The contribution of contemporary Australian composers to the tenor concert repertoire

Carl Gerard Cooper BA (Mus Educ) TCAE, MEd (UC), TTC

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Abstract

This sub-thesis presents information on composers, selected works, and the views of well known artists who perform new Australian works for the tenor concert repertoire.

The sub-thesis is divided into five chapters. The introduction forms Chapter One. Chapter Two discusses Australian composers and their attitudes to their compositions, including their reasons for composing for the tenor voice in particular. Chapter Three evaluates one of the tenor pieces of each of the four Australian composers selected for study. This evaluation discusses the performance requirements of their pieces, and the technical requirements and specific difficulties of the tenor voice. Chapter Four discusses prominent Australian tenor artists' music education, their experiences in dealing with this repertoire, their relationship with Australian composers, and their future interests in this area. Chapter Five concludes the study and provides a closer examination of the current and future directions of concert works for tenor written by contemporary Australian composers.

This sub-thesis attempts to give a considered opinion on the paucity of Australian repertoire available to tenor artists for performance and offers reasons concerning why this situation has developed. The study concludes that the relationship between composer and performer has been responsible for the collaborative nature of some compositions and their performance. On closer observation, the lack of continued performance of these new works is a cause for concern for Australian composers who have written for the tenor concert repertoire, as well as tenor artists who have performed these compositions.

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Chapter 1

Introduction

A singer spends many years perfecting the art of preparing and presenting a balanced and well programmed concert recital. In my attempts to find interesting and performable repertoire for the tenor voice, I became increasingly aware of the quite specific nature of works written by Australian composers. Such works are not widely performed in concert programs, but have usually received premiere performances of a very positive nature. My growing interest in searching for suitable Australian works for tenor voice, resulted in a detailed examination of the available repertoire. This initial interest gradually expanded into a wider investigation.

This sub-thesis therefore aims to investigate the contribution of contemporary Australian composers to the tenor concert repertoire. In doing so, I hope to provide a body of knowledge that will be of benefit to researchers, singers, young composers and interested readers concerning the contemporary Australian concert repertoire written for the tenor voice. In meeting the main aim, the sub-thesis presents information on composers, relevant works, and the views of well known tenor artists who perform such works for Australian audiences.

Initial research results showed that the group of works and composers relevant to this study was quite small. Four Australian composers, who have written works for the tenor concert repertoire, were identified and selected for detailed study: Andrew Ford, Helen Gifford, Stephen Cronin and Michael Whiticker.

A literature search demonstrated that there has previously been no detailed investigation into contemporary Australian concert tenor repertoire. Consequently, it was important for this project to begin by accumulating research data that could be used for detailed study. The ways in which this was done are outlined below. The Australian Music Centre, the principal centre for Australian music, generously provided scores, recordings and relevant biographical information on the four Australian composers chosen. The recordings of the performances provided by the Centre were frequently original and, in many cases, were the premiere performances of the work. These recordings, once studied, were interesting because a small number of Australian tenor artists were involved in the performances. These artists included Gerald English, Robert Gard, Gregory Massingham and Thomas Edmonds.

The first three artists responded to personal contacts and were included in the interview component of the investigation; the fourth artist, Thomas Edmonds, did not respond. The artists who agreed to participate in this study were willing to talk about their views on Australian music and their personal experiences concerning music written for them or in which they had been involved. They were able to provided an important perspective on the works: *A Martian Sends a Postcard Home* (1986) by Andrew Ford, *Regarding Faustus* (1983) by Helen Gifford, and *House Songs* (1991) by Stephen Cronin. None of the above artists was involved with performances of *Love's Blazing Fire* [1991, 1996 (rev.)] by Michael Whiticker.

The personal input of the four Australian composers, who have actually written for solo tenor voice, is important in explaining their preference for writing for this genre. The composers were contacted

by phone and then letter, to ask for their co-operation in having their music and their views included in this study. They were then asked whether they would agree to be interviewed. The purpose of such interviews was to clarify their interests and reasons for writing for the tenor voice in particular. All four agreed to participate and enthusiastically supported my approaches; they were forthcoming with recordings, scores and personal details of performances their works had received.

The study included an evaluation of one of the principal works of each composer, in order to reach an understanding of the style used by the four individual composers and the demands made upon the performers. Further input from other Australian composers who have not written for solo tenor voice specifically was also included in this study.

For the purposes of this study, the tenor voice is defined as a human musical instrument with a specific range (A below middle C to A") and vocal timbre of a lighter and more lyrical nature than the deeper male voices of bass and baritone. The countertenor voice is not considered in this study, mainly because of its specific range and vocal timbre which differs considerably from the tenor's. The composer, Ann Boyd, has used this voice type extensively in her music and believes that the countertenor has a different and quite pronounced vocal timbre that is appropriate in her vocal music.[1] In recent years, many composers have been less inclined to restrict their compositions to one particular voice type and have been willing to release various combinations of voice and key versions, in an attempt to have their work more accessible to performers.

[1]Interview Ann Boyd, Sydney, 1996

This sub-thesis is divided into five chapters. The introduction forms Chapter One. Chapter Two discusses Australian composers and their attitudes to their compositions, including their reasons for composing for the tenor voice in particular. Chapter Three evaluates one of the tenor pieces of each of the four Australian composers selected for study. This evaluation discusses the performance requirements of their pieces, and the technical requirements and specific difficulties of the tenor voice. Chapter Four discusses prominent Australian tenor artists' music education, their experiences of dealing with this repertoire, their relationship with Australian composers, and their future interests in this area. Chapter Five concludes the study and provides a closer examination of the current and future directions of concert works for tenor written by contemporary Australian composers.

The study was designed to investigate a representative group of Australian composers and their views on writing for the tenor voice. As a result, the sub-thesis intends not to represent the views of every Australian composer but, rather, to identify the reasons for these composers writing works in this genre. The Australian tenor artists included have offered their opinions about Australian contemporary repertoire in the light of their experiences and expertise. This adds a valuable perspective to the overall explanation of why only a small concert repertoire exists for the tenor voice.

It was decided, for reasons of time and convenience, that the numbers of composers interviewed should be kept to the four already stated. Although there are other Australian composers who have written works for the tenor voice (for example, Margaret Sutherland, Robert

Keane, Colin Spiers, Edward Cowie, Graham Koehne and Peggy Glanville-Hicks) the four selected represent diverse views.

This sub-thesis attempts to give a considered opinion on the paucity of Australian repertoire available to tenor artists for performance and offers reasons concerning why this situation has developed. This contribution to Australian music should be seen in the context of an increasingly more aware Australian music audience, able to support and accommodate challenging and changing perspectives of performance practice. The relationship between composer and performer, as discussed in the sub-thesis, has been responsible for the collaborative nature of some compositions and their performance.

Chapter 2

Australian Composers:
Their responses about their compositions for the tenor voice

The majority of contemporary Australian composers have not written works for the tenor concert repertoire. Larry Sitsky, who has composed substantial operatic works including *Fall of the House of Usher* (1965), *Lenz* (1970) and *Golem* (1980), has never been asked to compose for the solo tenor voice.[2] During the production of his first two operas, he experienced significant technical difficulties with singers, including explanations of musical language and interpretation of diagrammatic representation within the musical score. Singers most able to successfully perform the technical requirements of the music were those who could interpret the difficult rhythmic structures while, at the same time, communicating the character role within the dramatic context of the opera. Sitsky observed that singers were more conservative musically than instrumentalists, and their technical and artistic growth slower to mature.[3] It is an exceptional singer who has the ability to interpret and perform a highly instrumental score, such as one of Sitsky's, and sustain the harmonic structure with little or competing orchestral accompaniment.

This chapter details the responses of Australian composers to writing music for the solo tenor voice. Although emphasis is given to the four composers who have been selected for this study, relevant comments by other interested composers are also included. Aspects of collaboration between composer and performer are also outlined. The concluding section presents an analysis of the points of convergence

[2]Larry Sitsky Interview, Canberra, 1996
[3]Larry Sitsky Interview, Canberra, 1996

and difference and gives further insight into the reasons for so few composers writing for the tenor voice.

Australian composers have a varied and contrasting output. Solo vocal music contributes only a small section of the total number of these compositions. The output of Australian composers consists of instrumental, chamber, orchestral, vocal, choral, operatic, electronic and experimental genres. The results of an investigation into contemporary Australian vocal music suggest that the soprano voice has had significantly more works created for this voice type than for others. Other voice types that have had new compositions written for them include mezzo-soprano, contralto, tenor, baritone, bass, and countertenor. In keeping with the main aim of this sub-thesis, this chapter focuses on four composers who have written works for solo tenor voice.

Australian composers who have written for solo tenor

Those few composers who have chosen to create works for tenor frequently give personal and very specific reasons for their writing for this voice type. Andrew Ford, Helen Gifford, Stephen Cronin and, to a lesser extent, Michael Whiticker, have all collaborated with established artists, including Gerald English, Robert Gard, and Gregory Massingham, to produce and perform works specifically composed for them. The continued success of these collaborative ventures has both promoted the composer and performer, as well as produced new and exciting repertoire for tenor. Unfortunately, this new repertoire has rarely been performed by other tenor artists or recognised performers from other voice types. However, the continued composition of new works, and the apparent success and nurturing of

new compositions between composer and performer, suggests a long lasting and healthy collaborative process. The four selected composers, while being interviewed, offered further insight into their reasons for composing for solo tenor.

Andrew Ford

The most significant and detailed works written by an Australian composer for the tenor concert repertoire have been those composed by Andrew Ford. His early musical training in Kent, England, introduced him to choral and vocal composers. Two strong influences on Ford's work were Stockhausen and Vaughan Williams, and he described his early compositions as a combination of these two composers' styles. While studying English literature at the University of Lancaster, he became more interested in composition and studied with Edward Cowie:

> He [Cowie] cultivated my imagination and inculcated a sense that you had to work very hard to be a composer. Most composers were self-taught no matter how many teachers they studied with. You have to make your own mistakes and learn from them. What might be a mistake for you might not be a mistake for the other person. It comes down in the end to being yourself and learning to be yourself.[4]

Ford has developed a clear understanding of the process he follows when he composes a new work. He is comfortable and satisfied with his own past compositions and, unlike many recognised composers, does not continually revise scores. The process of composition means that he concentrates on the score or piece he is working on at that particular moment and continues until he has developed the work to its full potential. During the composition of many of the pieces written for Gerald English, Ford forwarded sketches and unfinished

[4]Andrew Ford Interview, Sydney, 1997

portions to English for his consideration. These sketches are as much an indication of the compositional process being on track, as much as an opportunity to receive feedback on what English thinks of the work in progress. Inclusion of the suggestions made by English has further reinforced the collaborative nature of their working relationship.

The response of the audience to the performance of one of his works is not Ford's primary consideration. He is philosophical about the general public's reaction to his work. Recent comments made by Ford about his composing suggest similarities between love and writing music:

> When an audience hears a new piece of mine I am trying to offer them a new experience - an experience they didn't know they wanted. They may reject that experience as always happens with love. It doesn't stop you trying it again and again. You can be hurt by that rejection, by the criticism of the newspaper, or by people getting up and walking out, but you go back to the drawing board and start composing another piece.[5]

What is really important to Ford as a composer, is when a listener writes a personal letter complimenting him on a performance of his work. 'What I really like is getting the odd letter from somebody who has heard a piece that has really meant something to them.'[6] That listener has been so changed by that performance that he or she has responded to Ford in a direct and meaningful way.

Gerald English has been crucial to the continued success of Ford's compositions for the tenor voice. Ford was initially attracted to English's performances because of the clarity of his voice, his articulation of the song text and his musicianship. 'I was attracted to it [English's voice] because you could hear the words, like no other singer I've ever heard. He has extraordinary diction.'[7] Their

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[5]Belinda Webster, *Weekend Australian*, March 1-2, 1997
[6]Andrew Ford Interview, Sydney, 1997
[7]Andrew Ford Interview, Sydney, 1997

professional relationship has reached the stage where Ford writes intuitively for English's voice and technical capabilities. 'It's not even conscious any more. If I'm writing for Gerald [English] I hear his voice in my head and I know what he does'.[8] The twenty years of collaborative work have been sustained because of the continued musical integrity of both performer and composer.

Helen Gifford

Helen Gifford composed a theatre piece, *Regarding Faustus*, which was premiered at the Adelaide Festival in 1995. It was specifically written for Robert Gard because of the high regard with which the composer held the performer. The title of the work includes Gard's surname as a play on words, i.e. Re - Gard - ing Faustus. The work was composed for solo tenor, pre-recorded chorus and orchestra. The composer believes that the work would be appropriate for concert performance; however, the Intermezzo and pre-recorded sections would need to be re-recordered if the work were to be performed again, as these sections were extensively improvised.

