Creating both text and music for oratorios:

Portfolio of compositions and exegesis

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ABSTRACT

This composition portfolio and exegesis submitted for the degree of Doctor of Philosophy, at the Elder Conservatorium of Music, contains original creative works supported by a comprehensive commentary. The submission consists of one volume in two parts containing primary materials of original libretti and musical scores, and the secondary component of an explanatory exegesis.

Part A includes the major oratorio work, called *Bushfire Oratorio*, as well as two small oratorio studies or minor works, called *Bright Star: Estelle* and *Lionheart: The Threshold*. Part B is comprised of an exegesis, which provides a commentary on the genesis, libretti writing and composition approaches, limitations and elucidations of the original works in the portfolio. Appendices follow the exegesis and include a list of sources, compact discs of sound recordings, and several other compositions relevant to the research.

The purpose of the research was to investigate composing both the text and the music for oratorios linked by the archetypal literary form of the *hero's journey*. The research method combined the creative roles of librettist and composer and, in doing so, facilitated a deeper understanding of the genre today. The disciplines of creative writing and musical composition overlap in this work and it is the convergence of these distinct trajectories in oratorio that was the focus of the research.

DECLARATION

This portfolio and exegesis does not contain any material that has been submitted for the award of any degree or diploma in any university or other tertiary institution. To the best of my knowledge and belief it does not contain material previously published or written by another person, except where due reference has been made in the text.

With the exception of the compact discs in Appendix C, I give consent to this submission, when deposited in the University Library, being made available for loan and photocopying, subject to the provisions of the Copyright Act 1968. The compact discs of sound recordings are, for copyright reasons, subject to a permanent exclusion from any form of digital copying or digital storage.

The author acknowledges that copyrights of published and unpublished works (including her own) contained within this portfolio (as listed below*) reside with the copyright holder(s) of those works.

I also give permission for the digital version of my exegesis to be made available on the web via the University's digital research repository, the Library catalogue and also through web search engines, unless permission has been granted by the University to restrict access for a period of time.

Callie Wood

Date: 31/10/2012

*Adams, John 1902, *My early days in the colony*, E.J. Walker, Balaklava, SA.

*Finlayson, William 1883, *Aboriginal fires observed by William Finlayson*, manuscript, SA Memory - South Australia: past and present, for the future, in The State Library of South Australia, Adelaide.

*Martin, Jesse & Gannon, Ed 2000, *Lionheart: a journey of the human spirit*, Allen & Unwin, Crows Nest, NSW.

*Vaughan Williams, Ralph 1902, "Whither must I wander?" [musical score], In *Songs of Travel*, Boosey & Hawkes, New York.

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PART A:

PORTFOLIO OF ORIGINAL COMPOSITIONS

NOTE:
The original compositions have been removed
to comply with copyright regulations.
They are included in the print copy of the thesis
held by the University of Adelaide Library.

PART B:

EXEGESIS

B.1 Creating Both Text And Music For Oratorios

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1.1 RESEARCH AIMS

The primary aim of this project was to creatively investigate and document the processes of composing both the text and the music for oratorios, thereby contributing to the repertoire and the literature with the production of a portfolio of original libretti and musical scores linked by the creative theme of the *hero's journey*, and with an exegesis that takes a composer's point of view.

For the sake of clarity, the primary project aim has been broken up into several constituent aims. The project specifically aimed to:

1: Creatively investigate three different styles of oratorio libretti.

2: Creatively investigate three different types of oratorio musical scores.

3: Link the individual oratorios with a creative concept.

4: Have some of the completed compositions performed, workshopped, or recorded.

5: Document and interpret the processes outlined above in an exegesis.

1.2 RESEARCH QUESTIONS

Several key questions were formulated to assist in focussing the research. The most important question deals with the primary focus of the research:

1: What are the issues that arise for a composer when creating both the text and the music for oratorios?

More specifically:

1a: What are the limitations in terms of subject, poetic genre, and length of text that arise for a composer when writing oratorio libretti?

1b: What are the obstacles in terms of spoken-text setting, sung-text setting, instrumentation, orchestration, duration, structure and form that arise for a composer when writing music for oratorios?

> 1c: What aspects of poetic genre, duration, and instrumentation can be utilised by a composer when experimenting with different versions of oratorio in the twenty-first century?

The creative exploration of the idea of the *hero's journey* through oratorio brought up several ancillary questions that were addressed in the research:

> 2a: How can the composer creatively investigate the *hero's journey* by composing text and music for oratorios?
>
> 2b: What are the conceptual and structural limitations for the composer writing oratorio libretti inspired by the *hero's journey*?
>
> 2c: Do metaphorical parallels to the literary form of the *hero's journey* exist in musical form and, if so, how can they be applied in oratorio composition?

The research questions were addressed by the subject matter, form, and content of the three oratorios, and in particular through the process of composing both the text and music for the *Bushfire Oratorio*, the major work of the portfolio. In this work the original libretto was embedded in a complex musical composition that was intended to demonstrate a thorough understanding of the oratorio genre today. This opus can be found in Part A (pages 9-200**)** of the portfolio.

The two minor works in the portfolio, *Bright Star: Estelle* and *Lionheart: The Threshold*, also addressed the considerations outlined above, and served as case studies of specific variations of the oratorio genre, with a particular focus on question 1c. These works can be found in Part A of the portfolio (pages 201-266).

Although each individual oratorio focused on a different aspect of the genre, they were also linked by an overarching theme. The process of thematically linking the oratorios was a secondary focus of the research, undertaken to make the portfolio more intellectually cohesive and creatively satisfying. The creative concept employed for this purpose was the *hero's journey*, and this was the focus of research questions 2a, 2b, and 2c.

The *hero's journey* has been discussed in detail on pages 286-297 of the Literature Review. The term has been placed in italics throughout the exegesis to emphasize its status as a key concept, while also underlining the fact that it is not an original component of the research.

While the *hero's journey* model was explored for its inspirational and conceptual value to the development of the project, the primary focus of the research was a creative investigation of oratorio through words and music in the field of music. Therefore the portfolio represents the main body of the research, and the exegetical discussion simply elucidates the composing, and libretto writing, processes that produced it.

Other key concepts, such as oratorio (see pages 297-308), were also delineated in order to limit the scope of the project and to develop a constructive framework for the research. Revision, or exclusion, of certain preliminary objectives was also carried out for this purpose. For example, one of the original research questions dealt with the issue of how traditional oratorio might be combined with media art (Rinehart 2009: 2) to create a new 'hybrid-media oratorio'. This question was discarded when it became clear that a thorough investigation was not feasible within the timeframe of the project. It would, however, be a worthwhile area for future research.

The fourth aim of the work, mentioned above in Research Aims (page 269), was another area of research that had to be reconsidered, as the lead-time for a professional performance and recording of a large, complex work such as the *Bushfire Oratorio* is considerable. Therefore, it was not possible to fully explore this particular aim during the PhD candidature.

Nevertheless, many musicians volunteered their time to workshop and record both the major work (Appendix C), and one of the minor works. The positive response from these performers was very encouraging, and made it clear that within the musical community there is a demand for, or a desire to be a part of, this sort of work. It also provided valuable opportunities for the researcher to build collegial relationships, to obtain feedback from experts, to disseminate new music, and to gain experience in coordination and grant writing.

1.3 OVERVIEW OF CONTENT OF SUBMISSION

This composition portfolio and exegesis submitted for the degree of Doctor of Philosophy, at the Elder Conservatorium of Music, contains original creative works supported by a comprehensive commentary. The submission consists of one volume in two parts containing the primary materials of original libretti and musical scores, and the secondary component of an explanatory exegesis.

1.3.1 Overview - Part A: The Portfolio

Part A is a portfolio of original libretti and musical scores and contains the major oratorio work, *Bushfire Oratorio*, as well as two small oratorio studies or minor works *Bright Star: Estelle* and *Lionheart: The Threshold*. The works were primarily differentiated and classified by genre of text, instrumentation, and duration. These three elements of each composition were carefully considered, and were designed to assist the researcher to gain insight into the process of composing both the text and the music for oratorios across a stylistic and instrumental spectrum within the accepted timeframe of a PhD.

The texts for the two minor works were intentionally designed to contrast with the dramatic-lyric genre of the *Bushfire Oratorio* libretto. Therefore the *Bright Star: Estelle* libretto is a lyric libretto study, and the *Lionheart: The Threshold* libretto is a narrative study.

The entire libretto for each oratorio can be found immediately prior to the musical score in which it is also embedded. Each libretto is preceded by a title page, and other relevant information. This reflects the overall methodology of the project, and also matches a common format for published scores that incorporate both words and music.

The instrumental forces for *Bushfire Oratorio* are the most substantial, consisting of mixed choir, vocal soloists, narrator, and chamber ensemble. In contrast, the instrumental forces for *Bright Star: Estelle* (pages 208-232) are lighter, involving women's vocal ensemble, vocal soloists, and harp. The instrumental forces for *Lionheart: The Threshold* (pages 241-266) are the lightest, comprising children's choir, a vocal soloist, and piano.

Bushfire Oratorio (pages 34-200) has the longest duration of the three works, at approximately seventy minutes, while the two minor works are less comprehensive,

having a combined duration of approximately twelve minutes. The oratorios have been included in the submission in order of duration (longest to shortest), and in order of the scale of the instrumental forces (largest to smallest). The major work therefore appears first in the portfolio, followed by the minor works.

Below is a table showing a breakdown of the details of the compositions included in the portfolio.

1.3.1.1 Overview – The Portfolio: Table 1

Title	Instrumentation	Year/s Composed	Page/s	CD 1 Track/s	Duration (Approx.)
Bushfire Oratorio	Chamber Ensemble, SATB Choir, Vocal Soloists, Narrator	2009-2012	34-200	**1-19	70’
Bright Star: Estelle	Harp, SSA Choir, Vocal Soloists	2010-2012	208-232	**20-23	6’29’’
Lionheart: The Threshold	Piano, Children’s Choir, Vocal Soloist	2011-2012	241-266	*(N/A)	5’21’’

Total Duration CD 1 = (Approximately) 82 Minutes

*Recording unavailable

**Workshop recording (live recording of a workshop, with revisions made to the score post-recording)

1.3.2 Overview - Part B: Exegesis

Part B contains an exegesis, and the appendices. The exegesis contextualizes the research and provides a commentary on the methods used to create the portfolio of original works. The majority of this discussion focuses on the research processes and frameworks for the major work, *Bushfire Oratorio*. This is not intended to detract from the minor works, but is simply proportional to the relative durations and complexity of the works.

More specifically the exegesis describes the genesis and evolution of each piece, explains how each piece was conceived in relation to the *hero’s journey* form, discusses the libretti writing and composition approaches and the challenges imposed by the limitations of the oratorio genre, describes how these problems were surmounted, and suggests areas for future research where applicable. The exegesis is supported by a list of sources, which can be found in Appendix A (pages 365-409).

1.3.3 Overview – The Appendices

Appendix A comprises a list of sources. The sources included in this list are eclectic, and include: sources investigated during the formulation of the creative concept, sources explored during the development of the texts, and sources examined during the musical composition process. To aid with navigation, the sources have been divided into three categories: a list of musical scores, a discography, and a bibliography.

Although the sources included in Appendix A were all consulted at various stages of the research, and have influenced it in some way, they were not necessarily cited in the exegesis. For this reason it was considered appropriate to include a separate list of 'references in the text', which directly follows the exegesis (pages 531-363). The 'references in the text' are also included in the list of sources, which, therefore, represents the most comprehensive account of the source material for the project.

Appendix B (pages 410-500) contains several compositions that were not included in the main body of the portfolio. These compositions are *Estelle, Everyday Extended, The Long Goodbye, Bird Miniatures*, and an arrangement of Ralph Vaughan Williams' *Whither Must I Wander?* (Vaughan Williams 1902). While these pieces are not oratorios, and are not, therefore, being submitted for examination, they are significant works composed during the PhD candidature that were used to illustrate important points in the exegesis.

Below is a table showing a breakdown of the details of the compositions included as musical scores in Appendix B, and as audio tracks on the second compact disc in Appendix C (CD 2).

1.3.3.1 Overview – Appendix B: Table 2

Title	Instrumentation	Year/s Composed	Page/s	CD 2 Track/s	Duration (Approx.)
Bird Miniatures	Symphony Orchestra	2010-2011	411-440	***1	9'34''
Whither Must I Wander?	Symphony Orchestra, Vocal Soloist	2011 (Arranged)	441-462	***2	4'25''
Estelle	Harp, Vocal Soloist	2010	463-474	***3	3'42''
Everyday Extended	*A Cappella* SATB Choir	2010	475-490	***4	3'34''
The Long Goodbye	Solo Cello	2011	491-500	***5	5'25''

Total Duration CD 2 = (Approximately) 27 Minutes

***Recording of an earlier version of the work (live recording of a performance, with revisions made to the score post-recording)

Appendix C (pages 501-503), which consists of two compact discs of sound recordings, is located at the back of the Appendices. It comprises live workshop recordings of both the *Bushfire Oratorio* and *Bright Star: Estelle*. It also includes live performance recordings of some of the works included in Appendix B. These recordings were included, where possible, to aid the reader with envisaging the scores, but they have not been submitted for examination.

MIDI versions of the scores were not included, as the vocal sounds tend to be inaccurate and distracting. While the live recordings do include live mistakes, which may also be distracting, they also include sung text, a crucial component of the works that MIDI recordings do not convey. It was for this reason that live workshop, and performance, recordings were included rather than MIDI recordings.

It should be noted that changes have been made in the scores in response to issues that arose during the workshop, rehearsal, performance, and recording processes, so in some places the recordings and scores may not precisely reflect each other.

1.3.4 Overview – Professional Practice

When considering Appendix A, the list of sources, it should be noted that this research has been informed by over two decades of experience as a chorister and solo singer, and

by thirteen years of experience as a choral conductor, and composer. So, while the list of sources is representative of the literature reviewed over the last three years of research, the work is also informed by the researcher's experience as a professional musician.

This experience was further developed over the course of the project. For example, several choral-conducting projects were undertaken. These included founding and conducting the inaugural Ink Pot Children's Choir from 2010 to 2011, a volunteer position that provided many opportunities to arrange choral music, and conducting the Chandos Chorale in 2011, which was a paid position.

Other professional development opportunities included jazz singing lessons; djembe drumming lessons; singing with the National Youth Choir of Australia's Alumni Choir in Melbourne; and privately teaching elementary guitar and music theory. Paid professional work also included public singing and composition workshops at the Mount Barker Library (South Australia), and at the Mount Barker Town Hall, and commissions.

Commissions included: *Estelle* for harp and voice (Appendix B, pages 463-474) a paid commission composed for a private naming ceremony (2010), which was performed and recorded by Adelaide singer and harpist, Emma Horwood (CD2 track 3); and a vibraphone and piano piece which was originally composed for Adelaide percussionist Nick Parnell (2010-2011), but which was subsequently developed into the orchestral work *Bird Miniatures* (pages 411-440, CD2 track 1) and performed by the Tasmanian Symphony Orchestra in Hobart (2011).

Other opportunities in this area came out of more competitive endeavours. For example: the choral work *Everyday Extended* (pages 475-490) was accepted into the New Music Now composition workshops with Stephen Leek (2010) and was performed by the Lumina Vocal Ensemble and recorded by 5MBS Radio (CD2 track 4); the composition for solo cello *The Long Goodbye* (pages 491-500) was one of two finalists in the 2011 Adelaide Cello Festival's composition competition and was performed by the Western Australian Symphony Orchestra's principal cellist, Louise McKay and recorded by Lisa Lane-Collins (CD2 track 5); a nomination to attend the 2011 Soundstream New Music composition workshops with cellist John Addison led to an opportunity to compose a piece for the Soundstream New Music Ensemble (2012); and the orchestral composition *Bird Miniatures* (pages 411-440) was one of four works

selected from across Australia to be workshopped and performed by the Tasmanian Symphony Orchestra (2011), and recorded for broadcast by the Australian Broadcasting Corporation (CD2 track 1).

Val Kilgour, from the online choral music publisher Choralworks Incorporated, sought to publish some of the researcher's compositions (2010), and Resonate Magazine published a blog about the researcher's experience of being mentored by some of Australia's foremost composers, conductors and performers at the Tasmanian Symphony Orchestra's Composers School (2011).

1.4 METHODOLOGY

The ventures above reflect a significant existing body of knowledge in the field, ongoing interaction with the repertoire, the literature, and with peers, and a detailed practical understanding of a broad range of musical techniques. The methodology behind this project is therefore not only informed by over a decade of experience in composing, performing, conducting, and teaching vocal music, but is based on continuing practice in the field.

This experience can be condensed into a simple methodology in relation to composing both text and music for oratorios: the words come first.

This methodology describes a general research strategy rather than a particular method *per se*, as a range of methods, and techniques, were employed to integrate the disciplines of creative writing and musical composition in the works. Therefore, for the sake of clarity the research has been divided into three main pathways or 'trajectories': the creative concept, the texts, and the musical scores.

Creative, scholarly, and technical research methods were utilized to develop each of these trajectories. The resulting work was revised and refined, often based on qualitative feedback from mentors, peers, and friends. These methods were applied in the production of both the text, and the music, for each of the oratorios.

1.4.1 Research Methods – Creative Concept

The research methods for the creative concept involved undertaking a preliminary review of the literature and the repertoire, and subsequently developing a general outline for the project based on this research. The literature review process involved the examination of potential project topics such as: the sublime in Romantic aesthetics; oratorio, opera, hybrid media, and cantata frameworks; and the *hero's journey*.

Following the initial investigation of these topics in the literature, and the repertoire, qualitative feedback was sought from mentors, colleagues, and friends about the specific project topics reviewed. This advice was carefully considered, and compared with the conclusions of the preliminary research. This appraisal process resulted in the exclusion of several unfeasible areas of research, including; the sublime in Romantic aesthetics; opera; hybrid media, and cantata. The two remaining general concept areas of oratorio and the *hero's journey* were then investigated in greater depth, and were

combined to create a framework upon which the overall creative concept was constructed.

The process of establishing guiding parameters for the overall creative concept required further examination of the literature, and the repertoire. This examination focused on evaluating specific subject areas that had the potential to be combined with the *hero's journey* to form individual creative concepts for the oratorios. These subject areas included: ancient myths and legends; bushfire; mountaineering; sea voyages; scientific exploration and discovery; and conception and birth.

Conclusions were formed regarding the potential specific subject areas listed above and were assessed in relation to advice received from mentors, peers, and friends. This process led to the exclusion of several potential subject areas from the project outline. The excluded subject areas were: ancient myths and legends, and scientific exploration and discovery.

The four remaining subject areas were bushfire, mountaineering, sea voyages, and conception and birth, and these subject areas became the foundations of the individual creative concepts for the oratorios.

The outcomes of the processes described above were the development of the overall creative concept for the project, and an understanding of how to integrate it with the specific subject areas chosen for each of the oratorios.

These advances were outlined in a preliminary research proposal, and seminar, given to the Elder Conservatorium's postgraduate music forum. This was undertaken to obtain constructive feedback from mentors and colleagues, and to develop a foundation upon which to build the final exegetical contextualization of the creative concept (See 1.5 Literature Review, page 286).

In summary, the research methods outlined above were used to develop the overall creative framework for the project, and to integrate it with suitable subject areas for the individual oratorios. The creative concept has been discussed in more detail in the Literature Review (page 286).

1.4.2 Research Methods – The Texts: *Bushfire Oratorio*

The next stage of the process involved reviewing the literature relevant to each specific subject area in further detail, and creating libretti for each of the oratorios based on this

research. The literature reviewed for this purpose was eclectic, and was reviewed for both creative and technical purposes.

For example, the review of the literature specifically relevant to the *Bushfire Oratorio* text encompassed the history, and ecology, of bushfire in Australia as well as collections of personal stories about bushfire. One of the personal stories reviewed as part of this process came from an interview conducted with Rosemary and Bill Wood (the researcher's parents) regarding their experiences of the 1983 Ash Wednesday bushfire (personal communication, 2009).

The examples of creative research mentioned above were used to inspire the original content of the *Bushfire Oratorio* libretto. In contrast, technical research was undertaken to develop a deeper understanding of creative writing frameworks and processes. These two research methods were then integrated with the overall creative concept of the *hero's journey*, within the framework of oratorio, and three versions of the *Bushfire Oratorio* libretto were produced as a result: a lyric version, an elegiac version, and a dramatic-lyric version.

Evaluation of the three versions of the *Bushfire Oratorio* texts suggested that the dramatic-lyric version was the most successful in the context, and this was confirmed by independent advice from mentors and friends. Therefore, both the lyric, and the elegiac, versions of the text were rejected.

Once the appropriate poetic genre for the *Bushfire Oratorio* libretto was established, the first draft was revised and submitted to mentors, colleagues and friends for further review. Their feedback was considered, and the libretto was then revised further. This process was repeated over approximately (<) twenty drafts.

When a satisfactory semi final draft of the libretto had been achieved, it was set to music. The text-setting process necessarily led to further revisions of the libretto, as did the rehearsal, workshop, and recording processes.

The final draft of the *Bushfire Oratorio* libretto can be found on pages 11-33, and can also be seen embedded in the musical score on pages 34-200.

1.4.3 Research Methods – The Texts: *Seven Summits: Everest*

Similarly to the research methods described above in relation to the *Bushfire Oratorio*, the *Seven Summits: Everest* text began with an investigation of one of the specific

subject area chosen for development. In this case, the subject area was mountaineering, and the literature reviewed during the creative research process covered technical aspects of mountaineering, as well as personal stories. A particularly influential story was Brigitte Muir's book, *The Wind In My Hair* (Muir 1998).

With this work, the intention was to create a lyric libretto that would contrast with the dramatic-lyric libretto of the *Bushfire Oratorio*. Therefore, the creative research was integrated with the overarching creative framework, to form an original, lyric, text called *Seven Summits: Everest*. This libretto was originally envisaged as the third movement of a large, seven-movement work (*Seven Summits*), of which two movements had been previously completed.

After seeking feedback from colleagues and friends, the *Seven Summits: Everest* text was revised over approximately (>) ten drafts. However, despite the composer's best intentions, the drafts were all longer than initially planned, and it became clear that the libretto would need to be severely edited if it were to work as an oratorio study.

This was further emphasized during the process of setting the text for the first scene, and it was recognized that in order to do justice to the story, the work would require an extended setting. This realization led to the decision to defer the work.

1.4.4 Research Methods – The Texts: *Bright Star: Estelle*

Research for the *Bright Star: Estelle* text was approached using different methods to those employed for both the *Bushfire Oratorio*, and *Seven Summits: Everest*. However, like the texts discussed above, the development of the libretto began with an investigation into the chosen subject area, which in this case was conception and birth.

However, instead of developing the text linearly, several individual poems were collected, and modified, to suit the creative framework.

The texts collected for this purpose included the lyrics from a song called *Estelle*, the lyrics from the first scene of *Seven Summits: Everest*, and two other original poems. This amalgamation was used to create the first draft of the libretto for *Bright Star: Estelle*.

The draft was submitted to colleagues and friends for review and their feedback was considered. The text was then revised over approximately (<) ten drafts. Setting the text to music also resulted in revisions to the text.

The final draft of the *Bright Star: Estelle* libretto can be found on pages 203-207, and can also be seen embedded in the musical score on pages 208-232.

1.4.5 Research Methods – The Texts: *Lionheart: The Threshold*

As with the research methods discussed above, the process of creating the *Lionheart: The Threshold* text began with an investigation of the specific subject area. In this case, the creative research centered on the topic of sea voyages, with a particular focus on Jesse Martin's solo sailing expedition.

The creative research material was then integrated with the overall framework to form a narrative libretto closely based on Martin's book, *Lionheart* (Martin and Gannon 2000). The narrative poetic genre was chosen to contrast with the dramatic-lyric libretto of the *Bushfire Oratorio*, and with the lyric libretto of *Bright Star: Estelle*.

The first draft of the libretto was submitted to colleagues and friends for review, and their feedback was considered. The text was then revised over several drafts (> 5 drafts), and set to music. Further revisions were undertaken during the text-setting process, and the final version of the libretto can be seen on pages 234-240.

1.4.6 Research Methods – The Texts: Summary

From the methods outlined above, it can be observed that each of the oratorio texts was researched, and written, before the music was developed, although not necessarily in a linear fashion. However, it is also apparent that some alterations were made to the texts during the process of setting them to music, and following rehearsals and workshops.

This responsive process was facilitated by a high level of familiarity with the texts that came from having written them in the first place. A more detailed discussion of this process can be found in the Commentary (page 309).

1.4.7 Research Methods – The Musical Scores: *Bushfire Oratorio*

Research for the *Bushfire Oratorio* musical score included choosing the appropriate instrumentation, and mapping the overall structure of the work. These key decisions were primarily based on: the dramatic structure of the text, the chosen oratorio framework, and the overall creative concept of the *hero's journey*. This large-scale structural mapping was complemented by keyword mapping of visual, aural, and emotional 'motifs'.

The music was intentionally through-composed. This was partly undertaken to assist the composer to capture the atmosphere of the *hero's journey* in the music, and partly to 'embody' the form during the composition process. The composition process began with the creation of melodies for each scene based on the text, the overall visual map, the keyword map, and on basic "tension profiles" (Ball 2010: 312). These melodies were usually completed in order, and then dovetailed using linking passages of music. They were subsequently harmonized (if required), and orchestrated, using the notation software Sibelius. Musical transitions were then created between adjoining scenes.

Analysis, and feedback from mentors, resulted in the revision and simplification of some scenes from the *Bushfire Oratorio*, and after approximately ten drafts per scene, a satisfactory score was completed. The score was then submitted to Adelaide conductor, Christie Anderson, for review. This resulted in several further revisions.

The *Bushfire Oratorio* was work-shopped and recorded in Elder Hall, in Adelaide, on the twenty-ninth of November 2011 (CD1 tracks 1-19). The workshop and recording necessitated the production of choral scores, vocal scores, and instrumental parts.

Following the workshop and recording, the score was revised further based on feedback from participating singers, instrumentalists, and conductors. The final version of the score can be found on pages 34-200.

1.4.8 Research Methods – The Musical Scores: *Bright Star: Estelle*

Research for the *Bright Star: Estelle* musical score began with a commission to compose a song for a private naming ceremony. The methods used to construct the basic melodic and harmonic framework for this song (*Estelle*, pages 463-474, CD2 track 3) included improvising guitar chords, and a vocal line, based on the text. This song was then memorized, notated, and arranged for mezzo-soprano and harp over several drafts (<5). The harp part was revised after feedback from the performer, and the work was completed, performed, and recorded.

This song was subsequently adapted as the fourth movement of *Bright Star: Estelle* (*4: Estelle*), and arranged for SSA choir and harp.

The first movement of *Bright Star: Estelle* (*1: I leave the valleys*) was composed using a similar method to the one described above, that is, taking a song previously intended for something else, in this case the first scene of *Seven Summits: Everest*, and adapting it for solo soprano and harp.

The method used to compose the second movement of *Bright Star: Estelle* (*2: This little hope*) involved creating a harp solo and a vocal solo. This was achieved by improvising vocal melodies, and piano chords, based on the words. These improvised fragments of music were notated, and then woven together to form a coherent piece. However, after some consideration and experimentation, the vocal solo was found to be unsuccessful, and was discarded. A section of spoken word was included instead.

The methods used to compose the third movement were similar to those described above, and produced a rhythmic adaptation of the text for solo mezzo-soprano and harp (*3: In that instant, forever*). This movement completed the work, which was then submitted to friends and colleagues for review. Their feedback led to revisions (> 10 drafts) that resulted in the production of a satisfactory score.

A workshop and recording opportunity arose in May 2012 (CD1 tracks 20-23), and this necessitated the production of choral scores, vocal scores, and a piano score. Final revisions were made to the *Bright Star: Estelle* score following the workshop and recording. The final version of the musical score can be found on pages 208-232.

Tim Marks and the Bella Voce choir subsequently premiered the fourth movement of the work in Elder Hall in Adelaide, on the fifteenth of September 2012.

1.4.9 Research Methods – The Musical Scores: *Lionheart: The Threshold*

Research for the *Lionheart: The Threshold* musical score began with the improvisation, memorization, and notation of a harmonic motif for the beginning of the piece, and the selection of suitable instrumentation.

The vocal melodies for *Lionheart: The Threshold* were through-composed using a process of vocal, and guitar, improvisation. The improvised material was memorized and notated, and then entered into Sibelius. The vocal melodies were dovetailed with linking passages of music, and harmonized with a piano accompaniment to form a coherent whole.

The inclusion of the piano part resulted in the transfer of some vocal melodies into the accompaniment, and this partly guided the decision to include several sections of spoken word.

This process was followed by the creation of choral harmonies and ultimately led to the completion of a first draft of the work. The draft was submitted to colleagues and friends for review, their feedback was considered, and revisions were made (> 5 drafts). This resulted in the production of a satisfactory final score, which can be found on pages 241-266.

1.4.10 Research Methods – The Musical Scores: Summary

A summary of the research methods used to create the musical scores includes: planning the structures of the oratorios; deciding on the appropriate instrumentations; creating melodies and dovetailing them together; text-setting, harmonization and orchestration; organization of workshops; preparation of parts; participation in workshops; seeking qualitative feedback from mentors and performers; and revision of the scores.

From the research methods outlined above, it can be observed that a range of techniques was used to integrate the three primary research trajectories into the oratorios. While the music was largely created in response to the words, on some occasions the texts were also revised on account of the music. This intersection primarily occurred during the text-setting process and was usually undertaken to increase the effectiveness of the music, or the clarity of the sung text.

Therefore, the research methods integrated the creative roles of librettist and composer, and the writing and composition processes inevitably overlapped in the mind of the researcher (librettist/composer). The creative processes were consequently intertwined. As a result, even though the texts were written first, the composer often had musical ideas ‘in mind’ when writing them. This does not contradict the fact that the words were written before the music. It has simply been used to illustrate the point that, during the concept phase of the work, the two processes interacted with, and responded to, each other. The overall methodology could, therefore, be considered to be both integrative and interactive.

1.5 LITERATURE REVIEW

The literature and repertoire, consulted during the course of this project, were principally relevant to the creative methodology of the project. To reiterate, the project involved the development of both original oratorio libretti and musical scores. The sources were therefore eclectic and multifunctional, and comprised creative reference, technical reference, and academic reference. In order to position the research within this diverse literature and repertoire, a selection of the most significant sources were summarised below.

In selecting these sources for discussion, it was perceived that the oratorios created for this project sprang from the meeting of three main research trajectories: research for the creative concept - the *hero's journey*; research for the texts; and research for the musical scores. While the research for the texts and the musical scores has been explored in the Commentary (1.6 page 309), the discussion below (1.51 page 286) focused on the research for the overall creative concept. Although the primary focus of this concept was the *hero's journey*, a secondary, but important, component was the clarification of the oratorio framework chosen for this project, and this was also discussed below (1.52 page 296).

1.5.1 The *Hero's Journey*

Joseph Campbell's book, *The hero with a thousand faces* (Campbell 1949), proved to be a crucial resource when researching his model of the *hero's journey* as the overarching creative theme for the oratorios in the portfolio. A video recording of a series of interviews with Joseph Campbell called *The power of myth – with Bill Moyer*s (Campbell and Moyers 1988), and the transcript of this interview edited by Betty Sue Flowers (Flowers 1988) were also studied to gain a better understanding of his interpretation of this narrative archetype.

Otto Rank's, *The myth of the birth of the hero and other writings* (Rank 1932; Campbell 1949: 255), Lord Raglan's *The hero: a study in tradition, myth and drama* (Raglan 1936) and Sidney Hook's, *The hero in history: a study in limitation and possibility* (Hook 1943), were consulted to provide a background research context for Campbell's work.

Like Campbell, each of these authors perceived a common pattern in hero myths and stories, although their interpretations varied according to slightly different doctrines.

For example, in *The myth of the birth of the hero*, Otto Rank analyses the "psychic origins of myths" (Rank 1914: 10) from the perspective of Freudian psychology, while in *The hero in history: a study in limitation and possibility* (Hook 1943: 4) Sidney Hook takes a political philosophy angle and presents the historical hero figure as a great person, who is typically a "centre of responsibility, decision, and action".

In *The hero: a study in tradition, myth and drama* (Raglan 1936), Lord Raglan discusses the hero as a king-like figure, whose life, in story, was marked by twenty-two specific events, which can also be more generally summarised in three stages: birth, initiation, and death (Raglan 1936: 186).

The works of the scholars cited above all predate Campbell's book, and he was certainly aware of at least one of them when he wrote *The hero with a thousand* faces. For example, he mentions Rank's book (Rank 1914) in his discussion and critique of psychological interpretations of myth (Campbell 1949: 255-260).

The lives, and works, of some other great thinkers were also reviewed to further contextualize Campbell's work. These writers included the psychoanalyst Carl Gustav Jung whose work was a particularly important source for Campbell (Campbell 1949: 4).

Campbell mentions Jung's work many times in *The hero with a thousand faces* (Campbell 1949), and his interest in Jung's work continued throughout his lifetime. For example, in the introduction that he wrote for a collection of Jung's work titled, *The portable Jung* (Jung 1971), he says that a familiarity with Jung's work could lead a reader to " a new realization of the relevance of the mythic lore of all peoples to his own psychological *opus magnum* of Individuation" (Campbell 1976: viii) [1].

Another source of inspiration for Campbell was the work of philosopher Friedrich Nietzsche, whose concept of the "Superman" was discussed in, *Thus Spoke Zarathustra* (Nietzsche 1885: 41). This work was particularly inspirational for both Jung (Bair 2004: 35) and Campbell (Campbell 1949: 229).

Nietzsche's ideas also influenced the work of psychoanalyst, Sigmund Freud, (Chapman and Chapman-Santana 1995: 252-253), and Freud's work was, in turn, significant for

[1] As a result of Campbell's study of this work he uses several psychology terms, originally described by Jung, in his discussion of the *hero's journey* (1949). These terms include "archetype" (Jung cit. in Campbell 149: 17, 104n), and "collective unconscious" (Jung cit. in Campbell 1949: 105n). Therefore, in order to understand Campbell's discussion of the *hero's journey* it was necessary to investigate this Jungian terminology further. This was accomplished by exploring its origins in Jung's life and work, as discussed by Dierdre Bair in, *Jung: a biography* (2004).

Campbell (Campbell 1949: 7) who mentions his work many times in *The hero with a thousand faces* (Campbell 1949: 4) [2].

Campbell was also greatly influenced by the work of James Joyce (Campbell 1949: 154n), the author of *Ulysses* (Joyce 1922), and he derived the word 'monomyth', a key concept of the *hero's journey*, from a passage in Joyce's, *Finnegan's wake* (Campbell 1949: 30):

> "And his monomyth! Ah ho! Say no more about it! I'm sorry!
> I saw. I'm sorry! I'm sorry to say I saw!" (Joyce 1939: 581)

Campbell was an expert on Joyce's work, and co-authored a respected analysis of *Finnegans' wake* (Joyce 1939) called, *A skeleton key to Finnegan's wake* (Campbell and Robinson 1944).

While it is not the intention of this exegesis to summarise the content of the works cited above, or to discuss them any further here, it is worth noting that the authors greatly influenced Campbell's research, and that the idea of a common pattern underlying stories and myths is not unique. This can be seen in the attempts of Rank, Raglan, and Hook to outline this pattern in various ways, and in the integration of some key concepts in Campbell's work such as the Jungian 'archetype', Joyce's 'monomyth', and Freud's 'dream symbolism' (Campbell 1949: 17-18, 30n, 19n).

In his book, *The hero with a thousand faces* (Campbell 1949), Joseph Campbell draws on the work of these intellectuals, among others, and uses his own extensive research into myths, legends, religions, and fairy tales from around the world to demonstrate that there is a recurring pattern in all of them. He describes this pattern as the *hero's journey* (Campbell cit. Flowers 1988: 152) and it is, therefore, commonly attributed to him. In his book Campbell suggests that, at the most basic level, the *hero's journey* is,

> "… a magnification of the formula represented in the rites of passage: separation – initiation – return: which might be named the nuclear unit of the monomyth" (Campbell 1949: 30).

While the quotation above outlines the most rudimentary form of the *hero's journey*, in the book he discusses the *hero's journey* in great detail and summarises the most common elaborations as follows.

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[2] In order to understand how Freud influenced Campbell's discussion of the *hero's journey* it was necessary to review some of his key ideas. This was achieved by studying *The basic writings of Sigmund Freud* (Brill 1995), which summarizes some of his key ideas, such as the symbolism of dreams. This was a particularly important concept informing Campbell's work. For example, he refers to it in *The hero with a thousand faces*, when he suggests that "dream is the personalized myth, and myth is the depersonalized dream" (1949: 19). From this it was determined that the narrative form of the *hero's journey* could be seen as a mythic contextualization of the personal quest of any individual.

> "Call to adventure; helper; threshold of adventure; threshold crossing, brother-battle, dragon-battle, dismemberment, crucifixion, abduction, night-sea journey, wonder journey, whale's belly; tests; helpers; sacred marriage, father atonement, apotheosis, elixir theft; flight; return, resurrection, rescue, threshold struggle; threshold of adventure (*return*); elixir" (Campbell 1949: 245).[3]

It is not necessary for all the variations outlined above to be present in a story for it to fit the basic pattern of the *hero's journey*, and Campbell acknowledges that many myths, legends, and stories may be concerned with only one or two of these elements (Campbell 1949: 246).

Critics of Campbell, such as Robert Ellwood, imply that by placing all myths, legends, and stories together under the general umbrella of the monomyth he is missing the point (Ellwood 1999: 127-170), which is that the differences between these stories and myths are equally important to their similarities. While this is a valid point, and is likely very important to specialists within disciplines such as mythology and anthropology, it seems that its perspicacity is a matter of perspective.

From the perspective of a composer-poet, the universal nature of Campbell's *hero's journey* was what made it suitable to be used as a creative theme to link the oratorios in the portfolio because it provided a broad framework within which original, creative variation was possible.

However, given Ellwood's criticism (Ellwood 1999: 127-170), and given that variations on the basic story form are commonly applied (Campbell 1949: 246), it seemed worthwhile to creatively explore more than one version. Therefore, it was decided for the purposes of this project that, while all the oratorios in the portfolio would be linked by the overarching creative theme of the *hero's journey*, each one would also reflect a distinct variation of the form.

For example, as the largest work in the portfolio, the *Bushfire Oratorio* (pages 10-200) includes the "call to adventure, the helper, the threshold of adventure, the threshold crossing, tests, helpers, apotheosis, flight, return, rescue, threshold of adventure (*return*)", but does not include stages such as the "whale's belly". In contrast, *Bright Star: Estelle* (pages 202-232), a much shorter complete work, only utilizes the "call to adventure, threshold of adventure, threshold crossing, apotheosis, threshold of adventure (*return*), and elixir" stages.

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[3] The terms used to describe these common variations of the basic monomyth are mostly self-explanatory, and Campbell discusses each in great detail in his book, *The hero with a thousand faces* (1949). However, two of these terms are slightly more obscure: 'apotheosis' and 'elixir'. Apotheosis refers to the pinnacle, or climax, of someone's development; and the elixir, which Campbell also calls the 'boon', might refer to a magic potion, a blessing, a renewal of some kind, or any ultimate prosperity resulting from a hero's deed.

