

## Music in honour of a First World War soldier: *Life* by Arthur Lilly

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Arthur Lilly's large-scale choral work, *Life*, drew inspiration from his brother Leslie's military service. Largely written in 1915 and first performed in 1930, *Life* portrays regret over a lost innocence, but it also expresses hope for the future. These themes are drawn from William Wordsworth's poem 'Ode: Intimations of Immortality from Early Recollections of Childhood', the poem Arthur used as the basis for his work. Although *Life*, as a very early New Zealand work, does not convey a recognisable New Zealand stylistic voice, it nevertheless provides a glimpse into New Zealand's cultural and civilian reaction to the First World War.

**Keywords:** Arthur Lilly, choral music, First World War, New Zealand music, orchestral music, William Wordsworth

### Introduction: Music inspired by a brother's military service

Lieutenant Leslie Gordon Lilly was one of millions of soldiers fighting in the Great War, now known as the First World War. The official record on his service is sparse and the family history does not add additional information about his wartime experience. Nevertheless, his contribution had a significance beyond the trenches. Indeed, Leslie's military service inspired his older brother Arthur to write *Life*, a choral work in his honour. Written in a late Romantic style, *Life*, a musical setting of William Wordsworth's 'Ode: Intimation of Immortality from Early Recollections of Childhood' explores Wordsworth's themes of lost innocence and childhood and relates it to his own life.

Largely written in 1915 and first performed in 1930, *Life* exemplifies part of New Zealand's artistic reaction to the First World War and its aftermath. While the work was largely inspired by Leslie's military service, the music is also coloured by Arthur's personal experiences. He drew upon his own childhood memories as

inspiration and included a chorus in memory of his eldest son, Frank, who died in 1919 at the age of five (*Press*, 3 September, 1930: 8; Lilly date unknown). As Hunter and Ross (2015) point out, it is the experiences of those in uniform that have dominated our collective memory of the war. Although these experiences are important, their prominence has caused gaps elsewhere. More focus on the connections between the battle fronts and home, and on the civilian experience is needed (Hunter and Ross 2015).

The music exudes late Romanticism. Stylistically, it draws on the English choral tradition, and is also heavily influenced by the work of Richard Wagner (1813–1883), the German operatic composer whose rich chromatic harmony and system of 'leitmotifs' influenced musicians across Europe (Whittall date unknown). While Wagner used leitmotifs both to symbolise operatic characters such as Tristan and themes such as fate or love, Lilly uses them only thematically. As with the musical

style, the text also draws from Romanticism. Given that the music is dedicated to a First World War soldier and is a setting of an English poem, *Life* could easily be a work from another part of the English-speaking world. This universality is perhaps unsurprising as Arthur trained in England (*Nelson Evening Mail*, 5 September, 1959: 10). Palenski (2012) argues that New Zealand's national identity was formed in the latter third of the nineteenth century, but notes that this sense of identity was not without conundrums. Furthermore, it took some time for this identity to be expressed in artistic works. In the field of music, it was not until the 1940s that a more deliberate search for a New Zealand 'tradition' was consciously embarked upon (see Lilburn 1984)<sup>1</sup>. Yet, while there is nothing recognisably New Zealand about *Life*, it nonetheless sheds light on New Zealand's reaction to the First World War. *Life* resonates with feelings of regret over a lost innocence, but there is also a thread of hope for the future embedded in the work.

### The Lilly Brothers

Born on 9 January 1882, Arthur Lilly was the 10<sup>th</sup> child of Alfred Lilly and Frances Jane Taylor (*Nelson Evening Mail*, 5 September, 1959: 10; Divehall date unknown; Divehall 2017). The couple had 13 children, with the youngest, Leslie, being born on 26 August 1887 (Divehall date unknown; Divehall 2017). Alfred was a blacksmith and engineer by trade, but is also remembered as a church chorister. His musical talents seemed to have been passed down to at least two of his sons, his eldest son Alfred William and Arthur. Fourteen years older than Arthur, Alfred William was already working as an organist at St Matthew's Anglican Church in Dunedin when Arthur was still a small boy, and arranged for Arthur to go to the church early in the mornings to practise the organ (*Press*, 14 June, 1913: 12; *Nelson Evening Mail*, 5 September, 1959: 10; Divehall 2017). Other than this reference to the young Arthur's interest in music, sources are silent on his training and

early interests until his departure for England at the age of 21.

