

well', from students and colleagues on his retirement in 1980 from Victoria University. In 1988 he was awarded the Order of New Zealand for outstanding services to New Zealand.

Paving the way in New Zealand music, Lilburn followed in the pioneering tradition of his ancestors. His great-grandmother, Jessie Campbell (née Cameron), arrived from Scotland in 1840, and a typescript copy of her diary, written on board the *Blenheim*, is included in the collection, as well as a copy of the Lilburn family genealogy.

A photograph of a remarkable manuscript family document dated 1503, copied in 1841, relates how Thomas, William and James Douglas fled from the parish of Drysdale to the Ochil Hills, following a fight defending their lands against a neighbour who, supported by his friend the King, attempted to channel water to his mill through their property. With only eight men against the neighbour's twenty, the Douglases killed fifteen, including the neighbour, and ended up with a price on their heads. To remain incognito in their new home, they adopted Drysdale as the family name. The Lilburn family farm in the Turakina Valley, on which Douglas was raised, his *Drysdale Overture*, and indeed his own first name have their origins in this episode.

One wishes there were more photographs in the collection. There are a few formal portraits of Lilburn and photos taken with other musicians, several of the Electronic Music Studio at Victoria University and also of Douglas experimenting with electronic music in a Wiltshire barn. Of particular interest are two albums of photographs of the Ngaio Marsh productions, compiled especially for Douglas, and a photograph of the composer taking a bow with the Boyd Neel String Orchestra in the Wellington Town Hall following the first performance of his *Diversions*. The reviewer of this concert called the work one of 'high merit' and noted that its performance was 'greeted with immense enthusiasm . . . Douglas Lilburn, who was present, was beckoned to the front of the audience by the conductor three times, and was applauded to the echo.'<sup>12</sup> The photograph's mount is inscribed by Boyd Neel followed by signatures of the orchestra members. *London's Comprehensive Musical Guide* noted that *Diversions* was a 'great success' and that Boyd Neel would probably introduce this work to English audiences.<sup>13</sup>

The final two series of the collection consist of a few periodical articles concerning performances of his works and reviews of New Zealand poetry. There are also poems given to him, lists of New Zealand books and poetry which he offered to the Turnbull Library in 1985, and a few subject files—materials of APRA, papers relating to New Zealand's pavilion at Expo '70 in Japan, the Guild of New Zealand Composers, and the New Zealand Composers Foundation.

Each collection has its own personality, reflecting its creator. Occasionally additional Lilburn items come into the Library from