

for any author and the broad sweep of this volume from prehistory into the twenty-first century presents particular difficulties. Given the different methodological approaches necessary to review the debates on the historical population changes and their explanation and the statistical basis for analysing contemporary and future trends and characteristics of the Maori population, a chronological approach was probably unavoidable. A consequence of this choice (as opposed to a systematic evaluation of the demographic variables which form the basis of the statistical analyses) is the fragmentation (and occasional repetition) of the discussion on these topics. This is probably not a problem for most readers and where particular topics recur (there are, for example five discrete discussions of sources and quality of data in their appropriate contexts) they can readily be identified to achieve an integrated view. Some readers will also appreciate the occasional elaboration of demographic concepts and measures (together with an extensive glossary of demographic terms) and the citing of parallels in experience with various countries of Africa and with Thailand, but others may find them intrusive.

An overall evaluation must take account of Pool's own view of the task he undertook in writing this volume which, as he explains in the acknowledgements (which double as a preface), was 'to provide as rigorous an account as possible of Maori demographic trends', while regarding the analyses as hypotheses rather than definitive conclusions. He therefore regards the book as a starting point providing ideas and issues as the focus for further research and as a contribution to the review and formulation of social and cultural policy questions confronting New Zealand. While the continuing investigations into the past and the uncertainties of the future may make this book less than definitive it provides a benchmark at a significant stage in the maturation of the Maori population. It is essential reading for the specialist and an important reference for those with more selective interests.

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*The Oxford History of New Zealand Music.* By John Mansfield Thomson. Oxford University Press, Auckland, 1991. xii, 315 pp., illus. NZ price: \$69.95.

MUSIC is the language of many emotions — of love, of war, of worship — and communicates widely. Even so, the richness of New Zealand's musical life must astonish visitor and immigrant. My own first year here provides vivid memories of *Porgy and Bess* with Inia Te Wiata, but there were many other delights. And in 1991 — even in one city alone — one might have heard a locally-produced *The Marriage of Figaro*, and a glorious Bruckner 8, and Dame Kiri Te Kanawa as Mimi and much else besides, as well as another *Porgy*. John Mansfield Thomson's book, itself part of that rich musical experience, also chronicles it.

Opening with a chapter on the Maori world of music, it is primarily an account of music in New Zealand since Marsden's missionaries sounded out the Old 100th at Rangihoua. An authority on early music, Thomson perhaps gives undue attention to that of the early settlers, the balls, the military bands, the pianos, the choral societies (in Christchurch there were rivals): 'our sympathies are still held by those who made music in the first few decades; their occasions still hold an indefinable glow' (pp.24-25).

Working from that basis Thomson gives an account of music-making genre by genre

up to 1940. It is easy to be astonished by the cavalcade of visitors: Melba in mad scenes, an aged Albani, an unrestrained Calvé; Chaliapin, dal Monte, Hislop; Elman, Heifetz, Zimbalist; Paderewski, Percy Grainger, the youthful Menuhin; the Sheffield Choir in *Gerontius* in 1911; Henri Verbrugghen's unfortunately short-lived NSW State Orchestra in 1920 and 1922.

Opera, too, was largely presented by visiting companies, the first headed by William Lyster in the 1860s and 1870s. He had the qualities needed in opera presentation, then and probably now: 'the Irishman's love of a cause, with the vision of a saint and the temperament of a gambler' (p.72). An astonishing successor was George Musgrove, who brought no fewer than three Wagner operas to New Zealand in 1901, and added *Die Walküre* in 1907. It was perhaps characteristic that the 1940 centenary should have been celebrated by a famous production of *Faust*, originated locally but with guest stars from Britain (and Sir Thomas Beecham conducting Act 2 one night).

The chapters in the book that cover these topics form Part One, subtitled 'Growth of a Performing Tradition'. Part Two is subtitled 'Growth of a Composing Tradition'. That includes a chapter on Alfred Hill, of whom Thomson has already written a definitive biography, and who is seen here as a forerunner, influencing Australian composers more than New Zealand. His work in New Zealand did not overlap with the emergence of Douglas Lilburn, who won a prize donated by Percy Grainger in 1935, and went overseas to work with Vaughan Williams. For a while, indeed, the book almost becomes another biography. But the idea of a composing tradition was, of course, one that Lilburn endorsed: it should 'give us [a] feeling of our proper identity' and 'remove from our conscience that uneasy thought that we are simply living on the spiritual capital of an older world' (p.211). The search took Lilburn to electronic music.

The composers that followed have taken a number of directions, reflecting, in some sense, an internationalization of music that perhaps made Lilburn's objectives seem outdated, yet also managing at their best an individuality that fulfils his essential aim. There is no New Zealand school, but there are New Zealand composers.

The latter chapters of Part Two risk becoming something of a dictionary rather than a history. No doubt the author wished to celebrate the emergence of the composing tradition, but it reads too much as if he merely feared to leave something or someone out. Part One suffers in a somewhat similar way, particularly when sections of it are handed over to other writers. It may be that Thomson did not originally intend to cover the performing tradition post-war. Some aspects of it have indeed been covered elsewhere, the Symphony Orchestra by Joy Tonkin, the Music Federation by Thomson himself. The history of opera since 1940, 'stormy, frustrating', is given only three and a half pages. Musical education before and after the war is put in an appendix. The book is well illustrated; the index is rather limited.

For all its wealth of information and observation, its structural weakness means that the book does not entirely satisfy. A historian does not have to teach, but his or her history may. From this book, it is possible to draw some conclusions about New Zealand music, but one would have liked Thomson to have pointed the way with the benefit of knowledge, experience and judgment. He recognizes the various musical genres in which New Zealanders have engaged; he has told us of the endeavours both of the individual and the state, of the inter-relations of national and international factors, as they affect those genres. We need to reflect upon what history can tell us at a time when the richness of our musical life is threatened by changing views of the role of individual and the state, and different emphases in the balance between national and international.

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