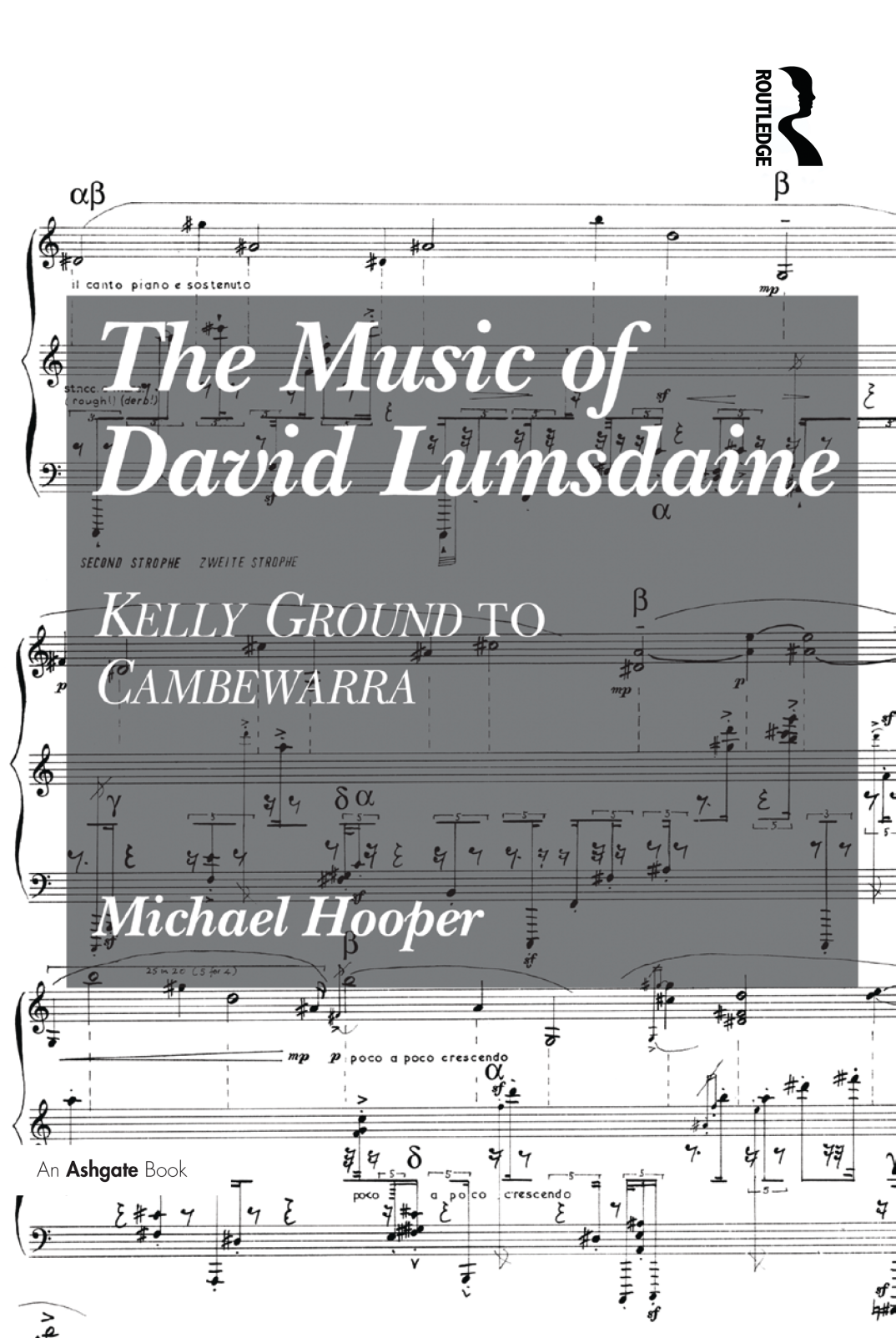
ROUTLEDGE
The Music of David Lumsdaine
Kelly Ground to Cambewarra
Michael Hooper
An Ashgate Book

THE MUSIC OF DAVID LUMSDAINE

For my parents

The Music of David Lumsdaine

Kelly Ground to *Cambewarra*

MICHAEL HOOPER

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Of all those who have supported me throughout the research that this book presents, I want to acknowledge especially Nicola LeFanu and David Lumsdaine, for their intellectual encouragement and bowls of soup on cold York nights.

