

DON BANKS

DUO FOR VIOLIN AND CELLO

DUO FOR VIOLIN AND CELLO

EDITOR'S NOTE

Don Banks (1923 - 1980) was Australia's most important modernist composer in the third quarter of the 20th century. His principal publishers were Schott and Co of London, although a few items were published by others, including Chester and Novello. However, nine works remained unpublished at the time of his death, and these are now being published by *Southern Voices* :

<u>Title</u>	<u>ISBN</u>
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<i>One for Murray</i>	1 876463 07 6
<i>I'm Easy</i>	1 876463 11 2

Of these, the *Duo for Violin and Cello* was the first work which he completed while studying in London in the early 1950s with Matyas Seiber, and the work with which he first established a substantial reputation as a composer. It received the Edwin Evans Prize in early 1952, and was selected to represent Australia in the 1952 ISCM Festival in Salzburg.

Please note that a set of parts for this *Duo* is available with this score (at no extra cost). Enquiries should be addressed to the distributor (the Australian Music Centre) at the address given on the copyright page.

Graham Hair
Music Department
Glasgow University
2002

DON BANKS

DUO FOR VIOLIN AND CELLO

Full score

Southern Voices
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tel +(612) 9247 - 4677
fax +(612) 9241 - 2873
email info@amcoz.com.au
website www.amcoz.com.au/amc

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For these reasons, each copy bears a separate print date as well as a publication date (and may bear an edition date as well). In the case of the present volumes the dates in question are:

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A first, semi-public performance of this work was given on 17th May, 1951
at The British Council, London

The performers were:
John Glickman (violin) and Christopher Bunting (cello)

The first public performance of this work was given on 26th February, 1952
at a London Contemporary Music Centre concert
in the RBA Galleries, London.

The performers were:
Emmanuel Hurwitz (violin) and Vivien Josephs (cello).

Duo for Violin and Cello was awarded the Edwin Evans Prize for 1952,
which was presented to the composer following this performance by
Professor Edward J Dent, President of the British Section of the ISCM

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DON BANKS: AN INTRODUCTION TO HIS WORK

Don Banks was Australia's most important modernist composer in the third quarter of the 20th 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 to developments 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 future composer, 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 (1937-9) Banks acquired a passion for jazz, which remained with him all his life. The following decade was to see him become perhaps the most important pioneer of early bebop in Melbourne in the late forties, with various bands, including his own: the Donny Banks Boptet.

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 Boptet. The Boptet'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 bebop), just before his departure for London.

In early 1950 Banks left Australia to study in London, and thereafter jazz took a secondary part in his life, 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 Italian Luigi Dallapiccola (Italian) -- none of whom had any

serious connection with Australia. He 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, and then spent the 1952-3 academic year studying with Luigi Dallapiccola in Florence. After this he settled back in London, though 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 music (Scherchen had a private studio of his own *in situ*).

These early years of apprenticeship also saw his first significant compositions. His first substantial success was with his *Duo for Violin and Piano*, written under Matyas Seiber's tutelage during 1951, which was awarded the Edwin Evans Prize in 1952. The prize was presented by Professor Edward Dent at a performance in London in February 1952. The visit which Banks made to Salzburg in the summer of that year to study with Babbitt also enabled him to hear his *Duo* played at the 1952 ISCM Festival there. His *Four Pieces for Orchestra*, written during his period of study with Dallapiccola, was given in 1954 by the London Philharmonic Orchestra conducted by Sir Adrian Boult. His *Three Studies for Cello and Piano*, composed soon after his return from Florence, were premiered by Nelson Cooke and Eric Parkin in London's Royal Festival Hall in April 1954.

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 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 every one of the 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 been 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 greatest popular songs of the century come from musicals which 'bombed' after a few performances, and that often the songs 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 of 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 of 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.

