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NB :

* Items in MS 6830 are accessed by their box number (1-34) or their folio box number (1-26)

** Items from Banks' personal library are accessed by MUS BANKS number

*** Tape and cassette items in the Oral History collection are accessed by TRC number

Discs are not yet catalogued or accessible

1.1 From *Thursday Night Swing Club* to the *BBC Proms*: the Many Sides of Don Banks

Researching the NLA's Don Banks Collection

Don Banks was Australia's most important modernist composer in the third quarter of the twentieth century. His most important works were probably the orchestral and chamber works which he wrote while living in London between 1950 and 1971, but he also made a significant contribution to Australian jazz, wrote a great deal of imaginative film music, composed the most important Australian contributions to the 'third-stream' genre (combining aspects of jazz and 'classical' practice), and made some isolated but distinctive contributions of a more 'experimental' nature, including facets of Australian electronic music.

He was born in South Melbourne in 1923, and had a good start in life for a professional musician, being the son of a professional band musician who played numerous instruments: all the saxophones (soprano, alto, tenor, baritone and bass) as well as percussion, piano and trombone. The young Banks' memories of those early years include performances given by his father's band at functions at Government House in the thirties. During his schooldays at Melbourne Boys' High School (1937-1939) Banks acquired a passion for jazz, which remained with him all his life.

The earliest surviving work by Don Banks, according to Jack Mitchell's discography *Australian Jazz on Record, 1925-80* (p 133), appears to be a piece called the *Don Banks Boogie*, recorded with Ron Howell (guitar) and Stan Chisholm (bass) in Melbourne in December 1941. Banks was just 18. The following decade was to see him become perhaps the most important pioneer of early jazz in Melbourne in the late forties, with various bands, including several of his own, the most important of which was the *Donny Banks Bopset*. During the earlier years of this period (1941-6), Banks served with the Army medical Corps in Melbourne, while playing jazz at night in various Melbourne venues. After the war (1947-9), he joined the large number of ex-servicemen who undertook belated tertiary studies, in his case the Diploma of Music at the Melbourne University Conservatorium. But he also continued to play jazz with his Bopset. The Bopset's final appearance was on radio station 3AR in January 1950 as part of the ABC's programme *Thursday Night Swing Club* (though the music it played was almost certainly not swing but bop), just before his departure for London. A particularly interesting resource with respect to this aspect of Banks' identity is in the *National Film and Sound Archive* (renamed *SoundScreen Australia* in 1999) in Canberra: the videocassette *The Melbourne Jazz Days, 1938-1950* by Banks' son Simon. A large part of this video is given over to interviews in 1985 with musicians who had played jazz with the young Don Banks in the forties, before he went to London to study, and these musicians all speak with great respect of his capabilities and originality as a jazz pianist and arranger, and several describe him in words to the effect that he was very much 'ahead of his time'.

In early 1950, Banks left Australia to study in London, and thereafter jazz *per se* occupied a secondary part of this life, although there were still occasional pieces -- for example *I'm easy* for the *Don Harper Quintet* in 1956 and *Three Short Songs* for Cleo Laine and the John Dankworth Quartet in 1968, and he incorporated aspects of jazz into a series of so-called 'third-stream' works, composed intermittently throughout the sixties and into the seventies (of which more below), and composed one film score in a jazz style.

For two decades after 1945, he was based in London, and although he always insisted on being identified as an Australian composer, he became quite a cosmopolitan in outlook. Certainly, the first few years of his period of residence in Europe were spent studying with three of the finest teachers of that (or any) day -- Matyas Seiber (who was Hungarian), Milton Babbitt (American) and Luigi Dallapiccola (Italian) -- none of whom had any serious connection with Australia, though Babbitt did visit Melbourne for a conference (organised by Banks' longtime friend Keith Humble) in the early seventies. Banks studied privately with Matyas Seiber in London, from early 1950 until mid-1952. During the summer of 1952, he took a course at the American Institute in Salzburg with Milton Babbitt, then spent the 195-2 academic year studying with Luigi Dallapiccola in Florence. After this he settled back in London, through there was one further significant period of study three years later, when he attended a summer school at Gravesano in Switzerland in August 1956. This took place at the villa of the famous conductor Herman Scherchen, who had a passionate interest in new music, and the principal lecturer was the Italian composer Luigi Nono. Sessions were devoted principally to the study of the *Orchestral Variations* of Schoenberg and Webern (at that time works comparatively little-known in Europe, but widely regarded by composers such as Nono as heralding the future of music), and to electronic (Scherchen had a private studio of his own *in situ*).

These early years of compositional apprenticeship also saw his first significant completed works. His first substantial success was with his *Duo for Violin and Piano*, written under Matyas Seiber's guidance and completed in May 1951, which was awarded the Edwin Evans Prize. The prize was presented by professor Edward J Dent at a performance in London on February 26th, 1952. This work was heard again on June 23rd, 1952, when it represented Australia at the 1952 ISCM Festival in Salzburg, after which Banks remained in Salzburg to study with Babbitt at the Seminar in American Studies there. The *Four Pieces for Orchestra*, written during his period of study with Dallapiccola in Florence in 1952-3, were given a broadcast on the BBC Third

Programme on June 1st, 1954 by the London Philharmonic Orchestra, conducted by Sir Adrian Boult. the *Three Studies for Cello and Piano*, completed soon after his return from Florence, on February 20th, 1954, were premièred by Nelson Cooke and Colin Kingsley in London's Royal Festival Hall on March 10th, 1954.

These *Three Studies for Cello* were Banks' first twelve-tone compositions, and thereafter the twelve-tone method of composition remained an integral part of the composer's musical language, though not to the exclusion of other methods. nevertheless, we may say that, in a broad sense, Banks belonged to a tradition of composition which, though much modified by other factors, stemmed ultimately from Schoenberg and the so-called Second Vienna School. This was hardly surprising in a composer whose teachers had been Seiber, Babbitt and Dallapiccola. Consequently, if you look up Don Banks in the *New Grove Dictionary*, the article there by British journalist William Mann concentrates, as you might expect, on this aspect of this work viz on the composer of 'serious' works for orchestral and chamber forces in a 'modernist' idiom -- works which make considerable demands on listeners' powers of perception and conception, and are predicated on a deep background knowledge of the development of 'progressive' musical styles in this century. The pieces on which Mann's assessment is based are essentially the chamber pieces beginning with the *Sonata da Camera* (1961) and the *Horn Trio* for the 1962 Edinburgh Festival, leading to successes with larger orchestral canvasses such as the *Horn Concerto* for Barry Tuckwell and the London Symphony Orchestra (1966) and the *Violin Concerto* for the 1968 London Promenade Concerts, although the final work in this impressive sequence was written after his return to Australia in the early seventies: *Prospects*, for the opening of the Sydney Opera House (1973). Certainly, these pieces do in some sense manifest the cosmopolitan qualities to be expected of an 'expatriate'. nevertheless, the tone of Mann's article (basically a sympathetic one) makes a good deal of Banks' 'regional' origins. Conversely, and perhaps ironically, it's in Australia that writers have tended to emphasise the European, 'expatriate' aspects of his work.

Even if we regard these chamber and orchestral pieces as the 'core' of Banks' output, there are several other genres to which he made significant contributions, and which should be mentioned here. One was 'third-stream' music, in which jazz idioms and jazz performers ere integrated with the 'classical' idiom and forces such as ensemble and orchestra -- works such as *Settings from Roget*, *Intersections* and later *Nexus*. Another was electronic music. As he was reported as saying on the subject many years later: 'The language of music must be constantly reworked, and I believe that in time the avant-garde of today will become the mainstream of music in the future'. Experiments with electronic music began in the sixties, but there were many trials and tribulations involved in getting access to facilities for electronic music in London at that time. Considering the magnitude of these problems, it is hardly surprising that electronic music never became more than a secondary component of his output (as it might have done, had he come to maturity a generation later, when better equipment had become cheaper and more widely accessible), and when he did call on electronic resources, it was usually in combination with 'live' instruments. In *Meeting Place*, written for the London Sinfonietta in 1970, he went a stage further still, combining both the 'third-stream' idiom and electronic media. But it was not until his return to Australia that he was involved in the event in which this 'experimental' side of his personality reached its apotheosis, in one of the major events in which he was involved in Canberra in the early seventies, the 'no-holds-barred' audio-visual extravaganza *Synchronos '72*, which combined these elements plus yet another: visual images created and projected by Stan Ostojka-Kotkowski.

Towards the end of the fifties, Banks began a significant career in composing for film. Essentially this remained the principal means by which he earned his living for his remaining years in London, along with teaching work at Morley College. He composed a huge quantity of music for film: documentaries, features, animated films, even TV advertisements. No account of Banks' work would be complete without reference to -- in particular -- those classics of vernacular culture, the 'Hammer Horrors'. Banks wrote the music for 19 feature films, of which the 10 or so for *Hammer Productions* form the centrepiece. Into these scores he poured huge quantities of music which drew on the various musical idioms in which he had developed expertise, as occasion demanded. Although these film scores (and indeed most of his music outside the symphonic and chamber output) has tended to be taken as peripheral in some accounts of Banks' work, they nevertheless allowed him to 'let his hair down' -- free of the sometimes restrictive constraints of expectation imposed by audiences for jazz or 'classical' music, and in some respects show the different sides of his personality in even more vivid form than the symphonic and chamber works.

These films for which he wrote such huge quantities of music (something like 15-20 hours altogether) should probably be described -- frankly -- as 'B' movies, though this somewhat severe judgement is by no means universally shared, as can be deduced from the fact that Hammer has found it worthwhile during the nineties to re-issue quite a number of them on video as 'cult' movies. These re-issues include *The Mummy's Shroud*, *The Reptile*, *Rasputin the Mad Monk*, *Nightmare*, *The Torture Garden* and *The Evil of Frankenstein*. Nevertheless, 'B' movies or no, we should recall that many of the great popular songs of the century come from musicals which 'bombed' after a few performances, and that often the songs which they contained took on a new life of their own thereafter. In the same way, I believe that a good deal of Banks' film music is considerably stronger than the films in which it appeared, and deserves to be re-recorded for its own value. Indeed, in the cultural climate at the end of the century, when the rather patronising view of film music as inherently a second-class genre -- quite a widespread attitude

amongst composers and intellectuals generally in previous generations -- is gradually fading away, and re-issues of film scores have become a more and more ubiquitous feature of the CD catalogues, this is now quite likely to happen.

In 1970, Banks paid a visit to Australia, and then decided to return to Australia to live, which he finally did, after a further year in London, in 1972. He joined the staff of the Canberra School of Music for several years, and eventually moved to the Sydney Conservatorium of Music in 1978. For much of this period his work was hampered by the illness from which he eventually died in 1980, and although he wrote a number of successful works during the seventies, it would not be an unreasonable assessment to say that the most major scores he had written in London during the fifties and (especially) the sixties remained his best.

The principal repository of Banks documentary material is now the Don Banks Collection in the National Library of Australia. The manuscript collections of the NLA are, as one would expect, a rich resource for Australian Studies in most fields. But, compared to the resources for the study of literature, painting and other art forms, those for music are as yet rather more limited. Fortunately, the Banks Collection is one of its most significant musical resources. It is divided into three principal components, the Manuscript Room Collection (MS 6830), the Music Collection (MUS BANKS) and the Oral History Collection (TRC/3800). The most important things in MS 6830 are the music manuscripts (scores, parts, drafts and sketches of chamber, orchestral, film and TV music, in the main) of most of his compositions (25 large black boxes) and the personal papers (37 large grey boxes in 1999, containing correspondence, programmes, scripts, diaries and much else). The Music Collection (MUS BANKS, accessed through the NLA's Petherick Room) consists of Banks' personal library: scores by other composers, books and journals (322 catalogued items, some of which are themselves bundles of several or many items) and recordings, on cassette, reel-to-reel tape and disc, not only of music, but also of broadcast talks, interviews and other spoken material (several hundred items in all). The collection was acquired by the NLA on 10th August, 1982, but various bits and pieces have been added to it in the last sixteen years.

Overall, the Don Banks Collection presents a remarkably rounded portrait of the composer and his activities, but there are some *lacunae*, above all the film scores. Unfortunately, the NLA's archive contains only the short-score sketches for most of the film music (in pencil, on three- or four-stave systems). The composer's widow, Valerie Banks, who now lives in Canberra, holds three or four full scores. The rest are probably somewhere in the Hammer archives, but since the musical manuscripts in the Hammer archives are largely uncatalogued and in a state of some disorder, I have not yet managed to re-assemble complete and coherent full scores for the whole series of Banks movies in a form which precisely matches what is on the sound-tracks, though I hope to do so in the next year or two.

Musicological writing about Don Banks is rather in need of updating. Since his activities, as sketched above, covered several fields of composition which ordinarily have little to do with one another, most writers who have attempted an assessment of his work have concentrated upon one or two of these fields and ignored or skimmed over the others. There have also been several symposia with chapters in which his work has been discussed -- albeit mostly quite old ones by now. However, in one recent one (see the bibliography, below) Randall D Larson discusses Banks' music for the Hammer horror movies, and describes him as the 'crown prince' of the genre. Nevertheless, none of this writing quite gets to grips with all the many identities which were an essential part of Banks' musical personality.

Though there has not yet been a book devoted solely to Don Banks and his music, there have been a number of academic theses; several are in progress at various universities around the country as I write. I should also mention two other forthcoming publications in which I have attempted to document the many identities of Don Banks more fully -- Don Banks on Music -- an anthology of the composer's own writings, transcribed talks and interviews about music (many of them edited from the manuscripts and published for the first time) -- and a monograph Meeting Place: the Music of Don Banks (a survey of his work).

In the eighties and nineties, we have become accustomed to the idea that the work of Australian composers often embodies many musical identities, because of the arrival of a generation of composers, now in their thirties and forties, whose work, while thoroughly Australian in outlook, is less likely than the previous generation to accord precedence in the determination of identity to such simplistic factors and citizenship of a particular nation state or inhabitation of a particular landscape, and is equally influenced by a plethora of compositional practices derived from their contacts with European New Music festivals, the many sub-cultures of American musical life or the popular musics of six continents (amongst only a few of the possibilities). This phenomenon of multiple identity in music and other art-forms during the final decades of the century has sometimes been seen as analogous with, or perhaps an example of, at one and the same time, globalisation and regionalisation (as for example within the political and economic life of the European Union, where the progressive creation of Europe-wide institutions has been accompanied simultaneously by the progressive creation of Europe-wide institutions has been accompanied simultaneously by a progressive growth in degrees of regional autonomy, from the Balkans to regions such as Catalonia or Scotland). In the post-modern era, indeed, one might even plausibly say that multiple identity has become the dominant paradigm in musical composition, in Australia as elsewhere, although the older tradition which tended to define

Australian identity in terms of Australian landscape and something of an 'Asia/Pacific v Europe' polemic -- a tradition promulgated for so many years by Peter Sculthorpe and others -- has continued to find adherents.

Finally, a personal impression -- one which remained unchanged from my first meeting with him in 1968 through a friendship of twelve years until his (by contemporary standards) quite early death at the age of 56: that of a slightly-built, quietly-spoken and unassuming person -- very self-critical, but always ready to give credit where credit was due, whether to colleagues, students or other composers, and never given to carping or polemic. This flexible capacity to 'give credit where credit was due' was perhaps a key personality trait: one which enabled him to see, with very little ideological prejudice, possibilities in many different approaches to musical composition -- approaches which espouse very different, even conflicting ideas as to what constitutes musical value. Although, to be sure, this is a subjective personal impression of mine, it is not, I believe, contradicted by the more objective, precise and complete answer to the question which the documentary evidence, especially the NLA collection, provides.

I joined the staff of the Sydney Conservatorium of Music in mid-1980, expecting to spend some time as Don Banks' colleague, although it was already apparent that he was already very ill. In fact, he died only a few weeks later, on September 5th of that year, and I became his successor as Head of Composition instead of his colleague. He was a few weeks short of his 57th birthday when he died, and his composing during those final years in Australia had been considerably affected by his battle with leukemia. In other circumstances, one might have expected that much of his best work was still to come.

Graham Hair
Harold White Research Fellow
National Library of Australia
December 1997
(updated September 1999)
(updated again June 2007)

1.2 Don Banks: A Chronological Sketch

Compositions and events are listed chronologically, except that the title of each composition written within a particular year is given immediately under the heading for that year in cases where the score is not precisely dated. In the case of events whose precise date has not (yet) been ascertained, estimated dates have been given, accompanied by a parenthesised question mark.

1923

October 25th: born in Melbourne.

Parents both born in Australia

Father: Donald Waldemar Banks, band and jazz musician -- played all the saxophones (sop, alto, tenor, bari, bass), percussion, piano, trombone

Mother: Elsie Banks, nee Carlson)

Sister: Norma

Paternal grandparents born in Scotland

Maternal grandparents:

Grandfather Oscar Carlson, born Ujsted, Sweden [seaman]

Grandmother Elisabeth Carlson, born in Ireland

Home address: 89 Nelson Road, South Melbourne, SC5

1928

Began piano lessons [with George McWhinney ?]

First school: Cambridge College, Albert Park, Melbourne

1929

Began to participate in piano competitions in Victoria (Ballarat, Bendigo etc)

1930

1931

1932

Attended Albert Park State School (?)

About this time, played intermission music with Donald Weekes, violin (who later played with the London Philharmonia Orchestra) during an appearance by his father's band at Government House

1933

Attended Albert Park State School (?)

1934

Attended Albert Park State School (?)

About this time, after a few years' piano playing, gave up [= gave up formal tuition, but kept playing ?], due to lack of interest in practising.

1935

Attended Middle Park Central School

1936

Attended Middle Park Central School

1937

Attended Melbourne Boys' High School

About this time, renewed contact with music by learning to play jazz piano.

1938

Attended Melbourne Boys' High School

Participated in MBHS Jazz Appreciation Society [organised by Max/Ray Margison].

Played jazz as a highschool boy with fellow students Paul Longhurst (drums) and Rick Atkins (reeds). [some references also mention Ray Marginson (drums) and Keith Atkins (reeds)]

1939

Attended Melbourne Boys' High School

Performed jazz with Graeme Bell (piano), Roger Bell (trumpet) and others during an insurance company picnic function on the paddle steamer Weroona, sailing Melbourne - Sorrento

[Date?] Participated in jazz concert at Unity Hall, Melbourne. Billed as 'Don Banks, the sixteen-year-old boogie woogie wonder'

1940

Went to work for Hetherington, Ffoulkes and Austin (solicitors), Melbourne; later for Denman and Robertson (also solicitors)

1941

Continued to play jazz piano, eg at St Leonard's Cafe, St Kilda (with Charlie Blott)

August 9th: Participated at a History of Jazz Concert, with Graeme Bell and his Jazz Gang, at The Stage Door, 276 Flinders Street, Melbourne. Billed as 'Don Banks the 17-year-old wonder'.

October 28th: Contemporary Art Society Concert, "Hot Jazz", by Graeme Bell and his Jazz Gang. Don Banks was soloist ("Boogie Woogie Piano solo"). Review: Melbourne Truth 1/11/41

December 19th: beginning of war service with the CMF (Citizens Military Forces). Allocated first to Signal Corps, then to the Army Medical Corps. Eventually moved to the AMC base administration in Melbourne.

1942

Continued war service and playing jazz

1943

Continued war service and playing jazz

Played jazz at the Rainbow Room, Melbourne, with Roger Bell (trumpet), Don ('Pixie') Roberts, Lin Challen and Laurie Howells (drums)

Played jazz with The Mosters: Splinter Reeves (tenor), Dilly Weston (?), Alan Nash (tpt), Lin Challen (bass), Don Banks (pf).

Began playing jazz with the BBC Trio (DB, Charlie Blott and Lin Challen)

September: visit of the Artie Shaw Band (to entertain the American troops in Australia). DB recorded jazz with Australian jazzman Roger Bell (trumpet) and with Max Kaminsky, trumpeter of the Artie Shaw Band 19/9/1943

1944

Continued war service and playing jazz

March 16th: recorded jazz (incl Sweet Georgia Brown) with The Aldous Huxley Trio (private recording)

1945

Continued war service and playing jazz

Wrote scores for the Glenn Gilmour Band

About this time, played jazz in the band at Sammy Lee's Stork Club (Black Rock, outer Melbourne suburbs). Personnel: Craig Crawford (leader, tenor), Ralph Pommer (deputy leader, alto), Kevin Gobert (ten, vocals), Ivan Haskall (cl, alto, bari), Ken Brentnall (tpt), Bill "Buffalo" Coady (drums), Ken Lester (bass), Don Banks (pf), Betty Lester (vocals).

October: P&A Parade concert. Don Banks with the Dolf ("Splinter") Reeves Quintet: Splinter Reeves (tenor), Charlie Blott (drums), Alf Baker (guitar), Linton Challen (bass), Don Banks (pf). Cf Listener In report.

1946

Continued war service and playing jazz

May 12th: P&A Parade concert. Don Banks with the Reeves Rhythm Ensemble: 'Splinter' Reeves (tenor), Charlie Blott (drums), Alf Baker (guitar), Linton Challen (bass), Don Banks (pf). Cf Listener In report.

August 8th: conclusion of war service with the CMF

1947

Commenced studies for the Diploma of the Melbourne University Conservatorium under the ex-servicemen's scheme.

[Exact date ?] Recorded jazz (incl Tea for Two) with Splinter and his Chips (private recording)

[Exact date ?] Mid-1947: recorded jazz (incl I'm in the mood for love) with The Don Banks Group (private recording).

July 23rd: recorded jazz (incl Wholly Cats) with Russ Jones and the Happy Chaps (private recording)

August 24th: Don Banks with Bob Limb's All-Star Septette. New Theatre, Flinders Street, Melbourne. Reported in Tempo 10/12 (Sept 1947).

[Exact date ?] Late-1947: recorded jazz (incl Lady Be Good) with The Bobby Limb Orchestra (private recording).

1948

Continued studies for the Diploma of the Melbourne University Conservatorium

Work composed: Trio for flute, violin and cello, Piano Sonata in C sharp minor

About July: formed the Donny Banks Boptet.

Players who performed with it 1947-1950 included:

- Charlie Blott (drums)
- Ken Lester (bass)
- John Foster (bass) [according to Bisset]
- Eddie Oxley (alto sax, clarinet)
- Orm Stewart (trombone)
- Joe Washington (guitar) [according to Bisset]
- Bruce Clarke (guitar)
- Alf Baker (guitar) (?) [see discography]
- Ken Brentnall (trumpet)
- Don Banks (piano)
- Don ('Pixie') McFarlane (bass)
- Betty Parker (vocals)

July 25th: participated (with the Donny Banks Boptet) in a Modern Music Society Concert, New Theatre, Flinders Street, Melbourne. Personnel: Don Banks (pf), Errol Buddle (ten), Eddie Oxley (alto), Ken Brentnall (tpt), Joe Washington (g), Lin Challen (bass), Charlie Blott (drums), Laurel Quinell (vocals).

Repertoire included: Undecided, I'm in the mood for Love

Reported in Tempo 11/11 (August 1948), p10

[Date ?] recorded jazz (incl Pennies from Heaven and Maternity) with Blott's Boppers (private recording).

September 2nd: recorded jazz (incl Symphony Sid and Talk of the Town) with Errol Buddle and his Sextet on the first Australian jazz recording (Jazzart, numbers 1 and 2).

Tuesday, November 30th: Participated in Jazz Parade, a concert including both (trad) jazz and bop, at the Collingwood Town Hall, Melbourne.

Items presented by the Donny Banks Boptet:

- Schon Rosmarin (Kreisler, arr Ken Brentnall)
- Louise (arr Don Banks)
- Lady be Bop (Ken Brentnall)
- I'm in the mood for Love (Fields/McHugh arr Don Banks)
- Sportsman's Hop (arr Joe Washington)
- Peace of Mind (Vivien Lum)
- Cherokee (Ray Noble, arr Don Banks)
- How High the Moon (arr Don Banks)

1949

Completed studies for the Diploma of the Melbourne University Conservatorium, graduating with first class honours

Work composed: Fantasia for String Orchestra

[Date: ?] Premiere, Sonata in C sharp minor. Concert of the Society for New Music, Melbourne. Played by the composer. This was the only ('serious') work by Banks to receive a (public) performance prior to the composer's departure to study in Europe.

August 10th: Exhibition Building concert by (amongst others ?) Rex Stewart and the Splinter Reeves Splintette. Included arrangements by Don Banks.

1950

January 16th: recorded jazz (incl I've got my love to keep me warm and Can't help lovin' dat man) with The Don Banks Orchestra (The Donny Banks Boptet) (Jazzart, numbers 48 and 49)

[January 1950 ? or late 1949 ?] Broadcast (radio station 3AR): Alan Saunders' Thursday Night Swing Club. Last appearance of the Don Banks Boptet. Personnel: Don Banks (pf), Eddie Oxley (alto), Bruce Clarke (guitar), Ken Brentnall (tpt), Don ("Pixie") McFarlane (bass), Charlie Blott (drums).

February: Left Australia for further study in England, in the company of fellow students Ian Pearce and Ivan Sutherland, on the liner Strathaird

Address in London: 28 Pembridge Gardens, Notting Hill Gate, London, W2

March [approx]: Began private studies in composition in London with Matyas Seiber (continued to the summer of 1952). While studying with Seiber, supported himself by playing at seaside hotels and by working in the office of the London Contemporary School of Music (secretary to Edward Clark).

1951

Shared a house in London with Roger Bell and Ian Pearce

Work composed: Russian Folk Song for piano

May: completed Duo for violin and cello (1950-1)

June 17th: Premiere, Duo. British Council, London. John Glickman (violin) and Christopher Bunting (cello).

August 22nd: Duo. Australian Music Festival concert, Elder Conservatorium, Adelaide

December: completed Divertimento for flute, violin and cello.

1952

Founded and organised the Australian Musical Association in London

Awarded the Edwin Evans Prize (for Duo for violin and cello)

Awarded Italian Government Scholarship for study in Florence with Dallapiccola.

February 26th: Duo for violin and cello. London Contemporary Music Centre concert at the RBA Galleries, London. Emmanuel Hurwitz (violin) and Vivien Josephs (cello).

February 29th: Premiere, Divertimento for flute and string trio. London Contemporary Music Centre (British Section of the ISCM) at the Institute of Contemporary Arts, 17-18 Dover Street, London, W1. Douglas Whittaker (flute) with the Robert Cooper Trio, ie Robert Cooper (violin), Gwyne Edwards (viola) and Denis Vigay (cello).

May 29th: The Cherry Tree Australian Musical Association "First Recital", Australia House, London. Ailsa Green (soprano) and Douglas Gamley (piano).

June 23rd: Duo for violin and cello. 1952 ISCM festival (Salzburg)

July 10th: Australian Musical Association "Second Recital", Australia House, London.

[Date ?] Australian Musical Association "Third Recital", Australia House, London.

[Date ?] Australian Musical Association "Fourth Recital", Australia House, London.

August: attended Seminar in American Studies at the Schloss Leopold, Salzburg, taking a course in twelve-tone theory with Milton Babbitt

October 3rd: Australian Musical Association 'Inaugural Concert', Cinema Hall, Australia House, London.

November: completed Sonata for Violin and Piano

November (until May 1953): studies in Florence with Luigi Dallapiccola.

1953

Works completed: Psalm 70, Four Pieces for Orchestra, 5 North Country Folk Songs (version 1 with piano accompaniment).

February 15th: Premiere, Violin Sonata.

April 23rd: Violin Sonata. Australian Musical Association concert, Australia House, London. Maria Lidka (violin) and Margaret Kitchin (piano).

May(?): completion (in Florence) of Four Pieces for Orchestra

August 5th: marriage to Valerie Frances Miller

Thursday, November 19th: Premiere, Five North Country Folk Songs Australian Musical Association concert, Australia House, London. Sophie Wyss (soprano) and Douglas Gamley (piano).

1954

January 28th: Divertimento Australian Musical Association concert, Australia House, Strand, London. Peter Andry (flute), John Glickman (vln), Harold Harriott (viola) and Ursula Hess (cello).

February 20th: completed Three Studies for Cello and Piano

March 10th: Premiere, Three Studies Royal Festival Hall, London. Nelson Cooke (cello) and Colin Kingsley (piano).

[Date ?] Violin Sonata. 1954 ISCM Festival (Haifa, Israel), where the work received the City of Haifa Prize for chamber music

June 1st: Premiere, Four Pieces for Orchestra. BBC Third Programme, Maida Vale Studios, London. London Philharmonic Orchestra, cond Sir Adrian Boult.

July 20th: Four Pieces for Orchestra. ABC Sydney Youth Subscription Concert. Sydney Symphony Orchestra, cond Sir Eugene Goossens

September 15th: Premiere, Five North Country Songs (version 2 for soprano and string orchestra). Wigmore Hall, London. Sophie Wyss (soprano) and The Concert Artists String Orchestra, cond Arthur Denington.

October 10th: Five North Country Songs (version 1 for soprano and piano). SPNM concert, London.

1955

Work composed: Three North Country Folk Songs

[Date: ?] Premiere, Three North Country Folk Songs BBC Home Service Recital. Alisa Gamley (soprano) and Douglas Gamley (piano).

1956

Works composed: Pezzo Drammatico, I'm easy.

June: attended Composer's Seminar in Gravesano, Switzerland, at the villa of Hermann Scherchen. Seminar (led by Luigi Nono) on the orchestral variations of Schoenberg and Webern, and on electronic music.

[Date: ?] Premiere, Pezzo Drammatico. Berne, Switzerland. Margaret Kitchin, (piano).

1957

Living at 44 Princes Gardens, West Acton, London W3
Documentary Film: Alpine Roundabout

May 5th: birth of first child, Kaaren Banks (Mrs Sutcliffe)

1958

Work composed: Episode for Chamber Orchestra
Feature Film: Murder at Site 3
Documentary Film: Your Petrol Today
TV series: The Flying Doctor

1959

Feature Films: The Price of Silence, The Treasure of San Teresa
Documentary Film: Professor's Paradise
Awarded the medal of the Arnold Bax Society for contributions to music in the Commonwealth.

June 12th: Three Studies, 1959 (33rd) ISCM Festival (Rome). Programme also included Two Sonnets (Babbitt).

1960

Feature Film: Jackpot
Documentary Films: Kerosine, I am a passenger, Michali of Skiathos, May Wedding, Alpine Artists
Moved to 16 Box Ridge Avenue, Purley, Surrey
Untimely death of Matyas Seiber, Banks' former teacher.

1961

Works composed: Sonata da Camera (written in memory of Matyas Seiber).
Feature Film: The Third Alibi, Captain Clegg
Documentary Film: The Transistor Story, Freedom to Die, Postman's Holiday, The Cattle Carters, Belgian Assignment

March 16th: birth of second child, Phillipa Banks (Mrs Saraceno)

July 6th: Premiere, Sonata da Camera Cheltenham Festival. Cheltenham Festival Virtuoso Ensemble: Patrick Halling (vln), Gwynne Edwards (vla), Willem de Mont (vc), Edward Walker (fl), Sidney Fell (cl), ? (bass clarinet), Stephen Whittaker (perc), Susan Bradshaw (pf), cond John Carewe.

August: completed Elizabethan Miniatures

1962

Works composed: Horn Trio
Documentary Films: The Commonwealth Story, Midnight Sun
TV series: Dimension of Fear, Silent Evidence
TV Plays: Comedy Playhouse (4 episodes)

August 31st: Premiere, Horn Trio. Edinburgh Festival. Barry Tuckwell (horn), Brenton Langbein (violin) and Maureen Jones (piano).

[Date: ?]: Premiere, Elizabethan Miniatures. Sinfonia of London, cond Douglas Gamley.

1963

Works composed: Equation I
Feature Films: Petticoat Pirates, The Evil of Frankenstein, Crooks in Cloisters, The Punch and Judy Man, Nightmare
Documentary Films: The Diamond People, With General Cargo

1964

Works composed: Three Episodes for Flute and Piano
Feature Films: Hysteria, The Brigand of Kandahar
Documentary Films: Britain Today

14th November: Completion of Form X: a graphic score for from 2 to ten players. For the ensemble of the Centre de Musique, Paris, conducted by Keith Humble.

August 7th: birth of third child, Simon Alexander Banks

1965

Elected to Council and Executive Committee of the SPMN (London)

Works composed: Divisions for orchestra, Concerto for Horn and Orchestra

Feature Film: Rasputin, the Mad Monk

Documentary Film: The Prince in the Heather

July 12th: Premiere, Divisions. Cheltenham Festival. City of Birmingham Symphony Orchestra, cond Sir Adrain Boult.

October 25th: Premiere, Three Episodes for Flute and Piano. Wigmore Hall, London. Douglas Whittaker (flute) and Don Banks (piano).

November 9th: Premiere, Equation I. Le Centre de Musique, American Center, Paris. Soloists of the Centre de Musique, cond Keith Humble.

December 3rd: Premiere, Assemblies. University of Melbourne Conservatorium of Music. Conservatorium Symphony Orchestra, cond Keith Humble.

1966

Vice-Chairman, SPMN

Works composed: Settings from Roget, Assemblies

Feature Films: The Reptile, The House at the End of the World, The Mummy's Shroud

Documentary Films: Island Boy, The Small Propellor

February 27th: Premiere, Concerto for Horn and Orchestra. Royal Festival Hall, London. Barry Tuckwell (horn), London Symphony Orchestra, cond Colin Davis.

March 18th: Horn Concerto. Centennial Hall, Adelaide. Adelaide Festival of Arts Concert. Barry Tuckwell, horn, with the London Symphony Orchestra, cond Colin Davis

September 16th: Premiere, Three Settings from Roget. Castle Dynevor, Wales. Cleo Laine (voice) and the John Dankworth Quartet.

1967

Chairman, SPMN

Organiser and Joint Director, SPMN Composers' Seminar

Works composed: Sequence for Solo Cello

Feature Films: The Frozen Dead

Documentary Films: Abu Dhabi

November 30th: Premiere, Sequence for Solo Cello. Newport, UK. Concert of the 66 Group, Cardiff. George Isaac (cello).

1968

Organiser and Joint Director, SPMN Composers' Seminar

Works composed: Tirade, Concerto for Violin and Orchestra, Prelude Nightpiece and Blues for Two

February 16th: Premiere, Tirade. Le Centre de Musique, American Center, Paris. Josephine Nendinck (mezzo-soprano), with soloists of the Centre de Musique, cond Keith Humble.

March 8th: Settings from Roget. Camden Festival, London.

March 10th: Three Episodes. Wigmore Hall, London.

August 12th: Premiere, Concerto for Violin and Orchestra. Royal Albert Hall, London. Wolfgang Marschner (violin), BBC Philharmonic Orchestra, cond Norman del Mar.

November 21st: Horn Trio. Purcell Room, London.

1969

Became Music Director, Department of Adult Studies, Goldsmith's College, University of London (position held until 1971)

Organiser and Joint Director, SPNM Composers' Seminar

Works composed: Equation II, Findings Keepings, Dramatic Music, Intersections

TV series: A Boy at War

April 20th: Premiere, Equation II. Tenth Bromsgrove Festival Concert. The John Patrick Jazz Ensemble and the John Bradbury String Trio, with Ann Griffiths (harp) and Ronald Stevenson (piano). First performance of complete version of Equation, comprising Equation I and Equation II.

May 10th: Premiere, Dramatic Music for Young Orchestra. Farnham Festival, Surrey.

November 18th: First broadcast, Equation 1 and 2. The John Patrick Orchestra, cond John Patrick

December 19th: Tirade, (Settings from Roget ?). Redcliffe Concert, Purcell Room, London: 'Jazz from other angles'. Programme also included Matyas Seiber's Two Jazzolets.

1970

Returned to Australia for the first time for 20 years for the First National Young Composers' Seminar, Perth, 25/2/70 - 6/3/70.

Works composed: Fanfare and National Anthem for Orchestra, Meeting Place

Feature Film: The Torture Garden

January 24th: Premiere, Intersections The Fairfield Halls, Croydon, London. London Philharmonic Orchestra, cond Arthur Davison.

