

SEARCHES FOR TRADITION:
ESSAYS ON NEW ZEALAND MUSIC, PAST & PRESENT

By Michael Brown and Samantha Owens (eds)

Wellington: Victoria University Press, 2017, 294 pp.

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Reviewed by

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Searches for Tradition is an edited collection of fourteen essays on several aspects of music in New Zealand. The book begins with an essential background chapter that reflects on the project's beginnings, which were from a conference celebrating the centenary of New Zealand composer, Douglas Lilburn. Building on New Zealand music studies, of note is the editorial critique of the notion of 'tradition', which helps in comprehending the book's musical scope by covering a number of musical styles. The main essays are grouped in the book within five parts: 'Colonial Traditions', 'The Lilburn Legacy', 'Tradition in Māori Music', 'Jazz in New Zealand', and 'Classical Traditions'. A short epilogue is offered at the end.

The first part provides detailed historical account of nineteenth and early twentieth century classical music making in New Zealand. A rich history of transplanted ideas from Britain is revealed, with the transplantation and localisation of musical practices in the new context. Nichol's chapter on nineteenth/twentieth century composition offers a history that has received little previous attention. It was welcome to read about women composers who contributed so much during this period, especially Annette Wilson and Ethel Wright. Their contribution to a flourishing musical environment should be celebrated and re-thought in the colonial and androcentric society of the time. The classical music tradition is given further consideration with Owens' chapter on German musical influences and the esteem given to such education, particularly with a discussion of plans to form a Conservatorium of Music; and Cross' chapter on Alfred Hill's Māori songs reflects a growing national tradition that emulated many European models that appropriated folk traditions. Like Lilburn in the next generation, Hill wanted a national musical tradition for New Zealand.

Douglas Lilburn is the focus on the next part of the book. Three chapters offer insight into aspects of his musical life and creative process. One essay that offered much new information about Lilburn is Brown's study of Lilburn's musical influences, especially Scottish traditions. This is a novel approach that, along with Lilburn's various other influences, helps the reader comprehend some of the musical elements that played a part in forging the composer's musical journey. Two further chapters continue the Lilburn focus, with Norris offering an analysis of aspects of Lilburn's electronic music, and McAlpine focusing on audience reactions to Lilburn's electronic music. Each of these chapters extend the focus of the book and move more towards the particular type of 'tradition' that is at its core. That is, a tradition of classical/art music (broadly defined) steeped in European influences, extending and drawing on similar musical practices that contribute to an intellectual musical tradition.

The subject of Māori music occupies the third part of the book. The first of two chapters continues the Lilburn theme and considers Lilburn's comment about Māori music's 'purer state' (126). More broadly, the chapter also looks at non-Māori influences on Māori music and discusses the mythical and legendary 'origins of Māori music' (127). It is useful to have a contemporary reflection on many aspects of Māori music that have received little attention in music research, and the chapter includes a reflective discussion of some aspects of the indigenous music of Aotearoa. Moving away from the Lilburn theme, the second chapter is by Tamarapa and Tikao, who discuss *taonga pūoro* (Māori musical instruments). The chapter is especially valuable in tracing the revival of *taonga pūoro* as living treasures. The chapter includes a section on the perspective of female Kāi Tahu *taonga pūoro* practitioner, Ariana Tikao, as an 'insider' player and composer. The discussion throughout this chapter provides an intriguing perspective on the world of *taonga pūoro*, both historical and in the present day. The perspective offered by Tikao is a personal account that explores learning and creative processes and helps in understanding the significance of these treasures of material culture. The reader also learns about the use of the instruments in spiritual realms.

'Jazz in New Zealand' is featured with three chapters by leading New Zealand jazz scholars. As a major musical style that has had significant impact on New Zealand's musical soundscape, the three chapters offer several perspectives that help in understanding some of the dynamics of the style as found in its New Zealand setting. Norman Meehan's chapter sets the scene and provides a critical discussion of 'a local version of jazz' (162). The chapter includes much discussion of contemporary performers and their eclecticism in combining 'their various influences and musical proclivities in idiosyncratic ways' (170).

Focusing on 1940s jazz and the creation of a jazz community in New Zealand, Aleisha Ward shows how official jam sessions became a major element of the development of jazz in New Zealand. Nick Tipping offers a regional focus, in New Zealand's capital of Wellington, to show how jazz traditions and new sounds were created. Of interest too are the new jazz sounds that emerged in New Zealand as a result of 'a freedom from cultural baggage' (198).

After this brief departure from classical music, the style returns in the last two discussion chapters. Anthony Ritchie gives a short survey focusing on American minimalism and its influence on New Zealand's art music tradition. He notes that 'our musical tradition has been significantly shaped by this stimulus' (219). Wollerman's chapter is a study of the lyrical legacy of soprano Kiri Te Kanawa within the global opera tradition. An Epilogue is written by Peter Walls, who reflects on ideas pertaining to a national musical identity, with Lilburn as a focal point.