If you look up Don Banks in the 1980 edition of the *New Grove Dictionary*, the article there by British journalist William Mann concentrates, as you might expect, on the side of his work by which he became best-known in Britain: 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 Edinburgh Festival (1962), 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'. Nonetheless, 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' aspect 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 were integrated with the 'classical' idiom and forces such as string quartet, chamber 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 believed 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 after his return to Australia that he was involved in the event in which this 'experimental' side of his musical 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 Ostoja-Kotkowski.

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 that the major scores which he had written in London during the sixties remained his best.

Much of Don Banks' music is published by Schott. This means that performing scores of some of the solo and chamber works are available for purchase, as well study or miniature scores of some of the larger works. But a good number of these Schott works are still available only on hire. The works which were not published during his lifetime are now available for purchase from *Southern Voices* through the Australia Music Centre.

The principal repository of Banks' documentary material is 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 two principal components: the Manuscript Room Collection (MS 6830) and the Petherick Room Collection (MUS BANKS). 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 (34 large grey boxes, containing correspondence, programmes, scripts, diaries, and much else). The Petherick Room Collection 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 the 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 reassemble 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.

Writings about Don Banks are 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 on 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. None of these quite gets to grips with the many identities which were an essential part of Banks' musical personality.

In the eighties and nineties we have become more 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 straightforward factors as 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 the European new music festivals, the many sub-cultures of American musical life or the popular musics of six continents (amongst other possibilities). This phenomenon of multiple identity has sometimes been seen as analogous with, or perhaps an example of, the simultaneous development in other spheres of life of both globalisation and regionalisation (as for example within the European Union, in political and economic life). In the post-modern era, indeed, one might even say 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.

A particularly interesting resource with respect to the 'jazzman' side of this multiple identity is in the National Film and Sound Archive 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.

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 – a *Guide* to the NLA collection, *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*.

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, without ideological prejudice, possibilities in many different fields of musical composition – fields 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 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 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 cancer. In other circumstances, one might have expected that much of his best work was still to come.

Graham Hair
Music Department
Glasgow University
1996

DON BANKS: LIST OF WORKS



<i><u>Title</u></i>	<i><u>Instrumentation</u></i>	<i><u>Date</u></i>
Trio	flute, violin and cello	1948
Fantasia	string orchestra	1949
Sonatina	piano	1949
Divertimento	flute and string trio	1951
Duo	violin and cello	1951
Five North Country Folk Songs	soprano and piano	1953
Four Pieces	orchestra	1953
Sonata	violin and piano	1953
Five North Country Folk Songs	soprano and string orchestra	1954
Psalm 70	mezzo-soprano and orchestra	1954
Three North Country Folk Songs	soprano and piano	1955
Three Studies	cello and piano	1955
I'm easy	vln, double bass, trombone, guitar, pf, drums	1956
Pezzo Drammatico	piano	1956
Episode	small orchestra	1958
Sonata da camera	8 instruments	1961
Elizabethan Miniatures	flute, lute, viola da gamba and strings	1962
Horn Trio	horn, violin, piano	1962
Equation 1	12 players	1963
Form	tape	1964
Three Episodes	flute and piano	1964
Concerto for Horn and Orchestra	horn and orchestra	1965
Divisions	orchestra	1965
Assemblies	orchestra	1966
Settings from Roget	voice and jazz quartet	1966
Sequence	solo cello	1967
Concerto for Violin and Orchestra	violin and orchestra	1968
Prologue, Night Piece and Blues for Two	clarinet and piano	1968
Tirade	mezzo-soprano and ensemble	1968
Dramatic Music for Young Orchestra	orchestra	1969
Equation 2	12 instrumentalists	1969
Findings Keepings	chorus (+ optional bass guitar and drum kit)	1969
Intersections	electronic sounds and orchestra	1969