With the aim of furthering his training as an organist, Arthur took on work as a carpenter's mate on a ship bound for the United Kingdom in 1903. Once he arrived in London, Arthur studied for 3 years at the Royal College of Organists under Sir Frederick Bridge, who was the organist at Westminster Abbey (Warrack and Kent date unknown; *Nelson Evening Mail*, 5 September, 1959: 10). Returning to New Zealand in 1906, he was appointed as assistant to John Christopher Bradshaw at Christchurch Cathedral (*Nelson Evening Mail*, 5 September, 1959: 10). Arthur was subsequently employed at several Christchurch churches as organist and choirmaster (*Press*, 1 June, 1914: 8, 5 April, 1934: 15). Reflecting on his long career in 1959, Arthur told the *Nelson Evening Mail* he did not really like modern music. This seems to have applied both to popular styles and to modernism in art music. When asked about his musical tastes, Lilly replied, "Personally, I enjoy a bit of jazz, but I don't know about rock 'n' roll, and I'm too old to get acquainted with it now." (*Nelson Evening Mail*, 5 September, 1959: 10). He also believed that Modern Classical music (referring to the 20th-century avant-garde movement) had "difficulty in creating melody and [was] handicapped by the absence of it" (*Nelson Evening Mail*, 5 September, 1959: 10). Baroque composer Johann Sebastian Bach, on the other hand, remained a lifelong favourite (*Nelson Evening Mail*, 5 September, 1959: 10).

Of all his siblings, Arthur appears to have been closest to his youngest brother, Leslie. Leslie was the best man at Arthur's wedding in 1912 (Divehall 2017). When Leslie moved to England in March 1913 to further his career, the two brothers stayed in contact, with Arthur updating the newspapers as to his brother's whereabouts. Leslie took up a position with London-based silk merchants Messrs Smith and Lister and in 1914 his work took him to North America. After concluding his business, Leslie planned to return to England aboard the *Empress of Ireland* and wrote to Arthur about

his travel plans. En route to England, the ship sank in the St Lawrence River after colliding with the Norwegian collier *Storstad* in dense fog on 29 May. There were 465 survivors but over 1,000 people lost their lives (Marsh 2007). After hearing the news, a fretful Arthur told New Zealand newspapers that his brother may have been on board the Canadian Pacific passenger ship. The *Auckland Star* (1 June, 1914: 6) reported that in his last letter to Arthur, Leslie mentioned that he had bought a ticket for the ill-fated ship. Arthur's worry is palpable: "No cable message was received by him", but the article concludes with the hopeful statement "it is not known whether he was actually a passenger by her" (*Press*, 1 June, 1914: 8). Fortunately, Leslie had in fact missed the boat as he was delayed by work obligations (*Ashburton Guardian*, 2 June 1914: 5; *Press*, 1 June 1914: 8). The *Press* announced Leslie's safety, citing the much hoped-for cable mentioned in the *Auckland Star* (1 June 1914: 6). It may well have been this event that led Arthur to the themes of loss and hope embedded in the leitmotifs in *Life*.

The newspaper articles demonstrate that the brothers stayed in contact and that Arthur felt it was important to update New Zealanders about Leslie. Leslie continued to work for the silk merchants until the autumn of 1915 when he enlisted with the British Army (*Star*, 13 November, 1915: 4; Army Medal Office, Army List 1916). His enlistment was publicised in the Christchurch newspaper the *Star* and Arthur is the only family member mentioned in the notice. (*Star*, 13 November, 1915: 4). Leslie's wedding announcement the following year mentions his parents, as is customary, but again Arthur is the only sibling mentioned (*Sun*, 19 February, 1916: 6). Finally, in 1921 the *Press* reported that after 9 years abroad, Leslie was returning to New Zealand. The *Press*' source is once again a cable sent to Arthur Lilly (*Press*, 4 November, 1921: 8). It appears Arthur felt the need to demonstrate publicly his devotion to his younger brother.