February 21st: Intersections. ABC Melbourne Promenade Concert. Melbourne Symphony Orchestra, cond John Hopkins

February 26th: Sonata da Camera. Festival of Perth Concert. Members of the WA Symphony Orchestra, cond Thomas Mayers

March 3rd: ?. Festival of Perth Concert. WA Symphony Orchestra, cond John Hopkins

March 5th: Intersections. Assemblies. Festival of Perth Concert.

April 13th: Premiere, Fanfare and National Anthem. Captain Cook Memorial Concert. Royal Festival Hall, London. LSO Chorus with the Royal Philharmonic Orchestra, cond Charles Mackerras

June 5th: Sequence. Park Lane Group concert, London.

June 15th: Premiere, Meeting Place. Queen Elisabeth Hall, London. London Sinfonietta, cond David Atherton.

September 26th: Meeting Place. London Sinfonietta Concert, QEH, London. London Sinfonietta.

October 9th: ABC talk (interview with John Amis): My music

November: Organiser and Joint Director, SPNM Composers' Seminar

November 26th: BBC3 talk: Electronic Instruments

1971

Works composed: Music for Wind Band, Nexus, Commentary, Three Short Songs, Limbo, Four Pieces for String Quartet

March 17th: Talk to RMA: Third-Stream Music

February 27th: Dramatic Music. RPO.

March 20th: Intersections. Goldsmith's College, London..

April 8th: Premiere, Nexus. Staatstheater, Kassel, Germany, John Dankworth Quintet, with the Orchestra of the Staatstheater, Kassel, cond Gerd Albrecht.

April 21st: Premiere, Commentary. English Bach Festival Concert. Holywell Music Room, Oxford. Paul Crossley (piano).

May 13th: Premiere, Music for Wind Band. Farnham Festival Surrey, UK. Wind Band of Farnborough School, cond Peter Mound.

July 9th: Premiere, Three Short Songs. Cheltenham Festival. Cleo Laine (voice) and the John Dankworth Quintet.

July: Organiser and Joint Director, SPNM Composers' Seminar

August 8th: BBC3 talk: Jazz in our musical world

? Premiere, Four Pieces for String Quartet Cardiff Festival Concert. [The Wharton Quartet ?]

1972

Fellowship in the Creative Arts, Australian National University, Canberra.

Address: 16 Liversidge Street, Acton, ACT 2601.

Took up permanent residence in Australia.

Works composed: Walkabout, Equation III, Shadows of Space, Aria from Limbo

February 15 - 23: Director, Second National Young Composers' Seminar, University of Western Australia, Perth (?)

February ? Four Pieces for String Quartet Festival of Perth Concert. Oriel Quartet.

February 29th: Findings, Keepings Festival of Perth Concert, Adelaide Singers, with instrumental ensemble.

March 13th: Premiere, Limbo. Adelaide Festival of Arts concert.

May 5th: Commentary NSW State Conservatorium. David Miller, piano

July 7th: Violin Concerto. Leonard Dommett, violin, with the Melbourne Symphony Orchestra, cond Fritz Rieger

September 26th: Synchronos 72, an audio/visual show. Melville Hall, Australian National University. Synchronos 72 had 9 performances altogether, in Canberra and Sydney. The programme included premieres as below:

Premiere, Aria from Limbo. Lois Bogg, soprano, with a chamber ensemble of the Canberra School of Music.

Premiere, Shadows of Space. Electronic work..

Premiere, Equation 3. Don Burrows Quartet with a chamber ensemble of the Canberra School of Music, conducted by the composer.

1973

Appointed Head of Composition and Electronic Music at the Canberra School of Music

Appointed first chairman of the Music Board, Australia Council.

Work composed: Take Eight

February 13th: Nexus. ABC Sydney Proms Concert. Don Burrows Quartet and Judy Bailey (pf) with the Sydney Symphony Orchestra, cond John Hopkins

February 15 - 23: Director, Fourth National Young Composers' Seminar, University of Western Australia, Perth

February 15th Dramatic Music. Festival of Perth Concert. WA Symphony Orchestra, cond ?

March 17th: Tirade (first Australian performance), Limbo and Meeting-Place. Don Banks Music-theatre evening, University of New South Wales.

June 2nd: Dramatic Music. ABC Canberra Series.

[Exact date ?]: Four Pieces, Limbo (British premiere), Tirade, Sequence, Equations 1 and 2. Park Lane Group, London. Don Banks 50th birthday concert.

September 24th - 28th: Participated in the Third National Young Composers' Seminar, Melville Hall, Australian National University, Canberra

October 25th: Don Banks 50th Birthday Concert. ABC Radio Broadcast.

November 1st: Premiere, Take Eight. Sydney Opera House. Carl Pini String Quartet and the Don Burrows Quartet. Programme also contained Four Pieces for String Quartet.

1974

Returned to Australia (Canberra) to live. Address: 21 Harcourt Street, Weetangera, ACT 2614

Work composed: Prospects

April 3rd: Equation I and II. Adelaide Promenade Concert. Adelaide Town Hall.

July 27th: Premiere, Prospects. Sydney Symphony Orchestra, cond Willem Otterloo.

June 19th: Four Pieces for String Quartet. Music Department, Sydney University.

December 9th: completed Carillon, a theme for FM radio, commissioned by the ABC to celebrate the opening of ABC-FM radio.

1975

August 8th: completed String Quartet

October 17th: Premiere, String Quartet. Seymour Centre, Sydney. Austral Quartet.

1976

Works composed: 4 / 5 / 7, Trio for Bass Clarinet, Electric Piano and Synthesier, Benedictus

April 1st: Sequence. University House, Canberra.

June 26, ANU Convocation Evening with Don Banks and Rodney Hall (poet-novelist).

[Date ?] Premiere, Carillon (electronic music). Opening of ABC-FM Radio.

September ? : Premiere, Benedictus. Canberra School of Music concert. David Kain Quartet with students of the Canberra School of Music, dir Don Banks

1977

Works composed: Trilogy, One for Murray, 4 x 2 x 1, Magician's Castle

April 18th: Meet the Composer, ABC Odeon Theatre Hobart: performances of several works by DB

April 21st: Premiere, Trilogy. Tasmanian Symphony Orchestra, cond Vanco Cavdarski.

November 16th: Four Pieces for String Quartet. Royal Northern College of Music, Manchester.

1978

Appointed Head, School of Composition, New South Wales State Conservatorium of Music, Sydney. Moved to 24 Waiwera Street, McMahons Point, North Sydney, NSW 2060.

March ? : Premiere, 4 x 2 x 1. Adelaide Town Hall. Adelaide Festival Concert. Murray Khouri, clarinet (composer as tape operator).

May 20th: Equation 3, Four Pieces for String Quartet. New South Wales State Conservatorium of Music, Sydney.

1979

Work composed: An Australian Entertainment

April 18th: Premiere, An Australian Entertainment. Perth Concert Hall. The King's Singers.

1980

June 14th: awarded the Order of Australia

Addendum

[Year ?] March 12th: Episode for Small Orchestra. Adelaide Festival Concert. ? (cond David Bishop ?).

March 3rd, 1982 Awarded DMus (honoris causa), posthumously, by the University of Melbourne

1.3 Overview of the Collection

The Don Banks Collection is in three parts:

1. The Manuscript Room collection (MS 6830)
2. The Music collection (MUS BANKS)
3. The Oral History Collection (TRS/3800 numbers)

Following prefaces devoted to an overview of Don Banks' life and work, this Guide contains three principal chapters, viz chapters 2-4, which are devoted to a fairly detailed description of each of the above-mentioned Manuscript, Music and Oral History collections.

The fifth chapter comprises a series of appendices devoted to cross-referencing the collection with respect to particular topics, and to a description of certain materials which are related to the collection, but not actually part of it. This latter category includes some of the Banks material in other NLA manuscripts and in other locations in the NLA.

Inventories of material in the Collection are given with varying degrees of formality and completeness. In some cases, this is because Banks' own filing system had put the material in good order before it came to the NLA, and a simple listing provides sufficient assistance to enquirers. In other cases, the material is a heterogeneous mess, and a fuller listing is needed to give a useful idea of what's there. Most manuscript collections contain some portions which are chaotic assemblages of this kind, and the Don Banks Collection is no exception. Librarians are in a classic dilemma: forced to decide between trying to re-order them according to some rational criteria (which might make them more accessible) and leaving them as they are (in case insights may later be gained from the juxtapositions (etc) within the apparent chaos, insights which rationalisation might obliterate).

I have concentrated on Banks' own music (scores and recordings). Listings of personal papers are mostly just summaries. NLA cataloguers have so far completed the cataloguing of only a part of Banks' personal library of books, scores and related items. I have included partial inventories of uncatalogued material in some cases (eg scores by other composers, and discs in Banks' personal library).

The list of tapes is based on Richard Toop's original inventory of the tapes in Banks' personal library. This has been updated, because Oral History section have made some progress in providing preservation, working and cassette copies of these tapes in the 15 years since Richard's original inventory was made, and because, in some cases, the contents of the tapes has been ascertained in considerably greater detail since that time.

1.4 Non-Standard Abbreviations used in this Guide

[Only Non-Standard Abbreviations are Listed]

ABC	Australian Broadcasting Commission (Corporation)
AFTVS	Australian Film and Television School
AMA	Australian Musical Association
AMC	Australia Music Centre
ANU	Australian National University (Canberra)
APRA	Australasian Performing Rights Society
ATV	Associated Television
BBC	British Broadcasting Corporation
BBCSO	BBC Symphony Orchestra
CBSO	City of Birmingham Symphony Orchestra
CSM	Canberra School of Music
CSO	Canberra Symphony Orchestra
DAS	Department of Adult Studies, Morley College (London)
DB	Don Banks
EMS	Electronic Music Studio also: Electronic Music Studios (London) Ltd
FT	The Financial Times (London)
H&B	Hallas and Batchelor Pty Ltd (London)
ICA	Institute of Contemporary Arts (London)
ICMC	International Computer Music Conference
ISCM	International Society for Contemporary Music
ISME	International Society for Music Education
JPA	Joseph Post Auditorium (Sydney Conservatorium)
LCMC	London Contemporary Music Centre
LPO	London Philharmonic Orchestra
LSO	London Symphony Orchestra
MSO	Melbourne Symphony Orchestra
MT	Musical Times (London)
MV	Musica Viva (Australia)
nd	No date
npl	No place
NSWSCM	New South Wales State Conservatorium of Music
PLG	Park Lane Group
PN	Programme note
PRS	Performing Right Society (London)
QEH	Queen Elizabeth Hall (London)
RFH	Royal Festival Hall (London)
RMA	Royal Musical Association (UK)
RNCM	Royal Northern College of Music (Manchester)
RPO	Royal Philharmonic Orchestra
SMH	Sydney Morning Herald
SPNM	Society for the Promotion of New Music (London)
SQ	String Quartet
SSO	Sydney Symphony Orchestra
UNSW	University of New South Wales
VFM	Valerie Miller (later Mrs Valerie Banks)
3(5)NCFS	3 (5) North Country Folk Songs [arrangements by DB]

2. Don Banks' Personal Papers and Scores of Original Compositions (MS6830)

[Accessible through the NLA's Manuscript Room]

This part of the Collection is comprised of eight sequences of folders and plastic packs, which I have labelled sequences A - H. Sequence A consists of 275 folders [stored in 37 manuscript boxes] and there follow seven additional sequences (labelled B - H) of plastic packs [stored in 26 folio boxes].

2.1 Personal Papers in Manuscript Boxes Sequence A: Manuscript Boxes 1-37 (Folders 1-275)

For 15 years (1982 - 1997) access to the Don Banks Collection has been assisted by the original handlist (of about a dozen pages) drawn up by Richard Toop. [NB a revised handlist has been drawn up by the NLA's Manuscript Section in 1999]. In 1997, this part of the Collection was re-boxed, so that all the material to which access is restricted (principally correspondence) is now housed together in boxes 1 - 7. This necessitated the re-numbering of boxes 1 - 20. In order to avoid any confusion for anyone who may have accessed the collection before 1997, a comparison of the current box numbers and the former numbers (as per the Richard Toop handlist) has been added to this Guide (see Appendix 7). Numbers for the remaining 14 boxes (numbers 21 - 34) remain unchanged. In 1998, 3 more boxes (numbers 35-37) were added.

Access to material in some boxes is restricted, ie controlled by the Banks family. Information as to the permissions necessary to access these boxes is available from the Manuscripts Section of the NLA.

Manuscript Box 1

Folders 1-6 [restricted access]

Personal files, 1978 - 1980

Files A-Z file as kept by DB, 1959 - 1970

Manuscript Box 2

Folders 7-17 [restricted access]

General correspondence A - M

Manuscript Box 3

Folders 18-30 [restricted access]

General correspondence N - Z (1949 - 1980), and miscellaneous

Manuscript Box 4

Folders 31-38 [restricted access]

Correspondence with or about individuals, 1952 - 1979

Manuscript Box 5

Folders 39-45 [restricted access]

Correspondence with overseas organisations, 1952 - 1980

Manuscript Box 6

Folders 46-54 [restricted access]

Correspondence files organised by city, state or organisation

Manuscript Box 7

Folders 119-127 [restricted access]

Correspondence files organised by city, state or organisation

Manuscript Box 8

Folders 64-71 [restricted access]

PRS matters

Manuscript Box 9

Folders 72-80 [restricted access]

Australian Council for the Arts, 1st-3rd Board meetings

Manuscript Box 10

Folders 81-88 [restricted access]

Australian Council for the Arts, 4th-16th Board meetings

Manuscript Box 11

Folders 89-97 [restricted access]

Matters relating to the Australian Council for the Arts

Manuscript Box 12

Folders 98-103 [restricted access]

Matters relating to the Australian Council for the Arts, Music Board

Manuscript Box 13

Folder 104 [restricted access]

Matters relating to the Australian Musical Association

Constitution, AMA

Letters

18/11/52 from H Cannon, Ass Dir Music, ABC Sydney to DB

25/6/53 from WG James, Dir of Music, ABC Sydney, to DW Banks (senior)

30/11/53 from Edith Goldschmidt (Hon Sec, AMA) to DB

6/10/54 from TW Bearup, Overseas Rep, ABC to DB

9/8/57 from JH Davidson (BBC) to Ms S Wilson

Agenda, exec cttee for

2/10/57, 19/6/56, 22/10/58, 4/12/57

Minutes, exec cttee for

16/2/54, 28/7/54, 20/5/54, 10/11/53, 7/5/54, 1/5/54, 9/4/54, 5/11/57, 4/12/57, 27/8/57

Concert Bulletins

Oct-Dec 54, Apr-June 56 (3), March-May 58

Miscellaneous documents

Article The Story of the AMA by DB (extract from the inaugural concert programme book)

Typed sheet: 1953 Royal Concert Trust Fund (Australia)

Typed sheet: AMA Composers' Competition

5th AGM (22/5/57) Minutes, Chairman's Report

Card: Lectures for 1958 (Society of Australian Writers)

Folder 105 [restricted access]

Matters relating to the Australian Musical Association

Agenda, exec cttee for

25/9/58

Minutes, exec cttee for

5/3/58, 2/10/57, 30/4/58, 12/6/58, 25/9/58, 2/7/59, 10/2/59, 6/8/59, 1/10/59, 3/11/59, 29/5/59

Concert Bulletins

March-May 58, Oct-Dec 58, Oct-Dec 59(2), Apr-June 60

Minutes, Special Cttee Meeting 15/5/58

Minutes, AGM 7th AGM 21/5/59

Miscellaneous documents

Typed sheet: Australian Royal Concert Trust Fund Prize, 1959

Flyer 'Composers' Competition'

Announcement, 8th AGM, SPNM, 30/6/59 (and secretary's accompanying circular)

Folder 106 [restricted access]

Matters relating to the Australian Musical Association

Letters

2/6/60 from Miss Stella Wilson OBE (Hon Sec AMA) to DB
(regretting BD's resignation from cttee at AMA-AGM of 30/5/60)

date ? from FC Boyle (exec officer AMA) to MG Vyner (Schotts) (concerning DB's Fanfare for the forthcoming Cook Commemorative Concert of 13/4/70)

27/4/70 from FC Boyle to DB (re success of Fanfare on 13/4/70 (press cuttings attached)

30/6/73 from WR Cumming CVO (Chairman AMA) to DB
(invitation to attend AMA concert 22/8/73)

8/7/72 from DB to WR Cumming

5/9/73 from WRC to DB

3/9/73 from WRC to DB

29/8/73 from Brian Fairfax (Mus Dir, Polyphonia) to WRC

10/10/73 from WRC to DB

21/12/73 from WRC to DB

24/3/72 from WRC to DB

10/1/74 from WRC to DB

AGM of 1972: Minutes

AGM of 10/9/73: Announcement (6/8/73), Chairman's Report, Minutes

AGM of 27/8/74: Announcement (23/7/74), Agenda, Minutes AGM 1973, Chairman's Report, Summary of AMA activities for year to 30/6/74, Minutes

Miscellaneous documents

[circular] from Mr John L Knott CBE outlining the aims of AMA & soliciting membership.

[circular] from Ms Joan Cristofari to AMA members 11/12/69

List of AMA officers (nd)

Typed Sheet AMA Summer Activities Aug/Sept 1973

[Memorandum] from DB (Chairman Mus Board, Aust Council for the Arts) to WR Cumming (Official Sec, Australia House) concerning arrangement for Australian composers to attend National Composers' Conference, Canberra 23-27/9/73

Concert programs for AMA concerts 23/4/63, 28/5/69 (2), 21/6/73

Folder 107 [restricted access]

Matters relating to the Australian Society for Music Education

Folder 108 [restricted access]

Matters relating to the Australian Society for Music Education

Folder 109 [restricted access]

Matters relating to the Australian Society for Music Education

Manuscript Box 14

Folders 110-118 [restricted access]

Matters relating to the Australian Music Centre and the Australia Contemporary Music Ensemble

Manuscript Box 15

Folders 119-126 [restricted access]

Matters relating to the Canberra School of Music

Manuscript Box 16

Folders 127-134 [restricted access]

Matters relating to the NSW State Conservatorium of Music (School of Composition)

Manuscript Box 17

Folders 135-144 [restricted access]

Matters relating to the NSW State Conservatorium of Music and to various other societies.

Manuscript Box 18

Folders 145-150 [restricted access]

Matters relating to the Australian National Anthem Quest

Manuscript Box 19

Folders 151-157 [restricted access]

Matters relating to the ABC, Sydney, and to the Sydney College of the Arts.

Manuscript Box 20

Folders 158 [restricted access]

Lecture announcement, The Department of Music (Goldsmith's) incl Wed 1/4/19? Don Banks: Third-Stream Music

Lecture Notes (Adelaide seminar) The Composer as Teacher

Leaflet MV Easter Festival 27/3/70

Miscellaneous sheet of scribble

Curriculum DAS Goldsmith's 1970-1

The Listener, vol 85 no 2186 (18/2/71), 83/2130 (22/1/70)

Programme notes for A Goehr: SQ2, A Gilbert: Regions, 9 or 10 Osannas

Press cuttings of Bios, British Composers

Open Letters: R Reynolds to R Nolte 10/5/69, 25/12/68

Notes of VWilliams Symph 8, Walton Symph 1

Notes of 12-tone work, Schoenberg op16, Debussy: Voiles

Folder 159 [restricted access]

Press cuttings from 1972 relating to

SSO concerts of 8,10,13,15,17th Feb 1972 (incl Nexus)

Synchronos 72

Establishment of Music Board, Aust Council for the Arts

Folder 160 [restricted access]

Overture (Newsletter of CSO) vol 3/3 (June 72). Contains article by DB (Larry Sitsky) [multiple copies]

Catalogue, Schirmer Books

Blackwell's Music Shop Bulletin

Leaflets Blackwell's Music Shop, Schirmer Books, CSO 1972

Overture 3/1/ (March 72). Contains article by Larry Sitsky (Sitsky on Banks)[2 copies]

SPNM AGM 11/9/68 Bios of council candidates (incl Stanley Glasser)

Minutes, ISCM General Assembly, Salzburg 1952

Folder 161 [restricted access]

Desk Calendar 1978-9, Notes, Appointments

Folder 162 [restricted access]

ANU Reporter 3/2 (10/3/72) Electronics are in his repertoire, article (anon) about DB, esp Limbo and EM (multiple copies)

ANU Reporter 3/13 (25/8/72) Burrows concert for students, article (anon) about Don Burrows concert and Synchronos 72 (multiple copies)

Manuscript Box 20

Added 8/7/83 (former contents of Folder 138 cont?)

Letter 16/7/68 William Alwyn to DB
Article Proposals for the future of the Orchestra by Karlheinz Stockhausen (The Listener 11/4/74)
Typed sheet Centre for American Music, Music Dept, University of Keele
Prog notes by Iain Hamilton for works by Debussy and Boulez
CV for Edward Clark
Articles In Search of Boulez parts 1 and 2 by S Bradshaw and RR Bennett (Music and Musicians)

Manuscript Box 21

Items loose in box [There are no folders in this box]
Diaries: 1966, 1967, 1968, 1969 (2 stuck together), 1970, 1973, 1974
Blue 1972 NZ diary

Student Notebooks:

History, Lit & Aesthetics, pt 1 - 2nd year Dip of Music (1948 ?)
History of Music Notebook (1947 ?)
Methods of Teaching Notebook (1949 ?)
 also contains later (1969?) notes
 [on various British composers and on 12-tone music]
Third Year Dip of Mus

Miscellaneous Notebooks:

Red Notebook Miscellaneous scribble !
Yellow Notepad (Student attendance 22/9/69 and thereafter)(Goldsmith's ?)
A-Z address book
Notepad Miscellaneous scribble !
Blue spiral-bound notepad
Grey cashbook
Yellow spiralbound notebook Notes on P Banks' piano lessons
Notepad (1973)
Grey addressbook (early 70s)
Green Notebook (EM notes et al)
Orange Notebook (notes on G Perle's Serial Composition and Atonality)

Manuscript Box 22

Folders 163-170
Material relating to electronic music

Manuscript Box 23

Folders 171-179
Material relating to electronic music

Manuscript Box 24

Folders 180-185
Material relating to electronic music

Manuscript Box 25

Folders 186-193
Material relating to electronic music

Manuscript Box 26

Folders 194
Mini-moog 'dope sheets' & some notes on synthesizer settings relevant to projects during the Canberra School of Music years (1974-77)

Folder 195

Press cuttings:
15/7/72 Previews of Synchronos 72, Canberra Times and Canberra News

19/3/72 Review of Limbo Sunday Australian
24/5/72 Review, SMH
(nd) Review MV Easter Festival
28/5/72 Review Sunday Aust
9/6/72 Preview of Synchronos 72
11/6/72 Musetta's column
24/7/72 Age, Melbourne Sun, Australian, Melbourne Herald
Photocopy of pasteup of several reviews

Miscellaneous documents:

Overture (Newsletter CSO) 3/1/ (March 72) [cf Box ?]
Article on Limbo ANU Reporter [cf Box ?]
Article Burrows concert for students ANU Reporter 3/13 (25/8/72)
Notes on Parataxis by V Plush

Letters:

17/6/72 from DB to Ross Hohnen (Sec, ANU)
17/6/72 DB to Ross Hohnen

Folder 196

Lecture notes on Electronic Music: 16 handwritten pages in blue cover

Folder 197

Reviews:

19/3/73 SMH (multiple copies)
18/2/73 Sunday Telegraph
20/3/73 Daily Telegraph (Syd)
13/9/74 London papers: Daily Telegraph, FT, Times
(nd) review of Violin Concerto by F Werder (Melbourne Age?)
Typed sheet: reviews of Prospects 13/9/74 and 15/9/74
Report on Adelaide Festival by M Prerauer
9/10/72 SMH
DB 50th birthday concert Purcell Room by E Greenfield
24/7/72 Melbourne Age
29/10/72 Sunday Telegraph
15/10/72 Australian
30/9/72 Canberra Times
29/10/72, 1/10/72, 15/10/72 SMH

Letters:

20/2/73 from Claude Alcorso to DB
9/2/73 June Mendoza to DB

Miscellaneous documents:

Article (anon) Electronics are in his repertoire, ANU Reporter 3/2 (10/3/72), page 8 [cf Box ?]
Advert for ISCM concert and lecture Sunday 15/10/19??
Report (WA newspaper ?) 4th National Young Composers' Seminar
Children's poems (P Banks)
Flyers, Synchronos 72
Programme (typed sheet) Synchronos 72 (Sydney performances)
Announcement, Adelaide Prom Concerts 1974 incl Equation 1/2
3/4/74 (Adelaide Town Hall)

Folder 198

Press clippings, reviews

Interview Di Gaston with DB, Music Maker 487 (May 1973) pp 17 and 21
Program Fellowship of Australian Composers Concert, SOH 1/11/73 incl 4 Pieces, Take 8

Folder 199

Press clippings, reviews incl
(nd) Preview of Divisions, Radio Times

Letters:

15/12/65 from AN Keys (Hammer Film Productions Ltd) to DB
(Thanks for 'wonderful' job on The Reptile)
Much correspondence, esp relating to commissions

Miscellaneous documents:

Announcement: Third National Composers' Conference
(Canberra, 24-28/9/73)
(date ? WA ?) Preview of First National Composers' Conference
(Perth, 25/2/70 - 6/3/70)

Folder 200

Press clippings, reviews
Article Birth of a Libretto by L Dallapiccola (The Listener, 23/10/69, pp553-4)

Manuscript Box 27

Folder 201

Details of TV commercials: Mozart and Beethoven
Flyer for a series of talks at the Department of Adult Studies, Goldsmith's College incl one by DB Sat Oct 12 19?? [also
Birtwistle, Smalley, Bedford, Crosse, Wood]
[October 12 was a Saturday in 1963 and 1968]

Prog for 1967 Camden Festival [pages relating to Cleo Laine recital -- incl performance of Roget ? -- removed]

Prog ISM series, Wigmore Hall incl Three Episodes [Fri 10/3/19??]
[March 10 was a Friday in 1967]

Schott Gazette Dec 1964 para on DB
SPNM prog Wed 3/11/19?? Three Studies Jennifer Ward Clarke (vc) Susan Bradshaw (pf) [November 3 was a Wednesday in
1965 and 1971]

Schott Information (nd) para on Roget

Prog Commonwealth Arts Fest Concert Tues 21/9/1965, Sonata da Camera
Commonwealth Institute, Francis Chagrin Ens, cond FC
also Radio Times [16/9/65] announcement of live broadcast of above

65/6 LSO series announcement incl Horn Concerto 27/2/66 RFH London
65 Cheltenham Fest flyer incl Divisions (12/7/65, CBSO cond Boult, at CTH)

Prog Monday 25/10/19?? Wigmore Hall recital, Da Vinci Trio
incl Three Episodes, Douglas Whittaker (fl), Alan Richardson (pf)
[October 25 was a Monday in 1965 and 1971]

ANZ Weekly 30/1/65

Prog New Music Society Concert, CSM Friday 26/5/19?? Vln Sonata
[May 26 was a Saturday in 1961 and 1967]

Various Programmes, Clippings, Flyers

Folder 202

Progs

26/5/72 Vln Sonata CSM

29/5/?? New Audience series, Melb Hn Trio, Carillon, Shadows of Space, Computer Voices (?)

Pr An evening with Gunther Schuller, London American Embassy

Pr Focus Opera Group London 11/3/68

Flyer & Prog SPNM 11/2/??
Pr PLG London 11/5/67 Seiber Fantasy Sextet
Pr PLG/SPNM 22/3/68
Pr London Sinfonietta 24/1/68
MV prog (nd)(to serve several dates) contains (short) PN for Horn Trio
Br 10th Bromsgrove Fest Apr 19 - May 10/1969 incl 20/4/69 Equation
Fl 5/6/70 PLG Sequence
Br 67 Camdem Fest incl 8/3/67 Roget
Fl 14-15/10/72 ISCM Wkshp & Concert Brisbane incl appearance by DB
Fl 1973 Syd Proms incl 13/2/73 Nexus

Folder 203

Pr Wed 16/11/?? RNCM 4 Pieces for SQ [November 16th was a Wednesday in 1977]
F Darmstadt 69 Cello class syllabus incl Sequence
Gerhard Obit
Pr Goldsmith's College 20/3/71 Intersections
F RPO 27/2/71 Dramatic Music
Pr 24/1/70 LPO Intersections
Pr Eng Bach Fest 16-25/4/71 incl Commentary
Various progs, flyers, brochures

Folder 204

Fl ABC Canberra series 73 incl 2/6/73 Dramatic Music
Pr 13/2/73 Sydney SSO Nexus
Pr Synchronos 72
Fl 3rd National Young Comp Seminar 17-24/2/72
Various Progs, Flyers, Clippings, Brochures

Folder 205

Programme for Synchronos 72
Pr 21/11/67 Purcell Room Hn Trio
F 16/2/68 American Centre for Students & Artists Paris Tirade
Pr 20/5/78 JPA/NSWSCM 4 P for SQ
Fl 19/6/74 Music Dept Syd Uni 4 P for SQ

Folder 206

Pr Wed 26/2/?? Aust House Vln Sonata [February 26th was a Wednesday in 1952, 1958, 1964 and 1969]
Fl Kings Singers 79 Aust tour
Br Aust Mus Assn Oct-Dec 71
Pr JPA/NSWSCM Equation 3 20/5/78
Cue Sheets for
 The Punch & Judy Man
 Petticoat Pirates
 Bertols Sherry 17/7/62
 The Colombo Plan 6/4/61
 Commonwealth 14/3/62
 Tallon 6/9/61
 Dam the Delta 19/12/60

Manuscript Box 28

Folder 207

Flyer Redcliffe Concert, Purcell Room, 19/12/69 (Roget)

Folder 208

folder relating mostly to Roberto Gerhard (1896-1970)
The Score 16 (June 56)
Notes on a conversation with RG

Prog (photocopy) of RG memorial concert
Prog SPNM Mon 30/6/19?? [June 30th was a Monday in 1969]
Article on RG by A Orga
Flyer RG concert Tues 1/4/19?? [April 1st was a Tuesday in 1969]
Prog (SPNM/PLG) 22/3/68
Clippings relating to RG
Notes on varese
Comment on RG by William Glock

Folder 209

Progs, Premiere of Limbo, Adelaide Festival Concert 13/3/1972

Folder 210

Prog 1977 ICMC San Diego Oct 26-30, 1977
PN - Continuum by Tristram Cary
Prog, Music Rostrum 76, LaTrobe University
Flyers, clippings

Folder 211

Folder 212

Text for Limbo
Text for Findings Keepings
Final version of talk on Pezzo Drammatico
List of tapes donated by American composer Salvatore Martirano [? to NSWSCM ?]
Copy of article on Webern from Tempo 14 (03/1946)
Programme Notes for
 Four Pieces for Orchestra
 Three Studies for Cello and Piano
 Five North Country Folk Songs (string version)
 Tirade (extensive -- includes material by Peter Porter)
 Commentary
 Nexus
 Intersections
 Violin Concerto
 Sequence
 Horn Concerto
 Settings from Roget
 Three Short Songs
 Equation 1 and 2
 Assemblies
 Take Eight
 String Quartet
 Prospects
 Trilogy
 Violin Sonata
 Divisions
Various Flyers

Folder 213

Talk to AFTY School 29/3/1979 - (this script contains film cue sheets)

Folder 214

Programme Notes for 4 x 2 x 1

Manuscript Box 29

Folder 215

Copy of Gaudeamus Foundation booklet Internationale muziekweek (1969)
Prog Univ of Leicester Composers Talking series (1971)
Various correspondence (incl with RMA)

Folder 216

Progs Meet the Composer Hobart 1977
Aust Council for the Arts 17/9/73 incl Three ShortSongs
DB 50th birthday broadcast announcement Thurs 25/10/73 ABC Radio 2
gives DB dob 25/10/1873 (!!)
Detailed list of DB activities for Jan - Jul 1972
Interview (from Synchronos 72 prog).

Folder 217

ABC FM - statistics on Aust music broadcast thereon
Copies of 24 Hours for June - Aug 77

Folder 218

Material relating to ISME conference, Perth 1974

Folder 219

'Film footage table'
Gives the correlation between film footage and timing (multiple copies)

Folder 220

DB report (to Italian Institute ?) on his study with Dallapiccola
Prog, ICA (British ISCM section) Monday 12/3/19??
incl Dallapiccola (his Machado Songs and Goethelieder)
Dallapiccola played piano at this concert
Letters 28/5/52 Notification of Italian Gov scholarship, 29/7/52 from Italian Institute
Miscellaneous correspondence

Folder 221

Miscellaneous correspondence and progs relating to Australia
List of London addresses
APRA bulletins
MAM brochures

Manuscript Box 30

Folder 222a

Flyer RFH recital room concert 10/3/19?? Three Studies
Brochure Lidka, Kitchin
Recommendation from Prof EJDent
Flyer LCMC (British Section, ISCM) 29/2/52 Music by young Aust composers incl DB
Announcement Edwin Evans Prize
Italian Institute course April 21-June 20 (1952 ?)
Progs PLG 13/1/64 Vln Sonata also Seiber Sonata
Hampton Music Club (pres Seiber, patron Wyss)
23/2/60 Divertimento
Flyers, 33rd ISCM festival (1959)
incl (12/6/59) Three Studies, also Sonnets (Babbitt)
German Inst, London 1/11/60 incl Vln Sonata
ICA music section recital 25/11/58 Pezzo

[tbc]

Folder 222b

Announcement of the Edwin Evans Prize
ABC Weekly 28/1/50
Progs LCMC 26/2/1952 Duo
SPNM 5/10/54 5NCFS (pf version)
BBC3 1/6/54 Four Pieces for Orchestra
Flyers 5NCFS (stg version) 21/6/19??
Three Studies 10/3/19??
Violin Sonata 30/1/60
Prog, flyer Salzburg ISCM 23/6/52
Envelope giving address in 1956 as 44 Princes Gardens

Folder 223

Material relating mostly to the SQ (?)
Corresp, sketches
Prog JPA, NSWSCM 20/5/78 Equation 3, 4 P for Orch

Folder 224

PN Seiber Concert Piece
Press
Progs Meet the Composer, Hobart 21/4/77
University House, Canberra 1/4/76 Sequence
Fest of Perth 5/3/70 Intersections, Assemblies.
Newport Monmouthshire 30/11/67 Sequence (first perf)

Folder 225a

MT July 1971
Performing Right 53 (May 70)
Source Supplement (Nov 70)
Prog The State of the Arts of Electronic Music in Australia
(Seminar held at U of Melb, Aug 9-13, 1971)

Folder 225b

Miscellaneous notes on
Harmony, Stravinsky (Rite), 12tone procedures, Binary numbers

Folder 226

Notes on the Webern Passacaglia (3 pp)

Folder 227

Progs, brochures, postcards, hotel reservations, receipts, esp relating to Edinburgh Festival 1962
PN Horn Trio

Manuscript Box 31

Folder 227a

Material relating to Limbo

Folder 228

Material relating to Sydney (general info)

Folder 229

Material relating to CSM (scores on loan)

Folder 230

Material relating to Sonor and other music societies

Folder 231

Material relating to Margaret Sutherland Concert Fund

Folder 232

Scripts for the ATV series A History of Popular Music (9 scripts)

Folder 233

as folder 232 [in box 31], ie another copy of scripts for the ATV series A History of Popular Music (9 scripts)

Manuscript Box 32

Folder 234

Material relating to AMA

Folder 235

Material relating to analyses of Boulez, Webern, electronics (Gravesano?)