Fanfare and National Anthem	orchestra	1970
Meeting Place	chamber ensemble, jazz group, synthesizer	1970
Commentary	piano and tape	1971
Four Pieces	string quartet	1971
Limbo	3 singers, 8 instruments, 2-channel tape	1971
Music for Wind Band	wind band	1971
Nexus	orchestra and jazz quintet	1971
Three Short Songs	jazz singer and jazz quintet	1971
Aria from Limbo	mezzo-soprano, ensemble, 2-channel tape	1972
Equation 3	ensemble, jazz quartet and electronics	1972
Shadows of Space	4-channel tape	1972
Synchronos '72	tape	1972
Walkabout	children's voices and instruments	1972
Take Eight	jazz quartet and string quartet	1973
Prospects	orchestra	1974
Carillon	2-channel tape	1975
String Quartet	string quartet	1975
4 / 5 / 7	tape (graphic score for student performers)	1976
Benedictus	male chorus, jazz quartet, electronics	1976
Trio	bass clarinet, elec pf, Moog synthesizer	1976
4 x 2 x 1	clarinetist and tape	1977
Magician's Castle	tape	1977
One for Murray	solo clarinet	1977
Trilogy	orchestra	1977
An Australian Entertainment	male voices	1979

In addition to these works of 'absolute' music, the following feature films have scores which were wholly or partly composed by Don Banks:

Murder at Site 3 (Eternal Films Ltd, 1958)
The Price of Silence (Eternal Films Ltd, 1959)
The Treasure of San Teresa (Associated British Picture Corporation, 1959)
Jackpot (Eternal Films Ltd, 1960)
The Third Alibi (Eternal Films Ltd, 1961)
Captain Clegg (Hammer/ Universal International, 1961)
Petticoat Pirates (ABPC, 1963)
The Evil of Frankenstein (Hammer/ Universal International, 1963)
Crooks in Cloisters (ABPC, 1963)
The Punch and Judy Man (ABPC, 1963)
Nightmare (Hammer Film Productions Ltd, 1963)
Hysteria (Hammer Film Productions Ltd/MGM, 1964)
The Brigand of Kandabar (Hammer Film Productions Ltd, 1964)
Rasputin, the Mad Monk (Hammer Film Productions Ltd, 1965)
The Reptile (Hammer Film Productions Ltd, 1966)
The House at the End of the World (Alta Vista Film Productions Ltd, 1966)
The Mummy's Shroud (Hammer Film Productions Ltd, 1966)
The Frozen Dead (Hammer Film Productions Ltd, 1967)
The Torture Garden (Hammer Film Productions Ltd, 1970)

This list does not include the many documentary, animated and television films for which Banks wrote the music. For information on these films please consult Graham Hair: *A Guide to the Don Banks Collection in the National Library of Australia* (Canberra: Manuscripts Division, National Library of Australia), ISBN 0 642 10711 4.

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DON BANKS: DUO FOR VIOLIN AND CELLO

PROGRAMME NOTE

When Don Banks began his compositional studies in London under Maytas Seiber in early 1950, one of the principal topics was analysis of the *Inventions* of J S Bach. Seiber had his pupil make diagrammatic summaries of the musical processes of all the two-part and three-part inventions, and then compose some original inventions of his own, some in the style of Bach and others in a 'free' style of Banks' own, which, at this time involved a highly chromatic – somewhat Bartokian – form of extended tonality. The first movement of the *Duo* began life as a 'free' two-part invention of this kind, but the version which appears in the work as published here was only the last of quite a number of complete and incomplete drafts.

Although the counterpoint is highly chromatic, the key-signature, cadential patterns and thematic incipits of the first movement indicate an unambiguous tonality of F minor, with digressions to its close relatives. The violin begins alone with a strikingly distinctive theme – containing several different figures within it – in the first 6 bars, and this theme is then taken up in imitation by the cello in 7-13, against which the violin plays a contrasting counter-subject. Further statements of this theme in the dominant (violin, 21), the subdominant (cello, 35) and lastly back in the tonic (violin, 49) – played always against its counter-subject (cello 21, violin 35, cello 49) – follow. Between the statements of the theme and its counter-subject come three episodes (13-20, 27-34 and 41-8), each built rigorously upon figures extracted from the theme and its counter-subject.

