

Memory of the World Nomination Form

Section 1: Summary

Provide a brief summary describing the documentary heritage, how it meets the criteria for the New Zealand Memory of the World Register, and the main arguments in support of its nomination. It is important to summarise the essential information so that a number of people can quickly understand it. Please keep your summary to no more than 1 page.

The item is the manuscript score of Douglas Lilburn's Overture Aotearoa; an overture for orchestra written in 1940, while Lilburn was a student in London at the Royal College of Music. It was premiered at a matinee concert in His Majesty's Theatre, London, on 15 April 1940. The event was planned as a celebration of the New Zealand centenary, and Lilburn's new composition, played by the Sadler's Wells Orchestra under expatriate conductor Warwick Braithwaite, opened the programme. Almost twenty years passed before the first New Zealand public performance of Overture Aotearoa, given by the National Orchestra under John Hopkins on 30 March 1960, but the work has since entered the orchestral repertoire in New Zealand, and has been commercially recorded four times.

This manuscript merits registration on the New Zealand Memory of the World Register because:

- It has achieved iconic status because it is seen as the first depiction of New Zealand in 'contemporary' music
- Its national and international success helped pave the way for full-time composition to be recognised as a legitimate career option for other New Zealand composers.
- It is unique and irreplaceable
- It is the source document for two published editions, four sound recordings and many orchestral performances

The 62-page document consists of folded commercial music manuscript paper (portrait format) supplied by the publishing company Hinrichsen Edition, with whom Lilburn had entered into a contractual agreement over rights. The pages have been taped together into a book and the whole document is encased in a brown paper cover. (For a technical explanation of issues arising from the condition of the manuscript see the Risk Assessment at 6.1).

The original sketches for the overture are in pencil, but for the final manuscript score Lilburn used blue ink. Accompanying the score is a copy of the published edition (Price Milburn, 1984) with some minor "corrections of detail which are now embedded in the authentic set of orchestral parts". These corrections were made in 1988, and a separate list of them is included.

The title of the composition was suggested by Braithwaite and appears as "Overture — Aotearoa" on the score, although that form is seldom used today. Lilburn also adds his two contact addresses on the title page; Drysdale, Hunterville, New Zealand and perhaps the more practical one of "c/o National Bank of New Zealand, 1 Queen Victoria Street, London, EC."

The final page of the score is signed and dated "D.G.Lilburn March 11th-28th 1940", an indication not only of the short deadline, but also of the facility with which the work was conceived and completed.

The extraordinary achievement of this composition is that, despite its obvious British and Scandinavian influences, it conveys, without any conscious effort, a quintessentially "New Zealand-ness" that has been recognized and appreciated by subsequent generations. The opening bars of Aotearoa can suggest - in the words of Professor Robert Hoskins, author of the booklet note accompanying the 2004 Naxos recording - "flutes floating at hawk-height over strings depicting the outlines of the hills below. This bird's eye view allows Lilburn to play with the sculptural shapes of the New Zealand land; orchestral undulations, capped by brass, accentuate the mountainous terrain portrayed."

As Philip Norman rightly asserts in his expert testimony:

Overture: Aotearoa by Douglas Lilburn now stands as the first 'contemporary' orchestral composition to enter the national psyche as a New Zealand piece. It is also one of the finest compositions by a composer still regarded as New Zealand's premiere composer."

Section 2: Nominator Details

This section is for information about the source of the nomination and the authority under which it is made.

A copy of the Programme's privacy policy appears on the Programme's [website](#).

2.1 Name of nominator (person or organisation)

Full name of the person(s) or organisation(s) making the nomination.

Chris Szekely, Chief Librarian, Alexander Turnbull Library

2.2 Relationship to the nominated documentary heritage

This should be an explanation of the nominator's relationship to the documentary heritage. For example, the nominator may be a responsible officer of the library or archive which owns the documentary heritage in question; or he/she may be a private individual with a research interest in the heritage.

Responsible officer for the Alexander Turnbull Library

2.3 Contact person

This should provide the name of the person who is responsible for the nomination process.

Chris Szekely

2.4 Contact details

This should provide sufficient details to allow easy contact with the contact person.

