

Appendix 7

SELECTED WRITINGS

COMPILED BY MARTIN LODGE

'The Role of the Pioneer Composer: Some reflections on Alfred Hill 1870-1960', *SMA*, no 4, 1970, pp52-61

Recorder Profiles (London, 1972)

'Baroque Orchestral Playing', *The Future of Early Music in Britain*, ed. JM Thomson, (London, 1978), pp46-48

A Distant Music: the Life and Times of Alfred Hill 1870-1960 (Bridget Williams, Auckland, 1980)

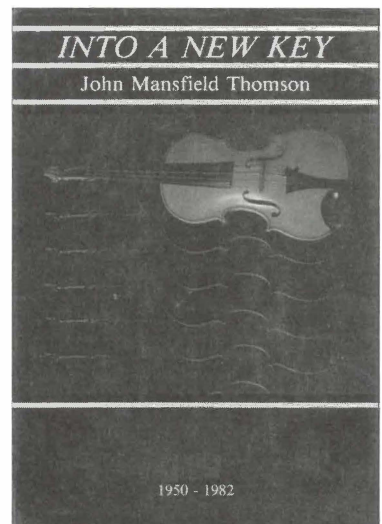
'A Question of Authenticity: Alfred Hill, Ovide Musin, the Chevalier de Kontski and the Wellington Orchestral Society, 1892-1896', *The Turnbull Library Record*, vol XIII, no 2, (Wellington, October 1980), pp80-92

Musical Delights: a Cavalcade of Cartoon and Caricature (Thames & Hudson, London, 1984)

Into a New Key: the Origins and History of the Music Federation of New Zealand 1950-82 (Wellington, 1985)

"'Filling the Memory Like a Proverb": William Hogarth and Music', *American Recorder*, vol 26, no 2, May 1985, pp56-61

'The Terror of the Listener', *A Musician's Journal 1905-1983*, ed. and arr. JM Thomson & Janet Paul, (Dunedin, 1986), pp171-179



'Music Criticism in New Zealand: Some Background Notes', 'Notes on Reviewing', *The Attentive Ear: A Workbook on Music Criticism*, ed. JM Thomson, (Wellington, 1987), pp8-19, 65-70

'A Triumphant Facility: Music in the Work of Thomas Rowlandson (1756-1827)', *American Recorder*, vol 28, no 3, August 1987, pp96-99

'Jacques Callot: Genius of Music and War', *American Recorder*, vol 29, no 2, pp48-52

'Towards a Usable Past', *Canzona*, vol 10, no 30, (Wellington, 1988), pp19-22

Biographical Dictionary of New Zealand Composers (Wellington, 1990)

Musical Images: a New Zealand Historical Journey (Wellington, 1990)

'William Saurin Lyster and his Influence on New Zealand Opera', 'Rosina Buckman', *Opera in New Zealand: Aspects of History and Performance*, ed. Adrienne Simpson, (Wellington, 1990), pp5-18, 105-119

'From Bayreuth to the Ureweras: Michael Balling and the Revival of the Viola Alta', *The Turnbull Library Record*, 'Essays on Music', ed. JM Thomson, vol XXIII, no 2, (Wellington, October 1990), pp157-168

Oxford History of New Zealand Music (Auckland, 1991)

'Authenticity and After; the legacy of the early music movement on our understanding of Mozart'. Paper presented to the NZMS Mozart Conference at the University of Otago (Dunedin) 1991.

'Suspensions and Resolutions: words about music', *Godwits Return*, ed. Margaret Clark (Wellington, 1992), pp126-143



'The Indefatigable Pursuit: Glimpses of the Colonial Ball in New Zealand', *Stout Centre Review*, vol 3 no 1, (Wellington, November 1992), pp8-13

'Michael Balling', *The German Connection: New Zealand and German-speaking Europe in the Nineteenth Century* ed. James N Bade, (Auckland, 1993), pp119-125