The second movement is the longest and most varied. It contains 6 principal sections: *Allegretto*, *Giocoso*, *Agitato*, *Lento espressivo*, *Risoluto* and *A Primo Tempo* (this last a varied recapitulation of the first *Allegretto*). It's essentially a series of *scherzando* sections enclosing a central slow section.

Like the first movement, the second begins with a theme (violin) and a counter-subject (cello), but these two elements are heard simultaneously right from the start this time. At bar 11, violin and cello swap theme and counter-subject – to provide an 'answer' at the dominant – and then continue in contrapuntal dialogue, as in the first movement.

Later *scherzando* sections are not quite so comprehensively contrapuntal as the

first movement. For example, the *Giocoso* is characterised by a series of (decorated) ‘pedal-tones’ accompanying a skittish scherzando, and the *Risoluto* introduces a violin theme accompanied by cello pizzicati triads and a passage where the two instruments are in octaves.

Although the counterpoint in this movement is highly and freely chromatic, the key-signature suggests C minor, and there are decisive cadences on C at various points, including the beginning and end of the *Agitato*, the beginning and end of the *Lento espressivo*, and the beginning and end of the final section (A Primo Tempo).

The third movement is a lively finale, cast in a simple ‘ABA’ design, characterised by driving ‘motoric’ rhythms in the outer ‘A’ sections and a contrasting *cantabile* theme in the ‘B’ section.

Whereas the first movement is wholly contrapuntal, and the second movement predominantly so, the finale has one instrument accompany the other most of the time (with repeated dyads in the ‘outer’ sections, and a ‘walking bass’ in the central *cantabile* section). The exception is in the latter part of the middle section where the ‘cantabile’ theme and its ‘walking-bass’ accompaniment move progressively into contrapuntal dialogue and the *tessitura* rises gradually into the high range of both instruments to achieve a climax, just before the return of the ‘A’ idea.

The tonality of the last movement is even more ambiguous than that of the second, but with various passing suggestions of F minor and C minor (references to the tonalities of the first two movements, perhaps), but it moves to cadences on G at the end of both the ‘outer’ sections of the movement, thus outlining a scheme of ‘progressive’ tonality (progressing by fifths: F minor --> C minor --> G minor) over the course of the whole work.

Graham Hair
Glasgow University
1996

Don Banks: Duo

First movement

Duo for Violin and Cello

I

Moderato (♩ = MM 92)

Don Banks 1951

The musical score is written for Violin and Cello in 4/4 time, with a key signature of two flats (B-flat and E-flat). The tempo is Moderato, with a quarter note equal to 92 beats per minute. The score is divided into measures 1 through 17. Measures 1-4 are marked *p* (piano) and feature a violin line with a *v* (vibrato) marking. Measures 5-9 are marked *mf* (mezzo-forte) for the violin and *p* for the cello. Measures 10-13 are marked *mf* for the violin and *p* for the cello. Measures 14-17 are marked *mf* for the violin and *p* for the cello. The score includes various musical notations such as slurs, ties, and dynamic markings.

Poco rall - - - - - A tempo

18 19 20 21

f *p*

Musical notation for measures 18-21. Measure 18 starts with a forte (*f*) dynamic. Measure 21 features a breath mark (v) above the staff. The piece concludes with a piano (*p*) dynamic marking.

22 23 24 25

mf

Musical notation for measures 22-25. Measure 25 includes a mezzo-forte (*mf*) dynamic marking.

26 27 28 29

Musical notation for measures 26-29. Measure 27 contains a whole rest in the treble clef. Measure 28 contains a whole rest in the bass clef.

30 31 32 33

cresc. poco a poco - - - - -

Musical notation for measures 30-33. A dashed line above the staff indicates a gradual crescendo (*cresc. poco a poco*) across these measures. Measure 31 features a breath mark (v) above the staff.