This book includes reproductions of David Lumsdaine's sketches, some of which are in poor condition, but are still useful for the insight they offer into his compositional process. Every effort has been made to reproduce these to the highest possible standard.

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Chapter 1
Introduction

I first met David Lumsdaine in November 2003. I had travelled from my home in Sydney's South to Cremorne, on the Lower North Shore, hoping to interview him. Before I asked any questions, he explained to me that he was a ghost, for, as a composer, he had died years before. He then described something of the trauma of this death. The conversation continued until he was assured that I understood that any answers he gave to my questions were as reliable as those divined by a spirit-medium. When it seemed that this was understood, he allowed me to turn on my microphone, and the interview commenced.

The recording of that conversation, like subsequent discussions I have had with Lumsdaine, occupy a ground between the supposed voices of the dead captured on tape, and insightful thoughts by a commentator intimately familiar with the music.

From that first interview, it was apparent that not only was Lumsdaine dead as a composer, but that his interest in discussing his former life was limited. We conversed about his music on a few occasions over the period of this research, each meeting taking the shape of a relatively formal interview for which a time was arranged for me to ask questions about specific works and concepts. Each interview took place after I knew the music well, had formed specific ideas about what it meant and had made significant inroads into its analysis.

My use of the definite article in the preceding sentence does not mean to imply a static conception of either *the* music or of *my* understanding. I have found it useful to take Lumsdaine's caution seriously and adopt a sceptical stance in relation to Lumsdaine's music, his comments about it, and my thoughts about both. Lumsdaine's ghostliness, together with the strangeness of having to refer to Lumsdaine-the-composer in the past tense when discussing 'his' music, has helped to focus my attention on the fluidity of writing about understandings of music bearing his authorial inscription.

From a post-structural perspective, Lumsdaine's death presents no problem, since he, like any author, is dead already; his presence to tell me this is simply a handy reminder. However, more recent perspectives, such as those articulated by Roberta Ricci (2003) and Seán Burke (1992), have challenged the circularities of the arguments by which post-structuralist *auteurs* authorize authorial disappearance. For Burke, his very mode of philosophical attack adopts the methods of those whom he criticizes (Ellis 1993: 334), employing the thorny contradictions that inevitably arise in such a situation as part of the support for his arguments. For Ricci, writing a decade later, broader authorial presence in the form of criticism as found in prefaces, footnotes and commentaries is unquestionably a viable region of inquiry.

On no occasion in the present study do my discussions with Lumsdaine form the centre of my argument and they are used in support of my interpretation only rarely. Rather, they enrich my reading of the music, providing expert commentary on the music and its contexts. More useful are the many reviews of his music and biographical articles, as well as Lumsdaine's own prefaces, programme notes and articles. Some chapters rely on these more than others, but they are a resource as important as recordings and scores.

A further resource which has been vital for this study are extant sketches. Although Lumsdaine destroyed most of the sketches for most works, some remain. The most valuable is the 'Brown Sketch Book',[1] which contains Lumsdaine's thoughts about matrices. Its thoroughness in explaining different types of matrices, their formation, properties and uses, suggests that this was used for teaching. The date of the book proper is most likely sometime in the early 1970s, though various pages have been inserted into the book at later dates (for example, one talk on matrices was printed from a computer).