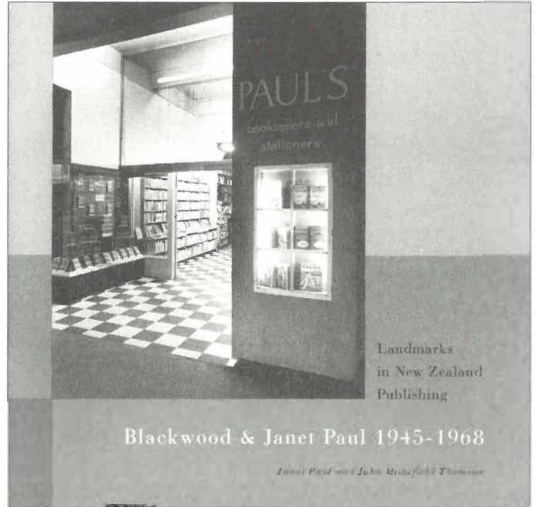
'The Era of Michael Balling: 1893-1896' in Shirley Tunnicliff, *Response to a Vision: The First Hundred Years of the Nelson School of Music* (Nelson, 1994), pp37-53

'The Ebb and Flow of Cultures: Some German and Austrian Influences on New Zealand Music', *The Turnbull Library Record*, vol 27, (Wellington, 1994), pp75-90

'Douglas Lilburn: the Three Symphonies', sleeve notes, Continuum CCD 1069, (Auckland, 1994), pp1-6

'Reflections on Writing Music History', *Canzona*, vol 16, no 37 (Wellington, 1994), pp2-5

Landmarks in New Zealand Publishing: Blackwood & Janet Paul 1945-68 (with Janet Paul) (Wellington, 1995)



'The Recorder Revival I: The Friendship of Bernard Shaw and Arnold Dolmetsch', *The Cambridge Companion to the Recorder*, ed. JM Thomson, (Cambridge, 1995), pp137-149

'The Path to Bayreuth: Friedelind Wagner's 1962 Masterclass and the Influence of Walter Felsenstein (1901-1973)', *Liber Amicorum John Steele: A Musicological Tribute*, ed. Warren Drake, *Festschrift Series no 16*, (Pendragon Press, Stuyvesant, NY, 1997), pp453-470

'Dorothea Turner 1910-1997: Writer on Music', *Landfall* 195, new series, vol 6 no 1, Dunedin, March 1998, pp66-8

'The legacy of our national portraits', editorial, *New Zealand Studies*, vol 8 no 1, Wellington, March 1998, p2

'The enduring Elgar 1837-1934', *Symphony Quarterly*, vol 16, Wellington, April-June 1998, pp14-15, 18

'David Low and the *Exhibition Sketcher*', *Farewell Colonialism: The New Zealand International Exhibition, Christchurch 1906-07*, edited by JM Thomson, Dunmore Press, Palmerston North, 1998, p10

'“That enchanted pile”: A note on the Crystal Palace and the great Exhibition of 1851', as above, pp11-14

'“A triumph for instrumental music of the highest type”: From the orchestra to the Besses o'th' Barn Band', as above, pp79-93

'Rosina Buckman: A newly-discovered press cutting book', *Music in New Zealand*, Auckland, Spring 1998, no 33, pp40-43

'Austin, Louis Daly Irving', *Dictionary of New Zealand Biography*, 1921-1940, vol 4, Auckland University Press/Dept. Internal Affairs, Auckland/Wellington, 1998, pp23-4

'German Influences on New Zealand Music', *Out of the Shadow of War: The German Connection with New Zealand in the Twentieth Century*, ed. James N Bade, Oxford University Press, Auckland, 1998, pp90-94

The Oxford Companion to New Zealand Literature, ed. Robinson and Wattie, Oxford University Press, Auckland, 1998. General essay 'Music and New Zealand Literature', pp388-90, plus entries on 16 New Zealand composers.

'New Zealand, New Music' ~ Introduction to programme book for 4-concert festival featuring new music from Aotearoa/New Zealand, Edinburgh, Scotland, 2-5 December 1998, (pp4-5), compilation of programme book and writing of biographical notes of composers and performers. ECAT (Edinburgh Contemporary Arts Trust), Edinburgh, 1998.

'Coda: the Letters of Berlioz Today', *Music in New Zealand*, Auckland, Spring 1999, pp44-45

Founding editor of the pioneering literary journal *Hilltop*, Wellington 1949; of *Composer* for the Composers' Guild of Great Britain in 1962; and most notably *Early Music* for Oxford University Press 1973, which he continued to edit for its first decade of publication.

Also numerous illustrated radio programmes scripted and presented for Concert FM, and other activities, such as curating or contributing to exhibitions on musical subjects, giving invited lectures, pre-concert talks (e.g. for the NZSO to introduce the NZ premiere of Michael Tippett's *Rose Lake* in 1996), letters and commentaries on musical subjects, funeral tributes, (e.g. for Owen Jensen), speeches for book launches etc.

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