34(cresc) ----- 35 *36* *37* *38* *39* *40* *41*

ff *p*

42 *43* *44* *45*

cresc. poco a poco -----

46 *47* *48* *49*

(cresc. poco a poco) ----- *Poco rit ----- A tempo*

f *mf*

50 51 52 53

Musical score for measures 50-53. The score is in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It consists of two staves: a treble staff and a bass staff. The melody in the treble staff features eighth and sixteenth notes with various accidentals. The bass staff provides a harmonic accompaniment with similar rhythmic patterns.

54 55 56 57 58

dim. poco a poco ----- ***p***

Musical score for measures 54-58. The score continues in the same key signature and time signature. It features two staves. Above the treble staff, the instruction *dim. poco a poco* is written, followed by a dashed line and a dynamic marking ***p*** (piano) at the end of the line. The bass staff has a dynamic marking ***p*** with a hairpin symbol at the end of the line. The music concludes with a double bar line and repeat dots.

Don Banks: Duo

Second movement

II

Allegretto

Violin

Cello

p

Measures 1-27 are shown in four systems. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). The Violin part (treble clef) and Cello part (bass clef) are written on staves. Measure numbers 1 through 27 are indicated above the Violin staff. The first system contains measures 1-6, the second system measures 7-14, the third system measures 15-22, and the fourth system measures 23-27. A dynamic marking of *p* (piano) is present in the first system. A fermata is placed over measure 25 in the Cello part. A *v* (accents) marking is present in the Cello part at measure 26. The score concludes with a double bar line and repeat dots at the end of measure 27.

28

29

30

31

32

33

Musical notation for measures 28-33. The treble clef staff contains a melodic line with various note values and rests. The bass clef staff provides harmonic support with chords and moving lines.

34

35

36

37

38

39

cresc. poco a poco -----

Musical notation for measures 34-39. The treble clef staff shows a melodic progression. The bass clef staff features a rhythmic accompaniment. A dashed line above measure 39 indicates a gradual increase in volume.

40

41

42

43

44

(cresc. poco a poco) -----

Musical notation for measures 40-44. The treble clef staff contains a melodic line with slurs. The bass clef staff has a rhythmic accompaniment. A dashed line above measure 44 indicates a gradual increase in volume.

45

46

47

48

49

dim -----

Musical notation for measures 45-49. The treble clef staff shows a melodic line with accents and slurs. The bass clef staff has a rhythmic accompaniment. A dashed line above measure 48 indicates a gradual decrease in volume. A dynamic marking of *f* is present at the start of measure 45.

(dim) ----- Giocoso (♩. = MM 76)
poco rit...

50 51 52 53 54 *sul tasto* 55 56

p
legatiss
p

57 58 59 60 61 62 63

pp
legatiss
[*p*]

64 65 66 67 68 69 70

[*mf*]

71 72 73 74 75 76 77 78

f *mf*
mp

77 78 79 80 81 82

p
pp

83 84 85 86 87 88

dim ----- *-e rit* ----- *pp*

pp

A tempo
Agitato

91 92 93 94 95

rit ----- *pp*
(deliberately)
sf *f* *sf* *sf*

96 97 98 99 100

sf *sf* *sf* *sf*

101 102 103 104 105

cresc -----

Musical score for measures 101-105. The piece is in a minor key. Measure 101 starts with a *mf* dynamic. A *cresc* (crescendo) line is indicated above the staff from measure 103 to 105. The melody in the treble clef consists of eighth and sixteenth notes, while the bass clef provides a steady accompaniment of eighth notes.

106 107 108 109 110

Musical score for measures 106-110. Measure 106 begins with a *f* (forte) dynamic. The treble clef features a melodic line with accents (^) and slurs. The bass clef accompaniment includes chords with accents (^) and rests.

111 112 113 114 115

Musical score for measures 111-115. Measure 111 starts with a *sfp* (sforzando piano) dynamic. Measure 112 begins with a *sff* (sforzando fortissimo) dynamic. The treble clef has a melodic line with accents (^) and slurs. The bass clef accompaniment features chords with accents (^) and rests.