Folder 236

Material relating to Howard Skempton

Folder 237

Brochure, notes on Polish music

Folder 238

DB's Dictionary of Acoustics

Folder 239

Text of BBC (?) talk on The World of Sound (on electronic music)

Also 2 scripts on Making a Pop Recording

Folder 240

Material relating to ISCM and Australia, 1952-3

Manuscript Box 33

Folder 241

Material relating to instrumentation

Folder 242

Material relating to vocal pieces - notes on Tirade and Limbo

Folder 243

Material relating to composition, motivic functions

Folder 244

Material relating to jazz and third-stream music

Folder 245

Lecture notes, also pamphlets, clippings, ms, copies of ICA Bulletin (2965) and Composer (1965)

Folder 246

Material relating to instrumentation

Folder 247

Lecture notes

Folder 248]

Banks lecture at LaTrobe University

Manuscript Box 34

Folder 249

Memo to Mr Oats (Registrar ANU ?) from Noel Ancel
re possible Music Dept 4/7/72

Substantial amount of correspondence

Folder 250

Notes on 'Serial Music'

PN: Sequence

Notes for an informal talk at the NSWSCM, Oct 77

Folder 251

Programme Notes for

An Australian Entertainment

Vln Sonata (by Kay Lucas)

Further copies of PNs which are also in 34/252-4

Folder 252

Worklist (in categories)

Worklist (electronic music) 4 pp

CV (4 pp)

'Interview' from Synchronos 72 programme

Lecture on Twentieth-Century Music to CSM [30/9/76]

HCCoombs 50th-birthday speech and DB reply

Listing of Commercial Music by DB

Text/Cue sheet TV doco on DB (J Hopkins, V Plush)

Press 24/7/72 Melbourne Herald

? Melbourne Sun

30/4/78 ?

19/9/77 Australian

Programme Notes on:

Vln Sonata (by Daniel Herscovitch), Limbo, 4 P for SQ, 3NCFS, Commentary, Pezzo, 5NCFS (with strings).

AMC information sheets on:

Assemblies, MC, 4 x 2 x 1, Psalm 70, 3 Short Songs, 3NCFS, Tirade, Findings Keepings, Walkabout, Music for Wind Band, Roget, Pezzo, Equation III, Limbo, Meeting Place, Take Eight, Shadows of Space, Carillon, Aria from Limbo, 5NCFS (stgs), 5NCFS (pf)

Programmes:

19/7/75 Schneider & Herscovitch recital (Violin Sonata)

13/3/72 Adelaide Festival (Limbo)

Folder 253

DB Film List

covering letter DB to AMC

(NB copyrights with DB or Feature Music Ltd [DB company])

scores are with production companies

DB Commercial List

Various Prog notes, CVs, Work-Lists

Folder 254

Various Listings: CVs, Worklists, Scores for Hire, Recordings, Short Bios

Detailed listing of events Jan - July 1972

Article (photocopy) P Bracanin (from Aust Mus Today ed Tunley/Callaway?)

List of premieres (and Aust premieres)

Folder 255

[added 13/10/1997]

Folders 255 - 257 contain material original in the NLA's Don Banks Press Clippings Biographical File. This material contains a lot of detailed information which might be useful for a more detailed biography and list of performances of works by DB.

DB's CV (several versions, some with worklists, of varying degrees of comprehensiveness)

Also biographical, compositional notes in answer to questions from the AMC.

Folder 256

[added 2/2/1988]

More CV material.

Also biographical articles by James Murdoch and Philip Bracanin (the latter a photocopy of chapter in *Australian Composition of the Twentieth Century*, ed Tunley and Callaway)

Folder 257

[added 2/2/1998]

"Transcript talks, Notes on *Episode*, Press"

Material in red document wallet labelled "Don Banks / Press"

Photocopies of programmes and press clippings, mostly concerning works by DB.

Examples:

Douglas Gamley: Touches of Sweet Harmony (article on DB's *Elizabethan Miniatures* et al) (Record Times, Aug 1962)

A Silberman: The Festival of the ISCM in Salzburg (*Le Courier Australien*, Fri 29/8/52)

Programme, SPNM, London, Tues 5/10/64 incl DB: 5NCF5

Programme, Sun 17/6/51, British Council, 65 Davies Street, London W1, incl DB: *Duo* (première)

Programme, Mon 13/1/64, DB: *Violin Sonata* (Donald Weeks, Harold Lester), 4 St James Square (The Arts Council)

Article by M Long: *Is Modernism a Scourge?*

Press following the (public) première of *Duo*

Press following the première of *Three Studies*

Prog, Australia House, Thurs 19/11/53, AMA Second Concert, 1953/4 season, incl DB: 5NCF5

Prog: Thurs 15/9/55 Concert Artist String Orch, cond A Dennington, leader Jan Sedivka, DB: 5NCF5

Prog, ICA concert, The Arts Council, Thurs 25/11/58, DB: *Pezzo Drammatico* (M Kitchin)

Prog, Royal Liverpool Philharmonic Orchestra, cond J Pritchard, Mon 2/5/60, DB: *4 Pieces for Orchestra*

Prog, Chenil Gallery, Chelsea, London, Sat 30/1/60, Rosemary Rapaport, Else Cross, DB: *Violin Sonata*

(Handwritten and typed versions of) DB's own PN for *Episode*

Many others

Also:

On Listening to Modern Music: Talk 4 in a series of 4, by DB, recorded ABC, Canberra, 25/11/74

Script of talk by DB for Swedish Radio: *Matyas Seiber*

Green manilla folder (loose in box) labelled "Jazz (RMA - BBC talks) / Analysis Meeting Place, Roget, Equation"
(this folder is empty)

Folder of additional material

Programme Notes for:

Magician's Castle

4 x 2 x 1

SQ

Sonata da Camera

Horn Trio (not by DB -- actually mostly bio material)

Aria (from Limbo) - very short - 2 sentences

Nexus

Intersections

Four Pieces for Orchestra (quite long)

Horn Concerto (long) (also a note by William Mann)

Assemblies (2 different notes)

Equation 3

Shadows of Space

4 Pieces for SQ

Commentary

Pezzo Drammatico

HCCoombs 50th-birthday speech and DB reply
Excerpts (interview) from Synchronos 72 programme
Text/Cue sheet TV doco on DB (J Hopkins, V Plush)
Various Work Lists

Plastic bag

Soldier's Record of Service Book
Engagement announcement (Dunedin press) DB/VFM
Various clippings, programmes, menu, Photo (DB in 1940s), Concert Announcements, Postcards

Manuscript Box 35

[added 29/4/98]

Folder 258 [restricted access]

Correspondence with Raffaele Altwegg, Nick Alexander, Shepherd Brooks, Milton and Sylvia Babbitt, Mrs John Bishop, Norma Banks, D Burrows, S Burcher, R Boyle (Chester), P Black (ANU), B Brown (AC), Jean Battersby (AC), Barbara Blackman, Lennox Berkeley, Warren Burt, W Benson

Folder 259 [restricted access]

Correspondence with Tristram Cary, Chester Music, Campbell Connelly & Co, Berry Music Co, HC Coombs, John Crocker, W Colleran, F Cordell, Keith (Winter ?)

Folder 260 [restricted access]

Correspondence with Luigi Dallapiccola, Georgina Dobrée, George Dreyfus, Hugh Davies, Ien Dommett, Arthur Davison, Paul Frolich, Peter Fricker, Bill Fontana

Folder 261 [restricted access]

Correspondence with Helen Gifford, Anthony Gilbert (extensive), Stanley Glasser, Roberto Gerhard

Folder 262 [restricted access]

Correspondence with Tony Gilbert, Rex Hobcroft, RD Hames, Sir Bernard Heinze, R Head, Jonathan Harvey, John Hopkins

Folder 263 [restricted access]

Correspondence with Graham Hair, Keith Humble

Folder 264 [restricted access]

Correspondence with Percy Jones, D Jose (Children's Hospital, Melbourne), Antony Jeffrey, Kings Singers, Peter Karmel, Dorian Le Gallienne, W Colleran, David Lumsdaine

Manuscript Box 36

[added 29/4/98]

Folder 265 [restricted access]

Correspondence with Harvey and Anne Matusow, PW Makings (Schott), William Mann, Sally Mays, Jane Manning, John McCabe, Phil Martell, Luciano Ori, Yfah Neaman, Josephine Nendick

Folder 266 [restricted access]

Correspondence with James Murdoch

Folder 267 [restricted access]

Correspondence with Salvatore Martirano

Folder 268 [restricted access]

Correspondence with Edward Primrose, Ian Pearce, Curt Prerauer, Vincent Plush, Peter Platt, Clive Pascoe, James Pemberthy, Peter Porter, Bernard Rands

Folder 269 [restricted access]

Correspondence with Matyas and Lilla Seiber, Larry Sitsky, Peter Sculthorpe, H Speirs, HJ Schaefer, D Simpson

Folder 270 [restricted access]
Correspondence with Margaret Sutherland

Manuscript Box 37

[added 29/4/98]

Folder 271 [restricted access]
Correspondence with Schott and Co

Folder 272 [restricted access]
Correspondence with Barry Tuckwell and Patrick Thomas

Folder 273 [restricted access]
Correspondence with Ken Tribe

Folder 274 [restricted access]
Correspondence Michael Vyrer (Schott), Douglas Whittaker, Martin Wesley-Smith, Eric Westbrook, Sir Thomas White, R Wood, Peter Zinovieff

Folder 275 [restricted access]
This folder does not actually contain correspondence.
Notes on:
The Duties of the Concert Secretary
Adjudicator's Report
ISME String Quartet Competition, 1974
The Don Banks Memorial Scholarship

2.2 Personal Papers and Scores in Folio Boxes Folio Boxes 1-26 (Seven Sequences [B - H] of Plastic Packs)

The 'folio' portions of the Manuscript Collection contain several different kinds of material.

Folio boxes 1 - 3 comprise, essentially, a continuation of the type of contents (personal papers etc) located in folio boxes 1 - 34. This material is stored in large folio boxes to accommodate some outsize (A3 or larger) sheets of paper, transparencies, etc.

Folio boxes 4 - 14 contain the 'core' of Don Banks' work: the scores, sketches and rough drafts for the 'serious' music. NB: in general, Don Banks' own programme notes are located amongst the personal papers, not in Folio boxes 4 - 14. Likewise lectures given by the composer about particular works.

Folio box 15 contains jazz, and material relating to this type of music, including some piano/vocal scores of songs from which Don Banks developed arrangements for various bands (including his own Boptet).

Folio boxes 16 - 25 contain scores, sketches, parts, etc for Don Banks' film and TV music and for related 'commercial' music.

2.2.1: Personal Papers, Miscellanea. Sequence B: Folio Boxes 1-3 (Plastic Packs 1-11)

This group of 11 plastic packs contains heterogeneous odds and ends, lumped together in a higgledy-piggeldy fashion. Rather than attempt a summary of the contents, I have therefore given lists of the principal items. The most interesting items seem to be those in pack 8 (folio box 2) containing: evidence of what and how Banks studied with Seiber.

Folio Box 1

Plastic Pack 1

[Buff folder]

8/9/47 Entitlement to war gratuity (\$39/15/0)

Photo of ?

Handwritten notes re 'Piston' and renovations to Sydney Con composition building

Small spiral-bound notepad: 'Methods of Teaching'

Lecture on Schoenberg op16

Photocopies (multiple) Bach 2-pt invention in Bflat
 Hindemith Fugue from Ludus Tonalis
 Webern Passacaglia, Piano Variations

Analytic note on Debussy's Voiles

Schedule for Seymour group Composition workshop 27-28/8/79, NSWSCM

Letter Milan Kymlicka (Toronto) to DB

Seymour Group: Register of recorded performances

MS sketches on 4-note groups et al (2 sheets)

A schedule from MGM British Studios for 5/6/56 for a recording for The Barretts of Wimpole Street

Note on Instrumentation and Orchestration for BA II (and III) (CSM?)

Plastic Pack 2

[Light Green folder]

4 pp of notes on Serocki's notational practice in his Symphonic Frescoes

CSM orchestration assignment 1/4/19 ??

Photocopy 1 page on Stravinsky's Spring Rounds (Rite of Spring)

Page 9 of a vln/pf piece (Seiber ?)

Miscellaneous ms sketch (foldout) about: Excentrique, Assemblies, Stravinsky's 3 Pieces for SQ

Photocopy: Fanfara e Fuga (pp20-25)

5/4/73 CSM Orchestral Association Violin Concerto

CSM: 1 page handbook (composition curriculum)

CSM: curriculum for Diploma IV

[Dark Green folder]

Ms notes on percussion instruments, 'speed of articulation', electronics, strings, pauses, notation (2 small scraps of paper), Roger Reynolds, Harrison Birtwistle

[Mid-green folder]

Handwritten 2 pages on Murray Trio/Duo [Trio for bass clarinet, electric piano and synthesizer - composed for Murray Khouri]

Orchestration exercise (Voiles) by L Scandrett (student NSWSCM 1979)

[Buff folder]

Miscellaneous ms sketches ('Latin American')

Ms string sextet (by ?) (student composition ?)

[Pink folder]

Sketch for cue sheet (small scrap of paper)

7/5/76 Letter J Murdoch to DB

University House, ANU: Bottle Shop Price List, May 1976

Analysis Webern op27

Plastic Pack 3

[Pink folder]

Labelled "Folio 2" in pencil

Student score (C Bogg ?)

Ms analytic sketches Haydn SQ op76/6, Brahms Symphony 4

Exercises: Adagio in C minor, Ground bass for SQ in B minor (many sheets incl 'Variation of Theme')

Notes on Ground Bass (incl from Dolmetsch Interpretation)

A few other miscellaneous notes (to be identified)

[Green folder]

Notes on 'Co-ordination of melody and harmony', Symphony 2

Critical notes on miscellaneous (student ?) compositions

Sketch for a (film ?) score ["3M2" - Maybe an H&B cartoon, maybe Foo-foo ?]

Folio Box 2

Plastic Pack 4

[White NLA folder]

Analytic talk by DB on his String Quartet (3 pp)

Analytic talk by DB on his Sonata da Camera (13 pp)

[Blue-grey NLA folder]

Hobart file: related notes and correspondence

Hand-written note on the Rite

Terms used in Berg's Three orchestral Pieces

Handwritten ms note on Nine Rarebits (Earle Brown ?) and Boulez Sonate

Ms note on the Rite (+ photocopies)

Ms note 'Ways of utilising motivial features'

Handwritten ms note on Meeting Place, Roget (includes 12-tone series)

Handwritten ms note on Four Pieces for String Quartet (includes permutations)

Handwritten ms note: harmonic combinations (re 4 Pieces for String Quartet ?)

[Red folder] [Label: "Melodic construction"]

Notes of lesson with Seiber 6/6/50

Miscellaneous sketches

(1) excerpt in d min for SQ or String Trio or Piano

(2) 2-pt invention in g min

(3) opening of a passage in C minor using thematic orderings AAAA, AAAB ABCC, ABCD (15

permutations)

(4) 2-pt inv in D

[Grey NLA folder (contains red folder)] [Label: "Analysis: Assemblies, Violin Concerto"]
The actual contents seem to be notes on Trilogy (?)

[Buff folder] [Label: Various notes, correspondence and musical scores]
Schott score of Three Studies
Ms sketches for 3 Studies (incl 12-tone series)
Handwritten note (1 page) on Three Studies (multiple photocopies)
Handwritten note (1 page) on Musical Handwriting -- Calligraphy (multiple copies)
18/1/77 Letter: RL Smith (ABC, Hobart) to DB
Note on key-signatures required for the traditional modes if the tonic is C
Note on Stravinsky's Petroushka (3 pp)
Note on Stravinsky's Rite of Spring (rhythmic cells) (1 p)

Plastic Pack 5

[Buff folder]
Analyses of Sonata da Camera (13 pp), String Quartet (3 pp) and Debussy: Voiles (2 pp)
Same analyses as those loose in box

[Red folder] [Label: SQ sketches and analysis]
The actual contents are notes on the String Quartet and Three Episodes

[Pink folder] [Label: Analysis: Sonata da Camera]
MS notes on Sonata da Camera
Programme notes on Violin Concerto
Article on DB in Contemporary British Music (London: Macdonald)

[Purple Spring-Back Binder] [Labelled "Orchestration"]
General notes on Orchestration, History of Orchestration (incl orchestration of piano music)

Plastic Pack 6

[Buff folder] [Label: "Prog notes"]
The actual contents are not programme notes, but
Scraps of card: notes for a talk on his own music (BBC?)
ANU electricity invoice gives address at 22/2/72 as 16 Liversidge Street, Acton, ACT 2601
CV: Warren Burt
Flyer: Aust Comp and Perf Seminar, LaTrobe University Melb 15-23 Feb 1978
Photos of CSM EMS
Change of address card (Murray Khouri)
Map of Sydney CBD
Ms sketches for ? (piece with 3 12-tone series)
Flyer UNSW Opera Sat 17/3/19?? Meeting Place, Tirade, Limbo
4/5/77 Letter DB to J Hopkins
Ms note 'Ways of using motival features'
Note Petroushka

[Green Ring Binder]
[Labelled "Various musical scores and notes"]
General notes on Petroushka, Bach Preludes and Fugues

Plastic Pack 7

[Buff folder]
Ms note Voiles (2 sides in plastic cover)
Originals of analyses of Three Episodes, String Quartet.

[Buff folder] [Labelled "Film"]
Letters from Pat Green (Alta Vista Film Prods Ltd) to DB re House at the End of the World
30/4/65
3/5/65
5/5/65

Notes on Contributions Music can make to a Film
Handwritten shot-list (for House at the End of the World)
Typed shot-list (for House at the End of the World)
Detailed cue list for film (Esso Petrol Research)
Shot-list for Captain Clegg

[Buff folder]

Page of ms notes on permutations of DD#EF tetrachord. Also 12-tone series (multiple copies)

[Buff folder]

String Quartet, Rite of Spring

Plastic Pack 8

[Green Folder] [folder marked "Various music, notes"]

Faded blue-green notebook (student notes)

read from one end: "Rondo-Sonata, Concerto grosso, Overture, Orchestration", etc
read from the other end: "Greek Philosophy", Sketches of formal plans of Bach 2-pt inv
contains a half-page of notes headed "Seiber 22/5/50"

Formal plans for:

I in C major, II in C minor (Bach 2-pt inv)
French Suite I Minuet
French Suites: Minuets and Sarabands (7 pp)

The London Daily Express 27//52

MS Sketches:

Sarabande in G, Figured Bass in G min

12 variants of a 2-bar phrase (1 voice) for an original 2-pt inv in F min plus

6 variants of a 3-bar phrase (2 voices) for an original 2-pt inv in F min

Fair ink copy of the above 12 + 6 variants

19/12/50 version of 2-pt inv in F min

15/5/50 fair copy of a 25-bar 2-pt inv in G min, together with a formal plan of Bach's 2-pt inv in G min (25 bars)

15/5/50 fair copy of another 2-pt inv in G min (26 bars)

Curricula of studies

"Seiber 13/11/50", "Seiber 20/11/50", "Seiber 4/1/50" (51?) plus sketches for the 2-pt inv in F min which eventually became the Duo

Several sketches for 2-pt inv a la Bach

Sketches related to 2-pt inv in F min (Duo)

List of daily tasks

Note of melodic construction in Bach Sarabandes

An original Sarabande in G major (fair copy)

Note on "Last 8 bars of Sarabandes"

Harmonic reduction of Allemande from French Suite I (Bach) and 3 versions of an Adagio in E flat

14/11/50 incomplete version of 2-pt inv in F min (24 bb), comments by Seiber

22/5/50 fair copy of 2-pt inv in D major (33 bb)

(nd) 2-pt inv in G min (another version, 27 bb)

8/8/50 2-pt inv in G major (45 bb) [incl alternative version of bb 24-6]

(nd) 2-pt inv in D min (with several alternative versions of certain bars)

12/12/50 incomplete version of 2-pt inv in F min (with alternative versions of certain bars)

(nd) ms pencil sketch of 2-pt inv in F min (with several alternative versions of certain bars)

19/12/50 incomplete version of 2-pt inv in F min (c 27 bb) (with alternative versions of certain bars)

ms sketch "Combinations" (Schillinger System); also many variants of segments taken from the theme of the 2-pt inv in F min

ms pencil sketches of a version of the 2-pt inv in F min plus combinations, variants of theme segments, etc

4/12/50 incomplete version of 2-pt inv in F min (43 bb)

(nd) rather chaotic pencil sketch of version of 2-pt inv in F min

[Blue-Grey NLA Folder] [folder marked "Various musical scores"]
Series tables for the series C D# E B D Dflat G Aflat Bflat A Gflat F in its 48 versions; also "reconstructed rows" eg combinations of hexachords from different set forms
Small ms scrap (sketch of passage from Divertimento ?)
Page of ink copy of passage from 2-pt inv in F min (notated without key-sig); pencil sketch [of passage from Divertimento (?)] on reverse
Photocopy of score of From Adelaide to Alice by M J Fox
Small scrap of paper (sketch for a fragment for vln, vc, pf)
Score of Verses of Love by E Lutyens
Photocopy (3 pp) of Cheque-mate (a musical composition game ?)
Scrap of paper with harmonic series on C (reverse: 3 versions of a 3-bar passage for 4 saxophones)
Ms sheet: all 24 permutations of the 4 notes D, E, F, G (also notes the 4 independent augmented triads)

[Green Folder] [folder marked "Various musical scores, eg Harmonization of Bach Chorales"]

Notes (handwritten) on fugues 1, 5, 12, 14 from "The 48" (1 p)

Music mss:

Harmonisation of Bach Chorales
Cadences (in Phrygian Mode)
Harmonisation of chorales 81, 113, 198, 10, 21
Harmonisation of chorales 29, 64, 76, 254, 67 (reverse: 2-pt inv in G min)
Harmonisation of chorales 59, 78, 105, 111 etc
"Features of part-writing in chorales"
2-pt inv in G min, 3/8
2-pt inv in C min, 2/4
Harmonisations of chorale 292
Harmonisations of chorale 50
Miscellaneous scribble: 12tone series and list of trichords
4/12/50 Adagio in C min, 3/4
Minuet in A major, several versions (one with a 12tone series on the reverse)
"Features of part-writing and harmony from the JS Bach French Suites"

[Faded Green Folder] [folder marked "Folk Song"]
Mss sketch: 1- or 2-bar harmonic progressions (1 p)
Guitar harmonisation of Silent Night (features "4th-chords") etc
Miscellaneous scribble (1 p)
Bartok Soir a la Campagne (handwritten copy)
Ms sketch: melodic variation, Russian Folk Song
Ms sketch: Folk Songs from Bjelorussia

Folio Box 3

Pack 9

[Red Folder] [folder marked "Various music scores"]
Ms sketches of 12tone sets (sub-folder of miscellaneous scraps, c 25 sides of notes). This sub-folder also contains miscellaneous notes on Bartok, Stravinsky
Sessions: From my diary I (handwritten copy)

Ms sketches:

notes on Schoenberg and Webern Variations
Part of a work for violin
Various 12tone sets
12tone passage for string orchestra (incl 12tone set listing: D C# F E B C // A Eflat Aflat G Bflat F#)
Harp gliss notation (Dallapiccola's handwriting)
2-pt inv in G
Canonic passage (sketch of 4 Pieces for Orch ?)
12tone set for Goethelieder (Dallapiccola's handwriting)
12tone set for Job
Note on harp tunings (Dallapiccola's handwriting)

[Faded Pink Folder] [folder marked "Two-part Inventions"]

Chorale Prelude in E (time sig: C)

"Analyses of the Bach 2-pt inv" (actually they're form-plans) [also a sheet of "key plans"]

Boys' voices part for TV Ad (MacDonald's Chocolate Penguins)

Miscellaneous scribble (Five 4- or 6-page foldouts of ms paper)

Ms sketches for Minuet in A (also Minuet in F) and Adagio in C min (One foldout of ms paper)

Chorale Prelude in D (time-sig: C)

[Brown Folder] [folder marked "Teaching"]

Passage for orchestra (4 pp) (Sketch for Four Pieces for Orchestra ?)

Analysis of Petite Suite (Bartok) for piano; also UE edition score

[Green Folder]

Hand-written note on Rudolph Dolmetsch's The Art of Orchestral Conducting

Small hand-written note on "Kennedy-Fraser, vol 3" (*Sea songs of the Hebrides*, arranged by Marjorie Kennedy-Fraser)

Ms sketches (principally material for films):

"Madeira section in 2M5"

Lully: La Marche from Thesee, plus various English folksongs from A Garland of English Folksongs

Land of Heart's Desire (KF 2/34) plus other excerpts from KF

"D18/1" (film ? TV ? score)

"Montage 3M4"

Small sketch for We'll haul the Boulin (folk tunes?)

"HB 32" (miscellaneous ms scribble, presumably for a Hallas & Batchelor cartoon))

The Fado and other Portuguese material

Sheet headed "Pete Seeger / Guitar"

Miscellaneous small memoranda ("Grove Folk Music p240")

Working of material from Mozart: Adagio and Fugue

Miscellaneous unidentified sketch material

Plastic Pack 10

[Manilla Folder] ["Composition, Analysis"]

Note on Schoenberg: Ways of utilising motivial features

Further note on Schoenberg: Ways of utilising motivial features
[plus a few 12tone sets]

Sketches for Episodes for Flute and Piano

Sketches for Violin Concerto (?)

Note on Lutoslawski's BBC3 talk (7/6/64): Music and Chance

Schott newsletter, August 1975

Notes on Debussy: Voiles (2p) (photocopies)

[Manilla Folder] ["NSW Conservatorium Students' Works"]

Scores of:

M Whiticker: Ironacii (7/79)

M Dooley: Poem for Quintet

M Smetanin: C for Cello (also excerpt for vln/pf)

M Barkl: Romance

R Formosa: F L U Music

Exam paper for "BA II (& III) Instrumentation and Orchestration"

Film Australia Storyboard for National Anthem Film

Certificate Award of Merit, 1964 Parade of American Music

[Large envelope]

Poster for Centre de Musique concerts 14/2/68 (incl music by Keith Humble), 16/2/68 (incl a work by Banks) (multiple copies)

Plastic Pack 11

[Buff Folder, marked "folder 1" in pencil]

Press: 24/2/52 SMH [and other press comments]

Programme: 22-29/8/51: Australian Music festival, Adelaide University

Scores:

Findings Keepings (3 copies), Walkabout

Cue Sheet (Foo-Foo ?)

Programme Notes:

31/8/75 String Quartet (handwritten), Three Studies, Three Episodes, Violin Sonata (PNs sketched on small cards)

MS Sketches:

For Equation I

also miscellaneous sketches (to be identified - could also be for Equation I ?)

Handwritten formal summary of Meeting Place

19/5/72 Handwritten note for a lecture

'Dope Sheets' for Meeting Place

(though one is marked Tirade ! - probably in some quite different connection)

Note on Tirade (I)

Handwritten note on Sonata da Camera

Text of Cripple Creek (for Alan Lomax)

Notes on the recording takes for Limbo

Handwritten formal summary of Divisions

Handwritten PN for Walkabout

Letters:

7/9/67 Peter Porter to DB (incl text of Tirade)

24/10/67 Peter Porter to DB

7/11/67 Peter Porter to DB

3/1/69 George (Schott) to DB

8/4/66 J Murdoch to DB (request for info for book), 5 pp bio details (DB reply to J Murdoch ?)

15/2/58 Jock ? to DB

24/2/68 Harold ? to DB

7/12/60 William Glock to DB

16/12/60 William Glock to DB

26/12/61 Luigi Dallapiccola to DB (small card)

22/5/52 A Silberman to DB

26/2/52 ? Evans (Edwin Evans' widow) to Db [congratulations]

10/7/66 U. Uustalu (Estonia) to DB

(date ?) ? to DB/VB (from Arezzo)

(date ?) Massimo Bogiancko to DB (from Italy)

Short programme notes (hardly more than single-paragraph summaries):

Tirade, Limbo, Intersections, Equation 3, 4 Pieces for Orchestra, Violin Sonata, Horn Trio

Miscellaneous documents:

8/9/19?? [Wed] Dinner invitation, Official Sec, Australia House, to DB & VB

31/1/69 scrap of card: 'Studio Booking'

19/12/69 Flyer Redcliffe concert (incl Settings from Roget, Seiber: 2 Jazzolets)

19/6/52 Australian Newsletter (from Australia House)

Two CVs

List of 'activities', academic year 1970/1

Newsletter Jazz Centre Society (Sept/Oct 19 ??)

National Insurance cards/slips (3)

15/4/75 Schott brochure

Flyer SPNM concert 30/6/19?? [Mon]

Handwritten draft of Bax Medal acceptance speech

Report ISCM Aust section 1951-2

13/8/56 Details of Plessey loudspeakers

pp 435-6 from The Canon, June 1955

[Mustard Folder, marked "folder 2" in pencil]
4-page foldout from a brochure or booklet (Cornelius Cardew, etc)
Cover, Morton Feldman score (nor score!)
Photocopy, score by Earl Brown (1 p)
'Diffusion' diagram for Synchronos Mix (Tutti)
Article on Available Forms II (Earle Brown)
CSM: Blank Studio Bookings List, DB Timetable

[Blue-grey NLA Folder, marked "folder 3" in pencil]
Cue sheets for 2M3A and 3M5 (cartoons ?)
21/3/69 Invoice: Feature Music to Ocelot Productions
Transcript of Synchronos Interview (matches tape ?)
Cue sheets for Captain Clegg
Text for Jumpin' Judy (for Alan Lomax)
ms sketch (for a waltz ?)
Cue sheets for Torture Garden
ms sketch, quasi 12tone
Cattle Carters' Song (melody & chord symbols) (2 pp)
Miscellaneous ms sketches
ms sketch One for Sal (Martirano)
Sketch for arrangement of Have you got any castles ? (Johnny Mercer and ?)
Handwritten formal plan (for ?)
8/6/78 Memorandum DB to R Toop
Sketch Concert Piece for Horn and Piano (1p)

[Green Folder, marked in pencil "folder 5", "Lecture Material"]
9/8/71 The Listener vol 88/2215 incl article John Taylor on the end of the world
Scrap of card "Plan of attack" (for a composition?)
Several assignments for 20th Century Music course (CSM, semester 1, 1976)

Programme Notes: Equation 3, Limbo, Sonata da Camera (handwritten), Walkabout

Also note on 'interchangeable 1/2 rows'

Notes on:

Augurs of Spring (Stravinsky)

String Quartet

Voiles (2 sides, multiple copies)

Clarinet Family

Calligraphy

Barry Guy: String Quartet 2 (4pp) (incl PN for concert incl this work:11/6/19?? [Wed])

2.2.2 'Serious' music' Sequence C: Folio boxes 4-14 (Plastic Packs 1-60)

The numbering of works in this section is based on that adopted in the first NLA handlist of 'serious' music in the Don Banks Collection, made by Richard Toop in 1982. This numbering has been retained because it was also used to identify the contents of the recordings of 'serious' works in Don Banks' personal library of tape-recordings (see section 2.2.3 of this Guide).

Folio Box 4

- 1 *Duo for violin and cello*
Edwin Evans Memorial Prize, 1952
Version 1:
2 f. scores (orig. ms. ink, + ann.), 21pp., d.1951
1 violin pt. (orig. ms. ink, + ann.), 14pp., d.1951
3 cello pts. (orig. ms. ink, + ann.)12pp., d.1951

Version 2:
1 f. score (orig. ms. p. +ann.), 14pp., d.1951

Version3:
1 f. score (orig.ms.p. + ann.)22pp., n.d.

Version 4:
1 f. score (orig. transparency), 15pp., d.1951
- 2 *Divertimento for flute and string trio*
1 f. score (orig. ms. ink), 25pp., d.1951
1 flute pt. (copied ink) + ann., 12pp., d.1951
1 violin pt. (copied ink) + ann., 9pp., d.1951
1 viola pt. (copied ink) + ann., 9pp., d.1951
1 fl. score (transparency), 28pp.
- 3 *Sonata for violin and piano*
"To Matyas Seiber"
2 pub. scores, London : Schott & Co., 1954, 24pp.
violin pts., 7pp.
Note
One score Bank's personal copy
Both scores signed by Banks
- 4 *Four pieces for orchestra*
3 f. scores (S.H.), one with ann., 45pp.
120pp. of roughs (p., ink)

Folio Box 5

- 5 *Five North country folk songs* (for piano)
3 pub. scores, London : Schott & Co., 1957, 16pp.
11pp. of orig. ms.
7 pp. of roughs.
Note
One score Banks's personal copy
- 6 *Five North country folk songs* (arr. for soprano and string orchestra)
3 f. scores (S.H.), 1955, 17pp.
6pp. orig. ms.
Note
One score has written dedication "For Sophie Wyss"

- 7 *Psalm 70* (for piano and chamber orchestra)
1 f. score (orig. ms. p.), 9pp., d.1953
89pp of roughs, series tables, sketches
- 8 *Three studies for cello and piano*
2 pub. scores (with pts.), London : Scott & Co., 1954, 11pp. (pts., 5pp.)
1 f. score (orig. ms.), 12pp.
1 cello pt. (orig. ms.), 5pp.
73pp. of roughs
Note
One score (pub.), signed by Banks
- 9 *Three north country folk songs* (arr. for soprano and piano)
First set ("Wrap UP", "The Oak and the Ash", "Adam Buckham O")
3 f. scores (S.H.), 11pp., 1954
Note
Two scores Bank's personal copies
1 f. score (orig. ms.), 11pp., 1952
- Second set ("Bonny at morn", "O' The Bonny Fisherlad", "On the beach at Fontana")
1 f. score (orig. ms.), 10pp., 1954
1 additional copy "The bonny fisherlad" (orig. ms.), 3pp.
- 10 *Pezzo Dramatico*
1 copy of Contemporary British piano music - London : Schott & Co., 1956 which inc. work
Note
Signed by Banks
1 photocopy of pub. score, 6pp.
Note
personal copy of Banks's
42pp. of roughs and sketches
17pp. of analytical notes

Folio Box 6

- 11 *Episode for small orchestra*
1 f. score (S.H.), 10pp., n.d.
"for Maestro Scherchen
40pp. of roughs
- 12 *Sonata da Camera*
Commissioned by the BBC for the 1961 Cheltenham Festival
2 f. scores (S.H.), 57pp., n.d. : one score + ann. + use of row.
69pp. pf roughs, inc. large parts of orig. ms.
Note
One score signed by Banks
- 13 *Horn Trio*
Commissioned by the Edinburgh Festival Society for the 1962 Edinburgh International Festival
1 pub. miniature score London : Schott & Co., 1966, 27pp., signed by Banks
1 f. score (S.H.), 17pp., n.d., signed by Banks
51pp. of sketches and roughs
15pp. of orig. ms., p.
3pp. of notes
- 14 *Elizabethan Minatures*
1 f. score (S.H.), 14pp., n.d.
1 f. score (photocopy), 13pp., n.d.
11pp. of orig. ms. and roughs, 1961

- 15 *Equation I & II*
Commissioned by the Bromsgrove Festival 1969
2 f. scores (S.H.), 49pp. "for Keith and Jill Humble"
29pp. of orig. ms. and roughs (p. and ink)

Folio Box 7

- 16 *Three episodes for flute and piano*
2 pub. scores London :Schott & Co., 1967, ill.
1 f. score (S.H.), 10pp., one copy has inscription "for Douglas Whittaker"
2pp. of transparencies
63pp. of orig. ms. and roughs (inc. photocopies of orig. ms.)
- 17 *Divisions for orchestra*
2 f. scores (S.H.), 57pp. 1965, one signed, the other with note "please return to DB"
4pp. of transparencies
58pp. of roughs and orig. ms.
- 18 *Horn Concerto*
1 pub. miniature score, London : Schott & Co., 1968, 53pp., signed by Banks
1 f. score (orig. ms. p.), 73pp.
58pp. of roughs, orig. ms. and tone rows
5pp. of notes
- 19 *Settings from Roget*
Commissioned by Lord Dynevor for Cleo Lane and John Dankworth, 1966
4 f. scores (S.H.), one + ann.
1 alto sax/conductor score (S.H.)
1 bass pt. (S.H.)
1 drum pt (S.H.)
1 piano pt. orig. ms.
41pp. of foughs and orig. ms.
1p. of notes

Folio Box 8

- 20 *Assemblies*
Commissioned by and dedicated to, the University of Melbourne Conservatorium of Music
3 f. scores (S.H.), 35pp., 1966, one signed by Banks, one a different print, 31pp.
61pp. of roughs, sketches, orig. ms., tone rows and clusters
3pp. of transparencies
3pp. of photocopies of score
5pp. of notes
1 printed programme
- 21 *Sequence for solo cello*
Commissioned by the 66 Group Cardiff
2 pub. f. scores, London : Schott & Co., 1969, one signed by Banks, one personal copy of Banks's
3 f. scores (S.H.), 6pp.
20pp. of roughs
2pp. of notes
- 22 *Tirade*
3 f. scores pub., London : Schott & Co., 1969, one signed by Banks, one personal copy of Banks's
2 f. scores (S.H.) and + ann., one is Banks's personal copy
2 copies of text by Peter Peorter, one + ann.
43pp. of roughs and tone rows
1pp. of notes
- 23 *Violin concerto*
1 f. score (orig. ms. p.), n.d., 39pp.