Lionheart: The Threshold (pages 233-266) can be distinguished from both of the works above because it was designed as a study of the first stages of the *hero's journey* and, therefore, only includes the first few stages of "call to adventure, helper, tests, threshold of adventure, and threshold crossing" (Campbell 1949: 245).

The integration of the *hero's journey* form in the portfolio of oratorios was undertaken during the process of writing both the libretti and the music for these works. However, before the libretti were written, and before the *hero's journey* form was conceived as an overarching creative concept, several 'subject areas' were explored as possible mines of inspiration for the oratorios.

Out of the diverse subject areas that were reviewed in the early stages of the project, such as 'scientific exploration' (Darwin 1839; Ashcroft 2000; Hooker 2004; Flannery 2007; Quammen 2009; Ridley 2009), and 'ancient myths and legends' (Garfield, Blishen et al. 1970; Yoshikawa 1971; Chatwin 1987; Saxby and Ingpen 1990; Stevens 2001; Andrews 2004), the field was narrowed down and four were eventually selected to form the basis for the oratorio libretti. This number was arrived at because it seemed that it would provide enough scope to explore different versions of the oratorio form while also being manageable within a three-year, PhD timeframe.

Two of the subject areas that were chosen to form the basis of the works, 'bushfire' and 'sea voyages', were subsequently developed into original libretti called, *Bushfire Oratorio* (pages 10-200) and, *Lionheart: The Threshold* (pages 233-266). These libretti were retained for the entire duration of the project, and have been discussed in the Commentary (page 309).

However the third subject area, 'mountaineering', was developed into an original libretto, called *Seven Summits: Everest*, which was based on Brigitte Muir's quest to climb Mount Everest (Muir 1998: 251). This libretto was shelved in the later stages of the project in favour of a libretto based on another subject area: 'conception and birth'. The ensuing original libretto based on this subject was called *Bright Star: Estelle* (pages 202-232) and has also been discussed in the Commentary (page 309).

During the process of narrowing the field to these three final subject areas, it became clear that there was 'something' linking them. The researcher initially described this connecting quality as "awe" or "that moment of overwhelming terror that you can sometimes experience when you are out in nature or on an adventure". At first it seemed possible that this description expressed the idea of the 'sublime' as discussed in

Romantic aesthetics (Le Huray and Day 1981: 65-355; Bodman Rae 2001: 17-27; Blazer 2007: 4-9; Bicknell 2009: 117-137).

However this preliminary conclusion proved to be unsatisfactory and, after further research, the common thread was perceived more accurately: in each of the stories, the people involved were initially overwhelmed by the enormity of the task ahead of them, whether it was sailing solo around the world, bearing a child, or surviving a bushfire but, instead of becoming paralysed, at some point they made a decision to move forward - to act. It was therefore discerned that the focus of the research really lay in the individual internal struggles of people who had their courage tested and showed a willingness to step into the unknown.

For example, in *Lionheart: The Threshold*, Jesse Martin makes the decision to become the youngest person to sail around the world solo, non-stop and unassisted, and to succeed he has to face the doubters (Martin and Gannon 2000: 72); in *Bright Star: Estelle*, a couple battling to conceive pit themselves against seemingly insurmountable physical and psychological odds, and social pressures; and in *Bushfire Oratorio*, the people caught in the bushfire simply want to survive, but in order to do this are pushed to feats of bravery and endurance beyond the normal realm of human experience.

Through further reading it was discovered that the 'common thread' described above fits a recognised archetypal story pattern which Campbell describes beautifully in *The hero with a thousand faces* (Campbell 1949: 30). As mentioned earlier, this pattern is now commonly known as the *hero's journey*.

In his book Campbell describes any person embarking on a *hero's journey*, as being a personification of action, saying:

> "…the stanza of the hero-bard resounds with the magic of the word of power; similarly, the sword edge of the hero-warrior flashes with the energy of the creative source: before it fall the shells of the outworn. The mythological hero is the champion not of things become but of things becoming; the dragon to be slain by him is precisely the monster of the status quo: Holdfast, the keeper of the past" (Campbell 1949: 337).

This could certainly resonate with any hero trying to push the boundaries, and was clearly relevant to each of the subject areas mentioned above. Therefore, it was decided to create three oratorios that would combine the chosen subject areas with Campbell's

hero's journey form. These three works would explore different versions of oratorio, and would be linked by three variations of the *hero's journey* form.

Employing this method to create the texts meant that each oratorio libretto was intentionally created to be a metaphor for the *hero's journey*, and that the music for each oratorio was also created to be a metaphor for the *hero's journey*. Therefore, the integration of the libretto with the music created a complete oratorio that was a 'dual metaphor' for the form. The processes used to create the text, and the music, for these works have been discussed further in the Commentary (page 309).

The subject of music and metaphor has been widely debated and discussed by philosophers such as Nelson Goodman in *Languages of art* (Goodman 1968: 113), Roger Scruton in *The aesthetics of music* (Scruton 1997: 478) and in *Understanding music: philosophy and interpretation* (Scruton 2009: 28-29), Stephen Davies in *Musical meaning and expression* (Davies 1994: 150-166), and Lawrence Zbikowski in 'Music and Metaphor' (Zbikowski 2008: 502-522). Briefly, they suggest that music is used to communicate different material to words, even when they occur simultaneously. This is relevant because it implies that music can be intentionally created to be a metaphor for words. While expanding on this discussion here is beyond the scope of the exegesis, it would certainly be a worthwhile area for future research.

The idea of intentionally creating art works as metaphors for the *hero's journey* has been developed previously, and a good example of this can be found in Christopher Vogler's screen writing textbook, *The writer's journey* (Vogler 1998). In this book he details ways in which a screenwriter can create film metaphors for the *hero's journey* (Vogler 1998: 83-228). For example, he says,

> "in Disney we have used the Hero's Journey model to tighten up storylines, pinpoint problems, and lay out structures" (Vogler 1998: 233).

William Indick pursues a similar theme in his journal article, *Classical heroes in modern movies: mythological patterns of the superhero* (Indick 2004), in which he compares the writings of Otto Rank (Rank 1932), Lord Raglan (Raglan 1936), and Joseph Campbell (Campbell 1949), on the subject of the hero. In his book *Psychology for screenwriters*, he specifically looks at how the film superhero can reflect the archetypal patterns of the *hero's journey* (Indick 2004: 145).

While these studies provide examples of how to create film metaphors for the *hero's journey*, there does not seem to be any equivalent literature describing how to create oratorio metaphors for the form as outlined by Campbell (Campbell 1949). This is not

to suggest that metaphors for the *hero's journey* cannot be retrospectively attributed to the existing oratorio repertoire, it simply observes that no oratorio-equivalent to Vogler's guide has been found (Vogler 1998). While this research does not claim to be such a guide it is hoped that it will be used as a stepping-stone for future research in this area.

In the paragraph above it was mentioned that it is possible to retrospectively describe a musical work, or form, as a metaphor for the *hero's journey*, and an example of such a description can be found in 'The second nature of sonata form'. In this article, Scott Burnham suggests that sonata form is the evolution of a musical form that unconsciously expresses the pattern of the *hero's journey* (Burnham 2001: 111-141).

Burnham's point, that sonata form unconsciously expresses the pattern of the *hero's journey*, is illustrated by Charles Rosen's description of nineteenth century sonata form in his book, *Sonata forms* (Rosen 1988), which provides a thorough discussion of the subject. In his book, Rosen describes the methods used by some nineteenth century composers to refresh, or recreate, the traditional sonata form, which was becoming essentially rigid. He describes one result of their challenge to the status quo as

> "…the cyclical sonata in which each movement is based on a transformation of the themes of the others…" (Rosen 1988: 393)

As Burnham suggests (Burnham 2001: 111-141), the cyclical transformation of themes in sonata form could certainly be recognized, in retrospect, as a valid musical metaphor for the *hero's journey*, as could other existing cyclic musical forms such as fugue, canon, and ostinato. The application of some of these forms in the portfolio will be discussed further in the Commentary (page 309).

However, it could be argued that suggesting that an existing musical form is a metaphor for the *hero's journey* is very different from actually creating a new musical metaphor for the form.

> "… for musical metaphor the use of metaphor is ineliminable, which is not so for (merely) metaphoric descriptions of music" (Davies 1994: 147).

Therefore, it is hoped that the oratorios in this portfolio will be considered as intentionally created, original 'dual metaphors' for the *hero's journey*.

In returning to the discussion of the *hero's journey* it is important to note that while Campbell's work is still one of the most comprehensive expositions of the archetype, contemporary writers have built on, and in some cases improved on, his work. One aspect of Campbell's work that has been improved by other researchers over the last half-century is in the discussion of how the *hero's journey* is relevant to women (Murdock 1990: 2; Van Nortwick 1992).

The most convincing work on this subject is a book called *Women who run with the wolves* by Jungian psychoanalyst, Clarissa Pinkola Estés (Estés 1992). This work uses the format of a story, or myth, followed by an analysis, and provides an erudite study of the "wild woman" archetype in story and myth (Estés 1992: 2).

Having created an introduction to the commemorative edition of *The hero with a thousand faces*, (Campbell and Estés 2004) Estés was clearly aware of Campbell's idea. However, she does not address it directly in her book and, unlike works such as Murdock's *The heroine's journey* (Murdock 1990) and Vogler's *The writer's journey* (Vogler 1998), she does not present a revised version of the form. However, the influence of Campbell's *hero's journey* idea can be observed in her work.

> " In mythos, a mountain is sometimes understood as a symbol describing the levels of mastery one must attain before one can ascend to the next level. The lowest part of the mountain, the foothills, often represents the urge towards consciousness. All that occurs in the foothills is thought of in terms of the maturing consciousness. The middle part of the mountain is often thought of as the steeping part of the process, the part that tests the knowledge learned at lower levels. The higher mountain represents intensified learning; the air is thin there; it takes endurance and determination to stay at the tasks. The peak of the mountain represents confrontation with the ultimate wisdom, such as that in mythos wherein the old woman lives atop the mountain…" (Estés 1992: 355)

The quotation above could certainly be described as a metaphor for the *hero's journey*, from the "threshold crossing" to the point of "apotheosis" (Campbell 1949: 245), and it was therefore creatively explored in the libretto for *Seven Summits: Everest*. While this particular libretto was eventually set aside, aspects of the idea were retained in the oratorio, *Bright Star: Estelle* (pages 202-232), which has been discussed in the Commentary (page 309).

Estés suggests that many of the stories that we retain in our culture today have been sanitized over the course of history, according to the moral or religious codes of various eras, and that this process has particularly affected archetypes relating to women.

> "…old pagan symbols were overlaid with Christian ones, so that an old healer in a tale became an evil witch, a spirit became an angel, an initiation veil or caul became a handkerchief, or a child named Beautiful (the customary name for a child born during the Solstice festival) was re-named Schmerzenreich, Sorrowful. Sexual elements were omitted. Helping creatures and animals were often changed into demons and bogeys" (Estés 1992: 14).

The kind of gender bias described above was carefully avoided when writing the libretti for the oratorios. For example, it should be noted that in this research the term 'hero' is genderless, and that a conscious effort was made to include a range of female characters, and stories.

For example, all of the characters in *Bright Star: Estelle* (pages 202-232) are female. In contrast, most of the characters in *Lionheart: The Threshold* (pages 233-266) are male. In *Bushfire Oratorio* a balance was created between the two extremes, and a proportionate number of male and female characters were included. *Bushfire Oratorio* also attempted to represent 'strong' and 'weak' characters from both sexes. *Bushfire Oratorio* will be discussed further in the Commentary (page 309).

The creative background research for the *Bushfire Oratorio* uncovered another parallel to Campbell's work, and this was found in *The psychoanalysis of fire,* by Gaston Bachelard (Bachelard 1964). For example in *The hero with a thousand faces*, Campbell specifically refers to the ancient Greek myth of Prometheus (Garfield, Blishen et al. 1970: 63-87) as an example of the *hero's journey* (Campbell 1949: 30), and Bachelard, in his book, talks about the human fascination with fire as a kind of "Prometheus complex" (Bachelard 1964: 12), or quest for knowledge.

> "Fire is for the man who is contemplating it an example of sudden change or development and an example of a circumstantial development. Less monotonous and less abstract than flowing water, even more quick to grow and change than the young bird we watch every day in its nest in the bushes, fire suggests the desire to change, to speed up the passage of time, to bring all of life to its conclusion, to its hereafter. In these circumstances the reverie becomes truly fascinating and dramatic; it magnifies human destiny; it links the small to the

> great, the hearth to the volcano, the life of a log to the life of the world. The fascinated individual hears the call of the funeral pyre. For him destruction is more than a change, it is a renewal" (Bachelard 1964: 16).

Here, Bachelard has clearly combined his own observations of fire with the myth of Prometheus (Garfield, Blishen et al. 1970: 63-87) and, in doing so, has turned them into a new metaphor for the human quest for knowledge (Bachelard 1964: 16) which he calls the *Prometheus complex*. Campbell also describes this, in different terms, as the *hero's journey*.

Having found this metaphorical connection between the *hero's journey* (Campbell 1949: 30) and the *Prometheus complex* (Bachelard 1964: 12), the researcher used it as a foundation upon which to base the libretto for the *Bushfire Oratorio*, an oratorio that is both a dual metaphor for the form and an exploration of the characters' reactions to fire.

From the examples given above it can be seen that a process of connecting diverse sources of literature and other material lies behind much of the creative work in the portfolio. This process could also, perhaps, be described as being the foundation of creativity in general (Bohm 1996: 98).

For example, in her article on creativity, '*The unleashed mind'*, Shelley Carson talks about the neurology of the creative mind and suggests that as a result of certain physical characteristics in such a brain there is a "decrease in cognitive filtering" that allows "more information into conscious awareness" (Carson 2011: 28).

> "…the reduction in cognitive inhibition allows more material into conscious awareness that can be reprocessed and recombined in novel and original ways, resulting in creative ideas" (Carson 2011: 26).

This could certainly be applied to the combination of diverse, and sometimes contradictory, elements that resulted in the portfolio of original oratorios.

While it appears that there is an intrinsic complexity and obscurity to the creative process, which probably means that it cannot be fully classified, the results of such an activity can be observed. Therefore, it is suggested that the most comprehensive illumination of the research is the creative works themselves.

Despite this, the review above has attempted to elucidate, and to categorize, the creative works in relation to the underlying research trajectory mentioned earlier, and by

focusing the review in this way it is hoped that the researcher has presented a unique perspective on the portfolio of original oratorios.

The breaking-down of the creative processes in the above analysis can, finally, be related back to Joseph Campbell's book, *The hero with a thousand faces*, in which he says that "the hero deed is a continuous shattering of the crystallizations of the moment" (Campbell 1949: 337). So while the destructive analytical process could potentially be perceived as being the opposite of creativity it is, in fact, an integral part of it. As Campbell says, "the ordeal is a deepening of the problem of the first threshold and the question is still in balance: can the ego put itself to death?" (Campbell 1949: 109). It is hoped that this has been achieved, at least in part, in the summary of the literature behind the creative concept above.

Based on the research outlined above, it seemed that using the *hero's journey* as the overarching theme for the portfolio not only greatly enriched the creative works, but also lent a depth of metaphor to the project overall. The main challenge of applying this concept to the oratorios lay in the fine creative line between form and formula, to use it "as a reference point and a source of inspiration, not a dictatorial mandate" (Vogler 1998: xviii-xix). This point can equally be applied to the use of the oratorio genre as a whole in this project.

1.5.2 Oratorio

The review above centred on the *hero's journey* because this was the creative concept that was used to link the works in the portfolio. However there was a secondary attribute linking the works and this was their classification as oratorios. Therefore, in order to clarify the framework within which these works were developed, some key areas of the genre were reviewed below.

In his four-volume work, *A history of the oratorio* (Smither 1977: vol 1; Smither 1977: vol 2; Smither 1987: vol 3; Smither 2000: vol 4), Howard Smither outlined an erudite and comprehensive history and analysis of the oratorio genre. Consequently, Smither's work was another crucial resource for the research, particularly his discussion of twentieth century oratorio in *A history of the oratorio volume 4: the oratorio in the nineteenth and twentieth centuries* (Smither 2000: 629-715).

Although his fourth and final volume in the series is primarily devoted to a discussion of nineteenth-century oratorio, the last eighty-four pages summarise all the major

oratorios of the twentieth century (Smither 2000: 629-715). This is followed by a detailed appendix comprising an extensive list of twentieth century oratorios and sources relating to them (Smither 2000: 717-724).

While other treatises on oratorio were also consulted to gain insight into the genre, such as Kurt Pahlen's *The world of the oratorio* (Pahlen 1990), Smither's discourse on twentieth century oratorio was of particular relevance to the research for two reasons. The first reason was that it was the most up-to-date resource on the subject. The second reason was that in his book Smither suggests that the oratorios of the twentieth century were different from the oratorios of the nineteenth century (Smither 2000: 631).

For example, in *A history of the oratorio, volume 4: the oratorio in the nineteenth and twentieth centuries*, Smither states that although oratorios in the twentieth century were still usually "long concert works" featuring choral music, and including vocal solos and instrumental writing, they no longer needed to have a religious or sacred subject. He also observes that there were both staged and un-staged forms of oratorio in the twentieth century, and that the libretti for these works utilised both dramatic and narrative genres of poetry (Smither 2000: 631).

It was necessary to consider these twentieth-century changes to the genre in order to develop an up-to-date creative framework for the original oratorios in the portfolio. Therefore, the specific features of twentieth century oratorio mentioned above by Smither have been reviewed below, and illustrated using selected examples from the repertoire.

In his book, Smither states that in the twentieth century the oratorio genre had "become relatively rare" (Smither 2000: 632), which he attributes to a decline in the number of amateur choral societies, and to unwillingness among early twentieth century composers to take the limitations of such groups into account in their works (Smither 2000: 632). Therefore, one motivation for composing oratorios for this project was to make an original, and accessible, contemporary contribution to the repertoire.

Familiarity with this choral repertoire was one result of the researcher's continuing work in the field of choral music, and more details of this can be found in the Masters submission, *Portfolio of compositions and exegesis: composing for a choral spectrum* (Wood 2008). However, and perhaps due to the reasons outlined above by Smither, the researcher had only had the opportunity to perform eighteenth century oratorios, such

as, the *Messiah* by George Friedrich Handel (Handel and Jenkins 1741), and the *St Matthew Passion* by Johann Sebastian Bach (Bach and Picander 1727).

Both of the oratorios mentioned above provided benchmark examples of vocal writing, and the clarity of Handel's word setting in the *Messiah* (Handel and Jenkins 1741) choruses, and vocal solos was particularly influential. For example, this simplicity was used to emotive effect in the aria 'He shall feed his flock like a shepherd' (Handel 1741: 71-73), and this particular song was often kept in mind as a technical example during the composition process.

In Bach's *Saint Matthew Passion* (Bach and Picander 1727) the dramatic interplay of the divided ensemble and choir with the soloists was another technical model that was kept in mind during the composition and libretti writing processes, although it was not the composer's intention to directly imitate it in any way.

The examples above both have certain attributes in common with contemporary oratorios, such as an emphasis on choral writing, combined with vocal solos and instrumental writing. While it was beyond the scope of the exegesis to examine these works in more depth, Smither's *A history of the oratorio* series (Smither 1977: vol 1; Smither 1977: vol 2; Smither 1987: vol 3; Smither 2000: vol 4) and Kurt Pahlen's *The world of the oratorio* (Pahlen 1990) may provide further insight for the reader.

However, as mentioned earlier, Smither suggests that aside from the three attributes of oratorio mentioned above, there are other factors differentiating nineteenth and twentieth century oratorios (Smither 2000: 631). Therefore, in order to provide a clearer outline for the research it was necessary to investigate this further.

This investigation process was essential, but not unique. The well-known twentieth century English composer, Michael Tippett, undertook a similar process in his attempt to determine a clear framework within which to create his oratorio works. Tippett, who was also influenced by the oratorios of Handel and Bach, says that he intentionally modelled the structure of his oratorio, *A child of our time* (Tippett 1939-41; Tippett 1991: 40), on the *Messiah* (Handel and Jenkins 1741; Bowen 1980: 120).

In his autobiography, *Those twentieth century blues* (Tippett 1991), Tippett mentions working on a production of Handel's *Messiah* (Handel and Jenkins 1741), and says that for him it was:

> "…a lesson in the dramatic relationships between words and music. I was becoming clear in my mind about the distinction between what was theatrical on the stage and what was theatrical in oratorio." (Tippett 1991: 40)

This quotation also suggests that before he attempted to write his first oratorio, *A child of our time* (Tippett 1939-41), Tippett began to think about the elements that separate oratorio from other related genres. He discusses this further in his book, *Moving into Aquarius* (Tippett 1959).

> "If the traditional forms of oratorio and opera can contain the collective experiences of any time then composers generally will use them. I am driven to believe that traditional forms of oratorio like the Biblical Passions do not always do this, even where individual persons and composers may hold the contrary. I find there are unresolved but deeply serious collective experiences of our time which will not get themselves successfully into the traditional modes of expression." (Tippett 1959: 47)

In working out acceptable frameworks for the oratorios in this submission, a similar conclusion was arrived at. It was therefore decided not to use a "traditional form of oratorio" (Tippett 1959: 47) except as a creative guide. This led to the decision to use the *hero's journey* as an alternative model for the structure of the oratorios, as it seemed that creating oratorios as metaphors for a literary archetype could be a rich and imaginative angle from which to approach the research.

Therefore, as mentioned earlier, the composer intended to write the libretti and music for oratorios as dual metaphors for the *hero's journey*, and the dual role of composer-librettist was assumed from the beginning of the project.

However, after searching the literature for books by other composers about how they had approached this process, it became apparent that it is uncommon, although not unheard of, for composers to write their own oratorio libretti. It appeared that it is especially unusual for composers to write oratorio libretti in English, and on non-religious subjects, and to have also written about the process. Therefore, in order to contextualise the work it was important to investigate the work of composers who had written their own libretti, composers who had written libretti in English, and composers who had written libretti based on non-religious subject matter.

In *A history of the oratorio, volume 4: the oratorio in the nineteenth and twentieth centuries* (Smither 2000: 639-640), Smither discusses the works of some composers which do actually meet these particular criteria. For example, Michael Tippett's oratorio, *A child of our time* (Tippett 1939-41). This work provided a solid technical model for the researcher, and was a unique example because Tippett, a native English speaker, wrote both the libretto and the music.

The relevance of the language in which an oratorio libretto is written, and even in which dialect it was written, is discussed further in the Commentary (page 309) and is important in relation to issues of text setting. However, it should be noted that in order to make an informed decision about some of the issues specifically relevant to English text setting, other examples of successful musical settings of English texts were also examined.

While these works are too numerous to be examined in full here, and are drawn from a substantial repertoire of choral music, and solo vocal music, two important examples are Benjamin Britten's opera, *Peter Grimes* (Britten, Slater et al. 1945; Rupprecht 2001: 32-74), and Ralph Vaughan-Williams' song cycle, *Songs of travel* (Vaughan Williams and Stevenson 1905; Manning 2007). These compositions are examples of English vocal music from two genres that closely flank oratorio. Therefore, not only did they provide the researcher with technical models of English text setting but also, by comparing them with Tippett's work, the researcher was able to look for differences between the genres of opera, song-cycle, and oratorio.

Michael Tippett's work was not only pertinent to the research because he wrote the original, English libretti for both *A child of our time* (Tippett 1939-41) and *The mask of time* (Tippett, Yeates et al. 1980-82), but also because he wrote about the process in his autobiographical writings, some of which were quoted above.

One important insight gained from reading his books was that Tippett, like the researcher, found that the processes of libretto writing, musical composition, and conceptual development could not be fully separated from one another (Tippett 1980). While it is not possible to go into detail here, a more thorough discussion of Tippett's oratorio works can be found in Tippett's books *Moving into Aquarius* (Tippett 1959: 47) and *Those twentieth century blues* (Tippett 1991: 40), in *Music of the angels: essays and sketchbooks of Michael Tippett* by Meirion Bowen (Bowen 1980: 117-188), and in

Smither's *A history of the oratorio, volume 4: the oratorio in the nineteenth and twentieth centuries* (Smither 2000: 701-712).

Like Tippett, Arnold Schoenberg was a twentieth century composer who wrote his own, non-traditional, oratorio libretto for *Die Jakobsleiter* (Schoenberg 1917). Although this libretto was written in German and was therefore obviously not useful as a model for English text setting, the work was relevant to the research because it provided another example of the work of a composer-librettist, and because it made use of the extended vocal technique called 'Sprechstimme' (Smither 2000: 677-680).

Although this technique, which involves speaking in a dramatized, sing-song voice, was not specified in any of the oratorios in the portfolio, some similar extended vocal techniques were used, such as the 'portamento' or 'glissando' choral writing in *Lionheart: The Threshold* (pages 241-266). A certain kind of dramatized, tonal speech was also required from the singer in the second part of *Bright Star: Estelle*, called "This little hope" (pages 215-216, CD1 track 21). This will be discussed further in the Commentary (page 309).

Another important twentieth century work pertinent to the research was Igor Stravinsky's opera-oratorio, *Oedipus Rex* (Stravinsky and Cocteau 1948), which was composed to a text by Jean Cocteau. This libretto was originally written in French, and then translated into Latin by Abbé Jean Daniélou (Smither 2000: 650-658).

Although Stravinsky did not write his own text, this work is relevant to the research because it is an example of Latin text setting, which was also used by the composer at the end of the *Bushfire Oratorio* (page 195-200). Latin was used at the end of the *Bushfire Oratorio* because:

> "…it frees an audience from the instinctive need to hear and understand words, and allows the music to dominate their conscious listening, unimpeded by linguistic meaning. Alternatively the lack of verbal understanding may distance the audience from the material sufficiently to create the effect of coldness, or aloofness…" (Barker 2004: 45)

Aside from its use of Latin text setting, Stravinsky's work was also relevant to the research because "it is an opera on which certain aspects of the concert oratorio have

exerted an influence" (Walsh 1988: 139; Smither 2000: 653). For example, although *Oedipus Rex* is first and foremost an opera, it is sometimes described as an oratorio simply because it can be, and often has been, performed in a concert setting (Smither 2000: 652).

While *Oedipus Rex* is an example of opera crossing the boundary into the traditional realm of oratorio there was also, according to Smither, a progressive blurring of the traditional boundaries of oratorio performance towards opera in the twentieth century (Smither 2000: 631), and many oratorio works were actually staged. Therefore, it seemed likely that it was the combination of flexible staging with the work's emphasis on choral music that associated it with the oratorio genre.

Arthur Honegger's work *King David: symphonic psalm in three parts after a drama by René Morax* (Honegger and Morax 1924) added weight to this understanding because it too is commonly considered to be an oratorio (Smither 2000: 659) despite the fact that he called it a "Symphonic Psalm". This is because although it was originally composed to be incidental music for a play, it emphasized choral writing and was often performed in a concert setting.

It therefore appeared that a key factor to consider, when creating a suitable framework for the oratorios in the portfolio, was the fusion of the genre's emphasis on choral writing with its flexible staging. The idea that it was the combination itself that was unique led to the realisation that other elements might also be at play in the mixture, such as the subject of the story, and the poetic genre of the text

When considering the subject of oratorio stories, it appears that oratorios were usually, historically, religious or 'sacred' works, and an important twentieth century example of such a work is Krzysztof Penderecki's *Passio et mors domini nostril Iesu Christi secundum Lucam* (Penderecki 1965). This work incorporates a range of extended choral techniques such as 'Sprechstimme', quarter tones, and vocal glissandi (Smither 2000: 647), which are relevant for the reasons mentioned earlier (page 302).

Although this is a good example of a twentieth century oratorio based on a religious theme, Smither says that in classifying oratorio in the twentieth century '*a religious*

subject is not a criterion' (Smither 2000: 631) He states that in the twentieth century oratorios were actually based on a range of subjects, which included traditional religious themes, as well as:

> "…non-religious political, patriotic, and nationalistic themes, and subjects based on literary works, mythology or legend (exclusive of the legends of saints), historical events, and texts expressing philosophical or religious ideas that are not exclusively Jewish or Christian but broadly humanistic." (Smither 2000: 632-633)

For example, a twentieth century oratorio based on a myth is Bohuslav Martinu's oratorio *The epic of Gilgamesh: for soloists (soprano, tenor, baritone, bass), mixed chorus and orchestra* (Martinů 1955). According to Smither (Smither 2000: 637), this work is based on an ancient Mesopotamian epic, and Campbell calls the myth on which it is based the "greatest tale of the elixir quest in the Mesopotamian, pre-Biblical tradition" (Campbell 1949: 185).

Michael Tippett's work was also pertinent to this area of the research because his oratorios, *A child of our time* (Tippett 1939-41) and *The mask of time* (Tippett, Yeates et al. 1980-82), were not based on traditional religious stories.

Therefore, it appears that the religious or sacred classification does not have to apply to the story subjects of oratorio today, although 'grand' or 'mythic' themes still appear to be a consistent feature of the genre. This conclusion played an important part in the decision to focus on stories that emphasised the 'grand' theme of the *hero's journey*, rather than on a religious theme, for the oratorios in the portfolio.

Given that the subject matter of twentieth century oratorios was so wide-ranging, it was clear that in isolation it would not be a useful defining characteristic. However, it seemed worth considering that another possible distinguishing feature could be the poetic genres used in oratorio libretti.

As mentioned earlier, according to Smither, oratorio libretti in the twentieth century used either narrative or dramatic genres of poetry. That is, either poetry that tells a story or poetry that is intended for performance.

In his book *Music with words: a composer's view*, Virgil Thomson suggests that both opera and oratorio utilise a range of genres of writing to communicate emotion and

facts, and it is therefore possible that both of the styles mentioned above could be incorporated within any one work (Thomson 1989: 55).

Alison Wood takes this even further in her thesis, *The poetics of libretti: reading the opera works of Gwen Harwood and Larry Sitsky,* by suggesting that libretti are 'hybrid texts' (Wood 2007: 19), "…embedded within complex performance and authorial situations" (Wood 2007: 4). Corse agrees and suggests in her book, *Opera and the uses of language: Mozart, Verdi, Britten,* that a libretto is like a skeleton, which is fleshed out by the context of the music and performance, and that it lacks something when assessed as a purely literary work.

> "Composers use the resources of music to pull the language of their librettos out of communicative simplicity and into multivalence, creating through musical means the emphasis, rhetorical effects, irony, and even metaphorical structures that we are accustomed to finding in literature." (Corse 1987: 16)

While both of these writers are referring to opera libretti, their conclusions could equally apply to oratorio libretti.

From a composer's point of view it seems that the music for oratorios balances on the line between opera and cantata, and that the text balances on the line between drama and poetry (Wood 2007: 4). It is this ambiguity of the genre that makes it a worthwhile subject of study for a researcher with creative skills in both music and writing.

From the research described above it seems clear that the strongest defining feature of twentieth century oratorio was an emphasis on choral writing, although even this by itself is not definitive because oratorios also commonly include vocal solos, and an instrumental accompaniment, and even spoken word. The issue of staging could also be considered a defining feature, although not because an oratorio performance must be staged or un-staged, but because it could be done either way.

Although historically the subject matter of an oratorio libretto was almost always 'sacred', in the twentieth century the stories were very diverse, so this is no longer a useful defining feature in the twenty-first century. The poetic genres used for oratorio libretti are also not clear-cut, perhaps because oratorio libretto is not exactly poetry, or drama, but a unique genre of its own.

Therefore, for the purposes of this exegesis oratorio was defined by the researcher as *a story told in music and words that emphasises the use of choral music and which may*

utilise, but that does not necessarily require, staging, sets or costumes. This simple definition was used as a creative framework for the oratorios in the portfolio.

The issues outlined above were investigated over the course of this project by writing both the text and the music for one large oratorio work, and two short oratorio studies. This format was chosen to provide enough scope to thoroughly explore the oratorio genre with a large work, and to experiment with slightly different aspects or versions of oratorio with the two smaller studies. Composing three oratorios provided the opportunity to research different poetic genres in the libretti, slightly different styles of music, different instrumental ensembles and vocal forces, and various durations.

The purpose of composing within the oratorio genre was not to imitate the great works of the nineteenth and twentieth centuries, but rather to take inspiration from them, and to approach the genre from a new perspective.

While these works were inspirational, the music that continues to motivate this composer's work is an eclectic mixture from both the past and the present, and includes large and small works, from a wide range of countries, and from many genres. As Alex Ross says,

> "…a lot of younger listeners seem to think the way the iPod thinks. They are no longer so invested in a single genre…" (Ross 2010: 19).

For example, some of the music that was most influential for the composer can be found on the compact disc (CD), *The silimbo passage (Keita 2008),* by west African kora player Seckou Keita, and his unconventional Seckou Keita string quartet. In this album the ensemble experiments with different tunings, and fuses traditional Senegalese 'Mandinka' styles with Arabic, flamenco, and blues and roots influences (Murphy 2008). The combination of acoustic instruments such as the kora, violin, double bass, singer (Binta Suso), and percussion with electric bass, creates a unique timbre, intonation, and rhythm. The singer's subtle microtonal inflections, in track two, 'Mande-Arab', are particularly emotive.

Having studied some simpler west African drum rhythms, such as 'Djole' and 'Sofa' (In rhythm 2011), with Kate Eckerman during djembe classes in Aldgate, South Australia, in 2011 and 2012, it was much easier to appreciate the complexity of the rhythms in this music. In this style of Djembe music several simple rhythms are put together to create an exciting and multifaceted musical work.

An attempt was made to use this idea in some of the works in the portfolio by taking simple rhythms and combining them to create an intricate rhythmic whole. For example in the *Bushfire Oratorio* "Prologue: Part 1", from figure A to figure B (pages 12-40), two simple ostinato rhythms are combined in the vibraphone part to create a polyrhythmic ostinato that works in conjunction with the rhythms of the piano solo.

Another rhythmic work that was influential was the Kronos Quartet's album of dramatic instrumental works by composer *Peteris Vasks, Peteris Vasks: string quartet no. 4* (Vasks 2003). Track two of this work, 'Toccata #1', was particularly vigorous rhythmically, but used a very different technique to the polyrhythmic west-African music mentioned above. This idea of using rhythmic unisons and imitative fugal elements can also be seen applied in the *Bushfire Oratorio* "Prologue: Part 2" from figure N (page 70).

Having composed a string quartet for the first time during the early stages of the candidature, the researcher also studied the Kronos Quartet's album *Early music (lachrymae antiquae)* (Kronos 1997*)*. The piece on this album that particularly caught the composer's imagination was, *Long-ge: for string quartet*, by New Zealand composer Jack Body (Body in Kronos 1997: track 7).

The pentatonic mode and the overall style of the piece are certainly influenced by Chinese music, and there is a gently repetitive, undulating, quality to the work that is understated and beautiful when combined with the unique timbre produced by the non-vibrato bowing style and microtonal portamenti. The researcher's early exposure to Chinese music while living in China as a young girl, and an ongoing interest in traditional Chinese music, particularly èrhú music (two-stringed bowed instrument) (Wong 1994) and dizi music (transverse bamboo flute) (Yang and Jiang 1992), most likely fed into an appreciation for the timbre and tonality of this work, and influenced the flute solo at the beginning of *Bushfire Oratorio* "Scene 11" (pages 151-152), and the orchestral sound at the start of *Bird Miniatures* (Appendix B, pages 411-440).

An evolving interest in the expressive qualities of timbre was also evident in the researcher's fascination with popular vocal music such Amy Winehouse's *Back to black* album (Winehouse 2006), Sia's song 'Breathe me', which is track three from her album *Colour the small one* (Sia 2004), Martha Wainwright's album *Martha Wainwright* (Wainwright 2005), and a comparison of Nine Inch Nails' nihilistic song,

'Hurt', by Trent Reznor (Reznor 1994), and Johnny Cash's poignant version of the same piece (Cash 2002).

Apart from the lyrics of these works, they are harmonically, rhythmically, and melodically simple. However, all of the singers use the timbre of their voices to great expressive effect.

It is the opinion of this researcher that all of these popular singers communicate the words, and emotions, of their songs more effectively than traditionally trained classical singers, although the former lack the clear beauty of tone, range, and vocal virtuosity of the latter. Traditionally a classical singer is trained to learn the musical score perfectly, and the composer often leaves very little room for interpretation, whereas the popular singer is expected to take a song and create their own version of it in performance. The popular singer's mastery of timbre is used to great effect in this endeavour, but often to the detriment of intonation.

> "…some composers seek the holy grail of perfection in terms of realization of notational values, while other will forgive inaccuracy (if necessary) at the expense of insight and communication. It is rare to encounter both perfection of accuracy and energy of insight." (Barker 2004: 156)

While this is clearly partly up to the performer, with careful consideration, a composer can attempt to create the right conditions for both elements to excel. One method of doing this is to keep the music reasonably simple.

It could appear that there is nothing connecting the works discussed above because they come from such diverse commercial genres as world music, contemporary art music, indie pop and jazz. However, underlying this eclectic interest is a creative quest, or aesthetic methodology: to communicate complex ideas by weaving together text and simple melodic lines. Achieving this goal in the integration of words and music in oratorio is a worthwhile ambition, and was attempted and, it is hoped, occasionally achieved, in the works for the portfolio that are discussed in the Commentary below.

1.6 COMMENTARY

Through writing original oratorio libretti and music, in the twenty-first century, based on the *hero's journey* (Campbell cit. Flowers 1988: 152), and by discussing the process in an exegesis, this project aimed to make a significant contribution to the repertoire and the literature.

As mentioned earlier (page 278), this objective was primarily achieved using a simple research strategy in which the libretti were written before the musical scores. This approach encompassed a variety of methods and techniques, also mentioned previously (pages 278-285), that have been discussed in detail below in connection with the process of creating the original libretti and musical scores.

In particular, the discussion below explains general practical, and conceptual, issues that arose for the composer when creating the works included the portfolio. It also explains the genesis of the major work, and the two minor works, discusses the methods used to create the texts and musical scores, examines the limitations of the works, and describes some of the solutions to problems that arose during the process. The *Bushfire Oratorio's* "Prologue: Part 1" and "Prologue: Part 2" have been given as two highly detailed examples of this process.

1.6.1 The Texts - Subjects

The first step for a composer creating a work that includes vocal music is usually to procure a text on a particular subject of interest. This can be achieved in a number of ways, for example, by finding an existing text and adapting it, or by commissioning a writer to fashion something appropriate (Barker 2004: 44). In this case, the composer wrote a libretto for each of the compositions included in the portfolio based on a subject related to the *hero's journey.* Although these libretti are all new works, quotations have been included in the texts in various places.

The libretto for *Bushfire Oratorio* (pages 11-33) is a fictional story, created by the composer, which is loosely based on real-life stories about bushfire. Two paragraphs of the libretto that were not written by the composer are: a quotation from the memoirs of John Adams (Adams 1902), found in *A family history of John William and Susanna Adams* (Adams in Stringer 1971: 18), which is included in the "Prologue" (page 15); and a quotation from the memoirs of William Finlayson (Finlayson 1883: 26-27), found in 'The Aboriginal inhabitants and their land' (Finlayson cit. Ellis 1976: 113), which is

included in the “Epilogue” (page 31). These quotations were edited and adapted for the libretto by the researcher.