Sketches also exist for *Hagoromo*.[2] These relate principally to the second movement, where they give details of underlying Fibonacci-derived rhythmic schemes, as well as essential pitch material. Most of the solo instruments' melodies for this movement are also present. There is also a handwritten score for *A Little Dance of Hagoromo*. Additionally, there are sketches for an earlier version of *Hagoromo* using a 'Gemini' matrix which relates more to the matrix for *Aria for Edward John Eyre* than to the final version of *Hagoromo*. This is in the 'Green Folder',[3] where notes for a radio talk on *Kelly Ground* and some pages relating to the composition of *Big Meeting* are also located. The orange manuscript book in the Green Folder dates from the early 1970s, contemporaneous with the *Hagoromo* sketches, except the pages relating to *Big Meeting*, which are dated 1977. Finally, two matrices entitled 'Flights' and an earlier version of *Flights*' score have survived, which are together designated 'Flights Sketches'[4] throughout this book.

It is impossible to describe the extent of Nicola LeFanu's influence on my understanding. Her knowledge of Lumsdaine's music is second to none. Having known him for almost the entire period covered by this study, she has also provided vital information on matters of biography. Although her impact on this book is diverse and deep, aside from specific references to her published articles, it has proved impractical to cite our meetings.

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[1] Henceforth cited as Lumsdaine BSB. All page numbers refer to the order at time of copying.

[2] Henceforth cited as Lumsdaine HS. All page numbers refer to the order at time of copying.

[3] Henceforth cited as Lumsdaine GF. All page numbers refer to the order at time of copying.

[4] Henceforth cited as Lumsdaine FS. All page numbers refer to the order at time of copying.

This book explores the music that Lumsdaine composed between 1966 and 1980. At the earlier end of this period is *Kelly Ground* and at the later end is *Cambewarra*. Both works are for solo piano, an instrument with which Lumsdaine has a close affinity. Together with *Flights* for piano duo, *Ruhe sanfte, sanfte ruh'* for solo piano, its related piece for chamber ensemble *Mandala 3*, the orchestral *Hagoromo*, and the large-scale *Aria for Edward John Eyre*, they form the works examined herein.[5] Although my selection of pieces does not seek to be wholly representative of Lumsdaine's output during these 14 years, nor to define any sense of a 'period' of work, certain patterns emerge from these compositions. Other than the six small *Postcard Pieces* from 1994, Lumsdaine's works for piano are all analysed. Each composition for piano breaks new ground in terms of Lumsdaine's technique, conceptual area covered and aural effect, articulating ways of working that can be seen more readily in those works which follow than those which precede.

Lumsdaine's music for piano is an intensification and clarification of more general ideas with which he was working. *Kelly Ground* is his most strictly predetermined composition. *Flights* relies at every level on improvisatory practices. *Ruhe sanfte, sanfte ruh'* (henceforth referred to as *Ruhe sanfte*) engages with the music of the past; *Ruhe sanfte* begins with a quotation from Bach's *St Matthew Passion*, Lumsdaine's treatment of which deftly demonstrates his elliptical structures. *Cambewarra* brings together repetition and motivic transformation to express Lumsdaine's experience of listening to birdsong. On the other hand, *Aria for Edward John Eyre* (henceforth *Aria*) is a sprawling work that makes use of many of the ideas that the piano music presents in more focused form. *Aria* achieves its vastness through the veiling of its technical concerns. *Hagoromo* integrates improvisation, careful precompositional structures and varying melodic and harmonic densities, with sections of stasis, progress and dance, in an expression of Zeami's play of the same name.