The title of the book notes its intention to search for tradition while covering select aspects of New Zealand music, past and present. The ambitious claim is, however, more concerned with some music in New Zealand rather than attempting to cover examples from the nation's ever-growing array of musical cultures. There is much focus on Lilburn, who was the subject of the conference where most of the chapters have their origin. The inclusion of Māori music and jazz is especially useful in helping show several other musical traditions beyond western classical music, but one wonders about the plethora of other musical traditions that have helped in the making of Aotearoa New Zealand. There are numerous Pasifika musical traditions and Asian musical traditions that reflect the cultural make-up of the nation, and within everyday music making there are boundless contributions from popular music, community music, country music, and countless other styles. That said, the essays have their origins in a conference on Lilburn, so it is quite understandable that the emphasis on Lilburn and art music traditions forms the body of the work. In summary, the book includes some intriguing essays, offers an excellent contribution to New Zealand's music history, has many useful photos, figures and musical examples, and is a welcome contribution to music scholarship that helps celebrate the importance of music in the lives of many New Zealanders.

HAEMOPHILIA IN AOTEAROA NEW ZEALAND:
MORE THAN A BLEEDING NUISANCE

By Julie Park, Kathryn Scott, Deon York, Michael Carnahan

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Haemophilia, a disease popularly associated with European royal families, can be, as the book's title suggests, a bleeding nuisance. Best estimates are that 600 people are living with haemophilia at any one time in Aotearoa (9). But, of course, it is not just individuals living with haemophilia; families and loved ones are, in a real sense, living with haemophilia too.

Haemophilia in Aotearoa New Zealand: More Than A Bleeding Nuisance is testament to the strength of long-term ethnographic research. The project, of which this book is the culmination, began in 1994, with the final period of primary research conducted in 2006. Through a range of qualitative research methods, including interviews, focus groups and participant observation, the stories of people living with haemophilia, and those who love them, come to light. That this research project could continue over such a long period shows both the cohesion of the research team and the ethical and sensitive manner in which the research was conducted.

The book contains six substantive chapters covering a range of topics from sex, gender and haemophilia, to technologies of care, Hepatitis C in the haemophilia community, and asserting rights, inclusion and equity through voluntary association. Of most interest to me, as a gender scholar, was chapter 3 on Blood Sacrifices: Sex, Gender and Haemophilia.

Haemophilia, especially how diagnosis is interpreted, is deeply gendered. For boys diagnosed with haemophilia there is often a sense of loss felt by parents regarding how their son will be able to perform masculinity. New Zealand, as everyone knows, is a rugby mad nation. As such, rugby and the men who play it (women rugby players still receive little national attention), have come to symbolise proper masculinity. Not surprisingly, then, a diagnosis of haemophilia for one's son is often read through the lens of potentially failed masculinity. Even with radical developments in haemophilia care, a heavy contact sport such as rugby is not the best sport option for those living with haemophilia. Striking

stories are told in the book about the sadness many parents felt that their son would not be able to play rugby.

The relationship of girls and women to haemophilia is interpreted in a different way than for boys and men. Primarily, haemophilia is seen as a disease affecting boys and men. Girls and women are positioned as carriers and carers. This interpretation often translates into disbelief that girls and women could have haemophilia; women and girls may even be denied permission to be ill. The book recounts stories of women who had haemophilia but neither they nor their families were aware of this. The women, having never discussed menstruation with anyone, assumed that three-week heavy periods were normal. The power of a diagnosis is palpable.

Perhaps the most moving chapter is on Hepatitis C in the haemophilia community. In 1994, when the first research for this book was conducted, there were still fears around blood transfusion given it was just a decade since the start of the HIV epidemic. The extra screening of blood that occurred to slow the spread of HIV made it difficult for many people to get adequate treatment for haemophilia. Sadly, twenty-eight New Zealanders were infected with HIV through blood transfusions for haemophilia (138). More devastating, though, was Hepatitis C, which can also be contracted through blood transfusions. It was distressing to learn, also, that while wealthy nations such as New Zealand had the luxury of not using unsafe blood, much of this blood from countries such as the US was sent to poor nations, tangibly showing that some people are valued more than others (160).

Treatment has changed remarkably since the first research for the book was undertaken in 1994. With inhibitors and other medical advances people living with haemophilia have much safer and freer lives. In taking us on this ethnographic journey, the book gives us a glimpse into what life is like for people living with haemophilia and I encourage everyone to buy a copy, not least because all royalties go directly to the New Zealand Haemophilia Foundation.