public opinion. Whereas Cary wrote prolifically for film and radio, he deliberated and was self conscious in his approach to writing concert pieces. The expectation of the classical music tradition and the need for originality weighed heavily upon him, whereas ideas for his music in other media flowed seamlessly and without inhibition.

Cary was also conservative when it came to asking for state support. Unlike many composers on the continent, Cary had no access to expensive technology in order to create electronic music, and had to rely on his own resources. Working in isolation and with limited funds, he established the first independent electronic music studio in England. The music he composed was as avant-garde as that being composed on the continent, but it was not recognized as such because the appropriate framework and public support network did not exist in England at the time. The lack of public support and a legitimate framework for the performance and development of electronic music in England ensured that although Cary thrived as a composer of electronic music for radio, film and television in England because he had a framework in which to ‘disguise’ the innovative quality of his music, there was no place for his music on the concert stage. This problem was remedied in part when he was instrumental in staging a highly successful concert of electronic music in Elizabeth Hall in 1968.

Cary sought to further strengthen the performance and promotion of electronic music in England by establishing a workshop intended to introduce composers to the practicalities of using electronic music to create music. Through this venture he also hoped to change the widespread misconception that electronic music composition was driven by technology, and was therefore not a creative art form. By the mid-1960s very

few composers had any working knowledge of the medium, although it was now accepted as a musical genre.

Cary, who was on the Executive Committee of the Composer's Guild of Great Britain, invited members of the Guild to his studio in Fressingfield for a week in April 1966. Ten composers attended the condensed course in electronic music, among them Alan Rawsthorne, Thea Musgrave,[139] Francis Chagrin, Annea Lockwood,[140] and Ernest Tomlinson. The workshop culminated in the group composing a collaborative work lasting 45 seconds. The composers suggested sound possibilities and structural ideas which Cary then instructed them how to compile; predictably, the work was rather forgettable. Alan Rawsthorne wrote a complimentary article of his experience in *Composer Magazine.*[141]

Cary realized the important role of education in creating a culture of electronic music in England. At the instigation of Sir Keith Faulkner, then the Director of the Royal College of Music, he established what was then the first national studio in 1967, acknowledging the need for a national network and foundation in England to promote the development of electronic music. He envisaged a first class studio attached to a University having access to expensive computers when necessary and other such machines. The studio would have a close relationship with the electronics department of the same University, where specialised circuitry could be developed. He saw the need for a national sound institution to study and develop all low frequency phenomena. It would

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[139] Born in Edinburgh, Thea Musgrave (1928) studied at Edinburgh University, the Paris Conservatoire and with Nadia Boulanger. Her earlier works were largely Scottish in inspiration; in the late 1950s her work became more abstract. She was awarded the CBE in 2002. McGovern, Una: op. cit., p. 1099

[140] Annea Lockwood (b.1939) is a New Zealand born Canadian composer. Her work often involves recordings of natural found sounds, though she may be more famous for her *Fluxus* inspired pieces involved burning or drowning pianos. After receiving her B. Mus (Honours) from Canterbury University in New Zealand she studied in Europe under several noted teachers: at the Royal College of Music (London) with Peter Racine Fricker, the Darmstadt Ferienkurs fur Neue Musik with Gottfried Michael Koenig, the Musikhochschule, (Cologne, Germany) and also in Holland. Interestingly, she does not mention Cary among them, although Cary remembers her as one of his students at the RCM. Morgan, Paula: Lockwood, Annea in *The New Grove Dictionary of Music and Musicians* ed. Stanley Sadie (London, Macmillan Publishers, 2001), Volume 15, pp. 53-54

[141] Rawsthorne, Alan: 'The Electronic World': *The Composer* (Autumn 1966) p. 33

bring together a great deal of diversified work already being done by government and industrial laboratories, including ultra-sonics, acoustics of buildings, musical instrument design, microphones and noise reduction.

Although Faulkner personally disliked electronic music, he appreciated that it was becoming increasingly recognised as a creative medium and included in the curricula of music institutions across the continent and in America. Cary felt a responsibility to raise the perception of electronic music through education. He agreed to the meager pay offered by Faulkner, with travel expenses to and from Fressingfield, even though it was a financial loss as well as being painstakingly time consuming.

The RCM's electronic music studio was the first in England to offer courses in composition. Cary was allocated a small budget of five thousand pounds, which was barely enough to buy some of the essential equipment in order to make the studio viable. He insisted on the assistance of an engineer to set up the studio and to provide ongoing maintenance.

At the time no courses or textbooks existed in England (and no foundation or national studio). The lack of available text for students, excepting a few university papers and hearsay of new developments, had Cary searching on the Continent. The journal *Die Reihe* became a standard text in the composition class at the RCM under Cary's tutelage. *Die Reihe* was a highly influential German journal dedicated to developments in contemporary music, and was edited by Herbert Eimert and Karlheinz Stockhausen.[142] Stockhausen had taken up the position as assistant to Eimert at the newly established Electronic Music Studio of Nordwest Deutscher Rundfunk (North-West German Radio), known as the NWDR, in Cologne in 1955. The journal was not a periodical per se, but appeared at regular intervals. In all, only eight volumes were published, each with a thematic title. It was the most influential journal to appear in Europe at this time on contemporary music, and in particular electronic music.

Cary continued to teach at the RCM studio for another seven years, until his first visit to Australia. Students in his class included Malcolm Fox (1946-1997),[143] who was appointed Senior Lecturer in Music at the Elder Conservatorium in 1974, Annea

[142] *Die Reihe*, Volumes 1-8, 1955-1962 (New Jersey, Universal Edition Publishing, 1975)
[143] As well as studying with Cary, Fox had composition lessons with Gordon Jacob, Humphrey Searle and Alexander Goehr. Malcolm Fox's website accessed on 15 January 2008

Lockwood and Lawrence Casserley (1941), who took over Cary's position at the College in 1974, becoming Professor in Charge of Studios and Adviser for Electroacoustic Music. Casserley retired from this position in 1995. The studio still exists, but it is now used primarily as a recording studio.

Cary sought to change what he perceived as the lack of opportunity to write electronic music for the concert hall in England. It had become increasingly obvious to him during his successful ventures on the Continent – (Brussels Expo – *The Little Island* (1958), *Die Ballade von Peckham Rye* (Suddeutscher Rundfunk 1965), Montreal Expo 1967, *Leviathan '99* on Hessischer Rundfunk in 1968) that England was a backwater when it came to the promotion and financial assistance of contemporary music. Concerts of electronic music had been taking place on the Continent since 1950, with Schaeffer organising the first public performance of *musique concrète* in Paris.[144] Stockhausen (1928-2007) wrote his masterpiece *Gesang der Jünglinge* (1956) and Pierre Schaeffer (1910-1995), his *étude aux chemins de fer* in 1948. Yet in England seventeen years later, Cary was still confined to disguising his electronic music compositions within the media of film and radio music. This enabled him to incorporate experimental techniques in his music while still being guaranteed paid performances on radio and in film, in particular for the BBC's Third Program. The audience who listened to the Third Program were small, but discerning and intellectual. Within the genre of 'incidental music', Cary posed no threat to the music establishment and he was often reviewed favourably within this context. He had gained a reputation as the strange man who made weird noises but who always met his deadlines.

One can imagine Cary's excitement when as a consequence of his association with EMS and Peter Zinovieff, the first electronic music concert in England took place. EMS hired the Queen Elizabeth Hall in January 1968, intending to showcase current electronic music trends and composers in England and thus change the conservative perception that electronic music was not a creative musical genre and so not worthy of the concert hall. The concert also served as a forum to give the public debut of the computer PDP8 (an early computer made by the Digital Equipment Corporation) that

[144] However, in the French school electronic music remained primarily a medium for radio rather than for the concert stage.

Zinofiev had purchased for his Putney studio.

The debut of the PDP8 was a landmark event as it involved the first live performance of computer without tape or recording medium in the world. The concert was a critical and social success, and was completely sold out. The organisers came up with the ingenious and inexpensive idea of having hundreds of small stickers printed advertising the concert, which scores of school children distributed all over London via bus stops, lamp posts and the underground. The critics were suitably intrigued, and it was reviewed in all of the major papers.

Program

Queen Elizabeth Hall, 15 January 1968

Potpourri	Delia Derbyshire
Diverse Mind	Ernest Berk
345	Tristram Cary
Birth is Life is Power is Death is God - piece on a loop – about self destruction.	Tristram Cary
December Quartet -	Peter Zinovieff
Contrasts Essconic -	Daphne Oram and Ivor Walsworth
Partita for Unattended Computer –*	Peter Zinovieff
Silent Spring –	George Newson
Syntheses 8,9 and 12	Jacob Meyerowitz
Agnus Dei	Peter Zinovieff
March Probabilistic -	Peter Zinovieff and Alan Sutcliffe

*World premiere – first live performance on computer.

Cary's concert career in electronic music was launched, albeit over twenty years after he had been composing electronic music for other genres. Routh remarked that while the concert elicited substantial interest, it also served to highlight the primitive conditions under which many of the featured composers worked: 'Some of the tapes were merely

sound effects, at a primitive stage of development.'[145] He also made the observation that while Derbyshire's work had been composed in the BBC Radiophonic workshop, the remainder of the pieces on the program were composed in private studios. Cary's works were composed in his own studio, whilst the majority of the works were composed in Peter Zinovieff's Putney studio, which was far more sophisticated than the BBC workshop.

In his article *Why not a National Sound Laboratory?*,[146] Cary stressed the need for an electronic music studio to be established in Britain, attached to a radio station, in order to research successfully and to have access to expensive equipment that most composers could not afford. The BBC had established their radiophonic studio in 1958, ten years after the continent (Pierre Schaeffer established an emerging research facility at Radiodiffusion Française as early as 1942, initially entitled Studio d'essai. In 1946 it was renamed Club d'essai and was used as a base for electronic music experiments in radio and music).

The situation with avant-garde music in Europe was very different in the post war years. Although the economies of both Europe and England were devastated, avant-garde music seems to have flourished on the continent, with public money being used to support it.[147] The contrast between England and German arts spending was made personally apparent to Cary when he traveled to Frankfurt in 1968. He had been commissioned to broadcast his work *Leviathan '99* on Hessischer Rundfunk in 1968:

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[145] Routh, Francis: *Contemporary British Music – The twenty-five years from 1945 to 1970* (London, Macdonald and Company, 1972), pp. 299 - 300

[146] Cary, Tristram: 'Why not a National Sound Laboratory?' *The Guardian* (Manchester), 13 August 1968, p.6

[147] This situation occurred for a number of reasons. Those countries in Europe who were the recipients of the United States' Marshall Plan were given significant financial aid to help rebuild their economies, including their arts. After the oppression of fascism since 1932, the pendulum swung and there was an outpouring of creative expression in Europe following the war. This situation did not occur in Britain because of financial stringency, and there was no sudden outpouring of artistic expression in reaction to the sudden absence of oppression, because the British had always enjoyed freedom of expression. One of the highlights of the flowering of free artistic expression in Europe after the war was the establishment of three institutions in Darmstaadt: the Institute for New Music, the Institute for Jazz, and the Institute for Summer Courses for composers. The founding charter of these three institutions makes reference to the need for freedom of artistic expression against oppression. Stoler, Mark C., Marshall, George C: *Soldier-Statesman of the American Century*. (Boston, Stoler Twayne, 1989)

> ….one of my major radio pieces (*Leviathan '99*) was written for radio by Ray Bradbury, who was one of the great science fiction writers. It's a sort of take off of Herman Melville who wrote Moby Dick, a Moby Dick of space. The Seater 7 is a space ship in search of the white comet which at an earlier time took the captain's head off. He's got a head like a television set, an artificial head. I did quite an elaborate electronic score for it and it was broadcast in stereo in 1968. It was then bought by Hessischer Rundfunck in Frankfurt and translated into German. I went to Frankfurt with the producer and we did it there. They were quite bowled over by the music, asking me how long it took to compose. I replied, 'about a month', and they said, 'Stockhausen would have taken two years to do that!' I was terribly impressed by the range of facilities. There was the dear old BBC cranking along with all their old equipment. The Frankfurt studio equipment was brand new. The technicians commented that 'we have to buy new technology or else we don't get the grant every year. Some years we refurbish the concert hall, other years we build something else.[148]

Cary had developed the technology in his private studio to such a level that he was able to utilize complex electronic effects, easily comparable to those produced by the expensive equipment in the Frankfurt studio.

Perhaps one of the most significant meetings of Cary's professional life took place in the same year that he established the electronic music studio at the RCM. In 1967 Cary met Peter Zinovieff through Brian Hodgson and Delia Derbyshire.[149] Zinovieff was a brilliant and wealthy scientist of Russian aristocratic descent, with an Oxford degree in geology. At this stage Cary was busy preparing for the World Exposition in Montreal, having been commissioned to compose the electronic music for the British Pavilion. He remembers playing his recording for the Exposition to Zinovieff.

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[148] Cary, Tristram*:* Interview with the present author. # 9, 7 August 2003

[149] Delia Derbyshire (1937 – 2001) was educated at Cambridge University, where she was awarded degrees in mathematics and music. She joined the BBC in 1960 as a studio trainee manager, and successfully requested an attachment to the BBC Radiophonic Workshop. Soon after she realised Ron Grainer's theme for the *Dr. Who* series. Before long Derbyshire was employed to write electronic music for drama and documentaries. She worked with composers Peter Maxwell Davies, Roberto Gerhard (*Anger of Achilles* [1965], which won the Prix Italia) and Ianni Christou, adapting their orchestral music. She also assisted Luciano Berio at the 1962 Dartington Summer School. Like Cary, Derbyshire was forced to disguise her avant-garde music behind media such as film and theatre. To this end she established Delta Unit Plus, Kaleidophon and Electrophon, private music studios where she worked with, inter alia, Peter Zinovieff, David Vorhaus and Brian Hodgson. http://www.delia-derbyshire.org/ (Accessed 12 December 2007). Derbyshire's biography is not included in The New Groves Dictionary of Music and Musicians.

In 1969 Zinovieff, Cary and David Cockerell formed Electronic Music Services Ltd. (EMS) in order to market the VCS3 prototype synthesizer. Initially Cary took on the role of consultant, helping with the design of the VCS1.[150] However he remained ambivalent about joining EMS, not wishing to be unnecessarily drawn back to the bustle of London after having set himself up in the country at Fressingfield. He was also a person who enjoyed his independence: now in his mid-forties, he had a fully established reputation in England as one of the pioneers of electronic music in England.

Zinovieff had established a studio in his townhouse in Putney with the intention of providing fertile ground for experimentation, and the development of new projects and music using the latest technology. The RCM studio also had close links through Cary with Zinovieff's Studio. Cary's student Lawrence Casserley created the material for the tape part of *Solos, Commentaries and Integrations* (1969) on Zinovieff's system, then further processed and montaged at the RCM studio. Delia Derbyshire had begun to use the studio as early as 1963. In 1966, while still working at the BBC, Delia with fellow Radiophonic Workshop member Brian Hodgson and Zinovieff established Unit Delta Plus to facilitate the creation and promotion of electronic music. Based in the Putney studio, they exhibited their music at a few experimental and electronic music festivals, including *The Million Volt Light and Sound Rave*. After a troubled performance at the Royal College of Art in 1967, the unit disbanded.

Other composers to utilize the studio were Don Banks, David Lumsdaine, Ron Grainer,[151] Annea Lockwood, Jonathan Harvey,[152] Hans Werner Henze[153] and Sir Harrison Birtwistle,[154] as well as Cary.

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[150] The VCS1 was commissioned by Don Banks, an Australian composer living in London at the time. Banks asked Cary and Zinovieff to create a 'box of tricks' for 50 pounds. EMS made only 2 prototypes, as the VCS1 was primarily an exercise in economical construction with limited capacity and with restricted commercial possibilities. The VCS1 was the size of a shoebox with 3 oscillators, a filter and an envelope and with no voltage control. It was mono and had no reverberation. Banks was a personal friend of Gough Whitlam, who later invited him to take up a lecturership at the Canberra School of Music.

[151] Edwards, op. cit., p. 199

[152] Jonathan Harvey (1939) is an English composer who studied at Cambridge and Glasgow Universities. He was a lecturer at Southampton University before becoming professor at the University of Sussex from 1977 to 1993. Study with Babbitt in the 1970s strengthened his interest in electro-acoustic techniques, as did his involvement with Boulez's Paris Institute.

[153] Hans Werner Henze (1926-) is a composer of German origin who has lived most of his professional life in Italy. He rejected the serial techniques which influenced the early phase of his career, and what he perceived as the exclusivity of the Darmstadt School. Henze subsequently

Cary's initial role in Putney studio EMS was as an advisor, although he soon became involved in the area of software, creating instruction booklets in order to deal with the serious music world. He was also active in suggesting what devices David Cockerell should create. Another of Cary's tasks was to liaise with those in the educational sector who were interested in buying EMS equipment. He would consult people from schools and universities, as well as people from conservative music circles.

Cary was instrumental in creating EMS' most innovative and groundbreaking invention, the VCS3 synthesizer. While Zinovieff specified the functions, Cary designed the prototype, and Cochereal built the electronics. It was the first portable synthesizer, making the possibilities for its use endless. Being relatively cheap, it was affordable and easy to use. In fact 90% of all VCS3 sales were from schools. In 1968 the VCS3 cost one hundred pounds, when Bob Moog in America was hand making synthesizers for hundreds of pounds.

The production of the VCS3 had far reaching consequences. It enabled synthesizers to become accessible to the general public, being much cheaper than other current model synthesizers, for example Moogs or ARPs; hence most rock bands could afford them. One musician described the sound of the VCS3 as emulating the aural sensations experienced during an acid trip– the ultimate compliment in the seventies. Up to six of these synthesizers were used on stage in some Pink Floyd concerts. In their famous record, *Dark Side of the Moon*, all four members of the band were using EMS equipment. Brian Eno, King Crimson, Peter Townsend of The Who and Stevie Wonder

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strove to communicate his aesthetic and social views directly to audiences through his symphonic and theatre music. His output includes thirteen operas, nine symphonies, string quartets and concertos. His collected writings from 1953 to 1981 were published as *Music and Politics* (1982). In 1967 Henze became a visiting Professor at Dartmouth College in New Hampshire, which is most probably when he came into contact with Zinovieff and his Putney studio. He was appointed Professor of Composition at the Royal Academy of Music from 1987 to 1991. McGovern, Una, Ed.: op. cit., p. 712

[154] Sir Harrison Birtwistle was born in Lancashire and began as a clarinettist, studying at the Royal Manchester College of Music and the Royal Academy of Music in London. While at Manchester he formed the New Manchester Group for the performance of modern music with, amongst others, Peter Maxwell Davies and John Ogdon. It was his two works written in 1965, *Tragoedia* and *Ring a Dumb Carillon*, that established his reputation as a composer. He was an associate director of the National Theatre from 1975 to 1988, was appointed composer-in-residence at the London Philharmonic Orchestra in 1993, and was Henry Purcell Professor of Composition at King's College London (1994-2001). Birtwistle was knighted in 1988 and created Companion of Honour in 2000. McGovern, op. cit., p. 166

bought VCS3's; the Rolling Stones and the Beatles were on EMS' customer list. One reason that the VCS3 was so popular with rock musicians was that the audio input allowed other instruments and signals to be processed by the synthesizer. Stockhausen also had a VCS3 and another EMS synthesizer, the AKS, in his studio.

Although in retrospect Cary disliked being part of the team at EMS and resented his time consuming role when he could have been composing concert art music, it was one of the most vital and exciting periods of his career, and certainly one for which he is best remembered.

Chapter Five

The Rhyme of the Flying Bomb

Cary's successful collaboration with eminent writers was primarily to do with his innate confidence and knowledge of the literary tradition.[155] His sophisticated understanding of the meaning of the text reflected through music, and his instinctive sense of pulse inherent in the storyline, contributed strongly to the success of these collaborations. Cary was constantly searching for modern literature through which he could develop his ideas about speech and music. He believed that music must not be a simple tautology of the text, but must add another dimension whilst retaining its independence: 'A good score for film and radio must be complementary rather than supplementary.'[156]

Cary felt that much modern verse was difficult to set music to and still remain comprehensible. With the immediacy of broadcast, the essential meaning of the text ought to be comprehended immediately by the listener. The music serves to reflect and augment the emotional intention of the text, without remaining a simple literal depiction and background decoration. Cary realized that setting music to *The Rhyme of the Flying Bomb*[157] would be ideal from this perspective. The form of its ballad-like stanzas served to propel its author to a powerful distilation of language and metaphor that is immediately recognizable.

The composer's rich cultural heritage, fostered by his parents' love of arts and literature, was an important influence on his compositional work. One of Cary's fondest childhood memories was of long walks with his father, discussing philosophy, literature,

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[155] For a full description of Cary's collaborations in radio and theatre, please refer to Appendix A: List of Works

[156] Cary, Tristram: Interview with the present author. #20, 8 September 2004. Likewise, Schoenberg stipulates that in performance of his work *Pierrot lunaire* for recitation and ensemble, "It is never the task of performers to recreate the mood and character of the individual pieces on the basis of the meaning of the words, but rather solely on the basis of the music." Lessem, Alan Philip: *Music and Text in the Works of Schoenberg: The Critical Years, 1908-1922* (Ann Arbour, UMI Research 1979)
Pierrot lunaire was one of the formative influences on Cary as a composer.

[157] Peake, Mervyn: *The Rhyme of the Flying Bomb:* (London, J.M. Dent and Sons Ltd, 1962)

art and music. Joyce admired many of the qualities inherent in Tristram, who was the most artistically gifted of his sons.[158]

Much of Cary's professional output is related to the literary medium, yet the effect of this influence upon Cary's professional life has never been contextualised. This issue will be touched upon in the present chapter. The circumstances that led to Cary's collaboration with Mervyn Peake will be investigated, and a narrative description will be given of Peake's ballad *The Rhyme of the Flying Bomb*. In particular, there will be a focus on Cary's musical setting of *The Rhyme of the Flying Bomb.* It is in this epic ballad by Mervyn Peake, that Cary discovered a text that allowed him to develop innovative ideas regarding the setting of speech to music. An overview will be given of several of Cary's radio works as examples of the strong influence of his literary background. With the exception of Strindberg's *The Ghost Sonata,* Cary subsequently adapted much of his incidental music into concert suites.

In the instance of the radio play *The Ghost Sonata* (1955) by August Strindberg, Cary adopted a late nineteenth century style that referred to Austro-German expressionism. It was one of Cary's earliest commissions from the BBC. He had always been fond of woodwinds and strings in their lower registers; it was with this dark, brooding script that he was able to exploit this timbre to great effect. In this work Cary maintained a contrapuntal texture, and created harmonic ambiguity through the merging of major and minor chords.

Cary was an innovative and resourceful composer who used whatever means were available to him in order to create the effects he desired. To this end, he borrowed freely from a range of compositional techniques and genres, using conventional orchestration and electronic effects with diverse recorded sounds.[159] Electronic music began to dominate his compositional output from 1963 in all genres.

Around this time Cary was commissioned by the BBC to create a score for *The Japanese Fishermen*, for which he combined electronic and acoustic sounds. It was broadcast in 1955 and Cary believes that it was possibly the first BBC play to have an electronic accompaniment. Evidently the new medium of electronic music was still

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[158] Bishop, Alan: op. cit., 1989, pp. 238-239

[159] In the music that he wrote for the radio play *The Children of Lir* (1959), for example, Cary emulated the sound of swans taking off by striking his arm with a rolled up newspaper.

regarded with hostility at that time. The BBC Radiophonic Workshop had not yet been established, so Cary set a precedent of using his home studio (which, due to financial restrictions, was still quite primitive) to create the effects. *The Japanese Fishermen* centres on the true story of a Japanese fishing boat crew caught in the danger zone of an American H-Bomb test in the Pacific in 1954.[160] After experiencing a blinding light and the sound of an explosion, a powdery deposit surrounds the men and they become ill, as a consequence being barely able to control their ship. The concert suite that Cary adapted from the radio play follows the same sequence of events, except that he chose to concentrate on the psychological effects on the fishermen and the terror of their ordeal.

Cary wrote the music for the first major BBC radio play to feature an entirely electronic score: *The Children of Lir* (1959). He collaborated closely with its author, the Irish poet H.A.L. Craig. *The Children of Lir* is based on the Irish legend of Lir and his second wife, who is barren. She wreaks revenge by turning his three existing children into swans, to roam the country for 900 years. By the time they are ready to be transformed back, the Christian era has begun and the children must convert to Christian beliefs; within a few minutes of conversion, the three children die. The soundtrack to *The Children of Lir* combines tape manipulation with recorded banjo, toy piano and singing in the style of folk song.