Each chapter of this book focuses on a single composition, with the exception of Chapter 3 which investigates improvisation in *Kelly Ground*, *Flights* and *Kangaroo Hunt*. My approach to each piece is analytical and each chapter presents a different mode of analysis. Broadly, the goal of analysis in this book is towards the specific and particular in Lumsdaine's music. There are primarily two reasons

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[5] It is beyond the scope of this book to address the details of Lumsdaine's electronic music beyond such as exists in *Aria*. His first electronic work, *Nursery Rhymes*, was composed in 1969 at the Electronic Music Studio (EMS) that had just been commercially established by Peter Zinovieff in Putney, which places Lumsdaine at the vanguard of electronic music in Britain. The other work Lumsdaine composed at EMS, *Bourdon with Bell* (now withdrawn), developed techniques that were later used for *Aria* (Hall 2003: 60). When Lumsdaine moved to Durham in 1970 he swiftly established an electronic music studio, which he later used for *Looking Glass Music*, *Caliban Impromptu*, *Aria* and *Big Meeting*. These works in themselves, along with Lumsdaine's later soundscapes, deserve a full-length study.

for this. Firstly, each composition is written differently, to express distinctive ideas. It is appropriate that my general analytical method be responsive to this. Secondly, my conception of analysis has changed significantly over the period of research that this book represents. Rather than rewrite analyses, they have been maintained as a record of what I considered the best approach at the time.

As much as has been possible, my analysis takes a multi-capillaried approach. This is especially evident in the analysis of *Aria*. Chapter 4 is structured according to my shifting understandings of the piece. That chapter opens with a threefold repetition of my analysis of the opening of the composition; the three distinct phases of analysis are due in part to the composition's own threefold opening sequence, which re-presents similar material from varying perspectives. The remainder of the chapter uses the ideas established in *Aria*'s repetitive opening as a way of exploring labyrinthine structures including: the intertextuality at the climax of the piece that reveals various manifestations of the composer's presence; the disruptive role of speech in music; the impact of electronics; the effect of the double bass's largely improvised part. This convoluted structure reflects my complex relationship with the piece, which remains unresolved, although the difficulties I had in listening to the work have been transformed into productive problematics that are now part of what makes the work so fascinating to listen to.

Throughout this book are references to 'conventions' as pre-existing styles, practices or ideas. Analyses that use models of convention typically require stability in those conventions to be acknowledged as such by practitioners. However, Lumsdaine makes no such statement. Indeed, the commentary that surrounds music of this period as espoused by its composers typically insists on the unconventionality of composition. These comments and the mindset from which they emerge are themselves treated as conventional, resulting in an exploration of 'norms' such as takes place in Chapter 2, where *Kelly Ground* is analysed in terms of its use of the procedures of high modernism. This chapter demonstrates that the progress-minded modernism of Boulez and Stockhausen had become conventional and that by the mid-1960s many of their ideas as published in *Die Reihe* had become established practices to which Lumsdaine could refer.

To address these difficulties I have sought a pragmatic approach, where the chain of thought that comprises the remainder of this paragraph seems useful. In the nexus of references that my analysis of *Kelly Ground* raises, the allusion to Stockhausen in the second cycle is opaque enough (practically, how could it be otherwise?) that it could also be read as a nod to Feldman: the 'eternal' cycles of Stockhausen are made present through the 'immediacy' of Feldmanesque sonorities. Similarly, the Boulezian first cycle sometimes sounds strikingly like Webern; this in itself is a meaningful ambiguity and not one that is necessarily deliberately and carefully composed. Although it is revealing to consider *Kelly Ground* alongside Ligeti, Stockhausen, Boulez and Feldman, it is far more difficult to discuss the role of Cardew. Yet, as my analysis in Chapter 3 suggests, Cardew's role is a central one, at least as a facilitator of much improvisation during

the 1960s. Of the early chapters, Chapter 2 tends towards assigning Lumsdaine with conscious control and deliberate references, and Chapter 3 emphasizes the inclusion of indeterminacy resulting from the fact that part of life as a composer in London in the 1960s included improvisation. Although my analysis of *Kelly Ground* looks much like the transcendental analyses of earlier times, its aim is to articulate a way in which the work relates to the serialisms of Darmstadt and to conceptions of temporality as published in *Die Reihe*, alongside London-centred improvisatory practices (in apparently paradoxical contradiction of strict serialism's aim for abstraction and improvisation's collaboratory nowness).[6]