It was during the First World War that Arthur first conceived of another way to demonstrate that devotion: he began writing *Life* in 1915 to

honour Leslie's military service. Very little is known about Leslie's military experiences. As a New Zealander, he was permitted to enlist in the British military<sup>2</sup>. He joined the 1<sup>st</sup> battalion 2<sup>nd</sup> County of London Yeomanry (Westminster Dragoons), serving in Egypt (Army Medal Office, Army List 1916). The Westminster Dragoons were at Gallipoli, but it is unknown if Leslie was among the reinforcements (Huw-Williams 1987). He applied for a 1915 Star, a British War medal and Victory medal but was not awarded the 1915 Star (Army Medal Office). According to family history, he also served in Palestine and Syria, but no further details of his service were passed down (Divehall date unknown). Although the official record is sparse, Arthur nonetheless found his brother's military service inspiring.

### Exploring the music

As a text for his musical tribute to his brother, Arthur chose Wordsworth's 'Ode: Intimations of Immortality from Recollections of Early Childhood'. The poem was first published in Wordsworth's 1807 book *Poems: In Two Volumes* (Worthen 2014). For Wordsworth, 'Ode' represented a reflection on loss and a hoped-for renewal (Butler 2003). The poem's protagonist laments losing touch with nature as an inevitable aspect of aging. Growing up, argues Wordsworth scholar Paul Hamilton, has meant a growth in self-consciousness and it is the increased self-consciousness that blocks the protagonist's ability to connect with the broader world (Hamilton 2003). Although Arthur did not leave an explanation as to why he chose Wordsworth's poem as the basis for *Life* (Canterbury Museum accession number (CMA) 1996.204.1), he did note that he drew from his own boyhood experience in Otago while composing the work (*Press*, 3 September, 1930: 8). This suggests he related to the poem's idea, and the general romantic notion, that children are often closer than adults to nature.

As if to evoke the spontaneity of childhood, the poem darts around thematically, freely jumping

from one topic to the next. The rhyme scheme and meter also shift frequently, producing a lilting, song-like cadence. Despite the metrical interest in the text, the vocal setting is largely syllabic and does not mirror the poetic shifts in meter. Arthur included all 11 stanzas in his work, although he occasionally omits words. For example, line 33 of Wordsworth's 'Ode' begins with "doth" but in the vocal score this word is dropped (CMA 1998.158.1, 1996.204.2). As *Life* is largely syllabic it is possible he omitted words to fit his melody to this inflexible structure, although it is also possible he was working from a corrupted version of the poem. What appears as "fair" on line 15 of 'Ode' is printed as "fare" in the vocal score (e.g. CMA 1996.204.2). However, the full poem, with the correct spelling of "fair", is printed in the programme, which suggests an error in the vocal score (CMA 1996.204.1).

*Life* was premiered on 19 November 1930 at a Royal Christchurch Musical Society subscription series concert under the baton of W H Dixon, paired with Pietro Mascagni's one-act 1890 opera 'Cavalleria Rusticana' (CMA 1996.204.1). The choice to pair the works was most likely due to their length; 'Cavalleria' was relatively popular at the time, and often performed in a double bill with Ruggero Leoncavallo's 'I Pagliacci' (Girardi date unknown). In the Royal Christchurch Musical Society performance, it seems likely that Mascagni's more familiar opera was the drawcard. Lilly's new and thus unfamiliar work, on the other hand, was possibly interesting to the audience as a local composition. The work had been updated as a result of a family tragedy in the intervening years between its initial composition and premiere. In 1919, Arthur had lost his oldest son Frank, who died of meningitis at the age of five (Lilly date unknown). In response, he added an additional movement for unaccompanied chorus to *Life* in memory of Frank (*Press*, 3 September, 1930: 8). Frank's short life very much fits the poem's theme of a lost childhood. Perhaps this is why Arthur felt it was appropriate to add the chorus to *Life*.

