The oboe and English horn works of Ross Edwards and his place in Australian music

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THE OBOE AND ENGLISH HORN WORKS OF ROSS EDWARDS AND HIS PLACE IN AUSTRALIAN MUSIC

by

Angela Lickiss Aleo

A thesis submitted in partial fulfillment of the requirements for the Doctor of Musical Arts degree in Music in the Graduate College of The University of Iowa

May 2016

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D.M.A. THESIS

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To my family for their continual support throughout my entire education and my husband, Keith, who is my constant cheerleader
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PUBLIC ABSTRACT

The oboe and English horn works of Ross Edwards are fascinating and challenging to oboists of all abilities. However, Edwards’ works have received little recognition beyond Australia. These pieces can be used to expose students to non-European influences in music, especially that of Aboriginal Australians. These works deserve to be considered part of the standard repertoire of an oboist due to their musical and technical demands and their position in the repertoire of the 20th and 21st centuries.

Modern Australian music history can be traced back to the time the English first colonized the continent. After that time, the country began its journey toward musical independence from England eventually leading to a uniquely Australian sound. Born in 1943, Ross Edwards is a contemporary Australian composer that has identified his music as Australian. He acknowledges several outside sources in his music, from Australian Aboriginal to the distilled sounds of nature from the Australian Outback. Edwards has created his own musical style, utilizing distilled musical fragments later named icons, and system he uses to compose his works. It is through an understanding of where Australia’s musical heritage begins,
and how it develops, that we may gain a greater knowledge of contemporary Australian composers like Ross Edwards. This study demonstrates the importance of Ross Edwards’ music in the development of an Australian sound through historical context and the analysis of his oboe and English horn works.
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CHAPTER 1
INTRODUCTION

Purpose of the study

In this thesis I will demonstrate Edwards’ place in Australian music and how these specific oboe and English horn pieces, *Four Bagatelles* (1994), *Yanada* (1998), *Ulpirra* (1993), *Water Spirit Song* (2003), and the *Bird Spirit Dreaming* (2006), epitomize the Australian voice. The development of a connection to place, by obtaining musical training domestically rather than abroad and embracing non-Western influences, in Australian music evolved into a distinctive Australian musical voice as demonstrated in the oboe and English horn works. This was facilitated by several factors: the establishment of the Schools of Arts and Mechanics and the University Conservatorium of Music in Melbourne, European musicians coming to work in Australia, several key composers opening up to non-Western outside influences in and around Australia, and institutions like the Australian Broadcasting Company, the Jindyworobak Club, and the Sydney Opera House. These events helped to expand and define Australian arts culture and an Australian musical voice resulting in the unique composer Ross Edwards. Edwards has created his own musical style and system that he uses to compose his works. It is through an
understanding of where Australia’s musical heritage begins, and how it develops, that we may gain a greater knowledge of contemporary Australian composers like Ross Edwards.

I will demonstrate through an analysis of Edwards’ compositions and compositional techniques, his place in Australian musical history and unique personal compositional style. These works span a range of pedagogical issues across all students’ abilities. The oboe and English horn works of Ross Edwards deserve to be a part of the standard repertoire for oboists due to their unique place in Australia’s musical history culminating in the development of an Australian national sound.

State of scholarship

The history of Australian Western classical music follows a similar pattern to most other colonies, including the United States. Australia retained the major cultural markers from England, including but not limited to, English music. As nearly all of the initial European population of Australia emigrated from the British Empire, mainly England, Ireland, and Scotland, the music retained its essential Englishness throughout the first 100 years of the
colony’s life.$^1$ Once Australia outgrew its function as a penal colony, music began to play a greater role in the general population's lives. After the initial foundation of a musical culture, the influences on composers and performers began to evolve.$^2$ It was common practice, until as recently as the 1970s, to begin musical training with a private tutor in Australia and then move on to more formal training in Europe. Initially this training was pursued exclusively in England, though as the population of immigrants began to diversify so did the musical landscape.$^3$

By the 1880s a large number of aspiring musicians were furthering their training in England and Germany, particularly in Leipzig.$^4$

The academic writings detailing Australia's musical background are extremely limited at this time. If we look back through American musical history and academia we will see the establishment of both the American voice in music and academics experienced the same emerging state and developmental process that Australia is experiencing today.$^5$

Though one of the primary differences in the musical

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$^2$ Covell 16.
$^4$ Callaway 234.
$^5$ In fact, it is not until 1931 that the first attempt at an exclusively American music history text was written by John Tasker Howard entitled *Our American Music.*
progress between the United States and Australia was the level of connection maintained by Australia and England. The first book exclusively about Australian music was written by Roger Covell and published in 1967 titled *Australia's Music: Themes of a New Society*. 
ROSS EDWARDS BIOGRAPHY AND STYLE

Ross Edwards’ (b. 1943) music represents the culmination of decades of Australian musicians working toward developing a distinctive Australian sound. While Edwards' personal style has evolved over time, it is important to keep in mind the unifying factor in all of Edwards’ music, his connection to the natural world around him and the Australian culture. Edwards went through different periods in his career that can be demonstrated in different personal styles, including serial, sacred, maninya, enyato, and mantra. Throughout each new style, one hears his overwhelming desire to represent the environment around him through the sounds of the Australian Outback and the cultures that have come to call Australia home. It is through a study of his oeuvre that we can see and hear his development into a composer that embraces non-Western influences and embodies the modern Australian voice.

Early education

Ross Edwards, born in 1943, began his musical career as a teenager taking piano and composition lessons. His love of music and the decision to embark on a musical career was sparked after Beethoven’s Fifth Symphony and
Liszt’s First Piano Concerto at his first orchestra concert attendance when he was just 13 years old.\textsuperscript{6} In that same year, 1956, he began taking lessons in piano, theory, and oboe at the New South Wales Conservatorium. This formal training helped him to gain admission to the University of Sydney in 1963 to study composition with Richard Meale. It was Meale’s composition \textit{Las Alboradas} (1963) that drew Edwards to study with him. Besides Meale, Edwards began to take interest in modernist composers such as Stockhausen, Webern, and Boulez.\textsuperscript{7} Edwards studied with Meale for only two years before dropping out of school in 1966 to work at the Australian Broadcasting Commission (ABC) as a dispatch assistant.

While working for the ABC, Edward began pursuing a career as a freelance composer. The performance of his \textit{Mobile} (1965) at an International Society for Contemporary Music (ISCM) concert that year earned him a scholarship to study with Sir Peter Maxwell Davies at the University of Adelaide the following year. Then, in 1967, Edwards took composition lessons with Sándor Veress during Veress’s composer-in-residence year at Adelaide. While attending Adelaide he would return home to Sydney during breaks,

In my holidays and work for Peter Sculthorpe, I was actually an apprentice. So I got on the one hand very formal training, and then the practicalities in the long vacation where I'd go and live there and I would do everything like copying music, and just basic things round the house, answering the phone, being a secretary and so on. Fobbing people off, because you had to, in order for him to get sustained concentration, and that was really an apprenticeship, and this is very important.8

This mixture of formal and informal training solidified his desire to finish his education.