A different approach to Lumsdaine's music that accounts for some of its gestures, textures and structures as conventional is found in Chapter 6. There, the topical analyses of Raymond Monelle are particularly valuable. Quotation is an intimate component of *Ruhe sanfte* and is necessary for *Mandala 3*, which represents *Ruhe sanfte* in its entirety, alongside a chorus from Bach's *St Matthew Passion*. My analysis of *Mandala 3* places Lumsdaine within a long compositional history and it is appropriate that this is done using the tools of analysis developed for *traditional* composition. Lumsdaine's references to recognizable music, whether in the form of a quotation from Bach or the use of bell-like sonorities, enable this composition to project both continuous and fragmented materials in a paradoxical embrace.

Motivic recognizability is vital for *Cambewarra*. Its opening presents a gesture of maximum repetition that is transformed over the course of the composition into endlessly reconfigured motives. Unlike the other works that this book addresses, *Cambewarra* revels in its linearity: partially this is a response to recording birdsong at Cambewarra Mountain where Lumsdaine spent much time; partially it is due to the fact that whereas other pieces (*Kangaroo Hunt*, for example) use recognizable material alongside variable music as a way of generating form, *Cambewarra* transforms the *concept* of repetition with which it opens. That is, the motifs might be reconfigured, but their *raison d'être* is metamorphosed. In this way the piece exploits the apparent inevitability of music's linearity.

One of the most impressive attributes of Lumsdaine's music is the palpable presence of technique. Like a poem that luxuriates in the finesse of its rhymes,

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[6] Edward Campbell, in his PhD thesis *Boulez and Expression: A Deleuzoguattarian Approach*, writes that: 'In Boulezian terms, we may designate the technical materials taken by Boulez from figures such as Webern, Messiaen, Char, Mallarmé, Klee, Proust, Joyce, Artaud, and others, as forming the captured force of the *content* of the piece. The resulting music becomes the dominant force or the *expression* of many of these ideas' (Campbell 2000: 74). For Lumsdaine, Boulez's approach of *agrégation* is itself a 'material' that can be 'taken'. Where Boulez is concerned fundamentally with synthesis ('there is nothing of eclecticism within this approach' (Campbell 2000: 74)), in Lumsdaine's music the synthesis of styles is itself a material at play with heterogeneous juxtapositions in the generation of multilayered music.

Hagoromo is effortly constructed. More than any other, Chapter 5 explicates some of the procedures by which Lumsdaine's music is composed; the technical detail of this analysis shows both the strict patterns by which the composition is formed and the flexibility in how they are employed. More sketch material exists for this composition than any other, due principally to his revision of the second movement several years after its initial composition. Chapter 5 demonstrates from a technical perspective the kinds of layering that are used throughout Lumsdaine's music. It is a stylistic trait for Lumsdaine to undercut an apparently straightforward passage with disruptive elements. Like many compositions of Lumsdaine's output, *Hagoromo* ultimately coheres, but it does so by knitting together materials that are often discontinuous. There are several paradoxes at work here: at the level of fine detail, the ways that melodic and harmonic elements are related through rhythmic patterning is often unexpectedly variable; at a broader level, it is Lumsdaine's deft technical ability that composes contradictions at the level of fine detail and allows for them to be shaped productively.

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By the time of Lumsdaine's first acknowledged compositions he was 33 years of age and had been living and working in and around London for 11 years. Born in Sydney in 1931, the music he composed prior to 1964 is now destroyed. Although Hall (2003) provides much useful information about his biography, it is difficult to reconstruct details of his responses to other artists. Lumsdaine's employment as an editor for Universal Edition (Hall 2003: 30) gave him access to an extraordinary wealth of music. He has said that the performances given by the Sydney Symphony Orchestra in the years immediately before his 1953 departure for England to study with Mátyás Seiber were vital in his formation as a composer: Eugene Goossens, following his appointment as Chief Conductor in 1947, gave the Australian première of works by Strauss, Schoenberg, Stravinsky, Copland, Debussy and Vaughan Williams (Zammit 2007).