Gifford has developed a strong professional association with Gard over many years. Her desire to compose a work specifically for him, ultimately resulted in the composition of *Regarding Faustus*. Throughout 1983 the writer, Harold Love, and Gifford created the libretto with financial support from the Australia Council. While employed in technical libraries and the theatre from 1970-1983, she periodically devoted her time to composing the music. Throughout the writing stage, Gard was consulted for his reactions to the complexity of technical demands asked of him in the music. Composer

[8]Andrew Ford Interview, Sydney, 1997

and artist were not happy about the single performance given in 1995. As *Regarding Faustus* was being shared with another music theatre piece, which included a larger cast and more performers, Gifford thought that the funding and staging were not equally shared between these two theatre works performed at the Festival. Nevertheless, within the context of a musically challenging score, *Regarding Faustus* is an important work for tenor because, it offers the performer the opportunity to narrate and perform two principal roles accompanied by a large orchestral ensemble.

Stephen Cronin

Stephen Cronin has composed three major works for tenor: *Song of Old Khayyám* (1985) for tenor and orchestra, *House Songs* (1991) for tenor and chamber orchestra and *First Fishing* (1995) for tenor and harp. Leon Waller, an American writer, supplied the libretti for *House Songs* and *First Fishing*. Cronin has always started with a selected text as the catalyst for a vocal composition. The composition then develops and he logically looks for other ways to extend the work and, as a result, further develop the performance techniques. He believes that: 'There is nothing particularly different about the tenor voice but, rather, because of my familiarity with the technical qualities of the instrument, I am well able to write well for tenor voice'.[9]

Cronin has developed his own attitudes to composition that differentiate him from other composers of his generation. He was brought up in Brisbane and, while studying, developed a close professional relationship with the singer, Gregory Massingham. This relationship has been ongoing and, for the works that he has written

[9]Stephen Cronin Interview, Brisbane, 1997

for tenor, he has largely had Massingham's voice and technique in mind. Regardless of the medium in which he is composing, Cronin always interprets music in terms of the breath and its duration. He describes himself as a Neoclassicist in his earliest pieces, which were influenced by Hindemith, Stravinsky and Poulenc. His music gradually lost its Neoclassicism towards the end of the 1980s. He now considers himself a modernist, influenced by Xenakis. Further compositional influences include Brian Howard, Gerard Brophy, Colin Brumby and Philip Bracanin.[10]

Cronin believes that the establishment of a strong professional relationship between the composer and tenor artist is a vital component of the future of music being written for tenor: 'Composers have to go out and make friends with singers and singers must make friends with the composers - it's a two-way street. You both get something really wonderful out of it.'[11] The close collaborative relationship that Cronin and Massingham established has greatly benefited their creative and artistic development.

The immediate reaction of an audience to his compositions is not Cronin's primary concern when evaluating his success; he is not particularly concerned with the way that his work is received. Even if he has communicated with only one person in the audience, then Cronin thinks he has achieved something and he is confident in that success. The composer has been careful not to respond too confidently to praise given immediately after a performance has concluded. Written correspondence communicating positive responses from interested audience members has been treasured more highly by Cronin.

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[10]Stephen Cronin Interview, Brisbane, 1997
[11]Stephen Cronin Interview, Brisbane, 1997

Michael Whiticker

Unlike the three previously mentioned composers, Michael Whiticker has experienced a musical background of both popular and contemporary styles. His composing developed from his interest in and involvement with popular culture and rock styles of music. *Love's Blazing Fire* [1991, 1996 (rev.)] has been performed by tenor and soprano, as well as baritone and mezzo-soprano. Both settings have distinct timbrel differences and are composed in a popular style, which is not found in other works such as *Bamboo Flute* [1982, 1985 (rev.)] and *Gesualdo* (1987). The composer feels constrained by writing for specific voice types: he therefore frequently notates scores for low, medium or high voice.

When creating his own contemporary music, Michael Whiticker does not compose with any style school in mind. He believes that there has been a massive amount of change in New Music. Whiticker's compositional style moves from free style to semi-improvisational, to heavily notated, to exacting style. *Sheaf Tosser* (1982) is simply a narration and the composer intended the piece to be performed in a country and western style.[12] Subsequent performances have been in a country and western style, as well as, in an operatic style, and in a theatrical style. The composer felt that the performances of *Sheaf Tosser* were convincing in all three styles and he was satisfied with the three interpretations of the same work.

Libretti have been chosen by Whiticker from many different sources. He does not feel constrained by the choice of poet or source of text. Frequently, he has chosen a poem or verse because of the possibilities

[12]Michael Whiticker Interview, Sydney, 1997

that it presents in terms of the way the words can be used musically. There could be many reasons why the words chosen are attractive to the composer; however, the ability to compose music that successfully communicates the meaning of the text is his primary objective.[13]

Whiticker has never been asked to compose a work for a solo tenor and has never been so impressed by a tenor that he has contacted that performer directly and composed a piece for him. He has been commissioned twelve times to write works for various professional groups, including Opera Australia (1987), Sydney Chamber Choir (1989) and the Song Company (1991).

Points of convergence and difference

Ford, Gifford and Cronin have been fortunate in attracting and developing professional relationships with performing artists. These artists have extensive experience in operatic, oratorio and recital repertoire, as well as achieving a large popular following amongst Australian concert going audiences. This collaborative process has been useful for both the composer and the performer. The performing artist has the opportunity to perform a work specifically written for him, with consideration for the technical strengths and limitations of his voice, while the composer attracts wide interest because of the reputation of the artist and the ultimate quality of the premiere performance which relies on the performing artist's experience.

Whiticker, while composing music suitable for the tenor voice, has not collaborated with a performer to the same extent. Two of his works,

[13]Michael Whiticker Interview, Sydney, 1997

Bamboo Flute [1982, 1985 (rev.)] and *Love's Blazing Fire* [1991, 1996 (rev.)], have received revisions for different performances. These revisions have included the use of larger vocal resources as well as, in the case of *Love's Blazing Fire* [1996 (rev.)], the inclusion of an electronic accompaniment. The compositional style of Whiticker's vocal music has been reinterpreted into a more contemporary style, as performance needs arise and more challenging situations appear. The recordings of the *Love's Blazing Fire* [1996 (rev.)] performance demonstrate improvement in the stylistic interpretation of the songs and a more appropriate contemporary style.

Although recognising that the tenor voice is a unique instrument, none of the composers mentioned any particular difficulties when composing for the tenor voice type. All four composers had written their works with a specific artist or group of performers in mind, and were very conscious of the technical and artistic parameters under which their works would be performed.

The clear message from all four composers is the importance of the text in terms of the composition. Composers were very conscious of the choices they made when selecting suitable texts to set to music. When interviewed, Ford, Gifford, Cronin and Whiticker all stressed the choice of the text and the importance of that choice to the ultimate success of the composition. Even though some chose to include portions of poems or texts to suit the music that was envisaged, the meaning of the words was the primary factor affecting the choice of material and the overall direction of the composition.

The ability to successfully interpret the meaning of the text within the music is not something that every composer believes he or she can

achieve successfully. When considering the paucity of works written for the tenor voice by Australian composers, there must be many composers who consider the task too difficult and do not write for this genre. Such an example would be the Australian composer Elena Kats-Chernin.[14] Helen Gifford is an example of a composer who, having written for this genre and having had a disappointing performance of her work, may take many years before she decides to devote the extraordinary amounts of time and creative energy required to produce a large vocal work. Robert Gard alluded to the possibility that Gifford would write a song cycle for him, but it has been fifteen years since *Regarding Faustus* was completed, and there has been little progress made to bring this to fruition.[15]

The collaboration between composer and artist is, without doubt, the ongoing determining factor that affects the long-term viability of their professional relationship. This relationship needs to include close communication of the technical requirements of the new composition. Further discussion of future projects gives both composer and performer the opportunity to be involved in the planning of the next composition. Without mutual professional respect, the compositional exercise reduces the composer to an isolated and obscure process that runs contrary to the success of the artistic venture.

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[14]Elena Kats-Chernin Interview, Canberra, 1996
[15]Robert Gard Interview, Sydney, 1997

Chapter 3

Australian Composers: an evaluation of selected works for tenor voice

The four composers selected have demonstrated a continued commitment to the tenor concert repertoire and therefore I have concentrated my investigation specifically on one principal work from each of Ford, Gifford, Cronin and Whiticker. This evaluation discusses the performance requirements of their pieces, and the technical requirements and specific difficulties of the tenor voice.

The small group of Australian composers who have written for the tenor voice have been enthusiastic in supplying me with information about their own compositions. Ford, Gifford, Cronin and Whiticker have been able to describe their compositional styles and provide me with recordings, scores and detailed information relevant to their works. The specific works chosen for evaluation in this discussion are: *A Martian Sends a Postcard Home* (1986) by Andrew Ford, *Regarding Faustus* (1983) by Helen Gifford, *House Songs* (1991) by Stephen Cronin and *Love's Blazing Fire* [1991, 1996 (rev.)] by Michael Whiticker.

A Martian Sends a Postcard Home (1986) - Andrew Ford

This piece for tenor, french horn and piano was initially intended for the horn player, Barry Tuckwell, who was interested in performing new and challenging works. The selected poems from Craig Raine's 1979 volume of poems of the same name, were ultimately set by Ford in 1986 and performed at the University of Tasmania on 13 June,

1987. This work has been performed regularly by Gerald English since its premiere performance.

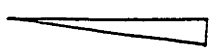
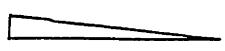
Performance requirements

Ford's *A Martian Sends a Postcard Home* has a performance time of 12 minutes. In the score, Ford gives the following instructions: 'Piano has two weighted blocks placed in the keyboard from the outset of the piece until the player is instructed to remove them. They are placed so as to hold down the following notes:'[16]



The left hand block is removed at bar 36 and the right hand block at bar 38. 'Towards the end of the piece the blocks are used once more (bars 118, 172).'[17] At bar 118 the right block is used for one bar, and, at bar 172 the left block is used for one bar only. The resulting acoustic effect for the piano is a wash of sound, but only at the pitches where the blocks have been used. The introduction of the blocks also results in considerable dampening of the sound within the pitch ranges stated above.

'The first sounds in the piece are of the horn player breathing through the french horn as loudly as possible. This is notated as follows:'[18]

 = inhaled  = exhale

[16]Andrew Ford, *A Martian Sends a Postcard Home*, AMC, 1986
[17]Andrew Ford, *A Martian Sends a Postcard Home*, AMC, 1986
[18]Andrew Ford, *A Martian Sends a Postcard Home*, AMC, 1986

'In horn and voice parts is the following notation:'[19]

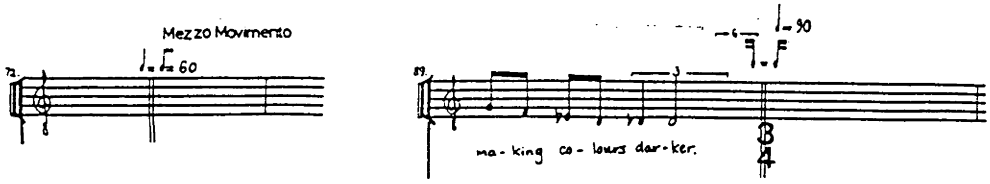


= hold note until end of breath

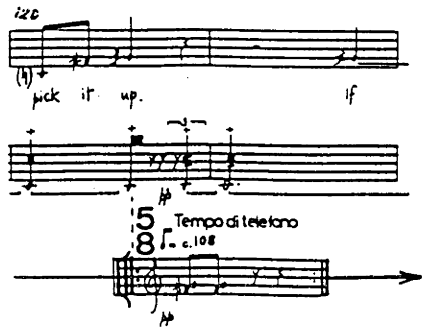
The use of these diagrammatic figures to represent the effects stated above are the only unusual notational devices employed throughout the entire score. Otherwise the notation is conventional, handwritten and precise.

The composer has written a french horn part including syncopated triplet quaver patterns at bars 41 - 47, and the piano part has been clearly notated with compound patterns up to and including seven notes per beat. The performance of this section requires the pianist to perform *martelato:* in a hammered or hammering style. The performance of this section requires considerable technical facility from both french horn and piano.