Chief Librarian
Alexander Turnbull Library
PO Box 12349
Wellington 6144
New Zealand

2.5 Declaration of Authority

I have the authority to nominate this item to the NZ Register: Agree

Section 3: Identity and description of the documentary heritage

3.1 Title of the documentary heritage item or collection

This should be the complete name of the documentary heritage as it is usually known. This should include dates if they are usually part of the name.

Overture Aotearoa

3.2 Catalogue, registration or bibliographic details

This should include any bibliographic, registration, inventory, classification and/or call numbers that uniquely identify the documentary heritage.

fMS-Papers-2483-048

(with supplementary folders fMS-Papers 2483-49 (sketches) and fMS-Papers-6122-1 and 2 (orchestral parts).

3.3 Visual documentation

Where available and appropriate, any photographs or videos of the documentary heritage should be supplied.

N/a

3.4 History/provenance

This should be a summary of its provenance (for example, how and when was the material acquired and integrated into the holdings of the institution).

Given to Alexander Turnbull Library on long term loan ca 1984. Bequeathed in 2001 in Lilburn's will.

3.5 Bibliography

This should be, where possible, a list of up to 6 published sources describing the documentary heritage to attest to the item/collection's significance.

Douglas Lilburn : his life and music / Philip Norman. Christchurch, N.Z. : Canterbury University Press, 2006.

Douglas Lilburn : Overture: Aotearoa / researched and written by Cheryl Camm. Wellington, N.Z. : Centre for New Zealand Music Trust, c1998.

3.6 Names of up to three independent experts

The committee requires testimony from up to three independent people or organisations who can give an informed opinion about the significance and provenance of the documentary heritage. Nominators should obtain the written permission of the named experts prior to completing the nomination form and are required to declare that they have this permission by completing this section of the nomination form.

Please provide up to half a page from each expert in support of your submission. In addition, please list their names, qualifications and full contact details so that the Nominations Subcommittee can contact them if required.

A copy of the Programme's privacy policy appears on the Programme's [website](#).

Expert One

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Name	Philip Norman
Qualification(s)	PhD, MA hons, LMusTCL Biographer of Douglas Lilburn
Contact number	
Email	
Paragraph in support	<p>To Whom It May Concern:</p> <p>This is to confirm my belief that <i>Overture: Aotearoa</i> by Douglas Lilburn now stands as the first 'contemporary' orchestral composition to enter the national psyche as a New Zealand piece. It is also one of the finest compositions by a composer still regarded as New Zealand's premiere composer.</p> <p>Opening three paragraphs from Radio New Zealand Concert Composer of the Week Talk by Philip Norman broadcast 22 May 2011:</p> <p>The year is 1940. The place, London. The occasion, the New Zealand Centenary Matinee. A young composer, 12,000 miles from home, anxiously awaits the premiere of an overture written for the concert. Would it work? Would the audience like it? Would the <i>Overture: Aotearoa</i> live up to its title and be heard as speaking with a New Zealand voice?</p> <p>The orchestra began those magical opening bars, and a nearby audience member whispered loudly: "Cape Reinga". Douglas Lilburn took this as an encouraging sign, and rightly so, for in the long term, the overture would come to stand as a symbol of New Zealand-ness in composition. Not a bad outcome for a work written in haste by a student composer, on spec, and with the title provided by the conductor of the premiere, Warwick Braithwaite.</p> <p>Medium term though, recognition was elusive. <i>Aotearoa Overture</i> had to wait almost twenty years for a first live performance in New Zealand; indeed, to achieve this the National Orchestra of the NZBC had to send</p>

	to England for the parts. Such has been the local rise in esteem that the score is now etched as a feature in the glass partitions at the New Zealand Symphony Orchestra offices in Wellington.
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Expert Two