The remainder of this introduction touches on of those aspects of Lumsdaine's work that seem closely related to the music of prominent British composers of the time. His associations with fellow improvisers is discussed in Chapter 3. In explaining some of the trends of the era that are significant for Lumsdaine's music, I make frequent reference to Alexander Goehr. This is less an implication of the importance of his influence than a practical acknowledgement of the extensive writing that surrounds Goehr's music. If this approach is unhelpful in tracing lineages of response, it is useful in examining some of the ideas with which composers of Lumsdaine's generation were interested.

The composition of Lumsdaine's earliest published works, *Annotation of Auschwitz* (1964; for soprano and ensemble), *Dum medium silentium* (1965; for SATB choir), *Easter Fresco* (1966; for soprano and ensemble) and *Kelly Ground* (1966; for solo piano), coincides with his attendance at the first two Wardour Castle Summer Schools in 1964 and 1965 (Hall 2003: 30–1).These

events were organized by Harrison Birtwistle, Peter Maxwell Davies and Alexander Goehr, who brought together many composers who have become leading voices in the UK and beyond. In addition to Lumsdaine, those who attended included David Bedford, Ann Carr-Boyd, Edward Cowie, David Ellis, Brian Ferneyhough, Anthony Gilbert, Robin Holloway, Bill Hopkins, Bayan Northcott, Michael Nyman, Roger Smalley, Hugh Wood and Michael Tippett. Performances were given by Bethany Beardslee, Davies, Barbara Elsy, Margaret Kitchin, Susan McGaw, Ian Partridge, Stephen Pruslin, Geoffrey Shaw, Leonard Stein, Pauline Stevens, the Composers' Ensemble (Smalley, Brian Dennis, John White, William York), the Gabrieli Ensemble, the Melos Ensemble, the Wardour Ensemble (Lucy Bertoud and Michael Thomas); the conductors John Carewe, Edward Downes and Lawrence Foster were also there.

The programmes for the concert series in both years mixed new music with well-known works from the early twentieth century, pieces by Bach, Mozart, Schubert and Brahms, and early English music. Of the newly composed works, Birtwistle's *Tragoedia* and Davies's *Ecce Manus Tradentis* are the best-remembered premières. Arnold Schoenberg's *Pierrot Lunaire* was performed (in 1965) by Bethany Beardslee with the Melos Ensemble, seeding the formation of the Pierrot Players. At the 1964 event Davies gave a recital on 'a newly restored baroque organ' of works by Dunstable, Taverner, Byrd, Tomkins, Gabrieli, Scheidt and Zipoli. In 1965, Dunstable's motet *Veni Sancte Spiritus – Veni Creator* introduced an incomplete performance of what came to be Davies's *Seven In Nomine*.[7]

Although none of Lumsdaine's music was performed, he was invited by Goehr to attend the events to enliven the discussions that were programmed. The discussion for which the Wardour Castle Summer Schools are best remembered is *Opera Today*. This took place on Wednesday 19 August 1964 at 8.30 pm. I asked Gilbert about the discussion:

> AG: Now this was the key discussion, because it changed the future of British music from that point on. … There was Sandy and Max and Michael Tippett with Harry in the chair, [and] there was audience participation as well. Some of the musicians from the Melos were sitting around on the front row as well …. It was absolutely revelatory because it was on the cusp: Tippet was still very concerned with writing opera, but he wanted to find a new way in to the whole 'opera concept'. Max was finishing Taverner and he was very absorbed in that approach to opera, but he wanted to try to break out of that mould and create something that he called 'street theatre'; Sandy already was, and Harry likewise. So the discussion verged and merged into music theatre, not opera at all. And a whole new set of conventions were … drafted at that discussion (Gilbert and Lumsdaine 2009: LS100047, 26'42").