1 piano reduction (s.H.), n.d., 26pp.
100pp. of roughs and sketches
2pp. of programme notes
1 programme

- 23A *Violin concerto*
Commissioned by the BBC and dedicated to Wolfgang Marscher
pub. miniature score, London : Schott & Co., 1973, 85pp., signed by Banks
1 piano reduction - 1st movement (S.H.), 11pp.
1 piano reduction - photocopy, 35pp.

Folio Box 9

- 24 *Prologue, Night piece and Blues for Two*
5 pub. scores, London : Schott & Co., 1970, one without clarinet pt., scores 9pp., pts. 4pp.
1 f. score (S.H.), 9pp.
1 clarinet pt. (S.H.)
1 f. score (orig. ms. p.)
1 clarinet pt. (orig. ms. p.)
3pp. of roughs
- 25 *Equation II*
1 f. score (orig. ms. p.), 'finished 8/3/69' - "For Keith and Jill", 20pp.
10pp. of sketches (orig. ms.)
- 26 *Findings keepings*
10 pub. scores, Novello & Co., 1968, 8pp.
1 f. score - photocopy, 6pp.
6pp. of sketches
- 27 *Dramatic music for young orchestra*
Commissioned by the Farnham Festival 1969 by Watney Mam Ltd. and dedicated to the Cheltenham Young Peoples Orchestra
1 f. score (S.H.), 1969, 23pp., Banks's personal copy
18pp. of sketches, orig. ms.
2pp. of notes
- 28 *Intersections*
Commissioned by the Triad Trust and first performed by the London Philharmonic Orchestra, conducted by Arthur Davidson
3 f. scores (S.H.), 1970, 23pp., one signed by Banks
1 f. score, photocopy + ann., 24pp.
34pp. of roughs and sketches

Folio Box 10

- 29 *Fanfare and National Anthem*
Commissioned by the Australian Musical Association for their celebration concert at the Royal Festival Hall 1970
2 f. scores (S.H.), 1970, 8pp., one signed by Banks
1 f. score and parts (transparencies)
9pp. of roughs
1 f. score, photocopy
123 copies of vocal score
2 percussion pts., 2pp.
1 harp pt., 2pp.
1pp. list
- 30 *Meeting place*
Commissioned by the London Sinfonietta with the financial support of the Calouste Gulbenkian Foundation
1 f. score (S.H.), 1970, 84pp., signed by Banks + ann.
1 f. score (S.H.), n.d.

1 f. score (orig. ms. - 1st 4pp missing)
37pp. of roughs, sketches and tone rows

- 31 *Music for wind band*
Commissioned for the 1971 Farnham Festival
1 f. score (S.H.), 1971, 31pp., Banks's personal copy
18pp. of roughs
1pp. of notes

- 32 *Nexus*
34pp. of rough full score, p., inc. sketches

- 33 *Commentary*
1 f. score (S.H.), n.d., 9pp., signed by L. Sitsky
1 f. score (Copy) with 3 of the pages photocopied
3pp. of orig. ms.
4pp. of transparencies
3pp. of voice cues
16pp. of roughs
1 letter
2 handbills

Folio Box 11

- 34 *Three short songs*
Commissioned by the Chattenham Festival in association with the Arts Council of Great Britain
3 f. scores (S.H.), 1971, 19pp.
1 piano pt., 9pp.
1 electric guitar pt. (S.H.), 5pp.
1 jazz kit pt. (S.H.), 4pp.
1 bass pt. (S.H.), 5pp.
1 voice/alto sax pt. (S.H.), 10pp.
14pp. of sketches and roughs
10pp. of photocopies of voice pt./piano and voice pt.
1pp. of song words

- 35 *Limbo*
1 f. score (S.H.), 1971, 70pp. + ann., signed by Banks
48pp. of roughs and sketches
3pp. of notes (2pp. typed)
3 letters to Banks

- 36 *Four pieces for string quartet*
Commissioned by the Music Department, University College Cardiff
1 f. score (S.H.), n.d., 16pp., personal copy of Banks
3pp. of roughs

- 37 *Walkabout*
"To Gillian Bonham and the students of Melrose High School, Canberra
1 f. score (orig. ms. ink), n.d., 8pp.
5 f. scores (photocopies)
10 extra pages of photocopies
17pp. of roughs and sketches
6pp. of notes and lists
3 copies of "note on Walkabout" by Banks
1 letter
1 pub. score "chez-nous", 4pp.
1 pub. score "The Rogery Birds", 8pp.

- 38 *Equation III*
1 f. score (orig. ms. ink), 13pp.

3 f. scores (photocopies)
8 extra pages of photocopies
17pp. of roughs
1 guitar pt., 4pp.
1 drum pt., 3pp.
1 percussion pt., 2pp.
1 bass pt., 4pp.
1 clarinet pt., 2pp.
1 horn pt., 2pp.
1 cello pt., 2pp.
2 dope sheets

39 No File

40 *Aria from Limbo*
1 f. score (orig. ms. ink), 1972
1pp. extra page one, (orig. ms. ink)
2 f. scores, photocopies, both signed by Banks, one dated 1972, 5pp.
4pp. of original orchestration of Limbo + ann.
10pp. of roughs, sketches and tone rows
1 f. score of The midnight sun, (p. and ink), 2pp.
6 pts. of Main titles, (orig. ms.) by Banks?
- horns I, II, III, IV
- percussion I, II, 6pp.
1 photocopy of programme
6 pts of "Aria from Limbo", (orig. ms.)
- cello pt.
- Bb clarinet pt.
- horn in F, 3pp.

Folio Box 12

- 41 *Take Eight*
Commissioned by the Fellowship of Australian Composition, with assistance from the Music Board, Australian Council for the Arts
3 f. scores (S.H.), 1973, 19pp. One is Banks's personal copy
8 pts. all S.H.
- 1 Bd clarinet pt., 7pp.
- 1 string bass/electric bass guitar pt., 5pp.
- 1 jazz kit pt., 5pp.
- 1 electric guitar pt., 7pp.
- 1 violin pt., 7pp.
- 1 violin II pt., 6pp.
- 1 viola pt. + ann., 6pp.
- 1 cello pt., 6pp.
14pp. of roughs and sketches
1pp. handbill
- 42 *Prospects*
Commissioned by the Australian Broadcasting Commission and the Music Board, Australia Council for the Arts
1 f. score (S.H.), 1974, 34pp., Banks's personal copy
46pp. of roughs and sketches
1 letter to Banks
- 43 *String Quartet*
Commissioned by Musica Viva Australia, with assistance from the Music Board, Australia Council for the Austral Quartet
1 f. score (orig. ms. ink.), 1975, 17pp.
1 f. score photocopy, 17pp., Banks's personal copy
19pp. of photocopy of f. score (not complete, some duplication)
8 f. scores, photocopy reductions, 17pp.

1 violin I pt., photocopy 9pp.
3pp. of analytical notes
38pp. of roughs, sketchews and tone rows
34 sheets of transparencies for violin I pt., violin II pt., viola pt., and cello pt.

44 *One for Murray*, music for clarinet for Murray Khouri. 2 versions,
ink cover superseded by pencil cover.

45 *4 / 5 / 7*
14 f. scores, photocopies, 1pp. each

46 *Trio*
1 f. score (orig. ms. ink.), n.d., 6pp.
5 f. scores all photocopies, 6pp.

Folio Box 13

47 *Benedictus*
1 score (orig. ms. ink.), 8pp.
14 f. scores all photocopies
6 extra pages of photocopies (pp. 1 and 2)
13pp. of notes on performance (stage directions, dress, lists, etc.)
2 dope sheets 'Benedictus' and 'Limbo Threnody'
6 blank dope sheet

48 *Trilogy*
Commissioned by the Adult Education Tasmania, with assistance from the Music Board of the Australian Council
1 f. score (orig. ms. ink), 1977, 77pp.
1 f. score photocopy
1 f. score photocopy reduction (A4)
1 f. score photocopy reduction (miniture score size)
2 f. scores incomplete, photocopies, loose sheets
43pp. of roughs and sketches

49 Not yet located at NLA

50 *4 x 2 x 1*
Manuscript, 1977-78, + notebook
2 f. scores, photocopies, 1977-78, 21pp.
1 page of tape cues
1 newspaper clipping
1 programme
1 extra title page, photocopy
1 page of programme notes
101pp. of roughs, sketyches, notation of computer tracks, notes, etc.

51 *Magician's Castle* - sketches/tape cues, comments

Folio Box 14

52 *An Australian Entertainment*
Commissioned for the Kings Singers by Musica Viva Australia with assistance from the Music Board of the Australian Council
1 f. score (orig. ms. ink, incomplete), 5pp.
3 f. scores, photocopies, 1979
80pp of roughs and sketches
4pp. of photocopies of scores
3 letters from Banks to Simon Carrington
1 page of programme notes
1 newspaper clipping

- 53 *Form X*, 14/11/64 - music and graphic notation, semi improvisation
- 54 Assorted Juvenilia
 1 f. score (orig. ms. ink) 'The Russian folk song', n.d., 3pp.
 1 f. score (orig. ms. ink) 'Suite for piano', n.d., 10pp.
 1 f. score (orig. ms. ink) 'The clock', n.d., 2pp.
 1 f. score (orig. ms. ink) 'Chorale prelude', n.d., 2pp.
 1 f. score (orig. ms. ink) 'Fugue in C. minor', n.d., 3pp.
 1 f. score (orig. ms. ink) 'Sonatina', n.d., 19pp.
 1 score (orig. ms. p.) 'Five north country folk songs', n.d., 23pp.
 [same as work 6 in folio box 5; ie this is actually not 'juvenilia']
 3 f. scores (orig. ms. ink) 'The cherry tree', n.d., 3pp., one with 4pp.
 1 f. score (orig. ms. ink) 'Sleep', n.d., 9pp.
 1 f. score (orig. ms. ink) 'On the beach at Fontana', n.d., 3pp.
 1 f. score (orig. ms. ink) 'Echoes', n.d., 4pp.
 1 f. score (orig. ms. ink) 'O Dream, gloomy, friendly trees', n.d., 3pp.
 1 f. score (orig. ms. ink, incomplete) 'Sonata for clarinet and piano', 6pp.
 1 f. score (orig. ms. ink) 'Madrigal', n.d., 2pp.
 142pp. of sketches, incomplete works, roughs, excercises, etc.
- 55 *Fantasia for String Orchestra*
 1 f. score (orig. ms. ink), 1949, 13pp.
 1 f. score, photocopy reduction, 13pp.
 2 double bass pts. (orig. ms. ink), 2pp.
 1 violin pt., photocopy, 4pp.
- 56 *Trio for flute, violin and cello*
 1 f. score (orig. ms. ink), 1949, 13pp.
 1 f. score, photocopy reduction, 9pp.
- 57 Sketches for a piece (never completed) for string orchestra

2.2.3 Jazz and Related Material

Sequence D: Folio Box 15 (Plastic packs 1-4)

Folio Box 15 is devoted to the few written traces that now remain of Don Banks' jazz and related material. There are, however, a few cassettes in the Oral History Collection (see sections 5.2 and 5.5 of this Guide).

(1) *Jazz arrangements for the Don Harper Quintet, 1956*

- 58 I'm easy
1 f. score (orig. ms. p.), Nov. 1956, 5pp.
[DB original]
- 59 I may be wrong
1 f. score (orig. ms. p.), Nov 1956, 4pp.
[arrangement ? of the 'jazz standard'? [original song: words by Harry Ruskin, music by Henry Sullivan, 1929]
- 60 Just rockin' [Don's tune]
1 f. score (orig. ms. p.), Nov 1956, 3pp.
[tune by Don Harper? arrangement by Don Banks?]

(2) Jazz arrangements, light music, library music, pop arrangements and other miscellanea [former contents of folio 15 are now relocated]

Plastic Pack 1 ["Miscellanea - jazz and other arrangements, sketches, lecture notes"]

- Sheet music for Putting on the Style (N Cazden)
One-page biography of DB (by DB, 1978)
Libretto (5/77) Bush Story (B Blackman)
Group of ms sketches etc for Alan Lomax
 Sheet music Gamblin' Man (W Guthrie & L Donegan)
 Hey Liley, Liley, Lo (W Whyton, E Austin, A Lomax)
 Rock Island Line (L Donegan)
 Freight Train (P James & F Williams)
 Lonnie Donegan Album of Folk Songs
Sketch, 12-tone series and 'rhythmic' series
Sketch, Variations for violin and piano
Sketch, cue sheet for a work with tape (?)
Full score of 2 short dramatic pieces for voice and small orchestra (Italian text)
- Jumpin' Judy (ms sketch) {for Alan Lomax}
Boll Weevil Blues (ms sketch)
Died for love (ms sketch)
Willie the Weeper
Group 5e (6 songs - "charts" - in ms)
Integrales (Varese) - notes
Ms sketches (Alan Lomax). Contains "Group 7, 11, 12" etc
"HMV" - sketches for arrangements for "Philharmonic Pops"
Miscellaneous sketches for early works
An arrangement of material from an Italian opera (?)
Notes on the modes and the cycle of 5ths
Wrap up your troubles in dreams (ms sketch)

Plastic Pack 2 [Folder labelled 'Old Pops']

- Alla Sinfonia (orchestral work) (library music) [cf tape X2]
Miscellaneous sketches
Letters
Philharmonic Pops - Arrangements (LP2 ?)
 Brahms: Hungarian Dance
 Carnival of Venice
 La Ronde

Short score of an original orchestral piece (sketch)
Loose ms
Transistors (DF9) - score
Lecture-notes on Debussy, Ravel, Scriabin, Stravinsky et al
Theme music: Macdonalds Chocolate Penguins (score and parts)

Sheet music El Cumbanchero, Mambalambo
Repertoire lists, piano solo (DB's repertoire ?)
Sheets of single-line versions of popular tunes (+ chord symbols)
Sheet Music Should I ?, Piano Solos in Dixieland (includes Ja-Da), My Country, Some Day, Australian Anthem, Hey there, Stairway to the Stars, Mam'selle, Stars Shine in Your Eyes, Singing in the Rain, Little White Lies, Easy Goin', If I had a Talking Picture of You, I may be Wrong, The Teddy Bears' Picnic, An Album of Sambas, It's the Bluest Kind of Blues my baby Sings, Piano Selection from The Student Prince, The Sleeping Princes (excerpts, arr Granville Bantack), In the Still of the Night, Bless the Bride, Balalaika, Let's Dances the Hora Samba, Skiffing Strings, Alouette, I'll Never Smile Again, The Eton Boating Song, Ma Janah, My Heart Stood Still, Try a Little Tenderness

Plastic Pack 3

1 Philharmonic Pops - Arrangements (LP2)
Coney Island

Plastic Pack 4

Miscellaneous sketches and (for ?) short scores (film or TV music ?) [see appendix 4.1]

Jazz arrangements (plus sheet music of original tunes)]

[Note 27/3/99] During an earlier trawl in 1997, I noted the existence of the following arrangements, but they appear not to be in Folio Box 15 now (12/7/99)

Under Paris Skies
Everything's in rhythm with my heart
In Love for the very first time

Quite a number of items which were originally housed in Folio Box 15 and which obviously did not belong to this category (TV music or miscellaneous commercial music) have been moved, mainly to folio boxes 24-26, where they more properly belong [see Appendix (5.7)]. These include :

Music for ATV London (Music for TV plays)
Reg Dixon (TVP1)
Shanties (boy sop, bar, SATB chorus) ((TVP1 ?)
Larry Adler ((TVP1 ?)

Music for Dick Whittington (pantomime) (TH1)

Other miscellaneous ATV scores (TYP2 ?)

Street Routine (music by Derek Scott, orch by Don Banks)
Running Wild (ATV?)

Miscellaneous sheet music (popular songs)

2.2.4 Feature Film Material

Sequence E: Folio Boxes 16 – 20 (Plastic packs 1-19)

The NLA's written material relating to Don Bank's film music is comprised basically of short scores (usually on about 4 staves) in sketch form, plus cue sheets. Sometimes there's a copy of the script as well. For notes of tapes of performances of the film music see section 3.4 of this Guide.

At the time of writing (December 1997), the NLA does not hold copies of the completed orchestral scores or copies of the films themselves, but it is hoped that these will be added in future.

An asterisk in square brackets against the name of an item indicates material which we know (from Banks' various CVs) did exist at some time or other, but which has not yet been located in the NLA Collection. This may be because it is still in the possession of Mrs Val Banks, or because it has been lost. Spaces have been left for such material in the Collection. On the whole, such items appear to be of comparatively minor significance.

Folio Box 16

Musical material for feature films

- | | |
|--------|--|
| Pack 1 | Murder on Site 3 |
| Pack 2 | The Price of Silence |
| Pack 3 | The Treasure of San Teresa [*]
But note the cassette material (tape J?) |
| Pack 4 | Jackpot |
| Pack 5 | The Third Alibi
sometimes called <i>The Twisted Tape</i> in DB's ms (cf pack 4 in folio box 26)
[was this done for TV ?] |
| Pack 6 | Captain Clegg
Note the cassette material (tape J42 and J48) |

Folio Box 17

Musical material for feature films

- | | |
|---------|---|
| Pack 7 | Petticoat Pirates |
| Pack 8 | The Evil of Frankenstein |
| Pack 9 | Crooks in Cloisters
No ms material yet located |
| Pack 10 | The Punch and Judy Man |

Folio Box 18

Musical material for feature films

- | | |
|---------|--|
| Pack 11 | Nightmare |
| Pack 12 | Hysteria |
| Pack 13 | The Brigand of Kandahar
No ms material yet located
But note the cassette material (tapes J46, J49, X6) |
| Pack 14 | Rasputin, the mad monk |

[stored in folio box 19]

Musical material for feature films

Pack 15 The Reptile
often referred to in the ms as The Reptiles

Pack 16 The House at the End of the World

Pack 17 The Mummy's Shroud

Folio Box 20

Musical material for feature films

Pack 18 The Frozen Dead

Pack 19 The Torture Garden

2.2.5 Documentary Film Material

Sequence F: Folio boxes 21 – 22 (Plastic packs 1-23)

Folio Box 21

Pack 1	Alpine Roundabout
Pack 2	Your petrol today
Pack 3	Professor's Paradise
Pack 4	Kerosine
Pack 5	I am a passenger
Pack 6	Michali of Skiathos [*]
Pack 7	May Wedding
Pack 8	Alpine Artists
Pack 9	The Transistor Story
Pack 10	Freedom to Die
Pack 11	Postman's Holiday
Pack 12	The Cattle Carters
Pack 13	Belgian Assignment

Folio Box 22

Pack 14	The Commonwealth Story
Pack 15	Midnight Sun
Pack 16	The Diamond People [*]
Pack 17	With General Cargo (The Palm Line Story)
Pack 18	Britain Today [*] sometimes called Portrait of Britain in the ms
Pack 19	The Prince in the Heather
Pack 20	Island Boy
Pack 21	The Small Propellor [*]
Pack 22	Abu Dhabi
Pack 23	Long Distance [not mentioned on DB's CV]

2.2.6 Animated Film Material

Sequence G: Folio box 23 (Plastic packs 1-6)

(a) General Distribution

Pack 1	Best Seller
	Posterman [*]
	The Paying Bay [*]
Pack 2	Follow that car
Pack 3	Dam the Delta
	Road Safety [*]
	Colombo Plan
	Armchair Theatre [*]

(b) Television series

Pack 4	Foo-foo
	Snip and Snap
	Habatales
	Material from all three series is mixed up in this pack
Pack 5	Foo-foo
	Snip and Snap
	Habatales
	Material from all three series is mixed up in this pack

(c) Cinema Advertising

Pack 6	Empty at the moment
	Silvikrin [*]
	Marks and Spencer [*]
	Orion [*]
	Forhan's Toothpaste [*]

2.2.7 Music for TV and Miscellaneous Commercial Music Sequence H: Folio boxes 24 – 26 (Plastic packs 1-21)

Folio Box 24

(a) Television series

- Pack 1 The Flying Doctor [*]

 Dimension of Fear [*]

 Silent Evidence [*]

 A Boy at War [*]
- Pack 2 The Hen House
[not mentioned on DB's CV] [Possibly a radio production?]

(b) Plays

- Pack 3 Reg Dixon Comedy Series

 Saturday Spectacular

 Cynara
- Pack 4 Comedy Playhouse
 (i) The Siege of Sydney's Steet

 (ii) Occupation Murder

 (iii) The Twisted Tape [*]
 Cf also Feature Film Music, pack 5 (stored in folio box 16)

 (iv) (title of fourth episode ?) [*]

Folio Box 25

(c) Television Commercials

- Pack 5 CWS
 Lyle's Golden Syrup
 Bacon
 Mitcham Maid
 Esso [*]
- Pack 6 Beulah's Peas [*]

 Canada Dry
 Yorkshire Relish
 Will's Woodbines [*]

 Long Life Beer
- Pack 7 Nesquick
 Silvikrin
 Pony
 Bertola Sherry [*]
 Tallon [*]
- Pack 8 Surf [*]
 Chivers Jelly

Snowcem
Palethorpe's Foods [*]
ICI Dulux [*]

Pack 9 Wills Whiffs
Easyclene [*]
Dulite Pain [*]
Tern Shirts
Knight's Cartile Soap [*]

Pack 10 The Great Musicians [*]
McKellar Watt
BEA
Orlon

[not mentioned on DB's CV]
Castrol
Calypso
Penguin Parade
Macdonald's Chocolate Penguins

(d) Miscellaneous Commercial Music (Radio)

Pack 11 Series of advertising jingles for Radio Luxembourg [*]

Hancock's Half-Hour [*]

The Man Who Could Work Miracles

Pathfinder Stuart
Music for a Radio Play
[Manila Folder, marked in pencil "folder 4", "For Richard Toop"]
Script for Pathfinder Stuart

(e) Miscellaneous Commercial Music (Supermarkets)

Series of Jingles for Branston

(f) Miscellaneous Commercial Music (Theatre)

Pack 12 Material for Dick Whittington

Material for Cinderella [*]

Material for Royal Command Performance [*]

Material for Nymphs and Satires [*]

(g) Miscellaneous Commercial Music (Recordings: Philharmonic Pops)

Pack 13 Arrangement of Schubert's Ave Maria

Pack 14 Arrangement of Brahms' Hungarian Dance

Pack 15 Arrangement of Carnival of Venice

Pack 16 Arrangement of La Ronde

Pack 17 Arrangement of Coney Island

(h) Miscellaneous Commercial Music (Library Music)

Pack 18 Material for Boosey and Hawkes
Alla Sinfonia ?

Material for Charles Brull [*]

Pack 19 Material for Conroy Records

Folio Box 26

(h) Miscellaneous Commercial Music (Identified)

Pack 20 Various bits of titled material
Nursery Rhymes
Latin-American Rhythm Instruments
Ziz
Watermen (this is actually a film score - and quite a substantial one)
Now and Then (theme for the film *The Twisted Tape*) [cf Plastic Pack 5 in folio box 16]

(i) Miscellaneous Commercial Music (Unidentified)

Pack 21 Untitled Material - Miscellaneous !!!!
Cue sheet 3M5 (for ?)
'Madiera Section' (sheet for Alan Lomax project)
Unidentified film sketches (clearly material which has become separated from other film material):
for takes 3M2, D18/1, 3M4, 1M1, 2M2, 4M1, 4M3, 5M2, 6M2, 6M3, 7M1
Timetable for recording session of 2/11/69 for *Phil the Fluter*
Unidentified film sketches M4, D26/1, D26/2, D26/3
Other unidentified material (for film ?): sketch in full orchestral score
Photocopy of 2 pages of orchestral score
Unidentified sketch of pages from an orchestral score
Letter 20/12/63 Allan King & Associates to DB
(enclosed copy of letter from Ian Kemp to AK & Associates)
Unidentified sketcj (one page) from an orchestral score

[Red folder]

Cue sheet (handwritten), one page
Outline for AFTVS Music Elective, one page (several copies)
Listing of DB's commercial music (5 pages)

[Buff folder]

Cue sheet, unidentified
'Main Titles' music for an unidentified film (brass, harp and percussion parts)
Music (partly score, partly sketch) for an unidentified film, take 2M2
Unidentified sketch of an orchestral score
List of works by DB and other composers (tapes from DB's library)
Unidentified notes (one page) for a lecture
Folder of notes on
 Stravinsky's *Petroushka*, Vaughan Williams' *Symphony 8*, Walton's *Symphony 1*, Stravinsky's *Rite of Spring*
 "The problem of temperament"

[Orange Folder ("bottom drawer")]

Harmonisation of God Save the Queen
Piano version of "Main title - Kandahar"
Miscellaneous unidentified sketches
Sketches for Abu Dhabi
Sketch for Tavern in the Town
Unidentified sketch for film score (main title, drinking song)
Unidentified sketch M16 ("Fanfares", "Endings")
Various unidentified sketches (including 12-tone series listings, sketches in short and full score)
Full scores "Main titles" (nos 1, 2, 3, 4 [in ink]) and "Bright March" [in pencil], in ms folder labelled "Misc"
Various minimally-identified sketches (labels include "Train music", "Destiny", "Overture", Male version", "Girl version", "Nightmare", "Softsell", "Period Piece", "Spinning Wheel", "Bedroom Scene", "Night Robberies", "Willy and June"), "Act 1 opening" (this consists of various versions of Scottish tunes), "Barney", "Woodbines", "Village Scene"
Odd parts (bass, cello etc) from miscellaneous different pieces
Four pages from *The Melody Maker* 29/11/58
Ms 4-pages foldout which includes the violin part from *I'm Easy* (albeit not so identified)

Sketches of miscellaneous foreign-language (mostly German) songs
Fair copy [ink] of a jazz-like tune ("slowly, with expression")

3. Don Banks' Personal Library (MUS BANKS)

[Accessible through the NLA's Petherick Room]

This section of the Guide has been divided into 2 sub-sections:

- (i) Scores of works by other composers
- (ii) Books, serials and programmes

3.1: Scores of Works by Other Composers

[By way of example]

Plastic Pack 1:

Carols and other religious choral music (mostly in multiple copies) by other composers

- 1 Anerio: Christus factus est
- 2 Carols by Margaret Sutherland
- 3 Clifford Harker: Come, my way, my truth, my light
- 4 Victoria: Popule Meus
- 5 Stanford: Justorum animae
- 6 Hail Easter Bright (harmonised by Charles Wood)
- 7 John Joubert: All wisdom cometh from the Lord
- 8 Weelkes: Let thy merciful ears, O Lord
- 9 Antonio Lotti-Bäuerle: Missa

Plus many more scores [still to be catalogued]

Naturally, like most composers, Don Banks possessed a quite extensive library of scores of music by other composers. From his personal papers, we know that works by Debussy, Stravinsky and Schoenberg (for example) played an extensive role in his teaching. It's hard to imagine to what use he put items like the above. Perhaps this will become clear when a complete inventory of this library has been made and its contents assessed in the light of the correspondence and memoranda in MS6830.

3.2. Books, Serials and Concert Programmes

3.2.1 Books, Individually Catalogued

MUS BANKS 1-249

MUS BANKS numbers and details

- 1 Aaron Copland: 75th Anniversary (US Information Service, [1975?])
- 2 Abraham, Gerald: This modern stuff: an introduction to contemporary music, with a foreword by Walford Davies (London: Citadel Press, 1939)
- 3 Adler, Irving: Thinking machines: a layman's introduction to logic, boolean algebra and computers (New York: New American Library, 1962)
- 4 Lives of the great composers: v 1; from Byrd to Mozart and Haydn; edited by AL Bacharach (Harmondsworth: Penguin, 1944)
- 5 Webern, Anton: The path to the new music (Bryn Mawr, Pa; London: Theodore Presser Co; Universal Edition, c1963)
- 6 Austin, William W: Questions about the 1980s, viewed from the Library of European Music ([S.l.] ; [s.n.]. [1980?])
- 7 Australian and New Zealand selections from the catalogue of Southern Music Publishing Co (Sydney: Southern Music Publishing Co, [19--])

- 8 Compositions for the 1972 international rostrum of composers Aust Broadcasting Commission (Sydney: Australian Broadcasting Commission, [1972?])
- 9 Armstrong, Thomas: Strauss's tone-poems: Don Juan, tod und Verklarung ... Heldenleben (London: Oxford University Press, 1948)
- 10 The Companies Acts, 1908-1967. Company limited by guarantee ... capital: articles of association of the Performing Right Society, Limited, (as amended 26th June 1975) (London:[s.n.], [1975?])
- 11 A Dictionary of musical themes [compiled] by Harold Barlow and Sam Morgenstern (London: Ernest Benn, 1949)
- 12 Basart, Ann Phillips: Serial music; a classified bibliography of writings on twelve-tone and electronic music (Berkeley: University of California Press,1961)
- 13 Basic electronic circuits. Part 2, A basic training manual developed by a special Electronics Training Investigation Team of the Royal Electrical & Mechanical Engineers working in conjunction with Technical Training Command of the Royal Air Force and Decca Radar Limited (London: Technical Press,1964)
- 14 Beecham stories: anecdotes, sayings, and impressions of Sir Thomas Beecham compiled and edited by Harold Atkins and Archie Newman; with a foreword by Yehudi Menuhin (London: Futura Publications, 1979)
- 15 Beethoven's own words, compiled and annotated by Philip Kruseman (London: Hinrichsen Edition Ltd., 1947)
- 16 Bergamini, David: Mathematics ([S.l.]: Time-Life International, 1969)
- 17 Berlioz, Hector: The conductor: the theory of his art (London: William Reeves, [19--])
- 18 Berlioz, Hector: The life of Hector Berlioz, as written by himself in his letters & memoirs (London: J.M. Dent, [19--])
- 19 Bernd Alois Zimmermann: Werkverzeichnis = List of works (Mainz: B.S. Schott's Sohne, 1971)
- 20 Blades, James: Orchestral percussion technique (London: Oxford University Press, 1961)
- 21 Kandinsky, Wassily: The Blaue Reiter almanac Edited by Wassily Kandinsky and Franz Marc (New York: Viking Press [1974])
- 22 Boltz, C L: Wireless for beginners (London: George G. Harrap, 1964)
- 23 Boulez, Pierre: Boulez on music today, translated [from the French] by Susan Bradshaw and Richard Rodney Bennett (London: Faber, c1971)
- 24 Boulton, Adrian C: A handbook on the technique of conducting (Oxford: Hall the Publisher Ltd., 1951)
- 25 Briggs, G A: Pianos, pianists and sonics (Bradford:Wharfedale Wireless Works, 1951)
- 26 Brindle, Reginald Smith: Serial composition (London, New York [etc.] Oxford UP, 1966)
- 27 British music of our time edited by A L Bacharach (Harmondsworth, Middlesex, (England, New York: Pelican, 1946)
- 28 Buck, Percy C: Psychology for musicians (London:Oxford University Press,1944)
- 29 Buck, Percy C: The scope of music (London: Oxford University Press, 1945)
- 30 Burk, John N: The life and works of Beethoven (New York:Modern Library, 1946)
- 31 Butler, Ivan: The horror film (London: New York:: Zwemmer Ltd.; A S Barnes, 1967)

- 32 Calvoceossi, M D (Michel D): A survey of Russian music ` (Harmondsworth, England: Penguin,1944)
- 33 The Canberra School of Music: official opening by His Excellency Sir John Kerr, Governor-General of Australia, Friday 24 September, 1976 at 2.15 pm (Canberra: Canberra School of Music, 1976)
- 34 Canti della montagna scelti ed ordinati da Nino Lion: revision musicale dei Maestri, Guido Albanese & Antonio Cornoldi (Roma: Casa Editrice "Dalmatia", 1948)
- 35 The Captain Cook commemoration concert at the Royal Festival Hall, Monday 13th April, 1970 (Australian Musical Ass ([S.l: s.n.], 1970)
- 36 Sometimes I wonder: the story of Hoagy Carmichael by Hoagy Carmichael with Stephen Longstreet (London: Alvin Redman, 1966)
- 37 Carroll, Walter: Notes on musical form: with questions and synonyms for the use of students preparing for musical examinations (London:Forsyth Bros, [19--?])
- 38 Carse, Adam: Practical hints on orchestration London: Augener, [19--].
- 39 Catalogue of instrumental and chamber music Australia Music Centre (Sydney: Australia Music Centre, 1976)
- 40 Catalogue of keyboard music Australia Music Centre (Sydney:Australia Music Centre, 1976)
- 41 Catalogue of orchestral music Australia Music Centre (Sydney:Australia Music Centre, 1976)
- 42 Chandor, Anthony: A dictionary of computers [by] Anthony Chandor with John Graham [and] Robin Williamson (Harmondsworth, Penguin, 1970)
- 43 Clynes, Manfred: Sentic: the touch of emotions (London:Souvenir Press,1977)
- 44 Cole, William: Questions & exercises on theory of music: with hints on working (London: The Ass Board of the Royal Schools of Music, 1953)
- 45 Collected editions of music musicology & facsimiles editors C.H. Sherman, K.H. Fussl & A.C. Minor (London: Alfred A. Kalmus, [19--])
- 46 Colles, H. C: The growth of music: a study in musical history for schools (Oxford, London: Clarendon Press; Geoffrey Cumberlege, 1939)
- 46 A Colles, H.C: The growth of music: a study in musical history for schools (London: Clarendon Press, 1937)
- 47 Collinson, Francis M: Orchestration for the theatre (London: The Bodley Head, 1949)
- 48 The composers and their work ()
- 49 The Contemporary Australian composer and society: report of seminar held in the Department of Music, University of Western Australia, February 24-28 1971 during the nineteenth Festival of Perth editors: David Tunley and David Symons ([Nedlands, WA: Dept. of Music, University of Western Australia, 1971])
- 50 Colin Brumby: programme (Sydney: J. Albert & Son, 1970)
- 51 Covell, Roger: Australia's music; themes for a new society (Melbourne, Sun Books, 1967)
- 52 The creative artist at work edited by Warren R. Lett (Sydney:McGraw-Hill,1975)
- 53 Block, Haskell M: The creative vision; modern European writers on their art Edited by Haskell M. Block & Herman Salinger (New York,Grove Press [1960])
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Footnote: note also:

MUS / 2 Banks, Don: Divertimento for flute and string trio (1951)

MUS / 2 / 1a-5a Banks, Don: Divertimento for flute and string trio (1951)

3.2.2. Serials

MUS BANKS 250-321

Separate titles catalogued

MUS BANKS numbers, with short details

- 250 Adam International Review, nos 316-318, 1968
- 251 ASUC conference proceedings, 2 vv, 1966-8