In 1969, Edwards completed his Bachelor of Music and began a Master of Music degree in Adelaide. After receiving a Commonwealth Postgraduate Award in 1969, Edwards left Adelaide to continue his education with Maxwell Davies in London.9 Up to this point, Edwards’ compositional output was in the modernist vein: serial, atonal, and very structured. This reflects the avant-garde aesthetic of the time and his musical influences of both Meale and Maxwell Davies.

While in England, Edwards continued to write in an avant-garde style, though with less conviction and considerably less success. He wrote both Monos I for solo cello (1970) and Monos II for solo piano (1970) during his first year in London. While Monos I received favorable reviews, with Monos II he decided to break away from the

9 Stanhope, 2.
ultra-structured, pre-compositional techniques that were, up to this point, ingrained in his previous works. *Monos II* began to demonstrate Edwards' disillusion with the modernist style in which he had been participating up to this point in his career. After suffering from writers block for nearly a year, he moved from London to Yorkshire to be near Australian friends who were studying at The University of York: Ann Boyd, Martin Wesley-Smith, and Allison Bauld. His connection to nature as a source for his compositions, so leaving the city seemed to work for a short time. In an interview in 1992, Edwards spoke about this rough period in his early life,

I think the turning-point in my early life as a composer took place in a dank Notting Hill basement towards the end of 1970. I was a postgraduate student in London and I existed only for my work, living on bread and cheese, black coffee, chain-smoking Gauloises, writing music compulsively for twelve-hour stretches and taking pills to sleep I clearly found myself questioning the validity of this course of self-destruction and at the same time that of 'accredited' post-war European art music. What, ultimately, was the point of all those neurotic convulsions so meticulously ordered?

Though his time spent in Yorkshire was ultimately unproductive, Edwards was “awakened to the natural

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10 Stanhope, 3.
11 Stanhope, 4.
environment as a possible source of compositional inspiration."¹³ This connection became increasingly more important throughout the next 20 years of his career. After only one year of living in the English countryside, he decided to move back to Australia and finish his Masters of Music at The University of Adelaide. During his time in Adelaide, Edwards was given the opportunity to study with multiple composers including Richard Meale and Sandor Veress. The variety of influences contributed to his penchant for experimentation.

In 1972, Edwards began to depart from the serial, atonal, and twelve-tone compositional techniques that he previously utilized, and started to lean more toward a minimalist aesthetic.¹⁴ Mountain Village In A Clearing Mist and Antifon, both written in 1973, are two works that fit into his new minimal style.¹⁵ Stanhope describes Mountain Village In A Clearing Mist as having an “absence of harmonic goals or climaxes, lack of sense of development as normally occurs in the European tradition, and emphasis on timbre,” which harkens to the musical aesthetic of La Monte

¹⁴ The working definition for minimalism is from Timothy Johnson, "Minimalism: Aesthetic, Style, or Technique?" The Musical Quarterly 78 (winter 1994), 742-773.
Young's *Trio for Strings*. Edwards was also deeply influenced by John Cage, Morton Feldman, and Toru Takemitsu. 

Mountain Village In A Clearing Mist and *Antifon* also began to bear the markers of the environmental influences as, “the composer later realized that it was the sounds of nature – the insects, frogs, birds and other creatures – that influenced the sound world.” The excerpt below is a demonstration of the elongated static atmosphere that Edwards tried to establish by utilizing long durations, soft dynamics, and an indication of no vibrato.

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17 Stanhope, 6.
18 Stanhope, 5.
Example 1. Mountain Village In a Clearing Mist, mms. 8-12.
In 1974, Edwards accepted a teaching position at the University of Sydney. That year also marked the beginning of what has been called his 'period of silence' by Paul Stanhope, or his 'confusion of direction' by Michael Francis Hannan in their respective writings. Edwards found it increasingly difficult to teach full-time and compose. His *Five Little Piano Pieces* from 1976 comprise his entire musical output from 1974-1977. Ultimately this hiatus from composing proved to be quite helpful as he became more focused on the sounds of the environment and tuning out other traditional musical influences. As he put it,

> During this time my only serious listening was done sitting in the bush, listening more carefully than most of us get a chance to do to the natural sounds. It helped me come to terms with the fact that all of the world's music must have originated, in some way from the sounds of nature... and later, when I started writing again, it was especially the insect patterns and rhythms I'd heard that helped me.

This continued focus on nature and the sounds of the bush, especially insects and birds, has been a long standing idea, as illustrated in Henry Tate's *Australian Musical Possibilities*.21

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19 Paul Stanhope and Michael Francis Hannan both spoke about Edwards' 'period of silence' and 'confusion of direction' in their writings "The Music of Ross Edwards: Aspects of Ritual" and "Ross Edwards: A Unique Sound World" respectively.


Henry Tate wrote *Australian Musical Possibilities* in 1924 when the idea of having an Australian national identity through music had yet to take hold. Tate suggests,

> The range and freedom or our choice of resources is unparalleled in all the world's history, and we have good reason to hope and believe that some day the music of Australian composers will be recognized as national, and take a worthy place in the world's treasure house of tonal art.\(^{22}\)

Edwards' 'period of silence' was brought to an end by moving to Pearl Beach along the central coast in 1978. His house was near both the ocean and a national park where he could wander the bush and devote his time to listening.

**Sacred style**

Emerging from his period of silence, Edwards developed a minimalist approach, the seeds of which can be found in his aforementioned *Mountain Village In a Clearing Mist* from 1973. By 1978 Edwards had written *Tower of Remoteness* and *Shadow D-Zone* to add to his drone inspired works. Both of these works are meditative in character and are referred to as the origin of Edwards' 'sacred' style.\(^{23}\) The term sacred is not used to denote any religious, or faith based, connotation but rather a state of mind more akin to the


\(^{23}\) A list of Edwards' sacred works has been created by Paul Stanhope current up to 1993 and then completed by the author. The list is included in the appendix.
Buddhist Zen meditative state. Edwards describes himself as a Buddhist and uses the term 'sacred' in relation to any of his pieces that contain the following characteristics, “long-held sonorities, silences, slow tempi, mostly quiet dynamics, repetitions of short gestures and subdued mood creating a quiet and contemplative atmosphere.” Edwards describes his sacred style as, “characteristically austere and hermetic, is often called my sacred style because of its alignment with certain oriental traditions of music designed to promote spiritual meditation.”