The attention to detail in the instructions for performance and dynamics are clearly and meticulously included in all three parts of the score. Inclusion of stylistic changes at the commencement of new sections, for example bars 72 - 73, 89 - 90 and 120 - 121, are accompanied by metronome markings that give the exact tempi required by the composer:



[19]Andrew Ford, *A Martian Sends a Postcard Home*, AMC, 1986

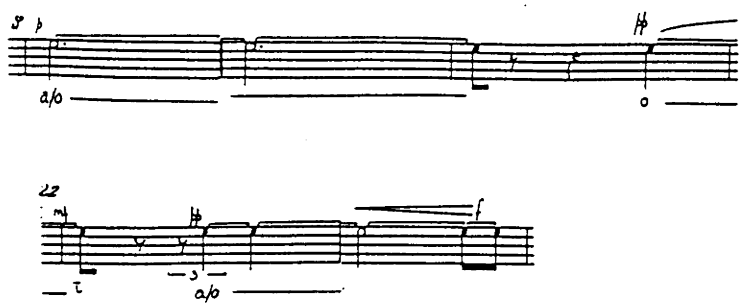


Technical requirements and specific difficulties for the tenor voice

The tenor voice has been used in interesting and challenging ways throughout the score. The inclusion of vocal harmonics, where the singer slowly changes the vowel sounds on a sustained note, have previously been employed in vocal music, for example, Britten's *Serenade* Opus 31 (1943) for tenor, french horn and strings. Ford comments on the use of this device:

> Vocal harmonics are produced by the singer slowly changing his vowel sounds. The singer should not articulate each vowel but rather aim to slide gradually from one to the next. At the end of the piece when the specific melodic pattern is required, the harmonics are notated. This pattern should be maintained by the singer until the end.[20]

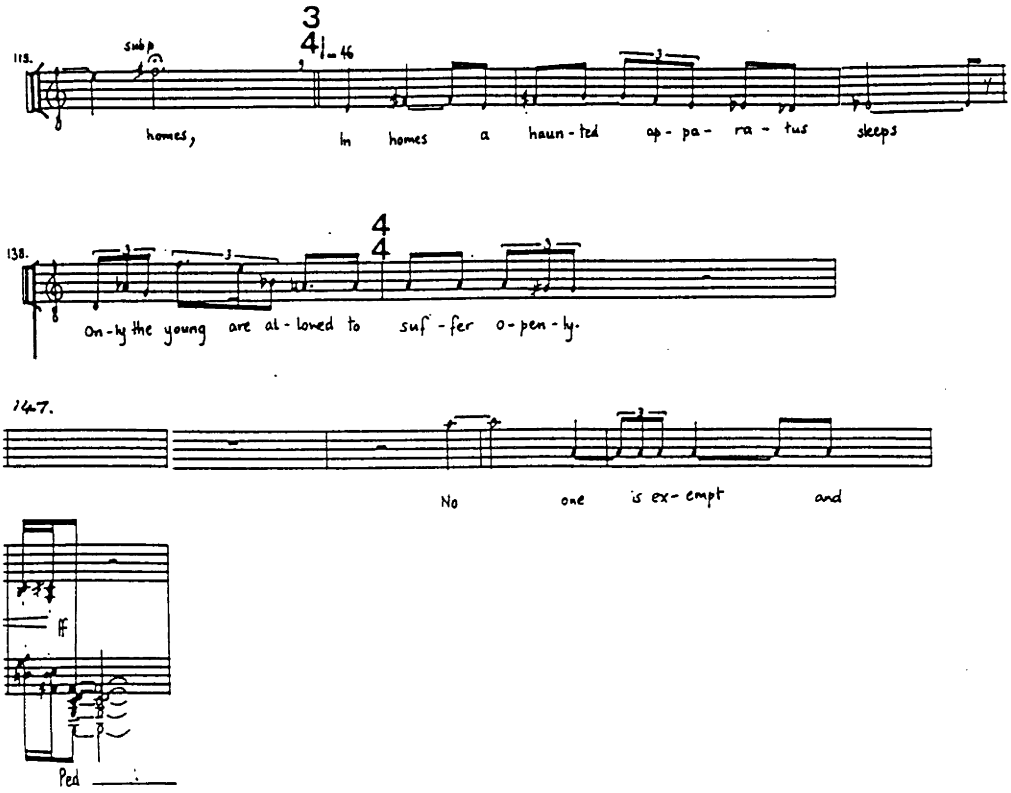
Examples of this device are given from bars 8 - 10 and bars 22 - 23 from *A Martian Sends a Postcard Home* :



Difficulties that the tenor would experience when preparing this work would include the starting pitch. There is no apparent support of the tonal centre at bar 1 and the performer would need to memorise the

[20]Andrew Ford, *A Martian Sends a Postcard Home*, AMC, 1986

starting note. The piece has a stated key centre of C Major but, owing to the extensive use of chromaticism throughout the whole work, little tonal support can be gained from the two accompanying instruments. Further examples of difficult tonal entries occur at bars 115 - 118, bars 138 - 139 and bars 147 - 151:



The tenor performer is required to have a well developed sense of pitch and the ability to start sections of music with little or no assistance from the accompanying horn and piano parts. The use of text offers more challenges for the tenor because of the complex nature of the syntax and its poignancy. The advanced level of musicianship, technical difficulty and auditory skills necessary for the successful performance of the tenor part in *A Martian Sends a Postcard Home* offers significant challenges for the performing artist and would preclude its performance by anyone without these highly developed skills.

Regarding Faustus (1983) - Helen Gifford

The libretto for this music-theatre piece was devised by the Australian writer, Harold Love, and Helen Gifford herself:

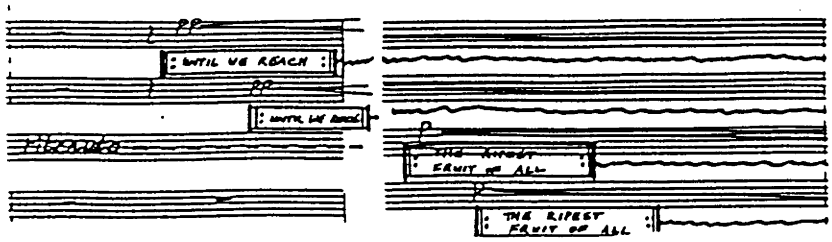
> It was taken from *The Tragical History of Doctor Faustus*, by Christopher Marlowe. The last great monologue of Faustus has been left unchanged. Sources other than this were an excerpt from Marlowe's *Tambourlaine the Great* , for the prologue on- *aspiring minds*; the verse, *The Scholar and The Dog*, by John Marston, and *Sonnet 121*, by William Shakespeare: *Tis better to be vile than vile esteemed.* [21]

Performance requirements

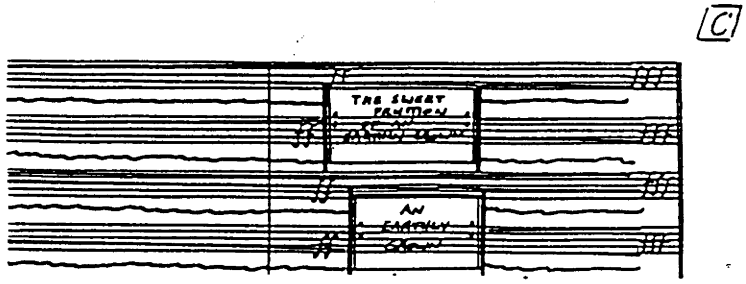
In the premiere performance, Robert Gard performed the Narrator (prologue), Faustus and Mephistophilis (pre-recorded). The performance time for the work is sixty minutes. The chorus of spirits was pre-recorded and the handwritten notation, including graphical notation where it appeared, was not meant to be the exact representation of the sound. The singers forming the chorus were asked to utter a variety of unvoiced sounds and vocal effects:

> At different times these voices represent, variously, Faustus' mental state, his ambitions, his doubts, and so on, or else they may be sounds or wordless noises made by the spirits-(angels/devils) - good or evil, encouraging or threatening Faustus.[22]

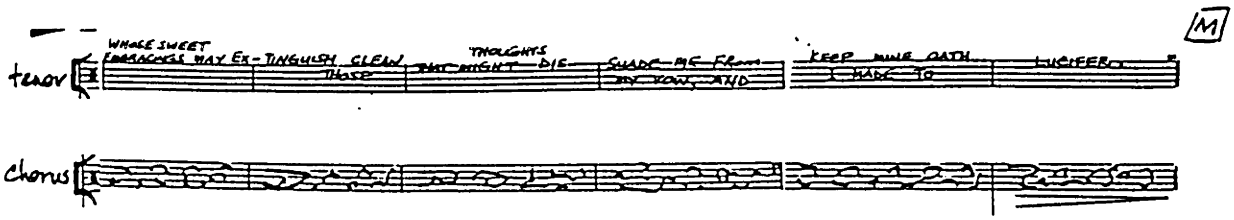
The chorus has been used very successfully to represent the mood and temperament of the spirits. Gifford has been influenced by choral techniques employed by Penderecki in *Dies Irae* and *Kosmogonia,* as is demonstrated in the four bars leading into *rehearsal letter C:*



[21]Helen Gifford, *Regarding Faustus,* AMC, 1983
[22]Helen Gifford, *Regarding Faustus,* AMC, 1983



Another example of similar choral technique can be found with this example from the bars preceding *rehearsal letter M:*

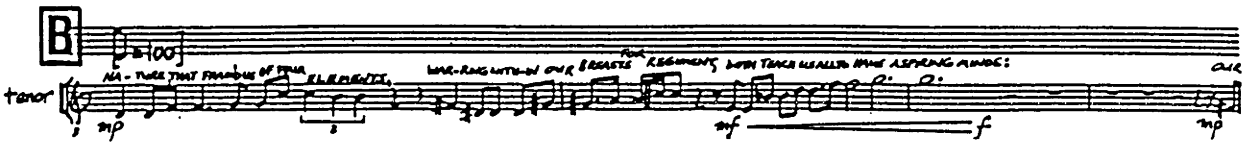


The orchestration of *Regarding Faustus* is complex: 2 flutes, 2 cor anglais, bassoon, french horn, trumpet in B flat, harp, mandolin, violin, cello, and percussion for three players including 40 different instruments in various combinations. Some of the orchestral music is also pre-recorded: 'The use of taped chorus and the recording of some of the percussion gives a helpful extra dimension to the one-performer work, varies the acoustic and shifts the emphasis so that the singer is not endlessly the focal point.'[23] Unusual percussion instruments include a thunder stick, domdak, sistrum, three sets of steel plates, superballs, and cardboard cylinders. The composer supplied sixteen of the percussion instruments in the premiere performance; other sounds, including 'purring', were simulated for recording purposes. The inclusion of some Asian instruments greatly extended the percussion section of the orchestra.

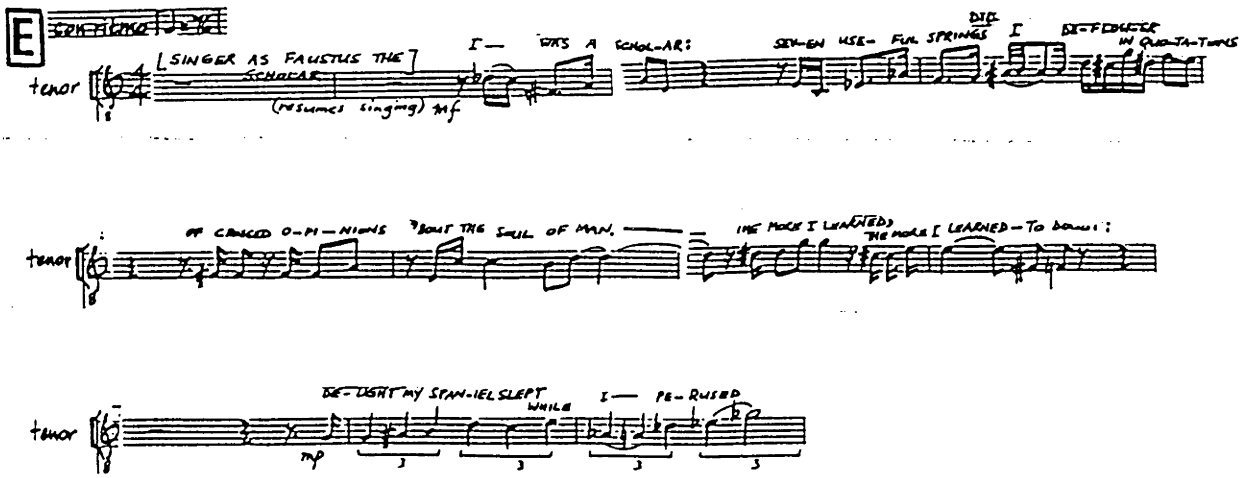
[23]Helen Gifford, *Regarding Faustus,* AMC, 1983

Technical requirements and specific difficulties of the tenor voice

The tenor voice is scored conventionally throughout *Regarding Faustus;* however, unlike the chorus, the tenor part requires a precise rhythmic and melodic representation in performance. The opening sequence from *rehearsal letter B* features many ascending phrases culminating in sustained high notes.