116 117 118 119

cresc ----- *molto* -----

Musical score for measures 116-119. Measure 116 starts with a *cresc* (crescendo) line. Measure 118 begins with a *sff* (sforzando fortissimo) dynamic. Measure 119 is marked *molto*. The treble clef has a melodic line with slurs. The bass clef accompaniment includes chords with accents (^) and rests.

120 (cresc) ----- 121 ----- 122 ----- 123 Cadenza 124 (Maestoso)

125 ----- 126 ----- 127 ----- 128 ----- 129 (poco agitato)

130 ----- 131 ----- 132 sul G ----- 133 ----- 134

135 ----- 136 ----- 137 ----- 138 ----- 139

140 ----- 141 ----- 142 ----- 143 ----- 144

Lento espressivo (♩ = MM c50)

145 *con sord* 146 147

pp

148 149 150

pp *f*

sul pont

151 152 153 154

pp *p*

155 156 157 158

normale *tr*

normale *tr*

p *poco cresc.*

159 160 161 162

poco rit ----- **Meno Mosso** (♩ = MM 44)

p molto expr.

163 164 165 166

rit. e dim -----

(*rit. e dim*) ----- **Grazioso** **A tempo** (♩ = MM 52)

(*poco accel*)

167 168 169 170

ppp *p*

171 172 173

pp

rit ----- *a tempo*

174 175 176 177

178 179 180 181

cresc -----

Poco meno

182 183 184 185 186

Via Sord

Risoluto (♩ = MM 72)

187 188 189

190 191 192

arco

193 194 195 196

subito p

pizz

cresc

Poco piu mosso

197 198 199 200

(cresc)

arco

f

201 202 203 204

205 206 207 208

p

This system contains measures 205 through 208. The music is written for a grand staff with a treble and bass clef. The key signature has two flats. Measure 205 starts with a piano (*p*) dynamic. The melody in the treble clef features eighth and sixteenth notes with various accidentals. The bass clef provides a harmonic accompaniment with similar rhythmic patterns.

209 210 211

mp

This system contains measures 209 through 211. The music continues in the same key signature. Measure 209 begins with a mezzo-piano (*mp*) dynamic. The melodic lines in both staves show further development of the musical themes.

212 213 214

cresc -----

This system contains measures 212 through 214. A dashed line with the word *cresc* above it spans across measures 212 and 213, indicating a crescendo. The bass clef part includes triplets of eighth notes, each marked with a 4:3 ratio. The treble clef part continues with complex rhythmic patterns.

215 216 217 218

molto -----

ff

This system contains measures 215 through 218. A dashed line with the word *molto* above it spans across measures 215 and 216, indicating a *molto* dynamic marking. The music reaches a fortissimo (*ff*) dynamic. The bass clef part features triplets of eighth notes with a 4:3 ratio. The treble clef part has a more active melodic line.

dim. poco a poco

219 220 221

222 223 224

Maestoso

225 226

lunga Cadenza

227 228 229

pesante (sim)

poco rit. - - - - -

230 231 232 233

dim. - - - - -

V V V

Musical notation for measures 230-233. The score is in 2/4 time with a key signature of two flats. The upper staff (treble clef) contains rests for measures 230-233. The lower staff (bass clef) contains a melodic line with eighth notes and quarter notes. A dynamic marking of *dim.* is placed above the lower staff, with a dashed line extending from measure 231 to 233. Three accents (V) are placed above the lower staff in measures 232 and 233. A double bar line is present at the end of measure 233.

(*poco rit.*) - - - *molto* - - - - - - - - - A Primo Tempo

234 235 236 237

molto

p

Musical notation for measures 234-237. The upper staff (treble clef) has rests in measures 234 and 235, followed by a melodic line in measure 235 starting with an accent (V). Measures 236 and 237 continue the melodic line. The lower staff (bass clef) contains a bass line with quarter notes and eighth notes. A dynamic marking of *molto* is placed above the lower staff in measure 234, and *p* is placed below it in measure 235. A double bar line is present at the end of measure 237.