The quotation included in the “Epilogue” of the *Bushfire Oratorio* comes from an inscription on the tombstone of the Swiss mathematician, Jacob Bernoulli. Bernoulli’s epitaph, “Eadem mutata resurgo” (Bernoulli 1705), which was directly translated by the researcher as “by the same way, changing, to rise up again” (Simpson 1963), refers to his work on the logarithmic spiral (Mukhopadhyay 2004: 39). However, this phrase was altered slightly to “I shall arise the same, though changed” (page 31), to sound more lyrical, and was used in the *Bushfire Oratorio* as a metaphor for the *hero’s journey*, among other things.

Another quotation that was edited and included in the “Epilogue” was “mysterium tremendum et fascinans” (Campbell cit. Flowers 1988: 45). Joseph Campbell discusses this in relation to the *hero’s journey* in a video interview with Bill Moyers (Campbell and Moyers 1988) during which he translates it, ad lib, as “a mystery… tremendous, horrific”. A transcription of the quotation can be found in *Joseph Campbell and the power of myth – with Bill Moyers* by Betty Sue Flowers (Campbell cit. Flowers 1988: 45). Both the inscription from Bernoulli’s epitaph and Campbell’s translation of the Latin phrase were quoted verbatim in the “Epilogue” (page 31**).**

Unlike the *Bushfire Oratorio* libretto, the text for *Bright Star: Estelle* does not include any direct quotations. However, the libretto for this work was the only one that was written from back to front, and in a lyric poetic style (Hollander 1981: 38). The text for the last scene was created first, for a 2010 commission, *Estelle*, which can be seen in its original form in Appendix B (pages 463-474). The overall story for this particular song was inspired by an interview with the people who commissioned *Estelle* (personal communication, 2010).

The rest of the libretto for *Bright Star: Estelle* was adapted from poems written over the duration of the project. For instance, the first scene of *Bright Star: Estelle* was tailored from the first scene of the libretto for the postponed oratorio, *Seven Summits: Everest*, a long-form poem inspired by Brigitte Muir’s book *The wind in my hair* (Muir 1998: 251).

The libretto for *Lionheart: The Threshold* is the most derivative of the three, being closely based on Jesse Martin’s book *Lionheart: a journey of the human spirit* (Martin and Gannon 2000). The libretto focuses on the early stages, or ‘threshold’, of Martin’s

adventure (Martin and Gannon 2000: 19-113), and should be seen as an oratorio study, or as the first movement of a larger oratorio work. Some direct quotations from Martin's book have been used in the libretto, and these have been discussed further on page 341.

The composer edited some of the quotations used in *Lionheart: The Threshold*, and in *Bushfire Oratorio*. This was mainly achieved by deleting sections of the text that did not scan well, or that were inappropriate in the context. Cuts have been indicated using a dotted line that follows the word immediately prior.

Several factors, such as subject matter and language, particularly influenced the different styles of the libretti. For example, as a native speaker of Australian English it was not difficult for the researcher to decide that the libretti should be written in this language (English) and vernacular (Australian), because setting any language to music in a nuanced way usually requires a certain level of fluency with that language. However, setting Australian English has many unique inherent challenges for a composer.

For example, the use of idiomatic Australian slang and colloquialisms in the dialogue sections of the *Bushfire Oratorio* libretto was carefully considered, because it was important not to seem clichéd or patronising. However it was necessary to balance this consideration with the desire to write the libretto to reflect the way that people actually speak in Australia, and to give each character a slightly different 'voice'.

The 'voices' of the characters in the oratorio were developed after extensive research of the newspaper archives, and collections of interviews surrounding particular bushfire events (Proude 2006; Mannix 2008). The libretto therefore used grammar and idioms that were intended to lend authenticity to the characters, and to give the performers clues about the individuals they were representing. Please refer to the bibliography in Appendix A (page 398) for an overview of the newspaper articles researched for this purpose.

Bright Star: Estelle, and *Lionheart: The Threshold*, were written using different libretto styles to that of the *Bushfire Oratorio*. *Bright Star: Estelle* does not make use of any Australian colloquialisms and stylistically speaking, could probably have been written by any English-speaking writer. The 'voice' of this libretto is also much more introspective and poetic than the other two. The libretto for *Lionheart: The Threshold* has been given some of the singsong rhythms of schoolyard rhymes, and utilises some

of the nautical language that Martin uses in his book. These factors were intended to provide the performers with clues about the particular 'voice' used in this libretto.

1.6.2 The Texts – Pronunciation

One performance clue that was not stipulated in any of the oratorios, either in the scores or in the libretti, was regional accent - although this was considered. As most classical voice training is still focused on a nineteenth century *Bel Canto* singing style (Barker 2004: 21, 63), it was not clear that singers performing the oratorios would be accustomed to producing a sung Australian accent correctly, and without gross exaggeration. For example, one challenge of this accent for a singer is the diphthongs, and an unskilful rendition, if used in the wrong context could potentially ruin a scene. However, a decision was reached to leave the choice of accent to the discretion of the conductor and soloists, and this proved reasonably successful.

For example, most of the choral libretto in *Bushfire Oratorio* is poetic, and this style of text facilitates the choice of a fairly neutral accent. However some of the solo roles, which have more dialogue, could potentially be appropriately interpreted with unique Australian accent variations guided by their characters. Examples of each of these options can be heard on the compact discs included in Appendix 3. In "Scene 12" (bar 37, page 161, CD1 track 13, 1'52"-2'05"), we can hear the soloist, Man 2, singing with a pronounced accent, whereas in "Scene 1" (bars 28 & 49, CD1 track 2, 1'01"-1'27" & 2'01"-2'45"), we can hear two soloists singing with neutral accents.

Given the poetic style and subject of *Bright Star: Estelle*, it would be unlikely that a performer would choose to use an inappropriately broad accent from any particular English-speaking region. However, in *Lionheart: The Threshold* the style of the libretto, and the fact that it is scored for untrained voices, means that it would be more likely that the singers' natural regional accents would be applied in the performance.

The libretti, therefore, provide plenty of internal cues about whether or not, or to what degree, the use of regional accent is appropriate in the performance of these works. Leaving an intelligent interpretation up to a conductor or a soloist seemed preferable to cluttering the libretto and score with pronunciation guidelines.

One occasion where the score does specify a particular sung pronunciation of the text can be found in the Newsreader's solo at bar 28 in "Scene 1" of *Bushfire Oratorio* (page 79, CD1 track 2, 1'01"). In this case the pronunciation for '*fire*' was specified as

the two-syllable '*fa-ya*'. This direction was provided so that the singer would know not to sing '*fah*', which is a common anglicised sung version of '*fire*'. This direction for the sung pronunciation in *Bushfire Oratorio* was underlined by the notated rhythm of the text. This was done to create utter clarity for the singer, and the conductor, about how this important word should be sung in this particular work.

An example of an occasion when the anglicised pronunciation of the same word would be appropriate can be seen in *Bright Star: Estelle*, "In that instant, forever", at bar 4 (page 217, CD1 track 22, 0'05").

Some other aspects of pronunciation created interesting text-setting challenges. For example in "Scene 14" (pages 171-178) of the *Bushfire Oratorio* the phrase "…'s jus' lucky I didn' hit you", was set with an upbeat '*s*', which was notated with a percussion note head (bar 9, page 176). This technique was chosen to assist with eliding the '*s*' with the '*j*' (of the *jus*') so that the performer could linger on the sibilant a little longer and thus produce a lazy, or tipsy-sounding entry, which is appropriate to the narrative context.

Pronunciation was not specified anywhere in *Bright Star: Estelle*. However some of the spoken text in *Lionheart: The Threshold* (Martin and Gannon 2000) was given the directive "speak naturally" in the score (pages 260-261) although this was more in reference to the speech rhythms than to the pronunciation. Some of the rhythms of the spoken text in *Lionheart: the Threshold* were scored, however (e.g., page 261), and this brought up considerations such as whether or not to notate the rhythms of the spoken text in all three oratorios.

1.6.3 The Texts - Text Setting: Spoken

It was decided that most of the spoken text in the oratorios should sound 'natural', so in all the works it was placed in the approximate location in the music where the performer is meant to start speaking (e.g., "Prologue: Part 2", bar 111, page 56**)** and was left open to interpretation. However, there are one or two occasions when the spoken text was precisely notated, for example in "Scene 10" of the *Bushfire Oratorio* (bar 98, page 148). As is evident from this example, this process was usually undertaken in places where the vocal rhythm was doubled by an instrument.

1.6.4 The Texts - Text Setting: Sung

One of the most important factors considered in setting the oratorio texts to music was intelligibility (Barker 2004: 54). To some extent, this depends on the performer. For example professional singers usually produce clearer sung text than amateurs. An example of an amateur soprano can be heard in "Scene 11" of the *Bushfire Oratorio* workshop recording (bar 24, page 152, CD1 track 12, 1'11"), and it is interesting to compare her pronunciation with that of a professional soprano, in "Scene 15" (bar 38, page 181 CD1 track 16, 1'57"). The professional singer displays a practised delivery of the consonants, particularly the consonants on the ends of words, and a precise elongation of vowels and timing of diphthong 'turns', none of which are evident in the amateur singer's technique. However, the amateur soprano was cast well in this role, as the relatively untrained quality of her voice gives the impression of being child-like.

For the most part, the audibility of sung English text is a result of a correct translation by the composer of the culturally determined isochronism of the words, in one way or another, into the notated rhythms of the music (Roberts 1986: 23). Susan Stewart suggests that,

> "…for English speakers the linguistic principle of isochronism, which breaks utterances into segments correlated to the pulses of breathing, will not be based on the syllable (as it is in French, Japanese and "gadji beri"); rather, the unit of utterance will generally include a stressed syllable and a number of unstressed syllables" (Stewart 1998: 32).

Clarity in the sung English text of the three oratorios was therefore achieved using two primary rhythmic strategies. The first of these was the time signature or metre and the second was the rhythm or stress (beat). If these devices are used correctly, they can assist singers to clearly convey the text, but if used incorrectly they can obscure the natural word stresses. The challenge lies in keeping the rhythms of a vocal melody simple enough so that the words will be audible, and yet not so simple that they become hackneyed and boring. This can probably be applied to melodic rhythms in general (Ball 2010: 219).

An example of the use of metre to provide clarity in sung text can be found in the "Prologue: Part 1" of *Bushfire Oratorio* from bar 71-80 (pages 48-50, CD1 track 1, 3'53"). In this case the words of the libretto do not have a clear rhythm: "It's so hot that a bird falls out of the sky, dead" (page 15). A rhythm could be imposed on these words,

but, because this sentence relies heavily on asymmetric stress timing to convey meaning, it seemed important to musically express the isochronism of the words, rather than to squeeze it into a regular beat. This was achieved through rapid changes in time signature. Another example of this technique can be seen in bars 1-36 in the third part of *Bright Star: Estelle*, called "In that instant, forever" (pages 217-219, CD1 track 22).

Sung words can also be made clearly audible by using rhythm within the framework of a steady metre, although this requires the librettist to write the words with a regular metre in the first place, rather than with an asymmetrical metre such as in the examples above. A regular metre in the libretto requires the composer to clearly perceive where the metric beat lies within the text, and to understand how using different rhythmic stresses within that metre affects the meaning, emotion, and clarity of the words.

An example of this can be seen in "Scene 11" (bar 30, page 152, CD1 track 12, 1'28"-1'40") of the *Bushfire Oratorio* where the Granddaughter sings "we have no defence" twice, the first time emphasizing the '*we*' by placing it on a downbeat, and the second time emphasizing the '*no*' in the same way. This repetition was used as an emotive device. It sets up a rhythmic pattern and then breaks it, foiling the listener's expectation, and using the octave leap to capitalize on their confusion, thus evoking the character's fearful moment of realisation.

Regular metres were written into certain sections of the three libretti for the reasons mentioned above, but also as a mnemonic device to make it easier for the singers to remember the music. Rhyme was also used for this purpose. This device was used in *Bushfire Oratorio* in particular, because in such a long work the singers have a lot of words to memorise.

These devices were used to assist the singers with remembering the words, but also to help a listener to perceive them. If the composer sets up an aural pattern that a listener can recognise and engage with, either verbal or musical, the listener is more likely to be able to predict the words that will come next. This also means that a listener can derive pleasure from developing expectations about what they will hear next, and by having their expectations overturned if the pattern is broken (Ball 2010: 308).

1.6.5 The Texts - Text Setting: Orchestration

While the clarity of sung text in all three oratorios depends heavily on the text setting, it is also affected by the orchestration. In orchestrating for singers there are many factors

that can obscure the text. These include: using too many instruments at the same time as the singer; using instruments that have sound-cancelling attributes in relation to the human voice in different registers; or using the wrong vocal register for the singer at the wrong moment. According to Richard Mills, the best accompaniment for the voice is generally stringed instruments, although this applies more to large ensembles, such as orchestras, than to small ones. Mills also suggests that when instruments are used in the same musical register as the voice, they will generally obscure it (Mills 2010). Therefore a good rule is to double the female voice an octave below, and to double the male voice an octave above.

This becomes more difficult to achieve when orchestrating for 'inner' voices, such as baritones, because the choice of instruments that are able to produce appropriately soft sounds can be quite limiting. An example of an orchestration for solo baritone is *Whither Must I Wander?* by Ralph Vaughan Williams (Vaughan Williams 1902) which can be found in Appendix B (pages 441-462).

This orchestration was a set task for the Tasmanian Symphony Orchestra Composers School, which the composer attended in Hobart, Australia, as an observer in 2010, and as a participant in 2011. When the Tasmanian Symphony Orchestra played this section of the piece for the first time, the orchestration sounded rich and warm, but unfortunately the voice was obscured. This was because too much was 'happening' in the orchestra at certain points in the score, particularly in the instruments sharing the baritone's register. These sections were re-orchestrated to address this issue, and the corrected version of the score can be found in Appendix B, and on CD2 in Appendix C (track 2).

In this score (Appendix B) it can be observed that several instruments were removed from the baritone's register, and instruments commonly known to cancel out the voice such as percussion, double bass, and brass were avoided (Mills 2010) in conjunction with the voice. The revised version of the score was able to address some of the issues raised above, so at no time is the baritone voice obscured, and all the words are as intelligible as practicable (hear CD2 track 2).

Issues of orchestration were most prominent in setting the *Bushfire Oratorio* text because of the large ensemble accompaniment, and several scenes were simplified after the composer attended the Tasmanian Symphony Orchestra Composer's School. This mostly entailed returning to a version similar to, but not the same as, an earlier iteration

of the work, which meant that the composer's first orchestration instincts were usually correct. Although the over-orchestration phase was sometimes a result of a lack of confidence, it also added something to the final product because the process of starting the orchestration very simply, filling it out, and then reducing it again actually produced some of the most effective writing in the oratorios. An example of this is "Scene 3" of the *Bushfire Oratorio* (pages 93-96, CD1 track 4).

In song writing, text is often made unintelligible by a composer's incorrect use of vocal register in relation to the instrumental accompaniment. For example in bar 32 of "Scene 17" of the *Bushfire Oratorio* when the Old Man bass soloist goes into the lowest few notes of his tessitura, the text borders on being inaudible (pages 191-192, CD1 track 18, 1'55"). This is because in this extremely low end of the bass's tessitura not a lot of volume is achievable even at a *mezzo forte* dynamic. If the instrumental accompaniment composed to accompany a bass voice is too loud, too sustained, or too close to this register, the voice is in danger of being obscured altogether. In this particular case, there is a percussion instrument that blends with the voice, but because it is at least one octave higher, the effect is not too overwhelming. However, even though the woodwind instruments have been given a soft dynamic, the interest created by their musical movement has the potential to endanger the audibility of the voice. This is offset by the fact that they are in a higher register.

A string accompaniment was considered as a substitute in this bar, but it would have come at the cost of the descending woodwind figures. As stringed instruments were used to accompany the extremely low note in bar 55 (page 193, CD1 track 18, 3'10") that follows, it was decided to prioritise the sound of the music over the audibility of the text in this case. It also seemed poetic that the Old Man's words at bar 32 (page 192) are "there's nothing left there now" and as his voice descends it almost disappears into the falling texture of the music. However, there is obviously a fine line here, because this detail would be lost if the voice were to become completely inaudible.

Intentionally obscuring the text by using extremes of vocal register is a technique that can be effectively used to produce an emotional response in the audience. Actors commonly use this technique when they sob brokenly, purr in a low sexy voice, scream obscenities, etc. In these cases a person's tone, and timbre, of voice conveys more to the listener than the words they are speaking, and can even contradict those words. For example, if someone sobs, "I'm fine", the tone of voice is clearly more important in communicating meaning than the words.

An example of this can be seen in "Scene 2" of the *Bushfire Oratorio* when the Firefighter Mother sings the high A at bars 43-44 (page 89, CD1 track 3, 1'22"). This is an attempt to evoke the rising urgency of the drama using a specific tone of voice implied by extreme register. Although the singer is asked to communicate the word '*through*' on this high A, according to Thomas Millhouse, and also Philip Ball, on such a high note the only vowel actually being produced by the soprano is an '*Ah*' (Millhouse 2009; Ball 2010: 152). However, a listener would probably think they are hearing the word '*through*.'

This shows that the actual sound being produced in that register is at odds with the text that a listener might think they are hearing. This aural illusion is partly created by the singer's technique of consonant production, and partly because the composer has repeated the line from the libretto several times in the music of the preceding bars. Therefore the listener has had the chance to remember the words and can guess which word they are 'supposed' to hear on that note. This means that because they already 'know' the words, the listener is free to concentrate on the emotion implied by the extreme register, instead of on the actual words being produced by the singer.

1.6.6 The Texts - Text Setting: Appoggiatura

The Firefighter Mother's emotion in "Scene 2" of the *Bushfire Oratorio* has also been emphasized by the inclusion of a small appoggiatura immediately prior to the high A (bar 42, page 89, CD1 track 3, 1'20"). The composer used this device to simulate an emotional waver in the voice, and because the Firefighter Mother character is in a position of authority in the drama this emotional waver also serves to highlight the seriousness of the situation for the audience.

If used correctly, vocal appoggiaturas can emphasize the emotion of a text (Ball, 2010: 308). However, if used incorrectly, they tend to obscure the proper stresses that are essential in communicating sung English. Properly setting the natural stresses of English was one of the most prominent issues for this oratorio composer, because if it is done incorrectly the sung words are unintelligible.

However, this can also be used as an effect. For example, in "Scene 10" of the *Bushfire Oratorio* (bar 72, page 142, CD1 track 11, 2'17") some iterations of the word "*searing*" are set correctly on the beat, and some are set off the beat. The words were staggered in

this way so that the choir would emphasize the sibilant '*s*' to give the impression of hissing flames.

1.7 The Major Work – Bushfire Oratorio

Other issues of text setting will be addressed in the following discussion, which will also provide an account of the genesis, processes, limitations and solutions of the works in the portfolio, starting with the major work. Two detailed examples of this process have been provided below on pages 331-338.

1.7.1 Bushfire Oratorio – Genesis: Text

Despite the fact that the *Bushfire Oratorio* libretto was written in Australian English, it seemed important to consider that people from other parts of the world might need to be able to relate to the story. This was considered for both aesthetic reasons and practical reasons. For example, if the piece were to appeal to potential conductors, performers, or audiences, both in Australia and overseas, then it needed to be based on a story that would be generally recognisable in some way. For example, part of the success of some of the most famous oratorios, such as the *Messiah* (Handel and Jenkins 1741) and the *St Matthew Passion* (Bach and Picander 1727), probably comes from the fact that they are based on 'universal' stories from the *Bible*, and therefore many people from all over the world already know what they are about.

While this researcher was not inclined to use a story from the *Bible*, *Koran*, or any other religious work, as the subject matter for an oratorio libretto, it did seem important to retain some aspect of the contemplative nature perceived as a characteristic of oratorio writing[4]. Although it was clear that this quality would partly arise from the music itself, the subject of the libretto was also an important determinant. The *hero's journey* concept was particularly useful in this respect, because it provided a 'universal' pattern that was used as a guide by the researcher in choosing, and developing, the stories for the oratorio works. From this it can be seen that the limitations of the subject of the text were carefully considered.

The idea of writing an oratorio libretto about bushfire resulted from research begun in December 2008, and was further developed during a discussion with Rosemary and Bill Wood (the researcher's parents) about their experiences of the 1983 Ash Wednesday bushfire that went through their property (personal communication 2009). These were stories belonging to the researcher's family, and Rosemary Wood suggested that it might be

[4] Christian Friedrich Michaelis' suggestion that oratorio texts fit into a sub-genre of *'dramatic-lyric'* poetry (Michaelis cit. Smither 2000: 67), which implies that the poetry is somehow more contemplative than it would be if it were classed as dramatic poetry. This perceived contemplative nature of oratorio influenced both the poetic style of the *Bushfire Oratorio* libretto, and the aesthetic decision to attempt a fairly subtle musical setting.

interesting to pursue this aspect of the family's history by researching the Eyre Peninsula bushfires that had occurred in 2005 and which had affected some of her relatives. She also suggested that it might be interesting to read the memoirs of her ancestor John Adams (Adams 1902) who came to South Australia on an early European settler's ship called *The Buffalo* (1836), and who wrote about seeing a bushfire on the Adelaide Hills (Adams in Stringer 1971: 18).

This research proved to be very fruitful. A book, called *Black Tuesday: personal accounts of the 2005 Eyre Peninsula bushfire*, which is a collection of stories by people from Eyre Peninsula who were affected by the 2005 fire, was particularly inspiring (Proude 2006). Another excellent book on the subject, called *Great Australian Bushfire Stories,* is a collection of interviews with people from all across Australia who have been affected by bushfires (Mannix 2008). Bill Wood recommended a book by Gaston Bachelard called *The Psychoanalysis of Fire* (Bachelard 1964), which also provided insight into why fire is both so fascinating and so frightening for people.

After reading the memoirs of John Adams (Adams in Stringer 1971: 16-26) as well as some scientific research by Ellis (Ellis 1976: 113-120), Kohen (Kohen 1993: 1-6), and Flannery (Flannery 1994: 376-388), it became clear that bushfire has been an integral part of various Australian cultures for a very long time. However, it was decided that this creative work would mainly focus on contemporary experiences of bushfire in Australia. This decision was not made to discount the millennia of bushfire experience that has been acquired by Aboriginal Australians. The researcher simply chose to focus on other stories.

Some of the stories that were researched were very emotionally engaging, especially some of the personal accounts of the 2005 Eyre Peninsula bushfire (Proude 2006). All of these stories inspired the first draft of a libretto about a fictional bushfire event.

When the Victorian bushfire disaster occurred, in February 2009, the researcher was living in Melbourne. Reading the horror stories and the stories of courage and anguish printed by the newspapers, smelling the smoke, feeling the wind, seeing the hazy sunsets and watching the devastating pictures broadcast on the nightly news, was an overwhelming experience. Having been so immersed in research on the subject for several months, it was clear that this was one of the worst bushfires in Australia's recorded history. The first draft of the libretto was completed during that time.

Soon afterwards both Graeme Koehne and Charles Bodman Rae imparted a verbal warning to the researcher to steer clear of the subject (personal communication 2009). They said that in light of the Victorian bushfire disaster, writing an oratorio based on the subject of bushfire could be seen as 'taking advantage' of a bad situation. This was useful feedback because it forced the researcher to clarify the ethics of the situation before continuing with the *Bushfire Oratorio* and, after reading *Ethics* by William Frankena (Frankena 1963), and after many discussions with friends and family, it was decided that there were several reasons not to abandon the work.

Firstly, the work would not be completed for several years, so it was unlikely to be performed for a while. By the time it did get performed it would be much less raw for everyone involved in the 2009 disaster. Secondly, having grown up on stories of Ash Wednesday, and of other fires that Rosemary and Bill Wood experienced and fought, it was clear that bushfires are an important part of the researcher's family history. Bushfire is a reality of life in country Australia, and has been since before European settlers arrived. It therefore seemed that 'bushfire' is a story that belongs to all Australians, not just those directly affected.

Thirdly Traill Dowie, a lecturer in transpersonal counselling at the IKON Institute of South Australia, and a PhD student in psychology, suggested in an interview (personal communication 2009) that stories and music about bushfire could potentially contribute to the healing process for people who had been affected. Continuing with bushfire as the subject for the major work therefore seemed to be ethical, as long as it was done in a sensitive manner. So after an internal debate, and with much encouragement from family and friends, it was decided to proceed with the *Bushfire Oratorio*.

The bushfire story is an appropriate subject for an oratorio, because it deals with a symbolic theme relevant to all people but at the same time is a story that many Australians can relate to on a personal level.

1.7.2 *Bushfire Oratorio* – Processes: Text

Once the ethics were settled, rapid progress was made with the libretto. Three versions of the libretto were written using three poetic genres. The first one was written to fit the dramatic-lyric genre of poetry; the second was written to fit the lyric genre, and the third was written as a shorter elegy, or poem. Feedback from supervisors (and mentors) made it clear that the dramatic-lyric version and the elegy were most suitable for the subject matter.

As referred to previously on page 289, this version of the *Bushfire Oratorio* deals with several stages of the *hero's journey*: the "call to adventure, the helper, the threshold of adventure, the threshold crossing, tests, helpers, apotheosis, flight, return, rescue, threshold of adventure (return). For example, the 'call to adventure' comes to the Mother via the character of the Newsreader, who also fulfils the role of a 'helper'. The Husband is also a 'helper' in this story arc, supporting the Mother in the crucial moment when she decides to act - the 'threshold of adventure'. While we do not witness the 'threshold crossing', 'tests', 'apotheosis', 'flight', 'rescue', or 'threshold of adventure (return)' in this particular story arc, we do witness the 'return', where the Mother comprehends the changed landscape of her former life.

Therefore, it was decided that the dramatic-lyric version of the libretto was the most effective because it provided enough scope to do justice to the story in relation to the *hero's journey*, and included both dialogue and contemplative elements. After the first twenty drafts, several creative writing experts were approached for feedback. Critical feedback was received from family, friends, supervisors, and from experts including Brian Castro, a professor of creative writing at the University of Adelaide, and Louise Pickert, a PhD candidate in creative writing at the University of Adelaide.

All their advice was taken into account, and a great deal of research time and effort went into making the libretto meet a very high standard. As a composer, it was interesting to note that it was impossible to completely divorce the libretto writing process from the music composition process, i.e., musical limitations and forms were considered while writing the libretto, and some of the libretto was written with musical ideas already in mind.

1.7.3 *Bushfire Oratorio* - Limitations & Solutions: Text

When it came to setting the text to music, adjustments still had to be made to accommodate the limitations of the medium. For example, several sections of text were cut during the composition process because, although they worked cohesively as part of a libretto, and seemed like they would work musically, for one reason or another they did not actually work well once they were set to music.

One of these sections of text was in the "Prologue" of the *Bushfire Oratorio* (page 15). The excerpt shown below presents the text as it appeared after seventeen drafts, but before it was set to music and subsequently revised.

1.7.3.1 *Bushfire Oratorio* – Example 1

Chorus: High clouds

Adams: *"Before we left the ship
we witnessed a grand sight."

Chorus: (whispers) Cirrus
Susurrus

Adams: *"All the hills and gullies
…were on fire
and the reflection was so strong
that we could see every rope
and the men walking the deck of the
"Signet"
… about half a mile in shore of us,
and we were about five miles out!"

Chorus: (sings) Clouds
Tossed across the sky
Cocoons discarded
In the birth of wind

Adams: *"I have seen many fires since,
but nothing could compare with that for
grandeur." *(Adams in Stringer 1971: 18)

This example shows an excerpt from the *Bushfire Oratorio* text before it was set to music

The section of the libretto shown above in Example 1 works as poetry, but did not work when set to music in the dramatic context of the oratorio. This was partly because the poetic style was too lyrical, and partly because it cluttered the musical scene. This meant that the dramatic intention of the text appeared to be a little unclear. The sense behind some of the words was also vague, and it seemed possible that people unfamiliar with the cloud formations surrounding a dangerous bushfire might not understand the significance of cirrus in predicting a change in the weather.

While it is not necessarily a good idea to appeal to ignorance, there are some things that simply come across as obscure, and can alienate the listener. Generally, it has been found that if they do not serve the story, then they should be cut.

1.7.3.2 Bushfire Oratorio – Example 2

Chorus: High clouds, high wind

Adams: *"Before we left the ship
we witnessed a grand sight."
***"**All the hills and gullies
…were on fire
and the reflection was so strong
that we could see every rope
and the men walking the deck of the
"Signet"
… about half a mile in shore of us,
and we were about five miles out!"

Chorus: Fire tossed across the sky

Adams: *"I have seen many fires since,
but nothing could compare with that for
grandeur!*(Adams in Stringer 1971: 18)

This example shows an excerpt from the *Bushfire Oratorio* text as it was set to music.

The revised version of the text shown above in Example 2 was simpler, and much more effective when set to music, than the version shown in Example 1.

Some of the limitations of the libretto discovered during the text-setting process, and the solutions employed to address them, were the focus of the discussion above. The length of the libretto was another important limitation that was considered during the text-setting process, as this can greatly affect the final duration of a musical work.

For example, the *Bushfire Oratorio* libretto is nearly three thousand words long and it takes about thirty-five minutes to read aloud. Using the total duration of the text when spoken aloud, and the relative durations of the examples below, it was estimated that the total duration of the oratorio would be approximately double the spoken duration of the libretto (i.e., approximately seventy minutes).

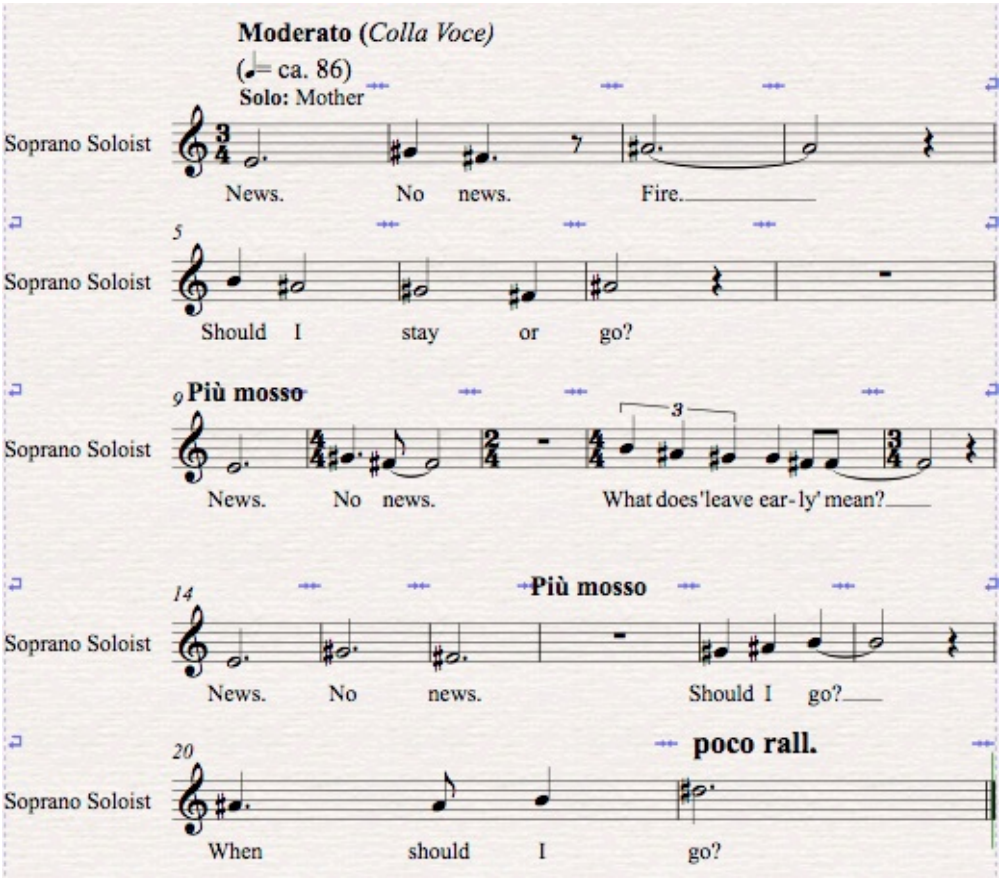
Examples 3 and 4 show the specific excerpts from the *Bushfire Oratorio* libretto, and musical score, that were used as templates for estimating the relative durations of a section of text when spoken aloud, and when sung.

1.7.3.3 Bushfire Oratorio – Example 3

Mother: News. No news
Fire.
Should I stay or go?
News. No news.
What does 'leave early' mean?
News. No news.
Should I go?
When should I go?

This example shows an excerpt from the *Bushfire Oratorio* libretto (page 16). It takes approximately seventeen seconds to read aloud.

1.7.3.4 Bushfire Oratorio - Example 4



This example shows a section of the *Bushfire Oratorio* text set to music. It takes about thirty-seven seconds to sing the text embedded in this melody.

From Example 4 it can be observed that the sung duration of the text is, in fact, at least twice as long as the spoken duration (see Example 3). This proportion was used as a basis from which to calculate an approximate duration for the entire work.

Once this was determined, it became clear that when set to music the overall work could easily end up being over seventy minutes long. This proved to be a very accurate prediction of the overall duration of the *Bushfire Oratorio*, which is in fact approximately seventy minutes long.

This is not an excessive duration for an oratorio, and there are many longer works, such as the *Messiah* (Handel and Jenkins 1741). However, a seventy-minute composition is substantial, and it was on the basis of this estimation of the total duration of the oratorio that the *Bushfire Oratorio* was designated as the major work for the portfolio.

1.7.4 *Bushfire Oratorio* – Genesis & Processes: Music

Once it was determined that the *Bushfire Oratorio* would be the major work for the portfolio, the next step was to select the appropriate instrumentation. The oratorio libretto was a key factor in determining the instrumentation for the *Bushfire Oratorio*, as was the extended duration of the work.

For example, it was clear from the libretto that a narrator would be required, as would a choir and vocal soloists. The characters in the libretto are both men and women, so both male and female singers were required, and it seemed practical for the vocal soloists to double up as choir singers, which meant that the choir would need to be made up of mixed voices (SATB).

The choice to create many small vocal soloist roles was also informed by the content of the libretto, as there are seventeen characters in the story. This also seemed like a good way to make the work more attractive to choirs who might be interested in performing it at some stage in the future, as choral singers can enjoy performing small solos.

The libretto tells a story about ordinary people faced with extraordinary situations, so it seemed suitable to choose the more common voice-types for the solo roles, i.e., mostly mezzos and baritones. This was also a choice based on considerations of potential availability of soloists, particularly soloists from within the ranks of a choir. However, it was important to include solos for all voice-types to provide enough variation in timbre, and register, so that all the characters would not blur together, and so that the

music would not become tedious over the course of seventy minutes. Some soprano, tenor, and bass roles were therefore included.

The choice of instrumental ensemble also arose out of practical considerations for the feasibility of the project, and as a result of advice from supervisors. It was decided that an appropriate instrumentation would include some form of chamber ensemble. This was mainly because amateur choral groups most often perform oratorios, and whereas many oratorios make use of chamber orchestras, for example the *St Matthew Passion* by Bach (Bach and Mengelberg 1952), a full symphony orchestra accompaniment seemed expensive and impractical.

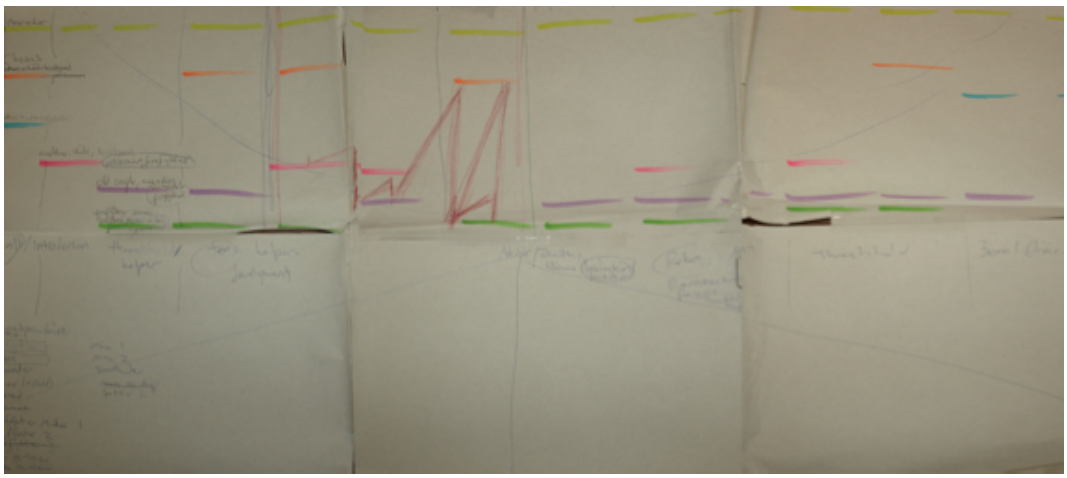
The choice of instruments included in the chamber ensemble was also mostly pragmatic. The ensemble included common instruments to ensure feasibility, but also covered a range of timbres and registers to provide variation in the musical palette of the ensemble. It was decided to include a string quintet, woodwind quartet, percussion, and piano. The piano was included to help anchor the intonation of the choir and to provide them with a stable point of reference from rehearsal to performance. The piano was also very useful for sections that needed sustained sounds, and this was the main reason that it was included instead of harp.

However, it would have been interesting to substitute harp for piano in several places, because the harp and voice combine beautifully. An example of this combination can be heard in the recording of *Estelle* (CD2 track 3).

The vibraphone and xylophone were the least practical inclusions in the ensemble, but were included to provide a necessary change of musical ‘colour’.

Once the instrumentation was determined, the next process undertaken was mapping the overall structure of the work. This was done to assist with the visualisation of the work as a whole, and to see how each section could be related to the different stages of the *hero’s journey* (see Example 5 below). For example, the overall structure of the libretto loosely emulates the arc of a traditional essay, with an introduction/prologue, development, and conclusion/epilogue.

1.7.4.1 *Bushfire Oratorio* – Genesis & Processes: Example 5



This example shows a photograph of a structural map of the *Bushfire Oratorio* created during the early stages of the project. The thick lines represented different groups of characters, and their relationships to each other, while the faintly visible thin lines represented different stages of the *hero's journey*.

As part of the visual mapping process, these components of the libretto structure were overlain by corresponding stages in Campbell's diagram of the *hero's journey* such as: the call/refusal of the call; the threshold; the helper/s; tests; the initiation; the return/flight/resurrection/rescue/ struggle; the threshold; and the elixir (Campbell 1949: 30). Certain scenes in the libretto were designed with both of these structures in mind. For example, "Scene 1" of the *Bushfire Oratorio* (pages 75-84) was intended to be both part of the introduction, and a version of the 'call/refusal of the call'.