Apart from the orchestral accompaniment there are twelve separate pre-recorded chorus parts to build the texture to *rehearsal letter C.* At *rehearsal letter D* the tenor is required to use a spoken voice in his role as Narrator, until *rehearsal letter E* where the vocal technique changes with characterisation to his role as Faustus. The vocal line is chromatic and has occasional support from melodic and rhythmic accompaniment:



The vocal characteristics of Faustus are strongly dependent on the intricate nature of the text. Gifford emphasises the chromatic and

rhythmic nature of the melodic line in the character of Faustus, as well as reintroducing the free spoken style from the earlier sections. The tenor certainly has a great deal of rhythmically complex music to perform, although the vocal ranges of the Narrator, Faustus and Mephistophilis are not excessively high. The accompanying percussion instruments provide a rhythmic framework, and melodic instruments provide the tonal accompaniment necessary for the tenor to interpret the detailed text. The tenor roles offer challenging performance and technical requirements for the performer and, although the roles are not at the extreme end of their vocal ranges, all require a highly developed interpretation of the text in relation to the meaning and characterisation of their respective vocal parts.

House Songs (1991) - Stephen Cronin

The text for *House Songs* is based on *Stormlight*, a group of six poems by Leon Waller; it is a chamber ensemble work with tenor. The six poems are mutually exclusive descriptions of houses and their surroundings.

Performance requirements

The chamber ensemble features six performers and tenor, with a performance time of twenty-one minutes. The instruments employed are flute, alto-flute, piccolo, clarinet in B flat, bass clarinet, vibraphone, triangle, piano, viola and double bass.

Additional instructions for notation have been included for the instrumentalists. These include: 'snap pizzicato (); Very fast, tight tremolo (); Sul ponticello (*s.p.*); As fast as possible after the beat

(); Fluttertongue ( ); Flute: cover the mouthpiece with the lips and grip tightly with the teeth- fluttertongue ( )'[24]. The notation throughout is handwritten and precise.

The first song 'I. 5th House/The Snake' has an extensive unaccompanied clarinet introduction, eventually joined by the tenor voice at bar 25. After the tenor entry, additional instruments include flute, viola and double bass. The tenor vocal line and accompaniment are extensively chromatic, although there is some melodic and rhythmic support.

The second song 'II. 4th House/On the Ceiling' includes a 56 bar instrumental section before the tenor voice enters. The largely chromatic writing includes syncopated semiquaver patterns from the woodwind instruments with lyrical and sustained melodies from viola and double bass.

The third song 'III. 1st House/Looking On' starts with the tenor voice unaccompanied and introduces the piano, viola and double bass. Sustained chordal patterns are included until the reintroduction of the woodwind instruments to conclude the song in the final bars.

The fourth song 'IV. 3rd House/Silence' starts with a solo flute joined by piano, clarinet, viola and double bass. The tenor voice does not enter until bar 20. The texture increases in density with the gradual introduction of all the instruments until bar 47 when the voice finishes and instruments conclude the final 14 bars. A brief clarinet figure concludes the final two bars.

[24]Stephen Cronin, *House Songs*, AMC, 1991

The fifth song 'V. 2nd House/The Broken House' starts with the piano playing an octave higher than normal. The tenor voice enters at bar 5 and is accompanied by piano and triangle until bar 19 where the viola introduces a double stopped 4 bar figure. The introduction of woodwind and double bass instruments at bar 29 increases the dense chromatic texture until bar 51. At this point the piano provides the concluding chromatic accompaniment, as the tenor sings whimsically: 'Joy fills me, hot and sudden. Your arrival is like a letter, unexpected, yet unopened'.[25]
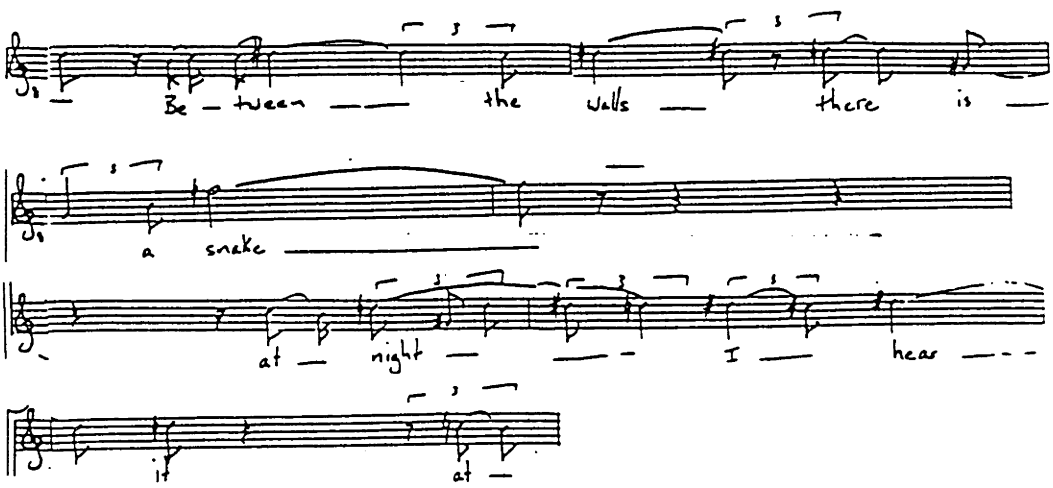
The sixth song 'VI. 7th House/The Clearing' introduces all instruments in a percussive way. The viola and double bass have sustained tremolo figures with occasional pizzicato instructions. This song is marked *con resoluzione* and has a more dramatic quality than all the other movements.

Technical requirements and specific difficulties of the tenor voice

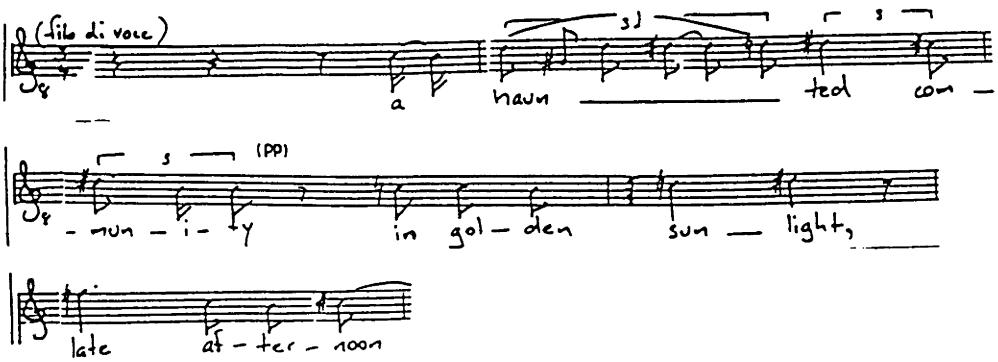
The tenor vocal style in *House Songs* is heavily dependent on the text and meaning within the context of the composition. The interpretation of the text, and the successful interpretation of the work overall, requires the tenor to clearly articulate the text. The vocal line is always melodic, with many chromatic figures, and frequently employs a syllabic structure. Examples of such chromatic figures include:

[25]Stephen Cronin, *House Songs*, AMC, 1991
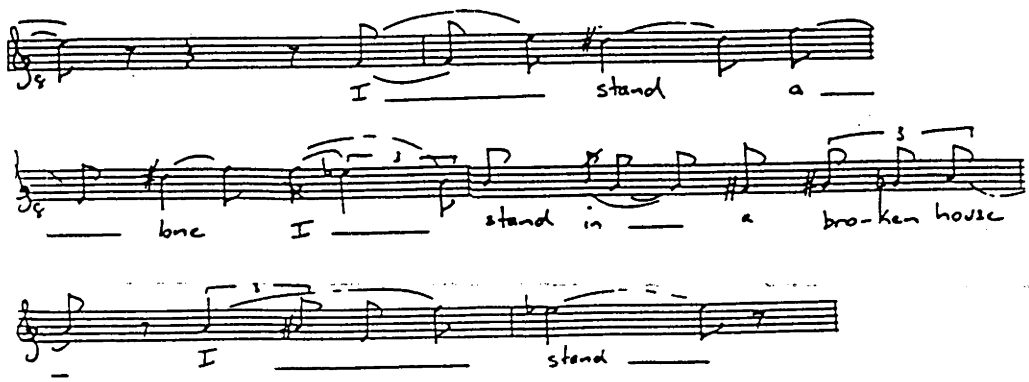
a.[26]



b.[27]



c.[28]

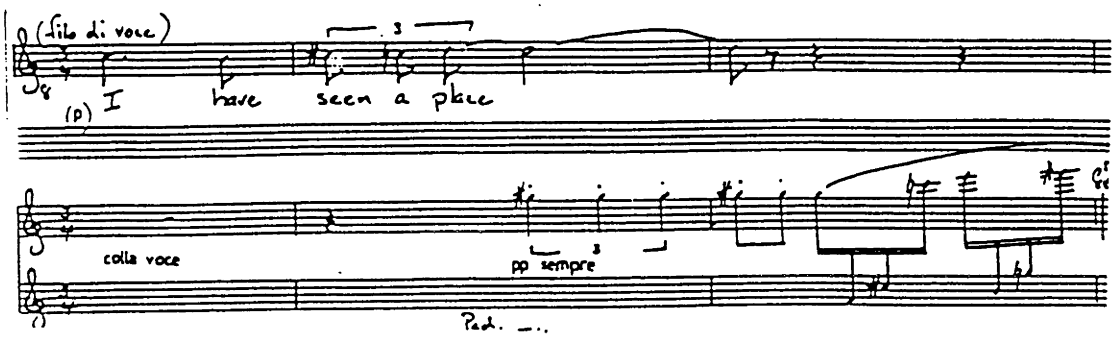


[26]Stephen Cronin, *House Songs*, AMC, 1991, Bars 29 - 35 from 'I. 5th House/The Snake'

[27]Stephen Cronin, *House Songs*, AMC, 1991, Bars 5 - 9 from 'III. 1st House/ Looking on'

[28]Stephen Cronin, *House Songs*, AMC, 1991, Bars 10 - 15 'V. 2nd House/The Broken House'

The range for the tenor voice is not excessive and many of the six songs employ the tenor voice principally in the middle to medium-high part of its range. The accompaniment, whether from the woodwind, strings or piano, is helpful in supporting the vocal line. The most difficult entry for the tenor voice occurs at bars 1 - 3 in 'III. 1st Song/Looking On', where he enters unaided with little melodic help from the previous song:[29]



All other vocal entries do not require the singer to start unaided; they give adequate accompaniment support for the purposes of starting pitches.

Love's Blazing Fire - Michael Whiticker [1991, 1996 (rev.)]

Composed for male and female voice and piano, Michael Whiticker's *Love's Blazing Fire* was created from selected texts from the Bible and first performed in 1992:

> The texts of this song cycle are taken from the Song of Solomon found in the Old Testament. The given order is preferred in concert but it may be re-ordered at the discretion of the performers. Songs may be taken out of this cycle and performed as individual pieces. A computer realization of this music, both with and without vocal lines, and a cassette recording of the first performance are available from Sounds Australia.[30]

[29]Stephen Cronin, *House Songs*, AMC, 1991, Bars 1 - 3 'III. 1st Song/Looking On'
[30]Michael Whiticker, *Love's Blazing Fire,* AMC, 1991

The work has two different settings: one for soprano and tenor, and another for mezzo-soprano and baritone. It has been recently revised for performance in 1996, with the inclusion of computer generated sounds.