In 1968 Cary accepted another BBC commission, to write the music to Ray Bradbury's radio play *Leviathan '99.* The BBC gave the first broadcast, with Cary subsequently being invited to adapt it for broadcast in German, by Hessischer Rundfunk in Frankfurt, in the same year. As with all of Cary's electronic and electro-acoustic work for radio, he composed the music in his own studio instead of using the BBC's Radiophonic Workshop. *Leviathan '99* is a science-fiction version of Melville's *Moby Dick* (1851), set in 2099. Bradbury intentionally followed Melville's highly stylised and symbolised writing style, as did Cary, creating an electronic score reflecting the orchestral textures of the late nineteenth century romantic rather than the

[160] As a result of this incident, British philosopher Russell Bertrand lobbied to persuade a number of eminent scientists from around the world to join him in issuing a statement warning governments and the general public about the danger of a thermonuclear war. He was successful in having Albert Einstein sign the letter, one of Einstein's last acts before he died on April 18, 1955.

experimentalism and modernism of the mid-twentieth century. Cary adapted the work into a concert version in 1972, entitled *Suite – Leviathan '99*. The Suite had its première at the Queen Elizabeth Hall in London in May 1972.

As already noted, one of Cary's most successful collaborations was with Mervyn Peake, on his poem *The Rhyme of the Flying Bomb*.[161] Peake (1911 – 1968) wrote the work on the Isle of Sark in 1949, but subsequently misplaced it. He rediscovered the manuscript in 1961, shortly after an operation in which he vainly hoped to be cured of Parkinson's disease; hence the work was not published until 1962 and was his last published book. *The Rhyme of the Flying Bomb* is one of Peake's longest poems, and is dedicated to his youngest child Clare. Peake had written the poem in a 'white heat' of twenty-four hours, barely stopping for meals, an unusual practice for this writer.

Cary's collaboration with Peake began around 1961. At this stage Peake was in the advanced stages of Parkinson's Disease. Cary remembers that, due to the writer's chronic illness, he could barely hear him speak. Cary and his wife Dorse had just moved to Chelsea and invited the Peakes to their housewarming. The two men sat on the stairs discussing the poem. According to Cary, Peake remarked: 'I've got this poem, a ballad thing. I'll give you a copy, because I think it would go rather well as a radio piece, with music. You read it and let me know what you think of it.'[162]

Cary read a newly published copy of *The Rhyme of the Flying Bomb* and immediately sensed that the work was a masterpiece with exciting possibilities for development as a radio play. He rang BBC Features Producer Laurence Gilliam to suggest the project.[163] Gilliam suggested that Cary produce the play himself, while he, Gilliam, maintain his position as nominal producer, thereby giving Cary full freedom. As there was only a small budget available, Cary suggested an instrumental quintet and two actors whom he had in mind: Marius Goring and Marjorie Westbury, who were both well versed in music. Thus they were able to read the score and take conductor's cues, a vital prerequisite.

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[161] Peake, Mervyn: op. cit.
[162] Cary, Tristram: Interview with the present author. #20, 8 September 2004
[163] Laurence Gilliam had been in Italy with both Cary and Muriel Spark when they had been awarded the Prix Italia for *The Ballad of Peckham Rye* (1962) and held Cary in high esteem.

In the original broadcast Cary conducted and produced *The Rhyme of the Flying Bomb* exactly as he envisioned it, with the two actors and the ensemble directly in front of him. Cary describes the work:

> It's a chamber piece in which two of the instrumentalists are voices. The writing is in the main keyless but not serial, and there is sparing but important use of electronically treated sound. Each of the actors has to play two parts – the narrator and the babe, and in the other case, the narrator and the sailor. In the Adelaide performance of 1975, Allan Hodgson put on a West Country accent for the sailor and straight Australian speech for the narrator. Barbara West did the same thing. I felt that in both performances, the female voices were not entirely satisfactory in conveying the personality of the babe. …There is an unusually long percussion list for a chamber work of this size, and I inserted general pauses at strategic points in order to have recording breaks if needed.[164]

The Rhyme of the Flying Bomb is scored for five players: Flute doubling Piccolo, Oboe doubling Cor Anglais, Clarinet doubling Bass Clarinet, Percussion and Piano. Cary's enduring preference for woodwind instruments is once again manifest in this work. He was able to exploit their inherent flexibility of timbre to full effect, an essential factor given tight budgets requiring limited orchestration. The work's dark and apprehensive character is well disposed to the timbre of the piano in the lower register, augmented by the sonority of the woodwinds at the same pitch. One of the most successful features of Cary's orchestration of *The Rhyme of the Flying Bomb* is his ability to merge the disparate sounds of the electronic sound track with the acoustic sonority of the instruments. The use of percussion serves to punctuate the inherent emotional anxiety pervading the work. At times it portrays a military rigidity and at others, the nervous palpitations of a beating heart.

Peake was too ill actively to collaborate with Cary on *The Rhyme of the Flying Bomb,* and it was with great regret that Cary was unable to plan any future collaboration with him. Out of respect for the writer, Cary planned to use the poem in its original form without any edits. Peake did not hear the broadcast of his epic poem in 1964, as by this

[164] Cary, Tristram: Interview with the present author. #20, 8 September 2004

time he was in hospital. Cary regrets that he was not able to receive any feedback from Peake, and recalls in a characteristically self-effacing manner:

> I think [*The Rhyme of the Flying Bomb*] is an admirable piece of work and I certainly wouldn't do anything to damage it. So I hope Mervyn might have actually said that I turned it into a good piece, which he might have done. Or else he might have said, 'My God, what have you done?[165]

In hindsight, Cary believed that *The Rhyme of the Flying Bomb* was a successful collaboration worthy of being nominated for the Prix Italia in Verona. However, since each international broadcasting organisation nominated only one play from their own country, and since *The Ballad of Peckham Rye* had won the Prix Italia when it represented England in 1962, the BBC in all probability chose not to nominate a work by the same composer for two consecutive years. After its performance on the BBC Third Programme on 24 August 1964, the Glasgow Echo said of *The Rhyme of the Flying Bomb* that it was 'one of the happiest marriages of spoken word and music that the Third has yet produced.'[166]

Indeed *The Rhyme of the Flying Bomb* is one of Cary's most successful compositions of a collaborative nature. Like Schoenberg's *Pierrot lunaire* Op. 21, the voices are declaimed in the "Sprechgesang" style[167], a transitional character of interpretation between the intoned singing voice and speech. Another similar characteristic of the two works, besides their apprehensive and at times painful emotional states, is the use of orchestration, which serves to mirror the innate meaning of the text without losing its own identity. Thus, text and music are given equal weight in the portrayal of the story.

The Rhyme of the Flying Bomb is a stark and objective allegory written in the meter of *The Rime of the Ancient Mariner* by Samuel Taylor Coleridge, embracing two of Peake's predominant moral beliefs – the sacredness of children and his reverence for Christ. In his preface to the book of *Lyrical Ballads* (1800) which he and Coleridge

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[165] Cary, Tristram: Interview with the present author. #20 8 September 2004
[166] Yorke, Malcolm: Mervyn Peake: *My Eyes Mint Gold: A Life* (London, John Murray, 2000)
[167] Lessem, Alan Philip: *Music and Text in the Works of Schoenberg: The Critical Years, 1908-1922* (Ann Arbour, UMI Research 1979)

jointly wrote (and which contained the original version of *The Ancient Mariner),* William Wordsworth remarked that the book contained ballads on 'ordinary life', spoken by narrators slightly removed, but very close to the world of which they speak.[168] In the same manner, the female and male narrators of *The Rhyme of the Flying Bomb* are so closely involved as to be breathing over the characters' shoulders. They speak of the atrocities of war with the clarity of distance and informality that makes it seem a natural human condition. In *The Rhyme of the Flying Bomb,* Peake mirrors the prevailing optimism of a human being in abject circumstances, and his instinct for kindness. Coleridge's *The Ancient Mariner* was obviously close to Peake's heart: he illustrated it for publication in 1949, the same year in which he completed his epic poem.

The Rhyme of the Flying Bomb is one of Peake's most enduring poems and one of the most significant poems to be written on the subject of the Second World War in Britain. The story is that of a sailor who finds a newborn baby in a gutter after a bombing raid in London and takes it to a ruined church for shelter. The baby assumes a divine voice, urging the sailor to embrace death fearlessly; the church is hit by a flying bomb and both sailor and baby are killed. Peake uses a stark landscape of anthropomorphic images, as in this excerpt where the baby's nursery has been demolished and the wall paper flows into the street:

> Through streets where over the window-sills
> The loose wall-papers pour
> And ripple their waters of nursery whales
> By the light of a world at war;
>
> And ripple their wastes of bulls and bears
> And their meadows of corn and hay
> In a harvest of love that was cut off short
> By the scythe of an ape at play -

The ape symbolizes war, cutting off with one stroke of the scythe, the beauty of the baby's visible world. Cary sustained the musical form and rhythm from the ballad-like stanzas in the poem, just as Peake used the musical form of the ballad to enhance the

[168] Coleridge Taylor, Samuel: *The Rime of the Ancient Mariner,* Ed. Paul H. Fry (Boston and New York, Bedford/St. Martin's, 1999), p. 10

dramatic development. The images of death and destruction become cutting metaphors rather than extended meditations, as they tend towards in his other epic poem *A Reverie of Bone.* While the music is structured to follow the verse closely, through means of cues the text flows freely. Hence, Cary gives the narrator's cues at the beginning of each stanza rather than at each line as in Example 1:

Example 1: *The Rhyme of the Flying Bomb,* bb.307-312

In reviewing Cary's music for *The Rhyme of the Flying Bomb* it is perhaps pertinent to refer to Peake the artist's idea of how to illustrate a text without overpowering it:

> Scrutinize the object (i.e., the text) for a long while. Try to understand its shape, its solidity, or outline, or texture, or whatever it is that interests you about it – and then after the long stare – when you know what you *want* to record, begin. Perhaps you will have made but a single line.[169]

Cary was drawn to the *The Rhyme of the Flying Bomb* because of the innate musical shape of its dramatic development. He described his setting as 'an extended accompanied *recitativo.*'[170] The intention was to integrate the verse with the music, whilst maintaining the original integrity of the natural speech rhythm. He sets out to evoke the powerful images of a London air raid, matching the diverse array of emotions with a varied palette of signifying motifs that match Peake's cutting metaphors. Cary intended the score as a chamber work rather than accompaniment; therefore the music holds a more central role than background music, without overpowering the text. The music itself, whilst developing thematically and structured to work independently, never compromises the integrity of the text. For example, the climax in *The Rhyme of the Flying Bomb* is no climax in a conventional sense, where much of the primary material previously introduced is used to full effect. Cary was especially careful not to create another climax within the music. Instead he sought to distil the emotional and psychological direction of the work.

Cary later described the tonality of *The Rhyme of the Flying Bomb* as modified, 'hidden serialism'. He was influenced by the post–World War Two period of Stravinsky and Prokofiev, who modified tonalism by arriving at a new key unannounced, without bothering to modulate. Cary likened his adaptation of this method as a mass of uninterrupted cadences. Consistent intervallic colour occurs with the semitone and its variants the major seventh and the augmented octave. The use of dissonance is not one that requires a diatonic/tonal resolution and the music itself is freely composed, with

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[169] Peake, Mervyn: *The Craft of the Lead Pencil* (London, Wingate, 1946), p. 3
[170] Cary, Tristram: in conversation with the present author

many of the musical phrases and gestures being illustrative. Throughout, Cary consistently uses major seventh intervals consisting of a tritone and an augmented fourth.

Motifs are used throughout to indicate various characters and situations. The impending roar of bombers is heard in the opening electronic treatment; the xylophone depicts broken glass; the sirens are heard in the woodwinds and the bomb impacting is described by an electronically treated cymbal crash.

The female voice part tended to be problematic. The female narrator speaks the voice of the babe an octave higher, due to the difficulty of emulating the thin reedy voice of a new-born babe. Cary picked up on this thin reediness by using the bottom notes of the piccolo, flouting convention.

The sailor's working class background is reflected in the common tunes Cary utilizes:

> The solos are the piano, because the piano is the instrument of the common man. I know it is also a very beautiful instrument used for very beautiful things, but if there's an instrument in a pub, it's going to be a piano. It's the instrument that people turn to when they want to sing rude songs. That's my attitude to the piano in this particular piece.[171]

Cary's use of the piano extends further than the depiction of the sailor's character. He uses it as a declamatory device throughout, reinforcing the dramatic sense of the text. These declamation sections also double as transition passages, thus acting as a strong unification of the work as a whole. One of the most enduring motifs exploited by Cary is once again in the piano voice, and indeed begins the entire work (after the end of the initial electronic music cue) as well as ending it. The motif comprises augmented octaves on F and C situated in the bass (refer to Example 4). Cary depicts with brilliant simplicity, a state of apprehension in all its various guises. At bar 224 the motif enters concurrently with the electronic music cue #2, depicting the homeward return of the bombers. The motif introduces the approach of dawn in bars 297-299 (refer to Example 5). Finally, in bar 565, the motif descends in semiquavers to emulate the coiling effect of the babe:

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[171] Cary, Tristram: Interview with the present author. #20, 8 September 2004

And the morning light shone clear and bright
On a city as gold as grain,
While the babe that was born in the reign of George
Lay coiled in the womb again.

The electronic music that introduces the work is created by a simple effect, that of recording a piano in retrograde. It suggests the approaching roar of the bombers. The mood here is unsettled and dark. The poem begins in the midst of a bomb raid, with the character of the music being frenetic and disjointed. In stanzas 1 – 6, the reader is thrown into the midst of a bombing blitz, where the babe's nursery is being destroyed and his mother killed while the house is set dancing by the bomb's blast:

A babe was born in the reign of George
To a singular birth-bed song,
Its boisterous tune was off the beat
And all of its words were wrong;

But a singular song it was, for the house
As it rattled its ribs and danced,
Had a chorus of doors that slammed their jaws
And a chorus of chairs that pranced.

The instrumental music flows from the electronic introduction within the same dark timbre. The introduction is dominated by the piano playing an ostinato figure of rising figures of augmented octaves in F-F#, C-C# which proceed almost continuously in this section, up to bar 25. This ostinato movement is one of the underlying motifs of the entire work. The music builds up to the impact of the bombs through the use of rippling semiquaver motifs played by all the instruments predominating in semitones and augmented fifths. The accumulated tension is enhanced by the intensity of repetition which Peake utilizes in his verse :

And a ton came down on a coloured road,
And a ton came down on a gaol,
And a ton came down on a freckled girl,
And a ton on the black canal,

And a ton came down on a hospital,
And a ton on a manuscript,
And a ton shot up through the dome of a church
And a ton roared down to the crypt.

And a ton danced over the Thames and filled
A thousand panes with stars,
And the splinters leapt on the Surrey shore
To the tune of a thousand scars.

A gentle melody beginning in D major in compound triple metre played by the piano depicts the sleeping babe with the entry of the female narrator, as seen in Example 2. The rolling pulse begins with a repeated major seventh interval, emulating the rocking motion of the baby.

Example 2: *The Rhyme of the Flying Bomb,* bb. 94-99

In Example 3 the sailor's motif is depicted in the bass clarinet in 6/8, reflecting his rolling gait, with suggestions of major tonality. The sailor is in his mid-twenties and tipsy. He is at a loss what to do with the added responsibility of the baby in these foreign surroundings:

> "What kind of a lark is this?" he said
> "And what'll I do? To hell
> With finding a babe in a golden drain
> With its ticker at work and all…
>
> I would rather the sea that can sting the heart
> In a way I can understand
> Than this London raw as an open sore
> And a new-born babe in my hand."

Example 3: ***The Rhyme of the Flying Bomb,*** **bb.108 - 116**

The music loses its predominantly major harmonic structure for predominantly consecutive fourths as the sailor becomes cautious and worried, realizing a man is dead only after he had asked directions of him to the nearest First-Aid post. Sailor and baby take refuge in a gutted church, clambering over a headless horse. In Example 4 the electronic soundtrack re-enters, heightening a dramatic moment – a sense of pervading menace as the bombers retreat followed by a general pause before the female narrator re-enters. Throughout the poem Cary exploits the use of silence to great effect – here, he utilizes it to evoke the stillness of pre-dawn.[172] Once again, the same piano ostinato figure motif reinforces the sense of foreboding begun in the electronic music cue.

Example 4: *The Rhyme of the Flying Bomb,* bb. 222-226

[172] Later, Cary uses silence as a psychological device, to invoke the dread and fear of the deafening silence that occurs when a V1 rocket bomb is falling.

The baby and sailor engage in conversation, the baby taking on a hallowed persona. The sailor fears death but the baby beseeches him to look beyond:

> ‘O sailor, saviour, you rescued me
> And I would not have you cry.
> If you have no faith yet your act was Love,
> The greatest of the three.’

The babe begins its conversation with the sailor, illustrated by the accompanying motif of a low-pitched piccolo. In Example 5 Cary reflects the cold light of dawn with the previously stated ostinato motif in the piano, this time in minims. It is doubled by the triangle at the end of each sequence. In bar 308 the timpani creates an anxious heart beating effect with repeated quavers and semiquavers:

Example 5: *The Rhyme of the Flying Bomb,* bb. 299-308

Example 5 continued:

The sailor fears death, but the babe assures him that he will be saved by his act of love in saving him. In the cold light of dawn the babe hears the sirens, played by the flute and oboe. Here, Cary sought to make the sound of the sirens symbolic rather than a direct imitation. The babe's tears are a descending motif in predominantly minor seconds, played by the flute to be taken up in turn by the other instruments.

Down the burning cheek of the naked babe
A tear slid heavily
As though it were taking the curve of the world -

The sirens become more insistent. Flying bombs are now being used instead of the incendiary bombs at the beginning of the poem. The 'flying bomb' or V1 (also nicknamed the 'doodlebug') contained a primitive engine that sounded like an old motorbike travelling slowly, therefore not making much noise. It was basically a pilotless plane which carried enough petrol to reach London across the English Channel before it landed haphazardly. The bomb either dropped like a stone, or glided when the petrol ran out. It was small in size, destroying no more than one or two houses at the most; its primary function was to demoralize the general population. In this regard it was an extremely effective device as it was cheap to produce, and there was no wastage of manpower in deployment. Cary imitates the ticking sound of the flying bomb to chilling effect; the electronic cue consists of a repeated low note on the piano which is speeded up to create a thin, high pitch.

Peake gives a vivid description of the Flying Bomb:

And louder, louder, momently
Until the ticking was
The stuttering of a far machine
Intent upon its course….

"Can you not see her? Sailor, saviour,
With the rubble at her feet?
Or hear above the flying Bomb
The huge beats of her heart?"

The electronic motif depicting the flying bomb now transforms into an eerie whistle, as of something heavy falling through the air from a great height. The distorted piano sonority creates a clawing effect interspersed with the dialogue.

The climax of the work takes place when the soldier and baby die, and is manifested through a complex set of symbols within the poem. The flying bomb transforms into a cross, the symbol of torture and transfiguration; the flesh and blood of

the babe becomes holy water that flows over the sailor to baptise him. A dead horse symbolising the presence of death then approaches the sailor and child. Through its own uprising, the horse proclaims the truth of resurrection:

> The crash of its hooves on the hollow stones
> Was like the gongs of God.

Peake created a problem here for Cary. He described the physical act of the bomb landing, the horse taking off in the explosion and the ensuing deaths of the heroes, over four stanzas. As a result, Cary had to use all of his resources to make musical sense of the plot, and choose the point at which the bomb impacted. Peake paints the picture of the blood over several verses; the blood of the sailor mixed with the blood of the baby. Cary chose the point of impact quite close to the end, at 'The whirr of the dying cross'.

In writing the music for *The Rhyme of the Flying Bomb*, Cary drew on his personal experience of war: Like Peake, he was personally involved in its devastation. Peake suffered a nervous breakdown in 1942 and spent six months in a Military Hospital.[173] Cary knew from firsthand experience the horrors of the blitz, being appointed bomb watch in London in 1943 at the age of eighteen. Although the V1 was not invented until 1943, he knew the sounds of other bombs from intimate experience, and could duplicate them effectively with electronic music sounds.

The electronic sound cues are all connected to the sounds of the bombs in the poem, six cues in all in the score. The poem commences in the midst of a bombing raid, with cue 1 suggesting the approaching roar of the bombers. Peake takes artistic licence here; initially incendiary bombs are being dropped, and later the sailor and baby are killed by a V1 bomb. The bombers' return home is depicted in cue 2, just before sailor and babe enter the church. Cues 3,4,5 and 6 emulate the falling of the V1 before it lands

[173] Peake's application to the British War Ministry for the position of war artist during the second world war was rejected and he was conscripted into the army, where he first served with the Royal Artillery and subsequently with the Royal Engineers. After spending six months convalescing from his breakdown, in autumn 1942 Peake was given the position of graphic artist by the Ministry of Information for six months. A short time afterwards in 1943 he was invalided out of the army.

in the church. In cue 3 the 'put put' sound made by the V1 is taken up from the piano in the score.

Cary's radio plays were dependent upon successful collaborations with the authors of the text. He never perceived his music settings as being mere background accompaniment, but instead was actively involved with the text at all times and sought to add another dimension through his music. From this perspective, *The Rhyme of the Flying Bomb* was one of his most successful unions of word and music.

In 1947 Peake wrote:

> 'I'm beginning to think that it's quite hopeless, and even silly to look for a similarity between a book and whatever new medium it is transported into. The thing is, a book can influence the mind of a dramatist, actor, film director or choreographer but once he gets to work, goodbye to the original – because in creating a new work of art he dare not glance back at the original for fear of compromise and the jeopardizing of his own creative itch. How does one jeopardize an itch?[174]

It is unfortunate that Peake was not able to experience the outcome of his collaboration with Cary. Had he done so, he might have not have entertained such hopeless thoughts and a pessimistic attitude towards the prospect of cross media collaboration. A new work of art came into being through the amalgamation of poem and music. Cary's creation did not say 'goodbye to the original', but instead served to sustain and enhance the extraordinary dramatic power of this highly charged, emotionally poignant work.

[174] Yorke, Malcolm: *Mervyn Peake: My Eyes Mint Gold: A Life* (London, John Murray, 2000), p. 330

Chapter 6

Australia and Academic Life (1974-2008)

Although Cary sought change in his life, he had not initially envisioned migrating to Australia, with its reputation as a backwater where the arts were relatively neglected. He was more drawn to America with its vibrant contemporary music culture. It was through the insistent invitations of Rex Hobcroft, Director of the NSW Conservatorium, and subsequently of David Galliver, the fifth Elder Professor of Music at the Elder Conservatorium of Music, University of Adelaide,[175] that Cary first experienced and was charmed by the idyllic Australian lifestyle. He began to view migration to Australia as a distinct possibility.

David Galliver first invited Cary to the Elder Conservatorium in Adelaide as part of the composer-in-residency-scheme in 1973,[176] which had been established by Elder Professor John Bishop (1903 – 1964)[177] in 1962. Bishop was a visionary leader whose impact on the cultural life of Adelaide during his appointment as Elder Professor from 1948-1964 was as positive as it was indelible. Despite his lack of formal academic qualifications and although not an overly accomplished practicing musician himself, Bishop insisted on employing staff at the Elder Conservatorium who were internationally recognised performing artists, thus raising the profile and level of classical music education and performance practice in Adelaide.

Bishop raised the profile of the Elder Conservatorium to become the finest music institution in the country during his tenure, amongst other things establishing an honours degree, forming the Elder String Quartet (1959) and creating the framework to enable the establishment of the Adelaide Wind Quintet. He was instrumental in producing

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175 Bishop, Lionel Albert Jack (John) (1903 – 1964) Biographical Entry – Australian Dictionary of Biography Online *Australian Dictionary of Biography Online Edition* http://www.adb.online.anu.edu.au/biogs/A130222b.htm Accessed on 26 June 2008
Symons, Christopher: *John Bishop: A Life for Music* (Melbourne, Hyland house Publishing Pty Limited, 1989)

176 Other previous eminent composers in residence were Henk Badings and Sir Peter Maxwell Davies (1965-1966).

Australian, Czechoslovakian and contemporary music festivals, thus invigorating the music culture of Adelaide and introducing new music to its audiences. The University Music Society, University choir and a madrigal club were formed. Perhaps the most significant venture of Bishop's was to establish the Adelaide Festival of Arts in 1960, the first such festival to be established in Australia. He was artistic director of the first three festivals in 1960, 1962 and 1964.