Other forms relating to the *hero's journey* theme were visually mapped, and examined. For example while brainstorming the piece, or making a musical 'map', a melodic line was developed which the composer informally called the 'falling bird motif' ("Prologue: Part 1", bars 12-40, pages 40-42, CD1 track 1, 0'49"). This idea was partly inspired by research into existing circular or spiral forms that could be used to express the form of the *hero's journey*, and visual mapping and research for this idea included drawing the geometric paths of falling seeds, and briefly studying the geometry of spirals and vortices (Bohm 1996: 8-10; Mukhopadhyay 2004: 39-45; Crilly 2007: 88-91; Hofstadter 2007: 101-102). From this research it appeared that there were several existing musical forms that could be considered as appropriate metaphors for the *hero's journey*.

For example, modulation using the harmonic series was perceived as a kind of musical metaphor for a spiral, whereas modulation using the 'circle of fifths' was obviously considered to be a 'circular' form. The circle metaphor did not quite fit however, because of the temporal element of music, and this led to some research into the

philosophy of time and space and emergent properties (Bachelard 1958: 53-54; Campbell 1986; O'Connor and Wong 2006: 1-26; Hofstadter 2007: 363; Callender 2010: 40-47). Some other examples of possible musical metaphors for circular or spiral forms are: the progressive textural layering of Gorecki's 'arc of hope' (Drew 1992); canon; fugue; and ostinato.

Another pattern that appeared to fit the metaphor was 'Fibonacci rhythm', that is, the mathematical progression of the Fibonacci sequence that can be found in logarithmic spirals 1,1,2,3,5,8,13, etc (Crilly 2007: 44-47). This was used as a kind of rhythmic progression, similar to the progressively faster rhythms that can often be heard in traditional Chinese music (Jiping 2000). Several of the techniques mentioned above were used in *Bushfire Oratorio* as metaphors for the *hero's journey*. For example, a version of Fibonacci rhythm can be seen in "Prologue: Part 1" at figure B (bars 41-49, pages 42-43, Cd1 track 1, 2'26-3'03").

1.7.5 *Bushfire Oratorio* - Limitations & Solutions: Music

Although the overall structure of the *Bushfire Oratorio* was planned, the music was 'through-composed' or composed starting at the beginning of the piece and working through towards the end. This approach provided many challenges. For example, the earlier scenes were given more revisions than the later scenes, and the process of taking a significant break from a section of the composition, and then coming back to it at a later date with 'fresh ears', was not always possible. This meant that a few issues were not picked up until after the recording, particularly in the later scenes.

For example, "Scene 13" (page 171) and "Scene 14" (page 175) both start on the same note, which is played by the same instrument. Due to time constraints, including recording deadlines for *Bright Star: Estelle* and the end of the researcher's PhD candidature, creating a fully revised version of the *Bushfire Oratorio* had to be put on the backburner, and this particular issue was, therefore, not altered in the current version of the work. However it will be addressed in future versions. Despite these issues, the piece worked, and the performers responded positively.

Another issue that arose was that, because a circular structure was used for the work as a metaphor for *hero's journey* form, the climax, or apogee, was located in the middle of the work (Scenes 9 & 10) rather than two thirds of the way through, which is generally considered to be more aesthetically satisfactory. This was partly done to symbolise the circular diagrammatic representation of the *hero's journey* that can be seen in

Campbell's book (Campbell 1949: 30) and partly to explore a slightly less traditional composition structure. This meant that the 'wind down' took as much time as the 'wind up', and it was therefore difficult to prevent the piece from trailing away at the end. This was one of the major issues with taking the *hero's journey* form a little too literally as a model for large musical structure.

As the recording deadline approached the work had to be completed so that a piano reduction score could be prepared for the choir and vocal soloists, and so that instrumental parts could be prepared, and further revisions had to be left for future versions of the work. Organising the recording required a great deal of administration, which was very time consuming, but furthered the project aim to have some of the completed works performed or recorded.

It can be difficult for a composer to focus on a purely theoretical topic, i.e., to write music that is research in itself but that has no performance outcome. So when composing opportunities arise that have a definite performance or recording outcome, whether or not it is directly linked to the research, it is hard not to prioritise them. It is important to do this not only for the research outcomes, i.e. expert attention to the music and feedback on the score from instrumentalists, conductors, and audience members, but also for the professional opportunities that arise, such as future performances and commissions. Therefore the time spent in organising and preparing for performances was an important component of the research process.

1.7.6 *Bushfire Oratorio* – "Prologue"

The research above, combined with a morning spent contemplating bird sounds in a bushland garden, provided the primary inspiration for the composition of the libretto and music for the *Bushfire Oratorio* "Prologue" (pages 39-73), which is in two parts, and which will be discussed below. This discussion will be used as a detailed example of the composition process employed for the whole *Bushfire Oratorio*.

1.7.7 *Bushfire Oratorio* – "Prologue: Part 1": Genesis

The libretto for the *Bushfire Oratorio* "Prologue: Part 1" (pages 39-53) was inspired by newspaper reports about the 2009 heatwave in Melbourne, and by an urban legend that suggests that sometimes, when it is really hot, birds simply fall out of the sky. This led to the creation of the line of text: "It's so hot that a bird falls out of the sky, dead". The libretto begins with this line, and then continues: "There is a hum of cicadas and still

heat. Then we hear the faint peal of wind chimes, signalling the arrival of the wind" (page 15). These words are important, because most of the musical ideas in "Prologue: Part 1" relate to them in some way.

1.7.8 *Bushfire Oratorio* – "Prologue: Part 1": Processes

For example, the melody of the chorus section, which can be found from bars 66-91, is based on the contour of this text (when spoken as poetry). A process of holding a pencil to a piece of paper and moving it up and down while simultaneously speaking the words was used to determine this contour. The result of this quirky process was a squiggly, drawn, line that reflected some aspects of the 'shape' of the spoken text. However, it did not exactly map pitch or word stress, but was more a rough 'tension profile' (Ball 2010: 312). This process was successfully used to assist the composer to visualise the 'shape' of some of the vocal melodies for *Bushfire Oratorio*.

This technique was also used in a public composition workshop with children at the Mount Barker library (South Australia, 2010). Many of these children had no background in music theory, but they could make up a poem, and draw a 'tension profile' of the words, and use this profile as a kind of visual score for a song. This process was quite successful for the children, and was also explored with a group of trained musicians in a postgraduate music seminar at the Elder Conservatorium in Adelaide, in 2010. It was less useful in that setting, possibly because the musicians had trouble relaxing enough to embody the tension created by the words. However, this would be an interesting area for future research.

As well as this kind of visual mapping of both large and small structures and forms in the text, a written map based on *hero's journey* form was created for the *Bushfire Oratorio* "Prologue: Part 1", and for the work as a whole. An example of this can be seen below in Example 6.

1.7.8.1 *Bushfire Oratorio* – "Prologue: Part 1": Example 6

Departure:

From the tonic; from one mode to another; from one time signature to another; from one texture to another; from one register to another, etc.

Initiation:

Obtaining a new musical idea; a new mode; a new key; a new time signature; a new rhythmic motif; a new textural element; a new register; an additional accidental; introducing a new instrument; a new vertical or horizontal element; aesthetic, etc.

Return:

Trying to return to the original mode etc., while retaining at least one aspect or element of the new mode; informing the original musical language with ideas/elements acquired during the initiation stage, etc.

This example shows a written map of musical techniques relating to the stages of the *hero's journey*.

Some of the musical techniques described in Example 6 were used in "Prologue: Part 1" to symbolize different stages of the *hero's journey*, and some will be discussed in more detail below (page 334).

Research and personal experience also informed the selection of key words and images that were important to the *Bushfire Oratorio* "Prologue". These were words such as 'wind'; 'wind chimes'; 'cicadas'; 'white noise'; 'points of colour in a static landscape'; 'oppressive heat'; 'distance in time'; 'masts'; 'seabirds'; 'rigging'; 'strangeness'; and 'threatening atmosphere'. Additional images derived from the memoirs of John Adams (Adams in Stringer 1971: 16-26), who wrote about standing on a ship and watching a bushfire lighting up the Adelaide Hills. All of these evocative words and images served as a kind of program that was used in various ways at different stages in the composition of the "Prologue".

For example, in the opening piano chords of "Prologue: Part 1" (page 39, bars 1-4) there is a huge vertical gap between the registers of the lowest note and the highest notes. This, combined with the effect of the sustaining pedal, was used to communicate the feeling of a spacious landscape, thereby providing the listener with an early clue about the musical scope of the work. The high violin harmonics are intended to add an uneasy tension to the sustained piano chords, and to symbolise the whine of insects, or the zing of high, stobey-pole wires. The sound of wind in high-tension wires is created

by vortices in the air, and this relates back to the spiral pattern as a metaphor for the *hero's journey*, which also refers back to Bernoulli's epitaph. So it is a very complex metaphor.

The vibraphone and piano duet (pages 40-42, bars 12-40) was conceived as the 'dance of the dying bird', or as the 'falling bird motif'. In the mind of the composer, the image of the falling bird was intertwined with an image of falling leaves, and with an image of seeds that rotate like little falling wings, and this also relates back to the spiral metaphor, vortices, etc.

It was envisioned that the "Prologue" might one day be performed with a live dancer, or with a moving image film, or both, which made this motif take on the form of a 'dance' in the composer's imagination. The piano metaphorically represents the bird, which falls and then regains consciousness, tries to fly, and then falls again.

While the 'falling bird motif' is symbolic, the repetitive ostinato pattern in the vibraphone was used as a psychological tool to provoke feelings of actual physical tension and aural oppression in the listener. The combination of these elements aimed to create an atmosphere of distance and foreboding in the *Bushfire Oratorio* "Prologue: Part 1".

An orchestral arrangement of "Prologue: Part 1", from bar 12-40, can be found in *Bird Miniatures* **(**Appendix B, pages 411-440, bars 72-100). Recordings of both versions can be heard on the CDs in Appendix C (CD1 track 1, 0'49-2'25", & CD2 track 1, 3'35"-5'35"). It is worthwhile to compare the orchestral *Bird Miniatures* version with the chamber ensemble *Bushfire Oratorio* version. When listening to the orchestrated version played live, the ebb and flow of the orchestra's massive sound cloud, and the slow tempo, gives an impression of immense space, like the sound of wind on a mountain or in the desert. The Australian Broadcasting Corporation's (ABC) recording manages to convey this to some extent, but unfortunately does not achieve the impact of the live sound of the symphony orchestra.

Although there are mistakes in the *Bushfire Oratorio* recording it is, in some ways, more successful in conveying the feeling of apprehension that the composer was aiming to achieve. This is probably because it was originally written for this ensemble; because the tempo is faster, and because of the tension generated between the two players as they wrestle with the rhythm and try to stay 'in time' with each other.

At the end of the piano and vibraphone duet at bar 39, the composer has attempted to evoke a sense of 'landing'. The last note of the bird motif symbolises the falling bird's body hitting the earth, or a falling seed, or a spark landing in the depths of the double bass's register. As the other strings join the double bass one by one, the texture and the tension are gradually increased using a similar technique to Henryk Gorecki's 'arc of hope' (Drew 1992), although it occurs over a much shorter timeframe, and makes use of the additive rhythmic figure mentioned earlier to produce extra tension. Out of this mounting tension, bursts the chaotic first ensemble tutti of the *Bushfire Oratorio* (figure C). This leads into the first chorus.

From the description above it is clear that many of these musical elements were imagined as metaphorical representations of *hero's journey* structure, or as micro studies of the form. These elements are also symbolic of events in the libretto, which 'set the stage' for the chorus that follows.

The choir harmony in "Prologue: Part 1" is mostly homophonic, a technique used to emphasize the mood of 'still heat'. However there is a polyphonic entry beginning at bar 82, when the text says "then we hear the faint peal of wind chimes", and this breaks up the monotony of the homophonic choral harmony. This polyphonic entry was used as a contrast to the preceding "still heat" (bar 80-81).

The strings and the piano have been used to provide harmonic support for the choir throughout this section. This was so that the piano could provide pitch support to the singers, and so that the woodwind instruments and percussion would not drown out the words. This instrumentation continues until the vibraphone entry at bar 85 where the choir sings the words, "wind chimes". The flute also re-enters in bar 85, closely followed by the rest of the woodwind ensemble, while the choir sings the words "signalling the arrival of the wind" (bar 88).

These last examples use 'ironic' word painting, a kind of 'in joke' to keep the composer amused during the composition process. However, less frivolous examples of word painting can be found at the violins' entry at bars 66-67 as the cicada/tension theme from the opening is reiterated. This theme is closely followed by the choir's words, "there is a hum of cicadas". This, more subtle, version of word painting is another example of 'setting the stage' for the listener.

An orchestral arrangement of the "Prologue: Part 1" bars 91-104 (CD1 track 1, 4'49"-5'29") can also be found in *Bird Miniatures*. The ABC's recording of this can be heard

on CD2 from 2’52’’-3’29” on track 1 of the compact disc in Appendix C. In this rendition, the orchestral version sounds just as good as the chamber ensemble version, even though the tempo is much slower. This is probably because the two versions are almost identical. In the *Bushfire Oratorio* version, the section from bar 91-104 leads straight into “Prologue: Part 2”.

1.7.9 *Bushfire Oratorio* – “Prologue: Part 1”: Limitations and solutions

From the recording it appeared that the least successful section of “Prologue: Part 1” was the section from bars 50-65 (figure C, pages 43-47, CD1 track 1, 3’04”-3’52”) after the string crescendo. This was intended to be a swell of polyphony springing out of the tension of the previous bars, and it achieves this to some degree. However, it is possible that this could be made to work more effectively, and future versions of this section could explore simplified versions of the polyphony, so that each line could appear more distinct. Alternatively, this could become an aleatoric part of the work, which would enhance the cacophonous, random nature of the polyphony.

1.7.10 *Bushfire Oratorio* – “Prologue: Part 2”: Genesis

The beginning of “Prologue: Part 2”, from bars 106-110, is symbolic of a narrative shift, from land to sea, and backwards through time. This has been conveyed by a kind of queasy or uneasy sliding in the music, punctuated by a new, rhythmic version of the ‘cicada theme’ in the xylophone, which leads to a sustained, static chord. During this chord at figure G, the Narrator is introduced for the first time.

The Narrator has been given the bulk of the descriptive text in *Bushfire Oratorio*, and therefore plays an important role in setting each scene. A static chord, or drone was usually composed to accompany the Narrator’s speeches. This accompaniment was chosen because speaking voices cannot project above an ensemble with any subtlety, and while it was expected that the Narrator would have access to a microphone, it was important to consider the alternative.

At figure G in “Prologue: Part 2”, the Narrator’s speech was used to set the scene, taking the audience back through time to the deck of *The Buffalo* where John Adams is describing a bushfire (CD1 track 1, 5’44”-5’54”). Following this, at figure H, the women’s voices from the choir were given a simple split chord, which moves up and down, while the piano provides extremely low notes in contrast (CD1 track 1, 5’57”-6’15”). This combination serves as an echo of the opening, while the rocking of the

women's voices evokes the nautical scene that introduces the first solo song of the oratorio (CD1 track 1, 6'16"-8'03").

The character singing this solo was given the name John Adams after a real person of the same name. The real John Adams is an ancestor of this researcher, and his character was given text that was adapted from his memoirs. Adams wrote very plainly in the manner of his time, and the matter-of-fact style of writing in his memoirs (Adams in Stringer 1971) was also kept in mind when composing the music for Adams's solo.

Adams was an ordinary man, doing an extraordinary thing, and as the most common male voice type is the baritone it seemed an especially appropriate choice for this character. His solo was intended to be simple with an almost folk-like quality that would give the listener the impression of a distant time. This was appropriate because Adams came from a distant country, had no tangible connection to the land that he was coming to settle, and was located on a ship far away from the bushfire that he describes.

All of these factors remove him from the action and urgency of the contemporary bushfire stories that follow his solo. However, his actions as one of the founding European settlers of Adelaide sparked a future that he could never have imagined. From its tiny beginnings, the city and the population grew and spread over the decades, until eventually the Adelaide Hills became full of interconnected villages planted precariously in the path of the bushfire that Adams had seen from the ship so long ago.

1.7.11 *Bushfire Oratorio* –"Prologue: Part 2": Processes

These ideas were all considered when composing the music for the *Bushfire Oratorio* "Prologue: Part 2". Some of the main inspirations for the instrumental accompaniment to Adams' solo (bars 120-161), and for the end of the scene (bars 162-191), were; the swaying motion of people walking on the deck of a ship; sounds of rigging howling and slapping against masts in a high wind; waves crashing; and seagulls crying. For example, from figure L to figure M the melody in the woodwind evokes the sound of wind in the masts of boats, and was composed while walking along a breakwater at the edge of a marina after a gale (CD1 track 1, 8'03"-8'36").

The most intriguing part of the above process is how exactly this translation from sound to music occurs in the composer's mind. Scruton says that,

> "*…sounds are like secondary qualities in that their nature is bound up with the way they*

> *are perceived. However, they are not qualities, either of the objects that emit them or of the regions of space in which they are heard. Sounds, I suggest, are objects in their own right, bearers of properties, and identifiable separately both from the things that emit them and the places where they are located*' (Scruton 2009: 20).

This researcher therefore most likely perceives certain environmental sounds as music as a result of aesthetic choice, musical training, and cultural indoctrination.

The aesthetic choices underlying the creation of the *Bushfire Oratorio* focused on conveying narrative using text and subtle melodic lines, and with a minimum of melodrama. Given the innate drama of the subject it appeared that an audience would perceive the emotional content of the story through a subtle, or delicate, musical treatment. It was considered that this approach would create a narrative space within which the audience could meaningfully engage with the situations and characters, without being overwhelmed. This was also intended to avoid the musical cliché that loud, or large instrumental forces, equates with drama. Therefore, some of the most dramatic and emotional moments of the piece were presented the most delicately.

1.7.12 *Bushfire Oratorio* – "Prologue: Part 2": Limitations & Solutions

It is hoped that the creative processes outlined above go some way towards explaining the reasons behind the aesthetic, and practical, choices made during the composition of the *Bushfire Oratorio* "Prologue". Some of these choices produced better results than others. For example the music from figure C to D did not quite manage to convey the expansion of sound that the composer was aiming for. However, the beginning of "Prologue: Part 2" from figure F to figure G, and the final instrumental section from figure L to the end, were quite effective, more so in the *Bushfire Oratorio* version (CD1 track 1, 5'29-5'43 & 8'03"-9'35") than in the orchestrated version (*Bird Miniatures*, bars 101-144, CD2 track 1, 5'44"-8'21"), and this was probably because the huge sound of the orchestra, even at the much slower tempo, did not give the music as much space in this arrangement as the isolated instruments of the chamber ensemble did.

During the Tasmanian Symphony Orchestra Composers School, Sydney composer Paul Stanhope suggested that it would be worthwhile to take the musical language of the orchestral version of the beginning of "Prologue: Part 2" (*Bird Miniatures,* pages 411-440, bars 101-107) and expand it into an entire orchestral piece (personal communication 2011). This suggestion is certainly worth exploring in the future.

Much more could have been written on the subject of the "Prologue", and on every other scene in the *Bushfire Oratorio*. However, due to the size constraints of the exegesis, and the scope of the project, the previous discussion of the "Prologue" was the only detailed example of the libretto writing and composition processes that could be included for this oratorio. The libretto, and musical score, should be consulted for a more detailed understanding of this work.

1.8 The Minor Works

The *Bushfire Oratorio* was the major work of the composition portfolio, and required a significant amount of research, and time, to complete. It was therefore decided that the two minor works would be included in the portfolio as small supporting studies that would have much shorter durations. The shorter durations of these works also helped to stylistically distinguish them from the *Bushfire Oratorio*, which furthered the research aim of creatively investigating several different styles of oratorio.

The instrumentation for both of the minor works was also much smaller than that of the major work, consisting of various groupings of singers combined with only one other instrument. The poetic genres used for the libretti of the minor works were also chosen to contrast with the major work, and served as key points of differentiation between them. The first of these studies, *Bright Star: Estelle*, is discussed below. It should be noted that this work bears no reference to John Keats' poem, *Bright Star* (Keats 1820) .

1.8.1 *Bright Star: Estelle* - Genesis

Initially this particular oratorio study was going to be called *Seven Summits: Everest*, and was to be based on Brigitte Muir's book *The Wind in My Hair* (Muir 1998: 201-283). Although a substantial amount of work went into a libretto for *Seven Summits: Everest*, after the first nine drafts, it became clear that in order to do the story justice in oratorio form it would have to become a full-length work, rather than a study.

This seemed excessive in the overall context of the project, so *Seven Summits: Everest* was deferred, and a new story was developed called, *Bright Star: Estelle*. This new story provided an opportunity to experiment with a slightly different creative process, and to utilise a smaller ensemble, and a shorter duration, than the *Bushfire Oratorio*.

The libretto for *Bright Star: Estelle* was developed in an unusual way. Instead of developing the text linearly, several individual poems were collected, and modified, to suit the creative framework. The texts collected for this purpose included the lyrics from a song called *Estelle*, the lyrics from the first scene of *Seven Summits: Everest*, and two other original poems. This amalgamation was used to create the first draft of a libretto for *Bright Star: Estelle*.

These poems were all connected with a unifying theme, which was 'conception and birth', and creative research was undertaken in relation to this specific subject area. For

example, *Birth without violence*, by Frédérick Leboyer (Leboyer 1974), *The divided heart: art and motherhood* by Rachel Power (Power 2008), *Women who run with the wolves*, by Clarissa Pinkola Estés (Estés 1992), and *The heroine's journey* (Murdock 1990) by Maureen Murdock were all consulted to gain a better understanding of this topic.

The common theme of these books is the unique struggles of women during various important stages of their lives. The particular struggle that was explored in *Bright Star: Estelle* was that of conceiving and bearing a child.

> "To give birth is the psychic equivalent of becoming oneself, one self, meaning an undivided psyche." (Estés 1992: 432)

This metaphor was used to develop an understanding of how to edit, and bring together, the four separate poems into a single libretto with a very loose narrative. The ambiguity of the narrative was necessary because the work was intended as a primarily lyric libretto, which addressed both the specific theme of 'conception and birth' and the overarching creative theme of the *hero's journey*.

Through this process the four individual poems were transformed into four cohesive movements of a single libretto: "I Leave The Valleys"; "This Little Hope"; "In That Instant, Forever"; and "Estelle". The last movement represents a community's celebration at the birth of a child, the third movement signifies the spirit-child, the second movement denotes doubt and suffering in a parent, and the first movement symbolizes the decision to act. Joseph Campbell says,

> "…you don't have to go far off the beaten path to find yourself in very difficult situations. The courage to face the trials and bring a whole new body of possibilities into the realm of interpreted experience for other people to experience – that is the hero's deed" (Campbell cit. in Flowers 1988: 49).

As described metaphorically in the quotation above, the ordeals in *Bright Star: Estelle* are relatively understated and familiar. The use of this more humble subject matter was intended to distinguish the work from the other oratorios in the portfolio, which utilize grand themes of adventure, and disaster, and are thus more easily associated with the *hero's journey*.

Another distinguishing feature of this oratorio was the style of the libretto. The intention was to create an ambiguous and poetic text, closer to the lyric genre of poetry than to the dramatic, or narrative, genres. This was complemented by the style of the music, which was lyrical and restrained.

For example, while solo writing, spoken word, vocal ensemble writing, and instrumental writing, were all used in *Bright Star: Estelle*, the instrumentation of the work was intentionally kept to a minimum. This provided another contrast with the *Bushfire Oratorio* musical score. Recitative and aria forms were also avoided for this reason.

Also in contrast to the *Bushfire Oratorio*, the overall form of *Bright Star: Estelle* investigated a version of oratorio closer to the borders of song cycle than to opera. This form was also used to metaphorically express the *hero's journey* in the sense that each movement represents one of the typical stages of adventure.[5]

Therefore, the first movement, "I leave the valleys", denotes the threshold crossing; the second movement, "This little hope", represents the test or trial; the third movement, "In that instant, forever", symbolizes the apotheosis; and the final movement, "Estelle", shows the return across the threshold with a 'boon' (Campbell 1949: 30).

1.8.2 *Bright Star:* - Processes

As mentioned earlier (see 1.4 Methodology, page 281), research for the *Bright Star: Estelle* musical score began with a commission to compose a song for a private naming ceremony. Prior to commencement of the commission, the composer had the opportunity to consult with the clients and about their needs and preferences. Therefore, the text for the song was based on this meeting (personal communication, 2010), and the music was written with their requirements in mind.

The methods used to construct the basic melodic and harmonic framework for this song, *Estelle* (Appendix B, pages 463-474), included improvising guitar chords and a vocal line based on the text. The proto-song was then memorized, notated, revised, and arranged for mezzo-soprano and guitar, and after another meeting with the clients it became clear that they were satisfied with the outcome.

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[5] As referred to previously on page 289, the *Bright Star: Estelle* libretto deals with the "call to adventure, threshold of adventure, threshold crossing, apotheosis, threshold of adventure (return), and elixir" or 'boon' stages of the *hero's journey* (Campbell, 1949), which appear successively. For example, the mother's apotheosis is shown in the third movement, and is epitomized by the song of her unborn child, Estelle.

Emma Horwood, a harpist and singer based in Adelaide, was contracted to perform the work, which meant that the piece had to be re-arranged for harp. This took several drafts (<5).

'Emma Horwood is a uniquely talented performer able to play the harp and sing complex music simultaneously (CD2 track 3). Writing for someone who is going to both play and sing can bring up a raft of compositional issues and, therefore, even with such an exceptional performer, the harp writing was kept reasonably simple. It was also simplified further based on feedback from the performer.

Another good example of a piece by this composer in which an instrumentalist is required to sing and play simultaneously is *The Long Goodbye* (Appendix B, pages 491-500, CD2 track 5), and in this case it was also necessary to keep both the instrumental, and vocal, writing very simple when they occurred simultaneously (bars 1-17).

Estelle was subsequently adapted as the fourth movement of *Bright Star: Estelle* ("Estelle", pages 221-232, CD1 track 23), and arranged for vocal soloists, spoken word, women's (SSA) choir and harp.

The first movement of *Bright Star: Estelle*, "I leave the valleys", (pages 215-216, CD1 track 20) was composed using a similar method to the one described above, that is, taking a song previously intended for something else, in this case the first scene of *Seven Summits: Everest*, and adapting it for solo soprano and harp.

This primarily involved changing the accompaniment from clarinet in Bb, to harp, which meant that the vocal melody also had to be slightly altered. The musical support provided by a clarinet is very different to that provided by a harp, and this meant that new ways had to be found to support the singer, both in terms of pitch, and psychologically. This was important because this particular solo has the potential to feel quite 'exposed' for a performer due to the large vocal leaps, wide range, and sparse accompaniment. This was the intention, to some degree, but it was still necessary to support the singer, particularly with intonation.

The primary differences between a clarinet and harp are that the clarinet is a melodic, woodwind instrument, and the harp is a harmonic, stringed instrument. Therefore, the two instruments interact with the female voice in very different ways. For example, the clarinet's range mostly coincides with the soprano's tessitura, whereas the harp has a

much wider range and can stay well below, or above, the voice without becoming tiresome. Another example is the timbre of the clarinet, which can sometimes blend with the voice, whereas the timbre of the harp is distinctly different from the voice.

Arranging music for clarinet and voice can be like creating a duet for two unique solo voices, whereas arranging music for harp and voice is usually more like composing for a soloist and an accompanist. Therefore, the dynamic of the interaction between the instruments was significantly altered, and this had to be reflected in the music of "I leave the valleys".

The method used to compose the second movement of *Bright Star: Estelle* called "This little hope" (page 217, CD1 track 21), involved creating a harp solo and a vocal solo based on the text. This was achieved by improvising vocal melodies, and piano chords. These improvised fragments of music were memorized, notated, and then woven together to form a coherent whole. However, after some consideration and experimentation, the vocal solo was found to be unsuccessful, and was discarded. A section of spoken word was included instead.

This is particularly interesting in respect to Clarissa Pinkola Estés' metaphor for birth, mentioned above on page 339. If, as she suggests, birth is a metaphor for "becoming oneself" (Estés 1992: 432), then the 'loss of voice' in the second movement is significant because it represents doubt and powerlessness. The decision to include a section of spoken word is, therefore, a simple reflection of the meaning of the text. This provides another example of the instrumentation of a composition being determined by the text.

The score did not provide directions about how to perform the spoken words in this section of *Bright Star: Estelle*, as it was hoped that the performer would take entry cues from their location in the musical score, and dramatic cues from the harp music. It was also hoped that she would choose to use natural speech rhythms, based on the way the text is laid out in the score. This strategy proved fairly successful in the workshop recording, despite the fact that the singer had little dramatic speaking experience.

The methods used to compose the third movement, "In that instant, forever", were similar to those used for the other movements, as described above. These methods included melodic and harmonic improvisation, memorization, notation, collation, and revision, and resulted in a rhythmic adaptation of the text for solo mezzo-soprano and harp (pages 218-220, CD1 track 22).

This movement completed the work, which was then submitted to friends and colleagues for further review. Their feedback led to more revisions (> 10 drafts), which resulted in the production of a satisfactory semi-final score.

A workshop and recording opportunity arose in May 2012, and this necessitated the production of choral scores, vocal scores, and a piano score. Final revisions were made to the *Bright Star: Estelle* musical score following the workshop and recording (CD1 tracks 20-23), and the revised version of the musical score can be found on pages 209-232.

1.8.3 *Bright Star: Estelle* - Limitations & Solutions

One of the main issues with *Bright Star: Estelle* was the text setting in movement three. Setting the lyric style of poetry, which was almost prose-like, required numerous changes of metre, and the process of experimenting with different metres, and discerning which would produce the clearest text, was time consuming.

The other issues that arose during the composition of this work were mostly related to notational aspects of the harp writing and included problems such as pedal changes, and details such as where to put the dynamics in relation to the pedal markings, etc. Some of these issues of notation were addressed with the help of Elaine Gould's comprehensive book on musical notation, *Behind Bars* (Gould 2011: 351-369).

The limitations placed on the instrumentation, duration, and poetic genre of *Bright Star: Estelle*, as well as the overarching creative themes of the *hero's journey* and oratorio, provided creative writing, and compositional challenges. However, they also provided a strong creative framework upon which to build the piece, and for this reason they were mostly advantageous. Therefore, it seemed that in this particular work, the most restrictive limitations on the composition were the availability of performers, and their varying skills, and abilities.

For example, a workshop recording was undertaken in May 2012 by the Elder Conservatorium's first year women's choir, *Bella Voce*, and conducted by Tim Marks. As no harpists were available to record this workshop, a piano accompaniment was created instead. The pianist who accompanied the choir for the workshop recording was Karl Geiger, a proficient sight-reader, and the choir's regular accompanist.

Another pragmatic decision was made, based on available funding, to ask a single soloist to workshop, and record, the first three movements of the piece. Therefore, instead of having two different soloists as originally intended, it was expedient to use only one. Employing a soloist was necessary in this case because the choir conductor felt that the solos were beyond the reach of his singers, so Brooke Window, a young student soprano, was engaged.

The pianist who accompanied Brooke Window during the workshop recording was Marianna Grynchuk, an outstanding student pianist with an interest in performing new works. The workshop recording of this piece can be found in Appendix C (CD1 tracks 20-23).

The workshop and recording process brought up two main issues. The first issue was that some of the time signatures were a little difficult for the choir to grasp quickly, especially some of the 8/8 and 12/8 rhythms. The conductor addressed this by changing his beating pattern to 4/4 in several places. This produced a slightly altered rhythm in some places however it was a practical solution given the limitations of the ensemble.

The second issue was that the soloist, being a choral singer rather than an opera singer, was unfamiliar with performing spoken word. However, she managed to record the spoken section despite this. Both of these issues would probably not have arisen if more rehearsal and recording time had been available.

This proved to be the case four months later when Tim Marks and the Bella Voce choir premiered the fourth movement of the work in Elder Hall in Adelaide, on the fifteenth of September 2012. In this performance it was clear that the choir was well rehearsed, and confident with the work, and their performance reflected this.

In future it would be worthwhile to develop *Bright Star: Estelle* into a hybrid media performance. For example, creating an interactive moving image, and sound world, and discovering if it could work with this oratorio study in a live performance setting would be a valuable creative endeavour.

1.8.4 *Lionheart: The Threshold* – Genesis

The idea for *Lionheart: The Threshold* arose out of a conversation about heroes in which Jesse Martin's name was mentioned. The name was familiar to the composer, and further study quickly led to the discovery that he was the youngest person to have sailed

around the world solo, non-stop and unassisted, and that he had written a book about it called *Lionheart: a journey of the human spirit (Martin and Gannon 2000)*. Although his world record has since been broken, it is still an inspiring story and is a classic example of the *hero's journey* in modern times (Campbell cit. Flowers 1988: 49).

Inspired by Martin's story, the composer searched the homepage of his website and discovered that it says "feel free to reproduce the copyright for educational or non-commercial purposes" (Martin 2000-2011). So the libretto for the small oratorio study, *Lionheart: The Threshold,* took form.

1.8.5 *Lionheart: The Threshold* - Processes

As mentioned earlier in 1.4 Methodology (page 278-285), the process of creating the *Lionheart: The Threshold* text began with an investigation of the topic of sea voyages, with a particular focus on Jesse Martin's solo sailing expedition.

Some other texts that were read for this purpose were *The voyage of The Beagle* (Darwin 1839), *An explorer's notebook: essays on life, history, and climate* (Flannery 2007), *Water and dreams* (Bachelard 1965), 'Self reliance' (Emerson 1847: 257-283), and *The old man and the sea* (Hemingway 1952). These texts were eclectic and covered subjects as wide ranging as geology and psychoanalysis. However, there were common themes in these works, such as the ocean, sea voyages, and discovery, which resonated with the subject of the oratorio study.

This research was integrated with the overall creative framework of the *hero's journey* and oratorio to form a narrative libretto closely based on the first few chapters of Martin's book, *Lionheart* (Martin and Gannon 2000).

Some of the libretto uses direct quotes from Jesse Martin's book (Martin 2000-2011: 1), which have been duly referenced in the text. For example: when he talks about the moment he decided to sail around the world (Martin and Gannon 2000: 19); when he talks about the criticism he faced; and (Martin and Gannon 2000: 72-73) when he finally sets off on his adventure, alone (Martin and Gannon 2000: 112-114).

Some of these quotations were edited to make them easier to set to music, which was primarily achieved by cutting out undesirable sections of text. The rest of the work is original. It is a short libretto, and should be considered as an oratorio study, or as the first movement of a larger oratorio.

The libretto was intended to fit the genre of narrative poetry. This genre was chosen to contrast with the dramatic-lyric libretto of the *Bushfire Oratorio*, and with the lyric text of *Bright Star: Estelle*. The narrative style of writing was partly achieved by focusing on the character of Jesse, who tells his story in first-person.

Lionheart: The Threshold was created as a metaphor for the first stages of the *hero's journey* including the "threshold crossing" and "the helper" (Campbell 1949: 245). For example, from bars 9-16 (page 248), we focus on Jesse, at the precise moment when he makes up his mind to step across the threshold of the "common day" (Campbell 1949: 30) and into the realm of adventure.

> "A man should learn to detect and watch that gleam of light which flashes across his mind from within, more than the lustre of the firmament of bards and sages." (Emerson 1847: 259)

This "gleam of light", or inspiration, was consciously grasped by Jesse, who then pursued it in the face of all conventional wisdom and doubt to the point of the "threshold crossing".

Doubt was represented by the chorus of Doubters, who berate Jesse and his parents at bars 27-31 (pages 250-251), and at bars 47-51 (page 255). Even Jesse's Dad, his main supporter, momentarily succumbs to doubt at bars 113-118 (page 263). However, Jesse is determined, and on pages 255-257 we hear him sing,

> "Your boundaries are not my boundaries.
> Your world is not my world.
> Your fences can't contain me.
> I have no fences, only dreams."

This representation of the shining hero, defiant in the face of opposition, and full of confidence, was used to provide further contrast to the reluctant heroes of the *Bushfire Oratorio*, or to the everyday heroes of *Bright Star: Estelle*. This was particularly appropriate because *Lionheart: The Threshold* was intended to be a work for children, in contrast to the other works, which require a more nuanced, adult, understanding of heroism.

After the first draft was completed the *Lionheart: The Threshold* libretto was submitted to colleagues and friends for review. The text was then revised over several drafts (> 5 drafts), and set to music.

Research for the *Lionheart: The Threshold* musical composition also included the study of musical scores, both for inspiration, and as technical reference. These scores included works such as *Peter Grimes* (Britten, Slater et al. 1945; Britten and Hickox 1996) and *Noye's Fludde* (Britten 1958) by Benjamin Britten, *La mer* (Debussy 1905) by Claude Debussy, *The sea of berries* (Jarman 2003) by Paul Jarman, and *Scenes from Mer de Glace* (Meale 1992) by Richard Meale. *Noye's Fludd*e and *The Sea of Berries* provided technical examples of good choral writing for children, whereas *La mer*, *Peter Grimes*, and *Scenes from Mer de Glace*, all contain unique musical interpretations of the motion of water.

A harmonic motif for the beginning of the piece was improvised inspired by these compositions, and by waves and wind sounds near the beach. This became the choral opening. The choral writing in this section uses some basic extended techniques such as choir portamenti/glissandi (pages 247-248, bars 1-11), and singing on consonants (pages 249-250, bars 20-25).

As mentioned earlier, Arnold Schoenberg (page 302) and Krzysztof Penderecki (page 303) both used some similar extended vocal techniques in their oratorio compositions. An example of a work that also uses extended choral techniques is *Everyday Extended*, which can be found in Appendix B (pages 475-490, CD2 track 4).

The choral opening was used as a harmonic foundation for creating the vocal melodies for the work as a whole. The vocal melodies for *Lionheart: The Threshold* were through-composed using a process of vocal, and guitar, improvisation. The improvised material was memorized, and notated by hand, before being entered onto the computer using the music notation software Sibelius. The vocal melodies were then dovetailed, using linking passages of music, and harmonized with a piano accompaniment, which was kept fairly light so that it would not drown out the children's voices.

The instrumentation for this oratorio study was intentionally kept minimal to provide a contrast to the *Bushfire Oratorio* and included: children's choir; treble soloist; spoken word and piano. The choice of instrumentation was partly based on the text, and was partly a pragmatic decision based on a potential opportunity to compose a piece for Young Adelaide Voices, an Adelaide children's choir.

The inclusion of the piano in the instrumentation resulted in the transfer of some of the vocal melodies into the accompaniment, and this was partly responsible for the decision to include several sections of spoken word. Some of this recitation was notated to emphasize the Greek chorus-like (Wellesz 1957: 338) quality of the text. It was also notated to facilitate the process of teaching children to speak the words in time.

The solo speeches were not notated and were left open to interpretation by the performers. These 'natural' speeches were placed at the approximate location in the music when the performer was intended to begin speaking. This technique was reasonably effective in both the *Bushfire Oratorio*, and in *Bright Star: Estelle*, and it was surmised that it would also work in this case.

The last process undertaken was the creation of the final choral harmonies. These harmonies were kept fairly simple, because the piece was composed for children's choir. Therefore, the choral harmonies were mostly homophonic, call and response, or simple rounds.