The surviving scores and parts for *Life* are now preserved at Canterbury Museum. These were

donated by Arthur's daughter-in-law in two lots: one in 1996 (CMA 1996.204.1–10) and another in 1998 (CMA 1998.158.1–13). The Museum's collection is incomplete, with performance parts missing for some instruments, and duplicate copies for others. There is no surviving full score, only reduced scores are extant. A complete listing of the scores held at Canterbury Museum is available in the Appendix, but some general observations are worth noting. There are six copies of the vocal score published by Whitcombe and Tombs for the 1930 concert (CMA 1996.204.2–4, 1998.158.11–13). The orchestral parts and conductor's short score, on the other hand, are in manuscript (CMA 1996.204.5). There is some discrepancy between the extant orchestral parts and the orchestral listings in the concert programme. The programme (CMA 1996.204.1) lists flute, oboe, cornet, horn, trombone and harp, but the parts for these instruments have not survived. Interestingly, a second clarinet part (CMA 1998.158.9) survives even though only one clarinettist took part in the 1930 performance. Furthermore, a part marked "Cello II" (CMA 1998.158.7), which brings together elements of the cello and double bass parts, survives but was not necessarily played in the 1930 performance; it was likely created either for a performance where no double bassist was present, or as a simplified cello part for a less accomplished player. Four of the orchestral parts arrived at the Museum damaged, with the top two staves missing from each page (CMA 1998.158.2–3, 1998.158.8–9), though it may be possible to reconstruct or at least infer the original music from the conductor's score. It remains unclear whether this conductor's score (CMA 1996.204.5) was produced in preparation for the same concert or if it is in fact an earlier draft by Arthur which he nonetheless used in performance. The manuscript has numerous conductor's markings in blue pencil and the parts for individual instruments feature the same types of markings, including several instructions to use mutes, and crossings-out of extraneous bars.

The family also has a manuscript score



**Figure 1.** Arthur Lilly, *Life*, overture, bars 22–44. Showing the chromatic, sustained chords in the orchestra; the section is marked as the “divine love and sympathy theme”. Conductor’s score (CMA 1996.204.5), page 1.

marked “piano”, which contains the vocal score and music for piano. Until recently, much of Arthur’s extended family thought this manuscript was the entirety of *Life*, unaware that another branch of the family had already donated the other extant scores to the Museum (B Divehall pers. comm. 2016). The piano score was likely used by the rehearsal pianist in choral rehearsals, as implied by the crossing-out of orchestral tutti sections and fully notated vocal parts. The piano part appears to be a reduction of the orchestral scoring and no piano is listed in the concert programme (CMA 1996.204.1).

According to the programme, the orchestra for the first performance was a relatively modest size: the woodwinds consisted of pairs of flutes and oboes, but only a single clarinet and a single bassoon. The brass section was made up of two cornets (replacing the more usual trumpets), two horns and two trombones, together with a bass trombone (most likely playing the tuba part, which survives [CMA 1998.158.3]). The string sections were of chamber proportions: six first and six second violins, four violas, two cellos and two double basses. There was also a timpani and a harp (full orchestra listed in the concert programme [CMA 1996.204.1]).

The music is in 12 movements, with an opening overture followed by choruses, three

baritone solos, and an intermezzo. The overture opens the work with a bold, dramatic statement, intended as a representation of “regret at the passing of childhood” as a newspaper article written shortly before the 1930 performance explains (CMA 1996.204.1; *Press*, 3 September, 1930: 8). Various passages in the conductor’s score (CMA 1996.204.5) are labelled in the manner of Wagnerian leitmotifs; among them are the “hope and encouragement theme” and “divine love and sympathy theme”. These return later in the choral movements. The middle section of the overture consists of a long series of highly chromatic chords, played only by the treble instruments while the lower instruments in the orchestra remain silent (Fig. 1) (CMA 1996.204.5, see also CMA 1996.204.6). The overture ends with muted strings and then the chorus, as the programme tells us, “begins a story of our lives” (CMA 1996.204.1).