Maninya style

Edwards began to transition from a pure 'sacred' style into his new maninya style with Laikan, written in 1979. The maninya style is, “characterised by rhythmic buoyancy and obsessive, chant-like repetition, faster tempos, tonal or modal harmonies, drone-based harmonic structure, and dance based rhythms it seeks to reintroduce corporeal

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24 Philip Geoffrey Cooney identifies the following pieces as falling into the 'sacred' category, Shadow D-Zone, Tower of Remoteness, Kumari, Marimba Dances, Etymelong, Reflections, Yarrageh, Prelude and Dragonfly, Dance, Pond Light Mantras, Enyato I, Enyato II, Enyato IV, and Binyang. This list is comprised of works written prior to 2003.
25 Cooney, 21.
27 A list of Edwards' sacred works has been created by Paul Stanhope current up to 1993 and then completed by the author. The list is included in the appendix.
energy and a sense of levity into 'serious' music.\footnote{Cooney, iv.} It naturally invites choreography,” according to an interview with Edwards.\footnote{Dench, 25.} Maninya is a word made up by Edwards because he “liked the sounds.”\footnote{Cooney, 28. This is one of the few times Edwards decided to invent a word rather than borrow an Aboriginal term.} Laikan, while still being meditative and predominately still, contains two movements that are, as Hannan describes, sped up versions of Tower of Remoteness. This can be seen in the instrumentation, particularly with the predominance of the clarinet and piano, as well as the motivic writing. The third movement, \textit{Oay Laiay e (Ohe Anis!)}, is especially important to the development of his new style. It is based on a Madagascan folk tune, tonal harmonies, and a faster tempo.

This style allowed Edwards to write music that was not designed solely for academic listeners. Edwards commented,

\begin{quote}
About 1980, recognizing my inability to work solely on a disembodied spiritual plane, but unwilling to relax the gnomic severity of the Sacred Series, I responded with enthusiasm to my own impulse to leap in a new direction and compose exuberant dance music.\footnote{Ross Edwards, “Reflections: the performing arts,” \textit{Transforming art} 4, no. 1 (1992), 30.}
\end{quote}

The first work to be composed fully in the new maninya style is \textit{Maninya I}, from which the style derives its name. \textit{Maninya I} (1981), for cello and voice, is composed of
repeated cells, or motives, that Edwards had begun to develop in his 'sacred' works. However, here the cells are sped up and juxtaposed against one another in varying meters. This freeness of meter and rhythm gives the music a feeling of improvisation and spontaneity. Like the sacred series, Maninya I expanded into an entire series of works.\textsuperscript{32} The maninya style has also been compared to minimalism. While the sacred series is akin to minimalism due to the slow pace and use of drones, like La Monte Young's minimalist aesthetic, the maninya series is more related to Steve Reich and Terry Reilly’s ideal of minimalism.

\textsuperscript{32} Though not all of the works retain the title of maninya they are all connected through the style established in Maninya I, Maninya I, Maninya II (1982), Maninya III (1985), Maninya IV (1985), Maninya V (1986), Marimba Dances (1982), Flower Songs (1987), and Maninyas (1988).
A sense of minimalism is demonstrated in the prevalence of tonal or modal harmonies, non-linear based harmonic structures, and extreme repetition of small fragments of music, or cells.\textsuperscript{33} Due to the repeated use and importance of these cells, both within individual works and across Edwards' musical output, the small fragments began to be referred to as "icons" in 1994 researchers Michael Francis Hannan and Paul Stanhope. Later, Edwards accepted the term with the understanding that icons are an archetype and archetypes equal the 'ideal'. When Edwards composes, he eliminates everything he can while retaining only the ideal, essential music.\textsuperscript{34}

\textsuperscript{33}Stanhope, 14.

\textsuperscript{34}Cooney, 47. Cooney has created the first attempt to catalog all of the icons for his Ph.D. Dissertation. This table of icons will be used
In 1983, Edwards became the composer-in-residence at the School of Creative Arts at The University of Wollongong. That same year he was commissioned to write an opera for the Australian Opera Company. This would be his first attempt at writing opera, though he had previously written works that involved staging. He named the opera *Christina's World*, and while it made it all the way through rehearsals, the performance was ultimately cancelled due to the firing of the producer.

Edwards moved back to Sydney from Pearl Beach in 1985. Shortly after moving he wrote *Reflections* (1985), which reworks much of the material from *Maninya I*. *Reflections*, not strictly in the maninya style due to the predominately slower tempos and drawn out drone-like melody lines, is categorized as a maninya piece due to the borrowed material. Also, the instrumentation and rhythmic instability draws from the maninya characteristics.

Beginning in 1988 Edwards received a number of commissions from the Australian Broadcasting Commission (ABC). The first was for a violin concerto to be played by later in the analysis of the individual works.

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35 Antifon (1974) is written for a large choir, brass sextet, organ, and percussion. The choir is supposed to process through the performance space and flashing lights are to illuminate the stage coordinated with the music. Though due to weather concerns the staging ultimately did not come to fruition.

36 Stanhope, 19.
Dene Olding. Edwards began composing the new work by reworking some of his previous works, namely Maninya I and Maninya V. Therefore it was only fitting that the concerto be titled Maninyas. Stanhope points out that, “Ross Edwards has shown an increasing tendency to re-use material, a trend that dominates Edwards's work from 1988 onward.”

This concerto is clearly written in the maninya style with all of the inherent characteristic markers and was described by Silisbury as, “consonance with respect to dissonance with affection and sets up and teases out harmonic deals with enough ingenuity to restore to minimalism the good name.”

Maninyas, in fact, proved very popular with the public and remains one of Edwards's most performed works.

The next large-scale commission from the ABC was Yarrageh: Nocturne for Percussion and Orchestra (1989). This work was to be a percussion concerto for percussionist Ian Cleworth, though the subtitle infers a slightly different relationship. As the title suggests, the percussion is used to create and alter the mood as Edwards moves through the different characteristics of his sacred style.

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37 Stanhope, 20.
38 John Silisbury, “Auntie’s whalebone snaps as winds of change sweep the last Town Hall ABC concert,” Advertiser 2 (September 1988), 2.

Yarrageh bears more resemblance to the sacred series that tends to run counter to what the audience would expect from a standard concerto form. Yarrageh consists of a single movement, compared to the standard three-movement structure. The soloist is not placed in front of the ensemble, and there is a distinct lack of virtuosic writing for the soloist. Also, with the addition of the piano's important role in Yarrageh the focus is constantly being pulled away from the percussion soloist. In addition, Edwards includes staging instructions that the lights are to be dimmed and stand lights be used by the entire orchestra. Edwards states the effect is to,

Seek to reveal to the listener the ‘mysterious darkness’ that underlies our ordinary consciousness. To do this it’s necessary to ‘turn
off’ the everyday world for a time by focusing attention and reducing distraction. This can be achieved by treating the music as a sort of contemplation object in which each single event is as important as every other: you don’t have to think about where it’s going or what kind of structure is being outlined – the present moment, ideally, should capture your full attention.39

While the sacred style and staging are nothing new for Edwards at this point in his career, he does continue to subvert the audience expectations with each new large-scale work.