238 239 240 241 242

Musical notation for measures 238-242. The upper staff (treble clef) contains a melodic line with quarter notes and eighth notes. The lower staff (bass clef) contains a bass line with quarter notes and eighth notes. A double bar line is present at the end of measure 242.

243 244 245 246 247

mp

Musical notation for measures 243-247. The upper staff (treble clef) contains a melodic line with quarter notes and eighth notes. The lower staff (bass clef) contains a bass line with quarter notes and eighth notes. A dynamic marking of *mp* is placed below the lower staff in measure 245. A double bar line is present at the end of measure 247.

248 249 250 251 252

Musical score for measures 248-252. The score is in 3/4 time and B-flat major. The treble clef part features a melodic line with a long slur over measures 249-251. The bass clef part provides a harmonic accompaniment with a similar slur.

253 254 255 256 257 258

dim e rit poco a poco - - - - -

Musical score for measures 253-258. The score is in 3/4 time and B-flat major. The treble clef part has a melodic line with a long slur. The bass clef part has a harmonic accompaniment with a long slur. A dashed line with the instruction *dim e rit poco a poco* spans across measures 253-258.

259 260 261 262 263

pizz

pp

Musical score for measures 259-263. The score is in 3/4 time and B-flat major. The treble clef part has a melodic line with a long slur. The bass clef part has a harmonic accompaniment with a long slur. The instruction *pp* is placed below the bass clef part in measure 262. The instruction *pizz* is placed above the treble clef part in measure 263. The piece ends with a double bar line in measure 263.

Don Banks: Duo

Third movement

III

Allegro ma non troppo (con brio), ♩ = MM 100

Violin

Cello

1 2 3 4

5 6 7 8 9

10 11 12 13

14 15 16 17

f *sf* *p* *sf* *mf*

f *mf*

p *mf* *p* *cresc. poco a poco*

sempre stacc

p

sf

Detailed description: This is a musical score for Violin and Cello, measures 1 through 17. The score is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Allegro ma non troppo (con brio)' with a metronome marking of 100. The Violin part begins with a melodic line in measure 1, marked with accents and dynamics *f*, *sf*, *p*, *sf*, and *mf*. The Cello part provides harmonic support with chords and a melodic line in measure 1, marked with dynamics *f* and *sf*. Measures 2-4 continue the development of the first theme. Measures 5-9 introduce a second theme, with the Cello part marked *f* and *mf*. Measures 10-13 feature a more rhythmic passage for the Violin, marked *p*, *mf*, *p*, and *cresc. poco a poco*. The Cello part in measures 10-13 is marked *sempre stacc* and *p*. Measures 14-17 conclude the section with a final melodic flourish in the Violin, marked with accents and *sf*.

18 19 20 21

Musical score for measures 18-21. The piece is in a key with two flats and a 3/4 time signature. Measure 18 features a series of chords with accents (^) and a fermata. Measure 19 has a fermata in the treble and rests in the bass. Measure 20 has a fermata in the treble and a half note in the bass. Measure 21 has a fermata in the treble and a half note in the bass. Dynamics include *f* in the bass and *mf* in the bass.

22 23 24 25 *cresc.* -----

Musical score for measures 22-25. Measure 22 has a fermata in the treble and a half note in the bass. Measure 23 has a fermata in the treble and a half note in the bass. Measure 24 has a fermata in the treble and a half note in the bass. Measure 25 has a fermata in the treble and a half note in the bass. Dynamics include *gliss* in the bass and *mf* in the bass. A *cresc.* marking with a dashed line is above measure 25.

26 27 *molto cresc* ----- 28

Musical score for measures 26-28. Measure 26 has a fermata in the treble and a half note in the bass. Measure 27 has a fermata in the treble and a half note in the bass. Measure 28 has a fermata in the treble and a half note in the bass. Dynamics include *ff* in the bass. A *molto cresc* marking with a dashed line is above measure 27.

