

of my age to have such material encouragement & opportunity given them, especially in this country when all stimulus & incentive, even that of competition, is so lacking.

I have taken a B.A. degree at Canterbury College & have just completed Mus. Bac. this year, & would normally have had rather poor prospects. But the opportunity your action gave me, apart from its immediate value, has such far-reaching results. I think now that my people can be persuaded to send me to England to study further, & you can realise what that means to me. We suffer from a definite musical starvation in this country & the prospect of hearing a good orchestra in the flesh is almost unbelievable. I shall probably go round quite dazed during the first few weeks of concerts.

Composers here seem to have practically no originality—possibly because they haven't the constant battery of modern works to shake them out of a routine academic training. We never get shocked enough musically to disturb our complacent dullness of imagination.

I feel myself that any authentic growth of music here should have an affinity with Scandinavian music simply because of the natural surroundings we have in common. I am strongly attracted to modal style & contrapuntal writing, & have tried in my work to capture some of the elemental magic that pervades our remote mountains & forests.

Sibelius, I have the very highest regard for, & prefer his elemental atmosphere & powerful construction next to the great humanity of Beethoven & Bach. He will probably influence me a great deal in matters of construction as well as content. I feel he has given the symphonic form a new vitality.

My own work is constructed from a single short theme which I have endeavoured to give growth & increasing significance to. It is quite the biggest thing I have done yet & is my first work for orchestra. There are 60 pages of score lasting 20 minutes. I have no intention of plunging into an ultra-modern idiom before I can study its technique & implications, but on the other hand I don't think the work is at all reminiscent of the very circumspect Dr. Kitson whose text-books (& Dr. Bradshaw whom I think you met in Christchurch) have been ever with me for the last three years. Dr. Bradshaw, of course, has kept me down to some solid fugue-writing, for which I shall be eternally grateful. But he strongly disapproves any suspicion of an unresolved discord, so I am seldom in good odour. He holds up Elgar & Sibelius as models of the conservative virtues versus Schönberg etc. but I can disconcert him occasionally by pointing out passages where Sibelius is writing in three keys simultaneously! However he is a good restraining influence & has given me I think a sound orthodox training. It is practically