The overture is followed by three choruses. The first chorus, ‘There was a time’, opens with a brief instrumental introduction followed by a simple melody in the altos, who are given extended melodic passages throughout the work. The melody, inflected with chromatic passing notes, is punctuated by rising scales in the woodwind and upper strings (Fig. 2).

Eventually, the full choir joins in and towards

the close, a solo oboe interjects a plaintive motif, portraying the theme of regret as heralded in the overture. A second chorus, ‘The rainbow comes and goes’, also opens with a unison melody. In this case the melody is given to the tenors and basses who, doubled by clarinets and cellos, create a rich sonority that contrasts with the staccato soprano interjections. The calm mood of this opening, however, is soon shattered in what the newspaper article describes as “a brilliant outburst of chorus, enriched with independent orchestration with high ascending runs” (*Press*, 3 September, 1930: 8). A shift in mood from the dramatic to the playful occurs in the third chorus, ‘Now while the birds’, set in the cheerful key of D major. The movement begins with an extended orchestral section bustling with vivacity. The contemporary reviewer’s description of this as “suggestive of a village fair” is certainly apt (*Press*, 3 September, 1930: 8); in particular, the rapid scales in the flutes portray eloquently the birds in the poem’s text.

The vocal writing in these choruses, and indeed throughout the whole work, is reminiscent in its texture of much English choral music of this time, such as that of Hubert Parry

and Charles Stanford, leading figures in the English choral renaissance in the late nineteenth and early twentieth century. It is unsurprising that, as a church organist in colonial New Zealand, Lilly’s style is also imbued with these influences<sup>3</sup>. In addition, the largely syllabic text setting prevalent throughout the work allows the vocal writing to be heard through the dense orchestral textures; although the small scale of the orchestra, in contrast to the fairly large chorus, would have helped as well.

After the opening three choruses, the first solo movement, a declamatory and heroic setting of ‘Ye blessed Creatures’ is heard. This is in a three-part structure, with the two outer sections featuring the baritone soloist contrasted with a middle section for the female voices of the chorus. When the baritone soloist returns in the third part, he is accompanied only by pizzicato strings. At first, the music sounds simple and folk-like, as if the orchestra has suddenly become a large guitar. It quickly becomes more chromatic and introspective, however, bringing out the nostalgia of the text, which laments for “something that is gone”<sup>4</sup> (Fig. 3).

Following this solo, a brief orchestral

**Figure 2.** Arthur Lilly, *Life*, ‘There was a time’ (Chorus 1), bars 5–7. Showing melody in the altos accompanied by scales in the woodwind section. Conductor’s score (CMA 1996.204.5), page 5.

