

Collections generated by living composers pose problems of arrangement and description. However, a grant from the Lilburn Trust has provided the Archive with a computer and software which can handle this. The Lilburn collection is the first to be input on a searchable database, from which an updateable inventory has been published. The inventory is organised into eleven series: music scores, sound recordings, writings by Douglas Lilburn, correspondence, New Zealand Broadcasting materials, ephemera, certificates, photographs, books and serials, family papers and miscellaneous papers.

Access to published materials and sound recordings is unrestricted; however, only photocopies of manuscript scores are handled by researchers unless there is genuine need to see an original. Access to correspondence requires the permission of the Chief Librarian or, in certain cases, the written permission of the copyright holder. Researchers needing copies of scores or of unpublished items must first have the copyright owner's written permission.

Because several scores have become worn through use over the years, Douglas Lilburn has organised the recopying of some, and eventually all will be microfilmed for preservation and wider distribution for research.

The music scores, sketches and parts, written with few corrections in Lilburn's distinctive, meticulous hand, consist of works and arrangements by him, and a few by other composers. Fortunately he dated most of his scores. After I had remarked to him that additional information would be useful for researchers, subsequent deposits came with handwritten notes, giving information such as first performances or who rejected what. This background information is otherwise not readily available.

One such note, included with his Opus 1, Piano Sonata in C (ca. 1932), reads: 'written while a student at Waitaki Boys' High School, with what untrained ingenuity I may have had'. This work, handed in to a teacher in place of 'an essay on some patriotic theme',² shows promise even if the music notation is not quite accurate.

By 1940 however, his Overture *Aotearoa* (Plate I) with score and sketches signed and dated 'March 11th-28th '40', is evidence of his rapid development as a composer. Written for the New Zealand Centenary Matinee, it was first performed on 15 April 1940 at His Majesty's Theatre, London, by the Sadlers Wells Orchestra, with Warwick Braithwaite conducting. The overture was a landmark in Lilburn's career and remains a favourite with audiences.

Before this, however, the scores and sketches of prizewinning works mark his activities: *Forest* (1936), the tone poem which won Percy Grainger's award for a New Zealand orchestral work, convincing his father, Robert Lilburn, to finance him to attend the Royal College of Music; *Phantasy for String Quartet* (1939) based on the old air 'Westron