- 252 APRA Bulletin, 1965
 253 Artforce, 2 vv, 1975-7
 254 ABC Annual Report, 1974
 255 The Australian Composer, 3 vv, 1975-80
 256 The Australian Composer, 3 vv, 1974
 257 Australia Council, Music Board, 1977/8, 3 copies
 258 Australian Council for the Arts Annual Report, 1973 (2 copies)
 259 AJME, 13 vv, 1967-74
- 260 The Australian Musical News and Musical Digest, vol 43/4, 1952
 261 The ANU News, vol 7/1-2, 1972
 262 Bayerische Rundfunk: Konzerte mit neuer Musik, 1956-61
 263 Blues, vol 1/1, 1977
 264 Bulletin of the CAS, 1971
 265 CSM Handbook, 1976
 266 The Chesterian, 3 vv, 1950-1
 267 Classical Music Review, 13 vv, 1978
 Classical music weekly (London: Rhinegold, [1976]-1978)
 Classical music ([London: Rhinegold Pub])
 Classical music & album reviews (London: Rhinegold, 1978-1979)
- 268 Composer, 57 vv, 1962-
 269 Con Brio, 1973
- 270 The Continuum, 2 vv, 1969-70
 271 The Continuum, vol 3/2, 1970
 272 CAB, vol 50/3, 1973
 273 Down Beat, vol 31/11, 1964
 274 Electronic Review, no 1, 1967
 275 Encounter, 2 vv, 1960 - 1963
 276 Federation of Australian music Teachers Associations: quarterly magazine, 1 vv, 1978
 277 The Gramophone, vol 53/627, 1975
 278 Hemisphere, 6 vv, 1974
 279 Horizon, 6 vv, 1946 - 1949
- 280 ICA bulletin, 31 vv, 1961 -
 281 Intersection: International Society for Contemporary Music information bulletin, no 1, 1951
 282 Jazz Australia, vol 1, 19??
 283 Kulchur, 2 vv, 1963 -
 284 The Listener, vol 91/2350, 11/4/74
 285 The London Magazine, vol 2/6, Nov 1962
 286 London musical events, 1953
 287 Luciano Ori, no 5, Galleria Inquadrature (Florence: the Gallery), 19??
 288 The magazine of the Institute of Contemporary Arts, 3 vv, 1968
 289 Music Maker, vol 40/8, 1969 - 1972
- 290 Music Now, 5 vv, 1969 - 1972
 291 Musical Opinion and music trade review, 4 vv, 1978
 292 Music Survey, 5 vv, 1949 - 1952
 293 Musica Viva; [Programm] ([Munich, Bayerischer Rundfunk])
 294 The Musical digest, no 13, 19??
 295 Musical events 5 vv, 1966 -
 296 The Musical Times, 90 vv, 1954 - 1973
 297 UE Katalog nos 65/66, 1961
 298 National Library of Australia Annual Report, 1973
 299 The New music newspaper (Olinda, Vic.: New Music Newspaper)
- 300 NSW State Conservatorium of Music Handbook, 1980
 301 NSW State Conservatorium of Music prospectus, 1973
 302 The Graduate School announcement 1968 - 1969 (Princeton, N.J.: The University)
 303 Opera Australia, 2vv, 1974

- 304 Performing Right, 26 vv, 1956-1976
- 305 Performing Right News, 5vv, 1978 - 1980
- 306 The Performing Right Society Ltd Annual Report, 4vv, 1974-1976
- 307 The Performing Right Yearbook, 5vv, 1978 - 1980
- 308 Perspectives of New Music, 14 vv, 1963-1973
- 309 Rapport, no 15, May 1978

- 310 Recording rights journal, no 1, June 1965
- 311 Die Reihe, 8 vv, 1958-
- 312 Directory, Salzburg Seminar in American Studies, 1953
- 313 The Score, no 3, 1950
- 314 The Score, 3vv, 1960-1961
- 315 The Score and IMA magazine
- 316 Stereo FM Radio, Nov 1978
- 317 Studies in Music, 5 vv, 1967 - 1972
- 318 Tempo, 14 vv, 1950 - 1979
- 319 TV newsletter, 3 vv, 1955

- 320 Annual report, Goldsmith's College, University of London, 1955
- 321 The world of music, 1972

3.2.3 Concert Programmes MUS BANKS 322 / 1-91

MUS BANKS numbers, with short details

- 322/1 2/6/73 Adelaide Fest Theatre Official Opening
- 322/2 18/3/66, Adelaide Fest concert, LSO cond C Davis, B Tuckwell (hn), incl Horn Concerto
- 322/3 1975 Aust tour, Shanghai Philharmonic Society
- 322/4 22/3/66, Melb TH, LSO cond C Davis, B Tuckwell (hn), incl Horn Concerto
- 322/5 30/8/75, Melb SO, Dallas Brooks Hall, incl Prospects
- 322/6 13/2/73, Sydney TH, SSO, incl Nexus
- 322/7 28-29/8/74, Concert Hall, SOH, SSO, incl Prospects (3 copies)
- 322/8 1975 concert season, Aust Concert Direction
- 322/9 28/1/54 AMA Aust Day Anniversary concert, Australia House, London. Divertimento. Peter Andry, John Glickman, Harold Harriott, Ursula Hess
- 322/10 3/10/52, AMA inaugural concert, Aust House, London (2 copies)

- 322/11 13/5/52, BBC/LCMC concert, RPO cond Petrassi, Pritchard
- 322/12 12/8/68 prom concert BBCSO cond Del Mar, incl Vln Concerto
- 322/13 19/7/68-14/9/68, 74th season, London Proms
- 322/14 14/3/51, Royal Albert Hall, BBCSO incl Schoenberg: Pelleas
- 322/15 16/4/51: Central Hall, Westminster, Boyd Neel Orch
- 322/16 Thurs April 27th, 19??, BBC/LCMC concert, Maida Vale Studio 1, London, incl Seiber: Ulysses. Inside the foregoing: text of Ulysses
- 322/17 Tues Mar 27, 19??, BBC/LCMC concert, Concert Hall, Broadcasting House, incl Seiber: Fantasia Concertante (vln/stg orch); inside the foregoing BBC/LCMC concert Tues Mar 25th
- 322/18 Tues, Jan 19, 19?? (c 1951?), BBC/LCMC concert, Maida Vale Studio 1, London
- 322/19 19/2/67-15/3/67, 1967 Camden festival, incl 8/3/67: Cleo Laine recital, incl Settings from Roget
- 322/20 Season 1952-3, Camerata Musicale Fiorentina

- 322/21 15-16/3/72, Canberra SO, Canberra Theatre, incl 4 Pieces for Orch
- 322/22 6/6/50, Chelsea SO, Chelsea Town Hall
- 322/23 3/4/51, Chelsea SO, Chelsea TH, London
- 322/24 4-16/7/65, Cheltenham Fest incl 12/7/65, Cheltenham TH, Divisions (incl composer's note)
- 322/25 9-21/7/67, Cheltenham Fest
- 322/26 12/7/58 SPNM recital & discussion at the Cheltenham Festival. St Mary's College Hall, incl Keith Humble (pf); also Keith Humble: String trio

- 322/27 3-15/7/66, Cheltenham Fest
- 322/28 3-15/7/50, 6th annual Cheltenham Festival of British Contemporary Music, Town Hall and Opera House, Cheltenham. Enclosed in the foregoing: 26/5/50: Lecture by Darius Milhaud, RCM, London, incl performances by the Aleph & Martin Quartets
- 322/29 2-14/7/61. Town Hall, Cheltenham, incl 6/7/61 Sonata da Camera.
- 322/30 27/9/67, Assembly Hall, Melbourne. Works by Margaret Sutherland
- 322/31 25-28/6/61 International Industrial Film Festival, Turin (2 copies)
- 322/32 13/11/67, Asahi Hall, Tokyo Cross Talk Series, sponsored by the American Cultural Centre, incl Yuasa
- 322/33 16/3/68, Asahi Hall, Tokyo. Cross Talk Series, sponsored by the American Cultural Centre, incl Babbitt: Comp for 4 instr, also Larry Austin
- 322/34 20/6/50, Italian Institute, 30 Belgrave Sq, London. L Dallapiccola (pf), Sandro Materassi (vln), incl Dallapiccola: Due Studi
- 322/35 31/8/62 at 11am. Edinburgh Festival concert. Barry Tuckwell (hn), Maureen Jones (pf), Brenton Langbein (vln), incl Horn Trio, also Beethoven op 30/2 and Brahms op 40
- 322/36 2/9/50. Edinburgh Festival
- 322/37 8-15/5/71 1971 Farnham Festival, incl concert at Farnham Parish Church, Music for Wind Band (Farnham Grammar School Wind Band)
- 322/38 9-17/5/69 1969 Farnham Festival, incl Sat 10/5/69: concert at Farnham Grammar School. Dramatic Music for Youth Orchestra (Cheltenham Young People's Orchestra). Inside the foregoing: letters to 'Alan' about Dramatic Music.
- 322/39 22-30/4/49, 23rd ISCM Festival, Palermo
- 322/40 16/5/58, Recital, Haydn Trio, Leighton House Art Gallery, London, incl 2 performances of Schoenberg: String Trio
- 322/41 6-13/9/68, Internationale Muziekweek, Stichting Gaudeamus, Holland
- 322/42 31/5/62-6/6/62, ISCM Festival London
- 322/43 Darmstadt Internationale Ferienkurse für Neue Musik
- (i) 12-27/8/54 DIFFNM (2 copies)
- (ii) 12-24/7/52 DIFFNM
- (iii) 16-30/7/53 DIFFNM
- (iv) 22/6-10/7/51 DIFFNM
- (v) 12-27/8/53 DIFFNM. CV, correspondence folded inside (5 copies)
- incl Seiber: 3 Songs of Christian Morgenstern
- 322/44 20/6-3/7/52, 26th ISCM Festival, Salzburg. Foreword by Edward Clark, incl 23/7/52. Wiener Saal des Mozarteums, Duo, W Schneiderhan (vln), CM Schwanberger (vc)
- 322/45 22/6-1/7/51. 25th ISCM Festival, Frankfurt
- 322/46 28/5-5/6/51. 27th ISCM Festival, Oslo. Incl 30/5/53 Babbitt: Du
- 322/47 5/6/71, QEH London, part of 1971 ISCM Festival. Fires of London, cond PM Davies. Butterley, Sculthorpe, Meale, Davies
- 322/48 Thurs 4/10/73, ISCM concert, SOH (Aust music (part of the opening season of the SOH))
- 322/49 24/4/51 LCMC concert, RBA Galleries, Suffolk Street, Pall Mall, London
- 322/50 15/5/51 LCMC concert, RBA Galleries, Suffolk Street, Pall Mall, London
- 322/51 23/1/51 LCMC concert, RBA Galleries, Suffolk Street, Pall Mall, London
- 322/52 5/6/51 LCMC concert, RBA Galleries, Suffolk Street, Pall Mall, London
- 322/53 18/12/51 LCMC concert, RBA Galleries, Suffolk Street, Pall Mall, London
- 322/54 LCMC: 21/2/50, 27/4/50 (choral/orch), 14/3/50, 23/5/50 (chamber)
- 322/55 8/11/49 LCMC concert (3 copies)
- 322/56 30/11/60, recital, RFH, London, Allan Wicks (organ), Ambrosian Singers, cond J Carewe
- 322/57 10/5/68, SPNM concert, LPO
- 322/58 15/6/70, London Sinfonietta cond Atherton, QEH, incl Meeting Place
- 322/59 26/9/70, London Sinfonietta cond Atherton, QEH, incl Meeting Place
- 322/60 16/11/52, LSO, Palace Theatre, London
- 322/61 Sunday, 6/2/66, LSO, RFH (2 copies)
- 322/62 7,10,12/5/53, Teatro Comunale, Florence, Cherubini: Medea
- 322/63 (i) 18/4/77 Meet the Composer, ABC Odeon Theatre, Hobart, incl Violin Sonata, 3NCFS, Pezzo Drammatico, Sequence, Commentary, String Quartet, Carillon (18 copies)
- (ii) 21/4/77 Meet the Composer, ABC Odeon Theatre, Hobart, incl Intersections, Elizabethan miniatures, 5NCFS, Trilogy (2 copies)

- 322/64 Wed 10/1/51 Morley College Concerts Society, Stuttgart Chamber Orch cond Munchinger. Bach concertos.
- 322/65 Tues 21/3/19?? (1951?) Morley College Concerts Society, Central Hall, Westminster, London National Orch cond W Goehr, Morley College Choir
- 322/66 Sun 11/11/51 Morley College Concerts Society, The Holst Room, Morley College. Monica Sinclair (ms), John Gardner (pf), Dorian Singers (cond Seiber), incl Seiber: 2 Songs from Goethe's Faust to English words by Louis MacNeice, 6 Yugoslav Folksongs
- 322/67 Musiktheatre 1974/5. Season's brochure for operas and concerts of the city of Nuremberg
- 322/68 28/3/50. Philharmonia orchestra Concert, Royal Albert Hall, London
- 322/69 20/11/73. New Music Society Concert, Canberra Theatre
- 322/70 3/12/73. Park Lane Group/AMA concert, Purcell Room, London. Don Banks 50th Birthday concert. London Contemporary Players, cond R Norrington, with soloists. 4 Pieces for SQ, Limbo, Tirade, Sequence, Equation 1, Equation 2
- 322/71 8/5/66. Poesa viva, pittura tecnologica at the Gallery of Contemporary Arts, Sassari
- 322/72 7/5/19?? Recital of works by Petrassi. Italian Institute, London
- 322/73 1/3/50. Naughtical Nites, concert held on board RMS Strathaird
- 322/74 23/4/50, Alfred Cortot, recital, ROH, Covent Garden
- 322/75 5/7/66 ROH Covent Garden, Magic Flute
- 322/76 Poster: concerts, Seymour Group (Sydney): 12/3 (in Sydney), 17/3 (Adelaide), 22/3 (Melb), 22/4 (Canberra), year ?
- 322/77 23-30/6/50, 24th ISCM Festival, Brussels (2 copies)
- 322/78 1951-2, ISCM Italian season
- 322/79 10-16/6/59 33rd ISCM Festival, Rome/Naples, incl (Friday?) 12/6/59, Auditorium del Foro Italico, Three Studies, Guiseppi Selmi (vc), Massimo Bogianckino (pf), also M Babbitt: 2 Sonnets).
- 322/80 26/3/50 Conway Hall, Red Lion Sq, Holborn, London. Bach: Art of Fugue, transcr Watson Forbes. London String Trio & James Whitehead (viola da gamba).
- 322/81 17/10/73 - 3/11/73, SOH official opening & Waratah Festival (2 copies)
- 322/82 26-30/9/72, Melville Hall, ANU, Synchronos 72 (flyer)
- 322/83 Tues 18/4/50, Royal Albert Hall, Alexandra Choir & LSO
- 322/84 1/6/58, SPNM recital & discussion, Wigmore Hall, incl Keith Humble: Songs of Depression
- 322/85 29/1/64 - , Univ of michigan School of Music, 4th Festival of Contemporary Music, incl 3/2/64 Rockham Lecture Hall, Three Studies, Jerome Jelinek (vc), Rhea Kish (pf)
- 322/86 11-22/2/74. Visuals and Voices Symposium. Center for Music Experiment, UCSD, San Diego.
- 322/87 Teatro Comunale, Florence. Season 1952-3. Catalani: Wally. Four performances in the period 23/12/52 - 4/1/53
- 322/88 20/6/77. Flyer, West Square Electronic Music Ensemble. The Round House, Chalk Farm, London.
- 322/89 Programme for the above.
- 322/90 28th ISCM Festival, Haifa, Israel, 30/5/54 - 8/6/54. Incl 7/6/54 Town Hall recital. Violin Sonata. Sascha Parnes (vln), Nikolayevsky (vc).
- 322/91 19/3/57. Flyer, ICA/ISCM concert of music for 2 pianos. Wigmore Hall, London. Yvonne Loriod and Pierre Boulez. Music by Debussy and Boulez.

4. Don Banks' Collection of Discs, Tapes and Cassettes (TRC/3800)

[Accessible through the NLA's Oral History Section]

This section of the Guide has been divided into 2 sub-sections:

- (i) Discs: 78rpm, 45 rpm and 33.3rpm
- (ii) Tapes: reel to reel and cassettes

4.1 Discs

This partial inventory contains all of the 78rpm and 45rpm discs, and all of the 7-inch 33rpm discs. The inventory of 10-inch and 12-inch 33rpm discs contains only about half of total number of such items, but gives a representative idea of what's there. It is hoped that the second edition of this Guide will contain a complete inventory. A number of people who knew Don Banks personally believe that he had some more old 78rpm discs of his own jazz arrangements and of performances with the Donny Banks Bopset dating from the 1940s than are identified here. Some of the tapes labelled 'Additional material' in chapter 2.4.14 appear to be copies from these discs onto cassette. The whereabouts of the original discs from which these cassettes were copied is unknown at this time. Attempts to locate them have been made at the NFSA by Jeff Brownrigg, but so far without success.

4.1.1 78rpm discs

78 rpm, 12-inch discs

Debussy: Iberia, Pittsburgh SO/Reiner, Columbia LOX 524-6
Vaughan Williams: The Wasps, Halle O/Sargent, Columbia DOX 787
Ravel: Daphnis & Chloe Suite 2, Boston SO/Koussevitsky, Columbia ED 443-4
Ravel: Piano concerto, Marguerite Long SO/The composer, Columbia LX 194-5
Delius: The Walk to Paradise Garden, Halle O/Barbirolli, HMV EB 359
Britten: Young People's Guide to the Orchestra, Liverpool PO/Sargent, Columbia DOXS 884-5
Berg: Lyric Suite, Galimir Quartet, polydor 595.135,6,8
Ravel: Introduction and Allegro, Columbia DOX 667-8
Ravel: Introduction and Allegro, Columbia DOX 993-4
Mozart: Eine Kleine Nachtmusik, Vienna PO/Walter, HMV DB 3075-6
Debussy: Images, San Francisco SO/Monteux, HMV ED 481
Chopin: Prelude in D flat, Liszt: La Campanella, Ignaz Friedman, Columbia L 1804
Rawsthorne: Street Corner Overture, Philharmonia O/Lambert, HMV EB 413
Britten: Serenade, Pears, Brain, Boyd Neel Stg O/Britten, Decca Z 864-6
Debussy: Nocturnes, Philadelphia O/Stokowski, HMV DB 3596
Elgar: Introduction and Allegro, Halle O/Barbirolli, HMV C 3669-70
Chopin: Waltzes, in C sharp minor & E flat minor, Cortot, HMV DB 1321
Bach/Busoni: Toccata in C, Rubenstein, HMV DB 2421-2
Stravinsky: Le Sacre du Printemps, Philharmonic SO of New York/Stravinsky, Columbia LOX 494-7
Debussy: Etude XI, Poulenc: Pastourel, Toccata V Horowitz, HMV DB 2247
Hindemith: Der Schwanendreher, Hindemith/Arthur Fiedler's Sinfonietta, HMV EB 391-3
Debussy: Jardins sous la pluie, Danse C Arrau (label?) AR1119
Samuel Barber: Overture to the School for Scandal Janssen SO of Los Angeles / W Janssen HMV EB 373
Bartok: Roumanian Folk Dances Yehudi Menuhin (vln), Marcel Gazelle (pf) HMV ED 563
Walton: Viola Concerto F Riddle (vln) and LSO / Walton Decca 2820,1,2
Mozart: Concerto in C minor K491 E Fischer and LPO / L Collingwood HMV DB 8410,1,2,3
Delius: Violin Concerto J Pougnet (vln) and RPO/Beecham HMV ED 536,7,8
Britten: Simple Symphony Boyd Neel orch / B Neel Columbia LBDX 8,9,10
Franck: Symphonic Variations W Gieseking and LPO / Henry Wood Columbia LOX-171,2
Franck: Prelude, Chorale and Fugue Cortot (pf) HMV 1299,1300

78 rpm, 10-inch discs

Debussy/Stokowski: Clair de Lune, Philadelphia O/Stokowski, HMV DA 1634
Debussy: La Cathedrale Engloutie, W Gieseking, Columbia LO 18
Ravel: Le Tombeau de Couperin, Minneapolis SO/Mitropoulos Columbia LO 72-3
Scarlatti: Sonatas in C minor, Pastorale, A B Michelangeli, HMV DA 5380
Falla: Hommage for the Tomb of Debussy, Hindemith: Scherzo for viola and cello, Columbia DO 1917
Warlock/Szigeti: Capriol Suite, Szigeti/Magaloff, Columbia LO 44

The Oscar Pettiford Sextet Vogue V2348
 Art Tatum and ? Private disc ? (label unclear)
 The Teddy Charles Trio. Esquire 10-384
 The Goons Decca F 10756
 The Golden Gate Quartet RCA Victor 20-2073-A/B
 Jelobinsky: Etudes 1,2, Shostakovitch: Prelude in A minor, Polka Oscar Levant (pf) Columbia LO-69
 Dizzie Gillespie and his Operatic Strings orchestra Esquire 10-343
 Music for Crooks in Cloisters (rec 13/8/63), Monastery Bell, For He's a Jolly Good Fellow, Potato Song Associated British Picture Corporation
 Mel Torme and the Marty Paich Dek-tette London HLN 8322
 The Dixie-Aires Exclusive 50X
 Mel Torme and the Marty Paich Dek-tette London HL-N8305
 The Hi-Los Philips PB675

4.1.2 45rpm discs

45 rpm, 7-inch discs

Music by Cliff Adams Disc accompanying book: The Music Makers
 The Don Harper Sextet. Harper: Hi-Diddle-Fiddle, D Reinhart: It's the Bluest Kind of Blues Nixa 7NJ 2024
 Moonbase and The World of Dr Who BBC Records
 Mendelssohn: Songs without words opp 62/6 (Spring Song), 62/7 (Bee's Wedding) HMV 7P148
 Mel Torme sings Fred Astaire London E2-N 19027
 Russell Jones' Gay 'n Hearty Century EPC 3
 Brahms: Hungarian Dances 1 and 17 Berlin PO / P van Kempen DGG EPL 30028
Introducing the Don Harper Quintet Don Harper (vln), George Chisholm (tbn), Ken Jones (pf), Bobby Kevin (drums), Sammy Stokes (bass). Recorded 13/11/56 Nixa NJE 1034
[NB contains an original work, *I'm Easy*, and some arrangements by DB]
 Ella Fitzgerald Sings Sweet Songs for Swingers HMV GES 5827 (Verve series)
 Shifting Winds Bob Cooper (t-sax) and orchestra Capitol EAP 1039
 Concert Jazz The Sauter-Finegan orchestra HMV 7EG8152
 Sorta-May Billy May and his Orchestra Capitol EAP 1-562
 Caban Bamboo Bobby Benson and his combo Philips 420 005 PE
 And All That Jazz The Hi-Los with the Marty Paich Dek-tette
 Staccato's Theme and The Jazz at Waldo's Composed and conducted by Elmer Bernstein Capitol 45-CL 15101
 John and Joan Shakespeare (Private disc)

4.1.3 33.3rpm discs

33.3rpm, 12-inch LPs

Overtures by Mendelssohn, Suppe, Borodin, Glinka, Rimsky-Korsakov. Philharmonia Orchestra / N Malko, HMV CLP 1110
 Vivaldi Concertos. P Fournier & Stuttgart CO / Munchinger ARL 1406-2A (private recording)
 Operatic Arias by Donizetti and Verdi. J Sutherland & Paris Conservatoire orchestra / N Santi Decca SXL 2159
 Electronic Music by Cage, Berio, Mimaroglu. Turnabout TV 34046S
 Works by Meale, Hanson, Dreyfus. Festival SFC-80021
 Handel: Messiah (excerpts). Little Symphony of London & Chorus / A Davison. EMI MFP 2108.
 Richard Rodgers / arr Robert Russell Bennett: Victory at Sea. RCA Victor SO / R R Bennett. RCA SF-5092
 Prokofiev: Peter and the Wolf, Haydn: Toy Symphony, Mozart: The Sleigh Ride. P Daneman & The Little Symphony of London / A Davison. EMI MFP-2126.
 Dvorak: Symphony 7. LPO / A Davison. EMI CFP 40088
 Scriabin: Poem of Ecstasy, Amirov: Azerbaijan Mugam. Houston SO / L Stokowski. Everest 3032
 Scriabin: Symphony 3 (Divine Poem) USSR Radio SO / K Ivanov. Mezhdunarodnaya Knija 05084-05085(a)
 Source: Music of the Avant Garde, vol 7/8 [book and discs]
 The Australian Opera. Booklet of 1973 opening season; set of prints; disc: (Great Australian Opera Singers).
 An Evening in Old Russia. The Russian Balalaika Orchestra / A Bochensky and I Wollers. Polydor 237 592.
 Haere mai. Welcome to New Zealand in Maori Song, Chant and Haka Kiwi LC-29
 Tamoure. Les Kaveka and their Tahitian rhythm. Pye Golden Guinea GGL 0197
 Brecht with Music. Bettina Jonic & orchestra (un-named) / J Porter. D'Art 12-6
 Delius: Sonata in B, Sonata no 1. D Stone (vln), R Threlfall (pf). Pearl SHE 522

Berio: Sinfonia, Visage. Swingle Singers, NYP / Berio. CBS 61079
 Electronic music by Berio, Maderna, Xenakis, Kagel. Philips 4FE 8503
 Varese: Ionisation, Density 21.5, Integrales, Octandre, Hyperprism, Poeme Electronique. [Pickup orchestra ?]. Philips A01491L
 Schoenberg: Erwartung, Krenek: Symphonic Elegy. D Dow / Philharmonic-Symphony Orchestra of NY / D Mitropoulos
 Electronic Music from the University of Illinois. heliodor HS - 25047.
 The Bill McGuffie Big Band. Rediffusion stereo ZS 130
 Brahms: Sonata in D minor, Faure: Berceuse on the name of Gabriel Faure, Sonata. R Schneider (vln), D Herscovitch (pf). Micula Records 121170
 The Nonesuch Guide to Electronic Music. Nonesuch HC - m73018 (2-disc set)
 Concert Collectif du groupe de recherches musicales de RTF. Philips 4FE 8501
 Avant-Garde. The Mabilion Trio. Delta SDEL 18005
 Webern: opp 1, 6, 10, 21, 24, 30 + orchestration of Bach's Ricercar. Pickup orchestra / R Craft Philips ABL 3384
 Cage / Hiller: Hpschd, B Johnston: SQ2. Nonesuch H-71224.
 F Werder: Barker, Bach's Toccata in D minor (arr), Percussion Play. Discovery GYS 001
 R Hughes: Symphony 1, P Tahoudin: Symphony 2. SSO/Post, SASO/HKrips.
 I Bonighton: Sequenza, Music for Sleep, Derivations III, In Nomine, Toccata, Derivations I, SQ2, One Two Three, Canonic Variations. Move MS 3016 - 2LP.
 Gil Melle: Tome VI (electronic jazz). Verve V6-8744
 Vichyssoise. Bruce Clark, Maryan Kenyon and others. Cumquat CQ12-01
 Synthi and the Computer. Extracts of music realised with EMS Synthi Equipment. Demo record. EMS (London) Limited.
 Stravinsky: Agon, Berg: 3 Pieces op 6, Webern: 6 Pieces op 6. Orchestra of the Sudwestfunk (Baden-Baden) / H Rosbaud. Vega C 30 A 154
 Stravinsky: Renard, 3 Pieces for SQ, 3 Pieces for Clarinet, Concertino for 12 instruments, Symphonies of Wind Instruments. Soloists and Domaine Musicale Ensemble / P Boulez. Everest 3184.
 Bartok: String Quartets 5 and 6. The Fine Arts Quartet. Saga XID 5205
 A World of Music. Capitol SO / C Dragon Capitol P 8412
 The National Youth Orchestra of Wales. NYOW / A Davison EMI MFP 2129
 Vivaldi and Albinoni Oboe Concertos. Sydney Sutcliffe and The Virtuosi of England / A Davison (2 copies).
 J Exton: SQ3, N Butterley: Letter from Hardy's Bay, F Hutchens: Quintet, M Sutherland: Sonata. Oriol SQ, D Bollard (pf), J Hutchinson (pf), Austral SQ, J Harrison (cl), S Dornan (pf). Festival SFC 80025.
 A Hill: Symphony "Joy of Life", J Penberthy: Cantata on Hiroshima Panels. Adelaide Singers, Adelaide Philharmonic Choir, SASO / P Thomas. Festival SFC 80018
 Music by Fowler, Conyngnam, Wesley-Smith, Dobie, Tibbitts. Festival SFC 80027
 Music by Turina, Tcherepnine, Copland, Maziarly. Western Arts Trio. Laurel LR-109
 Delius: Sonatas 2 and 3, Legende. D Stone (vln), A Schiller (pf). Amon Ra SAR-2
 Soundcraftsman. Instructional test record. Demo recording.
 Music by Edgard Varese. Columbia SO / R Craft. CBS BRG 72106
 Varese: Density, Integrales, Offrandes, Hyperprism, Octandre, Ionisation. "Die Reihe" Ensemble / F Cerha. Vox STGBY 643
 G Schuller: Symphony, Quartet for Double Basses. Dallas SO / D Johanos, Double Bass Soloists. Turnabout TV 34412S.
 [plus many more items]

33.3rpm, 10-inch discs

Classics in Jazz. Ledbelly. Capitol LC 6597
 Burl Ives with the Four Guardsmen Columbia 330S 7555
 Ruby Braff and Ellis Larkins Vanguard PPT 12010
 Rimsky-Korsakov: Antar Decca LW 5326
 Mozart: Piano Concerto in B flat K 595 Fratelli Fabbri iGMsc-093
 Schoenberg: 15 Poems from Das Buch der Hangenden Garten of Stefan George op 15 Lina Dauby (sop), Paul Collaer (pf). London/Oiseau Lyre DL 53006
 [plus many more items]

33.3rpm, 7-inch discs

The Swing Era Demo recording Time-Life Records.
 The Baroque Era Demo recording EMI
 Meertens, Lambert: SQ no 1 in C Sonopresse, Rotterdam
 Arp Instruments. Music performed by T Piggott. Demo record.
 Italian Without Tears Rainbow records

Arp Instruments. The Arp Family of Synthesizers Demo record. 30761/2 (2 discs)
Arp Instruments. The Arp Pro Soloist Synthesizer Demo record. 31099/31100 (2 discs)
Practical Electronics. Demo record.
ughe

4.1.4 Discs added 20/11/97

Material previously with Richard Toop, retrieved and added to the collection by Graham Hair.

The Don Banks Orchestra (The Donny Banks Bop-tet)

Jazzart, number 48, 10" 78 rpm, Melbourne 16/1/1950

Ken Brentnall (trumpet), Eddie Oxley (clarinet, alto sax), Don Banks (piano), Ken Lester (bass), Charlie Blott (drums), Bruce Clarke (guitar)

Cherokee

I've got my love to keep me warm [AWM 830 B]

Arrangements by Don Banks

The Don Banks Orchestra (The Donny Banks Bop-tet)

Jazzart, number 49, 10" 78 rpm, Melbourne 16/1/1950

Ken Brentnall (trumpet), Eddie Oxley (clarinet, alto sax), Don Banks (piano), Ken Lester (bass), Charlie Blott (drums), Bruce Clarke (guitar)

Can't help lovin' dat man of mine [AWM 832 A]

Wrap up your troubles in dreams

Arrangements by Don Banks

Don Banks and Judy Graham

G Marconi 10" 78rpm [AWM / 146]

Echoes

Oh Dreamy Gloomy Friendly Trees

4.2 Tapes: Reel to Reel and Cassettes

[housed in the Oral History Department]

The reel-to-reel tapes and cassettes in this section of the collection are catalogued by 'TRC' numbers. The TRC number of the tapes in the Don Banks Collection is TRC 3800. The sections of this collection are labelled A, B, C etc, and each section is further divided. A sample numbering would be TRC 3800 / A / 47, meaning the 47th item in section 'A' of tape-recording collection number 3800. In this Guide the TRC references are simplified to A47, J15 . . . etc. These TRC numbers are based on the first set of NLA handlists of tapes in the Don Banks Collection, made by Richard Toop around 1982. There were (and are) 12 such lists, identified here as Lists A, B, C, D, E, F1, F2, F3, G, H, I and J.

The reason for retaining Richard's inventory of these tapes is that a good number of the tapes identified in his 12 lists do not appear, at the time of writing (December 1997), to be still in the NLA collection (!). Where are they ? My best guess is that they may have been transferred to the NFSA during the late 1980s. However, attempts by the NFSA's Jeff Brownrigg to trace them there have not so far yielded results.

Another complicating factor is that when the NLA's Laurel Paton and Kaye McIntyre went through the tapes in 1996, correlating them with the lists, a number of tapes could not be matched with any entry on any of these 12 lists. Thus a 13th list (List X), containing 43 items, was drawn up.

It could be that further, more detailed examination will ultimately reveal that some or all of the entries on List X are identical with entries on Lists A to J, and that future editions of this *Guide* will reduce the length of List X accordingly (or eliminate it altogether).

A further package of material was added to the tape collection in 1997, and this has been designated 'List L' (TRC 3800/L/1-9) by the Oral History Section.

The table on the following page gives the number of 'items' (an item being usually one tape, but sometimes a group of tapes) on each of the lists, together with the number of items which have been accounted for on the shelves and the number which is missing:

List No	Total Items	Items accounted for	Items missing
A	138	138	0
B	45	7	38
C	47	42	5
D	44	12	32
E	186	93	93
F1	37	23	14
F2	14	11	3
F3	3	1	2
G	44	16	28
H	62	62	0
I	46	46	0
J	53	53	0
L	9	9	0
[X	43	43	0]
TOTAL	762	547	215

In the detailed inventories which follow, the first rubric in square brackets after each tape number, eg '[O, P, W, C]' indicates the existence at the present time (December 1997) of original, preservation, working and cassette copies. Only the cassette copies may be listened to by the general public. A rubric consisting of an asterisk in square brackets '[*]' indicates that the item (ie the original) is missing. Despite being missing, however, a description of the original may sometimes still be given. In such cases, the description has been taken from Richard Toop's original handlist of the tapes (made before the item in question went missing).

The second rubric in square brackets after each item number gives a brief description of the original recording, eg [O = 5", 7.5ips, FT, mono] which refers to a recording on reel-to-reel audio tape, with playback speed of 7.5 inches per second in full-track mono. In some cases, not all of these details are known at the time of writing. The rubric [O = C60] means that the original was non on reel-to-reel tape but on a 60-minute cassette recording. Other similar rubrics may be interpreted by analogy.

As for the listing of the contents of the tapes, this has mostly been taken from hand-written labels on the tape-reels themselves or on the boxes in which the tapes are housed. In quite a number of cases, however, more detailed identification has been possible: either by auditing the tapes themselves, or by correlating the labels with other information.

4.2.1 List TRC 3800/A

A1 [O, P, W, C] [O = 5", 7.5ips, FT, mono]: Duo for violin and cello. The cassette copy (winding mechanism) appears to be damaged. Needs to be replaced from the working copy.

A2 [O, P, W] [O = 7"]: Four pieces for Orchestra

A3 [O, P, W, C] [O = 7", 15ips]: Four Pieces for Orchestra

A4 [O, P, W] [O = 7", 7.5ips, FT, mono]: Five North Country Folk Songs

A5 [O, P, W, C] [O = 5", 7.5ips, HT, mono]: Three Studies (only)

A6 [O, P, W, C] [O = 7", 7.5ips, HFT, mono]: Three Studies, Pezzo Drammatico, Horn Trio, Settings from Roget, Assemblies, Tirade

The Preservation and Working copies of A6 comprises three separate tapes:

A6 (i): Three Studies, Tirade

A6 (ii): Pezzo Drammatico, Horn Trio

A6 (iii): Settings from Roget, Assemblies,

A7 [O, P, W, C] [O = 7", HT+FT]: Three Studies, Horn Trio, Elizabethan Miniatures, Three Episodes

The preservation and working copies of A7 contain Horn Trio and Elizabethan Miniatures. In addition, there are additional tapes (Preservation and Working copies) labelled 'A5/7', which contain Three Studies (presumably from A5 ?), Three Episodes and Elizabethan Miniatures (from A7)

A8 [O, P, W, C]: North Country Folk Songs (which ones, which version?)