29 30 31 32

Musical score for measures 29-32. Measure 29 has a fermata in the treble and a half note in the bass. Measure 30 has a fermata in the treble and a half note in the bass. Measure 31 has a fermata in the treble and a half note in the bass. Measure 32 has a fermata in the treble and a half note in the bass. Dynamics include *sf* in the bass.

33 34 35 36

mf *sim* *mp*

37 38 39 40

mp *mf* *mf* *mf*

41 42 43 44

mf *ff*

45 46 47 48

sff *sff* *sff* *sff*

Cantabile (l'istesso tempo)

49 50 51 52 53

[*mf*]

mp

pizz

mp

54 55 56 57 58

mf

mf

59 60 61 62 63 64

mf

65 66 67 68 69 70

(gradually increase tension)

[*mf*]

arco

mf

arco

71 72 73 74 75 76

Musical notation for measures 71-76. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key signature of two flats (B-flat and E-flat). Measure 71 starts with a half note B-flat. Measures 72-73 feature eighth notes with slurs. Measure 74 has a fermata over a half note. Measure 75 has a half note with a sharp sign above it. Measure 76 ends with a half note.

77 78 79 80 81 82 -

cresc. poco a poco

Musical notation for measures 77-82. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key signature of two flats. Measure 77 starts with a half note. Measures 78-79 feature eighth notes with slurs. Measure 80 has a fermata over a half note. Measure 81 has a half note with a flat sign above it. Measure 82 ends with a half note. A dynamic marking *cresc. poco a poco* is placed below the first staff. A double bar line with repeat dots is at the end of measure 82.

83 84 85 86 87

sempre cresc

Musical notation for measures 83-87. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key signature of two flats. Measure 83 starts with a half note. Measures 84-85 feature eighth notes with slurs. Measure 86 has a fermata over a half note. Measure 87 ends with a half note. A dynamic marking *sempre cresc* is placed above the first staff.

88 89 90 91 92

Maestoso

ff

Musical notation for measures 88-92. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key signature of two flats. Measure 88 starts with a half note. Measures 89-90 feature eighth notes with slurs. Measure 91 has a fermata over a half note. Measure 92 ends with a half note. A dynamic marking *Maestoso* is placed above the first staff. A dynamic marking *ff* is placed above the second staff.

A tempo I

93 94 *accel.* 95 96

97 98 99 *mf* 100 101 *mf* *p*

dim-----

102 103 104

cresc poco-a-poco-----

105 106 107

cresc----- *f*

sf *f*

108 109 110

mf

111 112 113 114 *cresc* - - - - -

mf
gliss

115 116 117

(cresc) - - - - - *molto* - - - - -

(cresc) *molto*

118 119 120 121 *dim* - - - - -

sf *dim*

122 ----- 123 ----- 124 125

mf
mp

This system contains measures 122 through 125. The top staff is in treble clef with a key signature of two flats and a common time signature. It features a melodic line with eighth and sixteenth notes, including slurs and accents. The bottom staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment of chords and moving lines. Dynamic markings include *mf* in the top staff and *mp* in the bottom staff.

126 127 128 129

mp *mf*
mf

This system contains measures 126 through 129. The top staff continues the melodic line with slurs and accents, showing a dynamic shift from *mp* to *mf*. The bottom staff continues the accompaniment with slurs and accents, maintaining a *mf* dynamic.

130 131 132 133

This system contains measures 130 through 133. The top staff features a melodic line with slurs and accents. The bottom staff continues the accompaniment with slurs and accents.

134 135 136 137

-- *cresc.* -----

This system contains measures 134 through 137. The top staff features a melodic line with slurs and accents. The bottom staff continues the accompaniment with slurs and accents. A dashed line with the marking *cresc.* spans across the bottom staff, indicating a crescendo.

138 139 140 141

sf *f*

ff *f*

142 143 144

pp *cresc poco a poco*

pp

145 146 147

accel *accel*

[*mf*] [*f*]

Vivo

148 149 150

fff *fff*

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