Bishop was highly influential in shaping the cultural life of the wider community in Adelaide. In 1963 he was chairman of the Australian Music Examinations Board, president of the Adelaide Film Festival and director of the National Music Camp Association and the Adelaide Youth Orchestra. Bishop was also a member of the Adult Education Board, Federal President of the Arts Council of Australia, and a member of the United Nations Educational Scientific and Cultural Organisation's committee for music (Australia). He was awarded Honorary Doctorates by the Universities of Melbourne (1963) and Adelaide (1964).

Bishop was the first to introduce a degree course in Australia that included musicology and electronic music as its subjects, in 1961. His appointment of Henk Badings as the first composer in residence was probably influenced by his abiding interest in *musique concrete.* Badings, of Dutch origin, served two six month terms in 1962 and 1963 as Senior Composer in Residence, establishing the first electronic music studio in Australia. Following is an excerpt of Bishop's vision for the outcome of the residencies:[178]

(a) it would be unrealistic to expect an important composer to accept appointment to Adelaide for a period of years. However, for a limited period within the year, there is no doubt we could obtain outstanding composers successively from year to year from England, Europe and America…

(b) in such a creative subject, there is the need for diversity, a clashing of outlook, style and tradition…the visiting man (*sic*) would bring with him the peculiarity of his own personality and his work, and the refreshment of the differing techniques and ideas, indeed the totality of his own experience and culture…the teaching of composition is the most difficult branch of studies - in the training of the

178 Symons, Christopher: op. cit, p. 222

musician - it is successful only when the highly gifted and imaginative composer becomes the teacher.

Hence, the artistic climate of Adelaide in the 1970s was not quite the backwater that Cary had pictured. Bishop had raised the city's profile from that of a parochial province to one of the leading artistic centres in the country. The impetus created by Bishop was taken over by the visionary arts policies of the Dunstan government, consolidating Adelaide's reputation as being at the forefront of the arts in Australia.[179]

Although he found Australia a refreshing change from all of the pressures of life and work he had endured in England, migrating to Australia entailed a profound change of heart for Cary. From as early as 1947 he had actively rejected the notion of an academic career, preferring to compose music for a living. But life had taught him differently: in mid-life, Cary had a prestigious reputation but suffered from financial insecurity. In his professional circle he was regarded as an eccentric character, a loner who had always carved out his own path independently of other people.[180] Cary was un-fazed by the idea of change and was looking forward to having time to compose concert music in Australia on a secure wage. Furthermore, although he was in his late 40s, Cary had always enjoyed rigorous good health and didn't feel, or look middle aged. His visit to Australia in 1973 as a visiting composer had prepared him for what to expect. [181]

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[179] During his term as Premier of South Australia from 1970 – 1979, Donald Dunstan (1926 – 1999) was at the forefront of introducing a significant number of social, cultural and political reforms. He introduced anti-discrimination laws to protect the rights of women, homosexuals and aborigines. As an advocate of aboriginal land rights he was instrumental in ending the White Australia policy. He established portfolios to protect the environment and consumer rights. Dunstan was influential in establishing the Adelaide Festival Centre and raising the size, scope and profile of the Adelaide Festival of Arts. He established the SA Film Corporation and the Jam factory, an organization founded to support crafts people in South Australia.
Spoehr, John: *Don Dunstan: Politics and Passion*. (Adelaide, Bookends Books, 2000)
Dunstan Biography,
http://www.lib.flinders.edu.au/resources/collection/special/dunstan/dunstbiog.html (Accessed 30 January 2008)

[180] Cary, Tristram: *Interview with the present author*, #20 8 September 2004: 'That's why twelve years at Adelaide University was enough.'

[181] Cary was after a salaried position. He later realized that he could have applied for a position as Electronic Music lecturer at Norwich (the University of East Anglia) and stayed in England. Cary opened the Electronic Music studio at the UEA in 1973, performing his work *Romantic Interiors* to test the equipment on the Synthi 100.

Cary's first invitation to Australia came from George Lauchlin, Ormond Professor of Music at Melbourne University, an organist by profession who knew nothing of, nor was slightly interested in electronic music. He did, however, recognize the growing significance of the genre and hoped to strengthen the electronic music department at his university.[182] Lauchlin entered Cary's class at the Royal College of Music in London and invited him to Melbourne the following August. The height of the European summer, August is traditionally not a good time for freelancers, when few work opportunities are available. Cary accepted Lauchlin's offer and was paid a senior lecturer's wage and all expenses, visiting and giving lectures in Melbourne, Sydney, Brisbane, Adelaide and Perth, whilst being based in Melbourne.

In Cary's experience all of the electronic music studios in Australia at this time were quite primitive, with the Adelaide studio being in the worst state. This studio contained a Moog Series 3, a model upon which EMS had based the VCS3 as an inexpensive alternative. Local entity and millionaire Derek Jolly had bought it as a toy, and later sold it to the Conservatorium. The Perth studio, which was largely used by Conservatorium staff, had been supplied with two VCS3's. They were extremely popular because they were relatively easy to use, reasonably cheap and small, a fashionable commodity for a music department to have.

The first electronic music studio in Australia was established in Melbourne, sited in what is now the Percy Grainger Museum. In 1973 Cary met Peter Tahoudin, who was commuting between Melbourne University and Adelaide University giving classes in electronic music. During Cary's stay in Sydney Rex Hobcroft asked Cary to recommend a lecturer in electronic music. He promptly suggested Martin Wesley-Smith.[183] Wesley-

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[182] George Lachlin had spent the equivalent of £12,000 on a Synthi 100 for Melbourne University, but no-one knew how to use it. This was the fault of Cary, who had not yet written instruction handbooks for the synthesizer. As a result several Synthi 100s were supplied without handbooks, which was extremely counter-productive for such an elaborate machine. Cary wrote *Romantic Interiors* for tape, violin and cello, specifically for the Synthi 100, which was premiered in 1972.

[183] Martin Wesley-Smith was born in 1945 in Adelaide. He studied at the Universities of Adelaide and York before taking up a position lecturing in composition and electronic music at the Sydney Conservatorium of Music. In 1988 he was the Australia Council's Don Banks Fellow; in 1997 and 1998 he held an Australia Council Fellowship. As a composer, Wesley-Smith's main interests are computer music, audio-visual works and choral music, although he also composes chamber music, orchestral music, children's songs, music theatre, and music for film, revue etc. He is an

Smith had been awarded a Doctorate at the University of York, which then had a reputation for being one of the best composition departments in England.[184]

Cary wondered whether moving to Australia with its healthy lifestyle and clement weather might be conducive to saving his marriage. Yet when Galliver asked Cary to consider taking up the position of visiting composer the following year, Cary continued to prevaricate and left for England at the end of his tour with no real intention of returning. Several months later, in mid-winter, Galliver rang Cary in the middle of the night and asked him if he had made a decision. Cary was taken by surprise, as he'd given the question no consideration during this time. After discussing the matter with Dorse, he rang back the next day and replied in the affirmative.

By February 1974 Cary was installed as visiting composer at the Elder Conservatorium, and had a concert of his works performed in the 1974 Adelaide Festival of Arts.[185] Cary made the decision to stay. He was not able to make enough money in England to enjoy a lifestyle comparable to that which he had grown accustomed in Australia. He had accepted several commissions[186] in Australia and was happy in his new role. In April Galliver offered him a full-time lecturership, converting Cary's wage to that of Senior lecturer with all travel costs from England to be covered.

In August 1974, the Cary family spent their last holiday together. Dorse was unhappy living in Adelaide and intended to return to England in order for Charlotte to

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eclectic composer at home in a diverse range of idioms. Two main themes dominate his music: the life, work and ideas of Lewis Carroll (e.g. *Snark-Hunting*, *Songs for Snark-Hunters*, and the full-length choral music theatre piece *Boojum!*) and the plight of the people of East Timor (e.g. *Kdadalak (For the Children of Timor)*, *VENCEREMOS!*, and *Welcome to the Hotel Turismo*).

[184] There is a continuing, strong Australian connection with the composition department at the University of York. Australian composer Ann Boyd received her PhD from the University of York in 1972, and Nicola Lefanu, Professor of Music at York, has taught in Australia and is married to the Australian composer David Lumsdaine.

[185] The 1974 Adelaide Festival marked a significant event as it was the first year that the Festival was staged in its new home, the Adelaide Festival Centre. It was also the first of three festivals to be directed by Anthony Steel, whose emphasis on contemporary programming marked a departure from previous convention. The 1974 Adelaide Festival program does not give details of the works featured but instead states: "Concert of electronic music by Tristram Cary, visiting composer at the University of Adelaide, Tuesday March 19, 1.10pm in Elder Hall."

[186] Cary's major commissions at this time included *Sub Cruce Lumen et Sonitus MDCCCLXXIV – MCMLXXIV* for trumpets, trombones and percussion (1974) for the centenary of the Elder Conservatorium, and *Contours and Densities at First Hill* for orchestra (1976) (John Bishop Memorial Commission)

begin the new school term.[187] The family traveled to the Flinders Ranges in South Australia, where Cary devised and took photos for his work *Contours and Densities* (a John Bishop Memorial Commission). It was a memorable holiday, with the family renting a campervan and having a pleasant time together.

Cary had much to prepare in his new role as Senior lecturer of Composition at the Elder Conservatorium. Although he had given lectures at many Universities in England over the years, a full time lecturership was a new experience. Galliver stipulated that Cary's main role was to teach composition and electronic music in the studio. As an Oxford graduate Cary was impressed with the sense of tradition pervading the walls of the Elder Conservatorium, which is the oldest purpose built music building in Australia. This pride of place was enhanced by the celebrations that took place in the centenary year of 1974.

Cary was not familiar with the teaching curriculum at the Elder Conservatorium and had not formally studied standard textbook harmony for years. He enjoyed his first year composition lectures, which comprised seven to eight students on a Wednesday morning. Composition exercises would be set which the students would then play through on their various instruments, the idea being to establish an ensemble. Cary inherited the composition students that Richard Meale[188] didn't care for. He was made patently aware that Meale did not like electronic music.

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[187] Dorse and Tristram Cary were divorced in 1978, but remained close friends.

[188] Born in Sydney in 1932, Richard Meale studied piano, clarinet, harp, history and theory at the NSW State Conservatorium of Music, but in composition remained self-taught. In 1960 he was awarded a Ford Foundation Grant which he used to undertake studies in non-Western music at the University of California in Los Angeles, where he concentrated on Japanese court music and Javanese and Balinese gamelan. After returning to Australia, Meale joined the Music Department of the Australian Broadcasting Corporation, where for seven years he made an important contribution to national radio with special programs of Asian and contemporary music. With *Images* (Nagauta) in 1966, *Nocturnes* (1967), *Very High Kings* (1968), *...Clouds Now and Then* (1969), *Soon it will Die* (1969), *Interiors/Exteriors* (1970), *Coruscations* (1971), *Incredible Floridas* (1971) for Peter Maxwell Davies and The Fires of London, *Evocations* (1973) for Paul Sacher and the Collegium Musicum of Zurich, and with his *String Quartet* (1975), Meale achieved international recognition and was represented at festivals such as ISCM World Music Days, Warsaw Autumn Festival and the Paris Rostrum, as well as frequently broadcast on European radio. In 1969, Meale was appointed to the University of Adelaide, where he was Reader in Composition until 1988.

Cary perceived Adelaide as a 'tinpot' place, with only a couple of restaurants to his liking.[189] He was appalled at the basic level of education in comparison to his own, and at the students' general inability to write. Despite not being part of his job criteria, Cary felt compelled to teach basic writing skills to his students and assumed that the students know the basic elements of history. He found that the students who were first generation migrants seemed to come from informed homes and fitted Cary's criteria of civilized culture, which included knowing many of the important painters and writers in western history. He was also shocked at what he perceived as the isolation of most Australians. In the United Kingdom everybody has the opportunity to experience an orchestra, being just a bus ride away, yet a large proportion of the Australian population had never seen a symphony orchestra. Cary appreciated his own excellent education (including having his own essays proof-read by his father), especially in comparison with what he perceived as the low level existent in Australia.[190]

Cary especially enjoyed teaching electronic music at the Elder Conservatorium. It was an elective subject, which meant that the majority of the students were present of their own choosing. On the other hand, he dreaded Orchestration 1. At this time the Conservatorium had a system of 'projects': in second year, students enrolled in an extended project. For one of these projects Cary wrote a course on spoken words in music. The electronic music studio in Adelaide was rudimentary: it was what Cary described as a kitchen table studio, containing two tape recorders and a Moog. However David Galliver was committed to funding a well-equipped studio, and the plan had been set in motion to purchase two VCS3s.

Cary had a gregarious, charming side to his personality that allowed him to make friends easily. In particular, the Harris family, artists themselves who had recently migrated from England, adopted Cary and Dorse almost immediately. At first Cary believed that Australia held a wealth of professional opportunities for him. He already

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[189] It is ironic that Cary held such a view, when historically South Australia was enjoying a halcyon period artistically. This was mainly due to the social, cultural and political reforms of Premier Donald Dunstan.

[190] Cary's perception is somewhat one-sided. He came from a privileged background: most British people did not experience the level of education he did. Australia is one of most urbanised countries in the world and in comparison to England, it has many more orchestras per head of population.

knew a respectable network of composers in Australia, including Martin Wesley Smith and Don Banks,[191] and was impressed with the commissions he had received in the early years of his arrival.[192] Cary was appointed Reader of Music at the University of Adelaide in 1978 and henceforth settled in Adelaide permanently.

Cary soon found that networking in Australia came less easily than he initially perceived; the isolation he experienced in his adopted country and his foreign status (including his upper class accent) made it difficult to establish ties easily. He missed the vital network he had cultivated in London over many years. As a composer for radio and film he had collaborated with leading London artistic figures, and as a member of the Executive Board of the Composers' Guild in the 1960s Cary socialised with such eminent composers as Benjamin Britten, Alan Rawsthorne, Sir William Walton, Sir Richard Rodney Bennett and Sir Harrison Birtwistle. He had also met Hans Werner Henze, John Cage, Pierre Boulez and Karlheinz Stockhausen.

It was probably Cary's independent nature that enabled him to survive artistically in Adelaide during the seventies. At a later date, Cary arranged for Luciano Berio to tour Australia. Although he enjoyed the challenge of developing a platform for electronic music and undertook many projects at the Elder Conservatorium that were highly experimental and innovative, there remained limited reception in Australia for the genre

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[191] Cary's instruments that constitute his electronic studio are to be preserved by the Powerhouse Museum in Sydney, where the instruments of his contemporary, Don Banks (1923-1980), are also preserved. Banks' studies in piano and musical theory commenced at the age of five. His father was a professional jazz musician, and Banks' enthusiasm for jazz subsequently never waned. Between 1941 and 1946 Banks served with the Australian Army Medical Corps and subsequently studied at the University of Melbourne Conservatorium of Music, studying compostion with A.E.H. Nickson and Dorian Le Gallienne. In 1950 he studied composition privately with Matyas Seiber for 2 years in the UK. Seiber placed great emphasis on intensive analysis, and this period of study was to be a decisive influence on Banks. In 1952, Banks co-founded (with Margaret Sutherland) the Australian Musical Association in London, which became a vital platform for Australian composition. Banks earned his living in London as a professional orchestrator and, from 1956, as a composer of commercial music, including music for feature films, documentaries, animated films, television, advertisements, record libraries and theatre. Notable among the film scores are those he wrote for some of the Hammer horror films, such as *Hysteria, The Reptiles* and *Rasputin, The Mad Monk*. Don Banks returned to Australia to take up the position of Head of Composition and Electronic Music Studies at the Canberra School of Music in October 1973. In 1978 Banks became Head of the School of Composition Studies at the NSW State Conservatorium of Music. In 1980 he was made a Member of the Order of Australia for services to music and received an honorary doctorate from the University of Melbourne.

[192] Besides *Contours and Densities at First Hill* (1976), Cary received another John Bishop Memorial Commission in 1993 to write *Inside Stories* for chamber orchestra and tape.

outside of the various University institutions. Cary continued to work prolifically after his retirement from academia in 1986. He once again became self-employed with the establishment of *Tristram Cary Creative Music Services*. From 1988 to 1990, Cary wrote a major book on music technology – the *Illustrated Compendium of Musical Technology.*[193]

On November 27 2003 Cary married his partner of many years, Jane Delin. Cary suffered a series of chronic illnesses during the last eight years of his life, and was forced to stop composing in 2004 (his last commission was *Three Songs for the Adelaide Baroque* (2004)). As a professional composer he was meticulous with completing deadlines on time, and it was with some distress that he relinquished a commission by the present author to write a piano quintet that was to be premiered in the 2008 Soundstream Adelaide Contemporary Music Festival.

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193 Cary, Tristram : *Illustrated Compendium of Musical Technology,* op. cit. Cary was commissioned to write another book which he never completed. In the late 1960s Oxford University Press (OUP) asked him to write a primer of electronic music principally for schools. Cary commenced the book but ran out of time to meet the deadline, so someone else completed it, in Cary's opinion unsuccessfully. Faber and Faber then asked him to write the compendium and gave him an advance of two hundred pounds. During the early 1980s they asked for the book, or for their money back; Cary did finish the book, but only after an extended deadline. He always felt that his main priority was composing, not writing.

Chapter 7

Migration and Dislocation

> "….whenever I go back to London I realize… the moment I moved from Oxford to London in 1948 I knew it was my time, and it's still my time and I never should have left it."[194]

Korf a kind of clock invents
Where two pairs of hands go round:
One the current hour presents,
One is always backward bound.[195]

> "Something that made a great impression on me and continues to do so is my growing feeling that the same amount of time can vary in length…I do not feel that each second is a momentary grain of sand. It is a segment of time, something in itself."[196]

Cary's understanding of 'time' is, in fact, inseparable from his perception of himself at the hiatus of his career. The period between 1948, when he first arrived in London, until 1962 when he left it, was the most exciting and successful time of his professional life. Cary studied at Trinity College from 1948-1950, and subsequently worked his way toward a highly successful career in film, radio and television. His belief that 'it's still my time and I should never have left it' reflects his sense of loss of identity as a successful composer when he left London. As Cary once observed, 'From Australia onwards, my life was rather dull, just University life. My colorful years were in the 1960s and 1970s.'[197]

Morgenstern's insightful poem on the abstract, subjective nature of time is a succinct reflection of Cary's distorted belief that his own 'time' was synonymous with

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[194] Cary, Tristram: Interview with the present author. #22, 28 October 2004

[195] Excerpt from *Korf's Clock* - Morgenstern, Christian, trans. Max Knight: *The Gallows Songs: Christian Morgenstern's Galgenlieder* (1905) (California, University of California Press, 1964)

[196] Alfred Schnittke, in Ivashkin, A., Ed.: *A Schnittke Reader* (Bloomington, Indiana University Press, 2002), p. 5

[197] Tristram Cary, in a talk given to celebrate the 50th Anniversary of Joyce Cary's death, to the Friends of the Barr Smith Library, 29th March 2007.

his perception of the present and the past. Cary's perception of time is synonymous with the opportunities and career success he enjoyed in London; therefore, like a broken clock, it stopped when he left, as did his self-perceived professional success: physically in 1962 when he moved to Fressingfield, Suffolk with his family, and metaphorically, when he left England altogether for Australia in 1974. Cary believed that these moves were the key professional mistakes he committed in his life. He left for compelling reasons: the move to Fressingfield enabled him to create a peaceful environment in which to compose concert art music and later, full time employment in Australia freed him of financial worries so that, theoretically, he would have the creative freedom away from commercial work.

In 1962 Cary had no conception of how lucky he was, working in one of the artistic centres of the world, and, in particular, working for the largest and most influential broadcasting station in the world. Yet Cary left London at a time when his professional networks were failing. The disastrous consequence of his failed score for the feature film *The Horse's Mouth* ensured that the quality and quantity of film and television commissions he was offered diminished. This could have been a perfect time to reinvent himself as a composer of concert art music, his life-long ambition, but it is probable that financial constraints made this a virtual impossibility.

Cary intended to reinvent himself as a composer through his relocation to Australia in 1974, where for the first time in his professional life he entered into full-time employment as a University lecturer. However, this plan failed due to a variety of reasons, not least the fact that he became a dedicated teacher, devoting much of his time to his students and University life at the Elder Conservatorium in Adelaide.[198] Although Cary's most prolific period for composing concert music was indeed in Australia (and his list of concert works in Appendix A is testament to this fact), it was still a relatively small output compared to that of a composer working full-time.

Cary's memory of place and time can be seen in the context of Einstein's theory of relativity; hence, time is a personal concept that is relative to the individual who is measuring it. The human understanding of absolute time does not exist. Stephen Hawking

[198] Cary also experienced the disappointment of professional invisibility within a few years of his arrival in Australia, when there were very few commissions being offered to him.

assumes that our subjective sense of the direction of time, or the psychological arrow of time, is determined within our brain by the thermodynamic arrow of time, or the direction of time in which disorder increases.[199] This is so because human beings measure time in the same direction in which disorder increases; thus, we remember events in the order in which chaos, or the direction of change, increases.

In Cary's mind London had become a static entity, remaining exactly the same in the twenty first century as it was when he left it in 1974, despite the profound changes that had taken place. According to Hawking's understanding of the nature of time, the reality of Cary's London in 1974 changed in direct relation to the direction of time in which disorder, or in this instance the 'direction of change' outside of Cary's experience, had been determined. Even though Cary visited London on an average of every eighteen months since he left it in 1974, he naively saw it as having had the same opportunities as it held for him when he originally left it. The reality is very different. The advent of television in the 1960s and the ensuing decline of radio, along with the decline of the British film industry in the 1970s, meant that he would have had to reinvent himself professionally in order to survive such a dynamic climate.

According to Hawking's theory, in the second law of thermodynamics more states of disorder than order exist. Given that a system commences in one of the small number of ordered states, the odds are that over time the system will evolve into a disordered state, simply because there are more disordered states in existence. Cary's sense of order on leaving London was the reality of his experience; his sense of orientation and location was founded upon his belief that London remained unchanged in providing him with the rich career possibilities it always had done. The longer Cary was absent from London, the less possibility there was that he would retain an affinity and connection with London as it changed in thermodynamic time into a state of disorder (that is, the reality of contemporary London which was alien to Cary's experience and understanding).

The opportunities Cary perceived as being available to him on his return to London at any time simply because they were available to him in the 1960s and 1970s, in all probability no longer existed. The question remains: Had he moved from Fressingfield

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[199] Hawking, Stephen: *A Brief History of Time* (London, Transworld Publishers Ltd, 1998), pp.164-168

not to Australia, but back to Chelsea in 1974, would it still have been 'his time'? Cary's belief that London would always provide him with professional opportunities assumes that the concept of time is indistinguishable from the concept of place. His memory of that time is different to what actually occurred. As Hawking observes, there is no concept of absolute time – this theory was quashed when Einstein invented the theory of general relativity in 1916. Instead time remains four dimensional.

Alfred Schnittke comments succinctly on the subjective experience of time as a human condition:

> I have begun to feel in particular that for different people, and for one person at different periods of life, the length and speed of time can differ greatly. This is a kind of time that is infinitely varied, even though it contains the same number of seconds. The seconds tick by in the same way, but the distance between them varies. This is why I have come closer to the Einsteinian view of time, that it is relative. I have begun to understand this better because my own experience shows me that in my own life seconds have varied in length.[200]

Schnittke's personal experience of the passage of time and Cary's lament for the loss of 'his time' remind us that whilst our sense and memory of place is timeless, our physical sense of place is not. Cary's grief at his loss of place and loss of time are complex human feelings, and are a common human condition.