A9 [O, P, W, C]: Pezzo Drammatico

A10 [O, P, W, C]: Pezzo Drammatico

A11 [O, P, W, C]: Pezzo Drammatico, Divisions

A12 [O, P, W, C]: Episode for Chamber Orchestra

A13 [O, P, W, C]: Sonata da Camera

A14 [O, P, W, C]: Sonata da Camera

A15 [O, P, W, C]: Sonata da Camera

A16 [O, P, W, C]: Sonata da Camera, Equation I, Three Episodes, Horn Concerto, Violin Concerto

The Preservation and Working copies of A16 comprises two separate tapes (?), but the Cassette copy is all on one tape (?)

A17 [O, P, W, C]: Horn Trio

A18 [O, P, W, C]: Horn Trio

A19 [O, P, W, C]: Horn Trio

A20 [O, P, W, C]: Equation I

A21 [O]: Equation I, Settings from Roget, Meeting Place

A22 [O]: Equation I, Settings from Roget, Equation II

A23 [O, P, W, C]: Equation I, Equation II

A24 [O]: check contents

A25 [O, P, W, C]: Three Episodes

A26 [O]: Divisions

A27 [O, P, W, C]: Divisions

A28 [O, P, W, C]: Divisions

A29 [O, P, W]: Divisions, Dramatic Music

A30 [O, P, W, C]: Horn Concerto
The Preservation and Working copies of A30 comprise four separate tapes (?)

A31 [O, P, W, C]: Horn Concerto, Assemblies

A32 [O, P, W]: Horn Concerto
See note on A55

A33 [O, P, W]: Settings from Roget [dubbed from disc STL 5483]

A34 [O, P, W, C]: Assemblies [rehearsal, cond K Humble]

A35 [O, P, W, C]: Assemblies

A36 [O, P, W, C]: Assemblies

A37 [O]: Assemblies

A37a [O, P, W, C]: Assemblies

A38 [O, P, W]: Assemblies, Intersections

A39 [O, P, W, C]: Sequence

A40 [O, P, W]: Sequence [dubbed from record]

A41 [O, P, W, C]: Sequence [Ward-Clarke]

A42 [O, P, W, C]: Sequence, Tirade

A43 [O, P, W, C]: Tirade

A44 [O, P, W, C]: Tirade

A45 [O, P, W, C]: Tirade

A46 [O, P, W, C]: Tirade

A47 [O, P, W, C]: Tirade

A48 [O, P, W, C]: Tirade [+ Holliger, Berio]

A49 [O, P, W, C]: Violin Concerto

A50 [O, P, W, C]: Violin Concerto

A51 [O, P, W]: Violin Concerto

The Preservation and Working copies of A51 comprise three separate tapes (?)

A52 [O, P, W]: Violin Concerto

A53 [O, P, W]: Violin Concerto

A54 [O, P, W]: Violin Concerto

A55 [O, P, W, C]: Findings, Keepings

This item is also dubbed onto the end of A32 (?)

A56 [O, P, W, C]: Intersections

A57 [O, P, W, C]: Intersections

A58 [O, P, W, C]: Intersections

A59 [O, P, W, C]: Intersections

A60 [O, P, W, C]: Intersections

A61 [O, P, W, C]: Intersections

A62 [O, P, W, C]: Intersections

A63 [O, P, W, C]: Intersections

A64 [O, P, W, C]: Intersections

A65 [O, P, W, C]: Intersections

A66 [O, P, W, C]: Intersections

A67 [O, P, W, C]: Intersections

A68 [O, P, W, C]: Intersections

A69 [O, P, W, C]: Intersections

A70 [O, P, W, C]: Intersections

A71 [O, P, W, C]: Intersections

A72 [O, P, W, C]: Meeting Place: London Sinfonietta, cond D Atherton, John Dankworth Jazz Group. London, July 1970

A73 [O, P, W, C]: Meeting Place: London Sinfonietta, cond D Atherton, John Dankworth Jazz Group. London, July 1970

A74 [O, P, W, C]: Music for Wind Band

A75 [O, P, W, C]: Nexus

A76 [O, P, W, C]: Nexus

A77 [O, P, W]: Commentary

The Preservation and Working copies of A77 comprise two separate tapes (?)

A78 [O, P, W, C]: Three Short Songs

A79 [O, P, W, C]: Three Short Songs [2+3, + Seiber, Martirano, Cox]

A80 [O, P, W, C]: Limbo [computer voice sketch]

A81 [O, P, W, C]: Limbo

A82 [O, P, W, C]: Limbo

A83 [O, P, W, C]: Limbo

A84 [O, P, W, C]: Limbo

A85 [O, P, W, C]: Limbo

A86 [O, P, W, C]: Limbo

A87 [O, P, W, C]: Limbo

A88 [O, P, W, C]: Limbo

A89 [O, P, W, C]: Limbo

A90 [O, P, W, C]: Limbo

A91 [O, P, W, C]: Limbo

A92 [O, P, W, C]: Limbo

A93 [O, P, W, C]: Limbo

A94 [O, P, W, C]: Limbo

A95 [O, P, W, C]: Limbo

A96 [O, P, W, C]: Limbo

A97 [O, P, W, C]: Limbo

A98 [O, P, W, C]: Limbo

A99 [O, P, W, C]: Four Pieces for String Quartet

A100 [O, P, W, C]: Equation III

A101 [O, P, W, C]: Equation III

A102 [O, P, W, C]: Equation III

A103 [O, P, W, C]: Equation III, Aria from Limbo

The Preservation and Working copies of A103 comprise two separate tapes (?)

A104 [O, P, W, C]: Prospects

A105 [O, P, W, C]: Prospects

A106 [O, P, W, C]: Prospects

A107 [O, P, W, C]: Prospects

A108 [O, P, W, C]: Prospects

A109 [O, P, W, C]: Limbo [tests]

A110 [O, P, W, C]: Limbo

A111 [O, P, W, C]: String Quartet

A112 [O, P, W, C]: String Quartet

A113 [O, P, W]: Carillon

A114 [O, P, W, C]: 4 / 5 / 7

A115 [O, P, W, C]: 4 / 5 / 7

A116 [O, P, W, C]: Trio (for bass clarinet, electric piano and synthesiser), Benedictus

A117 [O, P, W, C]: Synchronos '72
The Preservation, Working and Cassette copies of A117 comprise two separate tapes (?)

A118 [O, P, W, C]: Synchronos '72 [Dress Rehearsal]
The Preservation, Working and Cassette copies of A117 comprise two separate tapes (?)

A119 [O, P, W, C]: Synchronos '72 [master performance tape]

A120 [O, P, W, C]: Trilogy

A121 [O, P, W, C]: Trilogy

A122 [O, P, W, C]: Magician's Castle

A123 [O, P, W, C]: Magician's Castle

A124 [O, P, W, C]: An Australian Entertainment

A125 [O, P, W, C]: Form X

Cassettes:

A126 [O, P, W, C]: Five North Country Folk Songs

A127 [O, P, W, C]: Equation I, II and III (recorded in the order Equation III, I, II)

A128 [O, P, W, C]: Three Episodes

A129 [O, P, W, C]: Divisions

A130 [O, P, W, C]: Four Pieces for String Quartet

A131 [O, P, W, C]: Four Pieces for String Quartet, An Australian Entertainment

A132 [O, P, W, C]: Prospects

A133 [O, P, W]: Prospects

A134 [O]: String Quartet [first performance]

A135 [O, P, W]: Trio for bass clarinet, electric piano and synthesizer, Benedictus

A136 [O, P, W, C]: 4 x 2 x 1

A137 [O, P, W, C]: Magician's Castle

A138 [O, P, W]: Four Pieces for String Quartet

4.2.2 List TRC 3800/B

B1 [O, P, W, C] [O = 5.75"]: "Third-stream, part 1"

Many short taped excerpts

(dubbed from recordings ? examples to accompany a talk or lecture ?)

About a dozen examples of jazz or jazz-influenced styles, then a gap (at 15'33"") followed by "serious music" examples concludes at c 19'

Big Band

Piano Solo

Voice/Guitar

Vibraphone Solo

Piano Drums, then Big Band

Piano Solo with rhythm section

Electric organ / Drums / Bass

'Free' improv

Female vocal (Mr Jones and I)

etc

B2 [*] [O = 5.75", 7.5+3.75ips]: Sonata da Camera

B3 [*] [O = 5"]: Twentieth-century instrumentation (?), Earl Brown: Dec 1952

B4 [*] [O = 5.75", 7.5ips]: Sonata da Camera

B5 [*] [O = 5.75", 7.5ips, stereo]: Violin concerto

B6 [*] [O = 5.75", 7.5ips, stereo]: Sequence

B7 [*] [O = 5", 7.5ips, mono]: Duo for violin and cello [same as A1 ?]

B8 [*] [O = 5", 7.5ips, stereo]: Three Episodes

B9 [*] [O = 5.75", 7.5ips, stereo]: Equation (I?) [2 copies]

B10 [*] [O = 5"]: Seiber: Jazzolette No 2, Martirano: Ballad, Banks: No 2 of 3 Short Songs, Ian Cox: Labyrinth [same as A79?]

B11 [*] [O = 5", 7.5ips, mono]: Three Studies

B12 [O] [O = 5", 7.5ips]: ISCM Festival (?)

B13 [*] [O = 5", 7.5ipsstereo]: Settings from Roget

B14 [*] [O = 3", 7.5ips, stereo]: Four Pieces for String Quartet

B15 [*] [O = 3"]: Assemblies [rehearsal]

B16 [*] [O = 5"]: Equation I and Equation II

B17 [*] [O = 5.75", 3.75ips]: Meeting Place, Settings from Roget, Equation (I?)

B18 [*] [O = 5.75", 7.5ips, mono]: Sonata da Camera

B19 [*] [O = 5"]: Three North Country Folk Songs

B20 [O] [O = 5.75"]: Festival Hall Forum, Boulez: Eclat

B21 [*] [O = 5"]: Synchronos interview

B22 [*] [O = 5", 7.5ips, HT, mono]: Tirade and Sequence

B23 [*] [O = 5.75", 7.5ips, mono]: Tirade

B24 [O] [O = 7.5ips, HT, mono]: Acid Drop (?)

B25 [*] [O = 5", 3.75ips]: Horn Concerto and Assemblies

B26 [*] [O = 5"]: Form X

B27 [*] [O = 5"]: Findings, Keepings

B28 [O, P, W, C] [O = 5", 3.75ips]: ABC radio talk by DB On listening to modern music, no 3. Programme on Electronics. This tape is incomplete (cassette starts after the beginning of the talk). There appear also to be numerous 'drop-outs' on this tape.

B29 [O] [O = 5" ?]: Excerpts from *Violin Concerto, Trilogy, Short Songs, Pezzo Drammatico, BEA commercial, 4 x 2 x 1*

B30 [*] [O = 5.75"]: Horn Concerto

B31 [*] [O = 5.75", 7.5ips]: Horn Trio

B32 [*] [O = 5", 7.5ips, HT, mono]: Equation I, Equation II, Settings from Roget

B33 [*] [O = 5"]: Prospects

B34 [*] [O = 5"]: Prospects

B35 [*] [O = 5", 7.5ips, stereo]: Prospects

B36 [*] [O = 5", 7.5ips, mono]: Prospects

B37 [*] [O = 5", 7.5ips, mono]: Divisions and Pezzo Drammatico

B38 [*] [O = 5", 7.5ips, stereo]: Commentary [copy no 1]

B39 [*] [O = 5"]: Divisions

B40 [*] [O = 5.75", 7.5ips, HT, mono]: Horn Trio, Anthony Payne: Schoenberg talk

B41 [*] [O = 5", 7.5ips, stereo]: Tirade

B42 [*] [O = 5", 7.5ips, stereo]: Meeting Place

B43 [*] [O = 5", 7.5ips, mono]: Sequence

B44 [*] [O = 5.75", 7.5ips]: Divisions

B45 [O] [O = 3"]: Professor's Paradise

4.2.3 List TRC 3800/C

- C1 [O] [O = 5.75"]: Wood: Cello Concerto
- C2 [O] [O = 5.75", 7.5ips, stereo]: Lumsdaine: Bourdon
- C3 [O] [O = 5.75"]: Bedford: Piece for Mo, Boulez: Second Mallarme Improvisation
- C4 [O] [O = 5.75"]: Babbitt: Philomel, Hamilton: Brass Quintet, Schuller: Music for Brass Quintet
- C5 [O] [O = 5.75", 7.5ips]: Gerhard: Concerto for Piano and Strings
- C6 [O] [O = 5.75", 7.5ips, HT, mono]: Goehr: Violin Concerto
- C7 [O] [O = 5.75", 7.5ips, stereo]: Brown: Available Forms, Pousseur: Rimes
- C8 [O] [O = 5.75"]: Berio: Allelujah II, Pousseur: String Quartet, Messiaen: Couleurs de la Cite
- C9 [O] [O = 5.75", HT, mono]: Dallapiccola: Requiescat, B A Zimmerman: Cello Sonata
- C10 [O] [O = 5"]: Varese: Offrandes, Integrales
- C11/12 [O] [O = 5.75"]: Goehr: Little Cantata of Proverbs, Wood: Three Choruses
- C13 [O] [O = 5.75", HT, mono]: Goehr: String Quartet No 2
- C14 [O] [O = 5.75", stereo]: Crumb: Night Music I
- C15 [O] [O = 5.75"]: Reck: ?
- C16 [O] [O = 5", 7.5ips, mono]: Yuasa: Projections for Violin and Piano, Projections for Koto and orchestra, Takemitsu: November Steps
- C17 [O] [O = 5.75", 3.75ips, HT, mono]: Cardew: Treatise, Max Neuhaus: Interview
- C18 [O] [O = 7", 15ips]: Army Band: Waltzing Matilda, Song of Australia, Advance Australia Fair
- C19 [O] [O = 7", 3.75ips]: Gerhard: Seven Haiku, Guitar F?, Cello Sonata, Libra, Nonet
- C20 [O] [O = 7", 7.5ips, stereo]: Gerhard: Collages (Symphony 3)
- C21 [O] [O = 7", 7.5ips]: Gerhard: Audio Mobile II, Bedford: Piano Piece I, Souster: Piano Piece I, K Huber: Noctes, Lutoslawski: Jeux Venetiens, Becher: Correspondances
- C21A [O] [O = 7", 7.5ips, stereo]: Gerhard: Symphony No 4
- C22 [O] [O = 7"]: Gerhard: Nonet, Concerto for 8
- C23 [O] [O = 7", 7.5ips, stereo]: Gerhard: Libra, Sardana, Nonet
- C24 [O] [O = 7", HT, mono]: Gerhard: Epithalamium, Newson: String Quartet, T Watts: Amalgam
- C25 [O] [O = 7"]: Boulez: Livre Ib, IIIa-c, Gerhard: String Quartet No 2, Arrigo: Fluxus
- C26 [O] [O = 7", HT, mono]: Conversation: Carter, Dallapiccola, Searle, Smalley
- C27 [O] [O = 7", 3.75ips]: Messiaen: Turangalila Symphony
- C28 [O] [O = 7", 3.75ips]: Stockhausen: Mantra (+ Intro)

- C29 [O] [O = 7", 7.5ips, stereo]: Stockhausen: Mixtur, Eimert: Epitaph
- C30 [O] [O = 7", 7.5+3.75ips, stereo]: Modulatio, Webern: 2 Songs op 19, Schoenberg: Three Pieces (1910), Concrete Poetry
- C31 [O] [O = 7", HT, mono]:
 (a) Sikorski: Sonant, Stockhausen: Refrain, Cage: Music of Changes, Book 4, Wolff: For Prepared Piano
 (b) Stockhausen: Telemusik, Smalley: Missa Brevis.
- C32 [O] [O = 3"]: Viday: Musique Concrete
- C33 [O] [O = 5", HT, mono]: Serocki: Symphonic Frescoes, Penderecki: String Quartet, Lutoslawski: Michaux Poems (+intro)
- C34 [O] [O = 5", 7.5ips, HT, mono]: Gerhard: Audiomobile, Libra
- C35 [O] [O = 7", 7.5ips, stereo]: Gerhard: Leo
- C36 [*] [O = 5", 7.5ips, stereo]: Commentary [rehearsal tape]
- C37 [*] [O = 3"]: ?
- C38 [O, P, W, C] [O = 3", 3.75ips]: C P Searmarks
- C39 [O] [O = 7", 3.75ips]: Creswell: Violin Concerto
- C40 [O] [O = 3", 7.5ips, stereo]: Newson: One under the Eight
- C41 [O] [O = 5", 7.5ips]: Davidovsky: Synchronisms III [tape cues]
- C42 [O] [O = 3"]: "Inside Piano Tests" (1966)
- C43 [O] [O = 5.75", 7.5ips, stereo]: Bullard: Study on D flat, Newson: Silent Spring
- C44 [O] [O = 5", 7.5ips, stereo]: Zinovieff: July 20th
- C45 [O] [O = 5", 7.5ips, mono]: EMS Vocoder demonstration
- C46 [*] [O = 5", 7.5ips, stereo]: Intersections [Tape Cue no 1]
- C47 [*] [O = 7", 7.5ips, mono]: Intersections [4 cues]
- 4.2.4 List TRC 3800/D**
- D1 [O, P, W, C] [O = 7"]: Prospects
- D2 [O, P, W, C] [O = 7"]: Assemblies
- D3 [O, P, W, C] [O = 7", 7.5ips, stereo]: String Quartet (1975)
- D4 [O, P, W, C] [O = 5"]: DB: Illustrations to Sound of Music, Part 2 (talk ?)
- D5 [O, P, W, C] [O = 7", 7.5ips]: Portrait of a composer. This tape is the same as tape E34. An interview with Ellis Blain, ABC, Canberra, 25/3/72. Length 26' plus 30'
- D6 [O, P, W, C] [O = 5", 7.5ips, stereo]: Aria from Limbo, Synchronos Mix, Equation III, Synchronos Mix
- D7 [O, P, W, C] [O = 5", 7.5ips, stereo]: Violin Concerto
- D8 [O = 7", 7.5ips, stereo] [O, P, W, C]: Nexus
- D9 [O = 7", 7.5ips] [O, P, W, C]: Limbo

- D10 [O = 7", 7.5ips] [O, P, W, C]: Composer's Portrait (with flute and piano pieces)
- D11 [O = 7"] [O, P, W, C]: Shadows of Space
- D12 [O = 7", 3.75ips, stereo] [O, P, W, C]: Synchronos Mix, Aria from Limbo
- D13 [O = 7", 7.5ips, HT] [O, P, W, C]:
(a) Violin concerto (dress rehearsal), Three Episodes, Equation I
(b) Horn Concerto, Sonata da Camera
- D14 [O = 7", 7.5ips, HT, mono] [O, P, W, C]:
(a) Horn Trio, Settings from Roget, Assemblies
(b) Tirade, Three Studies, Pezzo Drammatico
- D15 [O = 7", 7.5ips] [O, P, W, C]: Sequence
- D16 [O = 7", 7.5ips] [O, P, W, C]: Violin Concerto
- D17 [O = 7", 7.5ips] [O, P, W, C]: Assemblies (copy #2), Weinberg: Cantus Commemorabilis
- D18 [O = 7", 7.5ips] [O, P, W, C]: Synchronos Mix, Equation III
- D19 [O = 7", 15ips] [O, P, W, C]: Synchronos 72 (dub of last performance tape)
- D20 [O = 7", 7.5ips] [O, P, W, C]: Violin concerto
- D21 [O = 7", 7.5ips] [O, P, W, C]: Dallapiccola ? also Four Pieces for Orchestra
- D22 [O = 7", 7.5ips] [O, P, W, C]: Assemblies, Humble: 4 Songs, Grainger: The Warriors
- D23 [O, P, W, C] [O = 7", 7.5ips]: Tirade, Berio: Circles
- D24 [O, P, W, C] [O = 7", 7.5ips]: ABC talk by DB On listening to modern music, no 1. Instrumental music. "The first two programmes are devoted to instrumental and vocal music, and traces how past and recent developments have influenced the music being written today."
- D25 [O, P, W, C] [O = 7", 7.5ips]: ABC talk by DB On listening to modern music, no 2. Music for voice. "Programme is devoted to instrumental and vocal music, and traces how past and recent developments have influenced the music being written today."
- D26 [O, P, W, C] [O = 5", 3.75ips]: ABC talk by DB On listening to modern music, no 4. The role of jazz in serious music.
- D27 [O, P, W, C] [O = 3"]: Talk for Liverpool, 1967. This is a pre-recorded tape, designed to introduce the works in a programme of DB's music. The composer had obviously intended to attend the concert and to introduce the works in person, but was ill and unable to be present.
- D28 [O, P, W, C] [O = 7", 7.5ips, HT, mono]: Horn Concerto
- D29 [O, P, W, C] [O = 7"]: BBC talk, 1966: Composer's Portrait. Music by DB, introduced by the composer.
- D30 [O, P, W, C] [O = 7", 7.5ips]: Divisions
- D31 [O, P, W, C] [O = 7", 7.5ips, mono]: Violin Concerto
- D32 [O, P, W, C] [O = 7"]: Commentary, Pezzo drammatico (?)
- D33 [O, P, W, C] [O = 7", 15ips]: Four Pieces for Orchestra
- D34 [O, P, W, C] [O = 7", 15ips]: Assemblies

- D35 [O, P, W, C] [O = 5", 7.5ips]: Three Short Songs
- D36 [O, P, W, C] [O = 7", 7.5ips, stereo]: Limbo
- D37 [O, P, W, C] [O = 7", 7.5ips, stereo]: Trilogy
- D38 [O, P, W, C] [O = 7", 7.5ips, stereo]: Dramatic Music, Divisions
- D39 [O, P, W, C] [O = 7", 7.5ips, stereo]: Nexus
- D40 [O, P, W, C] [O = 7"]: Meeting Point (Place ?)
- D41 (i) and (ii) [O, P, W, C] [O = 7"]: The Don Banks Fiftieth Birthday Programme. ABC Broadcast for DB's 50th Birthday in 1973 (2 cassettes)
- D42 [O, P, W, C] [O = 7", 7.5ips, mono]: Don Burrows: Cadenza and Development, Young Man Upstairs, Inner Space
- D43 [O, P, W, C] [O = 7", 7.5ips, mono]: Don Burrows and Carl Pini
- D44 [O, P, W, C] [O = 7", 7.5ips, mono]: Four Pieces for String Quartet

4.2.5 List TRC 3800/E

- E1 [O, P, W, C] [O = 7", 7.5ips, HT, mono]: Cleo Laine and John Dankworth in Concert
- E2 [O = 7"] [O, P, W, C]: "Cello Concerto"
- E3 [O = 7", 7.5ips, mono] [O, P, W, C]: Webern opp 1, 5, 6, Ricercar, 10
- E4 [O = C90] [O, P, W, C]: BBC Music since 1960 - Xenakis/Pousseur
- E5 [O = C60] [O, P, W, C]: Rees: Doug's New Flute Thing + Cassette Piece No 1
- E6 [O = C60] [O, P, W, C]: Excerpts from Limbo, Tirade, Findings, Roget, Computer Chorus
- E7 [O = C120] [O, P, W, C]: SPNM seminar 1973 - Goehr, Guy
- E8 [O = C120] [O, P, W, C]: ?
- E9 [O = C60] [O, P, W, C]: String Quartet (first performance)
- E10 [O = C90] [O, P, W, C]: "Bill + Guffre" + BBC Big Band
- E11 [O = C120] [O, P, W, C]: Maxwell Davies, Ligeti
- E12 [O = C60] [O, P, W, C]: "SOH - BBC talk - Scene 1"
- E13 [O = C60] [O, P, W, C]:
BBC talk on Big Band and Rhythm [Not by DB],
"3rd test match (1973) Bomb"
- E14 [O = C120] [O, P, W, C]: English Chamber and Orchestral Music - Talks by Martin Cooper
- E15 [O = C60] [O, P, W, C]: ASME 1977: M Wesley-Smith / W Burt demo
- E16 [O = C90] [O, P, W, C]: ASME 1977: Tony Furse: 2 demos
- E17 [O = C90] [O, P, W, C]: ASME 1977: Warren Burt: synthesizer demos

- E18 [O = C60] [O, P, W, C]: Jimmy Blades: talk on percussion
- E19 [O = C90] [O, P, W, C]: ASME 1977: Barry Conyngham / Tony Furse
- E20 [O = C90] [O, P, W, C]: Sal Martirano: Composers' Conference 1977 #384
- E21 [O = C60] [O, P, W, C]:
Martirano, Dallapiccola, Finney
Composers' Conference 1977 #122
- E22 [O = C90] [O, P, W, C]: Martirano: Shop Talk, Johnston: Automobile
- E23 [O = C90] [O, P, W, C]: ABC: Music since 1960, Programme 1
- E24 [O = C60] [O, P, W, C]: Jane Manning: Adelaide 1978
- E25 [O = C90] [O, P, W, C]:
Lilburn: Violin Sonata, The Return, The Elegy
Watson: Violin Sonata, Farquhar: Three Scots Ballads
- E26 [O = C90] [O, P, W, C]: Interview: DB and Larry Sitsky at the time of DB's 50th birthday, 1973
- E27 [O = C90] [O, P, W, C]: "Horn"
- E28 [O = C90] [O, P, W, C]: BBC Music Weekly, 30/9/73, Arts World Wide, BBC 2/10/73
- E29 [O = C90] [O, P, W, C]: Four Pieces for String Quartet
- E30 [O = C90] [O, P, W, C]: BBC Jazz Club 30/9/73, Anthony Payne, David Rowland, Jazz Today
- E31 [O = C60] [O, P, W, C]: Tony Furse: demo of Quasar II (I/II)
- E32 [O = C60] [O, P, W, C]: Tony Furse: demo of Quasar II (III/IV)
- E33 [O = C60] [O, P, W, C]: Tony Furse: demo of Quasar II (V/VI)
- E34 [O = C60] [O, P, W, C]: Portrait of a composer. This tape is the same as tape D5. An interview with Ellis Blain, ABC, Canberra, 25/3/72. Length 26' plus 30'
- E35 [O = C90] [O, P, W, C]: ACME Directors meeting 1977
- E36 [O = C90] [O, P, W, C]: ACME Plans 1/2
- E37 [O = C90] [O, P, W, C]: ACME Plans 3/4
- E38 [O = C60] [O, P, W, C]: Bennett / Montgomery Adelaide 1978, ACME
- E39 [O = C90] [O, P, W, C]: ACME 1st concert 1976
- E40 [O = C60] [O, P, W, C]: A discussion between Australian composers on 'Australian' qualities in music. Peter Sculthorpe, Nigel Butterley (and others ?). Rather rambling, conventional chit-chat
- E41 [O = C90] [O, P, W, C]: Benedictus (Opening CSM)
- E42 [O = C60] [O, P, W, C]: Prospects
- E43 [O = C30] [O, P, W, C]: "Glad & Geoff"
- E44 [O = C120] [O, P, W, C]: "Music Board"

E45 [O = C90] [O, P, W, C]: Maxwell Davies: Matyrdom of S Sebastian

E46 [O = C90] [O, P, W, C]: Khouri/Sitsky/DB - discussion. ABC talk -Penberthy

E47 [O = C90] [O, P, W, C]: Hollier, DB, Sitsky on future of CSM

E48 [O = C90] [O, P, W, C]: (a) BBC Arts Prog. (b) BBC Music Weekly 23/9/73

E49 [O = C60] [O, P, W, C]: Burt: Aardvarks V: Symphony

E50 [O = C60(90?)] [O, P, W, C]: Turetsky reciral (Finnidar record): New Music for contrabass

E51 [O = C60] [O, P, W, C]: Nora Post recital: Takemitsu: Eucalyptus. Xenakis: Dmaathen

E52 [O = C60] [O, P, W, C]: Kathryn Lukas recital: Varese, Debussy, CPE Bach, Ferneyhough, Wiegold, Emmerson

E53 [O = C60] [O, P, W, C]: DB = >>> VF #2 (?)

E54 [O = C60] [O, P, W, C]: Cary: Three Pieces and One Make Ten, The Songs Inside

E55 [O = C90] [O, P, W, C]:
 Tibbitts: Words and Music (ABC 1978),
 String Quartet, Violin Concerto

E56 [O = 5"] [O, P, W, C]: Tippett: Third Piano Sonata

E57 [O = 5"] [O, P, W, C]: Oxley: Hydra, The mint, Equator, From the ?

E58 [O = 5", 3.75ips] [O, P, W, C]: Maxwell Davies

E59 [O = 5.75"] [O, P, W, C]: "Oz Jazz"

E60 [O = 5.75"] [O, P, W, C]: "Andre Previn tracks"

E61 [O = 5.75"] [O, P, W, C]: "Avant-Garde Jazz"

E62 [O = 5.75"] [O, P, W, C]: (a) "Gamley's tape" (b) Poetry: Redgrove, Porter

E63 [O = 5", 3.75ips] [O, P, W, C]: British Jazz tracks

E64 [O = 5"] [O, P, W, C]: Peter Kenny: For three guitars

E65 [O = 5.75"] [O, P, W, C]: Findlay-Hannan: 3 Jingles

E66 [O = 5", 3.75ips, mono] [O, P, W, C]: Messages from Tony Gilbert 24/7/72, 23/9/72

E67 [O = 5"] [O, P, W, C]: Lumsdaine: Portrait of a composer

E68 [O = 5.75"] [O, P, W, C]: Pezzo Drammatico, Lumsdaine: Temptations

E69 [O = 5.75", 7.5ips, HT, mono] [O, P, W, C]: Gilbert: Regions

E70 [O = 5", 3.75, stereo] [O, P, W, C]: Gilbert: Symphony

E71 [O = C60] [O, P, W, C]: "VFB"

E72 [O = C60] [O, P, W, C]: "Last Day in Melbourne, Canberra, Arrival in Sydney"

E73 [O = C60] [O, P, W, C]: "26/6/73"

E74 [O = C60] [O, P, W, C]: "Karen"

E75 [O = C90] [O, P, W, C]: "Val"

E76 [O = C60] [O, P, W, C]: "DB Tape 4"

E77 [O = C60] [O, P, W, C]: "Dunedin/Sydney"

E78 [O = C60] [O, P, W, C]: "DB Tape 3"

E79 [O = C60] [O, P, W, C]: ?

E80 [O = C120] [O, P, W, C]: "Jamie - Marilyn"

E81 [O = C60] [O, P, W, C]: "JM (James Murdoch?) to DB"

E82 [O = C30] [O, P, W, C]: "Perth 1/2"

E83 [O = C60] [O, P, W, C]: "5/6/73"

E84 [O = C60] [O, P, W, C]: "20/6/73"

E85 [O = C60] [O, P, W, C]: "20/6/73" (?)

E86 [O = C60] [O, P, W, C]: "Mittagong/Sydney"

E87 [O = C60(?)] [O, P, W, C]: "Peter Porter ABC"

E88 [O = C90] [O, P, W, C]: "DB House Tape Broken"

E89 [O = C60] [O, P, W, C]: "from DB 18th March"

E90 [O = C60] [O, P, W, C]: "Don 28/6/73"

E91 [O = C60] [O, P, W, C]: "DB Fiji & Waikiki"

E92 [O = C60] [O, P, W, C]: "DB 4/4/70 Sydney"

Tape E93 [O = C60] [O, P, W, C]: Interview, ABC Canberra. Same as D5 and E34 ? Excerpts from the 2CN programme 'Spotlight', pres Keith Richards, 1972

(i) preview of Canberra Symphony Orchestra series, 1972, including that for a concert containing the Four Pieces for Orchestra

(ii) Interview (by Keith Richards) with DB

E94 [O = C60] [O, P, W, C]: Lefanu: Columbian Falls, Lumsdaine: Sunflower, Evensong (part)

E95 [O = 5", 7.5ips, mono] [O, P, W, C]: Babbitt: All Set, Schuller: Transformations

Tape E96 [O = 5", 3.75ips] [O, P, W, C]: "D/D talk". Don Banks and David Lumsdaine talking. A 'recorded letter' to Australian composers living in Australia from 2 Australian composers living in the UK (intended to be sent to Keith Humble ?)

E97 [O = 7", HT, mono] [O, P, W, C]: Lutoslawski talk,

E98 [O = 7", 7.5ips, stereo] [O, P, W, C]: Benjamin Frankel talk

E99 [O = 7", 7.5ips] [O, P, W, C]: Reynolds: Quick are the mouths, Reynolds: Graffiti

E100 [O = 7", 3.75ips, stereo] [O, P, W, C]: Pousseur: Caracteres 1a and b, Boulez: Structures

- E101 [O = 7", 7.5ips, stereo] [O, P, W, C]: Takemitsu: November Steps, Xenakis: Strategie (end missing)
- E102 [O = 5.75"] [O, P, W, C]: Violin Concerto
- E103 [O = C90] [O, P, W, C]: ABC 1978 review
- E104 [O = ?] [O, P, W, C]: Martirano concert, incl S1 (1978)
- E105 [O = 3"] [O, P, W, C]: Letter cassette to Karen Banks
- E106 [O = 4"] [O, P, W, C]: "Karen & Pip"
- E107 [O = 3"] [O, P, W, C]: Letter cassette from David Lumsdaine
- E108 [O = 3"] [O, P, W, C]: Letter cassette from N Banks
- E109 [O = 3"] [O, P, W, C]: Letter cassette ?
- E110 [O = 7"(?) [O, P, W, C]: "Pip"
- E111 [O = 5"] [O, P, W, C]: "Karen"
- E112 [O = 5"] [O, P, W, C]: Keith Humble message to DB
- E113 [O = 5"] [O, P, W, C]: DB to PM
- E114 [O = 5"] [O, P, W, C]: "Karen"
- E115 [O = 5"] [O, P, W, C]: Neil Brown singing
- E116 [O = 5", 3.75ips] [O, P, W, C]: Aust Jazz
- E117 [O = 5", 7.5ips] [O, P, W, C]: Keith Humble + Randall message, Assemblies?)
- E118 [O = 5"] [O, P, W, C]: Doug Gamley: Praterfest
- E119 [O = 5"] [O, P, W, C]: ?
- E120 [O = 5.75"] [O, P, W, C]: Peter Porter poems
- E121 [O = 5.75"] [O, P, W, C]: Peter Porter - Poetry discussion
- E122 [O = 5"] [O, P, W, C]: "Banks / Gamley". Apparently this tape is of DB and VB et al at a party. Preservation copies of this were not therefore not made, due to the dubious value (in the opinion of the copyist) of the material thereon. However, the researcher may determine otherwise. If anyone wishes to hear the reel, please contact Kevin Bradley in Oral History.
- E123 [O = 5"] [O, P, W, C]: "Bruges Bells". Music for string quartet. Musical style: Shostakovitch-like. Movements at 0'00", 3'09" (fast quintuple), 4'20" (siciliana-like in 6/8), 6'51" (fast 4/4). Cf E184
- E124 [O = 5"] [O, P, W, C]: Jazz + DB piano improvisations
- E125 [O = 5.75", 7.5ips, HT] [O, P, W, C]: Poetry and Jazz. Boulez: Doubles
- E126 [O = 7"] [O, P, W, C]: Background music for The Man who could work miracles + SwisTravel Film Background
- E127 [O = 5"] [O, P, W, C]: Panni: Arpege, Bedford: Piece for Mo, Gerhard: Concert for 8
- E128 [O = 7"] [O, P, W, C]: Davies: Shakespeare Music, Goehr: Little Suite

E129 [O = 7"] [O, P, W, C]: Humble: Oeuvre Mechante 2 (+Bar Music), Carter: 8 Studies and a Fantasy

E130 [O = 7"] [O, P, W, C]: "Niagara"

E131 [O = 7"] [O, P, W, C]: "Alan Lomax songs". Tom Dooley, Charlie, Tideo, Old Blue, The Trail to Mexico, Hattie Bell, Cripple Creek, Jumpin' Judy. Songs which DB had been hired by Alan Lomax to arrange ? For a film ? (Cf scores - in folio box ?)