Name	Margaret Nielsen
Qualification(s)	B.Mus. M.A., ONZM Retired Reader in Music at Victoria University of Wellington, colleague of Douglas Lilburn for many years, and frequent performer nationally and internationally of Lilburn's piano music.
Contact number	
Email	
Paragraph in support	<p>The first performance I ever heard of Overture: Aotearoa was in 1975 at New Zealand House in central London at a concert given by the N.Z. National Youth Orchestra conducted by Ashley Heenan.</p> <p>The impact of those opening bars with their nostalgic and colourful orchestration was utterly stunning, and immediately transported me back into the New Zealand landscape of mountains, sea and paddocks with their animal inhabitants, a whole world away from London's bustling, noisy and overcrowded urban environment where I'd spent several recent months. I'd never ever experienced such an emotional reaction, which made me feel to be a real New Zealander temporarily exiled to another country. I wept, clapped, laughed and felt totally elated, and so proud that such a work could inspire and provoke such a reaction. And I was so grateful that I actually knew the composer who had become such a close and special friend during the preceding 15 years. Since that occasion subsequent hearings of that overture have recalled and reinforced my initial reaction.</p>

Expert Three

Name	Jack Body
Qualification(s)	M.Mus Associate Professor, New Zealand School of Music
Contact number	
Email	
Paragraph in support	<p>This work, written in 1940 when the composer was 24 years old, is the most frequently performed orchestral work by a New Zealand composer, and is likely to remain so.</p> <p>Its title, the Maori word for New Zealand, might seem to be a deliberate attempt at nationalistic 'branding', but this was not what is heard in the music, which speaks from the heart, as the youthful composer, at that</p>

	<p>time studying in London, looked back to his homeland with a mixture of nostalgia and pride. The expansive simplicity of the work has resonated with the countless audiences that have listened to the work over the last seventy years. No other orchestral work by a New Zealand composer has achieved the iconic status.</p>
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Section 4: Legal Information

4.1 Owner (name and contact details)

This should be the name and full contact details of the owner or owners, whether an institution or an individual.

Alexander Turnbull Library
PO Box 12349
Wellington 6144
New Zealand

4.2 Custodian (name and contact details if different from the owner)

This should be the name and full contact details of the custodian, whether an institution or an individual. Sometimes the custodian of the documentary heritage may not be the same as the owner. It is essential to establish both before a nomination can be added to the Register.

4.3 Legal status

This should state whether the documentary heritage is owned privately, or by a public institution, or by a commercial corporation. Details of legal and administrative powers for the preservation of the documentary heritage should be the name of the Act, or other instrument of administrative power, that gives the owner and/or the custodian the legal power to preserve the documentary heritage.

The documentary heritage is owned by a public institution, the Alexander Turnbull Library, which is given the legal power to preserve it by the National Library of New Zealand (Te Puna Mātauranga o Aotearoa) Act 2003

4.4 Accessibility

This should be a description of how the documentary heritage may be accessed. All access procedures and restrictions should be clearly stated on the nomination form. There are three levels of access:

- access to verify the significance, integrity and security of the material. This is the minimum condition for listing
- access for reproduction, which is strongly encouraged
- public access in physical, digital, or other form

*Access to, and copying of, the score requires the permission of the music curator.
Reproduction of the score (whether by performance or recording of the music, or in print) requires the permission of the music curator and the Chief Librarian.*

Digitised copy of score will be accessible (see 6.5)

4.5 Copyright Status

This should state whether the documentary heritage is subject to copyright. For items that are copyright, details should be provided on the relevant copyright legislation and copyright owner(s). Any other factors affecting the legal status of the documentary heritage should be noted. For example, is any institution required by law to preserve the documentary heritage in this nomination?

Copyright is held by the Alexander Turnbull Library. Permitted reproduction of the music usually entails a performance fee or royalty, which is paid to the Lilburn Trust via ATL or APRA/AMCOS

Section 5: Stakeholders

There should be consultation with all relevant stakeholders before submitting the nomination

5.1 Owner

The owner(s) of the documentary heritage has been consulted: **Yes**

5.2 Custodian

The custodian(s) of the documentary heritage has been consulted: **Yes**

5.3 Independent experts

Consultation with independent experts strengthens the nomination. Consultation may be about any of the criteria required to support a nomination to the New Zealand Register.

Independent experts have been consulted: **Yes**

Section 6: Care and Preservation

6.1 Risk Assessment

Identify any risks to the survival of the nominated documentary heritage.