In 1990 he was granted the Australian Artists' Creative Fellowship that included steady income for four years. This fellowship afforded Edwards the opportunity to focus on composing, resulting in a large number of new compositions. In 1991 Edwards moved out to the Blue Mountains, west of Sydney, once again returning to his natural surroundings for inspiration. The first major work to come after the move was Symphony Da Pacem Domine. Symphony Da Pacem Domine was his first symphony and it is interesting that he chose to base it upon a Latin text meaning “Give Peace, Lord” and uses a portion of plainchant as the compositional basis.40 Even though Symphony Da Pacem Domine is a large-scale orchestral work, Edwards continues

40 Stanhope, 22.
to use his more intimate musical language, the sacred and maninya styles, but in a combination of the two archetypes. The symphony was written as an elegy to the former conductor of the Sydney Symphony Orchestra, Stuart Challender who passed away in 1991. Thus, the Latin title and plainchant aspects factor in quite effectively.
Other smaller works produced around the same time also demonstrate Edwards’s tendency to mix the scared and maninya styles. *Prelude and Dragonfly Dance* is a two-movement work that pairs the sacred and maninya styles together as a set.41 *Pond Light Mantras*, 1992, consists of two pieces that have been paired together due to similar aesthetic choices. These two pieces further demonstrate Edwards desire to involve theatrical aspects in his music. In this instance he worked with John Brassil, a visual artist, to combine the music with a video sculptor for the New South Wales Art Gallery. The music consists of overlapping sections of limited material that is repeated and reduced throughout the work.42

After the success of *Pond Light Mantras*, Edwards wrote several other works for a ritualistic purpose that reused material from earlier compositions, *Dance Mantra* and *Black Mountain Duos* were both composed in 1992.43 Edwards states, “all my music is trying to find some ritual that makes

41 The same combination can be found in the Yanada and Ulpirra.
42 It is very much like the “second movement” of the Oboe Concerto.
43 The term ritual is being used here based on the definition provided by Paul Stanhope derived from Bocock's Ritual in Industrial Society. Stanhope states, “Bocock gives the examples of Benjamin Britten's War Requiem and Richard Wagner's Parsifal as examples of ritual inside Aesthetic Ritual. The War Requiem is said to be ritualistic because of its appropriation of a traditional religious form, namely the requiem mass: the work is deemed to be ritualistic by its association with religious ritual. Parsifal is ritualistic since its subject matter is religious, it uses ritual as a central part of its dramatic action and is designated by Wagner as Bühnenweihtestspiel- 'sacred festival drama', as distinct from his music dramas (operas).” Stanhope 34-35.
sense. That is its implied aim, I think, right along." His next work to push the boundaries of traditional style was *Veni Creator Spiritus* for string octet, 1993. Here he uses plainchant again but as a cantus firmus for the first movement. Though he still maintains his ritualistic writing throughout, *Veni Creator Spiritus* points the way forward to Edwards next set of compositions, the *Enyato* series. This new series had already been hinted at by *Prelude and Dragonfly* and *Pond Light Mantras*.

**Enyato series**

In a 1998 interview Edwards states, "that the four works which bear the generic title *Enyato* are essentially dualistic. The word *enyato* means 'contrast'." The pairing of two works together, either intentionally or unintentionally, one sacred and one maninya style movement is intended to create the overall effect of cleansing the aural palette with the sacred material before rejoicing with the maninya. With the start of the *Enyato* series he begins to expand the structure to include more slow material, or sacred, at the closing, therefore creating a slow-fast-slow hierarchical structure. With the return of

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44 Stanhope, 53.
45 Stanhope, 24.
46 Cooney, 36.
the slow material at the end it creates a slightly more cohesive idea as if trying to imply that the slow material and fast material are more closely related than the previous two part structure would suggest, now likening this new series more to an overall arch form.

With the combination of sacred and maninya styles to produce the *Enyato* pieces the commonalities between the two styles becomes more obvious, harmony and rhythm in particular, and highlight the outside influences. Those traits come from "cultural references from the Pacific/South East Asia, and more recently European/Celtic (especially with the influence of plainsong), together with the shape of Aboriginal chant." Edwards explained, "It seems to be fusing European music, with my own, static, environmental music, as an integration of the two." The most salient new characteristic of the *Enyato* series is the introduction of plainsong. Edwards uses plainsong in nearly every large-scale work after 1993, all three Symphonies, and as previously stated *Veni Creator Spiritus*, and *White Ghost Dancing* (1999).

Another key change in Edwards’ personal language, starting with his *First Symphony*, was the transition from a

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47 Cooney, 68.
48 Cooney, 68.
49 Yanada and Ulpirra are dualistic and strongly related to the *Enyato* series, Cooney, 95-100.
focus on particular instruments, with an emphasis on clarinet and piano, to the use of distilled fragments, or icons. The icons are a, "distilled essence, reduced to the 'absolute minimum' representing what is 'essential and ideal' for the composer."\(^{50}\) A list of twenty icons and three piano archetypes have been identified by Philip Cooney for use in his dissertation and this list has been accepted as standard nomenclature when discussing and analyzing Edwards' music.\(^{51}\) These icons are used and re-used by Edwards at the beginning of nearly every work after the First Symphony which helps to create a cohesive personal style and a compositional tool to start new works, beginning with something deemed essential and then branching out to something new.

The intervals in the iconography present us with guideposts to the development of Edwards' language both melodically and harmonically. The movement or journey from chromatic intervals (semitones, minor sevenths and ninths, augmented fourths and fifths) to modal intervals (major seconds, minor thirds) and diatonic intervals (major thirds and minor sevenths) is evident in the organic growth of the composer's musical


\(^{51}\) The list of icons has been reproduced in the appendix from Philip Cooney's *Beyond Sacred and Maninya: Developments in the Music of Ross Edwards between 1991-2001*, 53, and will be used extensively in my performance analysis of the oboe and English horn works. Cooney identified the icons by either occurring more than ten times in significant works or smaller works that have been deemed important in Edwards' oeuvre, 52.
language.\textsuperscript{52}

The next major work Edwards produced was his \textit{Guitar Concerto: Arafura Dances}, completed in 1995. This concerto was dedicated to guitarist John Williams. The term Arafura refers to the Arafura Sea that lies between Australia and Indonesia. This name also indicates the region from which Edwards borrows inspiration for the musical material; in his words it is "influenced by heterophonic texture of Gamelan music."\textsuperscript{53} \textit{Arafura Dances} is organized in the traditional three-movement structure, \textit{First Maninya – Arafura Arioso – Second Maninya}. Here Edwards has simply inserted a maninya for each of the faster movements and an aria for the slower/sacred movement. This work points solidly to Edwards' new proclivity to combine the sacred and maninya as an example of his new \textit{Enyato} style.

In 1997 Edwards finished his \textit{Second Symphony: Earth Spirit Songs} for soprano and orchestra. The inspiration for this work came while Edwards was once again in Europe, though this time with the Sydney Symphony as a fully mature composer with his own unique voice. While in Germany he began to compose and incorporate \textit{O viridissima Virga}, (Oh greenest branch), an antiphon written by Hildegard von

\textsuperscript{52} Cooney, 51.
\textsuperscript{53} Cooney, 349.
Bingen. *O viridissima Virga* dates back to the 12th century and is a celebration of spring and female empowerment. Edwards uses the overtly feminine voice of the Hildegard text in the solo soprano part. Therefore creating a solo plainchant voice for the drones of the orchestra is very reminiscent of the Hildegard antiphon.

The text was assembled in a piecemeal fashion dictated by the musical impulse. The work opens with a fragment of plainchant invoking the Holy Spirit, the life force, the imagination, and this is sent whirling in an ecstatic Australian dervish dance whose rhythmic patterns and drones are modeled on those of the natural world.