Béla Bartók experienced a similar sense of loss of place and time when he migrated to America. Throughout his stay he felt alienated from American culture and longed to return to his homeland. Unable to live with his country's capitulation to the Nazis, Bartók emigrated to New York in 1940. By the time he wrote his *Concerto for Orchestra* in 1944 he was suffering the effects of severe ill health and poverty. Having left his financial and professional support behind in his beloved Hungary, Bartók's work was met with indifference and even hostility in his adopted country. Although he had composed very little for four years, the positive effect of being offered the commission to

[200] Alfred Schnittke, in Ivashkin, A., Ed.: op. cit., p. 5

write the *Concerto for Orchestra* (arranged by two compatriots, violinist Josef Szigeti and conductor Fritz Reiner) was astounding. When the Boston Symphony Orchestra's conductor Serge Koussevitsky arrived at the hospital where Bartók lay in ill health to give him the first down payment for the commission, Bartók began work immediately and finished the Concerto in seven weeks.[201]

The *Concerto for Orchestra* was an immediate critical success, drawing attention to the composer's work. It was, however, Bartók's final testament, as he died the following September. The work is also a personal indictment of the populist aesthetic. While Bartók was writing the fourth movement, he heard Shostakovich's *Symphony No 7* on the radio and was appalled at how the symphony, which he viewed as second-rate music, could become so popular (no doubt due to its timeliness in depicting the siege of Leningrad).[202] He included a parody of one of Shostakovich's march themes from *Symphony No 7* in his fourth movement. The march theme interrupts rudely when it enters, but is then neutralized by a simple Hungarian melody.

Shostakovich is another composer who merged his sense of time and place, albeit in a different manner to Cary and Bartók. Shostakovich escaped the tyranny of Stalin's dictatorship through his music; his displacement of time and place was not through physical relocation but rather through the freedom he found in the abstract expression of music, where meaning could be subliminal and distorted. Hence, less than a year after the première of his Ninth Symphony, which was written in 1945 and generally expected to depict the tragedy of war, Soviet critics censured the symphony for its ideological weakness and sarcasm and its failure to reflect the true spirit of the people of the Soviet Union. Ironically, the West also condemned Shostakovich, commenting "The Russian composer should not have expressed his feelings about the defeat of Nazism in such a childish manner".[203]

Regardless of how Cary later regretted his move away from London, in 1974 he was ready for a complete change of environment. As a result of his positive and continuing connections with Australia, he decided to migrate at the age of 49. Emigration

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[201] Gillies, Malcolm: *The Bartók Companion* (London, Faber & Faber, 1993), p. 526
[202] Gillies, op. cit., pp. 533-534
[203] New York World-Telegram, 27 July 1946. Also refer to Volkov, Solomon: *Testimony The Memoirs of Dmitri Shostakovich* (London and Boston, Faber and Faber, 1981), p.x xxvi

was one of the most profound disruptions to Cary's career. Although in the long term it enabled Cary in part to fulfill his life long desire to expand his concert music portfolio, in many ways it severed his career path. His achievements as a highly successful composer of electronic music were obscured, excluding him from the electronic music canon.

Yet was emigration really the great mistake of Cary's life? If he had remained in England, he might not have enjoyed the success he imagined. The type of work being offered to him in England was generally of inferior quality to that which he had enjoyed ten years previously. One has only to view his curriculum vitae in order to witness the diminishing number of significant feature films he composed music for during this period. Cary was instead offered work on documentaries or B grade movies.[204] More significantly, Cary's professional environment had changed radically in the 1970s due to the advent of television, and he was probably not fully aware of the implications of this change due to his own relocation in the 1960s to Fressingfield. During the 1950s and 1960s there was a significant domestic market for film in the United Kingdom. This market began to shrink inexorably through the 1970s.

As a family man Cary shouldered the burden of being the principal wage earner in his family, and he was unable to entertain the thought of escaping the commercial treadmill. At 49 he was tired of financial burdens, and perceived academia as a way out. However Cary would not have found it easier to be recognized as a composer of concert music if he had moved into an academic career in England. At mid-career he had still not received a BBC commission and he had no representation through a publisher, two deciding factors on the road toward success as a composer of concert music.

Furthermore, composing in the electronic music medium rarely resulted in great concert works, with its limited platform for performance. Cary impacted significantly on the electronic music scene in England during the 1950s and 1960s with his pioneering inventions. This was an area where he could have achieved significant recognition if he had focused his energies toward this end; however Cary's abiding passion lay in composing classical music for the concert platform.

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[204] For example the Hammer films *Blood from the Mummy's Tomb* (1972, director Seth Holt) and *Quatermass and the Pit* (1967, director Roy Ward Baker)

It seems that one of Cary's greatest personal attributes, his independent and pioneering spirit, was also his Achilles heel at this time. Migration to Australia, whilst giving him financial security and more time to write art concert music, undermined his achievements and public recognition as a highly successful composer of electronic music.

At the time of his migration, Cary was established as one of the foremost composers for film, radio and television in England. He owned and had designed the most advanced electronic music studio in the country. Cary's music for the BBC television series *Dr Who* was overwhelmingly popular, and he was known for his pioneering work on the invention of one of the world's most enduring and popular synthesizers, the VCS3. Cary had been internationally recognized through the awards given to *The Little Island* and *The Ballad of Peckham Rye*.[205] He had represented England in the 1967 International Expo in Montreal, and had established one of the first public electronic music studios in England, at the Royal College of Music in London.

Yet Cary suffered increasing isolation living in the countryside at Fressingfield. Although he was prepared to make the one hundred mile journey to London in order to fulfill professional commitments, his network continued to diminish, as did the quality of the work offered him. The damage done to his reputation through the incident of *The Horse's Mouth* in many ways doubled the perception by the film industry that Cary was in self-imposed exile in Fressingfield. While the advanced state of technology in the twenty first century has enabled a huge percentage of business to be conducted online, this was a markedly different scenario in the late 1960s. There was a prevailing perception that if people were unreachable within a short physical distance, they were not available.

Cary was becoming increasingly disillusioned and was ready for a life change. He had over-extended himself financially and his marriage was breaking down. At the age of 49 Cary was perhaps undergoing a stereotypical mid-life crisis.[206] His family responsibilities were diminishing as his two older children were now independent, with

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[205] *The Little Island* (1958), directed by Richard Williams, and the radio play *The Ballad of Peckham Rye* (1962), written by Muriel Spark and produced by Christopher Holme

[206] 'Those early years in Adelaide were very restless. I was uncomfortable about the marriage breakdown but knew it had to be.' Cary, Tristram: Interview with the present author, #16, 22 March 2004. Tristram and Dorse Cary had been married for 23 years before they moved to Australia.

only Charlotte still left at school. Although Cary was never too proud to take second-rate jobs (and for him, documentaries and second-rate feature films fell into this category), he was tired of the drudgery of churning out music that did not satisfy him on a creative level. This included writing the music for the BBC television serial *Dr Who*.

Over and above all of these reasons, was Cary's nagging anxiety that life was passing him by. There always seemed to be a crisis, from children misbehaving to there not being enough money to pay the bills. He realised that unless he made some fundamental decisions, his life long dream of becoming a composer of concert music would never be realised. As it was, he had very little concert music in his portfolio at the age of 49. One of the initial reasons he had purchased Wood Farm in Suffolk was to create a quiet environment in which to compose music in his spare time on the weekends. Initially he had not connected the electricity, in order to allow himself the space to write acoustic music free from diversion. However the family's decision to renovate Wood Farm in order to move there full time resulted in Cary extending himself financially to the point where he continued to have little time to compose as he took on commercial work to pay the bills.

The prospect of moving to Australia was all the more enticing, as it would enable Cary to leave his employment with Electronic Music Services (EMS).[207] Having been engaged by Peter Zinofiev since 1969 to design software for his company, Cary would drive to the Putney studio in London one or two days per week, where he was charged with designing and writing all of the synthesizer manuals. After initially acting as a consultant he was invited to become Co-Director, assisting amongst other things with the design of the VCS1. However, Cary was uncomfortable with his situation at EMS. Zinofiev, a Russian aristocrat who had married into a wealthy family, was an extremely compelling personality who treated Cary equitably as a colleague, but also placed high demands on him. Cary was never comfortable with this situation, preferring the independence of self- employment.

As can be seen, Cary's decisions to leave London and, later, to migrate to Australia, were motivated primarily by his need to compose concert art music. Yet it was

[207] 'It was a new adventure, and enabled me to resign from EMS which I wanted to do badly.' Cary, Tristram: in conversation with the author.

these decisions that served to dislocate his career path and contributed to the neglect of his work. Cary produced a significant body of work but much of it remains outside the canon. Many of his achievements have been underestimated and ignored by the music establishment. Cary enjoyed a recent resurgence with the music he created for the *Dr Who* television series, but his other music, in particular his groundbreaking work in electronic music, is virtually forgotten in England, and neglected in Australia.

Factors contributing to the neglect of Cary's music and other accomplishments include the three major events which disrupted his career path: the interruption of Cary's music education due to his service in the Second World War; his move from London to Fressingfield in 1963 at a crucial point in his career; and his migration to Australia in 1974. In the light of these events, it is also necessary to evaluate Cary's early career in relation to the stagnant musical environment in England during the post-war years. Cary worked in isolation without the support of an organised network and with no access to resources, at a time when the avant-garde movement was flourishing in continental Europe.

Cary remained an exile to the end of his days. He experienced the condition that Lydia Goehr describes as 'what artists and exiles share is their experience of being insiders and outsiders.'[208] Cary's self imposed exile to Fressingfield was of a different nature to Henze's migration from Germany to Italy for political reasons; what both composers share along with many composers who have been forced to leave their country of origin, is a sense of dislocation and estrangement. Schoenberg once commented that …"exile reveals the true relation between creativity and the inner life…".[209] Cary's need to compose in freedom drove him to Fressingfield, but it also served to further alienate him from the already tenuous ties he had within the music world, and exacerbated his sense of failure suffered from the debacle of *The Horse's Mouth.* Further, the move to Fressingfield served to alienate Cary from his inner world, as his dreams of composing art music were not fulfilled in the long term. Instead, he was forced to work menial jobs, travelling the long distance to London to in order to pay the financial costs incurred from his lifestyle (and extensive renovations) at Fressingfield. In all probability, moving to

[208] Goehr, Lydia: *The Quest for Voice: On Music, Politics, and the Limits of Philosophy* (Berkeley, University of California Press, 1998), p. 201
[209] Schoenberg, Arnold, quoted in Goehr, Lydia, op. cit: p.185

Fressingfield made it easier for him to take the next step of exiling himself to the other side of the world.

Of the three factors that served to disrupt Cary's career, the interruption to his music education was perhaps the least obtrusive, and was the only factor that was beyond his personal control.[210] In fact Cary's war service from May 1943 to January 1947 may well have contributed to his subsequent rapid success as a composer when he entered the work force. It sharpened his resolve to take up the profession, and served to clarify his early ideas on the creation of electronic music. Cary gained invaluable knowledge of electronics in his position as Second Radar Officer. It was during this time that he decided to become a composer, developing the concept of using tape as a creative medium (independently of his European counterparts).

Cary reminisces:

> At that stage I hadn't heard anything about other people's electronic music experiments. But I did know that tape recorders had been invented, and that tape was an editable method of recording of much better quality than sound on film. I had the notion that it would enable composers to use any sound they liked, and from that came the revolutionary idea that tape need not just be a method of recording and reproducing conventional music but could be a creative medium in itself. The tape was the music. This was a kind of breakthrough thought, because it enabled one to think of all sorts of possibilities. [211]

Cary was clearly excited by the possibilities of composing with tape, because one could assume a role similar to that of a painter, merging creator and interpreter into one.

The interruption to Cary's education ensured he had little time to develop his ideas as a composer of concert music before he was forced to make a living. Cary turned to film and radio music because he knew he could make an immediate and viable income through these avenues, a pressing concern by 1952 when his wife Dorse became pregnant with their first child John after their marriage in 1951.

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[210] Cary suffered the inconvenience of being evacuated to the country during his school years, and his university education was delayed as a result of the war. However his experience was mild in comparison to that of composers of the same age living on the continent, for example Stockhausen.

[211]Cary, Tristram, quoted in Strahle, Graham: *Pioneering electronic music* 'The Works-The Magazine of the British Academy of Composers and Songwriters, Issue 12, 2002, p. 31

Cary's career was further disrupted in the early 1960s through his decision to move from London to the Suffolk countryside. This decision was motivated by his need to escape the demands and constraints of London. He craved a quiet atmosphere in order to compose, and the space in which to build the electronic studio of his dreams, with few disturbances. At first the Carys used their country house as a weekend retreat, with Cary taking the opportunity to compose instrumental concert music while there was no electricity connected. Before long they decided to settle there permanently, thus ensuring a healthy upbringing for their three children**.** His agent warned him: '..the phone'll stop ringing mate..'. In fact it did not, but the quality of work he was offered degenerated. Instead of significant feature films, Cary was now engaged on B movies (the Hammer series), television and documentaries.

Cary's self imposed exile to the countryside was further exacerbated by the blow his reputation took earlier as a composer of film music in 1958. At this time he had enjoyed artistic success composing music for the animated film *The Little Island.* However, in the same year the producers of the film *The Horse's Mouth,* based on his father's book, rejected his music score. Despite enjoying a reputation as a talented composer for film, this was the type of event that sent shockwaves of gossip resounding through the film world.

Perhaps the most significant disruption to Cary's career path was his move to Australia in 1974 at the age of forty-nine. For the first time in his life, Cary took on a full time academic position, at the Elder Conservatorium of Music. He intended to direct his energies to the composition of concert music. Having been self-employed in London, he viewed his move to Australia as an adventure and as a means to alleviate several pressing problems that concerned him in England.

The successive dislocations of Cary's career path appear to have contributed to his relative lack of recognition as a composer. Another of the reasons for the neglect of Cary's achievements is the lack of recognition in Britain of his pioneering work in electronics. His relative omission from the documented history of electronic music is evidence of the fact that he has been excluded from the electronic music canon, and his achievements have been overlooked and thus undervalued by writers on electronic music. Britain was a backwater for contemporary music practice and

performance during the post-war period. Electronic music remained a marginalised art within contemporary music, already largely ignored by the British public. Further, Cary has been fairly much ignored by writers because they tend to categorise the development of electronic music by country. While Warren Bourne's article in *The New Grove Dictionary of Music and Musicians* thoroughly chronicles Cary's career in Britain and Australia under his own title, Cary is omitted from the Australian music section and most importantly, from the electroacoustic section, which excludes the United Kingdom altogether. Authors Routh (1972) and Vinton (1974) acknowledge Cary quite extensively, shortly before Cary departed for Australia.[212]

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[212] The following list summarises references to Cary and points out the omissions.
a) Sadie, Stanley, Ed: *The New Grove Dictionary of Music and Musicians,* Volume 5, pp. 220-221, Warren Bourne, (Australia) *Cary, Tristram.* This informative article, covering Cary's career in Britain and Australia, chronicles Cary thoroughly, describing him as an English composer and a naturalised Australian, particularly known during the 1950s for his accomplished and imaginative scores.
b) Sadie, Stanley, Ed: *The New Grove Dictionary of Music and Musicians,* Volume 2, pp. 217-219, Covell, Roger: *Australia, Western Art Music: 20th century.* Many composers are mentioned, including expatriates and migrants, but not Cary – this is a conspicuous omission. Cary's expatriate contemporaries are mentioned: David Lumsdaine (1931), Keith Humble (1927-1995), Malcolm Williamson (1931), Richard Meale (1932), Nigel Butterley (1935), and Larry Sitsky (1934), as well as two fellow Englishmen who migrated to Australia: "…Roger Smalley and Andrew Ford… are among the relatively recent arrivals within a long list of fully equipped creative musicians who have become Australian by choice, enriching their adopted country in the process.'
c) Tunley, David: *Covell, Roger David (1931)* in *The New Grove Dictionary of Music and Musicians,* ed.: Sadie, Stanley (London, Macmillan, 2001), Volume 6, p. 617. ' Roger David Covell, Australian musicologist, music critic and conductor. His book *Australia's Music: Themes of a New Society* (1967) is regarded as the classic study on this topic. He has been chief music critic at the *Sydney Morning Herald* from 1960.'
d) Emmerson, Simon, and Smalley, Dennis: *Electroacoustic music* in *The New Grove Dictionary of Music and Musicians,* ed.: Sadie, Stanley (London, Macmillan, 2001), Volume 8, pp. 59-67. "Electro-acoustic music is generally regarded as a body of art-music genres that evolved from compositional techniques and aesthetic approaches developed in Europe, Japan and the Americas in the 1950s." p. 60. Cary's book *Illustrated Compendium of Musical Technology* (London and Boston, Faber and Faber, 1992) is omitted from the bibliography; this is a glaring error. A list of 'the most important early classical tape studios' is given (p. 64). Only national studios are mentioned. The United Kingdom is not mentioned in the entire article.
e) Vinton, John, Ed: *Dictionary of Twentieth Century Music* (London, Thames & Hudson, 1974), pp. 129-130. Vinton emphasises Cary as a pioneer of electronic music. Cary is acknowledged for establishing the first electronic music studio in Great Britain, and for becoming a lecturer at the RCM and director of EMS in 1969.
f) Bebbington, Warren Ed: *The Oxford Companion to Australian Music* (Melbourne, Oxford University Press, 1997), p 102. A relatively small article exists on Cary compared to his contemporaries Butterley and Meale. An article exists on Malcolm Fox, who studied with Cary at

As a composer of instrumental and electronic concert music, Cary was also excluded from BBC programming and broadcasting. A significant development in the music scene during the post-war years was the immigration of many European Jews to London. Musicians such as Alexander Goehr,[213] William Glock,[214] Hans Keller,[215]

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the RCM – Bebbington omits Cary as his teacher but includes Fox's studies at the RCM, then includes Fox's studies at the University of London with Alexander Goehr, Gordon Jacob and Humphrey Searle. (Fox acknowledges Cary as one of his teachers on his own website http://www.malcolmfox.com/ Malcolm Fox's website accessed on 15th January 2008).
g) Randel, Don Michael, Ed.: *The Harvard Biographical Dictionary of Music* (Cambridge, Mass.: Harvard University Press, 1996), p. 141. Cary's activities are mentioned in both England and Australia. He is noted for founding the electronic music studio at the RCM in 1967, then for becoming a senior lecturer in 1974 at the Elder Conservatorium of Music. Cary's experience as a radio operator in World War II spurred his interest in electronic music.
h) Manning, Peter: *Electronic and Computer Music* (New York, Oxford University Press, 2004). Manning gives several excellent acknowledgements of Cary in his book. He criticises the closed door policy of the BBC Radiophonic Workshop, observing that it served to inhibit developments of electronic music in the 1960s (p. 173).
i) Routh, Francis: *Contemporary British Music – The twenty-five years from 1945 to 1970* (London, Macdonald and Company, 1972). Chapter 20: *Electronic music and the Avant-garde*, p 297: Routh dedicates an entire chapter to electronic music in Britain. However he naively observes that 'Electronic music may be said to have begun in England on 15th January 1968, when the first concert of works by British composers took place in London.' (p. 299), effectively disregarding the work of such composers as Cary, Zinovieff and Derbyshire, who were instrumental in laying the foundation of the electronic music movement in Britain before 1968. Pp. 302-304: Routh is the only author to give an analysis of several of Cary's electronic music works (*345, Birth is Life is Power, Peccata Mundi* (mentioned in passing only), *Narcissus,* and *Continuum.*
j) Banfield, Stephen, ed.: *Music in Britain – the Twentieth Century* (Oxford, Blackwell Publishers, 1995), p. 312: Cary is mentioned in passing only as a composer of electro-acoustic music; other composers acknowledged in more detail are: Jonathan Harvey, Roberto Gerhard, Don Banks and David Lumsdaine. This is a succinct example of Cary's activities as a pioneering composer of electronic music in Britain being ignored because of his migration in 1974. Chapter 7, *Film and Television Music*: Cary is mentioned in passing only (*The Lady Killers*, 1955).
k) Foreman, Lewis, ed.: *British Music Now* (London, Elek Books, 1975). Oliver, Michael: *Miscellany* pp. 162 - 177. Oliver dedicates two pages to Cary, acknowledging him primarily as a composer of electronic music. He also acknowledges Cary as an educator.
[213] Alexander Goehr was born in Berlin in 1932 and moved with his parents to Britain when he was a few months old. He studied composition at the Royal Manchester College of Music, where he founded the New Music Manchester Group with fellow students Birtwistle, Maxwell Davies and John Ogdon. In 1960 Goehr joined the BBC as a program producer of orchestral concerts and worked closely with Glock. He was appointed professor of music at Cambridge University from 1976 to 1999. As a lecturer he has taught many distinguished students, including Anthony Gilbert, Roger Smalley, George Benjamin and Thomas Adês. Goehr is an honorary member of the American Academy of Arts and Letters, and in 1973 was awarded an honorary doctorate from the University of Southampton.
[214] Sir William Glock (1908 – 2000) was an English critic, administrator and pianist. He was an organ scholar at Cambridge, and from 1930 to 1933 he studied piano in Germany with Schnabel.

Francis Chagrin, and Mátyás Seiber injected new life and vitality to the music culture through their enthusiasm, energy and activities. While they brought a more rigorous musical approach and were heavily influenced by Viennese modernism, they were generally disparaging of the British musical establishment and suppressed any national tendency, excluding British music from their activities.

Glock effectively used the power of his position to exclude composers who fell outside of his musical aesthetic. As Head of Music at the BBC, Glock promoted particular composers of the serialist and avant-garde school, disregarding others who did not belong to this category. As a result he excluded the majority of contemporary composers (except for a handful of continental avant-garde and British composers such as Lutyens, Goehr, Birtwistle and Smalley), from broadcast and inclusion in the highly influential Third Programme invitation concerts which he himself launched.[216] Cary was a casualty of Glock's policies.

Mark Morris' poor perception of contemporary music during the post war years in Britain becomes evident when he writes:

> By the end of World War II, English (sic) music, although now well established, was essentially conservative and insular in spirit... the depth of quality and quantity of ... (later)... composers (emerging in the 1990's) reflects the emancipation of British music from more insular and conservative outlooks, particularly the gradual disappearance of music

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In 1948 he founded the Summer School of Music at Bryanston, Dorset, remaining as its music director until 1979. Glock was appointed controller of music at the BBC from 1959 to 1973. Heyworth, Peter: *Glock, Sir William (1908-2000),* in *The New Grove Dictionary of Music and Musicians,* second edition, ed. Stanley Sadie (London, Macmillan, 2001), Volume 10, p. 16. Peter Heyworth is clearly one of Glock's supporters reinforcing the not uncontentious view that Glock "…invigorated London's musical life by bringing forward music by neglected and living composers and breathing new vitality into what had become a stagnant scene." Heyworth makes no mention of the living composers who were neglected by Glock.

[215] Hans Keller joined the BBC in 1959 and 'over the next 20 years took charge, successively, of music talks, chamber music, orchestral music, regional symphony orchestras and new music.' (p. 459). He worked closely in collaboration with William Glock. Wintle, Christopher: *Keller, Hans (1919-1985)* in *The New Grove Dictionary of Music and Musicians,* second edition, ed. Stanley Sadie (London, Macmillan, 2001), Volume 13, pp. 458 – 460.

[216] Berthold Goldschmidt was another outstanding composer who suffered at the hands of Glock. Goldschmidt already had an established reputation before he fled Nazi Germany in 1935. In Britain he became disillusioned and stopped composing between 1958 and 1982. After this period his music once again came into vogue. Gordon, David, and Gordon, Peter: *Musical Visitors to Britain* (Oxon, Routledge, 2005), pp. 212-214.

> critics brought up in an age that viewed Continental musical developments with deep mistrust.[217]

Through his dismissal of electronic music developments and of those composers who were forced to work independently due to lack of state support, Morris has managed to exclude Cary from the music canon of post-war England. He has also confused 'British' with 'English' music; the term British music encompasses music belonging to the people of the United Kingdom and Northern Ireland, as opposed to the music of England only. As a pioneer of electronic music, Cary worked outside the established status quo in Britain and maintained a position equivalent to his famous contemporaries of the European avant-garde, composers such as Berio, Stockhausen and Xenakis, albeit unrecognised as such. At the same time he was quite modest, being hesitant to ask for support of any kind. Like his father, Cary was to all appearances a radical conservative, who conformed to the social norms of his day with a strong sense of family duty. Yet in the creation of electronic music, he broke all boundaries and remained distinctly outside the category of post war composers that Morris refers to as being 'essentially conservative and insular in spirit.'