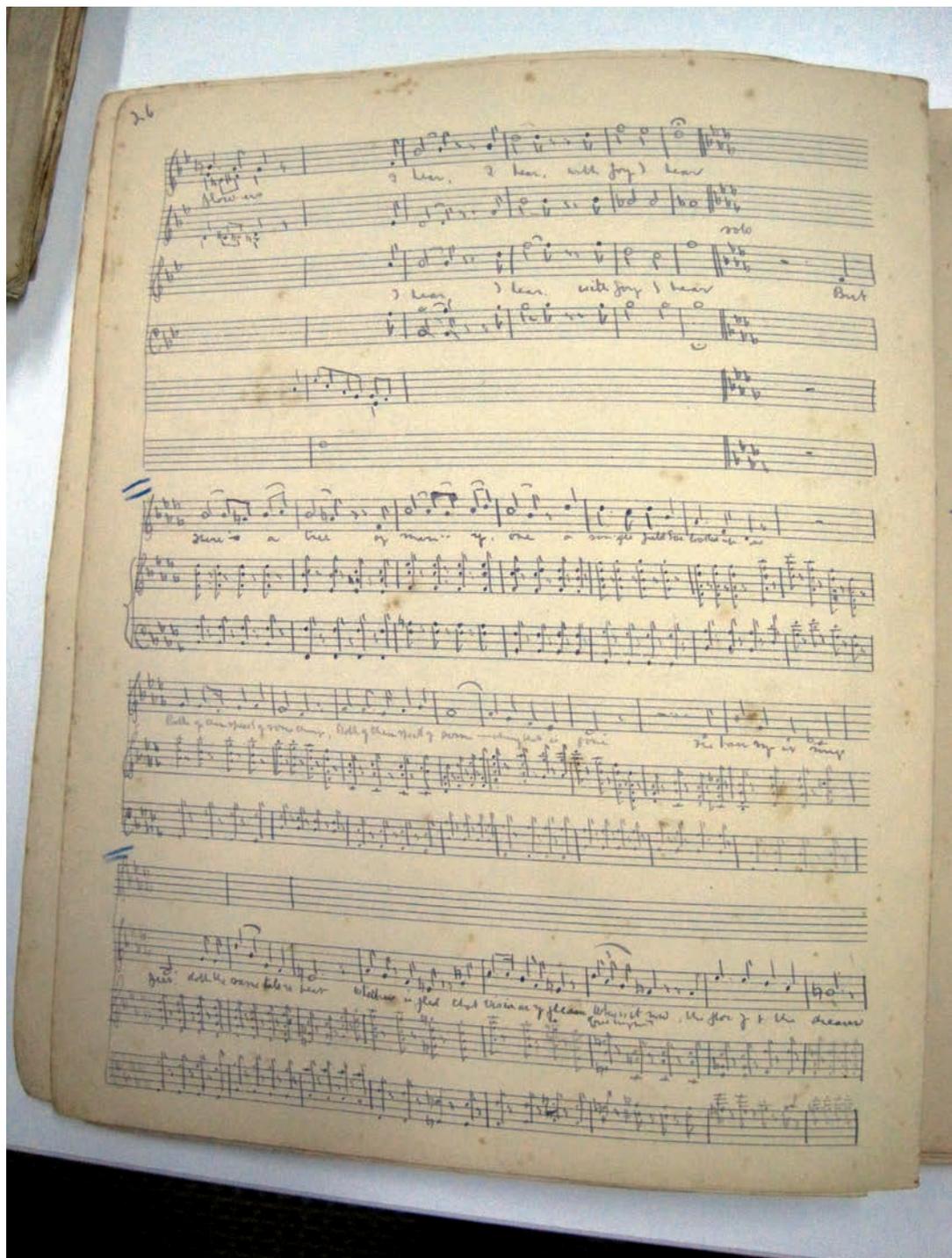


Figure 3. Arthur Lilly, *Life*, 'Ye blessed creatures'. Showing the end of the choral section and the beginning of the third section for solo baritone accompanied by pizzicato strings (not marked as such in this score). Piano rehearsal score, page 26, systems 1-3. Private collection.

intermezzo, restating the “divine love motif”, leads to the second half of the work. This opens with an unaccompanied chorus, somewhat reminiscent of an English hymn in its part-writing. Another baritone solo, ‘Behold the child’, follows. Here, brief interjections from the treble instruments once again seem to suggest the playfulness of childhood. The chorus that follows is the emotional centre of the work, and is the most substantial movement in length. The choral writing here is dramatic and grandiose, reminiscent of the oratorios of Felix Mendelssohn, one of Queen Victoria’s favourite composers, or the choral music of Elgar. Returning to the *Press* article, the previewer devotes considerable space to describing this movement:

“Mighty Prophet” is declaimed majestically by solid combinations of sound. The portion, “Thou over whom thy mortality broods”, is treated as a fugue, leading to a plaintive passage for the tenors at “Thou little child”. There is another outburst of sound immediately before a meditative intermezzo for flute, strings, and horn. The heavy chorus work enters again at “Full soon thy soul shall have her earthly freight”, diminishing it at the words, “Heavy as frost”, until it again burst forth at the word, “Life”. (*Press*, 3 September, 1930: 8).