This emphasis and interest in a medieval composer, Hildegard von Bingen, provides another instance of Edwards differentiating himself from his contemporaries.

*White Ghost Dancing*, written in 1999 and revised in 2007, presents the audience with several exotic sounds that, “resemble the melodic shapes found in the Northern Australian Aboriginal music, as well as in the stepwise movement of plainsong. In *White Ghost Dancing*, modal and chromatic writing – based on Indian, Indonesian and Japanese scales – are used in the melodies.” Along with the exotic sounds and melodies due to these non-Western

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54 The Hildegard von Bingen text was translated by Judith Wright.
56 Cooney, 353.
influences, *White Ghost Dancing*'s extensive use of Edwards's icons has contributed to this work becoming one of Edwards's most popular and idiosyncratic works.

There are recorded instances of Aboriginal People mistaking early Europeans in Australia for the ghosts of their ancestors, since ghosts were believed to be light-coloured.

As I composed *White Ghost Dancing*, the concept of a white ghost came to symbolize non-indigenous Australia’s innate Aboriginality - its capacity to transform and heal itself through spiritual connectedness with the earth. I believe that music, which has enormous therapeutic properties and, for me, a close relationship with ritual - and especially dance - is destined to make an important contribution to this transformation and healing. Hence the title. Typical of my maninya (dance/chant pieces), *White Ghost Dancing* is a compact mosaic of unconsciously processed shapes and patterns from the natural world: fragments of birdsong, insect and frog rhythms, as well as fleeting references to other works of mine and fusions of Aboriginal and Gregorian chant.\(^{57}\)

Edwards extensive use and importance of icons in *White Ghost Dancing* is explained by the composer stating,

The face that they are all bits of me...There isn't one thing in the piece that hasn't been used in some way or touched upon before. So,... it's all these icons all glued together in different ways, little fragments that recur and recur slightly modified and that's all done by intuition. But I realized that the whole piece had been, in a sense, composed before and now is reassembled to make something else... nearly everything, or sometimes a direct quotation in a

way that it puts it in another context so that it's renewing it in some way.\textsuperscript{58}

\textsuperscript{58} Cooney, 368.
Mantra series

The next "series" of pieces that Edwards embarked upon was his mantra series. The pieces are linked by their meditative qualities and refer back to Edwards's desire for music to serve a practical function and not be limited to the scope of the concert hall. These are similar to his works in which he collaborated with other artists to expose his music to new venues and audiences.59

Edwards says that the term mantra reflects the nature of the music, which is 'repetitive, it's a prayer of some kind of ritual'. They are generally 'real' meditational objects - 'as opposed to Concert Hall pieces which have a meditational quality'.60

These mantra pieces combine the sacred and maninya styles and also integrate icons. By utilizing so many of his previous compositional techniques Edwards’ mantra works are a culmination of his personal style to date.

The Fourth Symphony: Star Chart, completed in 2001, is a representative work of Edwards's desire to combine several different elements of the performing arts. For the previous ten years or so, starting with Sensing in 1992, Edwards experimented with combining musicians with dancers, choirs, and theatrical elements, such as lighting changes,

59 A list of the mantra series works is included in the appendix.
60 Cooney, 362.
costuming, and even staging the musicians. All of these extra musical elements are in addition to the traditional concert hall setting that helps further Edwards’s goal of making his music more functional and reach a wider audience. The idea for *Star Chart* was conceived on a trip into the Australian Outback with a group of scientists and is an attempt to musically represent how the peoples of the Southern hemisphere relate to the night sky to demonstrate the way people can and should be humbled by the stars and the universe. Edwards scores this symphony for a fairly large orchestra, two pre-recorded pianos, and choir. This work also represents the first time he has included any form of pre-recorded tape. He also uses lighting changes and backdrops to further the mood, however, each performance can be different according to the hall and the music director's choices. Edwards tries to allow for personal interpretation of *Star Chart*, as far as the additional non-musical elements, as this piece is about how individuals and particular groups of people relate to nature.61

This musical fusion of art and science represents a journey through Australia’s night skies. It celebrates the stars in western and aboriginal

cultural with names taken from both ancient European legend and the Dreamtime stories of many different indigenous peoples. The cement that binds it all together is Ross Edwards’ music, which is itself inspired by the Australian landscape and natural environment. Star Chant is Edwards’ fourth symphony.62

Since 2001, Edwards has composed primarily chamber works, ranging from solo instruments up to quintets, with the major exceptions being Symphony No. 5: The Promised Land (2005) and the Concerto for Clarinet and Orchestra (2007). Most notably he returned to one of his most popular works, Marimba Dances (1982), with More Marimba Dances in 2004. Another piece worth mentioning is Retrospective completed in 2009. Retrospective is scored for Alto flute and piano and bears several similarities to a number of the oboe works that will be discussed in chapter five.

While Edwards's personal style has evolved over time, it is important to keep in mind the unifying factor in all of Edwards’ music. His serial beginnings in school with Monos I, developed into his sacred style, and his maninya style. Later he combined them in the enyato series, and ultimately arrived at his mantra works. Throughout each incarnation, one hears his overwhelming love and desire to represent the natural world around him of the Australian

62 Ross Edwards, "Symphony No. 4 ‘Star Chant’ (2001)."
Outback and the peoples that have come to call Australia home.

Conclusion

While Edwards’ music has changed throughout his career, from serial, to sacred, to maninya, to enyato, and finally mantra, his inspiration from nature and the cultures in and around Australia has not. His music represents a unique Australian musical voice with a strong connection to place. After reviewing Edwards’ music, one can understand how he has developed into one of the most recognizable Australian composers working today.
The beginning of European colonization of Australia in 1788 marked the beginning of the journey toward developing a distinctive national voice in Western classical music in Australia. From 1788 through the 1920s music in Australia changed from being used primarily for military purposes to composers and critics becoming self-aware of the desire and need for a unique Australian sound. This process was aided by several key factors: 1) the founding of Schools of Arts and Mechanics in 1830s, 2) attracting European musicians to work in Australia, 3) the rise of choral societies, and 4) the establishment of the University Conservatorium of Music in Melbourne and the faculty that taught there. Due to these factors, the musicians working in Australia changed overtime from Europeans working in Australia, to native-born Australians receiving their earliest musical training in Australia that still traveled to Europe for advanced training, and ultimately to native Australians being able to receive all of their musical training in Australia. The ability to train and then work in Australia helped to lessen the European musical aesthetic and its control over Australian musical environment. While European composers and music were still readily available, the space for a
more individual musical voice, including the outside influences unique to the Australia, began to appear with a connection to place. Composers like George William Louis Marshall-Hall (1862-1915) and Alfred Hill (1869-1960) began to incorporate some of these non-European outside influences in their music.¹

The European colonization of Australia began as a series of penal colonies established by the British in late 1788. These penal colonies were confined to the West coast of Australia, New South Wales, Queensland, and Tasmania.² Thus, the earliest settlers were either convicts or the military personnel necessary to maintain the penal system. Music was relegated to the practical functions of the military, such as the arrival of high-ranking military officials and British holidays.