A significant point of Morris' is the prevailing prejudice of music critics at this time in Great Britain. They reflected the widespread distrust of the British towards the rest of Europe, in particular Germany, as a result of the tragedy and hardship inflicted by that country during the two World Wars. The construct of Britain being a separate entity from Germany is a relatively recent phenomenon, for during the nineteenth century Britain maintained close political and social ties with Germany. These ties were severed with the advent of the two World Wars. The critics who were active during the post-war period in Britain were mostly of the old school, and were insular in their outlook towards any music that was either not 'British' or that was contemporary. Critics play a significant role in the reception of music, and in particular new music. They can be most influential in promoting the performance of new music and in fostering new audiences. Conversely, successful criticism of contemporary music involves different treatment from that of traditional classical music. Just as a critic is expected to know the classical

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[217] Morris, Mark: *The Pimlico Dictionary of Twentieth Century Composers* (London, Random House, 1996) p. 403

repertoire, the critic must familiarise himself with the contemporary composer's style and technique, and ideally the score, in order to give an informed opinion on the performance.

An important and positive milestone in contemporary music developments in London at this time was *The Society for the Promotion of New Music*, founded shortly after World War 11 by Francis Chagrin. It created a healthy platform for performances of new music, with open forums after each concert. However the Society was a small organisation and without the support of a strong public network, it could do little to address the marginalization of contemporary music.

Cary reminisced to the present author that the cultural life of London in the aftermath of the war was quite lively, with orchestras and opera companies touring regularly from the continent and bringing rarely performed works such as The Ring Cycle and Berg's opera *Wozzeck* to the English public. His view of the contemporary music scene was less enthusiastic. Cary remembered the reception of contemporary music in London during the 1950s as being quite bleak; unless the composer was of the stature of Britten or Walton, the BBC ignored them. Cary spent much time and energy convincing the Performing Rights Society to accept electronic music as a valid musical genre, and its ensuing right to royalties.[218]

Cary's professional isolation in Britain ensured his obscurity and exclusion from the international electronic music scene. There was comparatively little government support through orchestral and radio performance opportunities for composers, with only modest funding being available. While Stockhausen composed in the Nordwestdeutscher Rundfunk in Cologne and Schaeffer at the Radiodiffusion in Paris from the late forties onwards, Cary remained a solitary figure in his home studio. Schaeffer and Pierre Henry gave the first public performance of electronic music with their collaborative work *Symphonie pour un Homme Seul* in 1958. England was ten years behind; the first concert of electronic music was not staged there until 1968. Two of Cary's tape pieces were given their English première at this sell out concert, held at the Queen Elizabeth Hall. Critic John Warrack of *The Sunday Telegraph* wrote of the event:

[218] Cary, Tristram: Interview with the author. #9, 7 August 2003

> I dare to assert that the most musical composer of the evening was Tristram Cary, that his *345* revealed an aural imagination and an ability to use his material…[219]

Of those showcased at the concert, Cary had a reputation as being the most innovative and experienced composer.

By this time Cary had been composing electronic music for twenty years, having built his first tape recorder in 1948. He was famous in British professional circles for having established the earliest electronic music studio in England (privately in 1952), before being approached to establish another studio at the Royal College of Music in 1967. He subsequently developed another studio at the Elder Conservatorium of Music in 1974, after his appointment to the University of Adelaide. Yet the majority of his compositions were, out of necessity, obscured within the framework of radio plays or film and television incidental music.

Cary was possibly the first composer to utilize electronic effects for a BBC radio play. His first significant electronic work in this genre was the soundtrack to *The Japanese Fishermen* in 1955. He created highly effective sounds to mirror the terror of a Japanese fishing crew caught near an H-bomb blast. Cary continued to compose music for numerous BBC plays. Electronic music began to dominate his compositional output from 1963 in all genres - radio, film, television and theatre. Cary was invited to compose all of the electronic music soundtracks for the Industrial Section, British Pavilion, in the Montreal Expo 1967.

It was also in 1968, the year of the first electronic music concert in London, that Cary wrote his article entitled *Why not a National Studio?*[220] He was frustrated by the struggle and isolation of composers of electronic music such as himself, receiving little or no support from the Government or other bodies and forced to work in seclusion. This made the formation of a common network through which composers could support and inform each other, more problematic. Such a network was an imperative in a genre dependent on discourse and the continuous invention of instruments. Electronic music studios attached to radio stations were commonplace in Europe. Supported by the state,

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[219] Warrack, John: "Soul of the Machine' *Sunday Telegraph* 21 January 1968
[220] Cary, Tristram: 'Why not a National Sound Laboratory?' *The Guardian* (Manchester), 13 August 1968, p. 6

they were a major factor in the flourishing development and recognition of electronic music at this time, especially as they became centres of discourse and invention.

No public studio of this caliber existed in England at the time. It was due to the generosity and entrepreneurial spirit of Peter Zinovieff that a private studio, of equal technology to that existent in the finest studios in Europe, was made available to composers in England.[221] Peter Manning observed that the conservative attitude of the BBC at the time effectively inhibited developments of electronic music in Britain:

> The establishment of a Radiophonic Workshop by the…(BBC) in London in 1958 could have provided a major focal point for British electronic music. The unenlightened artistic policy of the Music Department at the BBC, however, was to direct otherwise, for the studio was required to serve the day-to-day needs of the radio and television drama groups, leaving little time for serious composition. The principal composing members of the studio staff, Daphne Oram, Desmond Briscoe, and Delia Derbyshire, thus experienced a working environment quite different from that enjoyed by their continental counterparts, and with the notable exception of Roberto Gerhard, few other composers were granted access to the facilities. Artistic advance was thus left largely in the hands of a few spirited pioneers such as Tristram Cary, struggling with little or no financial help to establish private studios of their own.[222]

Manning's observation that the BBC's Radiophonic Workshop failed to become the major focal point for British electronic music is insightful. The BBC's conservative policy effectively weakened the momentum and profile of the genre at a time when it was flourishing on the continent. As an avant-garde composer, Cary consciously chose a solo path, yet he would have had to work hard against the tide in order to create a fundamental framework for electronic music to flourish and gain acceptance in Britain. He chose instead to work alone in relative obscurity. His decision at the beginning of his career not to cultivate important networks with such organizations as arts funding bodies,

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[221] This was Zinovieff's studio in Putney, where EMS was founded. In 1979 EMS went into receivership, but as early as 1969 it was obvious that a private studio of this size was not a viable financial option. In a letter written to the London *Times* in 1969, Zinovieff offered to donate his studio to the nation. Despite lobbying from himself and Cary, the offer was never accepted. Ironically, the studio was subsequently disbanded and stored in the National Theatre where all the equipment was destroyed through water seepage. Pinch, Trevor, & Trocco, Frank: *Analog Days: the invention and impact of the moog synthesizer* (Massachusetts, Harvard University Press, 2002), pp. 296-298

[222] Manning, Peter: *Electronic and Computer Music* (New York, Oxford University Press, 2004), pp. 72-73

Universities, the BBC or businesses at the forefront of technology meant that he effectively cut off any possibility of collaboration with other artists working at the cutting edge. Cary's association with artists in the film and radio world was quite different. Innovative techniques could be used freely behind the guise of image or narrative, and did not confront the inherently conservative status quo. This was not, therefore, an avenue toward public recognition and endorsement for a pioneering composer.

Cary effectively cut himself off from what he described as the small group of the avant-garde.[223] He also cut himself off from any possibility of financial assistance or access to state of the art technology. In retrospect, Cary regretted that he chose a solo path, rather than joining the teaching fraternity or applying for grants, realizing how much this decision had hindered his creative path:

> (As) The result of choosing to plough my own furrow,…I never became involved in the rich variety of new musical experiments going on in Europe and the USA. I never went to Darmstadt. I didn't visit the Paris or Cologne studios in the early days. I didn't meet Stockhausen until 1968, Henze till 1970, or Berio till 1975. I knew none of the prominent US composers …until after my first trip to the USA in 1969.[224]

Cary may well have positively influenced the direction of contemporary English music as well as his own career if he had chosen a life of collaboration and the fostering of networks. If, per se, Cary had managed to procure sponsorship from a company such as Bell Telephone Labs,[225] he might not only have developed his profile as a composer of electronic music, but he might also have been instrumental in building a British studio comparable to those situated in Paris or Cologne. Or he might have convinced the BBC to develop their Radiophonic Studio into a state of the art research institute, thus realizing his dream of establishing a national studio in England open to composers and scientists for purposes of research and music.

Musical developments and movements become famous in history because they gain an impetus to a degree where they can no longer be ignored. Stockhausen became a

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[223] "At any period the avant-garde is quite small: most artists are content with the conventional methods of their time." Cary, Tristram: op. cit., p. xxxi

[224] Cary, Tristram: op. cit., pp. xx-xxi

[225] Bell Telephone Labs approached Cary around 1960 to ask his opinion of samples of early computer music. Cary, Tristram: op. cit., p. xxi

towering figure in the 20th century not just because he was a man of innate talent, but because he was given full financial and cultural support to pursue his ideas. He achieved further recognition of his work through publication of his theoretical writing.[226] Working alone, Cary had neither the power, time, nor resources to confront the prevailing prejudice against contemporary music of such organizations as the BBC. And it was this institution that decided the musical taste of the British public, through radio broadcast and orchestral programming.[227]

Although migration to Australia gave Cary the freedom of financial stability and more time to concentrate on composing concert music, his career was further dislocated because he was left without the valuable network he had nurtured for many years in London. He quickly realized that although it had had its disadvantages at times, being the son of a famous author had helped to lubricate his career in Britain. This fact was brought to Cary's attention when he realized that very few people had heard of Joyce Cary in Australia. In retrospect he was able to appreciate the strong professional connections he had made in Britain without having to go out of his way. For example, Cary was indifferent to the famous rock musicians who visited the EMS studios in the 1960s. It was left up to Robin Wood (the current Director of EMS), who began as the studio cleaner, to meet with potential customers and give demonstrations.

Networking is essential to the obtainment of commissions and performances, as success relies largely on the fostering of personal contacts. Cary's network of colleagues in England during the 1950s and 1960s included some of the most influential and significant figures on the London arts scene. As a composer of electronic music he enjoyed being at the cutting edge, and he associated with some of the leading musicians and writers of the time. Agents can play an even larger role than networking. The agent

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[226] Stockhausen was a talented and prolific writer throughout his life. During his studies at the Musikhochshule he wrote poems, short stories a play, and an extended story. After reading some of Stockhausen's writings, the Nobel Prize winning author Hermann Hesse encouraged Stockhausen to 'treat music as a way of making money: he had the talent to be a poet.' Kurtz, Michael: *Stockhausen: A Biography* (London, Faber and Faber, 1992), p. 25. Stockhausen was also an accomplished pianist, and performed many of his own works.

[227] This situation was in stark contrast to that of Stockhausen in Germany. As early as 1951, when Stockhausen was in his final year of study, his music was broadcast on WDR (West German Radio). This came about as a result of his fruitful collaboration with the critic Herbert Eimert, who showcased contemporary music in the late night programs that he produced on WDR.

Cary employed in the early 1970s in England inappropriately typecast him as a composer of commercial music; as a consequence Cary was increasingly offered work that was artistically dissatisfying.

The reception of Cary's work was quite different from England to Australia. It was part of Cary's adventurous and independent nature to take on a job as Senior Lecturer, specializing in electronics, in a culture where the electronic music scene was still primitive. Although he enjoyed the challenge and undertook many electronic music projects at the Elder Conservatorium that were highly experimental and innovative, there remained limited reception in Australia for the genre outside of the various University institutions. The ABC had no such experimental radio studio.

Composer Andrej Panufnik (1914-1994) experienced similar problems with the reception of his music. After his defection from Poland to England in 1954 at the age of 40, his music was not performed in his home country and he was declared 'persona non grata'. Unlike Cary, Panufnik consciously retained a Polish aesthetic. He writes:

> All the time during my stay in exile, I composed music inspired by events in Poland. My absence from the country was only physical in character; I lived in England for thirty six years, but my music was always closely connected to Poland and considered as Polish…[228]

Panufnik suffered under the stress of exile. Like Cary and Schoenberg, his artistic development was hampered by the need to make a living, family difficulties and the isolation imposed by his new country. His music was not viewed sympathetically by the Glock-Keller axis at the BBC.[229] Instead of compromising his work, Panufnik continued to perfect his own compositional methods. It is obvious that Panufnik's career path in many ways would have been markedly different had he been able to live under the Polish regime. Throughout his life he was compared to Lutoslawski; indeed, after Panufnik's defection Lutoslawski took over the role of Poland's pre-eminent composer.

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[228]Jadwiga Paja-Stach, (ed.) *Andrzej Panufnik's Music and its Reception* (Krakow, Musica Iagellonica, 2003) p. 14

[229] Kostka, Violetta, trans. Anna G. Piotrowska: *Reception of Andrej Panufnik's Work in Great Britain,* in *Andrej Panufnik's Music and its Reception,* ed. Paja-Stach, Jadwiga (Krakow, Musica Iagellonica, 2003). Kostka observes that for ten years from 1960, only four analytical publications appeared on Panufnik's music. 'There is a remarkable change towards Panufnik reflected in the musical periodicals of the 70s'. (p. 225) also in Routh, op. cit., p. 372

In discussing the exclusion of Panufnik from the musical culture of his adopted country of England, Anna Piotrowska observes:

> Panufnik was an immigrant composer, a status that carried certain consequences. Immigrants living and working in their 'second' homelands are often excluded from the musical culture of their adopted country. In his book dedicated to the music of the USA, Nicholls fails to mention the names of Stravinsky or Schoenberg, thus tacitly implying they are Russian and Austrian respectively. This tendency of assigning composers to the country of their birth is arbitrary and unjust, as their intended nationality should be of greater importance, though sometimes difficult to determine if their wish is unclear.[230]

As was the case with Panufnik, in Australia Cary was seen as an English composer, while in England he was virtually forgotten. His music has remained relatively unfashionable in Australia. Cary has received relatively few commissions and his orchestral works are performed more rarely than those of his contemporaries. Recent commissions were the *Song Cycle* from Adelaide Baroque in 2004, an Orchestral work to celebrate his 75th birthday from Symphony Australia in 2000 and *'through glass'*, a work for piano and electronics for the present author in 1998. His most accessible and enduring works, for example *The Ladykillers Suite* which won The BBC Gramophone Award for best film music CD, has only been performed by the Adelaide Symphony Orchestra within the context of Cary's 75th birthday celebrations.

In this way the reception of his music is connected to another aspect of dislocation: how Cary's music is viewed within the context of his country of origin, rather than that of his adopted.

An important issue of the dislocation of migration is the age of the immigrant. Leaving one's country of origin in youth when one's life-path is still flexible, can become an adventure. Successful people in their middle years tend not to leave their country unless forced to, for reasons usually beyond their control. Arnold Schoenberg

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[230] Piotrowska, Anna G;*Andrzej Panufnik – National Identity of the Immigrant Composer*, quoting David Nicholls (ed.), *The Cambridge History of American Music* (Cambridge: Cambridge University Press, 1998), *in* Jadwiga Paja-Stach, (ed.) *Andrzej Panufnik's Music and its Reception* (Musica Iagellonica, Krakow 2003), p. 48

and Andrej Panufnik are composers who faced this predicament. Cary did not consider the difficulty of beginning afresh mid-career, yet the consequences of displacement for Cary resulted in the neglect of his achievements.

Perhaps, if Cary had never left London, the relative obscurity that can result with the onset of middle age could have been diverted. In youth talent is viewed as emerging, and in old age it is venerated. But the invisibility of middle age seems to settle uneasily somewhere in between, with many artists falling into obscurity. Eminent Australian composer Carl Vine has complained about the invisibility of middle age; one remains on a plateau for the next twenty years. Then, if circumstances are favorable, one is fortunate to become transformed into an iconic figure. There is also the nature of changing fashions; a particular composer can be in popular demand only to find at a later date that the prevailing aesthetic is no longer sympathetic to his music.

There are stages in any artist's career where they must reinvent themselves. Perhaps it was Cary's folly that, rather than adapting himself to the prevailing environment, he chose instead to remove himself from it. The physical dislocation of his career path thus served as a diversion from having to reinvent himself as a composer at crucial times such as after *The Horse's Mouth* debacle, or adapting his art to the changes that occurred with the advent of television and the events that changed the face of the British film industry in the 1960s.

It can be seen that the dislocation of Cary's career path has resulted in the underestimation of many of his achievements, in particular his pioneering work in electronic music. The physical aspects of his dislocation – that of the interruption of his education during the Second World War, the move from London to Suffolk in 1962 and his migration to Australia in 1974 at the age of 49– were exacerbated by other factors such as the prevailingly poor culture of contemporary music in post war London and his poor networking skills, so vital in the arts industry. As a result he worked independently and in isolation, being excluded from mainstream contemporary music developments both nationally and internationally. This was at a time when his innovations in the area of electronic music were abreast of important international developments.

The dislocation caused by Cary's move to Australia, has resulted in the lack of research and acknowledgement of the significant contribution Cary has made to both his

country of origin and to his adopted one. Cary is an important composer who has contributed strongly to the music culture of both the United Kingdom and Australia. Apart from his own fastidious cataloguing and documentation of his work, an external critique of his long and prodigious career has never been undertaken. Influences from his rich artistic background and the literary and artistic milieu of his early years have never been contextualized in terms of his work. Similarly, the important contribution Cary has made to Australian culture and in particular to South Australia, has not been researched.

With the recent revival of interest in his music for the *Dr. Who* series (resulting in the BBC re release of a CD of his compositions as well as a video interview by Reeltime Pictures Ltd entitled 'Myth Makers – Meet the stars' from the BBC series (*Dr. Who* [2002]) Cary has enjoyed increased recognition in the United Kingdom. There he has received accolades as a pioneer of electronic music and the younger generation of composers are increasingly acknowledging his work. He has been honoured at recent festivals – the Adelaide Fringe festival 2002 and the Brighton Festival (UK) in May 2004. Cary was honoured with The Gramophone Award for best film music CD 1998 when the BBC re-released recordings of his film music. The Adelaide Symphony Orchestra has recorded orchestral and film music, which has been released on the ABC Classics label. Most recently in December 2005 he received an award for lifetime achievement by the Adelaide Critics' Circle. Cary's legacy involves a huge body of work, meticulously catalogued by the composer himself. It is imperative that external critiques of his life and work are undertaken for future study.

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The New Grove Dictionary of Music and Musicians Volume Two, ed. Stanley Sadie (London, Macmillan Publishers, 2001)

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(New York, Schirmer Books, 1988)

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Appendix A

List of Works and Discography

(Downloaded from Tristram Cary's website, October 2008)

TRISTRAM CARY

BIOGRAPHICAL NOTES AND LIST OF WORKS

30 FOWLERS ROAD, GLEN OSMOND, SA 5064
AUSTRALIA

www.tristramcary.com

Updated to September 2005

TRISTRAM CARY - Biographical Notes

TRISTRAM OGILVIE CARY, OAM, MA, D.Mus, Hon.RCM, L.Mus.TCL, I Eng, MIEE, born Oxford 14th May 1925, third child of Joyce Cary, the novelist, and Gertrude Margaret Cary (née Ogilvie). Education: Dragon School, Oxford; Westminster School, London (King's Scholar); Christ Church, Oxford (Exhibitioner); Trinity College of Music, London. Served Royal Navy, 1943-6 (interrupting education), specialising in radar and thus receiving training in electronics. During his war service Cary independently developed the idea of what was to become tape music, and began experimenting as soon as he was released from the Navy in late 1946. Took BA at Oxford, and then to London where studied composition, piano, horn, viola and conducting. While a student augmented grant by evening class teaching. 1951-54 starting a family, writing music, and teaching, while holding a part-time job in a gramophone shop and developing his first electronic music studio. From 1954 gradually able to live by score commissions, gave up most teaching and job. Since then a large variety of concert works and scores for theatre, radio, film, TV, public exhibitions etc.

Associated with various award winning productions, including Richard Williams' *The Little Island* (best experimental film of the year, Venice 1958, and numerous other awards); *The Ballad of Peckham Rye* (with Muriel Spark and Christopher Holme) - Prix Italia, Verona 1962; *Sammy Going South*, Royal Command Film 1963; *Die Ballade von Peckham Rye* (new stage version) - Salzburger Festspiele 1965. Among important concert works are *Continuum* for tape (1969), *Peccata Mundi* for chorus, orchestra and tape (1972, revised 1976), *Contours and Densities at First Hill* for orchestra (John Bishop Memorial Commission, 1976), *The Songs Inside* for Wind Quintet (1977), *Nonet* (1979), *Trellises* (1984), and other computer generated pieces, *I Am Here* for soprano and tape (1980), *Family Conference* for four clarinets (1981), *Seeds* for mixed ensemble (1982), String Quartet No. 2 (1985), *Sevens* for computerised piano and strings (1991), *The Dancing Girls* for orchestra (1991), *Black, White & Rose* for marimba and tape (1991) etc. Responsible for all sounds in the Industrial Section, British Pavilion, Montreal Expo '67. Many concerts and lecture/recitals in different parts of the world. Visiting senior lecturer, University of Melbourne, 1973. Visiting composer, University of Adelaide, 1974, then Senior Lecturer, and from 1978 Reader at the same university. Dean of music, 1982.

Cary was founder (in 1967) of the electronic music studio at the Royal College of Music, and designer/builder of own electronic music facility, one of the longest established private studios in the world. Beginning in Marylebone, it went to Earls Court, then Chelsea and eventually to Fressingfield, Suffolk. The equipment from this studio was brought to Australia, and most of it was incorporated into the expanding teaching studio at Adelaide University. Cary was also a founder Director of EMS (London) Ltd, and co-designer of the VCS3 (Putney) Synthesiser and other EMS products.

In 1986 Cary left the University to resume self-employment. Combining a specialised personal studio with the facility available to him at the University, he can call upon powerful resources for generating film, TV, theatre, radio or concert music, special dialogue treatments, or anything in the area of specialised sound. His wide experience as a composer includes all sizes

of instrumental and vocal ensemble, any aspect of electronic music, or combinations of several types. Though normally resident in Australia, today's efficient communication systems allow him to undertake work from anywhere in the world, apart from being able to travel to any location within a day or so.

During 1988-90 Cary was largely occupied with writing a major book on music technology which was published in London as *Illustrated Compendium of Musical Technology* in May 1992 (Faber & Faber). The American version, substituting *Dictionary* for *Compendium*, is distributed by Greenwood Press, Connecticut.

In 1995 and 96 there were performances in London and Adelaide to mark his 70th birthday, and a new suite based on his music for the Ealing film *The Ladykillers* won The Gramophone Award for best film music CD in 1998.
Apart from composition activity, Cary lectures and broadcasts regularly and undertakes some higher degree supervision. The University of Adelaide awarded him the position of Honorary Visiting Research Fellow, in which capacity he is continuing his computer music research.
Cary is a citizen of both Australia and Britain, and in 1991 was awarded the Medal of the Order of Australia (OAM) for services to Australian music. In 1999 he received the SA Great Music Award for the year, and in 2001 he gained the degree of Doctor of Music at Adelaide University.

Listings in significant reference books

The New Grove Dictionary of Music and Musicians	Macmillan 1980
The Grove Concise Dictionary of Music	Macmillan 1988
The New Oxford Companion to Music	Oxford University Press 1983
The Oxford Companion to Australian Music	Oxford University Press 1997
Dictionary of 20th Century Music	Thames & Hudson 1974
Halliwell's Who's Who in the Movies	Harper Collins (freq. reprinted)

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Fax: (08) 8303 4414 or 4423

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Phone: (020) 7636 2929. Fax: (020) 7636 2212
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PO Box N690 Grosvenor Place
Sydney NSW 1220
Australia
Phone: (02) 9247 4677
(free) 1800 651 834
Fax: (02) 9241 2873
web: www.amcoz.com.au

USA Contact:

Electronic Music Foundation,
116 North Lake Ave,
Albany, New York 12206–2710
Phone: (518) 434 4110
Fax: (518) 434 0308
web: www.emf.org

List of works etc.

Note: In the following lists, scores are instrumental and/or vocal unless preceded by (E), in which case they are partly or wholly electronic.

PART I: Concert Works

Quick reference list, starting with the first publicly performed piece. Prefix (E) indicates wholly or partly electronic. For fuller listing, with notes, see Appendix.