Two shorter choruses follow this weighty statement. The first is the unaccompanied chorus written in memory of Frank, ‘Hence in a season of calm weather’. Deliberately

Figure 4. Arthur Lilly, *Life*, ‘Hence in a season of calm weather’. Bars 1–12. Published vocal score (CMA 1996.204.3), page 25.

**A** NO 9 BARITONE SOLO

WHAT, THO' THE RADIANANCE, ONCE SO BRIGHT, BE NOW FOR EV - ER

**B**

TAKEN FROM MY SIGHT THO' NOTHING CAN BRING BACK THE HOUR OF  
SPLENDOUR IN THE GRASS OR GLORY IN THE FLOWER WE WILL NOT GRIEVE

Figure 5. Arthur Lilly, *Life*, 'What tho' the radiance'. Bars 1-13, showing extensive use of chromatic harmony. A, published vocal score (CMA 1996.204.2), page 28. B, published vocal score (CMA 1996.204.2), page 29.

simple in mood, it evokes very effectively the innocence of childhood. Texturally, it is a little more adventurous than the first unaccompanied movement, venturing outside the church chorale style and working towards a sweeping climax (Fig. 4). The following movement, “Then sing ye birds,” returns the listener to the bustling world of the village fair. The *Press* report describes the music as “a riot of chime-like passages, reminiscent of birds carolling, and a band playing on the village green. Merriment and brightness pervade all” (*Press*, 3 September, 1930: 8). The vocal writing is full of playful octave skips, and inventive use is made of unison passages: while at first the tenors and basses sing in unison, later it is the altos and tenors, each in the extremes of their register.

The final of the three baritone solos heralds an abrupt change of character: the music becomes introspective and moody, leading the author of the *Press* article to comment that the harmonies were unusual (*Press*, 3 September, 1930: 8). The extremely chromatic use of harmony continues throughout the movement, helping to bring out the inward-looking and meditative nature of the text (Fig. 5). An equally introspective chorus follows. The soprano writing is somewhat restrained, avoiding the upper registers, which adds to the sombre mood. Finally, the movement closes with the ‘regret’ theme, intoned by the lone, plaintive oboe and then soft chords in the lower voices and a final note from the orchestra’s bass instruments.

The final chorus, in contrast, is majestic in character. From the *Press* article we gain an insight into the programmatic writing in this movement, which has a local character:

*This chorus is the result of an impression on the composer’s mind when, as quite a young boy, he was climbing near the waterfalls in Dunedin. The arpeggio figure represents the splash of the water, the unison figure the massive boulders. On that occasion he heard some children singing on a hill in the distance and this is depicted in the chorus* (*Press*, 3 September, 1930: 8).

The work ends, however, not dramatically but

softly, fading away with just the unaccompanied sopranos and altos bringing the movement to a close with the words “too deep for tears”. (*Press*, 3 September, 1930: 8).

Overall, the music is written in a tonal, but highly chromatic idiom, typical of much of the British art music of the time. At the same time, it also draws upon other, older oratorios popular at the time, for example Mendelssohn’s ‘Elijah’, as well as the long tradition of English choral music in which Arthur Lilly had been steeped since his boyhood.

## Conclusion

Arthur Lilly’s *Life* combines the gentle lyricism of Wordsworth’s Romanticism with the richly chromatic, weighty sound world of English late Romanticism, heavily influenced by Wagner and by the English choral tradition. The music follows the themes laid out by Wordsworth, with Arthur drawing on his personal experiences to add another layer of meaning. In its 1930 version the work is given extra poignancy as a commemoration of Arthur’s young son, Frank. Although *Life* is dedicated specifically to Leslie Lilly’s military service during the First World War, it can also be viewed as an example of New Zealand’s cultural reaction to the War. Whether *Life* is typical of Arthur’s style remains unanswered. Canterbury Museum has four more pieces composed by Arthur<sup>5</sup>. A comparative study of Arthur’s extant works would shed further light on a musician who was clearly well-known in Christchurch’s early musical history, and whose *Life* may be seen as a precursor to the mid-century ‘search for tradition’ in New Zealand art music.