Performance requirements

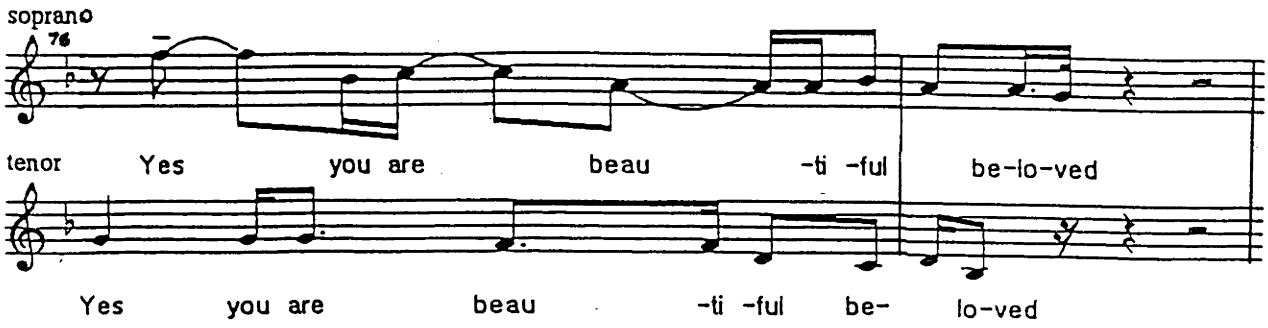
The cycle of six songs for male and female voice has a performance time of twenty-two minutes. The six songs in the cycle include one solo for male voice ('You have ravished my heart'), three duets for male and female voices - 'Behind your veil', 'My beauty, do come' and 'Love's blazing fire'- and two solo pieces for female voice: 'Black as the raven' and 'With the moisture of the night'. The notation throughout is computer generated and precise. The performance notes for the songs suggest that the singers interpret the songs informally and without stiffness or correctness:

> In general, dynamics are left to the performers. The text should suggest where and when these may be varied. If the rhythmic notation is followed closely, some of the vocal phrases might be a little dry, ie. the lengths of some of the notes appears to be cut short. This is not intentional on the composer's part - the vagaries of computer notation software have brought this about. Performers are therefore encouraged to interpret these note lengths freely.[31]

The songs are all accompanied in the original version (1991) by piano. In songs 2 and 4 the pianist should interpret the accompaniment very correctly and not compensate the singer in any way. Songs 2 and 5 require the accompaniment not to be played too lightly and the pianist can anticipate the rhythm a little. In Song 3 the piano should be played in a rock style and the female voice should exaggerate the suggestive nature of the text. For example Bar 76 - 77: [32]

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[31]Michael Whiticker, *Love's Blazing Fire,* AMC, 1991
[32]Michael Whiticker, *Love's Blazing Fire,* AMC, 1991

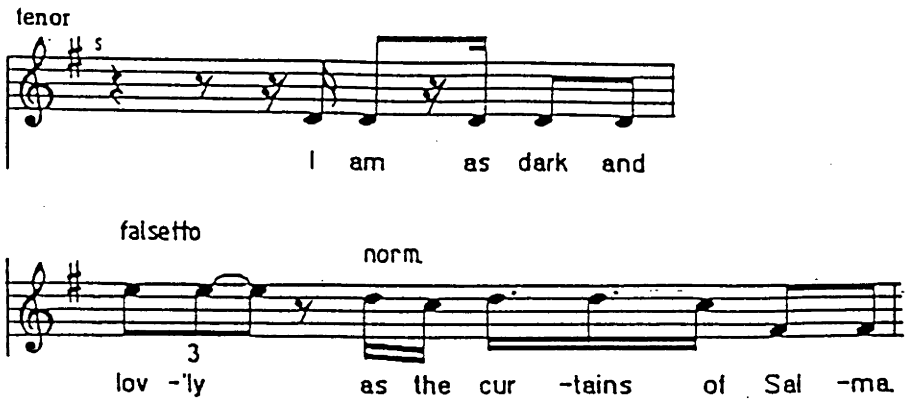


In the introduction to this work the composer has made it very clear that he is prepared to accommodate different voice types, either higher or medium voices. This means that the work is more accessible to a wider range of voices. Whiticker's cooperative attitude to the use of his work encourages performers to interpret the work as appropriate to their performance circumstances. The revised 1996 version, with the inclusion of a computer realisation of the accompaniment, further supports his progressive attitude to a modern style in this work. His realistic attitude to modern performance can be explained by his general musical education in popular culture and rock styles.

Technical requirements and specific difficulties of the tenor voice

The writing of the tenor part in *Love's Blazing Fire* is very low for the voice and really needs to be transposed a little higher. Much of Song 2, 'You have ravished my heart', is in the lower part of the voice and leaps an octave four times throughout the song, before returning to the lower notes. The higher notes are marked 'falsetto', which requires the tenor to sing purely in head-voice. An example of this technique can be found in bars 5 - 6:[33]

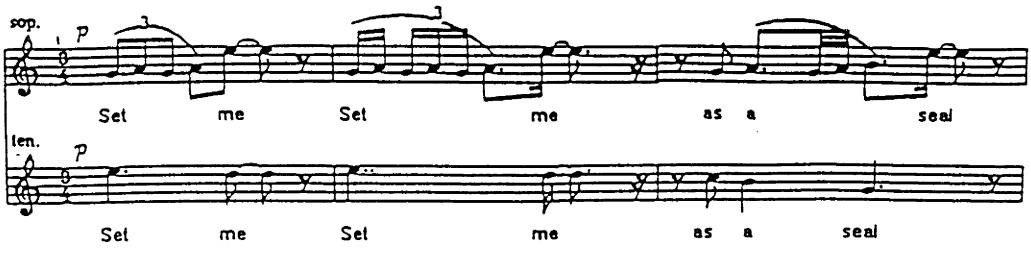
[33]Michael Whiticker, *Love's Blazing Fire,* AMC, 1991



The song has an established key centre of G major, although the introduction of dissonance in the piano accompaniment establish an uneasiness against the tenor vocal line. The harmonic structure is clear and the tonal feel of this song is predictable.

Song 3, 'Behind the veil', does not fully realise the full vocal range of the tenor voice. The notes required are the middle to lowest notes and many tenors would find continually singing these lower notes difficult. As well, the soprano voice is often a third higher in pitch, and would be singing in a strong part of her voice. The composer has intentionally given the soprano voice the strongest vocal line and the tenor voice the lower vocal line in this song.

Songs 4 and 5 require the tenor to sing into the higher register; it thus avoids the performance difficulties of Song 3. In Song 4, 'My beauty, do come', the accompaniment and vocal lines are written in different keys; although the extra accidentals are written into the piano accompaniment when required, there are dissonant chords throughout. At the conclusion of Song 5 and the start of Song 6, 'Love's blazing fire', which is unaccompanied, the starting pitches have been given no accompaniment support. The first three bars of 'Love's blazing fire' are:



In the final duet of the cycle, the tenor voice sings above the soprano voice.

Conclusion: Points of convergence and difference

The four Australian composers and their works have been briefly evaluated in the light of their individual performance requirements and the specific difficulties and technical requirements for the tenor voice. Careful observation of these composers and their works suggests some similarities as well as differences.

The individual performance requirements of the four works evaluated have been discussed throughout this chapter. All four composers have created very distinctive and individualistic compositions using various instrumental and vocal resources. *Regarding Faustus* by Helen Gifford and *House Songs* by Stephen Cronin use large orchestral and instrumental combinations to complement the tenor voice, as well as unusual sounds and performance techniques. *A Martian Sends a Postcard Home* by Andrew Ford and *Love's Blazing Fire* by Michael Whiticker have smaller accompaniment resources, use challenging

technical requirements for the instrumentalists and are not as long in performance time as the two works by Gifford and Cronin.

The specific difficulties and technical requirements of the tenor voice, for all four works, have been discussed in this chapter. Some challenging technical requirements include: vocal harmonics and pitch recognition in *A Martian Sends a Postcard Home;* spoken and rhythmically complex vocal lines to perform in *Regarding Faustus;* a heavy dependence on text and a melodic vocal line with many chromatic figures in *House Songs*, and greater artistic freedom in performance and low tessatura for the tenor voice in *Love's Blazing Fire*.

Three of the composers - Ford, Gifford and Cronin - actually wrote their works with particular performers in mind, i.e. English, Gard and Massingham respectively. There have been no public performances of these three works by any other tenor artist. These three composers have handwritten their scores, rather than use computer notation, and have developed their works knowing all the strengths and weaknesses of a specific voice. This more collaborative compositional process has great advantages in terms of supporting the technical abilities of the performer and reducing the vocal difficulties experienced by the tenor artist once the work is performed. The fact that these works have not been publicly performed by other tenors demonstrates that, to date, the process has only been shared by the composer and performer alone.

Whiticker has composed his piece for a voice type, not necessarily an individual singer. He has also interpreted the work in two different settings to accommodate more performance possibilities. Since first

being composed in 1991 *'Love's Blazing Fire'* has been revised in 1996, unlike the other three works which have not received any substantial revision. Whiticker's approach to the composition process has involved the use of electronic and popular styles, that the other three composers have not done so to the same extent. Helen Gifford used pre-recorded chorus and orchestral effects in *Regarding Faustus,* but these sounds were recordered using conventional instruments rather then synthesised sounds. Whiticker's ability to include new styles and re-interpret his own works using contemporary instrumental sounds, may well be explained by his general musical education in popular culture and rock styles. His own evolving attitude to performances of his own works and his desire to make these works more relevant, when subsequently performed, places his compositional philosophy apart from Ford, Gifford and Cronin.

The specific nature of compositions written for individual performers and performance groups may have discouraged other artists from performing these new works. The broader acceptance of these works, through performance by other artists, has not eventuated. Although these works can be accessed by the general Australian community through the Australian Music Centre, interested performers have not approached composers or performers responsible for their creation. It may be that the connection between composer and performer is so strong, that other performers do not have the same level of ownership of the work. Composers and performing artists may be unwilling to commit to creating and performing new work unless they are able to have a level of involvement and control over the composition in which they are placing so much time and effort.

Chapter 4

Three tenors

Their contributions and responses about Australian music

This chapter outlines the background of three tenors who live and work in Australia - Gerald English, Gregory Massingham and Robert Gard - and describes the musical education that has helped to establish them as outstanding performers of vocal music. Each artist has established a close professional relationship with an Australian composer and, in interview, described reasons for his support of a particular composer. The works written for these singers have had varying degrees of success, and the performers have also communicated their observations on the merits of these works and on future directions of the Australian tenor concert repertoire. The responses of these artists about Australian vocal music provide further insight into the place of tenor vocal repertoire in Australian music.

The three tenors and their background

1. Gerald English

Gerald English studied at the Royal College of Music in London from 1948 to 1950. When he arrived at the College he had already experienced a wide musical training, including a high standard of accomplishment on the flute, and was also able to perform at his school all the tenor solos of Handel's *Messiah* by the time he was 17 years old. Owing to his father's influence, English had acquired a comprehensive choral background with suitable musical employment by the time he had completed College. Further strengthening his vocal abilities was a knowledge of languages including French, Flemish,

German and Italian. Additionally, he has perfect pitch (i.e. the ability to sing the exact pitch of a note without the help of an accompanying instrument).[34]

In 1960, Gerald English returned as Professor of Singing to the Royal College of Music where he taught until 1976. His performance experience, since leaving College, included singing twice a day with St Pauls Cathedral choir, being a founding member of the Deller Consort and a member of the English Opera Company, and making frequent recordings of early music and contemporary works. English came to Australia in 1977 to head the Opera School of the new Victorian College of the Arts in Melbourne.

2. Robert Gard

Robert Gard was brought up in Cornwall, England. In the late 1940s, he studied at the Guildhall School of Music where his teachers included Domenico Borghese and Joan Hammond. Benjamin Britten gained Gard's services for productions of his operas. Gard frequently covered roles for the well known English tenor, Peter Pears, as their voices and physique were very similar. Oratorio performances were another aspect of Gard's career that required continuous travel and gave him increased recognition.

The Australian Opera was fortunate in acquiring the services of Robert Gard who, by the 1960s, was recognised as an expert in the tenor roles of the Britten operatic repertoire. Opera Australia performances, in which Gard performed principal roles, featured contemporary Australian repertoire including the parts of The Lodger in *Metamorphisis* (1985) by Brian Howard, Frank le Mesurier in *Voss*

[34]Gerald English Interview, Bermagui, 1997

(1986) by Richard Meale and Prennier in *The Eighth Wonder* (1995) by Alan Johns.[35] Gard has been able to portray the complexities of the musical characters of these tenor roles and also communicate the dramatic elements through his accomplished acting skills. Further opportunities for performing modern repertoire came through the University of New South Wales' Opera Department, headed by the Australian conductor and musicologist, Roger Covell. Examples of operas in which Gard performed during this period included several by Benjamin Britten: *Albert Herring, Turn of the Screw, Rape of Lucretia* and *Peter Grimes.*[36] Towards the end of his stage career, Gard was recognised for his humorous tenor roles in both opera and operetta. Although retired as a singer, Gard now has a considerable following as a respected teacher of singing.

3. Gregory Massingham

Gregory Massingham graduated from the Queensland Conservatorium of Music and spent further time in England studying with Peter Pears. Works by English composers have been studied and performed consistently by Massingham, including compositions by William Walton, Michael Tippett and Benjamin Britten. Other areas of particular interest for Massingham include the tenor oratorio repertoire, including works by J.S.Bach and Handel. In recent years, he has extended his interest in Australian contemporary works created for him principally by Stephen Cronin as well as Robert Keane, Colin Spiers, Edward Cowie and Graham Koehne.