Partita for Piano (1947, revised 1949)

Sonata for Viola and Piano (1948)

Sonata for Cello and Piano (1950)

Concerto for Two Horns and Strings (1952)

Four Fugues for Piano (1952)

Sonatina for Piano (1953)

String Quartet No. 1 (1953)

Landscapes (T.S.Eliot) - five songs for contralto and piano (1953)

Arrangement of the 6-part *Ricercar* from Bach's *Musical Offering* for piano four hands (1953) (Peters Edition)

Te Deum for choir and organ (1954)

Eclogue for brass orchestra (1957)

Songs for Children (in *Plays from Far and Near*) (1958) (ULP)

Sonata for Violin and Piano (1959)

Sonata for Guitar Alone (1959) (Novello)

(E) *Solfeggio* for tape (1959)

Three Threes and One Make Ten , concerto grosso for five wind and five string instruments (1961) (Novello hire library)

Points of View for violin and strings (1962)

Miniature Movement for six clarinets (1962)

(E) *The Rhyme of the Flying Bomb* (Mervyn Peake) for two actors, five instruments and tape (1964)

Die Ballade von Peckham Rye (Muriel Spark), a musical (1965)

Lyric Conversation for flute and viola (1966)

(E) *Birth is Life is Power is Death is God is...* for tape (1967) (Galliard)

(E) *3 4 5 - a Study in Limited Resources* for tape (1967) (Galliard)

(E) *Narcissus* for flute and two tape recorders (1968) (Galliard)

(E) *January Piece* for tape (1969)

(E) *Continuum* for tape (1969) (Cheltenham Festival Commission)

(E) *Sog* for tape (1970)

(E) *Trios* for VCS3 Synthesiser and two turntables (1970) (EMS)

(E) *All Soft Limbs* (in collaboration with Richard Arnell) (1971)

(E) *Peccata Mundi* for chorus, orchestra, speaking voice and four tracks of tape (text by self) (1972, rev. 1976)

(E) *Suite - Leviathan '99* for tape (1972)

(E) *Divertimento* for Olivetti machines (computer processed and on tape), 16 singers and jazz drummer (1973) (commissioned by Olivetti)

(E) *Romantic Interiors* for 4-track tape, violin and cello (1973, rev. 1975 as *Rom. Ints. II*)

Sub Cruce Lumen et Sonitus MDCCCLXXIV - MCMLXXIV for trumpets, trombones and percussion (1974) (for the centenary of Adelaide University)

Probe for twelve performers on any instruments (1974)

Contours and Densities at First Hill for orchestra (1976) (John Bishop Memorial Commission)

The Songs Inside for wind quintet (1977)

(E) *Steam Music I* for 4-track tape (1978)

Angelus Emittitur for SATB chorus (Nativity song from the *Piae Cantiones* (1582)) (1978) (OUP)

(E) *Nonet* - computer music (1979)

Verbum Caro Factum Est for SATB chorus (*Piae Cantiones*) (1979) (OUP)

(E) *Strands* for two pianos and four tracks of computer-generated sound (1980) (Albert H. Maggs Commission)

(E) *Sine Study* – computer music (1979)

Resonet in Laudibus for SATB chorus (*Piae Cantiones*) (1980)

(E) *Soft Walls* - computer music (1979, rev. 1980)

(E) *I Am Here* for soprano and tape (text by Peter Zinovieff) (1980)

(E) *Window* - computer music (1981)

(E) *Birthday Music* - computer music (1981)

(E) *Eight Chorales for One* - computer music (1981)

Family Conference - a quartet for six clarinets (1981) (commissioned by the Clarinet Society of South Australia)

Seeds - for flute, violin,clarinet, cello and percussion (1982) (commissioned by the Seymour Group, Sydney)

(E) *Timepieces* - computer music (1983)

Monologue for solo violin (1984)

(E) *Trellises* - computer music (1984)

String Quartet No. 2 (1985)

Ring the Space for variable ensemble (1985)

(E) *Rivers* for 4 percussionists and 2 tape recorders (1986 -7) (commissioned by the Adelaide Percussions)

Polly Fillers for piano (1989)(alternative title *Seven Miniatures for Piano*)

Moves (A and B) for piano (1990)

(E) *Sevens*, concertino in five movements for Yamaha Disklavier and seventeen

strings (1991) (commissioned by the Adelaide Chamber Orchestra)

The Dancing Girls: Four Mobiles for Orchestra (1991)
(commissioned by the ABC)

(E) *Black, White and Rose* for marimba, gongs, woodblocks and tape (1991)
(commissioned by Ryszard Pusz)

Arrangement of the traditional carol *God Rest You Merry Gentlemen*
for Symphony Orchestra (1992) (see p.16 for CD reference)

Strange Places - An Exploration for Piano (incorporating *Moves A and B*)(1992)

Earth Hold Songs (Jennifer Rankin). five songs for soprano and piano (1992-3)
(commissioned by Felicity Horgan)

Messages for solo cello (1993)

(E) *Inside Stories* for chamber orchestra and tape (1993)
(John Bishop Memorial Commission)

(E) *The Impossible Piano* for sequencer and sampled piano (1994)

(E) *Sevens* (see above, 1991), string parts re–arranged for 2 electronic keyboards (1995)

Angelus Emittitur (see above, 1978), new version for boys' voices and organ (1995)

(E) *Suite – The Japanese Fishermen* for tape (1955/1996) (see Radio & TV, p.10)

(E) *Suite – The Children or Lir* for tape (1959/96) (see Radio & TV, p.10)

(E) *Sine City I & II* (developed from *Sine Study*, see above, 1979) (1996)

(E) *Three Clockpieces* (developed from *Timepieces*, see above, 1983) (1996)

The Ladykillers – A Suite for Orchestra (1955/96) (see Films, p.7)

Voix dans la Foule for orchestra (unperformed at time of printing) (1997)

(E) *Through Glass* for piano and prerecorded playback (1998)
(commissioned by Gabriella Smart)

Songs for Maid Marian for soprano and piano (1959/98)
(adapted from radio score of 1959 - see p.10)

Scenes from a Life for orchestra (2000)
(commissioned by Symphony Australia)

Tread Softly Stranger (film) Suite for orchestra (1958/2000) (see Films, p.7)

A Twist of Sand (film) Title music adapted for concert performance (1967/2000)
(see Films, p.8)

Three Songs for the Adelaide Baroque (2004)

See Appendix – p.21 and following for detailed listing of concert works

PART II: Films

		Director/Prod.Co.
1955	*The Ladykillers* (Suite (1996) on CD Silva Film CD177)	Alexander Mackendrick Ealing
1956	*Time Without Pity*	Joseph Losey Harlequin
	Town on Trial	John Guillermin Columbia
1957	*The Flesh is Weak* (Selection on CD CNS5009 – see p.17)	Don Chaffey Raystro
1958	*Tread Softly Stranger* (Selection on CD CNS5009 – see p.17)	Gordon Parry George Minter
	She Didn't Say No	Cyril Frankel ABPC
	(E) *The Little Island*	Richard Williams Richard Willliams Films
	Best Experimental Film of the Year, Venice 1958. Best Animated Film of the Year, British Film Academy 1959. Many other awards.	
	The Horse's Mouth (Score rejected by Director. One day's recording, which I have on file)	Ronald Neame Bryanston
1959	*Pearl of the Gulf* (docu.)	Greenpark Productions
	Port of London (docu.)	Greenpark Productions
	King of the Vikings (TV series pilot)	?
1960	(E) *Power Train* (instruc.)	Jimmy Murakami TVC/Ford Motor
	Gateway to the Future (docu.)	Rank Screen Services
	Tumut Pond (docu.)	Shell International
	The Boy who Stole a Million (Suite of music available on tape)	Charles Crichton Paramount
1961	*The Wonder of Wool* (docu.)	Halas and Batchelor
1962	*The Prince and the Pauper*	Don Chaffey

			Disney
1963		*Sammy Going South* **Royal Command Film Performance** (Selection on CD CNS5009 – see p.17)	Alexander Mackendrick Michael Balcon
	(E)	*The Sure Thing* (advt)	Larkins Studio
1963 (cont)	(E)	*Warm Comfort* (advt)	Larkins Studio
	(E)	*The Silent Playground*	Stanley Goulder Focus
1964	(E)	*I.vor Pittfalks, The Universal Confidence Man* (music recorded, film not made)	Richard Williams
	(E)	*Daylight Robbery*	Michael Truman Viewfinder Films
1965		*The Dermis Probe*	Richard Williams
		The Bargain (docu.)	Beryl Stevens Larkins Studio
1966	(E)	*Visible Manifestations* (docu.)	TVC Shell International
	(E)	*Opus* (part of shared score)(EXPO '67 – 1) (Cultural Britain in 1966)	James Archibald Central Office of Information
	(E)	Special sound for *Casino Royale*	United Artists
		The Search (advt docu.)	Tom Stobart Fisons Ltd
		In Search of Opportunity (docu.)	James Archibald Duke of Edinburgh Award Scheme
1967	(E)	Expo '67, Montreal. All sound for the Industrial Section, British Pavilion, comprising stereo electronic music, 16 film loops (EXPO '67 – 2) and the multi-screen film *Sources of Power* (EXPO '67 – 5)(Dir: Don Levy) (Concert version of the latter - see p.25)	Central Office of Information
	(E)	*A la Mesure de l'Homme* (Shaped for Living)(EXPO '67 – 6)	George Dunning, John Arnold Canadian Corporation for the

		World Exhibition
	(E) *Quatermass and the Pit* (Music published on CD CNS5009 (Cloud Nine Records) and GDICD 008 (GDI Records) – see p.18	Hammer Films Roy Ward Baker
	(E) Special sound for *Sebastian*	David Greene Maccius Productions
	(E) Special sound for *Here We Go Round the Mulberry Bush*	Clive Donner Giant Productions
	A Twist of Sand (Title music on CD CNS5009 – see p.18)	Don Chaffey United Artists
1967 (cont)	(E) *Refining* (docu.)	Larkins Studio BP
1968	(E) *Who is Vasarely?* (docu.)	Dick Fontaine Allan King productions
	(E) *La Paz*	Richard Williams Committee of Mexican Olympics
1969	(E) *The Curious History of Money* (advt docu.)	Larkins Studio Barclays Bank
	(E) *Proud Dragon* (docu.) (Prod. title: *The Sleeping Dragon*)	Spectator Films Ltd for BP
1970	(E) *Guinness for You* (docu.)	Eric Marquis Film Producers Guild
	(E) *The Electron's Tale* (docu.)	Larkins Studio Mullard
	NB: Among other commercials this year, Castrol *One Revolution* won the Sound Track Award, British TV Advertising, 1971.	
1971	(E) *The Savage Voyage* (docu.)	Eric Marquis and the Film Producers Guild for Roche Laboratories
1972	(E) *Blood from the Mummy's Tomb* (Music published on GDICD 019 GDI Records – see p.18)	Seth Holt Hammer Films

	A Christmas Carol (Dickens) **Academy Award**	Richard Williams Films ABC Films Inc.
	(E) *This is BP* (advt)	Larkins Studio BP
	The Magic Garden	Lee Mishkin Larkins Studio
	Concorde (docu.)	John Costello Central Office of Information
1973	(E) *Terminal Business Systems*	Larkins Studio IBM
1974	*Good News Day* (docu.)	Philip Mark Law South Australian Film Corporation
1976	*The Fourth Wish*	Don Chaffey South Australian Film Corporation

(1974 - 86 on staff of Adelaide University)

1986	(E) Special sound for *When the Wind Blows*	Jimmy Murakami TVC, London
1993	(E) Special sound for Rhinegold	Graham Ralph/John Cary Hibbert Ralph, London
2000	Special arrangement of Tchaikovsky's Nutcracker for *Katya and the Nutcracker*, a 30' children's animated film	John Cary Films Minotaur International

PART III: Radio and Television

NB: When not otherwise stated, scores are for BBC radio.

		Prod/Dir
1954	*The Saint and the Sinner* (Tirso de Molina)	Frederick Bradnum
	The Trickster of Seville & The Guest of Stone (Tirso de Molina)	Frederick Bradnum
	Belshazzar's Feast (Calderon)	Frederick Bradnum
1955	*The Jackdaw* (BBC TV)	Dorothea Brooking
	The Ghost Sonata (Strindberg)	Frederick Bradnum
	(E) *The Japanese Fishermen* Suite on CD "Soundings" (see p.18)	Terence Tiller
1956	*Cranford* (Mrs Gaskell) 8-part serial	Raymond Raikes
1957	*The Tinderbox* (Aaron Kramer)	Terence Tiller
1959	*The Master Cat* (Dillon)	Francis Dillon
	Maid Marion (Peacock) (Excerpts as *Songs for Maid Marian* (1998))	Christopher Holme
	Eileen Aroon (Dillon)	Francis Dillon
	(E) *East of the Sun and West of the Moon* (Louis Macneice)	Louis Macneice
	(E) *The Children of Lir* (H.A.L. Craig) Suite on CD "Soundings" (see p.17)	Douglas Cleverdon
	(E) *They Met on Good Friday* (Louis Macneice)	Louis Macneice
	(E) *Macbeth*	Charles Lefeaux
1960	(E) *The End of Fear* (Denis Saurat)	Terence Tiller
	King Lear	Charles Lefeaux

	The Ballad of Peckham Rye (Muriel Spark) - First version	Christopher Holme
	Timon of Athens	Charles Lefeaux
	(E) *The Infernal Machine* (*La Machine Infernale* - Cocteau)	H.B. Fortuin
1961	*The Danger Zone* (Muriel Spark)	Christopher Holme
	The Flight of the Wild Geese (Dillon)	Francis Dillon
	The Flight of the Earls (H.A.L. Craig)	Douglas Cleverdon
	The World Encompassed (Dillon)	Francis Dillon
1962	*The Ballad of Peckham Rye* (Muriel Spark) - 2nd version **PRIX ITALIA 1962**	Christopher Holme
	Virus 'X' (BBC TV)	Stephen Harrison
	(E) *Electronic Music for Schools* (BBC TV)	Laurie Lawler
1963	*Jane Eyre* (Bronte) 6-part serial (BBC TV)	Rex Tucker
	Julius Caesar (BBC Schools TV)	Dorothea Brooking
	No Cloak, no Dagger 6-part serial (BBC TV)	Christopher Barry
	(E) *The Ha-Ha* (Jennifer Dawson)	Michael Bakewell
	(E) *Dr Who* - Serial 'B' (*The Dead Planet*) (BBC TV) (Music published on "Devils' Planets" BBC Worldwide WMSF 6072-2 – see p.18)	Christopher Barry
1964	(E) *Dr Who* - Serial 'D' (*Marco Polo*) (BBC TV)	Waris Hussein
	Madame Bovary (Flaubert) 4-part serial (BBC TV)	Rex Tucker
	(E) *The Killer* (Ionesco)	H.B. Fortuin
	(E) *The Rhyme of the Flying Bomb* (Mervyn Peake)	Laurence Gilliam

	The Mill on the Floss (Eliot) 4-part serial (BBC TV)	Rex Tucker
	The Ordeal of Richard Feverel (Meredith) (BBC TV)	Rex Tucker
1965	(E) *Illnesses and Ghosts at the West Settlement* (Francis Berry)	Christopher Holme
	(E) *The Passenger* (BBC TV)	Richard Martin
	Die Ballade von Peckham Rye (Suddeutscher Rundfunk)	Christopher Holme
1965 (cont)	(E) *Dr Who* - Serial 'V' (*The Daleks' Masterplan*) (BBC TV) (Music published on "Devils' Planets" (BBC Worldwide WMSF 6072-2) And radio version on 5xCD (BBC Talking Book – see p.18	Douglas Camfield
	Die Ballade von Peckham Rye TV of Salzburg stage version - Austrian TV and NWDR	Wolfgang Dietrich
1966	*Moby Dick Rehearsed* (Melville/Orson Welles)	H.B Fortuin
	The Sirens (Francis Berry)	Christopher Holme
	Two Plays (Thornton Wilder) (Animated titles and links)	Richard Williams for NET (USA)
	Dr Who - Serial 'Z' (*The Gunfighters*) (BBC TV)	Rex Tucker
	Hill Farm (Granada TV)	Peter Taylor
1967	(E) *The Paradise Makers* (Winch) 6-part serial (BBC TV)	Rex Tucker
	(E) *Dr Who* - Serial 'EE' (*The Power of the Daleks*) (BBC TV)	Christopher Barry
	The King is Dead, Long Live the King (Joyce Cary)	R.D. Smith

1968	(E) *Leviathan '99* (Ray Bradbury) (BBC Stereo) also German version for Hessischer Rundfunk, Frankfurt*, and a concert version - see p.26)	H.B. Fortuin
	The Head Waiter (Mortimer) (BBC TV)	Rex Tucker
	(E) *William and Mary* (BBC TV)	Richard Martin
	(E) *Immortality Inc.* (BBC TV)	Philip Dudley
	The Million Pound Banknote (Mark Twain) 4-part serial (BBC TV)	Rex Tucker
1969	*Sinister Street* (Compton Mackenzie) 6-part serial (BBC TV)	Rex Tucker
	Johnson over Jordan (Priestley) Excerpt (BBC TV)	Rex Tucker
	* Released as a CD, 2005 (see p.18)	
1970	*A Short Stay* (Duennebier translated by Christopher Holme)	Christopher Holme
	The Barrier (Christopher Holme)	Christopher Holme
1972	(E) *Dr Who* - Serial 'NNN' (*The Mutants*) (BBC TV) (Music published on "Devils' Planets" (BBC Worldwide WMSF 6072-2 – see p.18)	Christopher Barry
	Music Programme 1 (BBC TV for The Open University)	Paul Kafno
1973	(E) *Electronic Music* (BBC TV for The Open University)	John Selwyn Gilbert
	NB: The above two programmes were presented as well as written by TC.	
	(E) *The Rhyme of the Flying Bomb* (revised, stereo version of the 1964 programme)	Terence Tiller
	Not to Disturb (Muriel Spark)	Christopher Holme

1975 (E) *The Rhyme of the Flying Bomb* Roger Parker
Adelaide recording (ABC)

(1974 - 1986 on staff of Adelaide University)

1984 - Continuing series *The Technology of Music* Jane Wilson
(Part III, completed 1987, received a **Pater Award** for professional excellence in 1988) (5UV)

1985 (E) *Ariadne* (Anthony Stephens) Michael Ingamells
(ABC FM)

1986 (E) Sound logo for *Australia Wide* (5UV) Jane Wilson

1993 'Birth of a Book', written and presented for
ABC's 'Ockham's Razor' Robyn Williams

PART IV: Theatre and miscellaneous

1957		*Man with a Guitar* (Horobin)	New Lindsay Theatre
1960	(E)	*Macbeth*	Old Vic
1961	(E)	*Henry IV, Part I*	Old Vic
1962	(E)	*Dr Faustus* (Marlowe) Alto flute and guitar plus electronics. (Cast included Ralph Richardson)	For a projected series of EMI drama recordings, completed but not issued
1963		*The Ballad of Peckham Rye* (Muriel Spark)	St Pancras Festival, London
1965	(E)	*La Contessa* (Maurice Druon) (Dir: Robert Helpmann)	H.M. Tennant Ltd
		Die Ballade von Peckham Rye (new lyrics by Peter Hirche)	Landestheater, Salzburg (1965 Salzburg Festival)
1967	(E)	*Escalator Music* and *Centre Music* for British Pavilion (EXPO '67 – 2 & 3) (plus films - see Part II)	EXPO '67, Montreal
1968	(E)	*Hamlet*	Theatre Roundabout
	(E)	*Music for Light* (designed for an for an exhibition light show)	Olympia, London (Alcan International)
1969	(E)	"*H*" (Charles Wood)	The National Theatre
1972	(E)	*The Pilgrim's Progress* (Bunyan/Albery)	Theatre Roundabout
1976	(E)	*Sculpture Music* (continuous performance with a kinetic sculpture by June Tanner)	House of Philips, North Sydney
1984	(E)	*Echoes till Sunset* (3-hour open-air entertainment with live performances (including dancing), electronic music, audience participation, scenery and lighting, radio microphones and controls, computer instruments). Directed by Christopher Bell and designed by	Mounted in Wills Court, University of Adelaide, as part of the 1984 Adelaide Festival

James Coulter

1988 (E) *Ariadne* (Anthony Stephens) Little Theatre,
(Dir: Brian Coghlin) University of Adelaide
Adapted from radio
version.

PART V: Publications

Note: The large number of scores on the foregoing pages, which were commissioned, recorded and played to audiences, have been published in the sense of 'performed to the public', but not printed or in most cases issued as commercial recordings. Many of the scores, and sometimes the parts, are in my possession and available for performance on request.

MUSIC

3 4 5 - A Study in Limited Resources (score and record)	Galliard GAL4006
Narcissus - for flute and two tape recorders (score and record)	Galliard GAL4007
Trios - live performance electronic music	EMS (London) Ltd
Sonata for guitar alone	Novello
Songs for Children in *Plays Far and Near* (Two volumes - Anne Chang Williams)	Univ. of London Press
Three Threes and One Make Ten (decet)	Novello Hire Library
Ricercar a 6 (Bach) - arr. for four hands	Peters (No. 219a)
Sub Cruce Lumen et Sonitus MDCCCLXXIV - MCMLXXIV (for brass and percussion)	Univ. of Adelaide
Contours and Densities at First Hill (for orchestra)	Univ. of Adelaide
The Songs Inside (for wind quintet)	Univ. of Adelaide
Peccata Mundi (for chorus,orchestra, speaking voice and four tracks of tape)	Univ. of Adelaide
Two Songs from the *Piae Cantiones* (for unaccompanied SATB chorus)	OUP
Resonet in Laudibus (unaccomp. SATB)	Choral Music Australia
Earth Hold Songs – Five settings for Soprano and Piano of poems by Jennifer Rankin	The Southern Dot Factory (composer's imprint)

Sevens – Concertino for Yamaha Disklavier & Strings, the string parts arranged for two electronic keyboards	TSDF
Angelus Emittitur – No.1 of the Piae Cantiones set for boys' voices and organ	TSDF
Romantic Interiors for violin, cello and tape – string parts	TSDF
Polly Fillers – Seven Piano Pieces for Adult Learners (typeset by Jane Delin)	TSDF
Small Dance (No.5 of *Polly Fillers*), on Series 14, Grade 5, Australian Music Examination Board (AMEB)	Allans Publishing, Melbourne
Little Waltz of the Telephones (No.2 of *Polly Fillers*), on Series 14, Grade 7, AMEB	Allans Publishing Melbourne
Family Conference – A Quartet for Six Clarinets	CorrieMusic
Messages for solo Cello	CorrieMusic & The Keys Press, Mt Lawley, WA 6050
String Quartet No.2	Corrie Music
Voix dans la Foule (arr. for 2 pianos 8 hands)	TSDF
Through Glass for piano and prerecorded playback	TSDF
Songs for Maid Marian for voice and piano	TSDF
Tandoori Blues in Vol.2 of *First Light*, scores of the pieces on CD of same name (see Records)	The Keys Press, Mt Lawley, WA 6050

Numerous instrumental and tape pieces available in MS versions with parts and/or tapes where appropriate, for sale or hire. Prices on application .

RECORD and **CDs**

Tracks from Divertimento - Track 2, Side 1 of *Full Spectrum* (Album No. MS 3027)	Move Records (Aust.)
Continuum (CSM:5), and *Nonet* (CSM:4)	Anthology of Australian Music on Disc. Canberra School of Music 1989

God Rest You Merry Gentlemen - arr. for Symphony Orchestra. Track 19 on *Carols Under Capricorn.* Australian Youth Orchestra cond. Graham Abbott	Tall Poppies Records TPO16 (dist.PolyGram)
Trellises (CSM:20)	Anthology etc. (2nd Issue, 1994)
Quatermass and The Pit (Film Music of Tristram Cary, Vol.1). All instrumental and selected electronic tracks from title film, selections from *The Flesh is Weak, Tread Softly Stranger, Sammy Going South, A Twist of Sand.*	Cloud Nine Records, (a division of Silva Screen Records, London) CNS 5009
Suite - The Ladykillers. Tracks 15-17 on *The Ladykillers - Music from Those Glorious Ealing Films* **GRAMOPHONE AWARD 1998 - BEST FILM MUSIC CD**	Silva Screen Records FilmCD177
Tandoori Blues (from Seven Miniatures for Piano, 1989), Track 23 on *First Light*, a disc of piano music suitable for senior secondary performance. Piano: Yvonne Lau	Fellowship of Australian Composers. FAC-98-1
The Hammer Quatermass Film Collection All instrumental and electronic tracks from *Quatermass and The Pit*	GDI Records (UK) GDICD008
Messages for solo cello, performed by Friedrich Gauwerky. Track 5	Albedo (Norway) ALBCD 013
Soundings - Tristram Cary's Electroacoustic Works 1955-1996. 2 CDs: One (Analogue Works): Continuum, Suite Leviathan '99, 3 4 5, Suite - The Children of Lir, Birth is Life...., Suite - The Japanese Fishermen, Narcissus, Steam Music. Two (Computer Works): Nonet, Soft Walls, Sine City II, Black, White & Rose, Three Clockpieces, Trellises, The Impossible Piano	Tall Poppies TP139. co-production with Electronic Music Foundation, USA
Messages for solo cello, performed by David Pereira. Track 5 on *Uluru*, a CD of cello music	Tall Poppies TP096
Dr.Who – The Daleks' Masterplan. 5 x CD Talking Book. NB: Title music correctly credited to Ron Grainer. Nearly an hour of my music not credited at all!	BBC Worldwide Ltd ISBN 0563 535 008
Blood from the Mummy's Tomb (all tracks)	GDI Records (UK) GDICD019

Devils' Planets, the Music of Tristram Cary (2 CDs) (Electronic and instrumental music for *Dr.Who and the Daleks (1963), The Daleks' Masterplan (1965)* and *The Mutants (1972)*	BBC Worldwide Ltd WMSF 6072-2
Dr.Who – Marco Polo 3 x CD Talking Book	BBC Worldwide Ltd
	ISBN 0563 535 083
Ray Bradbury – Leviathan '99 (German Radio Version)	D>A<V (Germany)

BOOK

1992, *Illustrated Compendium of Musical Technology*, Faber and Faber, London (ISBN 0571 15251 1. US Rights: Greenwood Publishing Group, Inc.)