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## Endnotes

- 1 When Lilburn published his 1946 address to the Cambridge Summer School of Music in 1984, he added the title “A Search for Tradition”. This phrase has subsequently gained currency among historians of New Zealand music to describe the ongoing desire for a unique national identity in musical style. See, for example, the papers presented at the 2015 Annual Meeting of the New Zealand Musicological Society, ‘Searches for tradition’ (<http://sounz.org.nz/events/show/2995>).
- 2 During the First World War, enlistment in any of the national expeditionary forces of the British Empire was open to all British subjects. Leslie could have equally enlisted in the Canadian or Australian forces if he had been living there at the time (Shoebridge 2015).
- 3 On the repertoire of Anglican Church choirs in early New Zealand, see Raymond White, *Joy in the Singing: The Choral Commitment of St. Paul’s Cathedral Choir, Dunedin, New Zealand, 1859–1989* (Dunedin: Musick Fyne, 1989).
- 4 From line 54 of ‘Ode: Intimations of Immortality from Recollections of Early Childhood’ by William Wordsworth. See CMA 1998.158.1
- 5 Arthur wrote at least two other military themed pieces: ‘The Battle of the Free’ (CMA 1996.204.12–13) and ‘In Paradise (In Memoriam to NZ Soldiers)’ (CMA 1996.204.11). There is also one Christmas themed piece titled ‘Christmas Joy’ and a religious piece titled ‘God is our Hope’, which are part of group accession 122/79.

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**Appendix: Catalogue of items in Canterbury Museum collection.**

- Concert Programme: Royal Christchurch Musical Society Third Subscription Concert “Life by Arthur Lilly”, “Cavalleria Rusticana” 19 November 1930, 1996.204.1, 246 x 186 mm
- Life*. Abridged performer’s copy, vocal score, 1996.204.2, 329 x 202 mm
- Life*. Abridged performer’s copy, vocal score, 1996.204.3, 329 x 202 mm
- Life*. Abridged performer’s copy, vocal score, 1996.204.4, 329 x 202 mm
- Life*. Short score. Conductor’s notes. 1996.204.5, 306 x 246 mm
- Life*. Part for first violin, 1996.204.6, 309 x 249 mm
- Life*. Part for bass, 1996.204.7, 309 x 249 mm
- Life*. Part for second violin, 1996.204.8, 309 x 249 mm
- Life*. Part for viola, 1996.204.9, 309 x 249 mm

- Life*. Part for first cello, 1996.204.10, 309 x 249 mm
- ‘Ode. Intimations of Immortality from Early Recollections of Childhood’ By William Wordsworth, 1998.158.1, 256 x 189 mm
- Life*. Part for clarinet, 1998.158.2, 309 x 249 mm
- Life*. Part for tuba, 1998.158.3, 309 x 249 mm
- Life*. Part for first violin, 1998.158.4, 309 x 249 mm
- Life*. Part for first violin, 1998.158.5, 309 x 249 mm
- Life*. Part for first violin, 1998.158.6, 309 x 249 mm
- Life*. Part for second cello, 1998.158.7, 309 x 249 mm
- Life*. Part for timpani, 1998.158.8, 309 x 249 mm
- Life*. Part for second clarinet, 1998.158.9, 309 x 249 mm
- Life*. Part for bassoon, 1998.158.10, 323 x 265 mm
- Life*. Abridged performer’s copy, vocal score, 1998.158.11, 329 x 202 mm
- Life*. Abridged performer’s copy, vocal score, 1998.158.12, 329 x 202 mm
- Life*. Abridged performer’s copy, vocal score, 1998.158.13, 329 x 202 mm

***Catalogue of items in private collection.***

- Life*. Part for piano, Private collection