E132 [O = 7", 3.75ips, stereo] [O, P, W, C]: Lumsdaine: Aria

E133 [O = 7"] [O, P, W, C]: (a) Aboriginal music (b) Greek Bouzouli Music

E134 [O = 7"] [O, P, W, C]: Nono: Canti per 13, Webern: Concerto op 24, Stockhausen: Zeitmasse, Milhaud: Violin Sonata, Dallapiccola: Tartiniana

E135 [O = 7"] [O, P, W, C]: Cartoon Music ?

E136 [O = 7", 3.75ips, stereo] [O, P, W, C]: (labelled Tchaikowsky) Proposed ACA programme

E137 [O = 5", 7.5ips] [O, P, W, C]: 4 x 2 x 1 [tape cue: 2nd piece]

E138 [O = 5.75"] [O, P, W, C]: Spare "Black Hole" (Limbo)

E139 [O = 5.75] [O, P, W, C]: Black Hole (1) II (Limbo)

E140 [O = 5"] [O, P, W, C]: Commentary: Safety copies of cues III/II

E141 [O = 5"] [O, P, W, C]: Commentary: Safety copies of cue I

E142 [O = 5.75"] [O, P, W, C]: Commentary: Safety copies of cues IV/V/VI

E143 [O = 5"] [O, P, W, C]: Limbo cues - spare unedited copy

E144 [O = 4"] [O, P, W, C]: DB: VCS1 tests

E145 [O = 5.75"] [O, P, W, C]: "Limbo: Spare cie for 6" (?)

E146 [O = 3"] [O, P, W, C]: 4 x 2 x 1: 1st cue - 4 first takes ?

E147 [O = 7"] [O, P, W, C]: 4 x 2 x 1: Cues

E148 [O = 7", 15ips] [O, P, W, C]: 4 x 2 x 1: Master - Piece 4

E149 [O = 7", 7.5ips] [O, P, W, C]: DB Test "Line Perc Mixer"

E150 [O = 7"] [O, P, W, C]: DB: (4 x 2 x 1?) "Final Mix, Cue 1"

E151 [O = 7"] [O, P, W, C]: DB: Intersections: Tape Cue 1 + Pre-mix

E152 [O = 7"] [O, P, W, C]: DB: RM (ring modulated)

E153 [O = 7"] [O, P, W, C]: DB: Intersections: Spare tape cues

E154 [O = 7"] [O, P, W, C]: DB: '2CA Dub' (Intersections cues?)

E155 [O = 7", 7.5ips, stereo] [O, P, W, C]: DB: Commentary: "Roughs"

E156 [O = 7"] [O, P, W, C]: DB: Intersections: Cue 2 (Roughs)

E157 [O = 7"] [O, P, W, C]: DB: Limbo II (2) (Final Mix ?)

E158 [O = 7"] [O, P, W, C]: DB: Limbo: Unedited tape cues

E159 [O = 7"] [O, P, W, C]:DB: Limbo: spares

E160 [O = 7"] [O, P, W, C]: DB: Limbo - Spares - Gong

E161 [O = 7"] [O, P, W, C]:DB: Limbo - "Payoff to Black Hole"

E162 [O = 7"] [O, P, W, C]: DB: Limbo - Black Hole - 2 takes

E163 [O = 7"] [O, P, W, C]: DB: Limbo spares

E164 [O = 7"] [O, P, W, C]: DB: Limbo Cue I (2)

E165 [O = 7"] [O, P, W, C]: DB: Limbo Cue I (1)

E166 [O = 7"] [O, P, W, C]: DB: Limbo Spares - pulsing chords

E167 [O = 7"] [O, P, W, C]: DB: Commentary - Cue IV l.h.

E168 [O = 7"] [O, P, W, C]: DB: Commentary "Cue IV mate"

E169 [O = 7"] [O, P, W, C]: DB: Commentary "Cue IV r.h."

E170 [O = 7"] [O, P, W, C]: DB: Commentary - extra takes

E171 [O = 7"] [O, P, W, C]: DB: Commentary - tests / ones

E172 [O = 7", 7.5ips] [O, P, W, C]: DB: Intersections "tape cue 1"

E173-177, package:

E173 [O = 7"] [O, P, W, C]: DB: Intersections "cue 1 M1 M2"

E174 [O = 7"] [O, P, W, C]: DB: Intersections "Cue 2 channel 1"

E175 [O = 7"] [O, P, W, C]: DB: Intersections "Cue 2 (1) channel 2"

E176 [O = 7"] [O, P, W, C]: DB: Intersections "Cue 2 channel 1/2 - 2 takes"

E177 [O = 7"] [O, P, W, C]: DB: Intersections "Cue 1 M3 M4"

E178-180, package:

E178 [O = 7"] [O, P, W, C]: DB: Intersections, Shadows of Space - tracks 1+2 front

E179 [O = 7"] [O, P, W, C]: DB: Intersections, Shadows of Space - tracks 3+4 rear

E180 [O = 7"] [O, P, W, C]: DB: Intersections, Shadows of Space - Version I & II

E181 [O = 7"] [O, P, W, C]: DB: Climate made to measure + Esso Petrol

E182 [O = 7"] [O, P, W, C]: DB: Alpine Roundabout + Horse Tape

E183 [O = 7", HT, mono] [O, P, W, C]: Karen + Schoenberg: Gluckliche Hand + Jazz

E184 [O = 7"] [O, P, W, C]: DB: Bruges Bells (Cf E123)

E185 [O = 7"] [O, P, W, C]: DB: Midnight Sun (+The Odd Man ?)

E186 [O = 7"] [O, P, W, C]: Karen: Australian Tunes, DB: Man who would murder

4.2.6 List TRC 3800/F1

- F1/1 [O = 7", 7.5ips, HT, mono] [O, P, W, C]: "Composer's Portrait". Same as D29 ?
- F1/2 [O = 7", 7.5ips, HT+FT, mono] [O, P, W, C]: Three Episodes, Horn Trio, Three Studies, Elizabethan Miniatures
- F1/3 [O = 7"] [O, P, W, C]: Michael Webb: Trumpet demo
- F1/4 [O = 7", 7.5ips, stereo] [O, P, W, C]: Martirano: Underworld, Contrasts
- F1/5 [O = 7", 7.5ips, stereo] [O, P, W, C]: Martirano: Ballad, Octet
- F1/6 [O = 7", 7.5ips, stereo] [O, P, W, C]: Wion / Humble recital
- F1/7 [O = 7"] [O, P, W, C]: Penberthy (?) Romance / Sax concerto / Hiroshima cantata
- F1/8 [O = 7", mono] [O, P, W, C]: Sculthorpe: Tabu Tabuhan, Butterly: Carmina, Dreyfus: Quintet, Werder: Abstract, Bonighton: Textures
- F1/9 [O = 7"] [O, P, W, C]: Reynolds: Emperor of Ice Cream, Brown: Rarebits, Available Forms II, Modules I/II, December 1952, Feldman: Swallows of Salangan
- F1/10 [O = 7", mono] [O, P, W, C]: Horn Trio
- F1/11 [O = 7", 7.5ips, stereo] [O, P, W, C]: Intersections, Assemblies
- F1/12 [O = 7", 7.5ips, HT, mono(?)] [O, P, W, C]: Sculthorpe: Sun Music I, Werder: Chorale Prelude, Gilbert: Sinfonia, Lumsdaine: Temptation, Goehr: Little Music
- F1/13 [O = 7"] [O, P, W, C]: Penderecki: String Quartet
- F1/14 [O = 7"] [O, P, W, C]: String Quartet
- F1/15 [O = 7", 7.5ips, stereo] [O, P, W, C]: Trilogy
- F1/16 [O = 7", 7.5ips, stereo] [O, P, W, C]: An Australian Entertainment
- F1/17 [O = 7", 7.5ips, stereo] [O, P, W, C]: 4 x 2 x 1 (standby cues copy)
- F1/18 [O = 7", 7.5ips, mono] [O, P, W, C]: DB: Film excerpts
- F1/19 [O = 7"] [O, P, W, C]: DB: Film score (?)
- F1/20 [O = 7", 7.5ips, stereo] [O, P, W, C]: Tirade
- F1/21 [O = 7", 7.5ips, mono] [O, P, W, C]: Five North Country Folk Songs
- F1/22 [O = 7", 7.5ips] [O, P, W, C]: Yuasa: Projections for cello, Martirano: Ballad, Yuasa: Projections for Koto and Orchestra, Ichiyonagi: Appearance
- F1/23 [O = 7", 7.5ips, HT, mono] [O, P, W, C]: Seiber: Ulysses, Bedford: Now the Drenched Land Wakes, Birtwistle: Ring a Dumb Carillon
- F1/24 [O = 7", 7.5ips, mono] [O, P, W, C]: Humble: String Trio, Trois Poemes, Materials, Collage
- F1/25 [O = 7", 7.5ips, mono] [O, P, W, C]: DB: Tirade, Holliger: Sequence, Berio: Circles
- F1/26 [O = 5.75", 7.5ips, stereo] [O, P, W, C]: Humble: Fragments of Sappho, Three Statements, Five Short Pieces

F1/27 [O = 5", 7.5ips, stereo] [O, P, W, C]: Sykes Rose: Winter conversations

F1/28 [O = 5", 7.5ips, stereo] [O, P, W, C]: Kymlicza: demo tape

F1/29 [O = ? F1/29 is a copy or continuation of F1/28, so its format is probably the same] [O, P, W, C]: Kymlicza: demo tape

F1/30 [O = 5.75", stereo+mono] [O, P, W, C]: Schoenberg: Five Pieces for Orchestra, Three Little Pieces

F1/31 [O = 5.75"] [O, P, W, C]: Carl Edwards: Parameters 15 - 430

F1/32 [O = 5", 7.5ips, stereo] [O, P, W, C]: Lumsdaine: Flights

F1/33 [O = 5", 7.5ips, stereo] [O, P, W, C]: Music for Wind Band

F1/34 [O = 5.75", 7.5ips, mono] [O, P, W, C]: Berio: Sequenzas 1 - 5

F1/35 [O = 5.75", 15ps] [O, P, W, C]: Pezzo Drammatico

F1/36 [O = 5"] [O, P, W, C]: 4 / 5 / 7

F1/37 [O = 5", 7.5ips] [O, P, W, C]: "Oz music for London" (excerpts from Aust compositions)

4.2.7 List TRC 3800/F2

F2/1 [O = C60] [O, P, W, C]: Lumsdaine: Aria

F2/2 [O = C60] [O, P, W, C]: Don Smith / Magda Laszlo

F2/3 [O = C60] [O, P, W, C]: Martirano: Three Electronic Dances

F2/4 [O = C60] [O, P, W, C]: ABC: An ear to the 1980s

F2/5 [O = C60] [O, P, W, C]: Humble: Arcade III (= T6 above ?), Berio: Sequenza I, Crumb: Voice of the whale

F2/6 [O = C60] [O, P, W, C]: Linz: Composition for solo clarinet and electronics, Henderson: Glassberg Documents, Edwards: The Tower of Remoteness, DB: 4 x 2 x 1

F2/7 [O = C60] [O, P, W, C]: Prospects (dub of record)

F2/8 [O = C60] [O, P, W, C]: Wolpe: Form, Form IV (Kriesberg), Carter: Duo

F2/9 [O = C60] [O, P, W, C]: Dodd: Brass Piece, Cb piece, Clarinet & Piano, ?

F2/10 [O = C60] [O, P, W, C]: Reynolds: Again, Humpert/Rosenbloom: Songs etc

F2/11 [O = C90] [O, P, W, C]: "Malcolm McCormick"

F2/12 [O = C60] [O, P, W, C]: Martirano: Underworld, O O O O That Shakespeherian Rag, Contrasts, Three Electronic Dances

F2/13 [O = C60] [O, P, W, C]: Equation III, Equation I/II

F2/14 [O = C90] [O, P, W, C]: Rimmer: Ring of Fire

4.2.8 List TRC 3800/F3

F3/1 [O = 10", quad] [O, P, W, C]: Big Meeting: Lumsdaine (Part I)

F3/2 [O = 10"] [O, P, W, C]: Big Meeting: Lumsdaine (Part II)

F3/3 [O = 8.75", HT, mono] [O, P, W, C]:

(a) Serocki: Symphonic Frescoes, Penderecki: Cello Sonata, Nilsson: Szene I, Lutoslawski: Michaux Poems

(b) Nilsson: Four Prologues, Pablo: Iniciativas, Yun: Peak, Lutoslawski: Jeux Venetiens

4.2.9 List TRC 3800/G

G1 [*]: Empty 10" NAB spool

G2 [O = 10", 7.5ips, stereo] [*]: Synchronos '72

G3 [O = 10", 7.5ips, stereo] [*]: Violin Concerto

G4 [O = 10", 7.5ips, stereo] [O]: Ed London: Christmas Music, Trio, Portraits of 3 ladies, Dream Thing, Reeding Scripture

G5 [O = 10", 3.75ips, mono] [O]: SPNM seminar 1969: Milton Babbitt - lectures 1-3

G6 [O = 10", 7.5ips, stereo] [O]: SPNM seminar 1969: Milton Babbitt - lecture 4(i)

G7 [*]: Empty box

G8 [O = 10", 7.5ips] [O]: (?) Synchronos live recording

G9 [*]: Empty box

G10 [O = 10"] [*]: Empty (?)

G11 [O = 10", 7.5ips, stereo] [*]: Intersections (basic material)

G12 [O = 10", 7.5ips, stereo] [*]: Trio (?), Benedictus

G13 [*]: Empty 10" spool

G14 [O = 10", 15ips, stereo] [O]: Joel Chadabe: Ideas of Movement

G15 [O = 10", 7.5ips, stereo] [*]: Sitsky: Dimensions, Hollier: Three Hardy Songs, Banks: Commentary

G16 [O = 10", 15ips, stereo] [*]: 4 x 2 x 1 (master)

G17 [O = 10", 15+7.5ips, stereo] [*]: 4 x 2 x 1 (tape cues copy 3)

G18 [O = 10", 15ips, stereo] [O]: Lars Bodin: Seeings (Earth, Sky, The Winds)

G19 [O = 10", 15ips, stereo] [O]: Lars Bodin: from Clouds

G20 [O = 10", 15ips, stereo] [*]: 4 x 2 x 1 (master)

G21 [O = ?] [O]: ACME

G22 [O = 10"] [*]: Synchronos dress Rehearsal, 1972 + half In Camera

G23 [O = 10", 15ips, stereo] [*]: Synchronos master tape

G24 [O = 10"] [*]: Magician's Castle

G25 [O = ?] [*]: ?

G26 [O = 8", 7.5ips, stereo] [O]: Lumsdaine: Bourdon

G27 [O = 8", 3.75ips] [O]: SPNM - AMM Ensemble

G28 [O = 5", 7.5ips, stereo] [*]: Intersections (tape part, copy 2)

G29 [O = 5"] [O]: Family Baubles 24/10/75

G30 [O = 3"] [*]: Intersections - preliminary tests

G31 [O = ?] [*]: ?

G32 [O = ?] [*]: ?

G33 [O = 5", 7.5ips] [*]: Computer Choir sounds

G34 [O = 7", 7.5ips, stereo] [*]: Limbo (tape master)

G35 [O = 7", 7.5ips, quad] []: DB / JC Study (?) (cf G43) [JC = John Crocker?]

G36 [O = 7", 7.5+15ips, stereo] [O = 10", 7.5ips, FT, mono] [*]: Carillon

G37 [O = 7", 7.5ips, stereo] [*]: Carillon (stereo mix-down)

G38 [O = 7", stereo] [*]: 4 cues ?

G39 [O = 5", 7.5ips, stereo] [*]: Intersections - copy no 1

G40 [O = 7", 7.5ips, mono] [O, P, W, C]: Phillipa Banks: Music cues for Belconnen High School Media Production

G41 [O = 7", 7.5ips, stereo] []: Ed London: Reeding Scripture

G42 [O = 7"] [*]: Tests for Carillon

G43 [O = 5"] [O]: DB / JC: Studies, Family baubles [JC = John Crocker?]

G44 [O = 7", 15ips, quad] [*]: Carillon (master)

4.2.10 List TRC 3800/H

H1 [O = 5.75"] [O]: Smith-Brindle: Genesis Dream

H2 [O = 5", 3.75ips] [O]: FM Jazz

H3 [O = 5"] [O]: DB (?): ATV: Hell / The Oscar / etc

H4 [O = 5", 3.75ips] [O]: Berg: Four pieces for clarinet and piano

H5 [O = 5.75", 7.5ips] [O]: Walton: First Symphony, Tippett: First String Quartet and Child of our time

H6 [O = 5", 7.5ips, stereo] [O]: Cary: Contours and Densities at 1st Hell

H7 [O = 5"(?), 7.5ips, mono] [O]: Virgil Thomson: Talk on Charles Ives

H8 [O = 5.75", 7.5ips, stereo] [O]: Satie: 3 Gymnopedies, Martirano: Underworld (excerpt)

H9 [O = 5.75"] [O]: Erich Gruenberg: Talk on the instrumentalist and Contemporary Music

H10 [O = 5.75", 7.5ips, mono] [O]: Holst: Savitri, Bax: Garden of Fand, V Williams: 8th Symphony

H11 [O = 5", 7.5ips, mono] [O]: Schoenberg: excerpts from opp 19, 21, 23

H12 [O = 5", 7.5ips, mono] [O]: Lutyens: The Valley of Hatsu-Se, Linke: Concretions II, Lutyens: Duo, Hamilton: Sonata notturna

H13 [O = 5.75", 7.5ips, stereo] [O]: Rees: Confessions (cf J2)

H14 [O = 5", 7.5ips, stereo] [O]: Schoenberg: 3 Little Orchestra Pieces, Variations op31

H15 [O = 5.75"] [O = 5", 7.5ips, FT, mono] [O]: Schoenberg: Transfigured Night, op.4

H16 [O = 5", 7.5ips, stereo] [O = 5", 7.5ips, FT, mono] [O]: Webern: Langsamer Satz, 4 Early Songs, Berg: Songs op2

H17 [O = 5.75"] [O]: Mellers: Interview with Stockhausen + "Schoenberg talk, pt 2"

H18 [O = 5", 3.75ips, stereo] [O]: Reich: Come out, Feldman: The King of Denmark

H19 [O = 5.75", 7.5ips, mono] [O]: Debussy: Voiles, Nuages, Ravel: String Quartet, Mallarme, Piano ? (excerpt)

H20 [O = 5.75", 7.5ips, mono] [O]: Scriabin: Poem of Ecstasy, Stravinsky: Firebird (excerpt)

H21 [O = 7"(?) [O]: BBC Music Now: Christoph Kontarsky, ?

H22 [O = 7", 3.75ips, stereo(?)] [O]: Tippett: The Ice Break

H23 [O = 7", 7.5ips, stereo(?)] [O]: Schwanter: Consortium II, Meekel: The Shape of Silence, Harris, Ludus II, Martirano: Babbitt, Foss: Time Cycle (Boston Music Viva - Music in out time)

H24 [O = 7", 7.5ips, stereo] [O]: "Sound II" - concrete poetry

H25 [O = 7", 3.75ips, stereo] [O]: Dalby: The Tower of Victory, Ligeti: Double Concerto, Berio: Still, Maxwell Davies: Stone Litany

H26 [O = 7"] [O]: "Mancini"

H27 [O = 7", 3.75ips] [O]: Lutyens: String trio op5/6, Motet op 27, Wind Trio, "The Country of the Stars"

H28 [O = 7", 7.5ips, stereo] [O]: Ichihyanagi: Life Music, Reck: Number Two

H29 [O = 7", 7.5ips, mono+stereo] [O]: Gentle Fire. Ichihyanagi: Appearance, Free Improv (MIC), Pop Song, Orton: Kiss, Davie: Shozyg I and II

H30 [O = 7", 7.5ips, mono] [O]: Varese: Ameriques, Offrandes, Hyperprism

H31 [O = 7"] [O]: Schoenberg: 3 little pieces, Dallapiccola: Concerto per la Natale

H32 [O = 7", 3.75ips, stereo] [O]: Lumsdaine: Flights, Episodes

H33 [O = 7", mono] [O]: Webern: Cantatas, Variations op 30, Gerhard: Hymnody

H34 [O = 7", 7.5ips, mono] [O]: Boulex: Pli selon pli

H35 [O = 7"] [O]: ?

H36 [O = 7", stereo] [O]: Charles Ives: Songs

H37 [O = 7", 7.5+3.75ips, stereo] [O]: Guy: Ode (excerpts), Gibbs: Composition

H38 [O = 5"(?), HT, mono] [O]: Crosse: "Cord", Birtwistle: Monody, Stockhausen: Klavierstück II (?), Lutoslawski: Michaux Poemes

H39 [O = 7"] [O]: Butterley ?, Dreyfus ?

H40 [O = 7", 3.75ips, HT, mono] [O]: Debussy: Pelleas

H41 [O = ?] [O]: Schoenberg: String Quartet no 2

H42 [O = 7", HT, mono] [O]: Hoddinott: Night Music, Seiber: Tre Pezzi, Raxauch: Textures, Berio: Nones, Yun: Fluctuations

H43 [O = 7", 3.75ips, HT, stereo] [O]: 6 Goon Shows

H44 [O = 7", mono] [O]: Stravinsky: 3 Pieces for String Orchestra

H45 [O = 7"] [O]: Ravel: Piano Concerto, Mother Goose, Introduction and Allegro, Mallarme Poems

H46 [O = 7", 7.5ips, mono] [O]: Stravinsky: Japanese Lyrics, Souvenirs, Russian Peasant Songs

H47 [O = 5", 3.75ips] [O]: Jazz

H48 [O = 5.75"] [O]: Jazz

H49 [O = 7"] [O]: Jazz + Foo-foo tracks

H50 [O = 7", 7.5ips, stereo] [O]: Varese: Offrandes, Arcana

H51 [O = 7"] [O, P, W, C]: (DB?): Jazz arrangement examples

H52 [O = 7"] [O]: Schoenberg: Chamber Symphony, Messiaen: Oiseaux Exotiques

H53 [O = 7"] [O]: Jazz

H54 [O = 7"] [O]: Jack Bruce, John Surniam (?)

H55 [O = 7", 7.5ips, stereo] [O]: "The Wooden O"

H56 [O = 7", 7.5ips, mono] [O]: Jazz (Gilbot Guben ?)

H57 [O = 7"] [O]: Jazz: Johnny Scott

H58 [O = 7", 7.5ips, mono] [O]: Jazz: Judy Bailey, part 1

H59 [O = 7", 7.5ips] [O]: Jazz: Don Burrows

H60 [O = 7"] [O]: Webern: Miscellaneous

H61 [O = 7", 7.5ips, mono] [O]: Jazz: Judy Bailey, part 2

H62 [O = 7"] [O]: Westbrook: Metropolis, Iceland

4.2.11 List TRC 3800/I

I1 [O = 7", 7.5ips, stereo] [O]: Gaburo: Lemon Drops

I2 [O = 7"] [O]: Cary: ?

I3 [O = 7", 7.5ips, stereo] [O]: Cary: Continuum, Soy, Birth is, Life is ...

I4 [O = 7", stereo] [O]: Babbitt: Philomel

I5 [O = 7", mono] [O]: Erickson: Ricercar a 5, Brun: Soniferous Loops, Alsina: Consecuencia, Globokar: Etude pour discours

- I16 [O = 5.75", 7.5ips, HT, mono] [O]: Whittenberg: Electronic Study II with Cb, Gaburo: Two, Gaburo: Lemon Drops, Ben Johnston: Duo
- I17 [O = 7", 7.5ips, stereo] [O]: Davidovsky: Synchronisms I - III
- I18 [O = 7"] [O = 7", 7.5ips, FT, mono] [O]: Bedford: Music for Albion Moonlight, Schoenberg: Five Pieces for Orchestra (arr Greissle)
- I19 [O = 7", mono] [O]: Smith-Brindle: Concerto for 5 instruments, Birtwistle: Monody, Petrassi: Second Serenata
- I10 [O = 5.75", mono] [O]: Bennett: Trio (fl, ob, cl), Wood: Trio (fl, vla, pf), Crosse: Three Inventions and Concertino
- I11 [O = 7", 3.75ips, stereo] [O]: Schoenberg: Songs op 3/4, 3/6, 2/1, 2/2, 6/1, 6/8, 6/6, 14, 48
- I12 [O = 7", 7.5ips, stereo] [O]: Plaetner: Nocturne for flute and tape
- I13 [O = 7", 7.5ips, stereo] [O]: Lefanu: The Hidden Landscape
- I14 [O = 7", 7.5ips, stereo] [O]: Stockhausen: Gruppen and ?
- I15 [O = 7", 7.5ips] [O]: Howard Rees: Improvisations, SPNM I
- I16 [O = 7"] [O]: SPNM II: Shrapnel: Mobile, Gilbert / Tilbury
- I17 [O = 7"] [O]: SPNM III: Brown: Four Improvisations, Rees: Rehearsal material, Lewis: Stanzas
- I18 [O = 7"] [O]: SPNM IV: Patterson: Wind Quartet, Shrapnel: Mobile, ?, Barton-Armstrong: Trio, ?, WW Quartet - ?. "Communication"
- I19 [O = 5.75"] [O]: Babbitt: Lecture on Electronics Pt 2
- I20 [O = 7"] [O]: SPNM Babbitt: Seminars 1 and 2 (part) [Electronic Music Forum]
- I21 [O = 7", 7.5ips, stereo] [O]: Martirano: I pass for E.L.'s
- I22 [O = 7", 7.5ips, stereo] [O]: Martirano: Sal-Mar Construction #1 (18/3/73)
- I23 [O = 7", 7.5ips, stereo] [O]: Martirano: Sal-Mar Construction #2 (18/3/73)
- I24 [O = 7", 7.5ips, stereo] [O]: Martirano: Sal-Mar Construction #3 (18/3/73)
- I25 [O = 7", 7.5ips, stereo] [O]: Martirano: Sal-Mar Construction #4 (18/3/73)
- I26 [O = 7", 7.5ips, stereo] [O]: Martirano: Sal-Mar Construction #5 (18/3/73)
- I27 [O = 7", 7.5ips, stereo] [O]: Martirano: Sal-Mar Construction
- I28 [O = 7", 7.5ips, stereo] [O]: Martirano: Sal-Mar Construction (Marvil)
- I29 [O = 7", 7.5ips, stereo] [O]: Martirano: L's G A (record club)
- I30 [O = 7"] [O]: Schuller: Django, Schoenberg: Begleitmusik, Schuller: Contours
- I31 [O = 7", 7.5ips, stereo] [O]: Sekon: Aero and Lemon Ice
- I32 [O = 7", 7.5ips, stereo] [O]: Anderson: Piano Pieces 1, 2, 3
- I33 [O = 5.75"] [O]: Babbitt: Partitions and Comp for 12 Instruments, Berger: Chamber Music and three Inventions, Carter: Piano Sonata

- 134 [O = 7", 7.5ips, stereo] [O]: Hiller-Baker: Computer Cantata, Martirano: Underworld, Tenney: Collage, Gaburo: Lemon Drops
- 135 [O = 7", HT, mono] [O]: Dallapiccola: Parole di San Paolo, Busoni-Schoenberg: Berceuse, Dallapiccola: Sex Canonici (?), Divertimento, Cinque Canti, Due Liriche
- 136 [O = 7", 7.5ips, mono] [O]: Gilbert: Regions
- 137 [O = 7", 7.5ips] [O]: Lumsdaine: Easter Frescoes, Gilbert: Brighton Piece, Lumsdaine: Annotations
- 138 [O = 7", 3.75ips, stereo] [O]: Reich: Four Organs, Phase Patterns, Piano Phase
- 139 [O = 7", 7.5ips, stereo] [O]: Reynolds: Threshold, Blind Men
- 140 [O = 7", 7.5ips, mono] [O]: Birtwistle: Verses and Chorales
- 141 [O = 7", 3.75ips, stereo] [O]: Rands: Memo I, Orton: Cycle, Rands: Memo 2, Stanton: Allora, Rands: Responses, Ballad 4
- 142 [O = 7", 3.75ips, stereo] [O]: Tippett: The Knot Garden
- 143 [O = 7", 7.5+3.75ips] [O]: Schuller: Oboe Sonata, Music for Violin, Piano, Percussion, Varese: Ameriques, Schuller: Symphony
- 144 [O = 7", 7.5ips, mono] [O]: Berio: Sequenza II, Circles, (Chamber Music ?), Gerhard: Symphony no 1
- 145 [O = 7"] [O]: Webern: ?
- 146 [O = 7", 3.75ips, mono] [O]: Stockhausen: Mikrophonie I and II, Piano Piece X, Boulez: Talk(?)

4.2.12 **List TRC 3800/J**

- J1 [O]: Empty metal cannister
- J2 [O = 7", 7.5ips] [O]: Howard Rees: Confession for Don
- J3 [O = ?] [O]: DB: Moog
- J4 [O = 7"] [O]: Seiber: Serenades, 2 Jazzolets, String Quartet no 2, Permutazioni, To Poetry
- J5 [O = 7"] [O]:
 (a) Martirano: Underworld, Tenney: Collage, Gaburo: Two
 (b) Whittenberg: Electronic Study II, Alsina: Consecuenza,
 Globokar: Etude pour Discoro
- J6 [O = 7", 3.75ips, stereo] [O]: ACME concert
- J7 [O = 5", 7.5ips] [O, P, W, C]: "Best Seller Music"
- J8 [O = 5", 7.5ips] [O, P, W, C]: Surf tests, Lyle's Golden Syrup
- J9 [O = 3"] [O, P, W, C]: Waltz (Piano Trio) from Murder on Site 3
- J10 [O = 3", 7.5ips] [O, P, W, C]: Selections from 'Jackeroo Jazz'. A single item (c 2 mins) unidentified
- J11 [O = 3"] [O]: for H & B: Follow that car
- J12 [O = 3"] [O, P, W, C]: ABC Guest of Honour Talk. A month after DB's first return to Australia (Year of the First Young Composers' Seminar -- 1970?). Talk concerns young composers in Australia and the UK. Calls for interchanges, a 'workshop centre', 'industrial support for the arts' etc (incomplete tape, c 7 minutes).

J13 [O = 3", 7.5ips] [O]: Tensions

J14 [O = 3" (?), 7.5ips] [O, P, W, C]: Pathfinder Stuart. A tape prepared for the writer (?) or producer (?) of this radio drama, outlining DB's suggestions re voices, instruments, timings etc. Gives possible musical examples for a few excerpts (DB's voice, accompanying himself on the piano) (c 4'30"). Cf script in folio box 25, pack 11.

J15 [O = 5", 7.5ips] [O, P, W, C]: Hysteria (excerpts). Contains the following extracts (cf the sketches in MS6830): 3M2(v), 6M3(ii), 9M1(iii), 8M3(ii), 8M1(ii), ?(i)(announcement truncated), 1M1(iii), 7M1(iii), 6M1(v)[Big Band number which really 'cooks!'], ?M2(iii), 3M3(ii).

The cassette copies of J37, J47 and J15 are kept on a single cassette (stored at J37)

J16 [O = 7", 7.5ips] [O, P, W, C]: 'DB dubs of early pieces'. That's the label according to the box, but most of the contents listed under this heading are not actually early pieces; they're excerpts from documentary and feature films, one jazz item and only one piece of juvenilia.

- (1) Your petrol today (excerpts)
- (2) Murder at Site 3 (excerpts)
- (3) Postman's Holiday (excerpts)
- (4) The Man who could work Miracles (excerpts)
- (5) Best Seller (excerpts)
- (6) To a wild rose (?)
- (7) I'm easy (excerpt)
- (8) Waltz and Slow Foxtrot from Murder at Site 3 (?)

NB: Cassette J16 is recorded on the B side of cassette J48 (cassette stored at J48).

J17 [O = 7", 15ips] [O]: Foo-foo

J18 [O = 7", 7.5ips] [O]: I am a passenger (part 1)

J19 [O = 7", 7.5ips] [O]: I am a passenger (part 2)

J20 [O = 7", 7.5ips] [O]: Occupation Murder, Fear 1-5, Fright 1-5, Panic 1-3, Scene shifts 1-9, Scene shifts 10-16, Dark Fantastic 1-3, Dark Fantastic 4-6, Revolutionary Studies 1, Revolutionary Studies 2-5, Panic 4-5

J21 [O = 7", 7.5ips] [O]: Film Sequences: Empty buildings, Chase sequence, Tense moments, Dramatic overlay 1/2ab/3ab/4ab/5a-c, Tension background, Mysterious background, A sad moment, Quiet charm, Happy youth

J22 [O = 7", 7.5ips] [O]: (a) Dam the delta (b) H & B

J23 [O = 7", 7.5ips] [O, P, W, C]: The Mummy's Shroud. Contains the following extracts (cf the sketches in MS6830): 10M1(i)(? cassette starts in middle), 10M1(ii), 10M3(i), 10M3(ii), 10M3(iii), 10M3A(i)(? announcement truncated), 10M3A(ii), 2M2(i)-'wild', 1M4(i), ?(unannounced), ?(unannounced), 3M1(i), 3M1(ii), 3M1(iii), ?(unannounced), 3M3(i), 3M3(ii), 3M4(i), 3M4(ii), 4M2(i), 4M3(i), 6M1(i), 6M1(ii), 6M3(i).

The cassette copies of J31, J53 and J23 are kept on a single cassette (stored at J31)

J24 [O = 7", 15ips] [O]: Foo-foo cartoons

J25 [O = 7", 7.5ips, stereo] [O, P, W, C]: Film talk (Film & TV School)

J26 [O = 5"] [O]: Transistor (final take)

J27 [O = 5", 15ips, mono] [O]: Song from The Third Alibi

J28 [O = 7", 15ips, mono] [O]: Foo-foo (2)

J29 [O = 7", 15ips, mono] [O]: Fanfare - Armchair Theatre + 2 Foo-foo

J30 [O = 7", 15ips] [O, P, W, C]: Treasure of San Teresa (1). Contains the following extracts (cf the sketches in MS6830): 1M1(i), 1M1A(iii), 7M9(iii), 9M10(iii), 2M4(iv).

The cassette copies of J36, J38 and J30 are kept on a single cassette (stored at J36)

J31 [O = 7", 15ips] [O, P, W, C]: Treasure of San Teresa (2). Contains the following extracts (cf the sketches in MS6830): 2M4(vi), 2M4A(i), 3M5(i), 5M7(iii), 5M8(ii), 6M8(i) . . . [cf J53]

The cassette copies of J31, J53 and J23 are kept on a single cassette (stored at J31). J31 and J53 are both on side A, and there's no indication of where J31 ends and J53 starts, except that there is a change to a 'popular' musical style at cue 3M5A (cf remarks on J53).

J32 [O = 7"] [O]: Foo-foo

J33 [O = 7", 7.5ips] [O, P, W, C]: The Mummy's Shroud (1). Contains the following extracts (cf the sketches in MS6830): 1M2A, 1M3(i), 1M3(ii), 4M1, 4M1-'wild' (a single chord), 5M2(i), 5M2(ii), 5M2(iii), 6M5A(i), 6M5AQ(ii), 9M1(i), 9M1(ii), 9M1(iii), 10M2(i), 10 M4, 1M1

J34 [O = 7", 7.5ips] [O, P, W, C]: The Mummy's Shroud (2). Contains the following extracts (cf the sketches in MS6830): 1M1(ii), 1M2(i), 1M2(ii), 5M1A(i), 5M1A(ii), unannounced, 8M2(i), 8M3A(i), 9M2(i), 9M2(ii)

J35 [O = 7", 7.5ips] [O, P, W, C]: The Mummy's Shroud (3). Contains the following extracts (cf the sketches in MS6830): 6M4(i), 6M4(ii), 6M4(iii), 6M5(i), 6M5(ii), 8M3(i), 8M3(ii), 6M2(i)-'wild' (single chord).