Once the choral harmonies were completed, a draft was submitted to colleagues and friends for review. Their feedback was considered, and revisions were made (> 5 drafts), which resulted in the production of a satisfactory final score pages 241-266).

1.8.6 *Lionheart: The Threshold* - Limitations & Solutions

Despite the seeming simplicity of this work, it would be quite challenging for most children's choirs to perform due to the frequent changes in time signature. In particular, the changes between simple and compound time (bar 33, page 251), the use of unusual time signatures (bar 57, page 256), and the use of extended techniques (bar 1-11, pages 247-248) might make this work somewhat difficult for children. Therefore, one of the main limitations of this work was the use of a children's choir (Wood 2008).

Different children's choirs have very different skills and abilities and although this piece was originally envisioned as a work for Young Adelaide Voices, it quickly became quite complex. However, as the opportunity to compose for this particular group was tentative, it seemed preferable to just get on with composing the piece, and to worry about simplifying it for a particular ensemble later. However, it would be worthwhile to turn this study into the first movement of a larger oratorio work for a particular children's choir, and this idea will certainly be explored in the future.

1.9 CONCLUSION

A composer who creates both the text and music for oratorios finds that there are issues that arise during the process that are very particular to that endeavour. Therefore the primary research question that this project strived to address was: what are the issues that arise for a composer when creating both the text and the music for oratorios? This was addressed by the creation of a portfolio of original oratorios.

It was found that the oratorio form does impose some limitations on choice of subject, poetic genre, and 'length of text' in the libretti and on the text setting, instrumentation, orchestration, duration, structure and form in the music. However, overall the oratorio genre, because of its contemplative quality, is a very beautiful form to work with. It is a less dramatic form than opera, but the variety of poetic genres, the wide range of possible durations and the variety of possible instrumentations that can be utilised in oratorio provide a broad creative scope.

It was important to have a unifying theme for the oratorios in the portfolio because it provided intellectual creative stimulus for the work. Writing both the text and the music based on the *hero's journey* was a rich and productive process. In particular, the choice of the *hero's journey*, whilst it imposed some limitations particularly when interpreted too literally, provided the opportunity to explore metaphorical musical parallels that were fruitful and effective.

Approaching the project creatively and academically provided the opportunity to explore a range of sources including books, journals, magazines, newspapers, online articles and resources, scores, recordings, and ongoing professional experience in the field. As a result of the interactive methodology of the work, opportunities arose to work with outstanding creative writers, academics, instrumentalists, solo singers, choristers, conductors, and composers, and to receive their expert feedback.

The resulting product is exceptionally unified because the composer/librettist has great sympathy for the text.

> "The librettist therefore cannot be considered merely a wordsmith stringing out lines of mellifluous verse: he is at once a dramatist, a creator of word, verse, situation, scene, and character, and – this is of vital importance – an artist who,

> by dint of his professional training as a poet and/or dramatist, can often visualize the work *as a totality* more accurately than the composer." (Smith 1970: xix)

For a composer who has a similarly nuanced understanding of the text, it can seem that the music is already there, in the words. This is because the integrative creative process meant that the text was written with music already in mind. This approach took the composer on a steep learning curve and produced a satisfying creative outcome. This was reflected in the positive feedback from performers and mentors and by their willingness to engage with the project and to be involved in future endeavours.

Projects for 2012 that resulted from this work include: a solo work for bass voice; a solo work for clarinet; two works for children's choir; a work for SSA vocal ensemble and a piece for high school choir. The Lumina Vocal Ensemble has also expressed interest in performing the *Bushfire Oratorio* in Adelaide, and an opportunity has arisen to work on a hybrid media project with a local visual artist.

In the future it could be worthwhile to develop the musical language of the orchestral version of the beginning of "Prologue: Part 2" (bars 106-110) and expand it into an orchestral piece, or into a piece for string quartet. It could also be worthwhile to develop the *Lionheart: The Threshold* study into a larger oratorio work for children's choir.

It is hoped that by composing both the text and the music for oratorios based on the creative concept of the *hero's journey,* this project has made a significant original contribution to the repertoire and to the literature. The commissions and areas for future research outlined above will provide important and tangible opportunities to continue to build on the broad range of skills and knowledge that were cultivated while creating both text and music for oratorios in this project.

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Appendix B – Other Original Scores Referenced In The Text

Page

1. *Bird Miniatures* 411-440

2. *Whither Must I Wander* 441-462

3. *Estelle* 463-474

4. *Everyday Extended* 475-490

5. *The Long Goodbye* 491-500

Bird Miniatures

For Symphony Orchestra:

2 Flutes (Piccolo)
2 Oboes (English Horn)
Clarinet in B flat
Bass Clarinet in B flat
2 Bassoons
4 Horns in F
Trumpet in B flat
Trombone
Bass Trombone
Tuba
Percussion (Vibraphone)
Harp
Strings

Score in C

(Duration = 6 minutes)

By Callie Wood, 2011

Last Revised July 18, 2011

Bird Miniatures

1: Afternoon Courtyard Birds

Music by Callie Wood, 2011

Allegretto *(Spacious, ebb and flow)*

♩= ca. 92

Flute 1

Piccolo *(doubling on Fl. 2)*

Oboe 1

Oboe 2 *(doubling on E. Horn)*

Clarinet in B♭

Bass Clarinet in B♭

Bassoon 1

Bassoon 2

con sord.

Horns in F 1 & 3

con sord.

Horns in F 2 & 4

Trumpet in B♭

Trombone

Bass Trombone

Tuba

Vibraphone

E♭F♭G♭A♭ B♭C♭D♭

Pedal changes are in italics above the stave.

Harp

Allegretto *(Spacious, ebb and flow)*

pizz.

Violins I

pizz.

Violins II

pizz.

Violas

♩= ca. 92

arco, div., sul pont.

div., sul pont.

Violoncellos

Double Basses

4

Fl. 1
Picc.
Ob. 1
Ob. 2
Cl.
B. Cl.
Bsn. 1
Bsn. 2
Hn.s 1 & 3
Hn.s 2 & 4
Tpt.
Tbn.
B. Tbn.
Tba.
Vib.
Hp.
Vln.s I
Vln.s II
Vla.s
Vc.s
D.B.s

gliss.

senza sord.

senza sord.

B flat, D flat, A flat

unis., ord.

unis., ord.

poco rall. Allegretto

8

Fl. 1
Picc.
Ob. 1
Ob. 2
Cl.
B. Cl.
Bsn. 1
Bsn. 2
Hn.s 1 & 3
Hn.s 2 & 4
Tpt.
Tbn.
B. Tbn.
Tba.
Vib.
Hp.

poco rall. Allegretto

Vln.s I
Vln.s II
Vla.s
Vc.s
D.B.s

arco
div.
unis.
III
IV
II
port.

14

A

Fl. 1
Picc.
Ob. 1
Ob. 2
Cl.
B. Cl.
Bsn. 1
Bsn. 2
Hn.s 1 & 3
Hn.s 2 & 4
Tpt.
Tbn.
B. Tbn.
Tba.
Vib.
Hp.
Vln.s I
Vln.s II
Vla.s
Vc.s
D.B.s

timbre trill
ord.
con sord.
gliss.
div.
sul pont.
div., sul pont.
unis., ord.
ord.
(pref. lower note)
Ped.

22

Fl. 1
Picc.
Ob. 1
Ob. 2
Cl.
B. Cl.
Bsn. 1
Bsn. 2
Hn.s 1 & 3
Hn.s 2 & 4
Tpt.
Tbn.
B. Tbn.
Tba.
Vib.
Hp.
Vln.s I
Vln.s II
Vla.s
Vc.s
D.B.s

gliss.
senza sord.
unis.
unis., ord.
div.
pizz.
arco
port.
D natural, (B flat, A flat)

30

Fl. 1
Picc.
Ob. 1
Ob. 2
Cl.
B. Cl.
Bsn. 1
Bsn. 2
Hn.s 1 & 3
Hn.s 2 & 4
Tpt.
Tbn.
B. Tbn.
Tba.
Vib.
Hp.
Vln.s I
Vln.s II
Vla.s
Vc.s
D.B.s

Change to Fl. 2
Change to E.H.
Ped.
A natural, G flat, (B flat)
(pref. lower note)
div.
div., sul pont.
unis., ord.
unis., ord., pizz.

2: Bird & Seadragon

37 **B** **Liberamente** *(Dancing)*

♩ = ca. 100

Fl. 1
Fl. 2
Ob. 1
E.H.
Cl.
B. Cl.
Bsn. 1
Bsn. 2
Hn.s 1 & 3
Hn.s 2 & 4
Vib.
Hp.

B **Liberamente** *(Dancing)*

♩ = ca. 100

Vln.s I
Vln.s II
Vla.s
Vc.s
D.B.s

pizz.

40

Fl. 1
Fl. 2
Ob. 1
E.H.
Cl.
B. Cl.
Bsn. 1
Bsn. 2
Hn.s 1 & 3
Hn.s 2 & 4
Vib.
Hp.
Vln.s I
Vln.s II
Vla.s
Vc.s
D.B.s

mp p mf f

arco

44

Fl. 1
Fl. 2
Ob. 1
E.H.
Cl.
B. Cl.
Bsn. 1
Bsn. 2
Hn.s 1 & 3
Hn.s 2 & 4
Vib.
Hp.
Vln.s I
Vln.s II
Vla.s
Vc.s
D.B.s

8va

sul pont.
ord.
pizz.
arco

51

C

Fl. 1
Fl. 2
Ob. 1
E.H.
Cl.
B. Cl.
Bsn. 1
Bsn. 2
Hn.s 1 & 3
Hn.s 2 & 4
Vib.
Hp.
Vln.s I
Vln.s II
Vla.s
Vc.s
D.B.s

arco

58

Fl. 1
Fl. 2
Ob. 1
E.H.
Cl.
B. Cl.
Bsn. 1
Bsn. 2
Hn.s 1 & 3
Hn.s 2 & 4
Vib.
Hp.
Vln.s I
Vln.s II
Vla.s
Vc.s
D.B.s

mf *f* *p* *mp*

Ped. Ped.

65

Fl. 1
Fl. 2
Ob. 1
E.H.
Cl.
B. Cl.
Bsn. 1
Bsn. 2
Hn.s 1 & 3
Hn.s 2 & 4
Vib.
Hp.
Vln.s I
Vln.s II
Vla.s
Vc.s
D.B.s

(let ring)

E flat, G natural,(B flat)

arco
div.
(pref. lower note)
unis., pizz.
unis

3: Falling Bird & North Wind

D *(Summer heat)*

72

♩= ca. 60

Fl. 1

Fl. 2

Ob. 1

E.H.

Cl.

B. Cl.

Bsn. 1

Bsn. 2

Hn.s 1 & 3

Hn.s 2 & 4

Vib.

(harmonics sounding 8va)

Hp.

(Summer heat)

D

♩= ca. 60

Vln.s I

Vln.s II

Vla.s

Vc.s

D.B.s

arco

79

Fl. 1
Fl. 2
Ob. 1
E.H.
Cl.
B. Cl.
Bsn. 1
Bsn. 2
Hn.s 1 & 3
Hn.s 2 & 4
Vib.
Hp.
Vln.s I
Vln.s II
Vla.s
Vc.s
D.B.s

86

Fl. 1
Fl. 2
Ob. 1
E.H.
Cl.
B. Cl.
Bsn. 1
Bsn. 2
Hn.s 1 & 3
Hn.s 2 & 4
Vib.
Hp.
Vln.s I
Vln.s II
Vla.s
Vc.s
D.B.s

sub. pp

94

Fl. 1
Fl. 2
Ob. 1
E.H.
Cl.
B. Cl.
Bsn. 1
Bsn. 2
Hn.s 1 & 3
Hn.s 2 & 4
Vib.
Hp.
Vln.s I
Vln.s II
Vla.s
Vc.s
D.B.s

Change to Ob. 2

E natural, (B flat)

let ring

div.

unis.

4: Storm, Boats, & Birds

E (Swaying, slap of rigging)
♩= ca. 80

101

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl.
B. Cl.
Bsn. 1
Bsn. 2
Hn.s 1 & 3
Hn.s 2 & 4
Vib.
Hp.
A sharp, (B flat)
E (Swaying, slap of rigging)
♩= ca. 80
Vln.s I
Vln.s II
Vla.s
Vc.s
D.B.s
sul pont.

104

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl.
B. Cl.
Bsn. 1
Bsn. 2
Hn.s 1 & 3
Hn.s 2 & 4
Vib.
Hp.
Vln.s I
Vln.s II
Vla.s
Vc.s
D.B.s

E flat, A flat, (B flat)

ord.

F

108

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl.
B. Cl.
Bsn. 1
Bsn. 2
Hn.s 1 & 3
Hn.s 2 & 4
Vib.
Hp.

F

Vln.s I
Vln.s II
Vla.s
Vc.s
D.B.s

div.
unis.

115

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl.
B. Cl.
Bsn. 1
Bsn. 2
Hn.s 1 & 3
Hn.s 2 & 4
Vib.
Hp.
Vln.s I
Vln.s II
Vla.s
Vc.s
D.B.s

mf p pp mf

pizz. arco

G

122

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl.
B. Cl.
Bsn. 1
Bsn. 2
Hn.s 1 & 3
Hn.s 2 & 4
Vib.
Hp.
Vln.s I
Vln.s II
Vla.s
Vc.s
D.B.s

f *p* *mp* *mf* *pp*

Ped.

8va

div.

arco

pizz.

128

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl.
B. Cl.
Bsn. 1
Bsn. 2
Hn.s 1 & 3
Hn.s 2 & 4
Vib.
Hp.
Vln.s I
Vln.s II
Vla.s
Vc.s
D.B.s

arco, div.
unis.
arco

133

Fl. 1

Fl. 2

Change to Picc.

Ob. 1

Ob. 2

Cl.

B. Cl.

Bsn. 1

Bsn. 2

Hn.s 1 & 3

Hn.s 2 & 4

Vib.

Hp.

Vln.s I

unis.

Vln.s II

unis.

Vla.s

unis.

Vc.s

D.B.s

139

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl.
B. Cl.
Bsn. 1
Bsn. 2
Hn.s 1 & 3
Hn.s 2 & 4
Vib.
Hp.
Vln.s I
Vln.s II
Vla.s
Vc.s
D.B.s

mf *p* *mf*
p
p
p
p
mf
p
p
mf
p
p
mf
p
p
3
mf
p
p

142

rit.

Fl. 1
Picc.
Ob. 1
Ob. 2
Cl.
B. Cl.
Bsn. 1
Bsn. 2
Hn.s 1 & 3
Hn.s 2 & 4
Vib.
Hp.
Vln.s I
Vln.s II
Vla.s
Vc.s
D.B.s

mp mf mp mf mf mf mf mf mf mf mf mp mf mf mp mf mf mp mf mf

con sord.
con sord.

Ped. Ped.

E natural, B natural, A natural

rit.

Allegretto

H ♩=ca. 92

145

Fl. 1
Picc.
Ob. 1
Ob. 2
Cl.
B. Cl.
Bsn. 1
Bsn. 2
Hn.s 1 & 3
Hn.s 2 & 4
Tpt.
Tbn.
B. Tbn.
Tba.
Vib.
Hp.

gliss.

senza sord.

B flat, D flat, A flat

Ped.

Allegretto

H ♩=ca. 92

Vln.s I
Vln.s II
Vla.s
Vc.s
D.B.s

pizz.

arco

div., sul pont.

unis., ord.

153

Fl. 1
Picc.
Ob. 1
Ob. 2
Cl.
B. Cl.
Bsn. 1
Bsn. 2
Hn.s 1 & 3
Hn.s 2 & 4
Tpt.
Tbn.
B. Tbn.
Tba.
Vib.
Hp.
Vln.s I
Vln.s II
Vla.s
Vc.s
D.B.s

arco
III
port.
IV
II
div.
unis.
pizz.

158

Fl. 1
Picc.
Ob. 1
Ob. 2
Cl.
B. Cl.
Bsn. 1
Bsn. 2
Hn.s 1 & 3
Hn.s 2 & 4
Tpt.
Tbn.
B. Tbn.
Tba.
Vib.
Hp.
Vln.s I
Vln.s II
Vla.s
Vc.s
D.B.s

timbre trill
ord.
con sord.
morendo
con sord.
morendo
(let ring)
Ped.
unis., ord.
unis., ord.

Whither Must I Wander?

Score in C

For Solo Baritone &
Symphony Orchestra:

2 Flutes
Oboe
English Horn
Clarinet in B Flat
Bass Clarinet in B Flat
2 Bassoons
4 Horns in F
Glockenspiel
Harp
Strings

Duration: 3'09"
Last Revised July 28, 2011

Music by Ralph Vaughan Williams, 1912

Words by Robert Louis Stevenson

Orchestration by Callie Wood, 2011

Whither Must I Wander?

Score in C

Words by Robert Louis Stevenson

Andante *(tranquillo)*

Music by Ralph Vaughan Williams

Orchestration by Callie Wood, 2011

Words & Music
By Callie Wood, 2010

Estelle

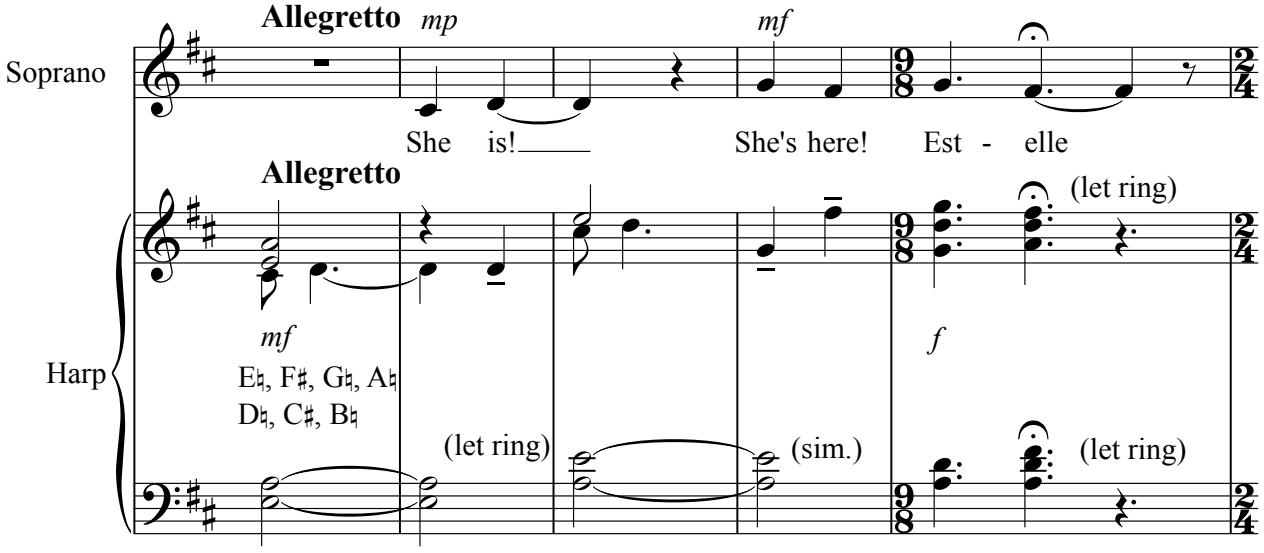
For Solo Soprano & Harp

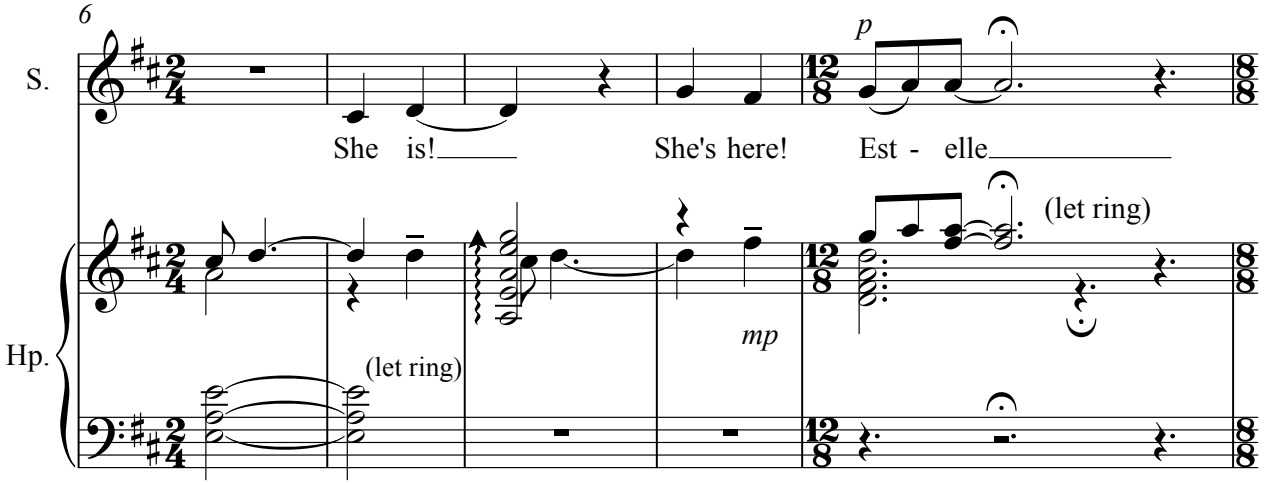
Score In C
Approximate Duration: 3'15"