Gregory Massingham lectures to singing students at the Queensland Conservatorium of Music, Griffith University, and believes that students nowadays are better equipped to interpret twentieth century

[35]Archivist, Opera Australia, Sydney, 1998
[36]Robert Gard Interview, Sydney, 1997

repertoire than students he has previously taught. He suggests that the singers that he teaches, including some tenors, are better musicians and more rounded performers because of their greater exposure to challenging and unusual repertoire.[37]

Collaborative relationships with Australian composers

Andrew Ford and Gerald English began their long association while Ford was employed at the University of Bradford (England) teaching music history. English came to the University to lecture students on Schubert songs. Following English's emigration to Australia, Ford approached English to ask whether he could write a piece for him. Subsequent works composed for English by Ford have been initiated by the composer. The only time that English prompted Ford to write a piece for him was when he suggested writing a comical piece. The resulting piece created was *Whispers* (1990), a music theatre piece for tenor and ensemble.

The central meaning and message of Ford's songs comes from the text and lyrics (see Chapters 2 and 3). According to Ford, English's greatest strength as an artist is his ability to communicate the meaning of the text through his music.[38] English gave an interesting insight into the qualities of a composer who sets words well:

> With good composers in early Italian music, it's all set the way the music flows. If you don't understand Italian, then you can't do them, because you haven't got the main message that the composer is trying to communicate. It's also pivotal in the harmony as well. The word that is the scrunch of the sentence will get the wonderful chord under it. You have to linger on it.[39]

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[37]Gregory Massingham Interview, Canberra, 1996
[38]Andrew Ford Interview, Sydney, 1997
[39]Gerald English Interview, Bermagui, 1997

Ford's ability to set text comes from his extensive knowledge of English literature as well as his knowledge of the tenor voice and, in particular, the voice of Gerald English. When composing for English, Ford commented that, in his mind, he is able to hear English's voice singing the words and music.[40] Ford is so familiar with English's voice, that he has an auditory awareness of the sound of his instrument, while he composes for him. If Ford is composing for English's voice, he may send sketches of his present work, even partially completed sections, to receive feedback and criticism from English. English is very quick to learn these portions and Ford believes that this further encourages him to complete the work.

After hearing Robert Gard's performances in various operas in Melbourne in the 1970s, Helen Gifford, with Harold Love, wrote the libretto for *Regarding Faustus* and then composed the music. Gard has an attitude to singing which emphasises the importance of the words and the central nature of the performer's interpretation of those words. Over his career, he has mastered some very difficult repertoire. Some examples are the tenor roles in Benjamin Britten's operas (including the role of Prologue in *The Turn of the Screw* (1989)), and principal tenor roles in *The Young Kabbarli* (1964) by Margaret Sutherland and *Fall of the House of Usher* (1965) by Larry Sitsky. Gard believes that performers, drawing on their knowledge of the words, have the task of interpreting the meaning through the colouring of their delivery of the sung vocal line.[41]

Regarding Faustus is a work in which Gard was able to combine his accomplished acting skills with his vocal expertise. Gard described Gifford's music as being 'spiky' in character, and always based on an

[40]Andrew Ford Interview, Sydney, 1997
[41]Robert Gard Interview, Sydney, 1997

excellent libretto.[42] Helen Gifford's undeniable disappointment at the inferior standard of production of the premiere performance of *Regarding Faustus* (1995) has only strengthened her desire to complete another important work for Robert Gard's repertoire. Gifford has expressed an interest in writing a song cycle for Gard in the future.[43]

In discussing tenor repertoire, Gregory Massingham suggested, in his own case, that he believes there are important parallels with Peter Pears and his relationship with established composers in England; principally Benjamin Britten, but also Michael Tippett and William Walton, as well as other English composers who offered to write new and imaginative works for the tenor voice of Peter Pears. Examples of Britten's concert works include: *Serenade*, op. 31 (1943), for tenor, horn and strings; *Nocturne* op. 60 (1958), for tenor, seven instruments and string orchestra; *Saint Nicholas* op. 42 (1948), cantata for tenor, chorus, four boy singers, string orchestra, piano duet, percussion, and organ; and *Cantata Misericordium* op. 66 (1961), for tenor, baritone, chorus, string orchestra, boys' choir and organ. In writing these works for Peter Pears, Britten was aware of the technical strengths and constraints of his voice, and composed according to these strengths. A further example of a European composer, who was attempting to develop new works for tenor, was Witold Lutoslawski in his composition, *Paroles tissées* (1965), for tenor and chamber orchestra. Britten had made such a significant contribution to English music through his many operas and concert repertoire, with Pears taking an important and central vocal role, it is not surprising that other composers would try to emulate that interest

[42]Robert Gard Interview, Sydney, 1997
[43]Robert Gard Interview, Sydney, 1997

and success.

There are many excellent examples throughout music history of composers who can use text and music well. These include Monteverdi, Purcell, Mozart, Schubert, Wolf, and Wagner. In the twentieth century, however, English composers have rediscovered the composition of song as demonstrated by Stanford, Sullivan, Butterworth, Vaughan Williams, Elgar, Delius, and Finzi. Australian composers who were influenced by this newfound interest in song include Grainger, Le Gallienne, James, Hyde and Williamson, who all experienced close connections with English music and subsequently influenced the composition of vocal music in Australia.

The performing tenor artist appreciates the composers who understand how to use text well and the level of difficulty involved. For a composer to be recognised as one who writes well for the singer, he or she must have developed a strong awareness of the meaning of the text, and be able to draw the meaning out of the text through the music. Massingham is drawn to composers who use text well and offers an opinion on what he considers to be well written vocal music:

> It's a different sort of composing. It's a real honour to set text. Not to vocalise but there is an inherent meaning and the communication of words is very intimate. Very much a human thing and instrumentalists envy us for it. It is a great boon to have text there and it's a privilege to set text.[44]

Performing artists, including English, Gard and Massingham, share a concern about the acceptance of contemporary music as a legitimate component of standard repertoire. All three tenor artists have performed new repertoire for Australian audiences. A contemporary music series in Brisbane in 1997, featuring Gregory Massingham and

[44]Gregory Massingham Interview, Canberra, 1996

the Queensland Symphony Orchestra, was cancelled at the last moment because the bookings were not adequate to sustain the concerts.[45] It is apparent that some audiences are still uncomfortable about accepting this new music, even though it is music of our time, as Massingham points out:

> There has been a culture among a lot of composers of musical intellectualism, that you hit the head rather than the heart. Britten wasn't like that and that's why he will be one of the great composers and always will. It is changing now and composers are starting to come back to music that will communicate on an emotional level and touches people. Audiences are realising that they need to be communicated with on an emotional level.[46]

Several Australian composers are working in an educational setting; Ford, Cronin and Whiticker have all taught in various University Music Departments or conservatoria in Australia. When attempting to compose a significant piece of music, they have obtained financial assistance through the Australia Council before starting the composition process. *A Martian Sends a Postcard Home* (1986) by Andrew Ford, *Regarding Faustus* (1983) by Helen Gifford, *House Songs* (1991) by Stephen Cronin and *Love's Blazing Fire* [1991, 1996 (rev.)] by Michael Whiticker all received financial assistance from the Australia Council. The works composed for the three tenors discussed in this chapter have not been consistently programmed into the wider Australian concert repertoires. Other Australian tenor artists have not performed these works at all, and have not attempted to include these new works in their repertoire. This may be because other performing tenor artists believe them to be the exclusive property of the artist for whom the work was written. Would it be easier for artists, instead of using a work composed especially for an established tenor artist to

[45]Gregory Massingham Interview, Canberra, 1996
[46]Gregory Massingham Interview, Canberra, 1996

engage or collaborate with a composer to write a new work specifically for themselves?

Australian performing groups and individual artists now apply directly to the Australia Council for assistance to fund the collaborative process necessary for the successful development of new and interesting compositions. There have been few examples of such assistance being given to performance groups. Instrumentalists have received financial assistance, but vocal ensembles have not applied directly for assistance in the same way. An example of a successful group is the Brisbane-based contemporary music group, *Perihelion.*[47] In 1996, the group initiated contact with the composer, Vincent Plush, to write a new work: *Denmark Vesey takes the stand* (1997) featuring Gregory Massingham in the tenor role. The group applied for and received funding from the Australia Council and the process linked *Perihelion*, Gregory Massingham and Vincent Plush. However, as Massingham was unavailable for the premiere performance, the tenor role was performed by Gerald English. *Perihelion* has recently disbanded after considerable success in presenting highly innovative and contemporary music repertoire to Australian audiences.

Composers are insisting on having greater control in the performance of their works, so that they can specify the instrumental and vocal resources, and particularly the individual performers and instrumentalists required. This closer relationship between performance groups, composer and performing tenor artist can only enhance the quality of the creative output and further strengthen the professional relationships between performers and composers. However, increased competition between interested parties in the

[47]Gregory Massingham Interview, Canberra, 1996

promotion of the successful presentation of concert repertoire precludes performances without significant numbers of performing artists, making the solo voice and piano accompaniment a limited performance platform.

Artists' perceptions:
Future directions for Australian tenor concert repertoire

All three tenor artists were pessimistic about the future directions of Australian compositions written for their voice type. English pointed to the fact that the solo lieder recital, as we know it, will disappear as a vehicle of musical communication.[48] The only way that it will survive, is if the artists consider alternative ways of presenting concert repertoire. In recent years, English has performed with a guitarist and has designed an interesting program of music around accompanied solo pieces and guitar solos. English was involved with similar concerts touring regional areas when he first came to Australia in the late 1970s. The common requirement of a piano in isolated concert venues is thus avoided and the performances are more spontaneous. People will come and listen to these performances because English believes that they offer the audience more variety in terms of solo guitar pieces, and unaccompanied or accompanied songs.[49]

In an attempt to maintain or extend the appeal of classical vocal music to the concert-going audience in Australia, composers and performers must be willing to nurture and educate the young singers in the craft of singing. The present concentration on the 'entertainment value' of performances risks trivialising the legitimate concerns of teachers and

[48]Gerald English Interview, Bermagui, 1997
[49]Gerald English Interview, Bermagui, 1997

students to learn the technical aspects of their craft. English and Gard, particularly, received their training through a regimented organised structure that is not in existence in Australia today. Their command of languages, standard of musicianship and breadth of experience have made them leaders in their field and highly respected artists. However, Massingham believes: 'We are going through a transition in musical styles at the moment and the present emphasis on entertainment will correct itself as the pendulum returns closer to the centre'.[50]

All the performers discussed in this chapter have been greatly influenced by English musical traditions and, in particular, by the music of Benjamin Britten. English and Gard were both directly involved with Benjamin Britten's operas and the presentation of his vocal music, both operatic and concert repertoire. Massingham received post-graduate instruction from Peter Pears and has retained a close association with the English schools of music. In 1998, he is spending his sabbatical leave working and studying in England. Those performers who have been directly or indirectly influenced by the English tradition, have developed collaborative relations with Australian composers willing to compose substantial tenor works and have participated in their continued performance to the musical public.

[50]Gregory Massingham Interview, Canberra, 1996

Chapter 5

Conclusions

This chapter brings together developments in the previous chapters and states the important findings of the research. Questions arising from the investigation that are outside the scope of this research and require further investigation will be foregrounded in the hope that interested researchers might subsequently investigate those areas in more detail.

Australian composers have not written significant amounts of music for the tenor concert repertoire. Andrew Ford has composed *Sacred Places* (1985), *A Martian Sends a Postcard Home* (1986), *Whispers* (1990), *Epithalamium* (1991), *Harbour* (1992), *A salt girl* (1994), and *Dancing with smoke* (1997). Helen Gifford has composed *Regarding Faustus* (1983). Stephen Cronin has composed *Song of Old Khayyám* (1985), *House Songs* (1991) and *First Fishing* (1994). Michael Whiticker has composed *Love's Blazing Fire* [1991, 1996 (rev.)]. These twelve works have contributed to the tenor concert repertoire but, with the exception of Michael Whiticker (see Chapters 3 and 4), were specifically written for individual tenor artists. The performance of these works has so far been restricted to the original tenor artist, with no subsequent performances involving other tenors.

The composers interviewed for this study have stated their positions and offered opinions as to why there has been little interest in writing new works for the concert tenor repertoire. Some composers have never been asked to write specifically for the tenor voice and therefore have not written for this genre. Another reason for the paucity of tenor concert repertoire was offered by Elena Kats-Chernin. Kats-Chernin admitted that she found it too difficult to set text well

and therefore has avoided composition for voices that include the use of text.[51] Another reason was given by Michael Whiticker who said he has not been significantly impressed by a tenor artist to approach him and ask to write a work for him.[52] As a result, he has not initiated the composition of a work that requires a tenor voice exclusively. These varied opinions lend weight to the view that only a small group of composers want to write works for this genre.