Schools of Arts and Mechanics Institutes

Until the development of a middle class, comprised of descendants of convicts, military personnel, and the early European settlers, during the 1830s and 1840s music’s role in Australia was primarily ceremonial for the military.

Once a middle class was established, music schools such as the Schools of Arts and Mechanics Institutes began to emerge. Once these schools were opened, music's primary role began to shift from purely functional to the more popular parlor music settings that were enjoyed in Europe and the United States.

Some of the earliest concert music composed in Australia was compiled in a collection of arrangements, titled *Original Australian Music*, in 1826 by the bandmaster Thomas Kavanagh of the 3rd Regiment. While these arrangements were modeled after the parlor music of the London high society, they also represented the first attempt to document original music by Australian composers. However, all remaining copies have since been lost.

One of the major problems with Australian music history from the colonial period is that from the founding of the penal colony until the 1830’s, so much of the music was made for and played by the military. Therefore, the music was not expanding or attempting to become uniquely Australian because it was still under the control of the British military. This resulted in a stagnant early history for the story of Australian music.

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4 Covell, 10.
European musicians work in Australia

The first composer to immigrate to Australia from England and achieve a moderate level of success was Isaac Nathan (1790-1864). Born in England to Jewish parents, Nathan was initially interested in music publishing, not composing. The majority of Nathan's compositions were art songs and smaller chamber works. At his best, Nathan's songs have been compared to Franz Schubert's lieder and at their worst they are considered adequate.\(^5\) Nathan composed within the British ideal of popular music for high society with his most popular work, *Leichhardt's Grave* (1845). The text for *Leichhardt's Grave* is a setting from Lord George Byron (1788-1824). Nathan clearly admired Byron as evidenced by having previously set other Byron texts, including his *Hebrew Melodies* in 1841.

\(^5\) Covell, 13.

The rise of choral societies

With the rise of the School of Arts and Mechanics Institutes in the 1830s also came the creation of choral societies, following the British model. By the late 1850’s, Australian choral societies, particularly the Brisbane Choral Society, were performing major works by European composers, such as Handel’s *The Messiah*, Haydn’s *Creation*, and Mendelssohn’s *Elijah*. These performances took place only a few years after their premiers in Europe, demonstrating how important choral music had become to the
young colony. While these choral societies did not necessarily further the Australian musical idiom, they did provide part of the foundation for Australian musicians to train and perform in Australia and not to leave for Europe.

In addition to the rise of choral societies across the colonies, a small group of influential people in Melbourne founded the Royal Melbourne Philharmonic Choir in 1853. The Royal Melbourne Philharmonic Choir quickly became one of the most important musical groups in the young colony. While the choir had a great deal of support from the Schools for the Arts, the quality of instrumentalists was lower than that of the singers. This was illustrated at the 1888 Melbourne International Exhibition concerts,

When Frederick Hymen Cowen arrived from England to conduct a huge series of ... concerts he had to bring with him a nucleus of key instrumentalists in order to assemble an orchestra capable of partnering the choir at a higher level than that of well-meaning muddle.

This statement about the series of concerts were used by Oscar Comettant, the French judge for the Melbourne Exhibition, as a springboard to push the public for the establishment of the University Conservatorium of Music in Melbourne in 1894.

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6 Covell, 18.
8 Covell, 24.
Establishment of the University Conservatorium of Music in Melbourne and the faculty that taught there

The establishment of the University Conservatorium of Music as part of the University of Melbourne marks the beginning of an attempt to promote an Australian tradition of instrumental music providing a connection to place. Up until this point Australian musicians received their advanced training in abroad, but now they could remain in Australia to complete their training. This connection to place is the foundation of composers like Ross Edwards and Peter Sculthorpe to not only develop individual styles but also a unique Australian sound. The first teachers at the Conservatorium were all foreign trained as were the first wave of influential composers who pursued their careers in Australia before them.

Marshall Hall, Fritz Hart, Henri Verbrugghen and Alfred Hill, all of whom can unhesitatingly be described as the Founding Fathers of Australian music. That the influence of these men went far beyond mere pedagogy can be seen in the striking example of Marshall Hall who established regular orchestral concerts in Melbourne (as Verbrugghen was to do in Sydney). His University Orchestra, later taken over by Bernard Heinze, played a crucial role in Melbourne's musical life until as late as 1940 when the University handed over the organization of these concerts to the Australian Broadcasting Commission.9

While this alone does not promote an Australian

9 Callaway, 2.
compositional voice it does help to setup the coming
generations to be trained and work in Australia, rather
than being educated abroad.

The first organ instructor at the University of
Melbourne was George William Louis Marshall-Hall hired in
1891, known as Marshall Hall. Marshall Hall, born in
England in 1862, spent nearly his entire adult life
conducting and composing in Melbourne and formed the
Marshall-Hall Orchestra in 1892. While Marshall Hall was a
very active member of the artistic community in Melbourne,
he also managed to alienate several of his colleagues with
his views on education and religion, particularly Reverend
Dr. Alexander Leeper. Marshall Hall was famously an atheist
and consistently criticized his fellow teachers stating they should,

'lecture to the Young, especially the young
Women, of Victoria'. On 12 August Marshall-Hall
presented to the university council a written
declaration on individual independence and the
right to free speech: 'There is no tolerance and
no freedom when men must echo conventional views
of life, religion and politics or hold their
peace'. This widened the argument, enraged his
opponents and resulted in petitions, for and
against him, from musical and educational bodies,
and in student demonstrations.¹⁰

Marshall Hall not only advocated educating women, but

¹⁰ Thérèse Radic, Marshall-Hall, George William Louis (1862-1915),
Australian Dictionary of Biography (Melbourne: Melbourne University
actively promoted them. One of his most successful students was the composer Margaret Sutherland, who later went on to become a very influential composer of what Frank Callaway and David Tunley call the “middle generation.”

Alfred Hill (1869-1960) was the first influential Australian-born composer who went to Leipzig for his advanced musical training. He then returned to pursue his career in Australia and worked to establish Australian music as unique and important in its own right, “to assume important functions in the musical life of Sydney (...as composer-conductor-violinist-pedagogue and foundation professor of harmony and composition at the New South Wales State Conservatorium).” Not only did Hill further European classical music, particularly that of Germany, in Australia but he also introduced Australian specific topics into his music. By 1923, Hill had written no less than eight works that are based upon non-European influences, such as Australian, Maori, African, or East Asian literature, through their titles. This makes him a founding father of the idea that Australian music must incorporate all of the outside influences that make up the overall culture of

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11 The other composers that comprise the middle generation along with Margaret Sutherland (1897-1984) are Robert Hughes (1912-2007), John Antill (1904-86), Clive Douglas (1903-77), and Dorian Le Gallienne (1915-63), as found in Callaway, 3.
12 Callaway, 7.
Australia. This strong link to place continues throughout the attempt to create a musical national identity, as seen in the works of Ross Edwards.

Example 7. Alfred Hill’s String Quartet No. 1, mms. 1–6.