ARTICLES and SCRIPTS

1966, 'Sproggletaggle', *Composer* (Journal of the Composers' Guild of Great Britain) no. 18, Jan., pp. 6-9.

1966, 'Electronic music - a call for action', *The Musical Times* No. 1478. vol. 107, Apr., pp.312-313.

1967, 'Superserialismus - is there a cure?', *The Electronic Music Review* (USA) no. 4, Oct. pp. 7-9.

1967, 'Moving pictures from an exhibition', *Composer*, no. 25, Autumn, pp. 10-12.

1968, 'Closing the gap', *Performing Right* (Journal of the Performing Right Society), no. 49, Apr., pp. 9-11.

1968, 'Why not a National Sound Laboratory?', *The (Manchester) Guardian*, 13 Aug., p. 6.

1968, 'Florentine eggheads', *Composer*, no 29, Autumn, pp. 10-12.

1969, 'Peccata Mundi', script for my Cantata, first performed 1972

1970, *User's Manual for VCS3 Synthesiser*, EMS (London) Ltd.

1971, 'Electronic music - background to a developing art', *Audio Annual 1971*, (pub. Hi-Fi News), pp. 42-49.

1971-2, 'Elektronisk musik - individen och organisationen' (Electronic music - the individual and the organisation), *Nutida Musik*, no. 2, pp. 9-12 (in Swedish).

1974, *Users Manual for Synthi 100*, EMS (London) Ltd.

1976, 'Synthesised music', in Sound Recording Practice, ed. John Borwick, OUP.

1976, 'Adventures and dangers', *24 Hours* (ABC FM Magazine), Aug., pp. 6-7.

1980, 'Background to The Horse's Mouth', *24 Hours*, May, pp12-13

1981, 'The composer and the machine - a 30-year overview' (Keynote paper), *Proceedings of the International Music and Technology Conference*, Melbourne University.

1982, 'New adventures in sound', in *Aspects of Australian Culture*, Abel Tasman Press, pp. 136-139.

1982, 'Study of acoustics', *The Australian Journal of Music Education*, no. 30, Apr., pp. 54-55.

1984, 'Quarts in pint pots', *Proceedings of the International Computer Music Conference, IRCAM, Centre Pompidou, Paris*, published by the Computer Music Association, San Francisco, pp. 311-315.

1987, 'Half a century of electric music', *Artlink*, (Special Issue) nos. 2 and 3, pp. 98-99.

1988, 'Time flies...', *Sounds Australian*, (Journal of the Australian Music Centre), no. 19, Spring, pp. 9-10.

1990, 'Dulce et decorum est...?', *Sounds Australian*, no. 27, Spring, pp. 20-21.

1992, 'Birth of a Book', radio script recorded for the ABC's Ockham's Razor programme (ABC Radio Science Unit, producer Robyn Williams).

1993, 'Don Banks and Electronic Music', programme essay for Don Banks Day, Sydney Conservatorium of Music, Sept. 5th 1993.

1994, 'Keeping the Windows Open' (Keynote Address). Proceedings of Synaesthetica '94, Symposium of Computer Animation and Music, ACAT, Canberra, 1–3 July '94

1995, ADA – libretto for an opera based on the life of Lady Ada Lovelace (1815–1852)

1999, 'Changes of Life', *Sounds Australian*, no 55, 2000, pp38-39

In addition: Numerous book, record and concert reviews, 1965 onwards.

PART VI: Other Activities

Lecturing, seminar, examination work or composing at the following (apart from the University of Adelaide):

The Royal College of Music
The Royal Academy of Music
The Guildhall School of Music and Drama
Morley College
Oxford University
Birmingham (Edgbaston) University
Birmingham Midland Institute
Warwick University
Essex University
University of East Anglia
York University
Bristol University
Sussex University
Surrey University
Reading University
Hornsey College of Art
University of Melbourne
Victorian College of the Arts, Melbourne
La Trobe University, Melbourne
University of Wollongong
Sydney Conservatorium of Music
University of New South Wales
Queensland Conservatorium of Music
University of Queensland
James Cook University, Townsville
University of Western Australia
The City Literary Institute (London)
Dartington Hall, Totnes
The Royal College of Art Film School
Manchester Polytechnic
Keele University
The London Film School
Edge Hill College of Education, Ormskirk
Audio Engineering Society, SA Branch
The Flinders University of South Australia
Stanford University, California
Canberra School of Music and Australian Centre for Arts and Technology, Canberra
City University, London
TAFE College of Music, Adelaide
Australian Film, Television and Radio School, Sydney
British National Film and TV School, Beaconsfield
Royal Society of South Australia, Inc.
State University of New York at Albany (SUNYA)

Goldsmiths University, New Cross, London

Honorary Visiting Research Fellow, University of Adelaide

Many TV and radio appearances on BBC, ABC Radio National, ABC Classic FM, 2MBS, 5UV and other services and stations, as interviewee, interviewer or presenter.

APPENDIX - Concert Works - Expanded Listing of Part I

(NB: As elsewhere, (E) indicates wholly or partly electronic)

Early pieces (1941-47)

Began writing music at school, mostly piano pieces. All lost or destroyed. First surviving pieces written 1944-5 (during Naval service). Carols for use at home. *Fantasia* for piano (1945). First version of *Partita for Piano* (1947), *Sonata for Viola and Piano* (1948). *Four Pieces for Piano* (1948) - for my mother, who died 1949.

***Partita for Piano* (1949 revision of 1947 version)**

Notes: Set of eight pieces in contrasting tempi (but not with dance names). Some of it exploits a scale of alternate tones and semitones which interested me at the time, and which I have developed much further in recent work (1991).

Performance: Premiere Wigmore Hall 12/12/49, played by Murray Brown. Other performances, also by Murray Brown.

***Sonata for Cello and Piano* (1950)**

Notes: Four movement format (allegro, largo, presto, allegro molto). Variants of standard classical forms (see extensive programme notes for premiere). Some microtones, but cello techniques fairly normal.

Performance: Private preview performance at home of Sir Alan and Lady Herbert in Hammersmith. Premiere Wigmore Hall 12/12/50. Gwyneth George and Murray Brown.

***Concerto for Two Horns and Strings* (1952?)**

Notes: Sketches, score and all except some parts have completely disappeared - probably gathering dust in some publisher's office - could be in Hinrichsen's. I had Tony Tunstall in mind for Horn 1.

Performance: None.

***Four Fugues for Piano* (1953)**

Notes: Under influence of Hindemith (*Ludus Tonalis* had come out not long before). A bit dry, but quite effective.

Performance: Fugue 1, 11/1/54 at Wigmore Hall(Murray Brown). He also played the complete set around this time, but I have no note of where or when.

***Sonatina for Piano* (1953)**

Notes: Slight work - even slighter than the name suggests. My style was very transitional, but I was reaching towards a non-serial atonalism - through various polytonal procedures.

Performance: Murray Brown at the Recital Club, 7 Addison Crescent, London, W 14, on 22/2/56.

String Quartet No.1 (1953)
Notes: Two movements (1st and Finale) survive in sketch form, but score lost. It cost me a lot of effort, and may have some good things if it turns up.

Performance: None.

***Landscapes* (T. S. Eliot) - Five songs for contralto and piano (1953)**
Notes: 1. New Hampshire 2. Virginia 3. Usk 4. Rannock by Glencoe 5. Cape Ann. Quite lively songs but whole thing a bit dark and turgid.

Performance: Monica Sinclair and Martin Penny. Society for the Promotion of New Music's 166th Recital, Great Drawing Room, Arts Council of Great Britain, 4 St James Square, SW 1, 5/10/54.

Bach - *Ricercar a 6* from the *Musical Offering* - arrangement for piano four hands (1953).
Notes: Written for self and Bill Thomson to play (we used to play duets at weekends). Published in 1955 by Peters (No. 219a) and still in print.

Performance: BBC Broadcast sometime in 60's but no note of date. Several Adelaide performances including Stephen Watkins and self (1974), Daniel Blumenthal and Clemens Leske (1982).

***Te Deum* - for choir and organ (1954)**
Notes: In Latin, intended for normal liturgical use but a fairly florid setting. Tonal writing, quite impressive. Fair copy score appears to be lost, but have complete sketch from which new score could be made.

Performance: None.

Non-concert works of note at this time:

The Saint and the Sinner (first paid commission - BBC 1954)
Several other BBC scores (see list)
The Ladykillers (Ealing Studios 1955)
Time Without Pity (Harlequin 1955)
Town on Trial (Columbia 1956)
The Flesh is Weak (Raystro 1957)

(E) *The Little Island* (Richard Williams 1957)

***Eclogue* - for brass orchestra (1957) (9')**
Notes: Intended as a concert piece, but also as the track of a film about a clown. Dick Williams planned to make it after *The Little Island*, but film never made. Scored for 4 flutes, 6 horns, 4 tpts, 4 tbones, 2 bass tbones, 2 tubas, 2 timps, 2 perc., string basses.

Performance: Recorded in Hornsey Town Hall, Sinfonia of London, me conducting. Originally listed as part of *The Little Island* score because recorded at same sessions. No performance with audience.

***Songs for Children* (with *Plays Far and Near* by Ann Chang Williams) (1958) (Published by University of London Press 1959)**
Notes: Plays are adaptations of various European and Asian stories. Music is usually mine, but sometimes an adapted tune. Very simple accomps. for unskilled teachers. Intended for classroom use, particularly in Far East. Two books (I & II).

Performance: No idea, and no feedback so far, but I hope they have been and maybe still are being used. There was a nice review in the magazine *Malaya* for June 1960.

***Sonata for Violin and Piano* (1959)**
Notes: Three movements. Probably too conventional for this stage, but still looks performable.

Performance: None.

***Sonata for Guitar Alone* (1959) (Published by Novello 1968) (15')**
Notes: Originally a four movement piece, but shortened to three. When published, fingered by John Duarte. Intended for Julian Bream, who helped me check the score, etc., and seemed to like the piece, but never played it - possibly because he was getting very involved in lute and his old music group at the time.

Performance: Several performances and BBC broadcast by Eric Hill, 1982-3. Possibly other performances, but none brought to my notice.

(E) *Solfeggio* - for tape (1959)
Notes: Primitive pure electronic piece, written for a lecture rather than public performance. Studio at that time mostly geared for musique concrète, but more oscillators etc. added as finances allowed.

Performance: Before lecture audiences at the BBC and elsewhere.

Non-concert works of note at this time:

Tread Softly Stranger (Minter 1958)
She Didn't Say No (APBC 1958)
Several documentaries
Maid Marion (Holme - BBC 1959)
(E) *East of the Sun and West of the Moon* (Macneice - BBC 1959)
(E) *The Children of Lir* (Craig - BBC 1959)
(E) *They Met on Good Friday* (Macneice - BBC 1959)
(E) *Macbeth* (Lefeaux -BBC 1959)
(E) *Macbeth* (Old Vic 1960)
The Ballad of Peckham Rye (Spark - BBC) (Ist version - 1960)
(E) *La Machine Infernale* (Cocteau - BBC 1960)
Henry IV Part I (Old Vic 1961)

Three Threes and One Make Ten **- for ten instruments (1961) (18')**
Notes: Large chamber ensemble - flute, oboe, bass clarinet, bassoon, horn, string quartet and bass. Five movements - *Prelude, Lento, Vivace, Allegretto, Prelude* and *Fugato.* Movements 2, 3 and 4 are concerto grosso structures with different concertinos - in 2: oboe, bassoon, viola; in 3: bass clarinet, horn, cello; in 4: flute and the two violins. This leaves the double bass, which leads the action in the finale. Written for the Virtuoso Ensemble, who were more or less the section leaders of the Sinfonia of London, an orchestra with whom I did a lot of recording for films etc.

Performance: BBC recording in 1966 for broadcasting on 25/7/67 and subsequent repeats. Played by the Virtuoso under the name of the Francis Chagrin Ensemble, and conducted by him. Recorded at the BBC's Maida Vale Studios.

Points of View **- for solo violin and 20 other strings (1962)**
Notes: A kind of variations, six short movements with a prelude *(The Bare Essentials)*, a postlude *(The Inconclusive End)* and four *Points of View* in between, on the whole getting longer as the piece proceeds. Was considered by Leonard Hirsch but never played. Not an enormous piece, but worth playing.

Performance: None.

(Miniature) Movement **- for six clarinets (1962) (3 1/2)**
Notes: Sidney Fell formed a group at this time called the London Clarinet Sextet, and asked various composers to come up with material. I think I was the only one who did a new piece rather than an arrangement. This miniature was intended as a tryout of the sonorities of the combination, and I meant to follow it with a full-scale work. Alas, the group could never find enough rehearsal time, and did not last. Piece is scored for Eb, 2 x Bb, bassett horn and 2 x bass with bass II doubling double bass.

Performance: BBC recording, broadcast on the Monitor programme. This was an arts review on Sundays compered by Huw Wheldon.

Non-concert works of note at this time:

The Ballad of Peckham Rye (Spark - BBC) (new production 1962)
PRIX ITALIA 1962
The Prince and the Pauper (Disney 1962)
Jane Eyre (BBC TV 1962)
Sammy Going South (Balcon 1963) Royal Command Film 1963
(E) *The Ha-Ha* (Dawson - BBC 1963)
(E) *Dr Who*, Serial 'B' (BBC TV 1963) The first of many for this long running show.
Madame Bovary (BBC TV 1964)
(E) *The Rhyme of the Flying Bomb* (Peake - BBC 1964)
(E) *The Killer* (Ionesco - BBC 1964)
(E) *La Contessa* (Helpmann - Tennent 1965)

(E) ***The Rhyme of the Flying Bomb*** **(text by Mervyn Peake) (1964) (28')**
Notes: A ballad with music, written for broadcasting or concert performance. Treating the spoken voice as an element in a chamber group, the actors take conductor's cues. For five instruments, tape and two actors, who stand at lecterns fitted with microphones on each side of the stage.

Performance: First BBC recording produced by Laurence Gilliam, with Marjorie Westbury and Marius Goring. Later I redid tape for a BBC Stereo version (1973). First concert perf. 1974. ABC recordings: (1) Collinswood Studio, Adelaide, with Barbara West and Alan Hodgson (1975); (2) Elder Hall, with Emma Horwood and Charles Southwood (2005)

Die Ballade von Peckham Rye **(Spark - Hirche) (1965)**
Notes: Stage version in German with new lyrics by Peter Hirche. Stage band of 8, and large cast including chorus. Adapted from the radio version (see Part III), but no input from Muriel Spark this time (German translation was by Marianne de Barde). There had been an English stage version (St Pancras Festival) but not very effective. Prod. by Ottokar Runze for Europa Studio, Munich.

Performance: Season at the Landestheater, Salzburg, as part of the 1965 Salzburg Festival. Also recorded in Vienna for Austrian TV at the Ronacher Theatre. Not so far translated into English.

***Lyric Conversation* - for flute and viola (1966)**
Notes: A very small piece written for the sister (Evelyn Frank) of the bride of a friend (Kortokraks the painter, a pupil of Kokoshka).

Performance: Not publicly till summer camp in South Australia, 1977.

Non-concert works of note at this time:

The Head Waiter (Mortimer - BBC TV 1966)
(E) Expo '67, Montreal. All sound for the Industrial Section, British Pavilion (1967)
(E) *A la Mesure de l'Homme* (Canadian Govt - Expo '67)
A Twist of Sand (United Artists 1967)
(E) *Opus* (COI - Expo '67)
(E) *The Paradise Makers* (Winch - BBC TV 1967)

(E) *Birth is Life is Power is Death is God is...* - for tape (1967) (8½')
Notes: A complete rework of the most elaborate of the film tracks done for Expo '67 - Sources of Power, dir. Don Levy. To do with energy and energy out of control - roughly three parts: 1. Natural sources of energy - sea, wind, volcanos etc. 2. Animals, man and simple machines. 3. Man losing control, bang, begin again. As title suggests, piece is really a loop and can be run as such.

Performance: Premiere 15/1/68 at Queen Elizabeth Hall, London (Redcliffe Concerts). Historic sellout concert. A large number of perfs. and broadcasts since, in many parts of the world. Galliard printed a poster score (designer Janet Chapman), but made it into an advertisement, so I would not allow it to be sold. Recording on CD "Soundings" (see p.17)

(E) *3 4 5 - A Study in Limited Resources* - for tape (1967) (7')
Notes: A deliberate 'catharsis' after the richness of *Birth is...*, 3 4 5 uses only three basic frequencies (3Hz, 4Hz, 5Hz) and their multiples by 10, 100, 1000 and 10,000, plus the modulation products of their combinations. Austere but effective. Published (record and score) by Galliard (Stainer and Bell).

Performance: Premiere in same concert as *Birth is...* - see above. It seemed appropriate to put these very contrasting pieces together. Many other performances. Recording on CD "Soundings" (see p.17)

(E) *Narcissus* - for flute and two tape recorders (1968) (8' or more)
Notes: Tape is recorded live, not pre-recorded, and played in. Tape is coded by sections of leader. Gradually builds from solo to many parts, the two tapes reversing and changing speed. Difficult part for tape recorder operator as well as flute, who must be prepared to improvise. Duration extendable ad lib. Written for Edward Walker but taken up by Douglas Whittaker with enthusiasm. Published (score and record) by Galliard.

Performance: Premiere 10/2/69 at Queen Elizabeth Hall, with Edward Walker. BBC recording and broadcast (Whittaker). Many performances in Britain and Australia, and in 1995 a digitally re–realised version (using IRCAM Workstation) by Lawrence Casserley premiered at the RCM concert for my 70th birthday, 1/5/95, Simon Desorgher playing. CD of Whittaker BBC performance on "Soundings" (see p.17)

Non-concert works of note at this time:

(E) *Leviathan '99* (Bradbury - BBC 1968)
The Million Pound Banknote (Twain - BBC TV 1968)
Sinister Street (Mackenzie - BBC TV 1969)
(E) *Hamlet* (Theatre Roundabout 1969)

(E) *January Piece* - for tape (1969)(5')
Notes: More a study than a proper piece, using automatic processes. Exists in several experimental forms.

Performance: Used as part of the *Cybernetics and Serendipity* exhibition (1970?) at Nash House, the Mall.

(E) *Continuum* - for tape (1969)(13½')
Notes: Commissioned for the Cheltenham Festival of 1969. Designed to be heard in large spaces. Highly structured though romantic sounding piece, and maybe the best of my Fressingfield pieces.

Performance: Premiere in the chapel of Cheltenham College, July 1969. Second performance a day or two later at Birmingham Cathedral. Many other performances, including Elizabeth Hall and Round House. Several performances and broadcasts in Australia, and released on CD 1989 (see p.16), and in 2000 on "Soundings" (see p.17)

(E) *Sog* - for tape (1970)(4½')
Notes: Another experimental piece, pretty unsuccessful – too unstructured. No public performances

(E) *Trios* - for VCS3 Synthesiser and two turntables (1970) (av. 12'-15')
Notes: Intended for two unskilled performers (turntables) and one skilled one. 48 compatible events founded on the same patch, 32 on two discs with bands between tracks, and 12 played live on the VCS3. Turntable performers throw dice to determine the next event. Can be quite exciting in performance. Published (2 records and score) by EMS (London) Ltd.

Performance: Premiere at Cheltenham Festival 1971, first London performance Queen Elizabeth Hall April 1972. For both these performances self on VCS3 and sons John and Robert on turntables. Several Australian performances, including Canberra 1975.

Non-concert works of note at this time:

(E) *The Pilgrim's Progress* (Theatre Roundabout 1972)
A Christmas Carol (Dickens - Williams - ABC TV 1972) Academy Award
Not To Disturb (BBC Radio 3, 19730

(E) *Peccata Mundi* - for chorus, orchestra, speaking voice and four tracks of tape (text by self) (1972 - revised 1976) (40')
Notes: A major cantata, set in the far future when the human race has committed suicide by greed and environmental destruction. Originally intended for University of East Anglia with chamber orch., but final version longer and with larger orch. Score was again completely revised in 1976.

Performance: Premiere at 1972 Cheltenham Festival, in Christ Church, Cheltenham on 15/7/72. Schola Cantorum of Oxford, Northern Sinfonia, cond. Brian Priestman. Recorded by BBC. Revised version performed in Bonython Hall, Univ. of Adelaide, 7/8/76. Adelaide Univ. Choral Soc., Elder Con. S.O. , Don Dunstan (then Premier of South Australia) as Spokesman, cond. by Malcolm Fox.

(E) *Suite - Leviathan '99* - for tape (1972) (16')
Notes: Concert suite adapted from radio score of 1968. Narrative space fiction retaining spacious 'period' style in keeping with Ray Bradbury's Melvillian dialogue. Unashamed action music.

Performance: Premiere Queen Elizabeth Hall, 22/5/72 (Concert of Ernest Berk's Dance Theatre Commune). Broadcasts and perfs. in Australia. Recording on CD "Soundings" (see p.17)

(E) *Divertimento* - for Olivetti machines, 16 singers and jazz drummer (1973) (10')
Notes: Commissioned by Olivetti for the opening of a new training centre at Haslemere, as (a) part of a 'Venetian' concert cond. by me, (b) the sound track of a film. 18th century name chosen deliberately because big business patronage not dissimilar to court ditto, and anyway friendly, undemanding music. Text is cardinal numbers in four languages.

(E) ***Divertimento*** (cont)

Performance: Premiere 21/6/73 at Haslemere HQ of Olivetti, though we had already recorded the film version. Performed in Adelaide 1974. I also extracted a piece without vocals from it - *Tracks from Divertimento* - in 1978, and it is published on a disc - *Full Spectrum* (MOVE Records MS3027). Original Haslemere personnel - Ambrosian Singers and Chris Karan (drums).

(E) ***Romantic Interiors*** **- for violin, cello and four track tape (1973) (13')**
Notes: A Synthi 100 sequencer piece, realised at the University of East Anglia and Fressingfield. The main part is the tape, the small violin and cello parts being a formal commentary. Uses elaborate voltage sequences as source material, and is nearly a non-computer automated piece, though finished by standard tape cutting and montaging methods. Revised in 1975 as *Romantic Interiors II.*

Performance: Premiere 26/11/73 at Queen Elizabeth Hall. Several further performances. Revised version given at the Elder Hall 1975, and by the Australian Contemporary Music Ensemble in 1978 Adelaide Festival (Adelaide Town Hall). Broadcast in Australia.

Sub Cruce Lumen et Sonitus MDCCCLXXIV-MCMLXXIV: a Centenary Overture **- for trumpets, trombones and percussion (1974) (7½')**
Notes: Specially composed for the Adelaide University centenary in 1974. A kind of prelude and fugue, with themes derived from the words 'Adelaide University', 'Sub Cruce Lumen' and 'Centenary'.

Performance: Played on 18/8/74 at the centenary concert, Adelaide Festival Centre, by the University of Adelaide Brass Ensemble, cond. by Standish Roberts. Published by the University.