With few exceptions, the small number of composers who have written works for tenor artists have done so within a very close collaborative relationship. That understanding has usually involved the exchange of confidences about the likely technical problems arising from the work, and a reassurance from the performing artist that the most difficult aspects of the work are able to be performed appropriately. The composition process has required the composer and performer to share information concerning the technical limitations of the voice, the suitability of the setting of particular texts to music and the artist's ability to share the enthusiasm for the composer's work. This collaborative process improves the understanding between performer and composer, and consequently increases the quality of work composed. The success of these collaborative arrangements is reflected in the number of works written, and the likelihood that further works will be composed with a particular artist in mind.

Tenors wanting to perform new Australian works have the difficulty of choosing their repertoire from a small number of works. As Ford, Gifford and Cronin have acknowledged, they know the technical and artistic strengths and limitations of their respective tenor artists so

[51]Elena Kats-Chernin Interview, Canberra, 1996
[52]Michael Whiticker Interview, Sydney, 1997

well, that they are composing to take account of those constraints peculiar to each performer. Performing artists looking for new works to perform may feel that the works are too individually specific to the artist nominated, whose technical strengths and limitations may not match or correspond significantly to their own performance technique. Consequently, other performing artists have not taken these new works and included them in their repertoires.

This also means that the majority of the works investigated have only been performed by the original artists. The only exception is a performance in 1996 of Andrew Ford's *Sacred Places* by soprano instead of tenor, the soprano being a former student of Gerald English.[53] However, Ford and English who both attended the performance, were not satisfied with the overall effect: 'In that piece particularly, the orchestral sounds come out of the voice, so that they are at the same pitch. When you put them up the octave [for soprano] that effect is gone.'[54] English thinks that, because the work was composed with the tenor voice in mind, the performance of the work with soprano, an octave higher, has altered the original conception of the work; various imitative effects in the orchestra have been altered.

Composers are very aware that, considering the large amount of time required to create a work of suitable quality, the ultimate performance of a work under the best possible conditions must be given the highest priority. Unfortunately, at present, many of the works identified in this study have only received premier performances and have had no repeat performances. This, combined with the unpopularity of contemporary repertoire, as reported by

[53]Gerald English Interview, Bermagui, 1997
[54]Gerald English Interview, Bermagui, 1997

Gregory Massingham[55], means that composers have been generally more willing to compose work for unidentified vocal types including high, medium or low voices. Michael Whiticker is an example of a composer who has established a reputation for developing works to accommodate a variety of vocal types, even to the extent of reinterpreting the work to accommodate the vocal resources at his disposal. Allocating these more general vocal ranges avoids the exclusion of their work from possible performance because of an inappropriate vocal type.

Australian composers have, however, written works specifically for the tenor concert repertoire. The three composers discussed in Chapters 2 and 3 (excluding Michael Whiticker), have chosen to develop an arrangement of musical dependency between performer and composer. Such an arrangement has interesting parallels with Benjamin Britten and his association with the tenor artist, Peter Pears. 'The singing of Peter Pears has inspired Britten's finest works for solo voice and dominates all the operas'.[56] In addition to his operas, Benjamin Britten contributed: *7 Sonnets of Michelangelo (1940), Serenade (1943), Saint Nicholas (1948),* and *Nocturne (1958)* for tenor voice specifically, as well as the following works for high voice which could also be performed by tenors: *Les Illuminations (1939), The Holy Sonnets of John Donne (1945),* and *Songs from the Chinese (1958).* Having composed this extensive and diverse group of new works, Britten has, possibly more than any other twenteith century composer, established a benchmark for other composers interested in composing for tenor voice.

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[55]Gregory Massingham Interview, Canberra, 1996
[56]Vinton, *Dictionary of Twentieth Century Music*, p 103

The tenors Gerald English and Robert Gard were both directly involved with performances of Britten's opera and concert vocal repertoire in England and, once they both moved to Australia, performed this repertoire here. Gregory Massingham has also performed Britten's tenor vocal repertoire and has a close association with Britten's required vocal style. The Australian composers who have written works for particular tenor artists have commented on being attracted to their vocal style. This suggests that they would have heard performances by these tenors of Britten's works. Ford, Gifford and Cronin seem to have been influenced and inspired not only by the compositions of Britten, including some of his style elements, but also by the close collaborative relationship that Britten had with Pears.

The dedicated tenor artist will choose repertoire that is appropriate to his technical and artistic abilities. Perhaps other tenor artists have not found this material appropriate to their own abilities and that is an explanation for there not being more performances of these works. In an attempt to feel comfortable that their works are being performed with integrity and appropriate to the style in which they are written, the composers involved in these collaborative relationships may have severely restricted their overall appeal to other interested artists in the community. These composers have not expressed concern about such responses and, although interested in their works being performed, are primarily interested in the quality of these performances.

The performance of concert vocal music featuring the tenor voice includes text, as well as the technical requirements of singing. As the composers Ford, Gifford, Cronin and Whiticker have outlined (see

Chapter 2), the successful performance of their works is of primary concern to them. If a performance is delivered in such a way that the meaning is apparent to the audience, then the composer has successfully communicated the message of the text through the music. Because of the complexity of the text in the works discussed in Chapter 3, the audience not only needs the printed words in the program notes but, ideally, would need to hear the work more than once. As well, the audience requires some explanation of the purpose of the work and the motivation for the composition. It is unlikely that audiences will feel comfortable with an unknown work, and be willing to accept the artistic worth of the piece, if such a general familiarisation process were not attempted.

Arising from the investigation there are several questions that are outside the scope of this research and require further investigation. This sub-thesis has presented a discussion of the contemporary Australian tenor concert repertoire and the small number of new works composed for that genre. To determine the extent to which the findings might apply across voice types, further research would need to be done, engaging key questions such as: Have small numbers of works been written for the other voice types as well? Have similar collaborative relationships been a feature of the composer and performer arrangement for other voice types? Are composers and performers optimistic that new performance works will obtain the required audience support to substantiate the extraordinary effort required when composing and preparing them?

The lack of continued performance of new works is a cause for concern for Australian composers who have written for the tenor concert repertoire, as well as tenor artists who have performed these compositions. Finally, in the light of Larry Sitsky's observation

(discussed at the start of Chapter 2), we may ask whether, in future, it will be necessary for Australian vocalists themselves to take the initiative and form partnerships with composers that will ultimately lead to the composition of new works for their voice types, thereby increasing the Australian repertoire for vocalists.

Implications

The composers interviewed in the study, except for Michael Whiticker, were attracted by the individual performer's voice or performances in which the artist had shown qualities important to the composer. None of the tenor artists had initiated the collaborative process in which, subsequently, they had benefited. If performers expect to find new repertoire, then they should initiate the process, rather than wait for the composer to make the initial contact. Performers must also be willing to commission works from composers and become familiar with applying for financial assistance as composers have done. The Australia Council through its committees, has provided some funds for composers; however, performers have not been encouraged to submit applications in the same manner. Other sources of funding may be university departments with an interest in Australian music or individual benefactors. Performers have been encouraged to apply for funds to further their musical education, but have generally not been involved with the commissioning of new works from composers. This arrangement must be altered for there to be any real progress with the provision of new tenor concert repertoire.

The principal employer of Australian singers is Opera Australia and other State opera companies. Singers employed in these companies are not usually available to perform concert repertoire, as their

primary responsibilities are to sing the operatic repertoire of the company. Although there may be some financial incentive for singers employed by these companies to sing in concert performances, the repertoire presented by these singers is invariably operatic. The result is that there are few performances of new concert repertoire by these established vocal performers in Australia, and the situation seems unlikely to change.

There is a definite need for an increased focus on the diversity of music written for the tenor concert repertoire. Australian tenor artists, like myself, have scant material from which to choose. What is needed is for interested performers to request new works from Australian composers and see that, not only the work is composed, but that the work is performed and maintained as a recognised example of quality Australian contemporary music for the concert tenor repertoire.

Appendix 1

Information on composers selected for study

Andrew Ford

Date/s
18 March 1957-

Place of Birth
Liverpool, UK

Education
BA (Hons), University of Lancaster, 1978; DCA, University of Wollongong, 1994.
Edward Cowie; John Buller.
"Ravel: Past, Present, Future." Dissertation. BA(Hons), University of Lancaster, 1978;
"Text and Intertextuality: Words about Music about Words." Dissertation. DCA, University of Wollongong, 1994.

Fellowships and Residencies
Res, Bennelong Program, 1995; Res, Aspen Festival Colorado, 1988; Evos, 1991; Res, University of Lancaster, 1992; Res, ACO, 1993-94.

Prizes and Awards
Sounds Australia Award, 1990, 91.

Commissions
Elision, 1997; Lisa Moore, 1997, 91; Duo Contemporain, 1989; HET Trio, 1990; Song Company, 1991; Synergy, 1991; ACO, 1992, 93, 94; ABC, 1994; Pittsburgh New Music Ensemble, 1995.

Employment
University of Bradford, 1978-82; University of Wollongong, 1983-95; Consultancy AMC, 1986-89; ABC 24 Hours Magazine, 1990-; ABC Radio National, 1995-.

Others
Writer, Broadcaster, conductor, educator and vocal performer.

Select List of Works
A Kumquat for John Keats, 1987, pft, 8 min.
Alchemy, 1991, 4 per, 11 min.
The Art of Puffing: 17 Elegies for Thomas Chatterton, 1989, b cl/a, sax, per, 25 min.
Boatsong, 1982, b cl/sax, per, 10 min
Chamber Concerto No.3: In Constant Flight, 1988, vln, vlc, fl, cl, per, pft, 13 min.
The Great Memory, 1994, vlc, orch, 25 min.
Imaginings, 1991, pft, orch, 26 min.
The Laughter of Mermaids, 1991, SSATBB, 14 min.
Parabola, 1989, 2 voices, b cl, per, pft, 20 min.
Pastoral, 1991, 8 strings, 11 min.
Ringing the Changes, 1990, picc, b cl, pft, 10 min.
String Quartet, 1985, string qtt, 11 min.
The Widening Gyre, 1993, 2 vln, vlc, ch orch, 18 min.

Vocal Works featuring Solo Tenor[57]
Sacred Places, 1985, ten, fl, b cl, trb, perc, pft, vlc, db, 14 min.
A Martian Sends a Postcard Home, 1986, ten, hn and pft,12 min.
Harbour, 1992, ten, 17 strings, 17 min
Whispers, 1990, music theatre piece, ten, ens, 25 minutes.

Discography
A Kumquat for John Keats. *Stroke*, Lisa Moore. Tall Poppies, TP 040, 1994.
Boatsong. *Duo Contemporain*. Pro Viva, ISPV 140 (LP), 1987.
The Laughter of Mermaids. *The Laughter of Mermaids*. Song Company. Vox Australis, VAST016-2, 1994.
Patapan. *Christmas Under Capricorn*. AYO. Tall Poppies, TP016, 1992.
Ringing the Changes. HET Trio. Attacca-Babel, 9161-4, 1992.
Spinning. Geoffrey Collins. Tall Poppies, TP069, 1995.
String Quartet. *Australian String Quartets*. SSQ. ABC 426992, 1990.
Whispers, Pastoral, The Art of Puffing, Sacred Places. *Whispers*. Tall Poppies, TP053, 1994.

Further Reading
Broadstock, Brenton, ed. *Sound Ideas*. Sydney: AMC, 1995.
Drake, Margaret. "Andrew Ford." 2MBS-FM *Program Guide,* March 1990: 4-5.
Ford Andrew. *Australian Classical Music*. Sydney: AMC, 1991.
Ford Andrew. *Composer to Composer.*. Sydney: Allen and Unwin, 1993
Ford Andrew. *Inventing Music*. Sydney: AMC, 1991.
Ford Andrew. "The Commissioned Composer." *24 Hours* October 1990: 36-37.
Kerry, Gordon. "Everything I Do Is As A Composer." *24 Hours* July 1993: 80-81.[58]

Helen Margaret Gifford

Date/s
5 September 1935-

Place of Birth
Auburn(Hawthorn), Victoria

Education
BMus, University of Melbourne Conservatorium, 1958.
Roy Shepherd, pft, 1952-57.

Fellowships and Residencies
Senior Composer's Fellowship, 1974; Composer's Fellowship, PAB, 1994 OAM, 1996.