While his string quartets illustrate Hill’s command of the contemporary European musical aesthetics, see Example 7, he was simultaneously cultivating his sense of place in some of his other compositions. Hill wrote the Maori Symphony, or Symphony No. 1, in 1896, which draws from the culture of the aboriginal Maori in New Zealand where Hill spent much of his childhood. While the connection to New Zealand is obvious in the title there is a salient connection to the music of Wagner, particularly Das Rheingold Entrance of the Gods to Valhalla. Hill appropriates the titles and stories of the aboriginal

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13 Tawahaki (1895), Maori Symphony (1896), Hinemoa (1902), Tapu (1902), A Moorish Maid (1905), Teora (1913), The Rajah of Shivapore (1914), Auster (1922), The Ship of Heaven (1923), and Australia Symphony in B Minor (1951).
peoples of Australia and New Zealand but does not incorporate their musical sounds.

Marshall Hall and Hill were the two most influential members of the musical culture in Melbourne and Sydney respectively. They helped form the foundation for advanced musical training in Australia and worked to educate the next generation of Australian composers who would work to establish a unique, national sound.\textsuperscript{14}

Conclusion

With the establishment of musical training opportunities in Australia, first the School of Arts and Mechanics and then the University Conservatorium of Music in Melbourne, the musical environment in Australia began to thrive. Then through the works of composers like George William Louis Marshall-Hall and Alfred Hill the ideas of utilizing non-European outside influences began to emerge. These steps helped to create a musical society in Australia that began to develop a connection to place. The musicians and composers that followed Marshall Hall and Hill would take these ideals and progress further down the path of creating an Australian voice. The transition from imported

\textsuperscript{14} The referenced “next generation” of composers are the previously listed “middle generation.”
English military music to the establishment of music schools and conservatories helped move Australia musically from an extension of Great Britain to a self-aware musical community. Once musicians began staying in Australia, they could draw more from the natural sources around them and help establish the beginnings of a connection to place.
SENSE OF PLACE DEVELOPS INTO AN AUSTRALIAN VOICE, 1920’s–1970’s

By the 1920s Australian musicians had the ability to receive nearly all their musical training in Australia. Staying in Australia helped to create a connection to place for composers, allowing them to incorporate some of the unique influences in and around Australia. Between the 1920s and 1970s, the musical society in Australia began to expand and open more quickly through the work of composers Henry Tate (1873–1926), Margaret Sutherland (1897–1984), John Antill (1904–1986), and Peter Sculthorpe (1929–2014). The beginning of these organizations, the Australian Broadcasting Company in 1932, the founding of the Jindyworobak Club in 1937, and the opening of the Sydney Opera House also helped to promote the Australian arts culture and strong national identity.

Composers

In 1924, Henry Tate wrote,

In Australia, where we await the advent of a school of composers who will succeed in producing music which will be recognizable as national in the sense that the composers of Italy, France, Germany, and Russia are recognised, the rapid rise of Russian music to the highest eminence
should arouse keen interest and attention.¹

And nearly forty years later Roger Covell stated,

The search for a musical identity is not simply an expression of crude nationalism; it is also eloquent of a desire to find means of musical expression that are both personal and international at the same time as they are unmistakable and, in the best senses, provincial.²

The conclusion to be drawn from both of these statements is that as of 1924, when Henry Tate wrote this statement, and until Covell's comment in 1969, Australia was still lacking its own national tradition. Tate proposed that the first great work of art that could be classified as clearly Australian would then open the flood gates to the establishment of a national sound.³

Henry Tate, born 1873 in Melbourne and died 1926 in South Yarra, was one of the first students to attend the Conservatorium of Music in Melbourne in 1895. He was a student of Marshall Hall while studying composition. Though he may not have built his career on his composing abilities, Tate's contribution to Australian music as a musicologist and music critic is undeniable.

Tate was convinced that the way for Australian music to become more than a reproduction of European music was to

³ Tate, 11-13.
draw upon the sounds and resources that make Australia unique. He believed Aboriginal music and natural sounds, particularly bird and insect sounds, were two of the keys to the development of an Australian sound. "In the pamphlet, *Australian Musical Resources* (1917), he wrote: 'Contrapuntal methods seem in accord with the mystery of the bush with its hidden past ... Effort to incorporate our bird calls ... in contrapuntal combinations of all degrees of intricacy should reap a rich reward'."\(^4\) Tate then went on to write his most famous book entitled *Australian Musical Possibilities*, published in 1924. In this book, Tate reiterates his view that the Australian musical future lay in the sights and sounds of the Australian Outback, "Australians may in like manner seek at least part of their inspiration in the surface leads or our bird calls," and "In the songs and dances of the aborigines there may be peculiarities of scale (modal) construction that will yield new and distinctive harmony."\(^5\) As for specific characteristics, Tate pointed out that in Aboriginal songs "the singularly affecting characteristic of a lingering repetition of the lower key note is a notable trait in

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\(^5\) Tate, 24-26.
these types of aboriginal music.”

Tate wrote *Dawn* in 1922, though it was not premiered until 1926 by the University of Melbourne Symphony Orchestra. *Dawn: An Australian Rhapsody for Full Orchestra* was reviewed thusly, “the actual thematic material of DAWN is derived from the sounds of a real dawn in the bush,” and, “an intellectual reverie which attempts to express itself by means of a musical transformation of the sounds of an actual dawn in the Australian bush.” The piano solo *Morning in the Gully* makes extensive use of the bird calls that Tate had transcribed. Much like Bartok, Messian, and several others, Tate spent several years collecting bird calls and Aboriginal songs into a catalogue of more than one hundred examples and included several of them in his earlier publication, *Australian Musical Resources* (1917).

The *Australian Thrush* is one such example of Tate composing with the bird calls he collected. The piano plays the bird call while the vocalist sings about a bird singing. While most of Tate’s music was not popular it does represent the combination of the popular parlor song and the sense of place he was trying to establish. Tate’s use of the bird calls was a more literal use rather than the

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6 Tate, 34. The concept of repetition of a lower key-note will be used when discussing the individual works in Chapter 5.
7 Tate, 55.
distilled referential use that Edwards employs in his icons.

Example 8. Henry Tate’s *The Australian Thrush*, mms. 1-10.

Margaret Sutherland, 1896-1984, was Australia's first successful female composer and received her earliest musical education from two of her aunts, Jessie and Julia. She went on to study piano and composition from Mona McBurney and was so successful that in her audition for the Melbourne Conservatorium she performed two of her own compositions and was offered multiple scholarships to attend. However, she did not complete her musical studies
at the Conservatorium due to McBurney being fired.
Sutherland decided to continue her studies privately and
never returned to formal study. In 1923 she traveled to
England and took private composition lessons from Sir
Arnold Bax (1883-1953) and performed as a pianist all
across England. Bax was famously quoted as stating
Sutherland's *Sonata for Violin and Piano* is “the best work
I know by a woman.” Bax even helped to get the work
published with Lyre Bird Edition. After returning to
Australia in 1925, Sutherland held a number of different
teaching positions and ultimately returned to the Melbourne
Conservatorium to teach until 1938.