Probe **- for 12 performers on any instruments (1974)**
Notes: A 'limited improvisation' piece with no score but a set of detailed instructions. A thirteenth person, the 'Probemeister', is needed to direct proceedings. Interesting idea, certainly worth an airing some time.

Performance: None so far.

Contours and Densities at First Hill - Fifteen Landscapes for Orchestra **(1975-6) (24')**
Notes: This was the John Bishop commission for the 1976 Adelaide Festival. Based on relative densities and built on three photographs taken by me in the Flinders Ranges. Idea is reversal of normal concept of music being sounds placed into silence. The 'norm' in this case is a gentle tutti, and the music proceeds by displacing it.

Performance: 1st and 2nd on successive days, ABC Subscription Concerts at Adelaide Festival Theatre, 27/8/76 and 28/8/76. ASO cond. by me. Further ASO performance in 1978 (cond. Patrick Thomas), and by Queensland SO (cond. David Stanhope) in 3/94. Also 27/9/2000, Adelaide SO, cond. Graham Abbott, as part of my 75th birthday concert.

***The Songs Inside* - for wind quintet (1977) (15')**
Notes: Written for the University of Adelaide Wind Quintet. Based on a hidden romantic source, the title could have been *The Songs Inside the Song*. A serial work, but giving a lot of consideration to the harmonic effect, so seems almost tonal. Straightforwardly written, though cues mostly replace bars.

Performance: Premiere 27/7/77 in Elder Hall by University of Adelaide Wind Quintet. Several other performances by them in 1977 and later. Played also by the Sydney Wind Soloists, Bennelong Concerts at Sydney Opera House, 1978, and by the Sydney Wind Quintet in 1981. Several broadcasts.

(E) *Steam Music I* - for four track tape (1978) (9½')
Notes: First of four projected pieces, suggested by Peter Handford (Argo-Transacord), who has recorded trains for years. Idea of trains of different periods and places communicating. Some of the tracks 30 years old. Concrète piece using records as sources.

Performance: Premiere 13/3/78 in Elder Hall, University of Adelaide. Numerous other performances since, including USA and London. Recording (stereo version) on "Soundings" (see p.17)

***Angelus Emittitur* - for SATB chorus (1978) (4')**
Notes: Arrangement of a nativity song from the *Piae Cantiones* (1582). The first of a number of *a capella* settings planned for the Corinthian Singers (cond. Dean Patterson). Plain but subtle modal counterpoint, using some medieval and renaissance devices. Published (with *Verbum Caro* - see below) by OUP. New version for boys' voices and organ, 1995 (q.v. below)

Performance: Premiere 17/12/78 in Calvary Hospital, North Adelaide, by Corinthian Singers. Many performances since.

(E) *Nonet* - computer music in four tracks (1979) (9')
Notes: Composed and realised at Stanford University, Jan-Feb 1979. I had intended to work on *I Am Here* (see below), but not enough time, so I did *Nonet.* Written in SCORE, a language by Leland Smith. Nine voices for nine minutes, using an octave divided into18 equal steps. There is a score, and the true 'master' of the piece resides in the Stanford computer. I have tape copies for performance. (NB 1987 - Stanford appears to have lost that file!)

Performance: Premiere at ISCM concert, Elder Hall 26/9/79. Numerous performances and broadcasts since, including some in California and London. Stereo version released on CD, 1989 (see p.16), and in 2000 on "Soundings" (see p.17)

***Verbum Caro Factum Est* - for SATB chorus (1979) (3½')**
Notes: Like *Angelus Emittitur* (see above), written for the Corinthian Singers, and also published by OUP.

Performance: Premiere Dec. 1979 at Calvary Hospital. Many other perfs. including a shortened version for TV, Christmas 1982.

(E) *Strands* - for two pianos and four tracks of computer generated sound. (1980) (10', 11' or 21')
Notes: Two versions with different internal timing - either or both can be given, making max. performance time of 21'. Pianos are each side of audience, they and four speakers making a hexagon. Uses displaced tuning - octave divided into 78 parts (=12+11...+1), so 'semitone' can be anything from 1/78 to 12/78 of an octave. Pianos tuned normally. Albert H. Maggs Award for 1977 (Melbourne University).

Performance: Premiere at Everest Theatre, Seymour Centre, Sydney, 29/5/81 (Concert by WATT). Pianists: Anthony Baldwin, Anthony Fogg. Second perf. at International Music and Technology Conference, Melbourne, 24/8/81. Pianists: Kathy Stavradis, Alan Walker. Also Adelaide and London (RCM) performances.

***Resonet in Laudibus* - for SATB chorus (1980) (2½')**
Notes: A third *Piae Cantiones* setting, this one published by Choral Music Australia. As time goes on, I intend to set many more of these.

Performance: Premiere 14/12/80 in Calvary Hospital. Other performances include one by Louis Halsey at Kingston-on-Thames, 5/12/81.

(E) *Soft Walls* - computer music in four tracks (1979 vers 5', 1980 vers 7')
Notes: Score written in Scientific XPL, the house language of New England Digital Corp., Vermont, and not unlike Pascal. Runs on NEDCO Synclavier I, the 16-voice synthesiser purchased by Adelaide University in 1979, and now defunct. The music depends on setting up large clusters of notes, some of which are displaced at each change of event, leaving a curtain of texture behind - hence *Soft Walls*. The piece is not aggressive, and some of it very quiet. First version 1979, updated 1980.

Performance: Premiere 18/3/80 in Elder Hall. Numerous other performances in Adelaide, Sydney and London. Joel Chadabe in New York, who has the same machine, also includes it in his concerts.

(E) *I Am Here* - for soprano and four track tape (text by Peter Zinovieff) (1980) (23')

Notes: Specially written for Jane Manning, who has so far (to 2002) been its only interpreter. It assumes perfect pitch in the singer, and is a semi-theatrical piece, the singer standing in a tetrahedron of aluminium rods designed by Bert Flugelman. The speakers are also arranged in a tetrahedron, with one flown high above the audience. Exploration of a person's relationship with her lower levels of consciousness. Text uses a special limited vocabulary, but is often (deliberately) incomprehensible. Voice on tape and live voice are the only material used.

Performance: Premiere at St. John's, Smith Square, London,12/12/81, with Australian performances in 1982. BBC recording, produced by Stephen Plaistow, 1982. BBC broadcast, March 1983. Several other performances, including New York, and one in 1985 at Nettlefold Hall, Lambeth, in concert for my 60th birthday.

(E) *Window* - computer music (1981) (11')
Notes: More of a programming exercise than a piece, but quite interesting, using a very small amount of data with comprehensive manipulation. So named because the entire source code for the piece fits on to one window of the terminal.

Performance: Studio and lecture perfs. but no public one so far.
(E) *Birthday Music* - computer music (1981) (variable)
Notes: Gives a different and unique piece for each birthday typed in. Four different types of instrument and numerous time variants. The program converts the three numbers (day, month, year) into arrays which rotate against each other.

Performance: Written specially for the Music and Technology Conference, Melbourne, 1981. No public performance, but designed for the user to type in his own data. Some people get a long piece - some very short or no piece at all. Computer apologises appropriately.

(E) *Eight Chorales for One* - computer music (1981) (11½')
Notes: A piece done on the Fairlight CMI at Sydney Conservatorium while I was Visiting Composer there in April-May 1981. Uses only the sounds of my voice, the idea being to exploit the sound processing capability of the CMI.

Performances: Only private ones so far - anyway not a good piece.

***Family Conference* - a quartet for six clarinets (1981) (12½')**
Notes: Commissioned by the Clarinet Society of South Australia, this piece is intended for two very good players and two more moderate ones. Two of the players double, the line-up being Eb/Bb, straight Bb, Bb/Bass, straight Bass. This gives a number of different combinations in solo. duo, trio and quartet form, and there are 18 sections of 'conversation' using different groupings. On the whole an amiable piece.

Performance: Premiere at a meeting of the Clarinet Society of SA at Flinders Street School of Music, 21/6/82. First public performance, Elder Hall, 5/7/82. Several other performances since.

***Seeds* - for flute, violin, clarinet, cello and percussion (1982) (18'-21')**
Notes: Commissioned by the Seymour Group, Sydney University. A tonal piece with a formal structure based on growth and decay. Each melodic instrument has a group of percussion assigned to it, and as it plays it 'splits' into two other instruments and itself decays - e.g. flute could become violin and clarinet. If two such divisions result in a duplication, the doubled instrument 'dies'. Thus the music is continually growing towards a tutti or dying towards silence. If all the melodic instruments 'die', a percussion solo follows, and a 'dead' instrument can be represented by its percussion, which is like soil with seed in it.

Performance: Premiere by the Seymour Group in the Everest Theatre, Seymour Centre, Sydney, 25/9/82, cond. by Stuart Challender. 1st Adelaide perf., 13/5/83, by a student group and without a conductor, which was my intention. This perf. was more successful than the Sydney one. Further perfs. including one in my 70th birthday Elder Hall concert

(E) *Timepieces* - computer music (1983) (variable)
Notes: A pilot piece using a function generating program called 'CROPLOT'. This makes it possible to separate the 'score' from the 'orchestra', the playing program reading the graphic score. In *Timepieces*, functions control 12 clocks and several other parameters such as density (number of instruments playing). Permutations of the functions allow many versions of the same 'score'. See also *Trellises* below, another piece using CROPLOT.

Performance: First public performance at the Church of the Epiphany, Crafers (Adelaide Hills) in 1983 (a version of about 12½'). Also at Adelaide University, Melbourne and London. Selections as "Three Clockpieces" on CD "Soundings" (see p.17)

***Monologue* - for solo violin (1984) (6½')**
Notes: The first of what I intend should be a series of solo instrumental pieces. This one was written for Monique Curiel, and embodies her habit of jumping from one piece to another while practising - as if one were overhearing her.

Performance: First performance (by M. Curiel) at Pentagram (the design studio), London, 6/2/85.

(E) ***Trellises*** **- computer music (1984) (indefinitely long duration)**
Notes: An endlessly self-renewing piece, which varies greatly in activity while remaining controlled within certain limits. The principle is that the computer reads a 'score' of eight functions, and rewrites the score as the piece proceeds. A deliberately unstable dynamic pushes the relevant parameters of the 24 'instruments' - e.g. choice of instrument, pitch, loudness, attack - to a limit in one direction or the other. Having reached this limit, the program 'calms down' the activity of that parameter. There is no beginning or end, and the result is a new kind of 'muzak' which is never repetitious and always interesting.
As a bonus, the changing functions are displayed as the piece plays, providing a mobile image of the music.

Performance: None of the full version to date, because a suitable environment needed e.g. continuous exhibition with large screen and visual display, as part of multi-media event. Many performances of the short, 12' version, mostly in stereo. Released on CD, 1994 (see p. 16), also in 2000 on "Soundings" (see p.17)

String Quartet No. 2 **(1985) (18')**
Notes: A new interest in string music, combined with a prize offered by the Austrian composers' guild for the Berg centenary, motivated this work. It uses rows derived from Berg, and contains a chorale section in the last movement - a reference to Berg's Violin Concerto. It also contains number games, but the work itself is (I hope) no mere imitation of Berg. Composed in the English winter on long service leave.

Performance: First performance a studio recording by the Petra Quartet of Hobart, for the ABC, as part of two special programmes for my 60th birthday. Second performance November 1985 by the Brodsky Quartet, London at a 60th birthday concert in Spitalfields. Played by the Australian String Quartet, Adelaide 1990, and plans for CD release.

Ring the Space **- for variable ensemble (1985) (ca 5')**
Notes: Written as an opener for the Spitalfields birthday concert (see previous notes). The concert, for around 100 people, was in the Heneage St studio of artist Polly Hope, which is a beautifully converted 18th century brewery. *Ring the Space* uses any available resources and places sounds singly into the environment. The idea is that each member of any audience has a unique position in the space, and therefore a unique acoustic experience, so the piece is really an exercise in careful listening - an opportunity for personal 'tuning'.

Performance: On that occasion I used the instruments of the rest of the concert - a string quartet, a flute and a group of percussion instruments. The score can be adapted as necessary for any group of instruments and/or voices.

(E) *Rivers* - for four percussionists and two tape recorders (1986-7) (23')
Notes: Commissioned by the Adelaide Percussions (Dir. Ryszard Pusz), the instrumental score of *Rivers* was completed in February 1987 and the electronic parts a little later. One of the tapes is pre-recorded and the other is recorded and played back during the performance (compare my earlier piece *Narcissus*).

Performance: Premiere 7/11/87, Elder Hall, ABC recording Feb. 1988, broadcast May 1988. Performed at State University of NY at Buffalo, April 1991, and at the RCM, London, 1/5/95, in concert for my 70th birthday.

N.B. Composition output 1988-90 largely at a standstill because of work on book *Illustrated Compendium of Musical Technology* (pub. 1992)

***Polly Fillers* - for piano (1989) (ca 14½')**
Notes: Seven occasional pieces written (in exchange for a portrait) for Polly Hope, the London artist mentioned above in the note on *Ring the Space*. Polly is learning the piano in middle age, and these short pieces are designed to be interesting to an adult without being too demanding to play. Alternative title *Seven Miniatures for Piano*, in which form three of the pieces selected for teaching purposes (1998) and published by Keys Press and Allans.

Performance: Recorded by Stefan Ammer as a performance guide for Polly Hope. Several performances by Gil Sullivan, 1994. Recorded for the ABC by Mary Warnecke, May 1995.

***Moves* (A and B) - for piano (1990) (ca 10')**
Notes: The two main movements of what was later called *Strange Places* (see below), released in advance. Now, as movements III and V of Strange Places, renamed Tour 141A and Tour 141B.

Performance: Premiered 5/5/91 by Rodney Smith, at Elder Hall, University of Adelaide. Further performances in 1991 by Smith and by Stefan Ammer in Vienna and Frankfurt.

(E) *Sevens* - Concertino in five movements for Yamaha Disklavier and seventeen strings (1991) (ca 17')
Notes: Commissioned by the Adelaide Chamber Orchestra. Compositionally based on the minor seventh and its relationship with other intervals. Of the five movements, I, III and V are for tutti, II for strings only and IV for piano only (this can be played separately as a disklavier solo). Reduction of string parts for two electronic keyboards, 1995 (q.v. below).

Performance: Premiere 16/7/91 at Elder Hall, University of Adelaide, with Rodney Smith as soloist, Adelaide Chamber Orchestra conducted by Mark Summerbell. First broadcast (ABC FM) 23/11/91. ASO with Rodney Smith, 27/9/2000 at Norwood Concert Hall

***The Dancing Girls* - four mobiles for orchestra (1991) (ca 15½')**
Notes: Commissioned by the ABC, four pieces with no thematic or structural connection, based on four imaginary women - Maya, Molly, Miriam, Manuela. Suitable also as a ballet score, and any movement could be expanded for choreographic purposes.

Performance: Premiere at Adelaide Town Hall, 29/11/91. Adelaide Symphony Orchestra, cond. by Nicholas Braithwaite. Brisbane performance, QSO cond. David Stanhope, on 17/3/94

(E) *Black, White and Rose* - for marimba, gongs, woodblocks and tape (1991) (ca 22')
Notes: Commissioned by Ryszard Pusz, who asked for simple tape playback (no real time treatments). Exploits the black key/white key relationship (rose is the rosewood of the marimba). The tape (which is built from samples of the live sounds) begins largely on 'black' notes, the live part largely on 'white', and each 'poaches' on the other's territory.

Performance: Premiere at Adelaide College of TAFE School of Music, 24/3/92. Many further performances in Adelaide, Germany, Poland, Malaysia etc. Recording made at TC's studio released on "Soundings" in 2000 (see p.17)

***God Rest You Merry Gentlemen* - the traditional carol arranged for orchestra (1992)(ca 4')**
Notes: Written specially for The Australian Youth Orchestra in response to a request to a number of composers for carol arrangements released on a Christmas CD (Carols Under Capricorn) for 1992. Tall Poppies Records TPO 16.

Performance: Recorded at ABC's Ultimo studio (Eugene Goossens Hall), 2/7/92, the AYO conducted by Graham Abbott. Performed by the Adelaide Symphony Orchestra in their Family Concert for December 1992.

***Strange Places* - an exploration for piano in five movements (1992) (ca 16')**
Notes: Based on the idea of exploring a musical 'outback' of scales, using 19 different combinations of tones and semitones giving seven, eight, nine and ten note scales. With transpositions, 141 different pitch formations. Piece consists of three 'Site Surveys', exploring a third (47) each of the 141 locations, and two 'Tours' (141A and B) which visit all locations. The tours were released earlier as Moves A and B.

Performance: First performance by Rodney Smith in Elder Hall, 26/7/92. ABC recording Nov 92. Many perfs. by Stefan Ammer, 93 and 94. ABC recording by Mary Warnecke, May 95.

***Earth Hold Songs (Jennifer Rankin)* - a cycle of five songs for soprano and piano (1992-3) (ca 15')**
Notes: Commissioned by Felicity Horgan with assistance from the Performing Arts Board of the Australia Council. Five poems from 'Earth Hold' (1978), a set of 27 poems by the late Jennifer Rankin (pub. by University of Queensland Press, 1990).

Performance: First performance University of New England, Armidale, 9/9/93. Felicity Horgan with Peter Maddox on piano. London premiere by Jane Manning and David Mason, British Music Information Centre 27/4/95.

***Messages* - for solo cello (1993) (ca 7')**
Notes: Written as one of a group of short pieces for David Pereira by various composers on the subject of Uluru and the red centre. Idea of desert into which people come, talk and go again. Much use of natural harmonics.

Performance: First performance by David Pereira at Eugene Goossens Hall, Sydney, 17/10/93. Scheduled for release on Tall Poppies Records. Several performances by Friedrich Gauwerky.

(E) *Inside Stories* - for chamber orchestra and tape (1993) (ca 9½')
Notes: Commissioned by the Adelaide Chamber Orchestra, also the John Bishop Memorial Commission for 1993–4. Based on different views (by orchestra and tape) of the environment around Adelaide.

Performance: First performance 11/3/94, Adelaide Town Hall, as part of Two Worlds Music in the 1994 Adelaide Festival. Adelaide Chamber Orch cond. by Richard Mills.

(E) *The Impossible Piano* - for sampled piano and computer sequencer (1994) (ca 40')
Notes: Work in progress, though possibly finished. A sort of homage to Nancarrow, using his methods though with different results, and material derived from his names.

Performance: Selections played in San Diego, USA, and in Beaming the Theremin, Grainger Museum, University of Melbourne, October 98. Selections on "Soundings" (see p.17)

(E) *Sevens* - for Yamaha Disklavier etc (see p.31), in a version with the string parts re-arranged for two electronic keyboards (1995) (ca 17')
Notes: Requested by Rodney Smith and the Flinders St School for use in concert sessions featuring Yamaha equipment.

Performances: Toowoomba, Qld (July 95), Adelaide (Aug.95)

***Angelus Emittitur* - for boys' voices and organ (1995) (ca 5')**
Notes: New version of Piae Cantiones carol first set for the Corinthian Singers in 1978 (q.v.). Commissioned by St.Peters Cathedral, Adelaide.

Performance: By the Cathedral choir at the opening of Come Out, 1995. Further performances expected.

(E) *Suite - The Japanese Fishermen* - for tape (1955/1996) (5'40")
Notes: A suite largely constructed from original tracks on 78rpm acetates, and using only techniques available to me in 1955 and sounds recorded at that time. Based on BBC Radio

commission (see p.10), music for a play about Japanese fishing crew who strayed near the US H–bomb tests of 1954.

Recording: On "Soundings", Tall Poppies TP139, released 2000

(E) *Suite - The Children of Lir* - for tape (1959/1996) (8'40")
Notes: A similar exercise to the above, except that the original is on tape not acetate. Suite constructed mostly from the two play–in tapes, but including one song (Marjorie Westbury) and a weeping track (June Tobin).

Recording: On "Soundings", Tall Poppies TP139, released 2000

(E) *Sine City I & II* – for tape (1979/1996) (6'19")
Notes: New mix made from computer music studies Sine Study and Home (not included as pieces in this list).

Recording: On "Soundings", Tall Poppies TP139, released 2000

(E) *Three Clockpieces* – for tape (1983/1996) (4'10")
Notes: A modified and remixed version of Timepieces (1983 – p.29).

Recording: On "Soundings", Tall Poppies TP139, released 2000

***The Ladykillers* – A Suite for Orchestra (1955/1996) (15')**
Notes: In three movements, and assembled from my original score for the Ealing film (see p.7), plus some new material to link short sections.

Performance: Recorded in London, January 1997, by the Royal Ballet Sinfonia cond. by Kenneth Alwyn. Published on Silva Screen Records, FilmCD177, released in July 97 GRAMOPHONE AWARDS 1998 - BEST FILM MUSIC CD. First public performance Adelaide Symphony Orchestra in Symphony Under the Stars, 1999, cond. by David Measham

***Voix dans la Foule* – for large orchestra (1997) (ca 10')**
Notes: A single movement work, entered initially for Masterprize competition (UK, 1997) and in the following year for the Arthur Honegger Prize (France)

Performance: None at time of printing

(E) *Through Glass* – for piano and prerecorded playback (1998) (18')
Notes: Commissioned by Gabriella Smart with Australia Council assistance. One continuous movement, playback from CDR from DAT master.

Performance: Premiere by Smart, October 11 '98 at Stonewell Theatre, Peter Lehmann Wines, Barossa Valley. ABC recording (also by Smart) 11/11/98.

Songs for Maid Marian **– six songs with piano (1959/98) (ca 8'30")**
Notes: Selected from my radio score of 1959 (see p.10), and originally for low male voice and guitar (performed by Ian Wallace and Julian Bream). This arrangement initially for Tessa Miller.

Performance: Premiere by Tessa Miller and David Lockett, December 1 '98 at Pilgrim Church, Flinders St, Adelaide. ABC recording (same artists) February 1999. 2005 performance by Emma Horwood and Gabriella Smart

Scenes from a Life **– for orchestra (2000) (12')**
Notes: Very roughly autobiographical. Commissioned by Symphony Australia for performance by the Adelaide Symphony Orchestra.

Performance: Premiere September 27, 2000, Adelaide Symphony Orchestra conducted by Graham Abbott, at Norwood Concert Hall (a 75th birthday tribute of 5 or my pieces – live broadcast and ABC recording)

Tread Softly Stranger **– Suite for orchestra (1958/2000) (ca 7' 20")**
Notes: Adapted from the film of 1958, basically the main titles and the robbery and murder sequences. The second of my film music suites (after The Ladykillers)

Performance: Performed in the 75th birthday concert mentioned above

A Twist of Sand **– main titles adapted for concert use (1967/2000) (ca 6')**
Notes: From the film of 1967, with score slightly enlarged. Third film music suite.

Performance: Performed in the 75th birthday concert mentioned above

Three Songs for the Adelaide Baroque **– New Songs to Old Words (2004)(ca 15')**
Notes: Commissioned by the Adelaide Baroque, and scored for soprano, harpsichord and recorders.

Performance: Tessa Miller (soprano), Lynton Rivers (recorder) and Lesley Lewis (harpsichord) on June 26, 2004 in "Catches and Rounds" at the Nexus Cabaret, Lion Arts Centre, Adelaide

Updated to September 2005

Appendix B

Appendix B is a sound recording of *The Rhyme of the Flying Bomb* provided as a CD inserted in the rear binding of this dissertation.

The entire work is presented here as a single track.

Track 1	28:26

Performers:

Emma Horwood	Female narrator (‘Woman Reader’)
Charles Southwood	Male narrator (‘Man Reader’)
Elizabeth Koch	Piccolo/flute
Peter Duggan	Cor Anglais
Geoffrey Bourgault du Coudray	Clarinet
James Bailey	Percussion
Gabriella Smart	Piano
Charles Bodman Rae	Conductor

This studio recording was reated ion Studio 520 at the ABC studios in Collinswood, Adelaide, in 2005.

CD containing the sound recording of
`The Rhyme of the Flying Bomb'
is included with the print copy held in the
University of Adelaide Library.

Appendix C

The Rhyme of the Flying Bomb (full score)

Appendix C provides the complete, full score (in the composer's autograph) of *The Rhyme of the Flying Bomb* (1964 ; revised 1973). This score is reproduced double sided so that it corresponds in its page turns with the original layout. The original score is in A3 portrait format. It has been reduced in size by 50% to A4.

The page numbering of the original score has been preserved.

The full music score of
`The Rhyme of the Flying Bomb'
is included with the print copy held in the
University of Adelaide Library.