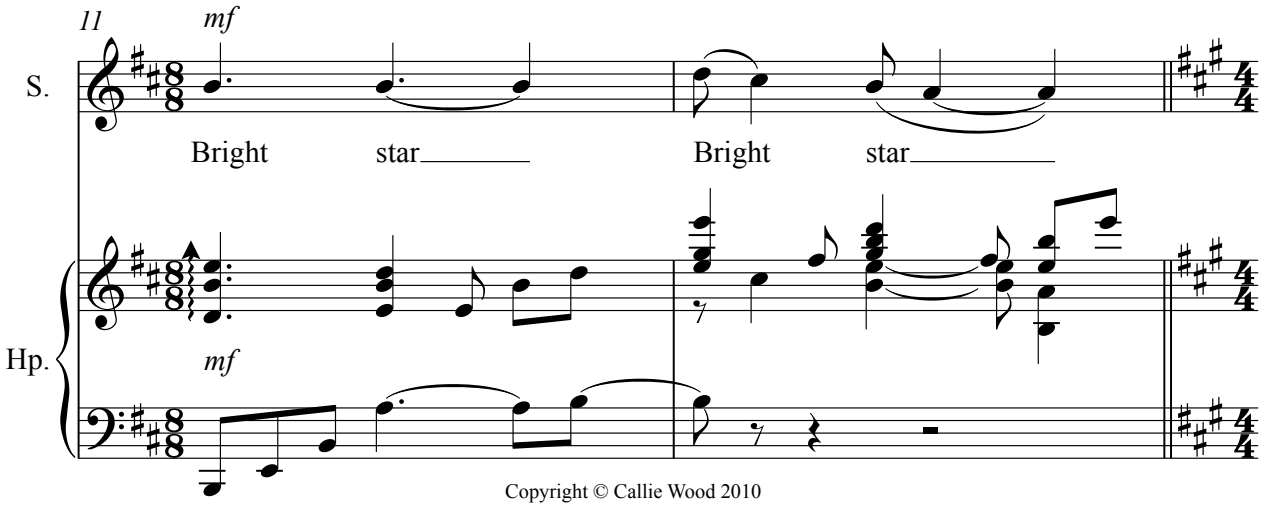
Estelle

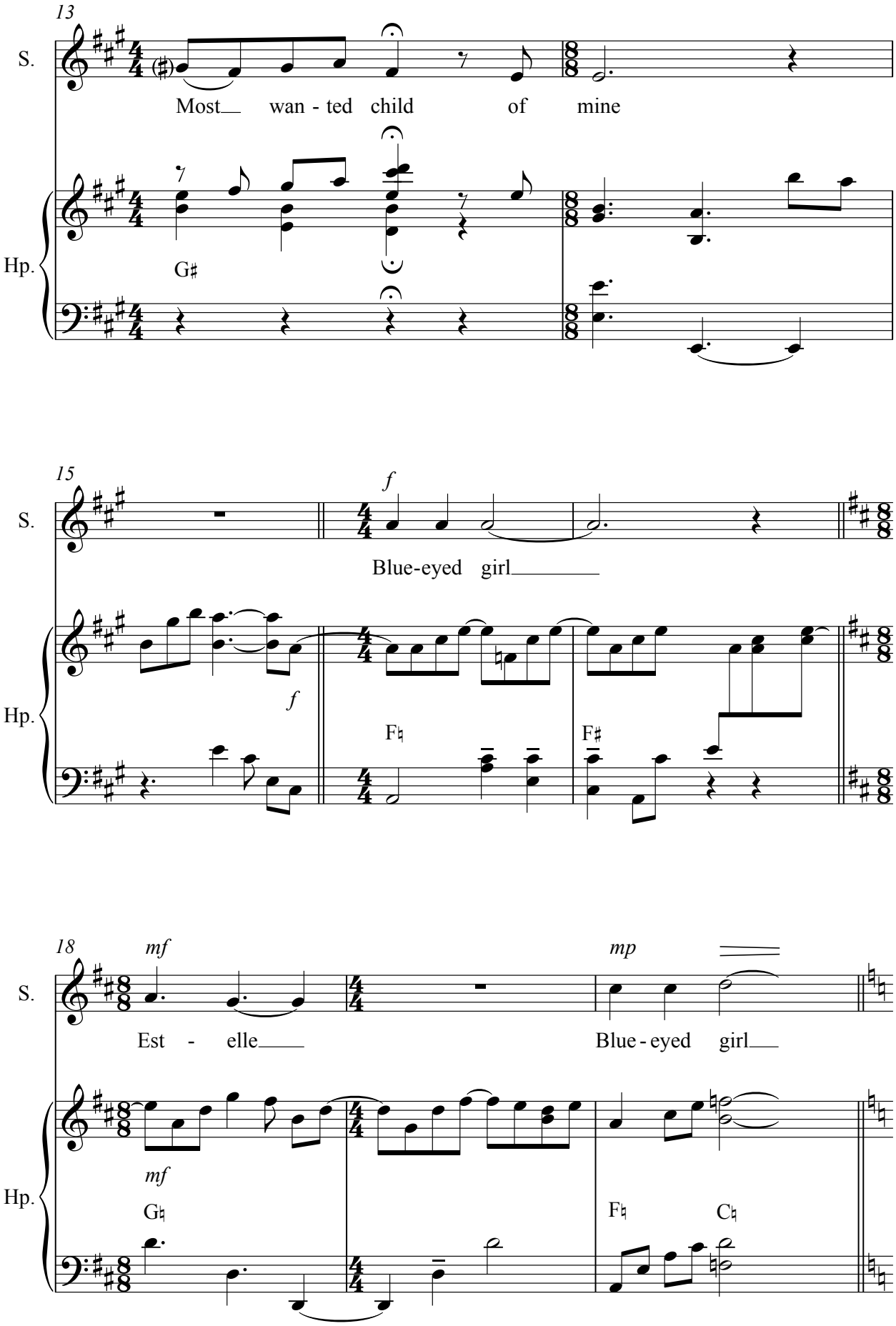
For Jacqui, Paul, & Estelle

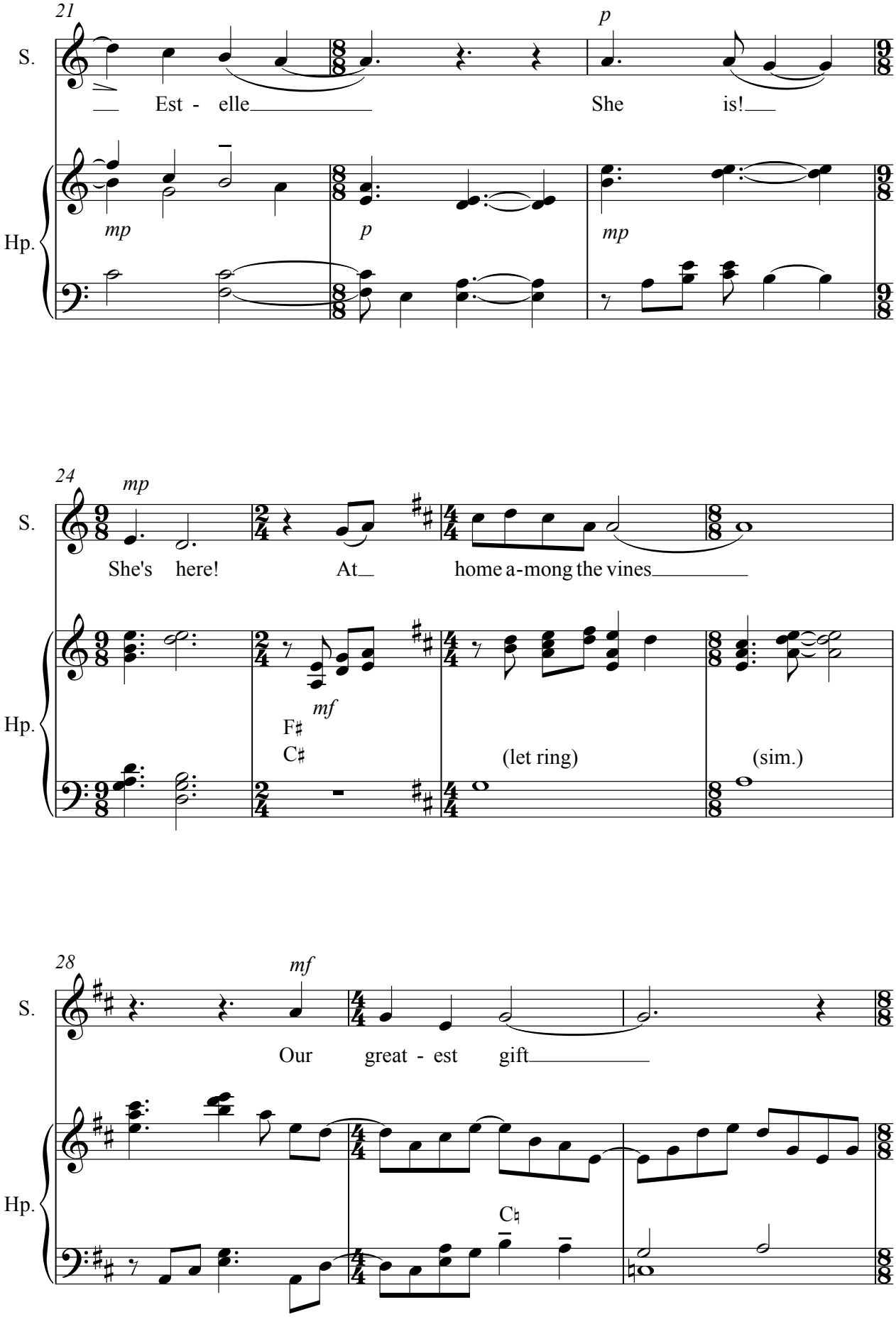
Words & Music by Callie Wood, 2010

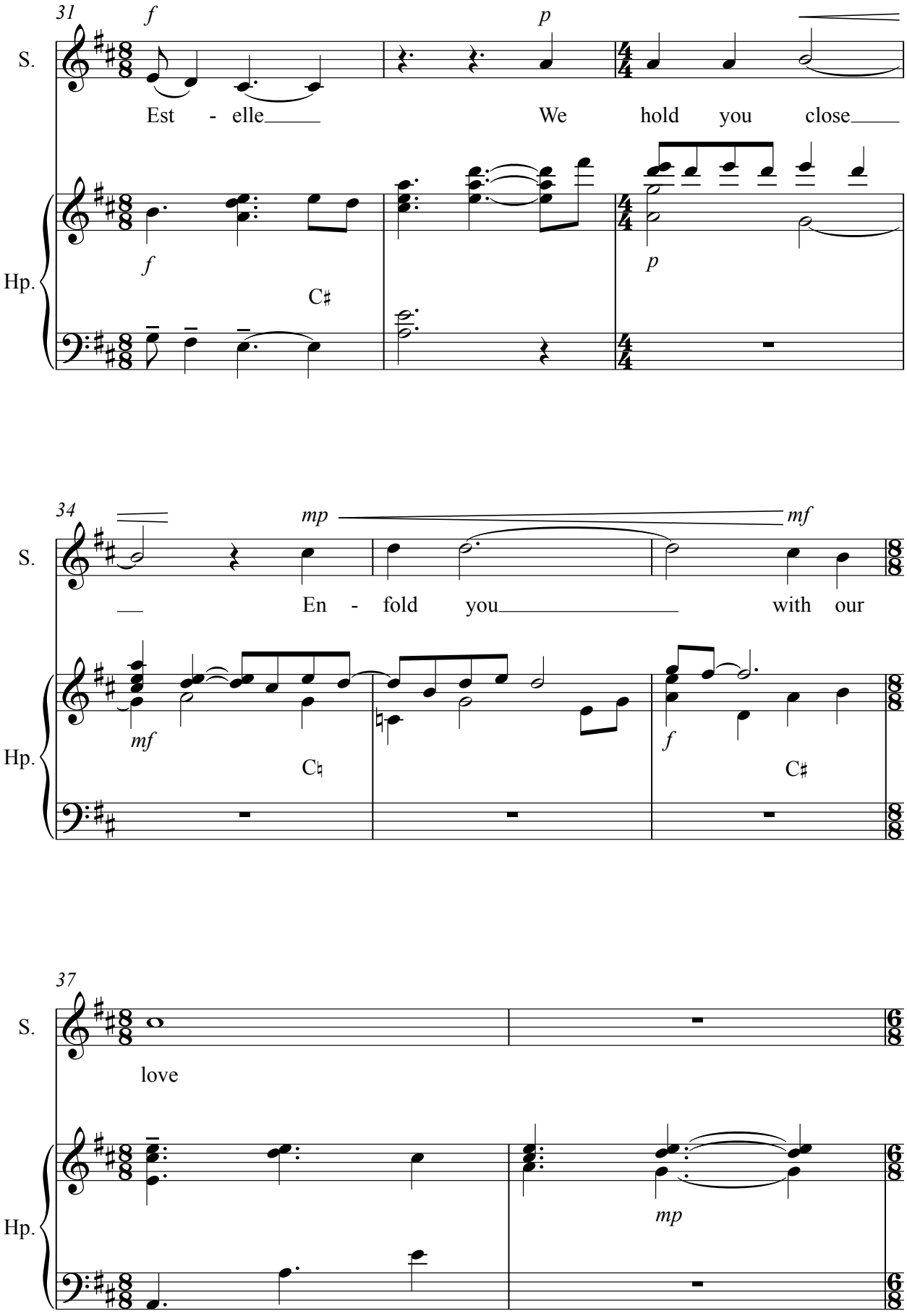


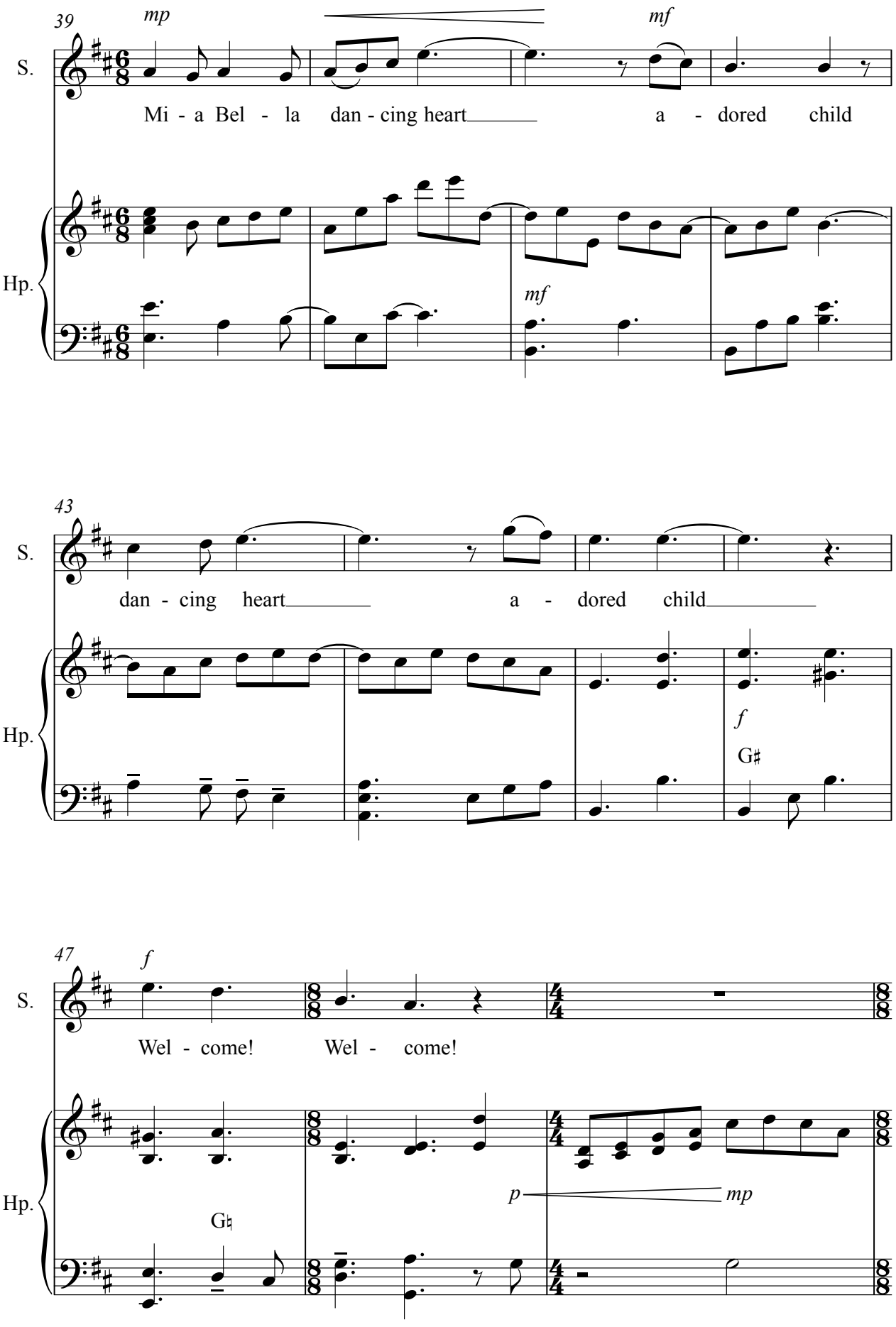


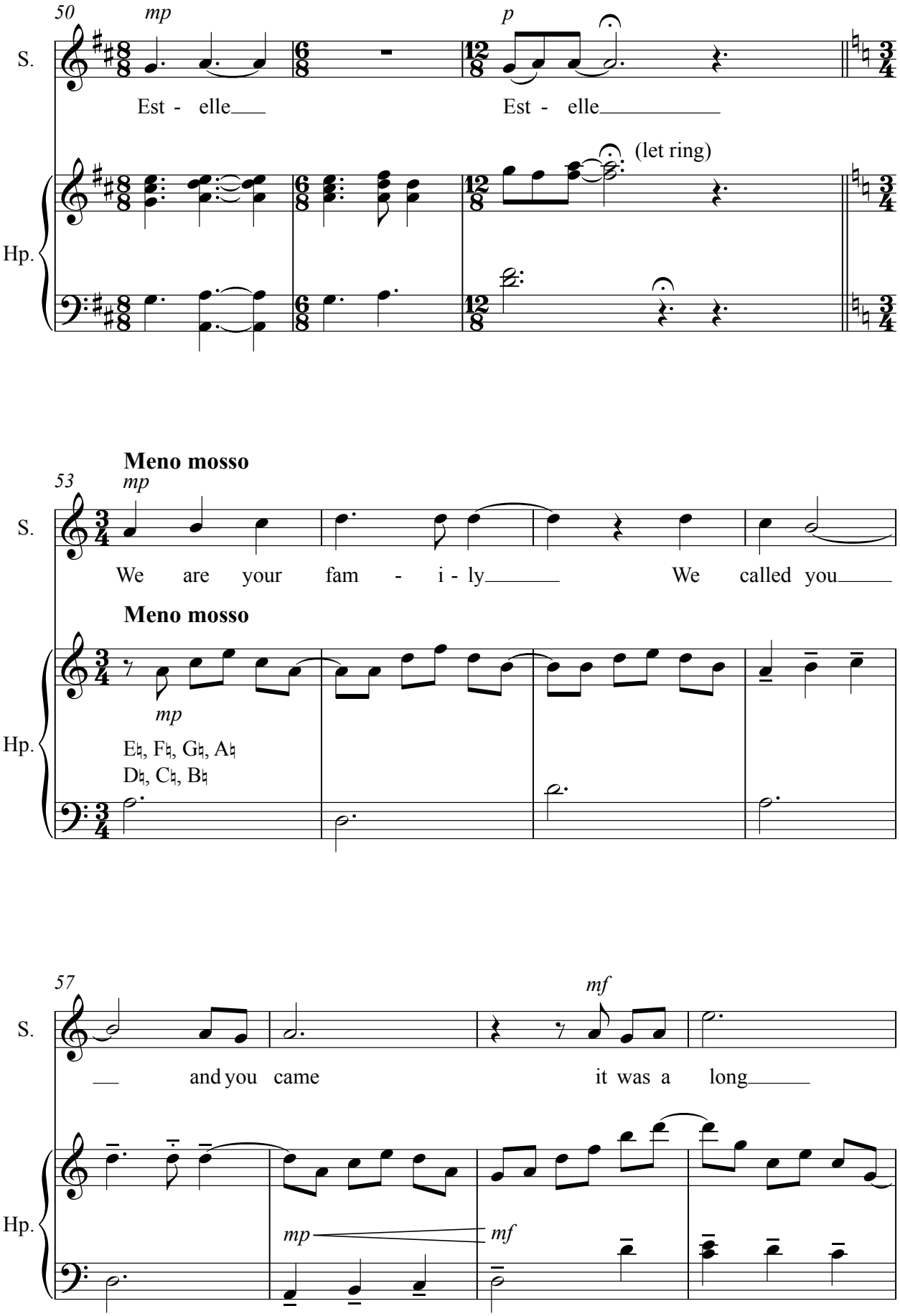


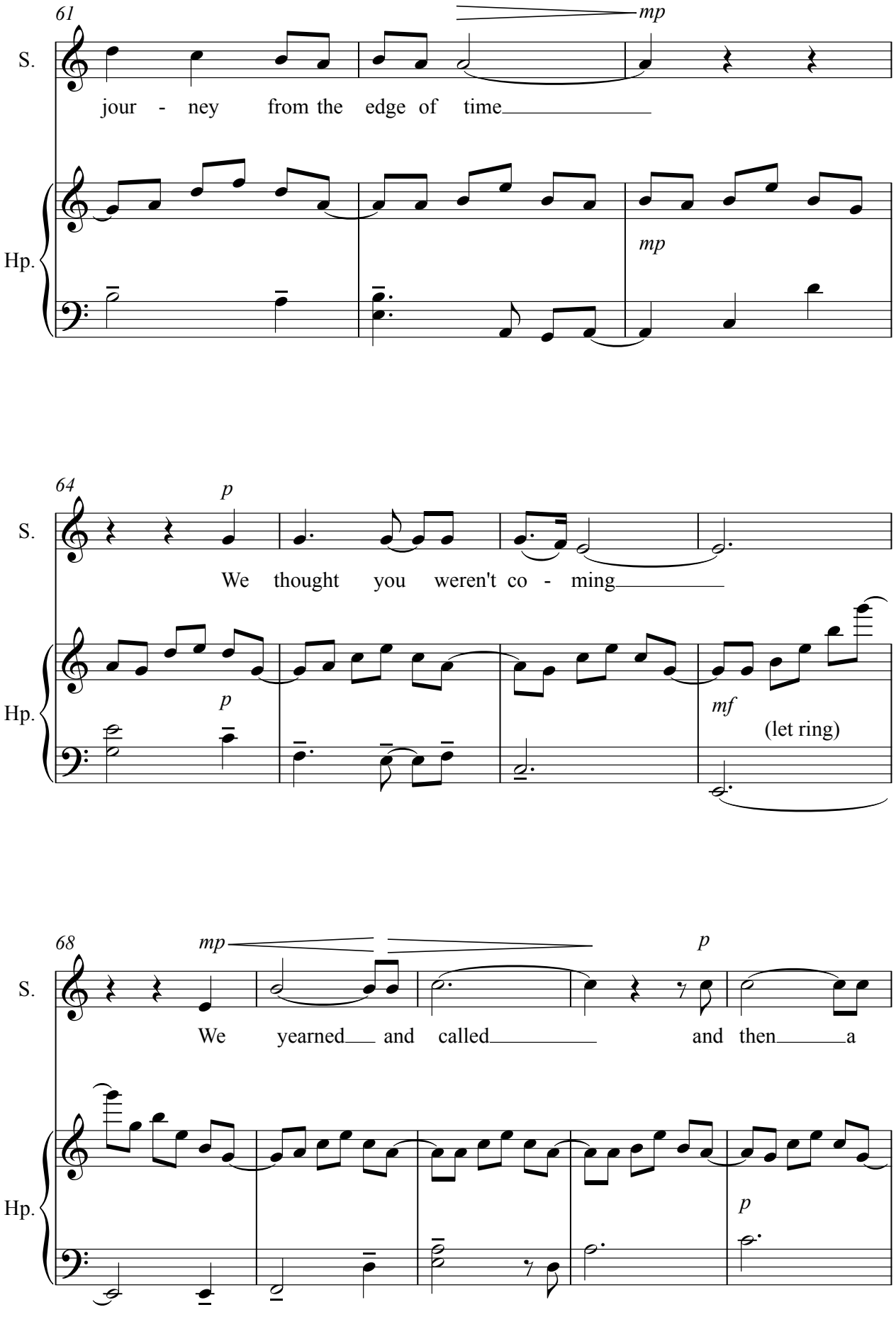

13
S.
Most wan - ted child of mine
Hp.
G♯
15
f
S.
Blue-eyed girl
Hp.
f
F♮
F♯
18
mf
mp
S.
Est - elle
Blue - eyed girl
Hp.
mf
G♮
F♮
C♮

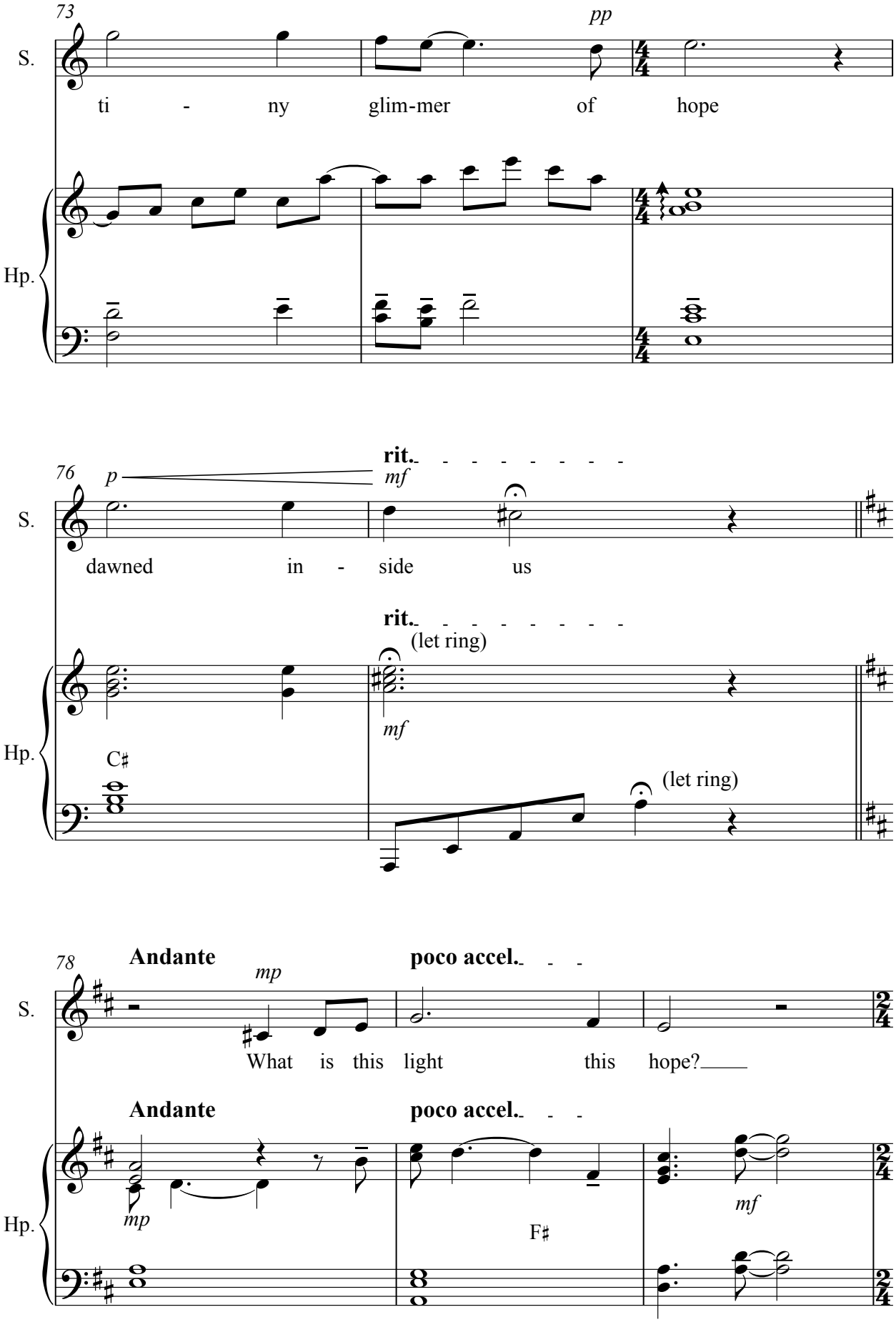

21
S.
Hp.
Est - elle
She is!
mp
p
mp
24
mp
She's here!
At home a-mong the vines
mf
F♯
C♯
(let ring)
(sim.)
28
mf
Our great - est gift
C♮

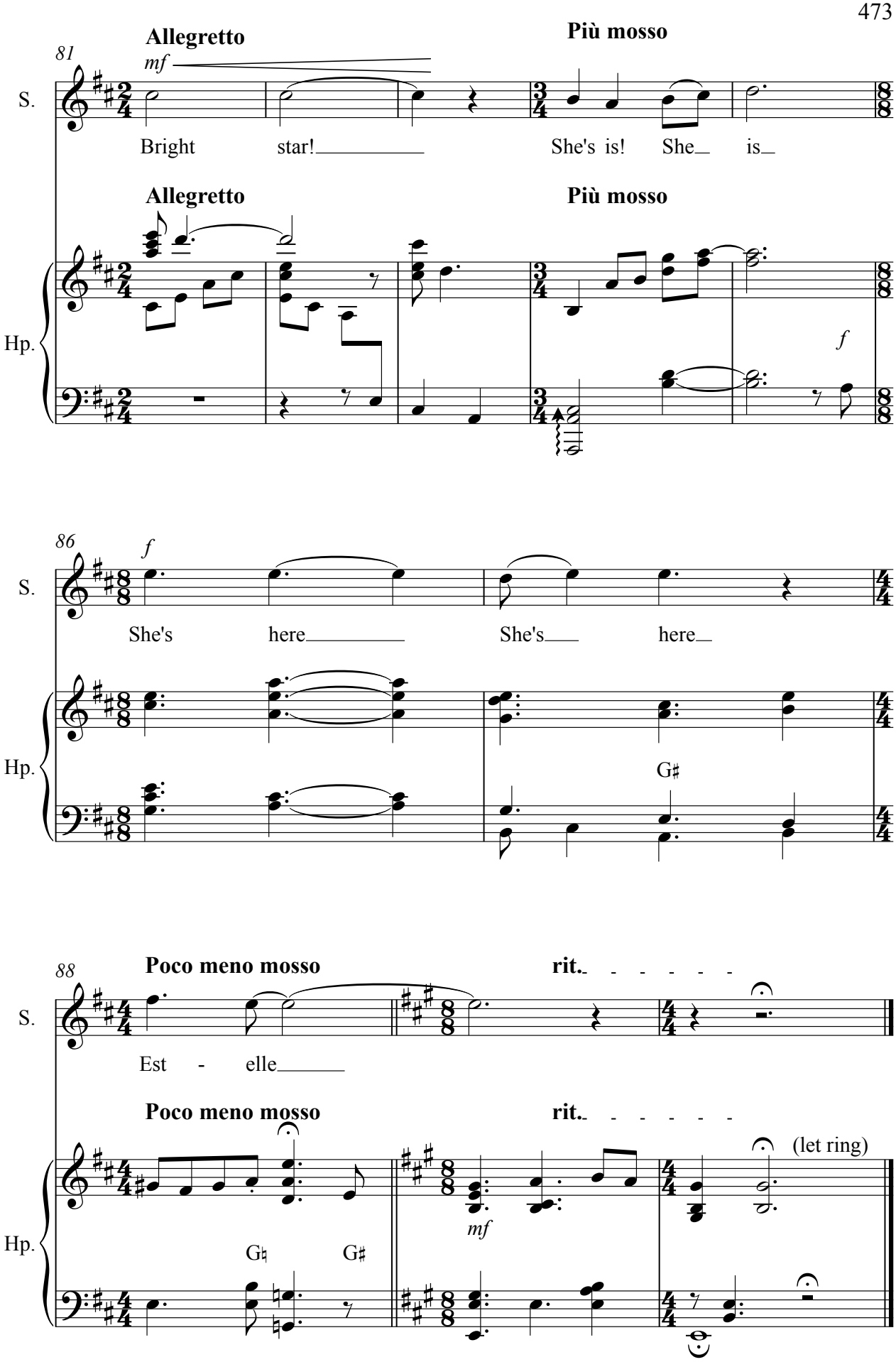

31
f
p
S.
Est - elle
We hold you close
Hp.
f
C♯
p
34
mp
mf
S.
En - fold you
with our
mf
C♮
f
C♯
Hp.
37
S.
love
Hp.
mp


39
mp
mf
S.
Mi - a Bel - la dan - cing heart a - dored child
Hp.
mf
43
S.
dan - cing heart a - dored child
Hp.
f
G♯
47
f
S.
Wel - come! Wel - come!
Hp.
G♮
p
mp


50
mp
p
S.
Est - elle
Est - elle
(let ring)
Hp.
Meno mosso
53
mp
S.
We are your fam - i - ly
We called you
Meno mosso
mp
Hp.
E♮, F♮, G♮, A♮
D♮, C♮, B♮
57
mf
S.
and you came
it was a long
Hp.
mp
mf


61
mp
S.
jour - ney from the edge of time
Hp.
mp
64
p
S.
We thought you weren't co - ming
Hp.
p
mf
(let ring)
68
mp
p
S.
We yearned and called and then a
Hp.
p


73
pp
S.
ti - ny glim-mer of hope
Hp.
76
p
rit.
mf
S.
dawned in - side us
rit.
(let ring)
mf
Hp.
C♯
(let ring)
78
Andante
mp
poco accel.
S.
What is this light this hope?
Andante
poco accel.
mp
mf
Hp.
F♯


81
Allegretto
mf
Più mosso
S.
Bright star!
She's is! She is
Allegretto
Più mosso
Hp.
f
86
f
S.
She's here
She's here
Hp.
G♯
88
Poco meno mosso
rit.
S.
Est - elle
Poco meno mosso
rit.
(let ring)
Hp.
G♯ G♯
mf

Words & Music
By Callie Wood, 2010

Everyday Extended

For SATB Choir & Conductor

Score In C
Approximate Duration: 3'06"

Everyday Extended

For Lumina Vocal Ensemble

Slapstick!

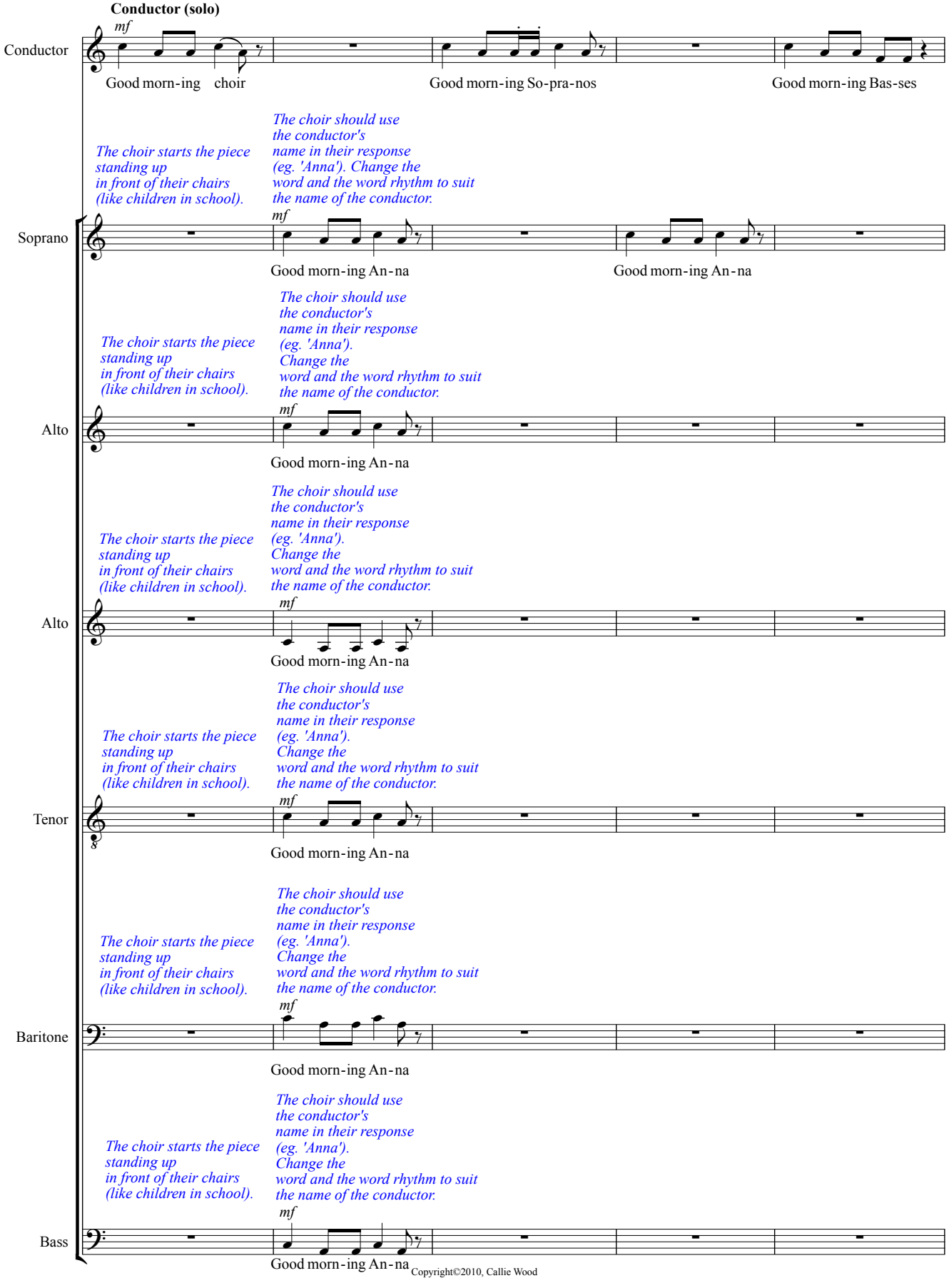
Words & Music by Callie Wood, 2010

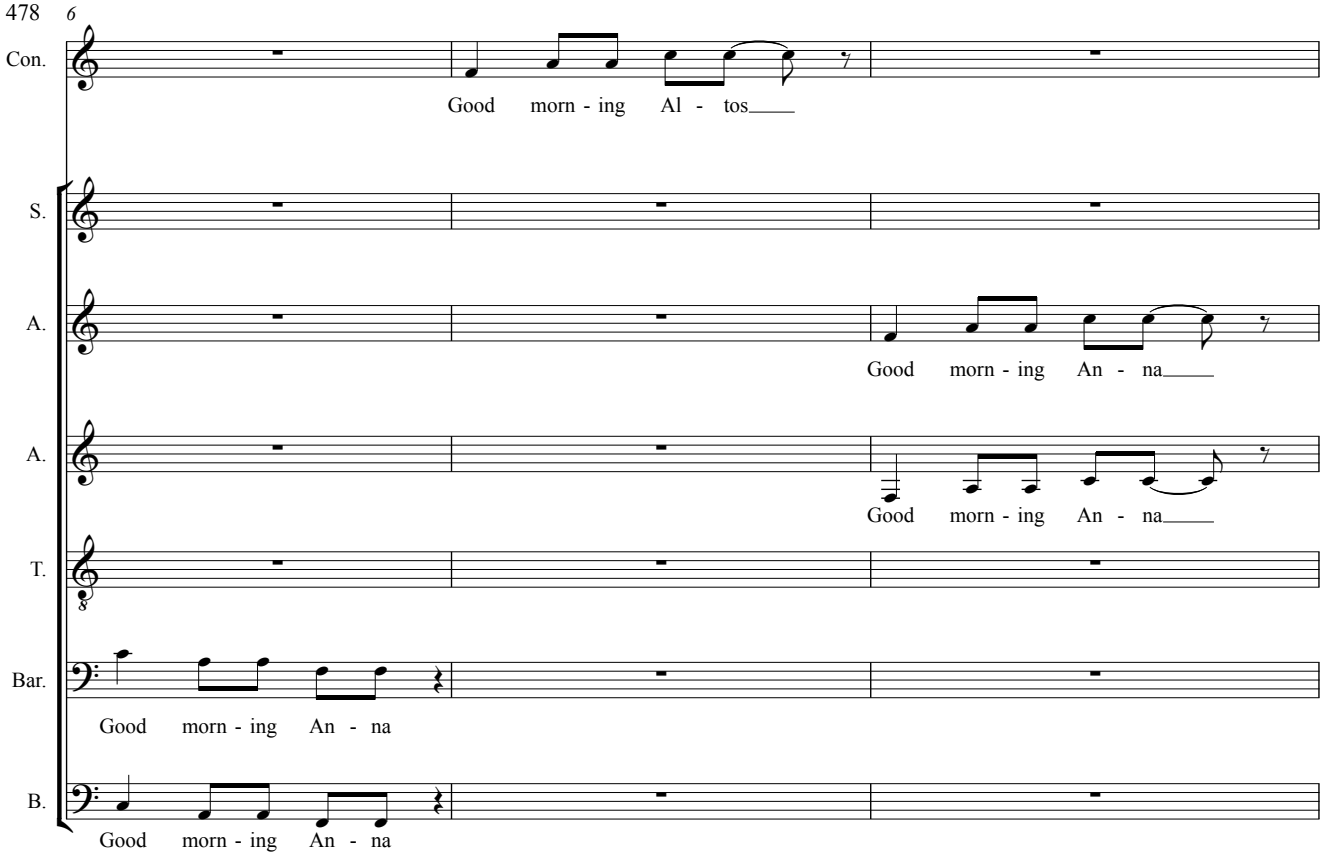
Derived from common choir warm-ups

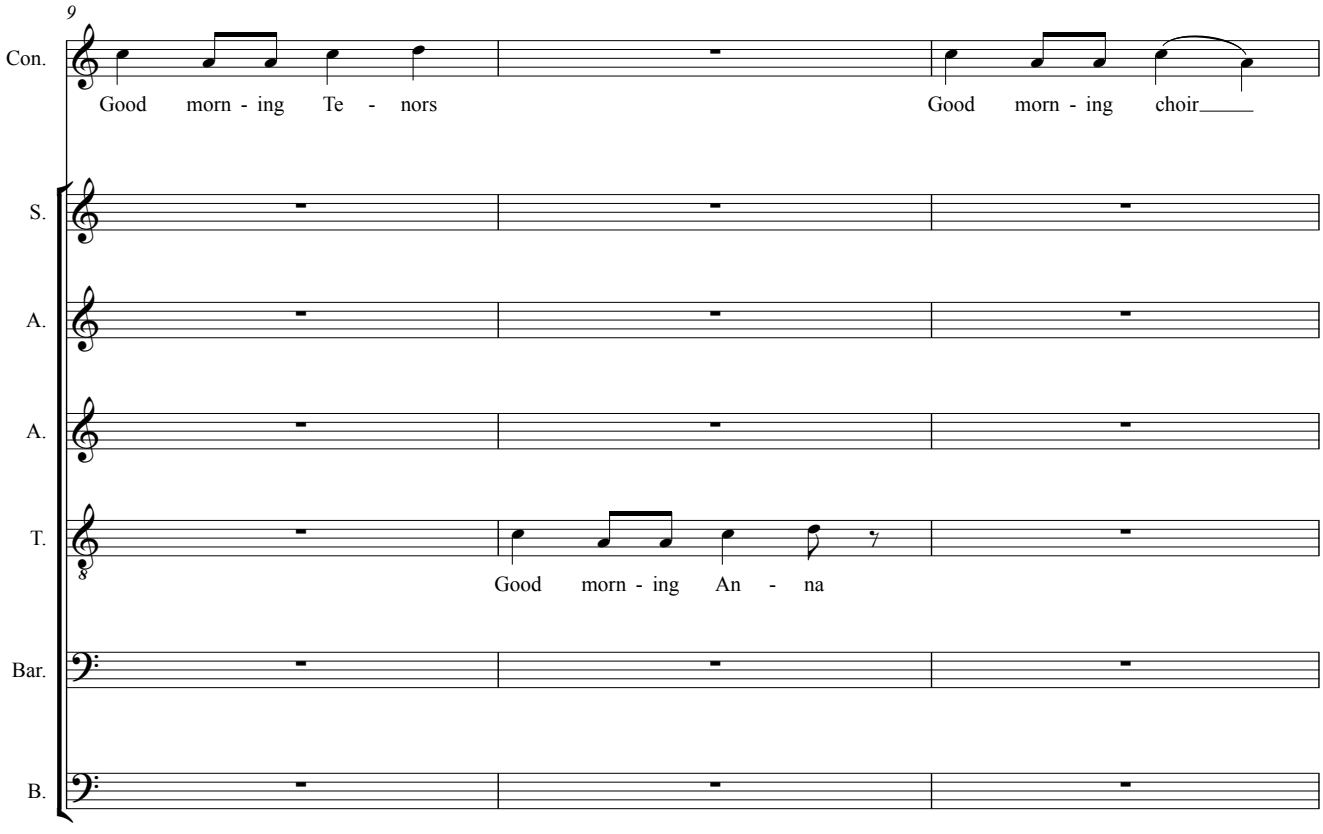
Allegretto

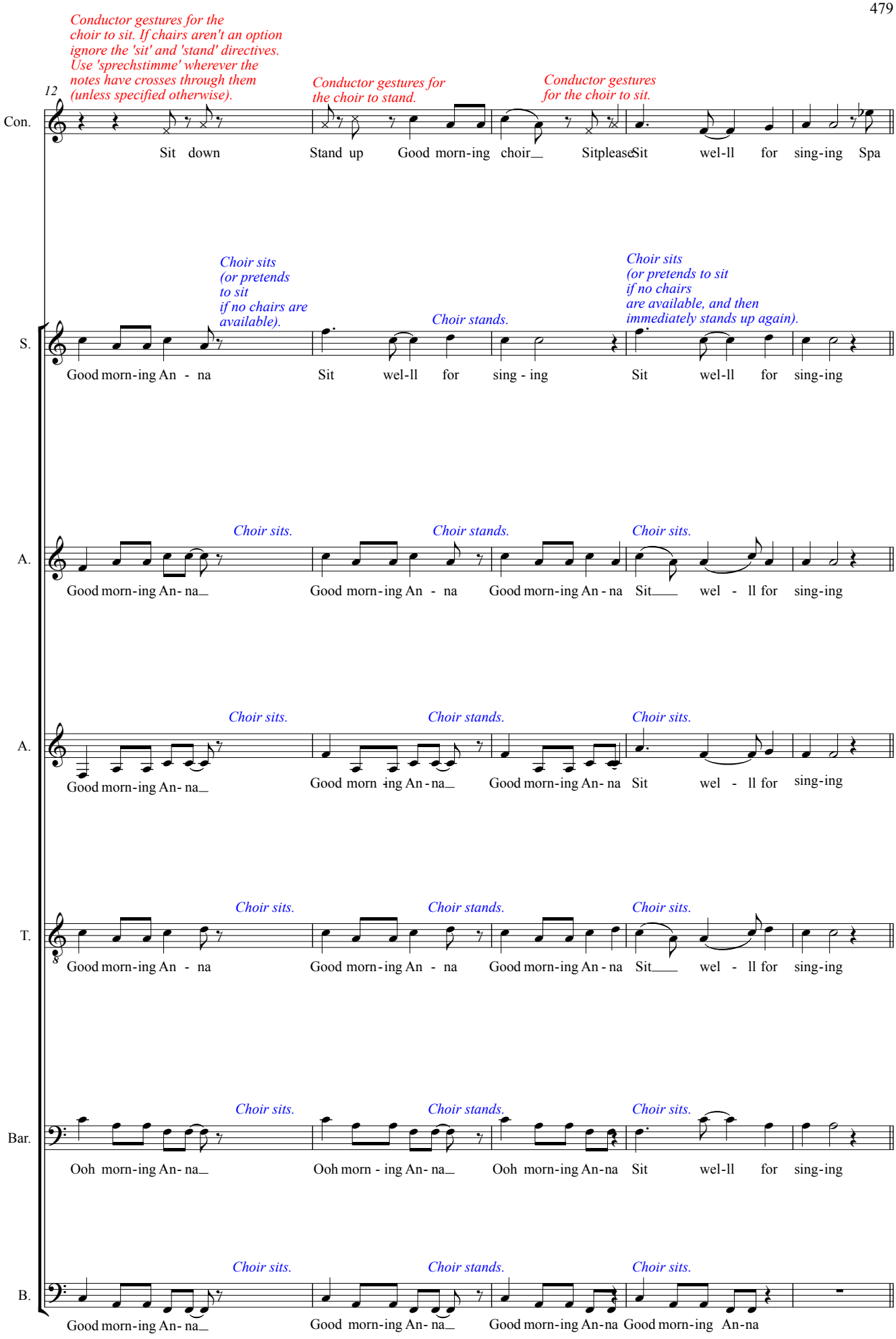
If it isn't morning, don't say 'good morning'.
Change the word and word ryhthm to suit
the time of day (eg 'good evening').

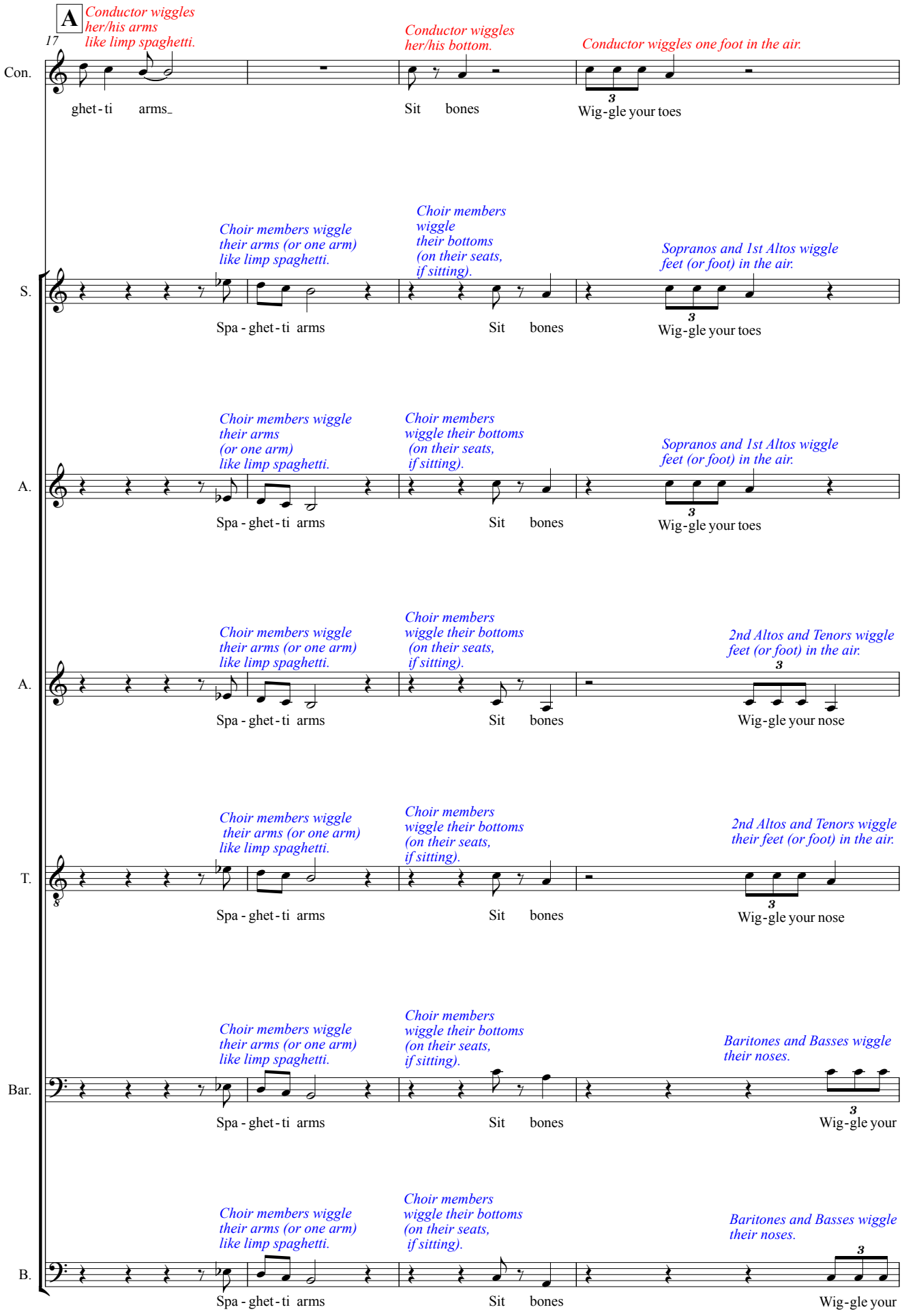
Conductor (solo)

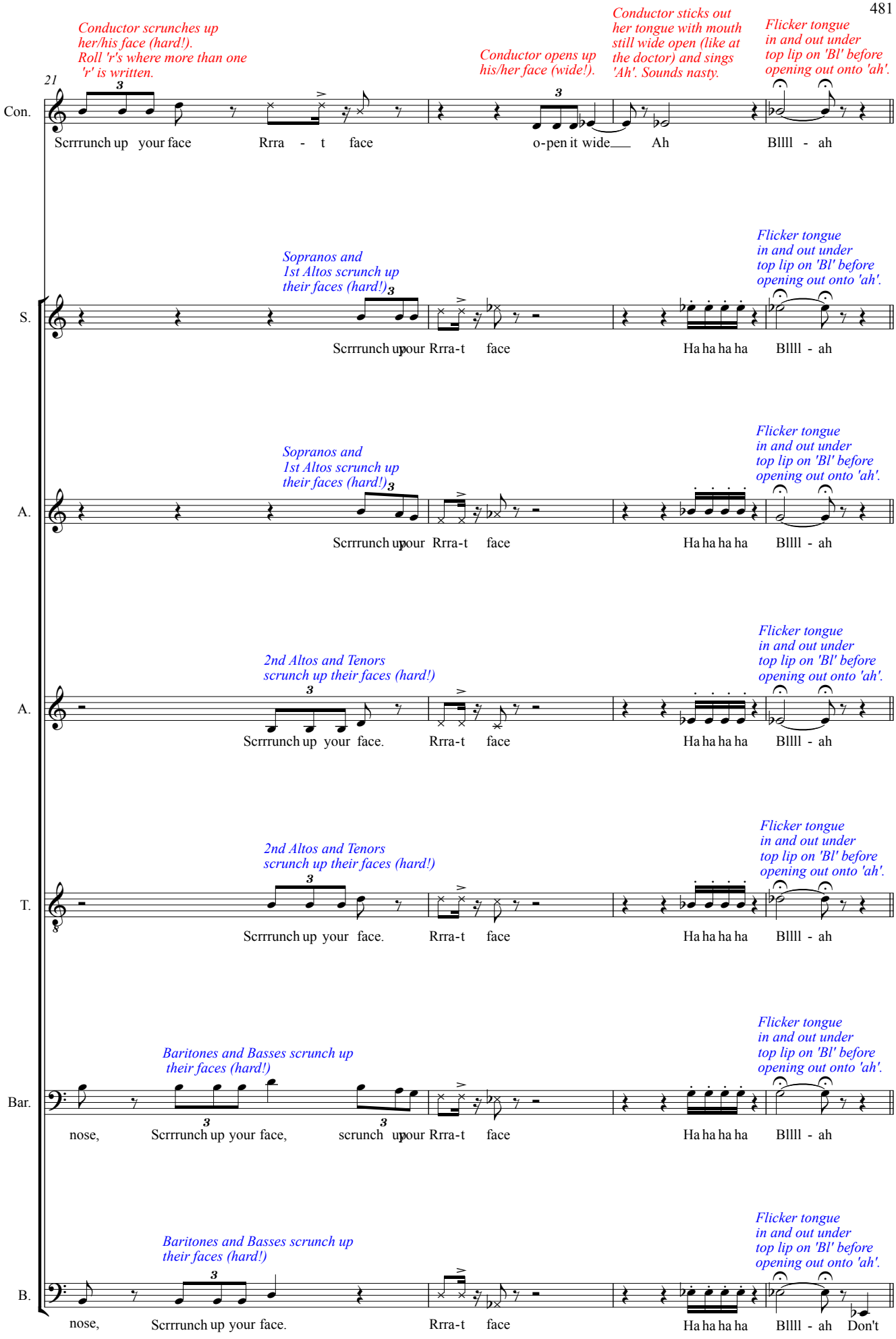


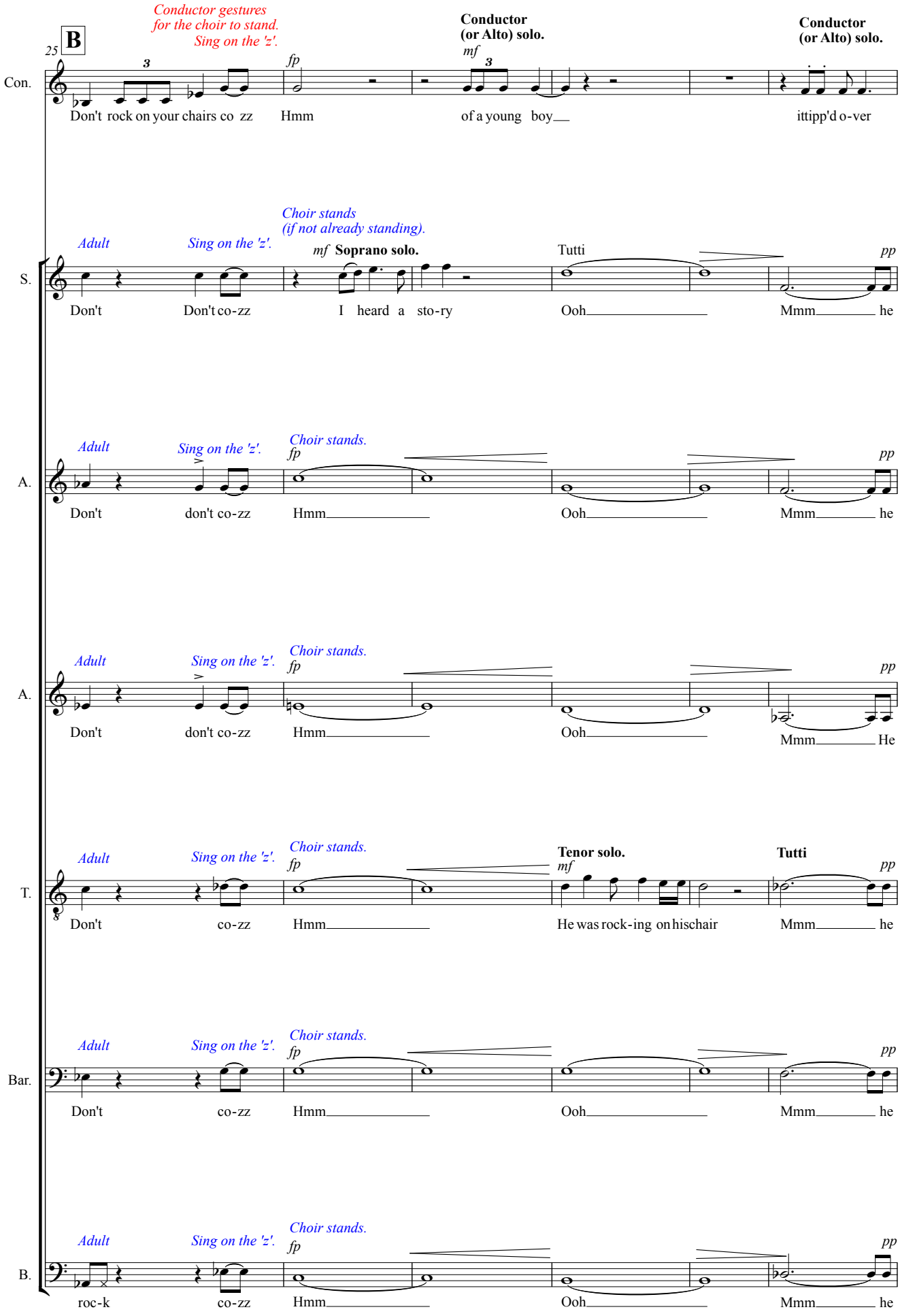

478
6
Con.
Good morn - ing Al - tos
S.
A.
Good morn - ing An - na
A.
Good morn - ing An - na
T.
Bar.
Good morn - ing An - na
B.
Good morn - ing An - na