Prizes and Awards
Commonwealth Scholarship, 1954-57; Dorian Le Gallienne Award, 1965; Special Purpose Grant, Music Board, 1978; Edward H Green Foundation, 1993.

Commissions
Classical Guitar Society, 1969; Melbourne Theatre Company, 1970-82; Melbourne Chorale, 1971; ABC, 1972; Astra Chamber Music Society, 1972; Victorian Ministry

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[57]This section has been compiled by Carl Cooper. Other information has been extracted from Saintilian, Schultz and Stanhope, *Biographical directory of Australian composers.*
[58]Saintilian, Schultz and Stanhope, *Biographical directory of Australian composers.*

of the Arts, 1979; Seymour Group, 1981; Melbourne Brass Ensemble, 1987; Sally Mays, 1990; Elision, 1992; Alpha Centauri, 1994.

Employment
Work in technical libraries, full-time: 1958-73, part-time: 1974-82; Australia Council 'Artists in Schools Project, 1980.

Other
Chaired the Composers Guild of Australia, 1976-78; Committee Member, Dorian Le Gallienne Award Trust, 1985-; Member, Music Advisory Panel, Victorian Ministry for the Arts, 1990-91; Composers Committee, Composing Women's Festival, Melbourne, 1994.

Select List of Works
A Plaint for Lost Worlds, 1994, picc, cl, pft.
Bird Calls from an Old Land, 1978, 5 sop, female choir, per, Albert.
Catalysis, 1964, pft.
Going South, 1987, Brass quintet.
Imperium, 1969, 3 fl, 3 ob, 3 cl, 2 bs, cbs, 4 hn, 3 tpt, 3 tb, tb 3 perc, hp, pft, strings, 10 min.
Iphigenia in Exile, 1985, music theatre piece with choric effects, sop, pc, 2 cl, b cl, mandolin, mandolin guitar, 3 perc, pre-recorded 6 voice womens chorus, 45 min.
Music for the Adonin, 1993, sop, pc, cl, perc, harp, mandolin, gt, vla, vlc, 10 min.
Myriad, 1968, 3 fl, 4 perc, pft, celeste, 8 min.
Of Old Angkor, 1970, hn, mar, 3 Asian gongs.
On Reflection, 1972, 2 vln, string orch.
Piano Sonata, pft, 8 min.
Plaint for lost worlds, 1994, pc, b cl, pft.
Play!, 1979, picc, fl, cl, tpt, b tpt. 4 per, 3 min.
Point of Ignition, 1995, voice, orch.
Red Autumn in Valins, 1964, Sop or mezz, pft, 4 min, 30 sec.
Sonnett, 1969, fl, gtr, hpschd.
String Quartet, 1965.
The Glass Castle, 1978, sop, chorus, Albert.
Time and Time Again, 1981, fl, cl, pft, vlc, per.
Toccata Attacco, 1990, pft.

Vocal Works featuring Solo Tenor[59]
Regarding Faustus, 1983, theatre piece, ten, ch ens, choric effects, perc.

Discography
Canzone. *Australian Composer Series Vol 28.* TSO, Patrick Thomas. ABC RRC-124.
Chimaera. *Australian Composers Series Vol 6.* SASO, Patrick Thomas. ABC RRCS-381.
Imperium. MSO, Keith Humble. ABC RRCS-387.
Music of the Spheres. Willow Song. *Womens' Songs: Songs by Australian Women Composers.* New Market, NEW1042.2.
Phantom for Strings. WASO, Patrick Thomas. ABC RRC-124.
The Spell. Cantillation. *Contemporary Australian Piano.* Move, MD 3066.

Further Reading
Murdoch, James. *Australia's Contemporary Composers.* 2nd Edition. Melbourne: Sun, 1975
Radic, Therese. "Helen Gifford." *Contemporary Composers.* Ed.B.Morton and P.Collins. London: St James, 1992. 327.

[59]This section has been compiled by Carl Cooper. Other information has been extracted from Saintilian, Schultz and Stanhope, *Biographical directory of Australian composers.*

Ruff, Marcia. "Four Women Composers." *Lip* (1978-79): 119-120.
Ruskin, Pamela. "Regarding Faustus." *24 Hours* September 1985.
Seares, Margaret. "Australian Composition in the Twentieth Century. Ed. Frank Callaway and David Tunley. Melbourne OUP, 1978. 234-243.[60]

Stephen John Cronin

Date/s
2 September 1960

Place of Birth
Brisbane, Qld.

Education
BMus, University of Queensland, 1981; MMus, University of Queensland 1984; University of London, 1985-86; PhD, University of Queensland, 1995. Colin Brumby; Philip Bracanin, 1978-81.

Fellowships and Residencies
Pre, Tasmanian Band League, 1987; Res, World Expo '88, Brisbane, 1988; AC Composer Fellowship, 1995.

Prizes and Awards
Percy Brier Memorial Prize, 1980, 82; Dalley-Scarlett Memorial Scholarship, 1986; Paul Lowin Song Cycle Award, 1991; Vienna Modern Masters Recording Project, 1992; Maggs Award, 1992.

Commissions
Myer Foundation, 1989; Kevin Power, 1989; Perihelion, 1990; University of Queensland Sinfonietta, 1990; Song Company, 1990; Duo Contemporain, 1992; Seymour Group, 1993; Octomania, 1994; Synergy, 1994; ACO, 1995.

Employment
University of Queensland, 1984; Queensland Conservatorium, 1996-.

Select List of Works
Apres Nuages, 1995, string orch, 7 min.
Blow, 1994, wind octet, 18 min.
Carmina Pu! 1992, SSATBB, 12 min.
Concerto for Piano and Orchestra, 1989, pft, orch, 18 min.
Cries and Whispers, 1993, symp orch, 12 min.
The Drover's Wife, 1987, narrator, orch, 14 min.
Duo Concertante, 1986, cl, vla, string orch, 16 min.
Eros and Agape, 1990, large chamber group, 15 min.
Eros Reclaimed, 1992, vln, vlc, fl, cl, pft, per, 12 min.
Even Love can Wield a Stealthy Blade, 1992, b cl, per, 7 min.
In Moments Unseen, 1984, string qtt, 10 min.
Kiss, 1994, per qtt, 10 min.
Requiem, 1995, SATB, per, 2 pft, hp.
The Snake Pit, 1990, cl, vla, vlc, pft/hpschd, 15 min.

[60]Saintilian, Schultz and Stanhope, *Biographical directory of Australian composers.*

Vocal Works featuring Solo Tenor[61]
Song of Old Khayyám, 1985, ten, orch, 25 min.
House Songs, 1991, ten, ens, 20 mins.
First Fishing, 1994, ten, harp, 6 min.

Discography
Carmina Pu! *The laughter of Mermaids.* The Song Company. Vox Australis, VAST016-2, 1994.
Concerto for Piano and Orchestra. *Vienna Modern Masters.* VMM 3011, 1992.

Further Reading
Broadstock, Brenton, ed. *Sound Ideas.* Sydney: Sounds Australian, 1995.
Cary, Tristram. "Lost for Words at Premiere." *Australian* 5 March 1992.
Covell, Roger. "Urbane Mix from Above the Border." *Sydney Morning Herald* 6 May 1992.
Cronin, Stephen. "Composer Explains 'Difficult' Composition." *perform* 2.7 (June 1993): 9.
Ford, Andrew. "Classical Reviews." *24 Hours* June 1994: 22.
Kelly, Patricia. "Australian Played." *Australian* 25 September 1992.
Kelly, Patricia. "Ensembles Tell Complementary Musical Stories." *Australian* 8 June 1992:4.
Kelly, Patricia. ""Reality and Illusion Mixed in Bee-inspired Opera." *Opera Australia* 186 (June 1993): 186.1, 186.8.
McCallum, Peter. "Woodward Turns it On." *Sydney Morning Herald* 17 October, 1994.[62]

Michael Whiticker

Dates/s
26 April 1954-

Place of Birth
Gundagai, NSW

Education
BMus, NSW Con, 1979-82; Hochshule der Kunste, Berlin, 1983-84. Richard Toop; Ross Edwards; Gerald Glynn; Brian Howard; Anne Boyd; Martin Wesley-Smith; Graham Hair; Gillian Whitehead; Isang Yun; Witold Szalonek.

Fellowships and Residences
Goethe Institute Scholarship, 1983; Darmstadt International Summer Course Fellowship, 1988, 1990; DAAD Fellowship, Berlin, 1989; Res, City of Sydney Council, 1991; Berlin Senate, 1991; Korean Govt ICS Fellowship, 1990; Composer in Res, MSO, 1992-93.

Prizes and Awards
R Hanson Prize, 1982; Patenring Scholarship, Darmstadt, 1984; Alfred S White Award, 1985; Con Association Award, 1985; FAC Award, 1989; Sounds Australian Award, 1991.

Commissions

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[61]This section has been compiled by Carl Cooper. Other information has been extracted from Saintilian, Schultz and Stanhope, *Biographical directory of Australian composers.*
[62]Saintilian, Schultz and Stanhope, *Biographical directory of Australian composers.*

ACO, 1986; Synergy, 1986; AO, 1987; Elision, 1987, 89, 91; Swedish Govt, 1988; Duo Contemporain, 1989; Syd Ch Choir, 1989; S Young 1991; Song Company, 1991; H Sparnay, 1993.

Employment
NSW Con HS, 1987-89; University of Western Sydney, Nepean, 1994, University of North Queensland, Townsville, 1997-.

Other
Editor; Freelance writer/presenter for radio; Musical director.

Select List of Works

Ad Marginem, 1986, fl, 13 strings, 17 min.
After the Fire, 1992, hp, 13 min.
The Hands, the Dream, 1987/90, pft, 15 min.
In Prison Air, 1988, gtr, tape, 10 min 30 sec.
Korokon, 1983, vln, pft, 11 min 30 sec.
Man, Skin Cancer of the Earth, 1991, 3 speakers, per, sax, tape, 14 min.
Min-ame, 1988, fl, b cl, pft, 5 min.
Plangge, 1987, 4 per, 14 min.
Quidong, 1983, ob, gtr, per, 12 min.
Tartengk, 1985, 1993, orch, 13 min.
Tya, 1984, ch orch, 8 min.
Wild as the Wind, 1993, b cl, orch, 17 min.

Vocal Works featuring Solo Tenor[63]
As Water Bears Salt, 1981, 1989, 2 sop, mezzo, ten, bar, bass, 9 min. A voice alone, 1982 unaccompanied, may be transposed for any voice, 5 min.
Love's Blazing Fire, 1991, sop, ten, pft (or mezzo, bar, pft), 22 min.
Sheaf Tosser, 1984, pft, unpitched voice, 2 min 30 sec.
The Bamboo Flute, 1982/85, ch opera, ten, bar, bass, small ensemble, 36 min.

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[63]This section has been compiled by Carl Cooper. Other information has been extracted from Saintilian, Schultz and Stanhope, *Biographical directory of Australian composers.*

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[64]Saintilian, Schultz and Stanhope, *Biographical directory of Australian composers.*

Appendix 2

Copies of form letters sent to composers and tenors

Initial letter sent to composers selected for the study.

Name
Address
Date

Dear .....,

I am writing to you to follow up our phone conversation of the ..... and to ask whether I can include your comments in my research project. I am a post-graduate student at the Canberra School of Music and my supervisor's name is Dr. Helen Lawrence (Ph .....work).

My interest is in Australian concert repertoire composed for tenor voice since 1945. Here is a listing of the works you have composed for tenor, there may be others that I am not aware of.

[Listing inserted]

I am requesting that you contact me so as to arrange a face-to-face meeting when it is convenient. This would involve an interview and I would need about an hour of your time. Considering the significant contribution that you have made to Australian Music, I feel that your reflections are crucial to a balanced survey of this area of study,

Sincerely,

Carl Cooper

Carl Cooper
Address
Phone

Initial letter sent to tenors selected for the study.

Name
Address
Date

Dear .....,

I am writing to you to follow up our phone conversation of the ..... and to ask whether I can include your comments in my research project. I am a post-graduate student at the Canberra School of Music and my supervisor's name is Dr. Helen Lawrence (Ph .....work).

My interest is in Australian concert repertoire composed for tenor voice since 1945. There are many works that have been written for you personally by Australian composers, including [composers/name/s]. There are many more that I am unaware of.

[Listing inserted]

I am requesting that you contact me so as to arrange a face-to-face meeting when it is convenient. This would involve an interview and I would need about an hour of your time. Considering the significant contribution that you have made to Australian Music, I feel that your reflections are crucial to a balanced survey of this area of study,

Sincerely,

Carl Cooper

Carl Cooper
Address
Phone

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