[7] <http://wardourcastlesummerschool.wordpress.com/2009/10/28/1964-programme-of-concerts/>

Significantly, although Lumsdaine composed no operas, his early work *Kelly Ground* was formed with theatrical music in the air, its solo-piano abstraction setting Lumsdaine aside from those who were working theatrically, with his keen ear picking up the isorhythms of Dunstable and his gaze looking to Europe.

In 1967, Lumsdaine, with Anthony Gilbert and fellow Australian Don Banks, instigated the Society for the Promotion of New Music's 'Composers' Weekend'. These were highly successful, bringing together composers with a broad range of interests to continue the camaraderie and focus on composition that characterized the Wardour Castle Summer Schools. Banks's report of the first Weekend is illuminating:

> The residential weekend for composers, at Shornells, Abbey Wood, London SE2 (June 16–18) was a new departure for the Society; it was the brain-child of Anthony Gilbert and David Lumsdaine. The activities were along three main lines: the rehearsal of new material by a professional chamber ensemble; an analysis group; and a demonstration of free improvisation techniques. The aim was to stimulate new ideas and provide a meeting-point for a number of younger composers whose opportunity to participate in such activities is strictly limited in this country. The success of the weekend surpassed everyone's hopes.
>
> The first event was a performance by the AMM improvisation Group with Cornelius Cardew. Their mutual understanding as a group was demonstrated when a cluster of composers (after some 65 minutes of the performance) joined in with spirit and enthusiasm. The improvisation ground to a halt eventually, but an important fact had been demonstrated: it is not enough to listen only to yourself, but you must listen, react, and be alert to the actions of others. A continuation of this activity took place when John Tilbury informally discussed the problems and possibilities of the realization of indeterminate music by leading a number of composers through a performance of John Cage's *Music Walk*.
>
> The SPNM was lucky to have had present a fine chamber group – the Leonardo Ensemble – as their goodwill and whole-hearted co-operation much helped the weekend's success. They were joined by a number of pianist-composers present, including Robert Sherlaw Johnson, Jeffrey Lewis, and Roger Smalley, and were directed in a number of new pieces by the young Welsh composer Howard Rees. As the weekend was a concentrated one, it had been decided in advance not to call for complete works for rehearsal but rather to have sections of pieces, or else purely experimental ideas, rehearsed and discussed. The opportunity to work with a professional ensemble within an informal workshop context provided a number of composers with a series of invaluable lessons in instrumentation and clarity of presentation; and, it should be added, the ensemble were presented with a cross-section of what the younger composers are seeking from instrumentalists today, especially by way of improvisation.

> It was heartening to see the most common rehearsal difficulties disappear in the course of a fruitful dialogue between the composers and the players, and the development of a mutual appreciation of each others' problems. A London concert of works heard during the weekend may be given later.
>
> The analysis seminars were devoted to three works – Stockhausen's *Refrain*, Messiaen's *Sept Haïkaï* and Stravinsky's *Aldous Huxley Variations*. The aim was to display key facets of the works as a direct stimulus to compositional ideas and as a prelude to extended individual examination. In sum, this was a successful experimental model for future SPNM seminars which could allow more time to fulfil the obvious needs of all concerned (Banks 1967).

Cage, Cardew, Stravinsky and Messiaen are all composers whose music remained influential for Lumsdaine throughout the 1960s and 1970s.

The aim of these weekends was to be inclusive and to stimulate discussion. For example, at one of the 1969 Weekends, which was co-directed by Harrison Birtwistle and Alan Hacker, Milton Babbit was invited

> … to be the focal point of the Weekend because his concept of music is well-known and well-defined; it is broad enough to touch every composer in some point in his musical experience, and he has the ability to express his ideas in such a way that they provoke general discussion of an order not usually found in this country (Gilbert and Lumsdaine 1969).