Risks to survival are:

- Extensive use of sellotape and paper tape along inner edge of each page, to bind leaves together. Oxidation of sellotape has caused adhesive layer to penetrate and stain paper. Edges of larger sellotape strips are causing physical stress lines along the adjoining paper, causing it to tear. While none of the tape is placed directly over the manuscript score it has been extensively used throughout and will need a major conservation treatment to remove.
- Butcher paper wrapper making up the 'binding' is stained, torn, and of poor quality

6.2 Preservation Plan

A preservation and access management plan is required for selection to the New Zealand Register. Ideally a component of a total management plan for the custodial institution concerned, it may nonetheless be specific to the material if such a comprehensive plan does not exist.

Although permanent accessibility may involve the creation of copies of the documentary heritage (through microfilming or digitising, for example) the protection and unaltered retention of the original should take precedence, for as long as it is reasonably practicable to do so.

The preservation and access management plan for this item comprises the following elements:

- Continued storage in archival enclosure, in environmentally controlled store
- Assessment by National Library conservators to determine the best procedure for the repair of physical damage and removal of adhesives and other contaminants
- Digitisation as part of the Library's ongoing programme of making its collections accessible on the internet
- Provision of access to original in secure reading room, with appropriate staff supervision

6.3 Policies

Summarised information should be provided on the relevant policy, strategy and procedures for the following:

- preservation
- access
- description

Preservation

The National Library preserves and protects the collections of the Alexander Turnbull Library for the people of New Zealand to ensure their preservation in perpetuity.

Preservation and protection are achieved through the application of national and internationally sanctioned preservation principles, and the provision of preventive and remedial preservation programmes, services and procedures developed and implemented in accordance with recognised international standards and guidelines. (from National Library Preservation Policy)

Access

The National Library of New Zealand Te Puna Mātauranga o Aotearoa facilitates access to information for all New Zealanders, through its co-ordination activities and through the provision of services and online databases that assist clients to locate information. Resources held in the Library's collections are made available through online databases, online services, exhibitions, interloan of resources from the collections, photographic reproductions, copying and direct access for reference and research purposes. (from National Library Access Policy)

Description

The archival collections of the Alexander Turnbull Library are described on an online relational database, in line with internationally recognized archival standards (RAD, ISAD-G)

6.4 Storage

Provide information on:

- storage temperature, humidity control, light, air pollutants etc.
- physical security including custodial arrangements
- disaster preparedness

Storage

Housed in climate-controlled store at a temperature of 13°C ± 2°C and a relative humidity of 40% ± 5%. Particulate pollutants controlled by filters of efficiency 95% on BS2831 No. 1 Scale. Gaseous pollutants controlled by activated chemical media. Fire protection by VESDA & water sprinkler

Physical security

The National Library Property and Services management system monitors all areas of the Wellington building, Palmerston North Vault, and the Wanganui Centre 24 hours per day, seven days per week. Critical alarm points are linked to the Wellington Security Control Room.

Disaster preparedness

The National Library has a comprehensive disaster preparedness plan. This plan sits under, and is part of the National Library of New Zealand Business Continuity Plan, which provides for overall NLNZ disaster response. It covers two areas:

The Disaster Response Plan outlines immediate response procedures and responsibilities in response to a disaster/incident, designed to:

- address the immediate cause or potential cause of damage to collections
- provide basic protection for collections to prevent further damage
- assess and report level and type of disaster
- initiate disaster salvage and recovery planning

The Disaster Salvage and Recovery Plan provides salvage and recovery technical and administrative procedures and information in TWO sections:

1. Collection-based *Information Asset Collection Disaster Salvage Plans* compiled by Managers and Curators in consultation with Conservators
2. A series of appendices providing information on sources of equipment and supplies, assistance and further information.

6.5 Content migration or reformatting

Provide an overview of any content migration that has taken place, or is planned, and how the reformatted documentary heritage may be accessed.

This item is scheduled for digitisation, and will be accessible via the National Library of New Zealand's websites.

Section 7: Other Information

Please submit any additional relevant information. If uploading additional documents, please label them clearly, and note the file names below.

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