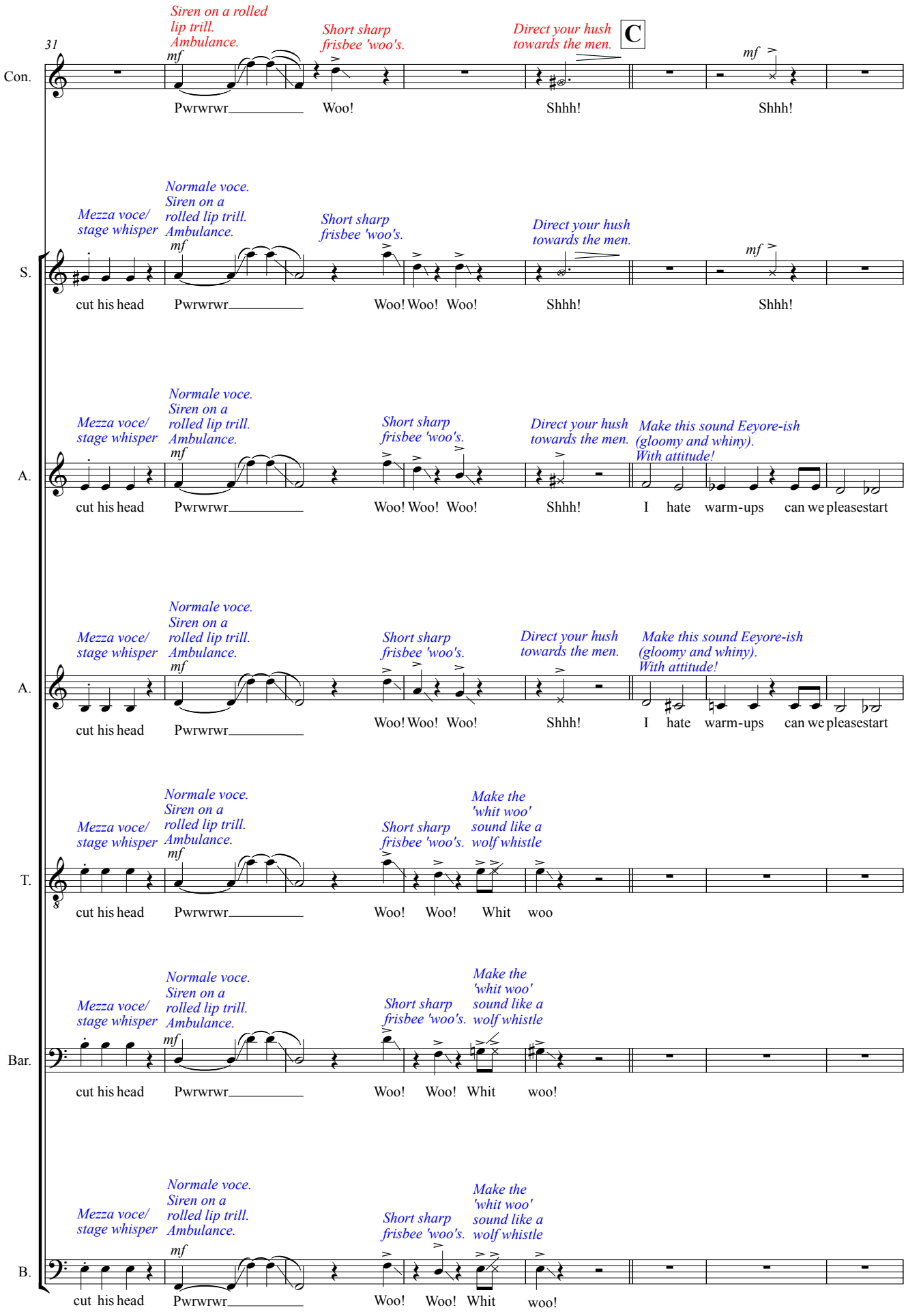

9
Con.
Good morn - ing Te - nors
Good morn - ing choir
S.
A.
A.
T.
Good morn - ing An - na
Bar.
B.

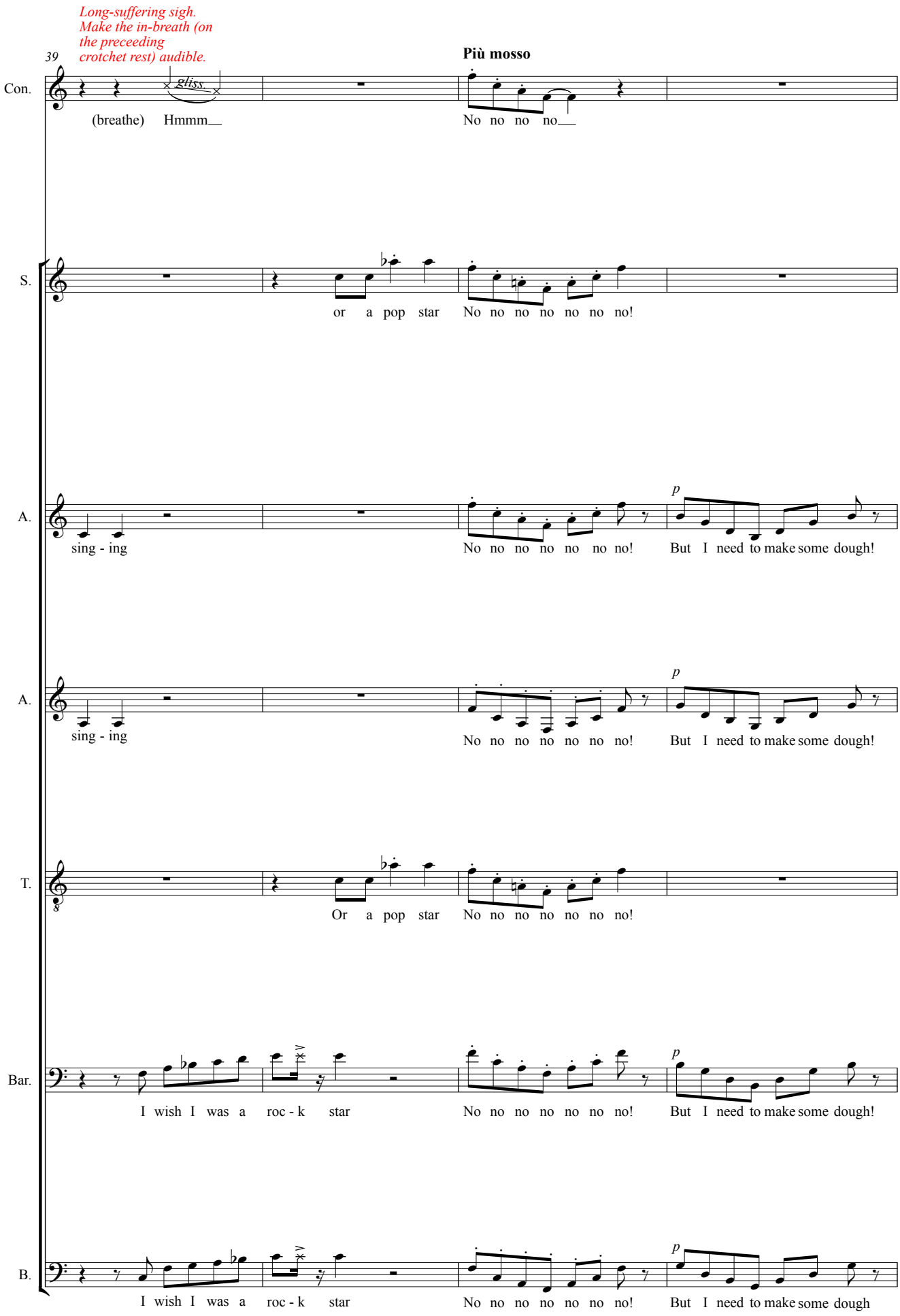

12
Conductor gestures for the choir to sit. If chairs aren't an option ignore the 'sit' and 'stand' directives. Use 'sprechstimme' wherever the notes have crosses through them (unless specified otherwise).
Conductor gestures for the choir to stand.
Conductor gestures for the choir to sit.
Con.
Sit down Stand up Good morn-ing choir Sitplease Sit wel-ll for sing-ing Spa
Choir sits (or pretends to sit if no chairs are available).
Choir stands.
Choir sits (or pretends to sit if no chairs are available, and then immediately stands up again).
S.
Good morn-ing An - na Sit wel-ll for sing - ing Sit wel-ll for sing-ing
Choir sits.
Choir stands.
Choir sits.
A.
Good morn-ing An- na Good morn-ing An - na Good morn-ing An - na Sit wel - ll for sing-ing
Choir sits.
Choir stands.
Choir sits.
A.
Good morn-ing An- na Good morn -ing An - na Good morn-ing An- na Sit wel - ll for sing-ing
Choir sits.
Choir stands.
Choir sits.
T.
Good morn-ing An - na Good morn-ing An - na Good morn-ing An - na Sit wel - ll for sing-ing
Choir sits.
Choir stands.
Choir sits.
Bar.
Ooh morn-ing An- na Ooh morn - ing An- na Ooh morn-ing An-na Sit wel-ll for sing-ing
Choir sits.
Choir stands.
Choir sits.
B.
Good morn-ing An- na Good morn-ing An- na Good morn-ing An-na Good morn-ing An-na

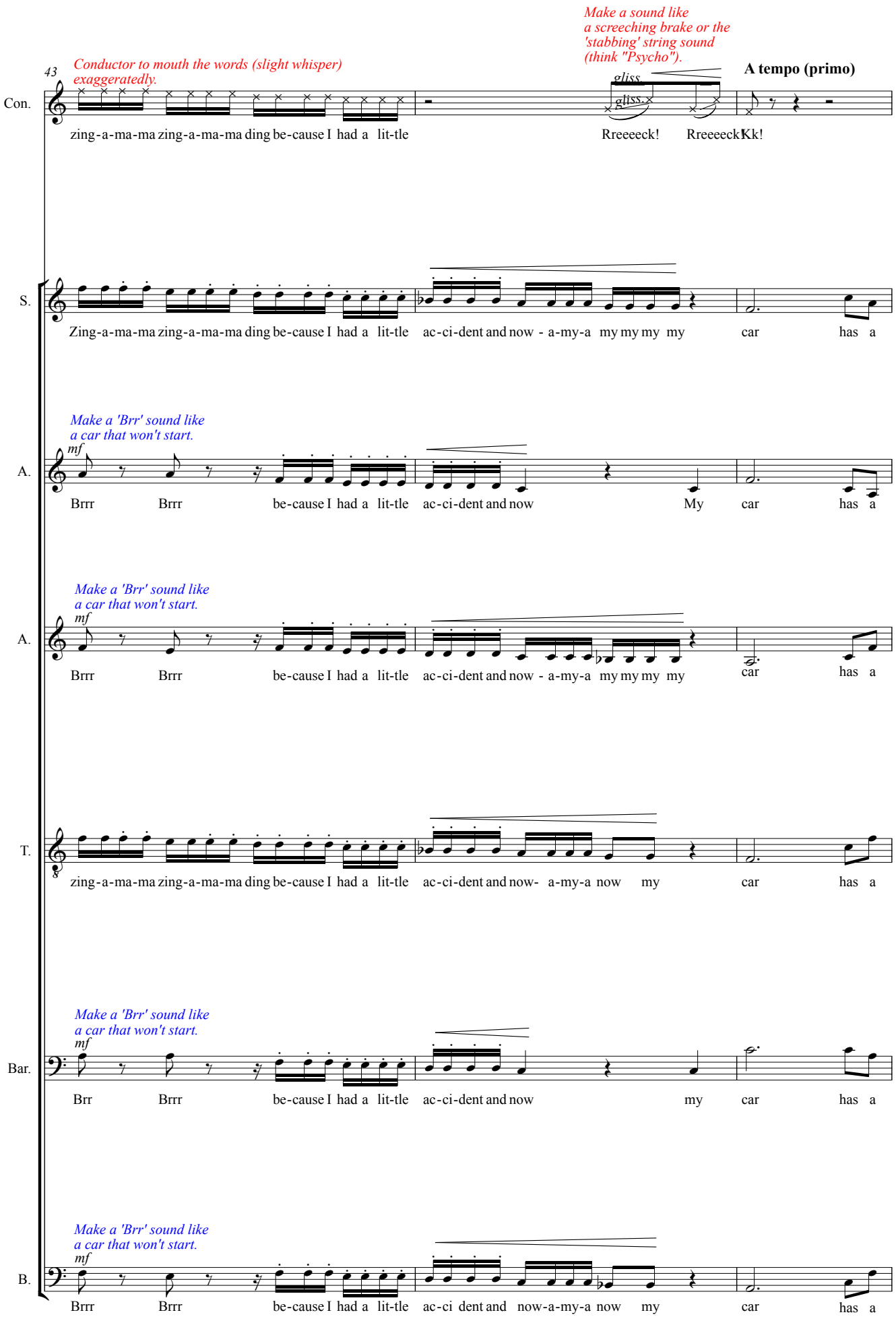

A
17
Conductor wiggles her/his arms like limp spaghetti.
Conductor wiggles her/his bottom.
Conductor wiggles one foot in the air.
Con.
ghet - ti arms_
Sit bones
Wig - gle your toes
Choir members wiggle their arms (or one arm) like limp spaghetti.
Choir members wiggle their bottoms (on their seats, if sitting).
Sopranos and 1st Altos wiggle feet (or foot) in the air.
S.
Spa - ghet - ti arms
Sit bones
Wig - gle your toes
Choir members wiggle their arms (or one arm) like limp spaghetti.
Choir members wiggle their bottoms (on their seats, if sitting).
Sopranos and 1st Altos wiggle feet (or foot) in the air.
A.
Spa - ghet - ti arms
Sit bones
Wig - gle your toes
Choir members wiggle their arms (or one arm) like limp spaghetti.
Choir members wiggle their bottoms (on their seats, if sitting).
2nd Altos and Tenors wiggle feet (or foot) in the air.
A.
Spa - ghet - ti arms
Sit bones
Wig - gle your nose
Choir members wiggle their arms (or one arm) like limp spaghetti.
Choir members wiggle their bottoms (on their seats, if sitting).
2nd Altos and Tenors wiggle their feet (or foot) in the air.
T.
Spa - ghet - ti arms
Sit bones
Wig - gle your nose
Choir members wiggle their arms (or one arm) like limp spaghetti.
Choir members wiggle their bottoms (on their seats, if sitting).
Baritones and Basses wiggle their noses.
Bar.
Spa - ghet - ti arms
Sit bones
Wig - gle your
Choir members wiggle their arms (or one arm) like limp spaghetti.
Choir members wiggle their bottoms (on their seats, if sitting).
Baritones and Basses wiggle their noses.
B.
Spa - ghet - ti arms
Sit bones
Wig - gle your

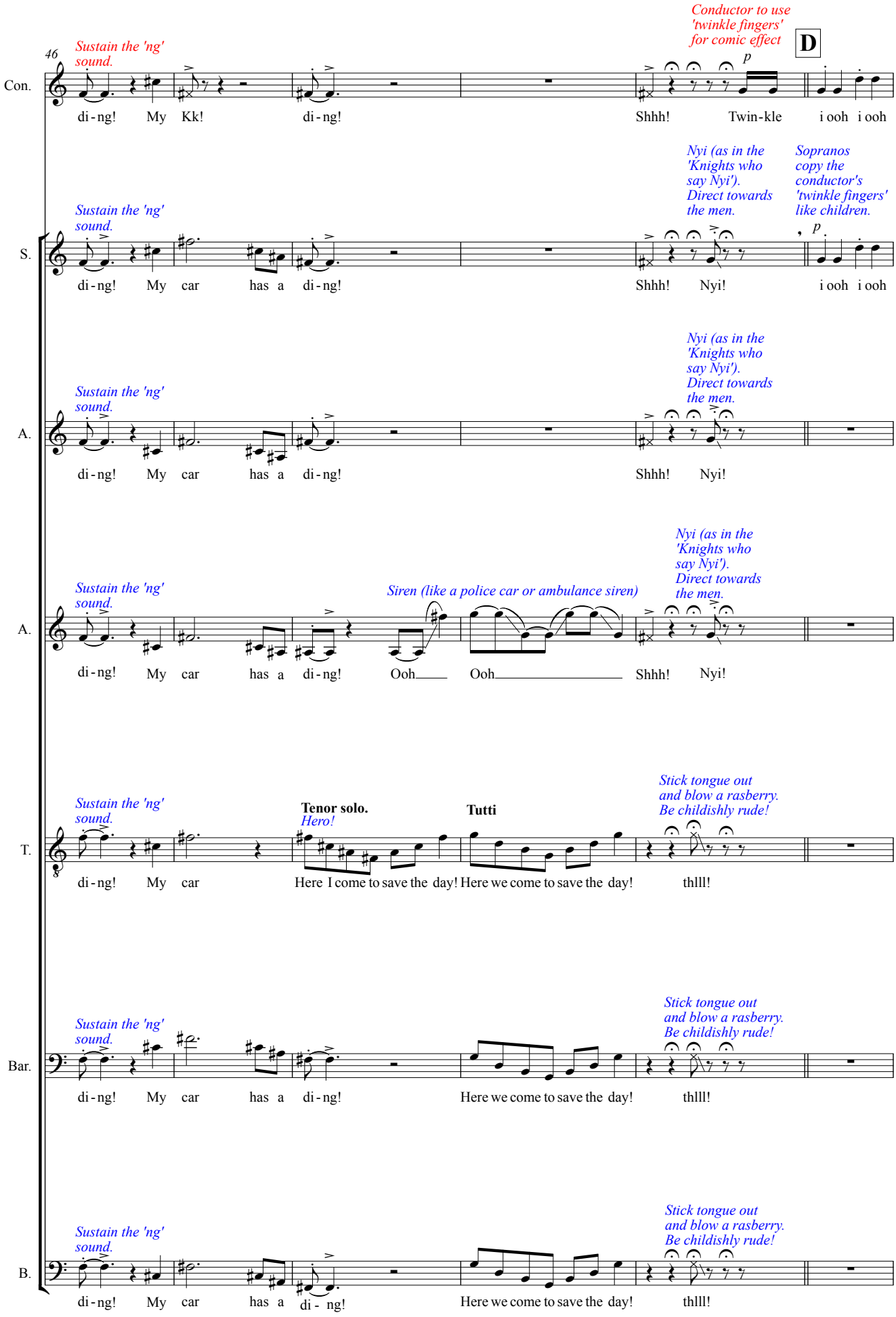

Conductor scrunches up her/his face (hard!). Roll 'r's where more than one 'r' is written.
Conductor opens up his/her face (wide!).
Conductor sticks out her tongue with mouth still wide open (like at the doctor) and sings 'Ah'. Sounds nasty.
Flicker tongue in and out under top lip on 'Bl' before opening out onto 'ah'.
21
Con.
Scrrrunch up your face Rrra - t face o-pen it wide Ah Blll - ah
Sopranos and 1st Altos scrunch up their faces (hard!)
S.
Scrrrunch up your Rrra-t face Ha ha ha ha Blll - ah
A.
2nd Altos and Tenors scrunch up their faces (hard!)
Scrrrunch up your face. Rrra-t face Ha ha ha ha Blll - ah
T.
Baritones and Basses scrunch up their faces (hard!)
Bar.
nose, Scrrrunch up your face, scrunch up your Rrra-t face Ha ha ha ha Blll - ah
B.
nose, Scrrrunch up your face. Rrra-t face Ha ha ha ha Blll - ah Don't

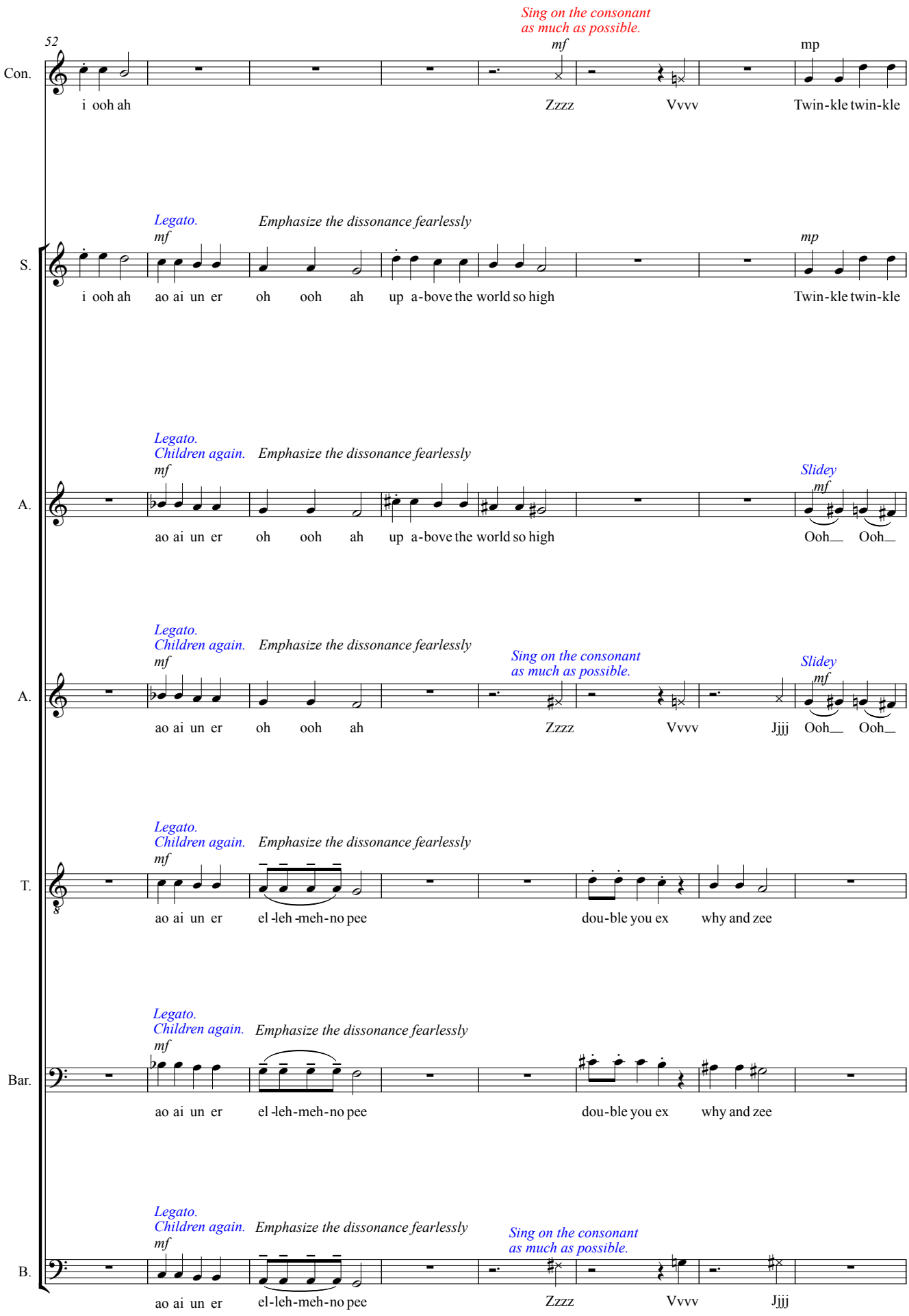

25
B
Conductor gestures for the choir to stand. Sing on the 'z'.
Conductor (or Alto) solo.
Conductor (or Alto) solo.
Con.
fp
mf
Don't rock on your chairs co zz
Hmm
of a young boy
ittipp'd o-ver
Choir stands (if not already standing).
Adult
Sing on the 'z'.
mf Soprano solo.
Tutti
pp
S.
Don't
Don't co-zz
I heard a sto-ry
Ooh
Mmm he
Choir stands.
A.
Don't
don't co-zz
Hmm
Ooh
Mmm he
A.
Don't
don't co-zz
Hmm
Ooh
Mmm He
Tenor solo.
Tutti
T.
Don't
co-zz
Hmm
He was rock-ing on his chair
Mmm he
Bar.
Don't
co-zz
Hmm
Ooh
Mmm he
B.
roc-k
co-zz
Hmm
Ooh
Mmm he

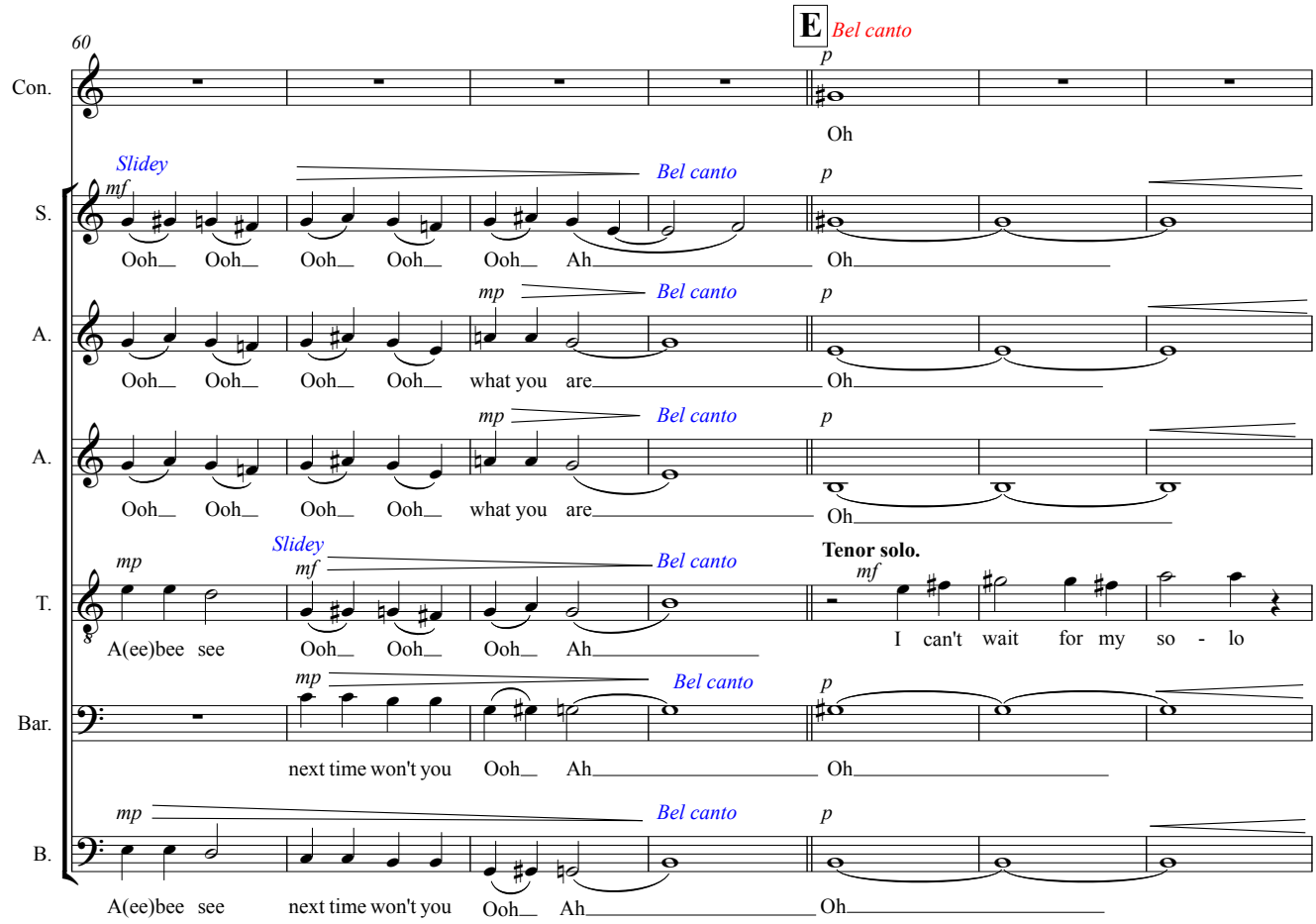

31
Con.
Siren on a rolled lip trill. Ambulance.
mf
Pwrwrwr
Short sharp frisbee 'woo's.
Woo!
Direct your hush towards the men.
C
Shhh!
mf
Shhh!
S.
Mezza voce/ stage whisper
cut his head
Normale voce. Siren on a rolled lip trill. Ambulance.
Pwrwrwr
Short sharp frisbee 'woo's.
Woo! Woo! Woo!
Direct your hush towards the men.
Shhh!
Shhh!
A.
Make this sound Eeyore-ish (gloomy and whiny). With attitude!
I hate warm-ups can we pleasestart
A.
T.
Make the 'whit woo' sound like a wolf whistle
Whit woo
Bar.
Whit woo!
B.

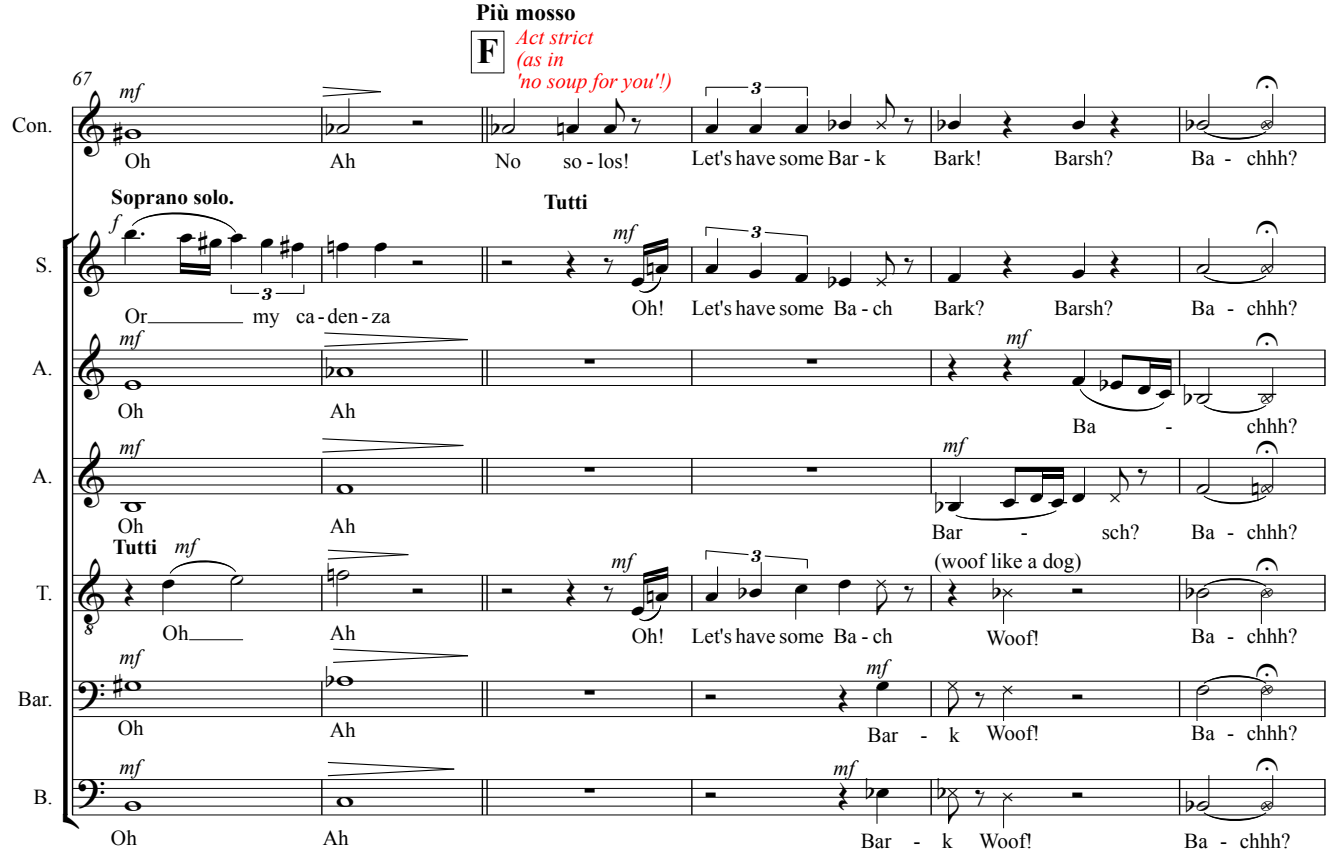

Long-suffering sigh.
Make the in-breath (on
the preceeding
crotchet rest) audible.
39
Più mosso
Con.
gliss.
(breathe) Hmmm
No no no no
S.
or a pop star
No no no no no no no!
A.
sing - ing
No no no no no no no!
But I need to make some dough!
A.
sing - ing
No no no no no no no!
But I need to make some dough!
T.
Or a pop star
No no no no no no no!
Bar.
I wish I was a roc - k star
No no no no no no no!
But I need to make some dough!
B.
I wish I was a roc - k star
No no no no no no no!
But I need to make some dough

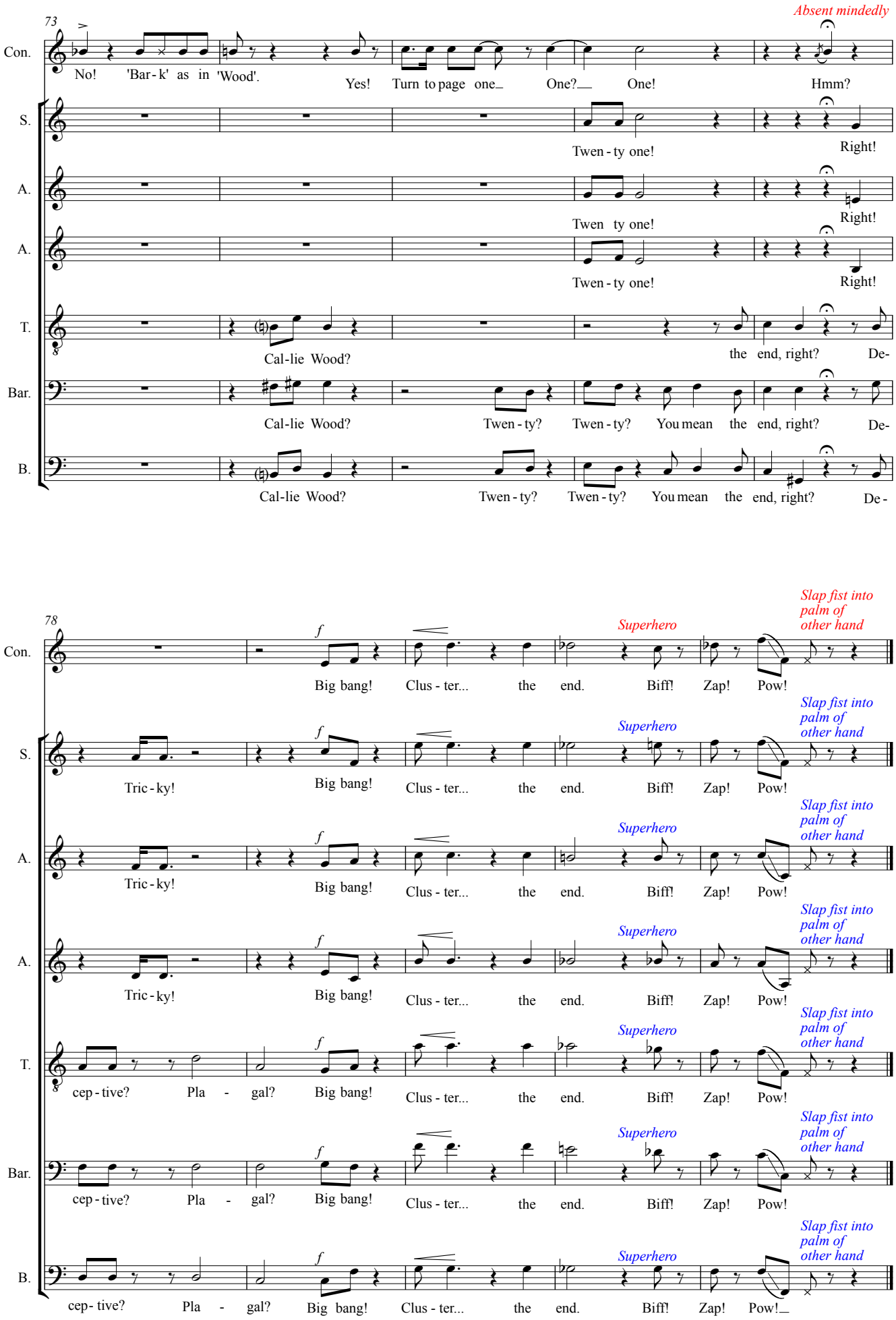

43
Conductor to mouth the words (slight whisper) exaggeratedly.
Make a sound like a screeching brake or the 'stabbing' string sound (think "Psycho").
gliss.
gliss.
A tempo (primo)
Con.
zing-a-ma-ma zing-a-ma-ma ding be-cause I had a lit-tle
Rreeeeck!
Rreeeeck!
S.
Zing-a-ma-ma zing-a-ma-ma ding be-cause I had a lit-tle ac-ci-dent and now - a-my-a my my my my car has a
Make a 'Brr' sound like a car that won't start.
mf
A.
Brrr Brrr be-cause I had a lit-tle ac-ci-dent and now My car has a
Make a 'Brr' sound like a car that won't start.
mf
A.
Brrr Brrr be-cause I had a lit-tle ac-ci-dent and now - a-my-a my my my my car has a
T.
zing-a-ma-ma zing-a-ma-ma ding be-cause I had a lit-tle ac-ci-dent and now- a-my-a now my car has a
Make a 'Brr' sound like a car that won't start.
mf
Bar.
Brr Brrr be-cause I had a lit-tle ac-ci-dent and now my car has a
Make a 'Brr' sound like a car that won't start.
mf
B.
Brrr Brrr be-cause I had a lit-tle ac-ci dent and now-a-my-a now my car has a


46
Con.
Sustain the 'ng' sound.
Conductor to use 'twinkle fingers' for comic effect
D
p
di-ng! My Kk! di-ng! Shhh! Twin-kle i ooh i ooh
S.
Sustain the 'ng' sound.
Nyi (as in the 'Knights who say Nyi'). Direct towards the men.
Sopranos copy the conductor's 'twinkle fingers' like children.
p
di-ng! My car has a di-ng! Shhh! Nyi! i ooh i ooh
A.
Sustain the 'ng' sound.
Nyi (as in the 'Knights who say Nyi'). Direct towards the men.
di-ng! My car has a di-ng! Shhh! Nyi!
A.
Sustain the 'ng' sound.
Siren (like a police car or ambulance siren)
Nyi (as in the 'Knights who say Nyi'). Direct towards the men.
di-ng! My car has a di-ng! Ooh Ooh Shhh! Nyi!
T.
Sustain the 'ng' sound.
Tenor solo.
Hero!
Tutti
Stick tongue out and blow a rasberry. Be childishly rude!
di-ng! My car Here I come to save the day! Here we come to save the day! thlll!
Bar.
Sustain the 'ng' sound.
Stick tongue out and blow a rasberry. Be childishly rude!
di-ng! My car has a di-ng! Here we come to save the day! thlll!
B.
Sustain the 'ng' sound.
Stick tongue out and blow a rasberry. Be childishly rude!
di-ng! My car has a di- ng! Here we come to save the day! thlll!