J36 [O = 7", 7.5ips] [O, P, W, C]: Hysteria (1). Contains the following extracts (cf the sketches in MS6830): 9M1(iii), 8M3(ii), 8M1(ii), 5M2(i), 1M1(iii), 7M1(iii), 6M1(v), 7M2(iii), 3M3(ii), ?(iii)(announcement truncated), ?(tape starts in the middle), 5M3(ii), 5M2B(i), 3M1-wild(ii), 6M2-wild(i), 1M2(i), 6M1A-wild(i).

The cassette copies of J36, J38 and J30 are kept on a single cassette (stored at J36)

J38 and J30 are both on side B, and there's no indication of where J38 ends and J30 starts.

J37 [O = 7", 7.5ips] [O, P, W, C]: Nightmare. Contains the following extracts (cf the sketches in MS6830): 1M1(i), 3M1(i), 5M1(iii), 4M1(i).

The cassette copies of J37, J47 and J15 are kept on a single cassette (stored at J37)

J37 and J47 are both on side B, and there's no indication of where J37 ends and J47 starts.

J38 [O = 7", 7.5ips] [O, P, W, C]: Hysteria (2). Contains the following extracts (cf the sketches in MS6830): 5M1-wild(i), 2M1(i), 4M1A(ii), 5M2A(i), 3M2(v), 6M3(ii), ?M2(iii) (truncated announcement).

The cassette copies of J36, J38 and J30 are kept on a single cassette (stored at J36)

J39 [O = 7", 7.5ips] [OC]: Cattle Carters (1)

J40 [O = 7", 7.5ips] [O]: Jackpot

J41 [O = 7"] [O]: Frank Ifield

J42 [O = 5", 7.5ips] [O, P, W, C]: Captain Clegg. Contains the following extracts (cf the sketches in MS6830): 1M1, 1M1A, 1M2, 4M2 (violin harmonics + harp), 8M1, 9M1 (finale)

J43 [O = 5", 7.5ips] [O, P, W, C]: Murder at Site 3. Contains recordings of the music for 2 cues from Murder at Site 3: Titles and Dramatic Scene).

J44 [O = 5"] [O]: Foo-foo (small group) (2 tapes)

J45 [O = 5", 15ips] [O]: Section from Foo-foo ("6-piece")

J46 [O = 5", 7.5ips] [O, P, W, C]: The Brigand of Kandahar. Preservation Copy labelled: "DB - Commercial and Film Music, Tape no 15". Contains the following extracts (cf the sketches in MS6830): 3M2, 3M1, 5M3, 1M1 (cuts out in the middle: faulty copy or faulty original ?)

J47 [O = 5", 7.5ips] [O, P, W, C]: The Evil of Frankenstein (excerpt). Contains the following extracts (cf the sketches in MS6830): 5M1(ii), 6M1(i), 7M2(iii), 8M1(i), 8M2(ii), 8M3(i).

The cassette copies of J37, J47 and J15 are kept on a single cassette (stored at J37).

J48 [O = 5"] [O, P, W, C]: Various film clips:

(1) Now and Then

- (2) Captain Clegg (excerpt)
- (3) Captain Clegg (excerpt)
- (4) '1M3'
- (5) '1M1'
- (6) ?
- (7) Captain Clegg (excerpt)
- (8) ?
- (9) '3M2'
- (10) BEA advertisement
- (11) BEA advertisement (another version: 'swung')
- (12) '9M2'
- (13) ?
- (14) ?

followed (on cassette) by David Lumsdaine: Flights (2 pianos). [On the original tape, the Lumsdaine is on side 2].
 NB: Cassette J16 is recorded on the B side of cassette J48 (cassette stored at J48).

J49 [O = 7", 7.5ips] [O, P, W, C]: The Brigand of Kandahar. Preservation Copy labelled: "DB - Commercial and Film Music, Tape no 16". Contains the following extracts (cf the sketches in MS6830): 3M4, 6M4, 1M2, 5M2, 5M1, 3M3, 3M6, 6M1, 7M1, 8M1, 2M1A (2 takes), 9M3A, 8M2A

J50 [O = 7"] [O]: "Mullard takes": Transistor

J51 [O = 7", 7.5ips] [O]: Sexton Blake

J52 [O = 5", 7.5ips] [O]: Postman's Holiday

J53 [O = 7", 15ips] [O, P, W, C]: Treasure of San Teresa (3). Contains the following extracts (cf the sketches in MS6830): 3M5A(ii), 3M5A(i), 1M2(iii), 1M2A(v), 6M8B(iii).

The cassette copies of J31, J53 and J23 are kept on a single cassette (stored at J31). Cf remarks under notes on J31.

4.2.13 List TRC 3800/X

'List X' is the 13th list referred to in the introductory comments to section 3.4 of this Guide as comprised of tapes which could not be matched with any entry on any of the original 12 'Toop' lists.

X1 [O = ?] [O, P, W, C]: Prelude, Night Piece and Blues for Two. A talk at the NLA in 1985 by Keith Humble, about his own music and that of DB, including musical examples from DB's Prelude, Night Piece and Blues for Two. (Dubbed 16/4/87)

X2 [O = 5.75", 7.5ips] [O, P, W, C]: Alla Sinfonia: 'Library' Music (?) (about 6 minutes) for Boosey and Hawkes [cf sketches in folio box 25, pack 18]. (Dubbed 17/6/87)

X3 [O = 5", 7.5ips] [O, P, W, C]: "BEA". British European Airways advertisement. Preservation Copy labelled: "DB - Commercial and Film Music, Tape no 8". Cf sketches (transparency) in Folio box 25, pack 10. (Dubbed 17/6/87).

X4 [O = ?] [O, P, W, C]: Jazz in our musical world. This is a BBC interval-talk, between the two halves of a broadcast of a jazz concert featuring Cleo Laine and John Dankworth. Label suggests ABC radio, August 1971 (was the talk re-broadcast by the ABC?). Tape sent to DB by Laine & Dankworth (?). The text of this talk is similar to that of On Listening to Modern Music (#4) broadcast by the ABC in 1973. Includes musical examples by Salvatore Martirano and Larry Austin.

X5 [O = ?] [O, P, W]: Cues from film scores (?): 3M5A (2) small group, 3M5A (1)(370) insert, 1M2 (3)(426) Big Band, 1M2A (5)(542) Smothie (1940s ...), 6M8B (3)(780) Medium tempo ...

X6 [O = ?] [O, P, W, C]: "The Brigand of Kandahar". Preservation Copy labelled: "DB - Commercial and Film Music, Tape no 17". Contains the following extracts (cf the sketches in MS6830): 9M1, 2M1, 4M1

X7 [O = 5", 7.5ips, mono] [O, P, W, C]: DB: Requiem for a suicidal swagman (Pianist/arranger Don Banks, Canberra). (Recorded 3/79).

- X8 [O = 7"] [O, P, W, C]: National Anthem Quest. Various selections. List includes various versions of Waltzing Matilda and Song of Australia.
- X9 [O = 7"] [O, P, W, C]: National Anthem Quest. ? clear
- X10 [O = 7", 7.5ips] [O, P, W, C]: Null tape. Loeffler: Two Rhapsodies for oboe, vla, pf (1905)
- X11 [O = 7"] [O, P, W, C]: Reynolds ? (inside box is a newspaper cutting for a Henry Wood promenade concert).
- X12 [O = 5"] [O, P, W, C]: David Lumsdaine. ABC tape (or talk ?).
- X13 [O = 5"] [O, P, W, C]: Luigi Dallapiccola.
- X14 [O = 7"] [O, P, W, C]: 5 Mood music examples from Bruce Clarke, Melbourne.
- X15 [O = 5"] [O, P, W, C]: Harpsichord. Mozart + K595 ? Beethoven + DB's voice.
- X16 [O = 3"] [O, P, W, C]: DB v. Beethoven's 6th.
- X17 [O = 7"] [O, P, W, C]: Talk on Roberto Gerhard by Robert Henderson, broadcast around the time of Gerhard's 72nd birthday.
- X18 [O = 3"] [O, P, W, C]: bell Sounds for (ef)(F6?)
- X19 [O = 5"] [O, P, W, C]: Sydney Opera House ? 'W & P'
- X20 [O = 5"] [O, P, W, C]: Synchronos '72 interview. Cf B21.
- X21 [O = 3"] [O, P, W, C]: Synthi 1 tests ?
- X22 [O = 5"] [O, P, W, C]: Film music (This is not F1/19).
- X23 [O = 5"] [O, P, W, C]: MK I
- X24 [O = 7"] [O, P, W, C]: C ... ? Piece 4 (Edits removed, transfer only). Rough mix M8-11.
- X25 [O = 3"] [O, P, W, C]: Buler ? (this is written on the tape plastic).
- X26 [O = 7"] [O, P, W, C]: Unidentified EM piece. Blank ?
- X27 [O = 7"] [O, P, W, C]: Tests (on box) JA Use 17/10/64 (on tape). DB: fl/pno tests.
- X28 [C60] [O, P, W, C]: M Fox: Cheque Mate
- X29 [C60] [O, P, W, C]: Malcolm Fox: Three Steps in a lush lunar foxtrot.
- X30 [C60] [O, P, W, C]: Malcolm Fox: Sid the Serpent
- X31 [C60] [O, P, W, C]: Elena Kats: Piano Concerto
- X32 [C60] [O, P, W, C]: ACME (July 79)
- X33 [C90] [O, P, W, C]: From Adelaide to Alice (ABC tape & commentary).
- X34 [C60] [O, P, W, C]: V Plush: Australian Quadrilles and dances (1979).
- X35 [C90] [O, P, W, C]: Dallapiccola: Three Questions with Two Answers, Babbitt: Phonemena (with piano), Phonemena (with tape), Reflections.
- X36 [C90(?)] [O, P, W, C]: Richard Meale: Viridian ASO, SOH, 5/79.

X37 [C60] [O, P, W, C]: Ex Adelaide Festival 4/3/78 ABC FM. Richard Rodney Bennett & Marion Montgomery. ACME ?

X38 [C60] [O, P, W, C]: DB correspondence 26/8

X39 [C90] [O, P, W, C]: Review of 78 ACME (on cassette case), Margaret Whiting (on cassette).

X40 [C60] [O, P, W, C]: AG to DB April 78 (2 sides)

X41 [C90(?)] [O, P, W, C]: S. Orwell. Resume.

X42 [C120] [O, P, W, C]: MB ?

X43 [C90(?)] [O, P, W, C]: Side 1 Part 1 Concert W / Salvatore Martirano at Miami V. Side 2 Part 2 Fifty-one - for NEA in support of S Martirano. Happy Birthday. Thurs morn 1/12/78.

4.2.14 List TRC 3800/L (added 9/11/97)

This group of items listed here was passed from Mrs Val Banks to the NLA on 9/11/97 via Graham Hair

L1 [O=C60]

Side A

(1) Dub from German Radio

Slow Motion (jazz)

(2) Dub from BBC

Recording of a Promenade Concert from The Roundhouse, London (date: ?)

Concert given by the London Sinfonietta

(a) (extract from the) first half: Roberto Gerhard: *Libra*

(b) interval talk by Jeremy Noble on Edgard Varese

(c) second half: Varese: *Poeme Electronique*, Ligeti: *Chamber concerto*

Side B

Dub from ABC Radio (jazz)

L2 [O=7"]

Carillon - test

ABC

L3 [O=7"]

Carillon

ABC

L4 [O=7"]

4 x 2 x 1 - part 1

L5 [O=5"]

4 x 2 x 1 - part 2

L6 [O=10"]

4 x 2 x 1 - part 3

L7 [O=7"]

4 x 2 x 1 - part 4

L8 [O=7"]

Unknown

L9 [O=10"]
Unknown

5. Appendices

5.1 Cross Reference Listing: Film and TV scores

Manuscript Room material (MS 6830, folio boxes 15-23)

An asterisk in square brackets '['*']' after the name of the item indicates that, although known to have existed (from Banks' CVs), no material for the particular item has yet been located in the Collection.

Feature Films

- FF1 *Murder at Site 3*
Film by Eternal Films Ltd
Date: 1958
Not listed in Halliwell 1997
Material in pack 1 (folio box 16)
Score held by Mrs Val Banks
- FF2 *The Price of Silence*
Film by Eternal Films Ltd
Date: 1959
Not listed in Halliwell 1997
Material in pack 2 (folio box 16)
Score held by Mrs Val Banks
- FF3 *The Treasure of San Teresa* [*]
Film by Associated British Pictures
with Marius Goring, Dawn Adams and Eddie Constantine
Date: 1959
Halliwell 1997, p774; no videocassette
Halliwell credits music to Philip Martell (music only partly by DB ?)
But note the cassette material (tapes J30, J31, J53)
- FF4 *Jackpot* [*]
Film by Eternal Films Ltd
Date: 1960
Not listed in Halliwell 1997
Score held by Mrs Val Banks
- FF5 *The Third Alibi* [*]
Sometimes called (by DB) The Twisted Tape
Film by Eternal Films Ltd
Date: 1961
Halliwell 1997, p749; no videocassette
Score held by Mrs Val Banks
Cf also Music for TV, pack 4 (folio box 24) [Was this a TV play?]
- FF6 *Captain Clegg*
Film by Hammer/ Universal International
with Peter Cushing
Date: 1961
Halliwell 1997, p123; no videocassette
Material in pack 6 (folio box 16)
- FF7 *Petticoat Pirates*
Film by ABPC (Associated British Picture Company ?)
with Ronald Fraser
Date: 1963
Halliwell 1997, p583; available on videocassette (PAL format)
Halliwell credits music to Stanley Black (music only partly by DB ?)
Material in pack 7 (folio box 17)

- FF8 *The Evil of Frankenstein*
Film by Hammer/ Universal International
with Peter Cushing
Date: 1963
Halliwell 1997, p241; available on videocassette (NTSC format)
Material in pack 8 (folio box 17)
- FF9 *Crooks in Cloisters* [*]
Film by ABPC (Associated British Picture Company ?)
with Ronald Fraser
Date: 1963
Halliwell 1997, p173; no videocassette
- FF10 *The Punch and Judy Man*
Film by ABPC (Associated British Picture Company ?)
with Tony Hancock
Date: 1963
Halliwell 1997, p605; available on videocassette (PAL format)
Music by Derek Scott and DB
Material in pack 10 (folio box 17)
- FF11 *Nightmare*
Film by Hammer Film Productions Ltd
Date: 1963
Halliwell 1997, p539; available on videocassette (PAL format)
Material in pack 11 (folio box 18)
- FF12 *Hysteria*
Film by Hammer Film Productions Ltd/MGM
Date: 1964
Halliwell, p363; no videocassette
Material in pack 12 (folio box 18)
- FF13 *The Brigand of Kandahar*
Film by Hammer Film Productions Ltd
Date: 1964
Halliwell 1997, p105; no videocassette
Material in pack 13 (folio box 18)
- FF14 *Rasputin, the Mad Monk*
Film by Hammer Film Productions Ltd
Date: 1965
Halliwell 1997, p617; available on videocassette (PAL format)
Material in pack 14 (folio box 18)
- FF15 *The Reptile*
Film by Hammer Film Productions Ltd
Date: 1966
Halliwell, p625; available on videocassette (PAL format)
Material in pack 15 (folio box 19)
- FF16 *The House at the End of the World*
Film by Alta Vista Film Productions Ltd
Date: 1966
Not listed in Halliwell 1997
Material in pack 16 (folio box 19)
- FF17 *The Mummy's Shroud*
Film by Hammer Film Productions Ltd
Date: 1966

Halliwell, p513; available on videocassette (PAL format)
Material in pack 16 (folio box 19)

- FF18 *The Frozen Dead*
Film by Hammer Film Productions Ltd
Date: 1967
Halliwell 1997, p283; no videocassette
Material in pack 18 (folio box 20)
- FF19 *The Torture Garden*
Film by Hammer Film Productions Ltd
Date: 1970
Halliwell, p769; available on videocassette (PAL or NTSC format)
Halliwell credits music to James Bernard (music only partly by DB ?)
Material in pack 19 (folio box 20)

Documentary Films

- DF1 *Alpine Roundabout*
Film by Cyril Jenkins Productions Ltd
Date: 1957
Material in pack 1 (folio box 21)
- DF2 *Your Petrol Today*
Film by Halas and Batchelor Cartoon Films Ltd
Date: 1958
Material in pack 2 (folio box 21)
- DF3 *Professor's Paradise*
Film by Cyril Jenkins Productions Ltd
Date: 1959
Material in pack 3 (folio box 21)
- DF4 *Kerosine*
Film by World Wide Pictures Ltd
Date: 1960
Material in pack 4 (folio box 21)
- DF5 *I am a Passenger*
Film by AB Pathe Ltd
Date: 1960
Material in pack 5 (folio box 21)
- DF6 *Michali of Skiathos* [*]
Music by Theodorakis and DB (= arr DB ?)
Film by Greenpark Productions Ltd
Date: 1960
- DF7 *May Wedding*
Film by AB Pathe Ltd
Date: 1960
Material in pack 7 (folio box 21)
- DF8 *Alpine Artists*
Film by Cyril Jenkins Productions Ltd
Date: 1960
Material in pack 8 (folio box 21)
- DF9 *The Transistor Story*
Film by Greenpark Productions Ltd
Date: 1961

Material in pack 9 (folio box 21)

- DF10 *Freedom to Die*
Film by Greenpark Productions Ltd
Date: 1961
Material in pack 10 (folio box 21)
- DF11 *Postman's Holiday*
Film by Cyril Jenkins Productions Ltd
Date: 1961
Material in pack 11 (folio box 21)
- DF12 *The Cattle Carters*
Film by Greenpark Productions Ltd
with Theme Song by Frank Ifield
Date: 1961
Material in pack 12 (folio box 21)
- DF13 *Belgian Assignment*
Film by Cyril Jenkins Productions Ltd
Date: 1961
Material in pack 13 (folio box 21)
- DF14 *Commonwealth Story*
Film by Halas and Batchelor Cartoon Films Ltd
Date: 1962
Material in pack 14 (folio box 22)
- DF15 *Midnight Sun*
Film by Cyril Jenkins Productions Ltd
Date: 1962
Material in pack 15 (folio box 22)
- DF16 *The Diamond People* [*]
Film by World Wide Pictures Ltd
Date: 1963
- DF17 *With General Cargo (The Palm Line Story)*
Film by World Wide Pictures Ltd
Date: 1963
Material in pack 17 (folio box 22)
Score held by Mrs Val Banks
- DF18 *Britain Today*
Film by World Wide Pictures Ltd
Date: 1964
No material yet (24/8/96) located, but see below (Miscellaneous)
- DF19 *The Prince in the Heather*
Film by Holdsworth Productions Ltd
Date: 1965
Material in pack 19 (folio box 22)
Score held by Mrs Val Banks
- DF20 *Island Boy*
Film by Cyril Jenkins Productions Ltd
Date: 1966
Material in pack 20 (folio box 22)
- DF21 *The Small Propellor* [*]

Film by BP Trading Ltd
Date: 1966

DF22 *Abu Dhabi*
Film by World Wide Pictures Ltd
Date: 1967
Material in pack 22 (folio box 22)

DF23 See listing of folio box 22

Animated Films - General Distribution

AFGD1 *Best Seller*
Film for the Shell company
Film by Halas and Batchelor Cartoon Films Ltd
Date: 1958
Material in pack 1 (folio box 23)

AFDG2 *Posterman* [*]
Film for the Shell company
Film by Guild Animation Ltd
Date: 1957

AFDG3 *The Paying Bay* [*]
Film for the Shell company
Halas and Batchelor Cartoon Films Ltd
Date: 1958

AFDG4 *Follow that Car*
Film for the Shell company
Halas and Batchelor Cartoon Films Ltd
Date: 1959
Material in pack 2 (folio box 23)

AFDG5 *Dam the Delta*
Film for the Dutch Government
Film by Halas and Batchelor Cartoon Films Ltd
Date: 1960
Material in pack 3 (folio box 23)

AFDG6 *Road Safety* [*]
Film for C of I
Film by Halas and Batchelor Cartoon Films Ltd
Date: 1960

AFDG7 *Columbo Plan*
Film for C of I
Film by Halas and Batchelor Cartoon Films Ltd
Date: 1961
Material in pack 3 (folio box 23)

AFDG8 *Armchair Theatre* [*]
Music for the Titles Sequence
Film by Halas and Batchelor Cartoon Films Ltd and
Associated Rediffusion
Date: 1965

Animated Films - Television Series

AFTS1 *Foo-Foo*
33 x 6 minute episodes
Halas and Batchelor Cartoon Films Ltd

Date: 1959/1960
Material in packs 4 and 5 (folio box 23)

AFTS2 *Snip & Snap*
Halas and Batchelor Cartoon Films Ltd
Date: 1960
Material in packs 4 and 5 (folio box 23)

AFTS3 *Habatales*
Halas and Batchelor Cartoon Films Ltd
Date: 1962
Material in packs 4 and 5 (folio box 23)

Animated Films - Cinema Advertising

AFCA1 *Silwikerin* [*]
Halas and Batchelor Cartoon Films Ltd
Date: 1957

AFCA2 *Marks and Spencer* [*]
Greenpark Productions Ltd
Date: 1958

AFCA3 *Orion* [*]
Halas and Batchelor Cartoon Films Ltd
Date: 1959

AFCA4 *Forban's Toothpaste* [*]
Halas and Batchelor Cartoon Films Ltd
Date: 1960

Music for Television - Series

TVS1 *The Flying Doctor* [*]
39 episodes
Associated British
Date: 1958/1959
Score(s?) held by Mrs Val Banks

TVS2 *Dimension of Fear* [*]
6 episodes
ABC TV
Date: 1962

TVS3 *Silent Evidence* [*]
6 episodes
BBC TV
Date: 1962

TVS4 *A Boy at War* [*]
12 episodes
Yorkshire Television
Date: 1969

Music for Television - Plays

TVP1 Reg Dixon Comedy Series
ATV London
Date: 1958
Material in pack 3 (folio box 24)

TVP2 Saturday Spectacular

ATV London
Date: 1958/1959
Material in pack 3 (folio box 24)
eg Larry Adler, Shanties Street Routine , Running Wild (?)

TVP3 Cynara
Associated Rediffusion Ltd
with Vic Oliver
Date: 1959
Material in pack 3 (folio box 24)

TVP4 Comedy Playhouse
4 episodes:
(i) The Siege of Sydney's Street
Material in pack 4 (folio box 24)

(ii) Occupation Murder (?)
Material in pack 4 (folio box 24)

(iii) The Twisted Tape (?)
including the piano solo Now and Then
Cf Feature Film music, pack 5 (folio box 16)

(iv) (title of fourth episode ?)
BBC TV
Date: 1962/1963

Music for Television - Commercials
for various agencies, including:
J Walter Thompson
Doyle
Dane Bernback
et al
Date: 1957-1970

TVC1 CWS
Material in pack 5 (folio box 25)

TVC2 Lyle's Golden Syrup
Material in pack 5 (folio box 25)

TVC3 Bacon
Material in pack 5 (folio box 25)

TVC4 Micham Maid
Material in pack 5 (folio box 25)

TVC5 Esso [*]

TVC6 Beulah's Peas [*]

TVC7 Canada Dry
Material in pack 6 (folio box 25)

TVC8 Yorkshire Relish [*]

TVC9 Will's Woodbines [*]

TVC10 Long Life Beer
Material in pack 6 (folio box 25)

TVC11	Nesquick Material in pack 7 (folio box 25)
TVC12	Silvikrin Material in pack 7 (folio box 25)
TVC13	Pony Material in pack 7 (folio box 25)
TVC14	Bertola Sherry [*]
TVC15	Tallon [*]
TVC16	Surf [*]
TVC17	Chivers Jelly Material in pack 8 (folio box 25)
TVC18	Snowcem [*]
TVC19	Palethorpe's Foods [*]
TVC20	ICI Dulux [*]
TVC21	Wills Whiffs Material in pack 9 (folio box 25)
TVC22	Easiclene [*]
TVC23	Dulite Pain [*]
TVC24	Tern Shirts Tern Consulate Ltd Material in pack 9 (folio box 25)
TVC25	Knight's Cartile Soap [*]
TVC26	The Great Musicians [*]
TVC27	McKellar Watt Material in pack 10 (folio box 25)
TVC28	BEA Material in pack 10 (folio box 25)
TVC28	Orlon Material in pack 10 (folio box 25)

Also Castrol, Calypso, etc. See listing of folio box 25

Music for Television - Themes

TVT1 Scottish TV titles [*]

Miscellaneous Commercial Music - Radio

RAD1 Series of Advertising Jingles for Radio Luxembourg [*]
Date: 1956

RAD2 Hancock's Half Hour [*]

BBC
Date: 1957

RAD3 The Man Who Could Work Miracles
BBC
Date: 1957
Material in pack 11 (folio box 25)

[Not listed on DB's CV]
Pathfinder Stuart (radio play?)
Material in pack 11 (folio box 25)

Miscellaneous Commercial Music - Supermarkets
SM1 Series of Jingles for Branston [*]
Date: 1957

Miscellaneous Commercial Music - Theatre
TH1 Material for Dick Whittington
Pantomime by Emilie Littler Productions
Date: 1956
Material in pack 12 (folio box 25)

TH2 Material for Cinderella [*]
Pantomime by Emilie Littler Productions
Date: 1957

TH3 Material for Royal Command Performance [*]
Geraldo / Palladium production
Date: 1957

TH4 Material for Nymphs and Satires [*]
New Appollo Review
Date: 1965

Miscellaneous Commercial Music - Recordings
This material is comprised of jazz plus arrangements of serious music.

LP1 I'm easy
Track 1 on disc: Introducing the Don Harper Quintet
Don Harper Quintet, Nixa NJE 1034
Date: 1956
Material in item 58 (folio box 15)

LP2 Coney Island
Sinfonia of London, EMI CSD 1333
Date: 1961
Material in pack 17 (folio box 25)

Other arrangements for Philharmonic Pops:
Brahms's Hungarian Dance
Material in pack 14 (folio box 25)

Carnival of Venice
Material in pack 15 (folio box 25)

La Ronde
Material in pack 16 (folio box 25)

LP3 Elizabethan Miniatures
Sinfonia of London, EMI CSD 1444

Date: 1962
Material in item 14 (folio box 6)

Miscellaneous Commercial Music - Library Music
Dates: 1958 - 1967

LIB1 Material for Boosey and Hawkes
 Alla Sinfonia
 Material in pack 18 (folio box 25)

LIB2 Material for Charles Brull [*]

LIB3 Material for Conroy Records
 Material in pack 19 (folio box 25)

Unidentified in CV
Watermen [see Miscellaneous commercial music, pack 20 (folio box 26)]

5.2 Cross Reference Listing: Jazz scores and parts

Manuscript Room material (MS 6830, Folio box 15)

All the written jazz material there is appears to be assembled within Folio box 15 of MS 6830 and listed in the handlist relating to that material. There may be a very few bits and pieces scattered in other folio boxes: only enough material to make about one rather small pack.

Folio box 15 now contains contains some "Bop Parts" relating to the years 1941 - 1950 (originally located amongst the miscellanea in folio box 3). [Footnote 26/3/99: When I came to check these on 26/3/99, I was unable to locate them in folio box 15; have they been re-filed? This remark also applies to the arrangements mention in 2.2.3: *Under Paris Skies*, etc)

Folio box 15 (items 58 - 60) contains:

I'm easy (DB original)

I may be wrong. This appears to be a DB arrangement of the jazz 'standard' (music by Henry Sullivan, lyrics by Harry Ruskin), though the arrangement really consists of little more than the 'head'.

Just rockin' (Don's Tune) This appears to be a DB arrangement (again little more than the 'head') of a Don Harper original entitled *Easy Goin'*, published in 1957 by Southern Music Co; the arrangement is in D, from an original in F. A copy of the sheet music original is in pack 2 in folio box 15

These items were recorded on the Nixa disc *Introducing the Don Harper Quintet*.

The score for the Quintet's version of *Swingin' that Old Grandfather Clock* (the fourth item on the Nixa disc) has not yet been located. Probably there was never any need of one for this old-time tune; the musicians just got it together by ear.

Tape J15 (a recording of excerpts from the music for the film *Hysteria*) is predominantly Big Band jazz.

There is also some disc and tape material by the Donny Banks Boptet, added to the Collection on 20/11/97 and 9/11/97 (cf sections 3.3.4 and 4.2.14 of this Guide).

5.3 Selective Cross Reference Listing: Juvenilia

Manuscript Room material (MS 6830, Folio box 3)

- 1 Madrigal for 3 female voices
- 2 Sonata for clarinet and piano
- 3 Songs:
Echoes (Thomas Moore) voice & pf
O Dreamy, Gloomy, Friendly Trees (Herbert Trench) voice & pf
On the Beach at Fontana (James Joyce) mezzo-sop & pf March 1948
Sleep (John Fletcher) tenor / pf April 1949
The Cherry Tree (AE Housman) voice / pf Nov 1947
- 4 Sonatina (in C sharp minor) for piano Nov 1948, 3 movements
- 5 Fugue in C minor (piano) August 1949
- 6 Chorale Prelude (piano ?)
- 7 The Clock (pedagogical ?) piano piece
- 8 Suite for piano
Prelude, Danse, Vivace
- 9 Russian Folk Song (piano) September 1951
- 10 Excerpt for String Quartet (undated, but seems much later)
- 11 "Bop Parts"
Sketches, charts, parts & a jumble of bits and pieces for versions of:
How High the Moon
Three Little Words
Undecided
I cover the Waterfront
I've got my love to keep me warm
- 12 Various student notes, exercises, sketches, included an additional pencil copy of the Sonatina for Piano

5.4 Cross Reference Listing: Material Added in 1997

Material formerly held by Richard Toop

(i) 4 x 2 x 1

Ink autograph

Sketch (green drawing book)

[added to folio box 13, item 50]

(ii) Magician's Castle

[manilla folder, with second folder (inside manilla folder)

labelled "Dragon's Castle" / sketches, tape cues / comments]

Letters

19/8/97 Peggy Glanville-Hicks to DB

26/8/97 DB to Peggy Glanville-Hicks

(this letter refers to Wizard's Castle)

sketches, tape cues & comments for Magician's Castle

(NB one page headed Dragon's Castle)

[added to folio box 13, item 51]

(iii) Form X

Score, 1 p (transparency), dated 14/11/64

Score, 1 p (printout on paper)

earlier version of Form X, entitled X marks (paper, 4p foldout)

this ms foldout also contains a miscellaneous musical sketch (for ?)

sketches for Form X (paper, 4p foldout)

[added to folio box 14, item 53]

(iv) One for Murray

Pencil score (title page in ink)

This version is not quite the final one (despite the ink)

Pencil score (title page also in pencil)

dated 7/4/77

marked duration 3'30"

[added to folio box 12, item 44]

(v) 4/5/7

Photocopy

Version (very battered) on the back of a photocopy of Earle Brown's December 52 (is this the original ?)

[added to folio box 12, item 45]

(vi) An Australian Entertainment

Photocopy

[added to folio box 14, item 52]

(vii) String Quartet

Photocopy

[added to folio box 12, item 43]

(viii) Unidentified Piece for String Orchestra

large number of sketches

is there material for more than one piece here ?

[added to folio box 14, item 57]

5.5 Tapes of Don Banks' Jazz from the 1940s

It will have been noted that there is, disappointingly, comparatively little material in the collection relating to Don Banks' jazz. However, the following four cassettes should be noted. They are still (as at 25/3/99) held by Mrs Val Banks, although dubs from these copies are also held by Graham Hair (as at 25/3/99).

The original source of the material on these cassettes is sometimes known, sometimes not. The performances are based on material which is sometimes original, but mostly arrangements. Some of the arrangements were wholly or partially written down (see MS6830, folio box 15), but mostly they were not.

Cassette 1

- A1 Feelin' Dizzie
- A2 In the mood for love
- A3 Tea for Two
- A4 Serenade to a horse
- A5 Pennies from heaven
- A6 I've got my love to keep me warm
- A7 Cherokee
- A8 Wholly Cats
- A9 ?
- B1 Undecided
- B2 Lady be Good
- B3 Symphony Sid
- B4 Talk of the Town

Cassette. 2

[annotations rather vague]

- A1 Side Valve Shuffle
- A2 Blue Moon
- A3 Sweet Georgia Brown
- A4 I must have that man
- A5 Rose Room
- A6 Ghost of a chance
- A7 Undecided
- A8 Lady be Good
- A9 Bi Bir Bist Du (Buy me a deer)
- B1 Ja Da
- B2 At the Jazz Band Ball
- B3 Royal Garden Blues
- B4 Oh that sign
- B5 Ain't Blues
- B6 Ain't misbehavin'
(talk)

The following are then listed again (perhaps just to give the provenance)

Side Valve Shuffle

[in Challen]

Blue Moon

Bi Bir Bist Du

[C Blott Collection]

Undecided

Lady Be Good

[R Beilby]

Rose Room

Ghost of a chance

[Russ Jones]

Cassette 3

"NFSA - Don Banks"

No annotations (is this a copy of material in the NFSA ?)

Cassette 4

["Blott Collection"]

A1 Undecided

A2 Countless Blues

[Splinter and his Chips]

A3 Maternity

A4 Pennies from heaven

A5 Avalon

A6 ?

[Blott boppers]

A7 Stompy Jones

A8 Three Little Words (1)

A9 Three Little Words (2)

[Rex Stewart and his Jazzartists]

5.6 Material related to the Banks Collection

In addition, the following supplementary material should be noted.

(a) material in the NLA Manuscripts Collection relating to Don Banks, but not actually part of the Don Banks Collection itself:

MS 7214: Article by John Whiteoak [on the Donny Banks Sextet etc]
MS 7996: Papers of the Australian Musical Association
MS 8700: BA Thesis by Ingrid Elizabeth Pearson [on the clarinet pieces]
Don Banks: Biographical file [mainly press clippings]

(b) material in the NLA Oral History Collection relating to Don Banks, but not actually part of the Don Banks Collection itself:

Interview: Don Banks with Hazel de Berg

(c) material held by the Banks family:

Miscellaneous items, including further correspondence and audio cassettes; also some full scores of the film music.

5.7 Comparison of Current and Former Manuscript Box and Folder Numbering

<u>Current Numbering</u>		<u>Former Numbering</u>	
Box	Folder	Box	Folder
1	1-6	17	128-133
2	7-17	19	139-149
3	18-30	20	150-162
4	31-38	14	102-109
5	39-45	1	1-7
6	46-54	15	110-118
7	55-63	16	119-127
8	64-71	2	8-15
9	72-80	3	16-24
10	81-88	4	25-32
11	89-97	5	33-41
12	98-103	6	42-47
13	104-109	7	48-53
14	110-118	8	54-62
15	119-126	9	63-70
16	127-134	10	71-78
17	135-144	11	79-88
18	145-150	12	89-94
19	151-157	13	95-101
20	158-162	18	134-138

Footnote: other miscellaneous notes on rehousing of material

Folio Box 16, Plastic Pack 4

Jazz arrangements (plus sheet music of original tunes)]

[Note 27/3/99] During an earlier trawl in 1997, I noted the existence of the following arrangements, but they appear not to be in Folio Box 15 now (12/7/99).

Under Paris Skies

Everything's in rhythm with my heart

In Love for the very first time

Quite a number of items which were originally housed in Folio Box 15 and which obviously did not belong to this category (TV music or miscellaneous commercial music) were moved, mainly to folio boxes 24-26, where they more properly belong, by Pamela Waring and Graham Hair on 13/11/97. This material included:

Folio Box 22, Pack 23 *Long Distance*

Folio Box 24, Pack 2 *The Hen House*

Folio Box 25, Pack 10 *Castrol, Calypso, Penguin Parade, Macdonald's Chocolate Penguins*

Music for ATV London (Music for TV plays)

Reg Dixon (TVP1)

Shanties (boy sop, bar, SATB chorus) ((TVP1 ?)

Larry Adler ((TVP1 ?)

Music for Dick Whittington (pantomime) (TH1)

Other miscellaneous ATV scores (TYP2 ?)

Street Routine (music by Derek Scott, orch by Don Banks)

Running Wild (ATV?)

Miscellaneous sheet music (popular songs)