These Weekends brought together some of the best composers from Britain with leading international figures.

Of the English composers who might be considered Lumsdaine's contemporaries, such as Alexander Goehr, Peter Maxwell Davies, Harrison Birtwistle and Anthony Gilbert, there is a prevalent theme of engaging with the music of earlier times. Their repertoire of interest is broad, although the early English music of, for example, Dunstable and Taverner is of particular significance. The two most influential historic composers for Lumsdaine's early music are Dunstable and Johann Sebastian Bach. The 1950s publication of the *Music Britannica* series, which, for example, first published the complete works of Dunstable (1953), was especially important, and Lumsdaine took part in performances of this music. Dunstable's isorhythms form the basis of *Kelly Ground* as well as later works such as *Aria for Edward John Eyre*. The other vital figure is Bach. *Ruhe sanfte* and *Mandala 3* have, at their heart, references to the final chorus of Bach's *St Matthew Passion*. Additionally, *Annotations of Auschwitz* (1964) and *Episodes* (1968–69) are to different degrees modelled on the eighth fugue in Bach's *The Art of Fugue*. References to other composers are also found, with the title of *Caliban Impromptu* (1972) alluding to Schubert's *Impromptu in C Minor* (Hall 2003: 54), which Lumsdaine's piece quotes at the start and in its final section.

The significance of earlier music to the 'Manchester School', and which to a large degree also applies to Lumsdaine, is captured in the anecdote with which Goehr opened his 2002 article 'Using Models … For Making Original Music':

> Sometime in the early sixties, when faith in formalism was at its height, serialism was the basis for musical composition, and study of the postbaroque literature was determined by belief that nothing need be known of it but what was written in the text, I and two friends, Peter Maxwell Davies and Harrison Birtwistle, saw, at a comprehensive Picasso exhibition at the Tate in London, the series of paintings and drawings that Picasso had done (from the mid-1950s until 1961) that were 'based' on the works of earlier artists: Velázquez, Titian, Manet, and Delacroix. In our various ways, the three of us were struck by the informal, fantastic, seemingly violent manner of these transformations. It was entirely obvious that these did not represent some kind of 'return to the past' or neoclassicism; nor indeed were they in any profound sense like musical variations on a theme, like those of Brahms on a Handelian air, for example (Goehr 2002: 108).

He continues, specifically outlining the impact of this exhibition on Birtwistle and Davies:

> The intense impression that this procedure of Picasso's made upon Peter Maxwell Davies ['sometime in the early sixties'] reinforced the compositional concern with early English music (Dunstable, Taverner, Byrd) that lay behind a great deal of Davies' prior work. The particular effect may well have been a move (forward or backward, according to taste) from a slightly coy application of technical procedures – for study perhaps, but hardly for hearing – to a direct and audible involvement with the iconography and gestural language of the earlier composers. Harrison Birtwistle's *The World Is Discovered* (based on *Die Welt fundt* by Heinrich Isaac) stands out in his early oeuvre as a piece clearly implying a past composition; but it is harder to trace the kind of ideas under discussion here in Birtwistle's work than in Davies's. Birtwistle would probably like it to be believed that he is not significantly influenced by the music of the past, though he may from time to time have deliberately 'arranged' or 'recomposed' it. (Ockeghem and Bach are two who have been favored by him.) (Goehr 2002: 110)

There are marked differences between these composers and Lumsdaine with respect to references to earlier music: Lumsdaine's inclusion of other music is latent rather than explicit, at least until *Mandala 3*. Lumsdaine differs from Goehr, for whom the concept of a 'model' has specific consequences that the two composers do not share. For Lumsdaine, 'precompositional structure' and the materials it forms are coherently and inextricably linked on at least one level in any given piece, which precludes the possibility of taking a 'structure' from a pre-existing piece. Although these differences are fundamental, those composers