

He collected folk music throughout the world and used it as a basis for much of his music. His philanthropic activities were widespread, and much of his large income, derived from performing and royalties on his compositions, was given away, for example to establish collections of music and to stimulate musical activities in other ways. It is therefore not surprising that Grainger would encourage and contribute to a composition competition in New Zealand while on tour here.

The competition was announced in the *N.Z. Radio Record* of 17 April 1936. Grainger had donated the first prize of £25, matched by second and third prizes of £10 and £5 respectively donated by the New Zealand Broadcasting Board (to become shortly after the National Broadcasting Service). The conditions laid down by Grainger show well some of his concerns, for example to encourage Antipodean artistic endeavour (Grainger considered himself as an Australian composer although he was long domiciled in the United States), in the use of experimental combinations of instruments and musical forms, and in the use of the more unorthodox wind instruments. Among the conditions of entry were:

1. The composer must be a born (not naturalised) New Zealander . . .
3. The composition to be in any known or new musical style, and in any known or new musical form . . .
4. The composition shall present typical New Zealand cultural and emotional characteristics. These may make themselves felt in a mood inspired by New Zealand nature in a patriotic background, in the use of Maori or other local traditional material in the development of "local colour", in the musical expression of the "national soul", in the celebration of a New Zealand city, in the celebration of a New Zealand rural mood, in the musical reflection of a New Zealand political point of view, or merely in the presentation of New Zealand moral and aesthetic ideals as applied to musical craftsmanship.

The competition would be judged by 'an eminent musician not resident in New Zealand', and the Broadcasting Board reserved the right to broadcast performances of the winning works for a period of nine months after the results were published.

The winner was notified in a letter from the National Broadcasting Service dated 25 September 1936,⁵ and the results were published in the *N.Z. Radio Record* of 9 October 1936.⁶ This letter notes the winning work's clear merit over the other prize-winning entries in content and craftsmanship, and asks Lilburn to make some minor modifications to the score to make it ready for performance. The *N.Z. Radio Record* article includes a portion of the adjudicator's report. He describes it as 'a lovable work', comments on a specific passage as 'quite a marvel of both counterpoint and orchestration', and concludes with: 'A thoughtfully unified work whose contrasts are well ordered and whose climaxes are invariably broad and mighty and well worth while.'⁷