52
Sing on the consonant as much as possible.
mf
mp
Con.
i ooh ah
Zzzz
Vvvv
Twin-kle twin-kle
Legato.
mf
Emphasize the dissonance fearlessly
S.
i ooh ah
ao ai un er
oh ooh ah
up a-bove the world so high
Twin-kle twin-kle
Legato.
Children again.
Emphasize the dissonance fearlessly
A.
ao ai un er
oh ooh ah
up a-bove the world so high
Slidey
Ooh Ooh
Sing on the consonant as much as possible.
Jjjj
T.
el-leh-meh-no pee
dou-ble you ex
why and zee
Bar.
B.


60
E
Bel canto
Con.
p
Oh
Slidey
Bel canto
S.
mf
p
Ooh Ooh Ooh Ooh Ooh Ah
Oh
mp
Bel canto
p
A.
Ooh Ooh Ooh Ooh what you are
Oh
mp
Bel canto
p
A.
Ooh Ooh Ooh Ooh what you are
Oh
Slidey
Bel canto
Tenor solo.
mp
mf
T.
A(ee)bee see
Ooh Ooh Ooh Ah
I can't wait for my so - lo
mp
Bel canto
p
Bar.
next time won't you
Ooh Ah
Oh
mp
Bel canto
p
B.
A(ee)bee see
next time won't you
Ooh Ah
Oh


Più mosso
F
Act strict
(as in
'no soup for you'!)
67
mf
Con.
Oh
Ah
No so - los!
Let's have some Bar - k
Bark!
Barsh?
Ba - chhh?
Soprano solo.
Tutti
f
mf
S.
Or my ca - den - za
Oh!
Let's have some Ba - ch
Bark?
Barsh?
Ba - chhh?
mf
mf
A.
Oh
Ah
Ba - chhh?
mf
mf
A.
Oh
Ah
Bar - sch?
Ba - chhh?
Tutti
mf
mf
(woof like a dog)
T.
Oh
Ah
Oh!
Let's have some Ba - ch
Woof!
Ba - chhh?
mf
mf
Bar.
Oh
Ah
Bar - k
Woof!
Ba - chhh?
mf
mf
B.
Oh
Ah
Bar - k
Woof!
Ba - chhh?


Absent mindedly
73
Con.
No! 'Bar-k' as in 'Wood'.
Yes! Turn to page one One? One! Hmm?
S.
Twen-ty one! Right!
A.
Twen ty one! Right!
A.
Twen-ty one! Right!
T.
Cal-lie Wood? the end, right? De-
Bar.
Cal-lie Wood? Twen-ty? Twen-ty? You mean the end, right? De-
B.
Cal-lie Wood? Twen-ty? Twen-ty? You mean the end, right? De-
78
Slap fist into palm of other hand
Superhero
f
Con.
Big bang! Clus-ter... the end. Biff! Zap! Pow!
S.
Tric-ky! Big bang! Clus-ter... the end. Biff! Zap! Pow!
A.
Tric-ky! Big bang! Clus-ter... the end. Biff! Zap! Pow!
A.
Tric-ky! Big bang! Clus-ter... the end. Biff! Zap! Pow!
T.
cep-tive? Pla-gal? Big bang! Clus-ter... the end. Biff! Zap! Pow!
Bar.
cep-tive? Pla-gal? Big bang! Clus-ter... the end. Biff! Zap! Pow!
B.
cep-tive? Pla-gal? Big bang! Clus-ter... the end. Biff! Zap! Pow!

Music by Callie Wood,
2011

The Long Goodbye

For Solo Cello

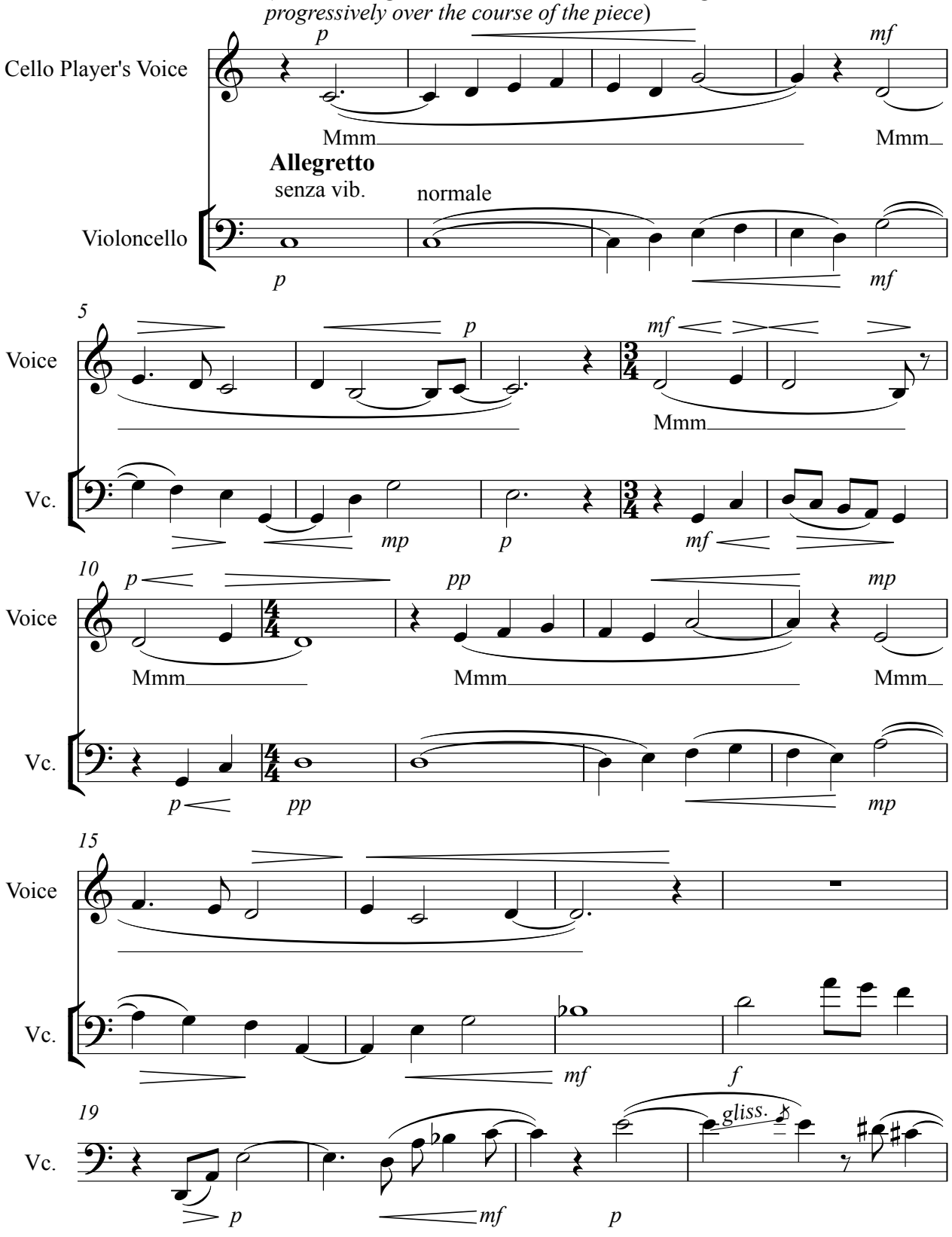
Score In C
Approximate Duration: 5'18"

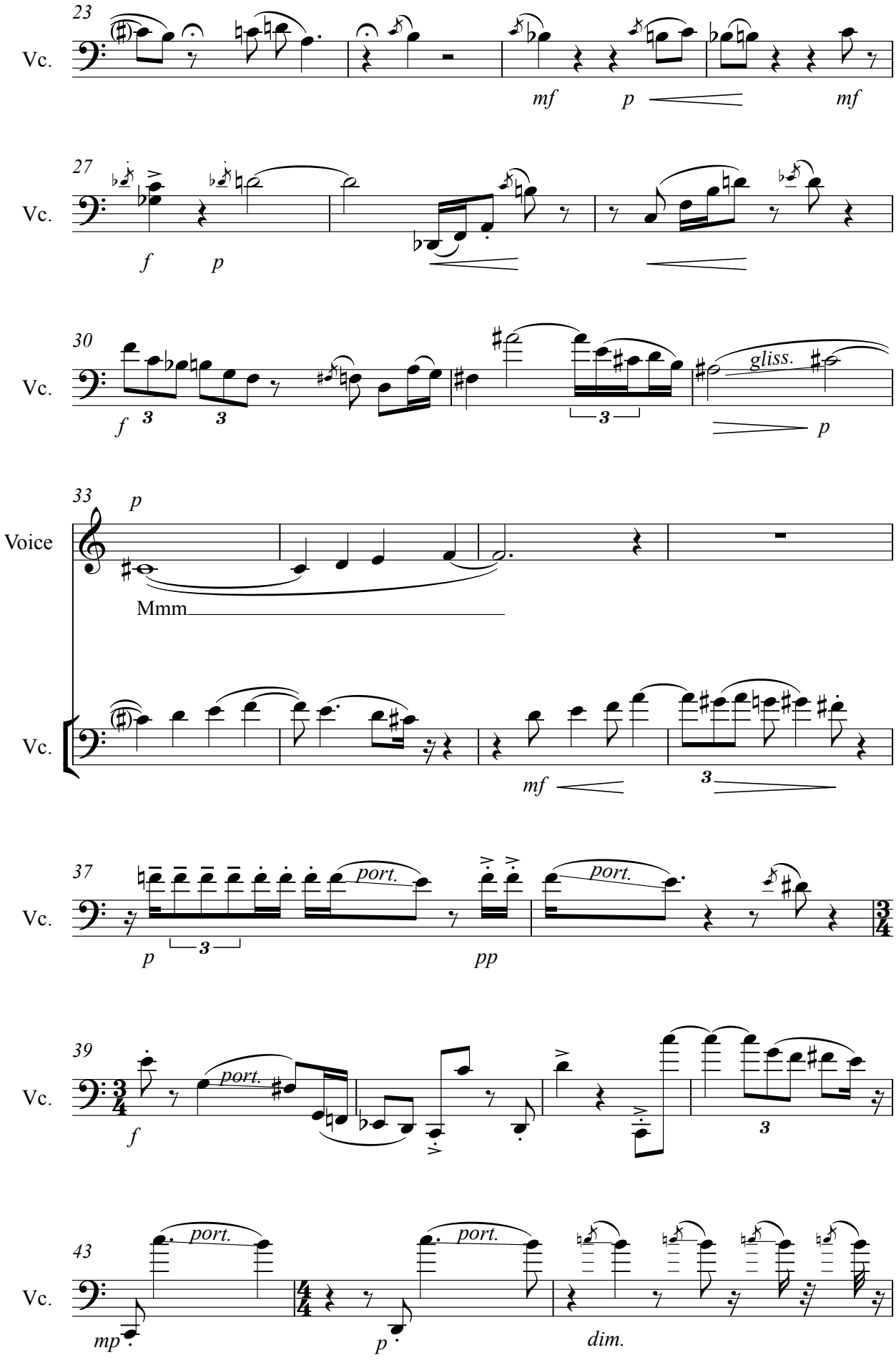
The Long Goodbye

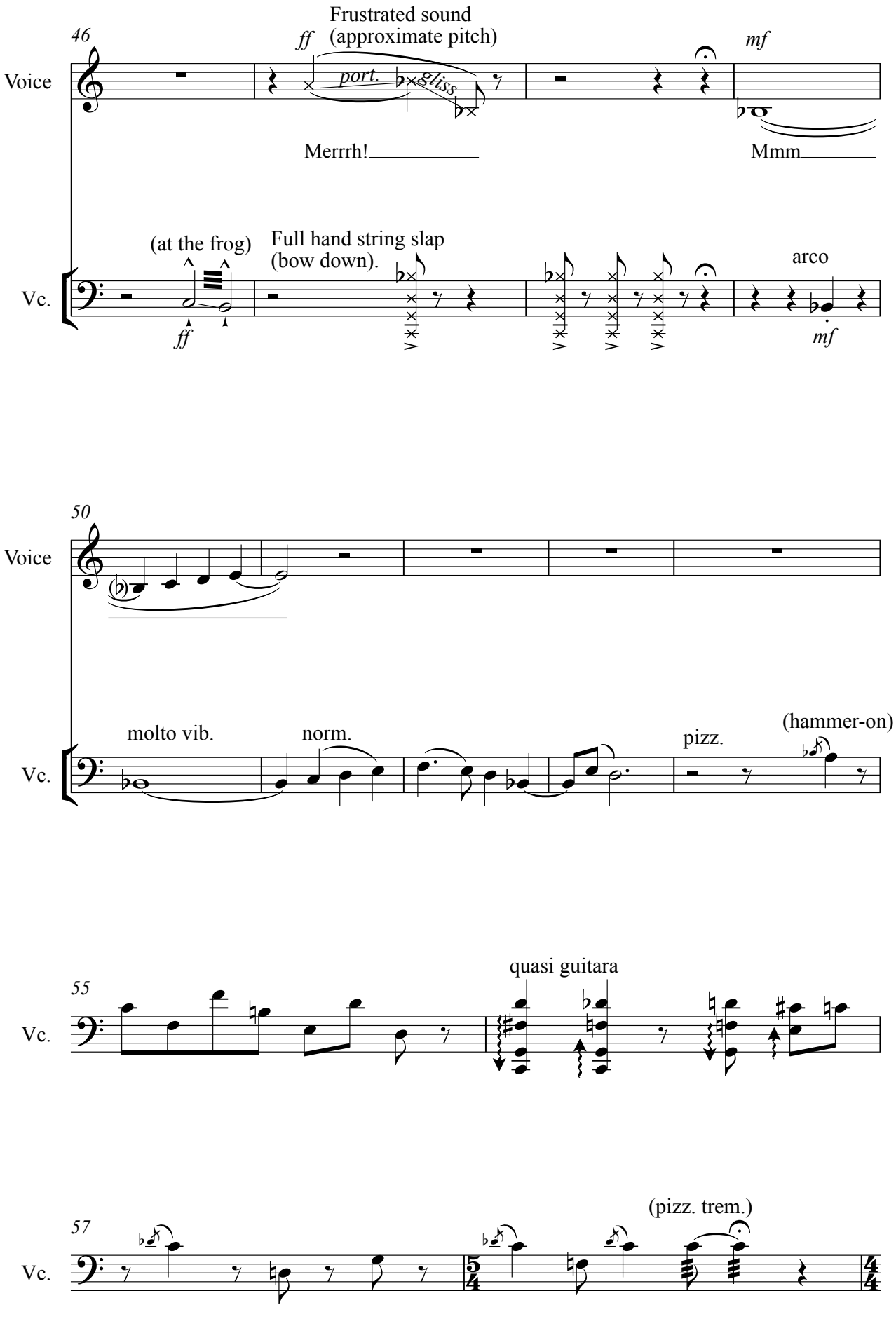
For Solo Cello

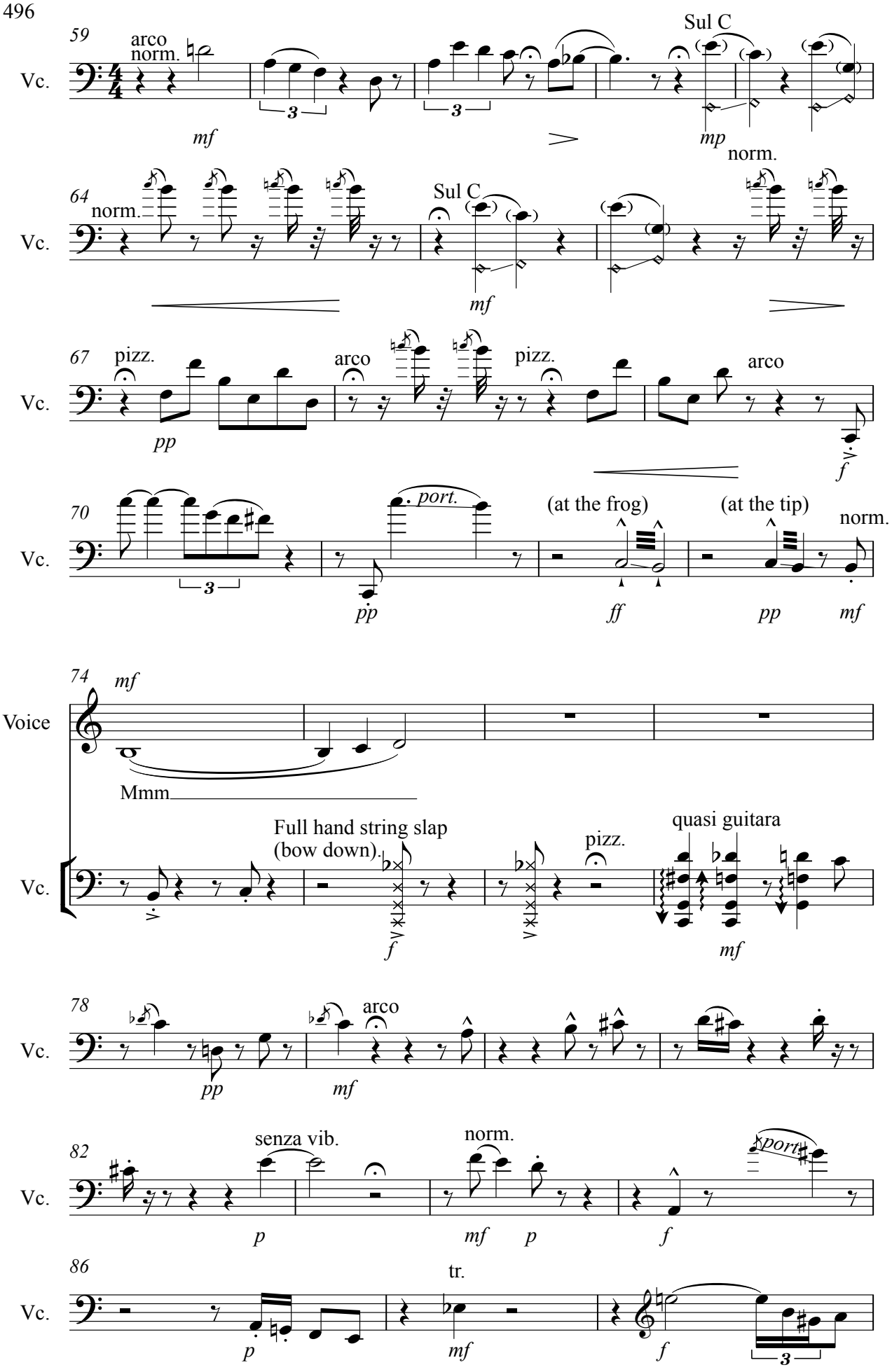
Music by Callie Wood

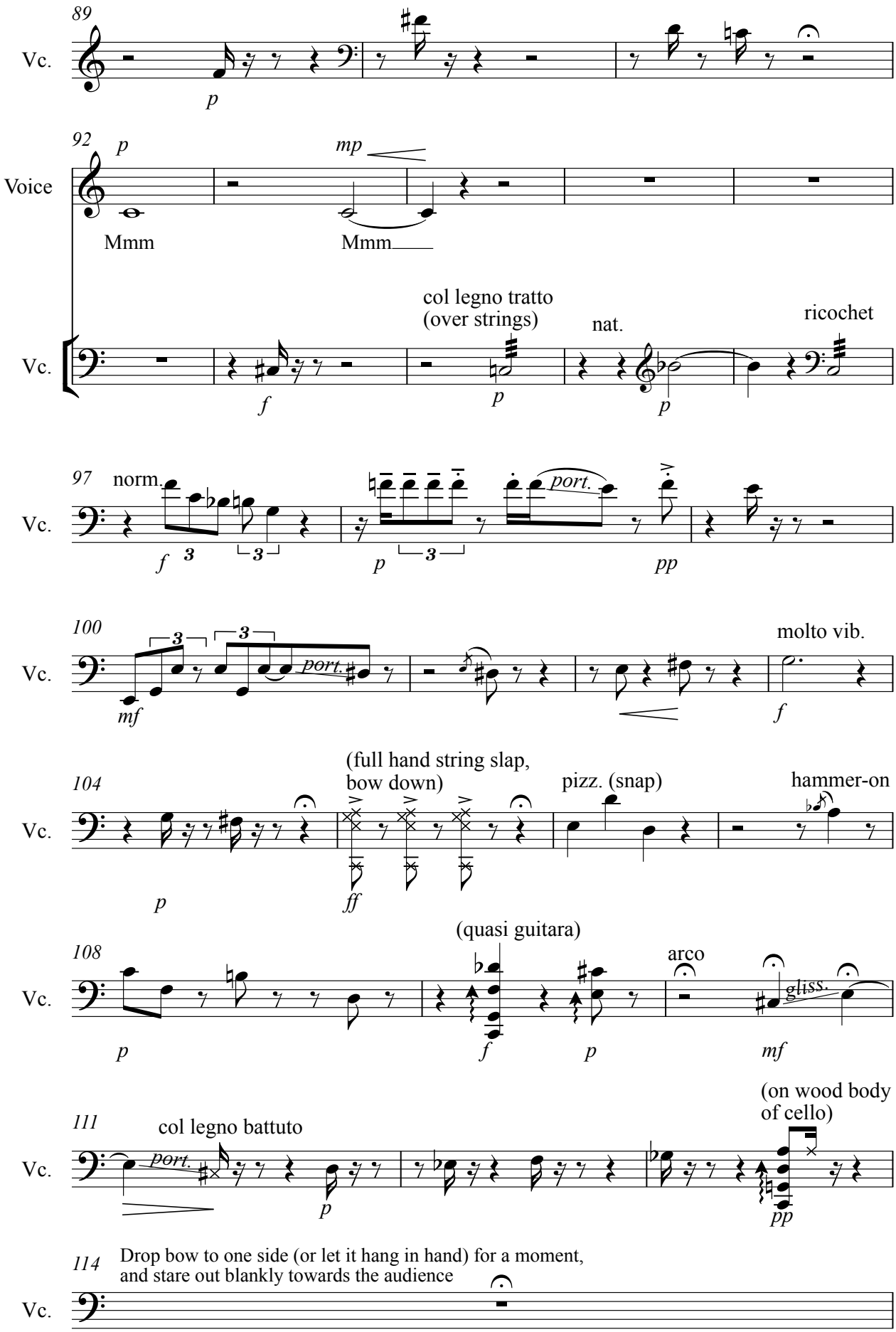
Allegretto
With vivid emotion
(*The work begins with a coherent internal dialogue which deteriorates progressively over the course of the piece*)

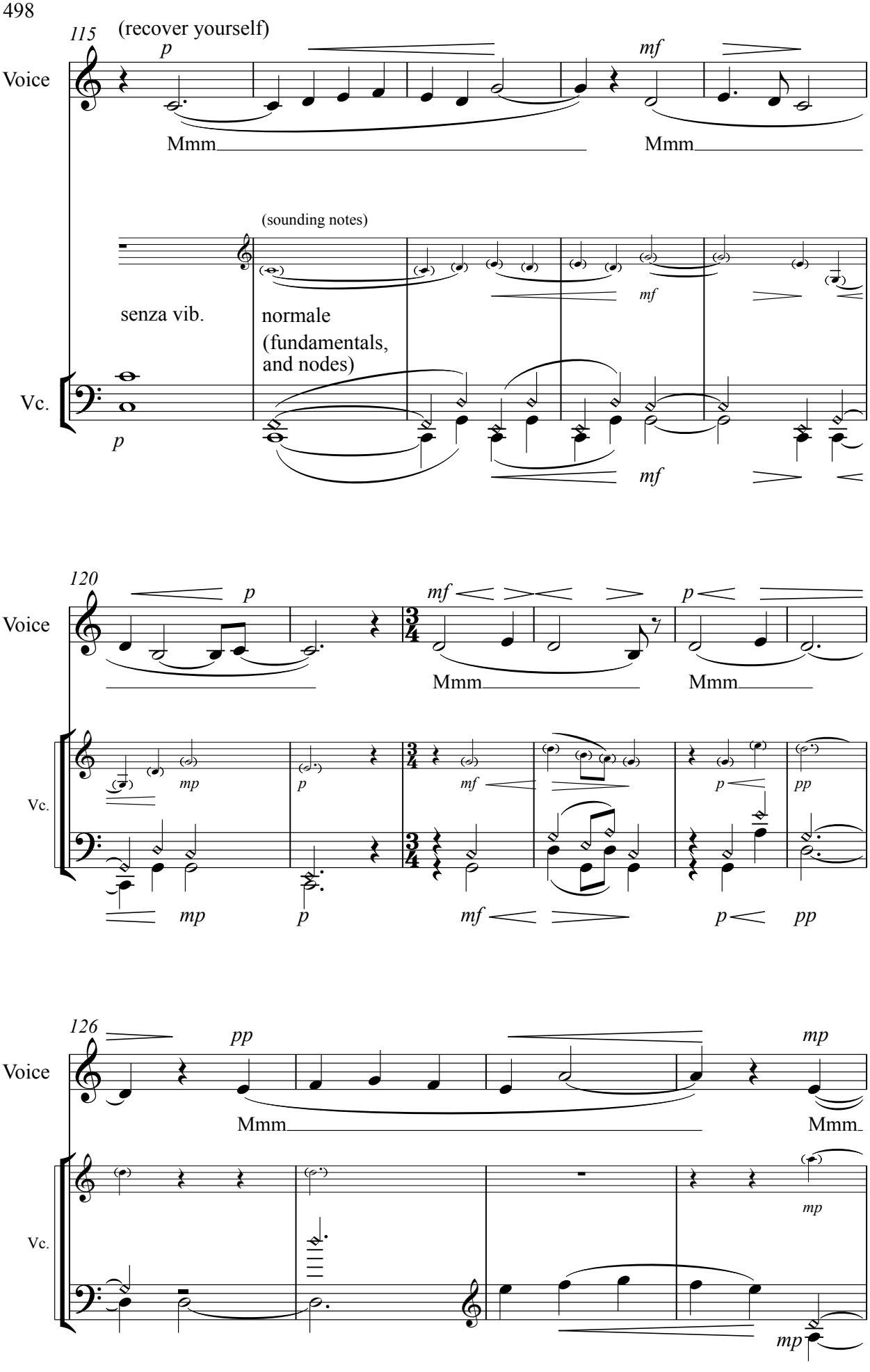


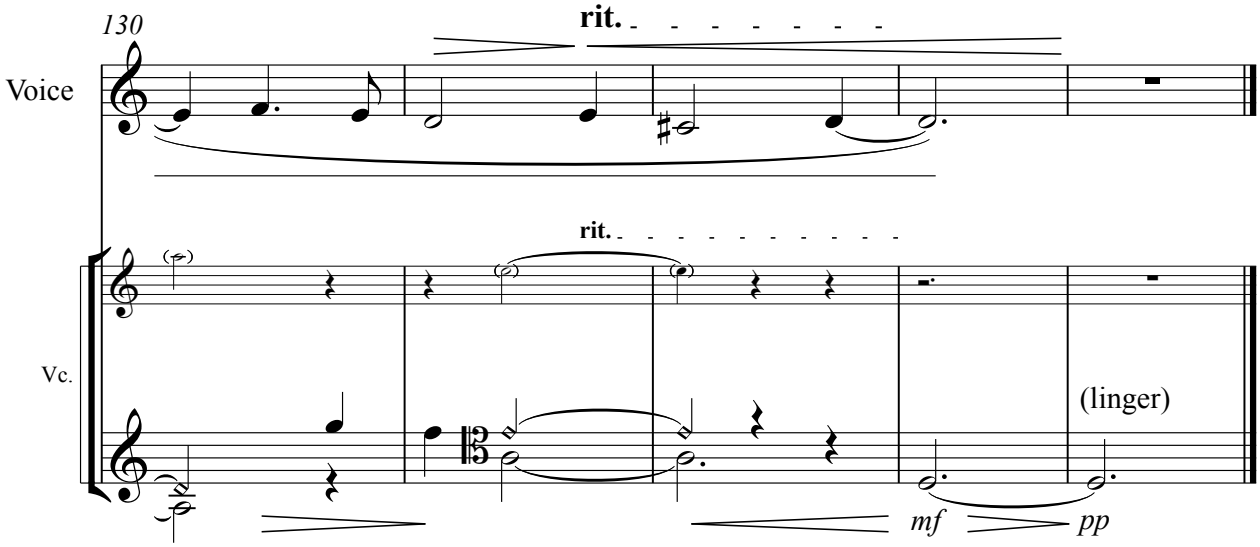

23
Vc.
mf
p
mf
27
Vc.
f
p
30
Vc.
f
3
3
3
gliss.
p
33
p
Voice
Mmm
Vc.
mf
3
37
Vc.
port.
port.
p
3
pp
39
Vc.
port.
f
3
43
Vc.
port.
port.
mp
p
dim.


46
Voice
Frustrated sound
(approximate pitch)
ff
port.
gliss.
mf
Merrrh!
Mmm
Vc.
(at the frog)
Full hand string slap
(bow down).
arco
ff
mf
50
Voice
Vc.
molto vib.
norm.
pizz.
(hammer-on)
55
Vc.
quasi guitara
57
Vc.
(pizz. trem.)


59
arco
norm.
Vc.
mf
Sul C
mp
norm.
64
norm.
Sul C
mf
67
pizz.
arco
pizz.
arco
pp
f
70
port.
(at the frog)
(at the tip)
norm.
pp
ff
pp
mf
74
mf
Voice
Mmm
Full hand string slap
(bow down).
pizz.
quasi guitara
f
mf
78
arco
pp
mf
82
senza vib.
norm.
sport
p
mf
p
f
86
tr.
p
mf
f


89
Vc.
p
92
p
mp
Voice
Mmm
Mmm
col legno tratto
(over strings)
nat.
ricochet
Vc.
f
p
p
97
norm.
Vc.
f
3
3
p
3
port.
pp
100
molto vib.
Vc.
3
3
port.
mf
f
104
(full hand string slap,
bow down)
pizz. (snap)
hammer-on
Vc.
p
ff
108
(quasi guitara)
arco
Vc.
p
f
p
gliss.
mf
111
col legno battuto
(on wood body
of cello)
Vc.
port.
p
pp
114
Drop bow to one side (or let it hang in hand) for a moment,
and stare out blankly towards the audience
Vc.


115
(recover yourself)
Voice
p
mf
Mmm
Mmm
(sounding notes)
senza vib.
normale
(fundamentals,
and nodes)
Vc.
p
mf
mf
120
Voice
p
mf
p
Mmm
Mmm
Vc.
mp
p
mf
p
pp
mp
p
mf
p
pp
126
Voice
pp
mp
Mmm
Mmm
Vc.
mp
mp


130
rit.
Voice
rit.
Vc.
(linger)
mf
pp

Appendix C – Compact Discs Of Sound Recordings

Disc 1 - Live Workshop Recordings – Portfolio

Bushfire Oratorio **Recording Information**

Conductor: Christie Anderson, **Assistant Conductor:** David Lang, **Narrator:** Rosemary Wood

Instrumental Ensemble: Flute – Melanie Walters; Oboe – Michelle Hassold; Clarinet – Amanda Lovelock; Bassoon – Matthew Holzinger; Vibraphone – Andrew Wiering; Piano – Thomas Saunders; Violin 1 – Taria Pietsch; Violin 2 – Thomas Helps; Viola – Anthony Chataway; Violoncello – Jonathon Hall; Double Bass – Mike Pryce

Vocal Soloists: Adams - Timothy Wilson; Newsreader - Victoria Coxhill; Mother - Louisa Perfect; Policeman - Nick Coxhill; Firefighter Mother - Brooke Window; Firefighter - Jordan Rose; Husband - Ian Andrew; Old Woman - Deborah Caddy; Old Man - Keith Hempton; Father - Matt Winefield; Mother In-Law- Bethany Ide; Grandson - Raphaela Mazzone; Granddaughter - Raphaela Mazzone; Man 1- Jordan Rose; Man 2 - Andrew Heuch; Bartender - Anna Pope; Finlayson; Timothy Wilson.

Choir: Sarah Bleby; Rosemary Byron Scott; Nick Coxhill; Victoria Coxhill; James Hemphill; Andrew Heuch; Bethany Ide; Raphaela Mazzone; Andrew McCauley; Anna Pope; Jordan Rose; Evan Saunders; Timothy Wilson; Brooke Window; Matt Winefield.

Recorded by: Lisa Lane-Collins in Elder Hall, at the University of Adelaide, on the 29th of November 2011, **Recording edited by:** Lisa Lane-Collins, 2012.

	Track
Bushfire Oratorio	1-19
"Prologue"	1
"Scene 1"	2
"Scene 2"	3
"Scene 3"	4
"Scene 4"	5
"Scene 5"	6
"Scene 6"	7
"Scene 7"	8
"Scene 8"	9
"Scene 9"	10
"Scene 10"	11
"Scene 11"	12
"Scene 12"	13
"Scene 13"	14
"Scene 14"	15
"Scene 15"	16
"Scene 16"	17
"Scene 17"	18
"Epilogue"	19

Disc 1 - Live Workshop Recordings – Portfolio

Bright Star: Estelle Recording Information

Conductor: Timothy Marks, **Accompanists:** Karl Geiger; Marianna Grynchuk, **Soprano Soloist:** Brooke Window
Bella Voce Choir: Catherine Bateman; Georga Byron; Amelia Chandra; Eliza Croker; Rebecca Dodd; Nadia El-Khawanky; Gabriela Freer; Kate Ginever; Amelia Holds; Sarah Horne; Charlotte Kelso; Sarah Klein; Katrina Mackenzie; Emily Ravenscroft; Vanessa Rech; Adriana Sturman; Isabella Tobiszewska; Monique Watson; Susan Wieszyk; Ashlyn Wright.
Recorded by: Lisa Lane-Collins in Hartley Concert Room, at the University of Adelaide, on the 4th of May 2012, **Recording edited by:** Lisa Lane-Collins, 2012.

	Track
Bright Star: Estelle	20-23
"1: I Leave The Valleys"	20
"2: This Little Hope"	21
"3: In That Instant, Forever"	22
"4: Estelle"	23

Disc 2 - Live (Workshop & Performance) Recordings – Appendix

Bird Miniatures Recording Information

Conductor: Kenneth Young, **Orchestra:** Tasmanian Symphony Orchestra
Recorded by: Australian Broadcasting Corporation, at the Tasmanian Symphony Orchestra Rehearsal Studio, in Hobart, on the 29th of July 2011, **Recording edited by:** Australian Broadcasting Corporation.

	Track
Bird Miniatures	1

Whither Must I Wander? Recording Information

Conductor: Kenneth Young, **Baritone Soloist:** Sitiveni Talei, **Orchestra:** Tasmanian Symphony Orchestra
Recorded by: Australian Broadcasting Corporation, at the Tasmanian Symphony Orchestra Rehearsal Studio, in Hobart, on the 29th of July 2011.

	Track
Whither Must I Wander?	2

Estelle Recording Information

Harp and Mezzo-Soprano Soloist: Emma Horwood, Aldgate, S.A., May 2010.

	Track
Estelle	3

Everyday Extended Recording Information

Conductor: Anna Pope, **Choir:** Lumina Vocal Ensemble,
Recorded by: 5MBS at Marion High School in Adelaide, on the 8th of August 2010.

	Track
Everyday Extended	4

The Long Goodbye Recording Information

Solo Cello: Louise McKay
Recorded by: Lisa Lane-Collins in Bonython Hall, at the University of Adelaide, on the 6th of April 2011.

	Track
The Long Goodbye	5