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8 David Symons, “Sutherland, Margaret (1896-1984), ” *Australian
Sutherland enjoyed a certain amount of attention as a female musician due to her immense ability at the piano, similar to Clara Schumann before her, and was able to parlay that into a political activist role advocating for women musicians. "She contended that female composers had a different sensibility and aesthetic priorities from male
composers, but that their contribution was no less important."\textsuperscript{9} While the majority of her music would be categorized as chamber music, which was the typical domain of women composers and performers, she did delve into the larger genres. Around the time of the founding of the ABC, Sutherland began to write larger symphonic works to help support and promote the newly established state symphony orchestras that existed throughout Australia.\textsuperscript{10} While most of her music was not intentionally labeled Australian, she managed to help develop an Australian sound purely through the means of being an innovative native Australian composer. She worked almost exclusively in Australia and therefore eschewed the predominant European influences of the time.

For much of her life Margaret Sutherland has been in the vanguard of composers who, in spite of the cultural youth and isolation of their country, came to terms with some of the main musical currents of the first half of this century. At a time when the transplanted European musical culture seemed in danger of stagnation, theirs was an uphill task that required not only real creative gifts, but courage, persistence and determination as well. All three Margaret Sutherland possessed in full measure.\textsuperscript{11}

\textsuperscript{9} Symons, 18.
\textsuperscript{10} This includes the Queensland, Victoria, Tasmania, Western and South Australia Symphony Orchestras.
\textsuperscript{11} Frank Callaway and David Tunley, eds., Australian Composition in the Twentieth Century (Melbourne: Oxford, 1978), 34.
The next composer to help further the establishment of an Australian sound was John Antill (1904-1986) began his career as a train designer. While he was working for the railroad he began composing operas and ultimately left the railroad to take organ lessons, first privately and then at the New South Wales Conservatorium of Music. Soon after entering school, he began conducting, playing violin and bass clarinet in the orchestra, and singing in the university choir. After finishing school Antill became involved in the short-lived Williamson Imperial Grand Opera in Sydney. However, it was Antill’s work with the ABC that held the most influence.\(^{12}\)

Antill began working for the Australian Broadcasting Company (ABC) in one capacity or another in 1936. Initially as the assistant to the federal music editor and later working his way up to music editor for the entire ABC from 1950-1969. It was through his work at the ABC that Antill, “was responsible for selecting compositions, and for encouraging Australian composers and promoting their work.”\(^{13}\) While he accepted a few commissions from the ABC for his own compositions he never used his position at the ABC in any inappropriate or unfair way. And, even though he

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\(^{13}\) Hort, 17.
helped to encourage and promote Australian composers, Antill still retained his conservative leanings when it came to programming. Therefore, this created a bit of a dichotomy between his interest in new music and, “contributing to Australia’s isolation from contemporary musical developments overseas.”  

John Antill's most famous composition, Corroboree (1946), is also considered the first and most important work to truly be identified as Australian. Antill embraced the notion of incorporating Aboriginal culture into Western classical music to create a unique compositional voice. Corroboree, written in 1946, was “originally [...] an orchestral suite, but he also envisaged its performance as a ballet based on the theme of tribal initiation.” Often compared to Igor Stravinsky's Le Sacre du Printemps, Corroboree is, “rhythmically vigorous and vital, and emphasises not melodic interest and motivic development, but atmosphere and colour, so that the piece can still be regarded as 'a remote yet sincere homage to Aboriginal culture'.”

The work [Corroboree] is primarily isometric and isorhythmic, the use of 'clapping sticks' adding to the apparent authenticity of the metric and
rhythmic structure. The melodic patterns too, which are mostly pentatonic, suggest something of the nature of Aboriginal music in the tumbling descents. The drone-like ostinato are punctuated by orchestral shrieks and bird calls, another authentic note.18

The clapping sticks, or claves, demonstrates another link between the Australian composers discussed, Hill's Symphony No 1, Antill's Corroboree, and Edwards Concerto for Oboe and Orchestra. All three of these works use the claves prominently to indicate new sections in the music and provide energy to a sparse orchestral texture.

The term *corroboree* is defined by the Oxford Dictionary as an Australian Aboriginal dance ceremony that may take the form of a sacred ritual or an informal gathering.\(^{19}\) This is yet another parallel between Stravinsky and Antill's compositions. However, Antill's work was premiered not as the full ballet but as a four part suite conducted by Antill himself and performed by the Sydney Symphony Orchestra in a non-public performance in 1946. However, shortly thereafter Sir Eugene Goossens, the conductor of the Sydney Symphony Orchestra, took the suite on tour throughout Australia to help raise funds to send Antill to England where he could, “study orchestral and balance techniques with the British Broadcasting Company.”\(^{20}\)

[A] composer responsible for a brilliant restatement of Australian Aboriginal culture in Western terms, and the first to inform a broad public that Australian composers did exist.

All these labels possess some truth, but no single one can hope to embrace the composer's total achievement. *Corroboree* is undoubtedly the work which brought his name to an Australian and overseas public. It seemed at the time to be a musical catalyst releasing new forces and possibilities in relation to a recognizably Australian school of composition, to the extent that contemporary Australian music can be claimed to date from this score.\(^{21}\)

Even with the success of *Corroboree*, Antill still

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\(^{20}\) Hort, 17.

\(^{21}\) Callaway, 49.
managed to stay relatively out of the spotlight working mostly behind the scenes at the ABC. His later compositions never achieved the same level of popularity that he was able to achieve with Corroboree. In addition, it is important to keep in mind that his major influences outside of Aboriginal culture were Stravinsky, Ravel, Mussorgsky, Prokofiev, and Holst; composers who were already considered an older generation when Antill was writing. After all, La Sacre du Printemps was premiered forty-two years prior to Antill writing Corroboree.

The concept of Australianism in music in the twentieth century cannot be discussed without eventually coming to Peter Sculthorpe. Sculthorpe, born in 1929 in Tasmania and died in 2014 in Sydney, became the leading voice in Australian music by the early 1950s with his Sonatina for Piano (1954) and Irkanda I for violin alone (1955). Sculthorpe, like so many of the composers previously mentioned, decided that a way to create a unique Australian voice was to draw heavily upon the natural resources that Henry Tate suggested at the beginning of the twentieth century, “almost all his works are influenced by the social climate and physical characteristics of Australia. Furthermore, Aboriginal and Torres Strait Island music, and

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22 Covell, 154.
the gamelan music of Indonesia, have been significant
influences upon his musical language.”23 Having received his
music education from Launceston Church Grammar School,
University of Melbourne, and Wadham College (Oxford) in
England, he quickly became an instructor in 1964 at the
University of Sydney.24 It is through his teaching in Sydney
that he has influenced a whole generation of composers who
are currently active, including Ross Edwards.

Sculthorpe commented on his music: “to think, then, in
terms of what is appropriate...to Australia. This quickly
led me to our indigenous music, a music that has grown
from, is a part of our landscape. Thus, as a young
composer, and a composer is concerned with sound, I began
to wonder about the kind of sounds that might be
appropriate.”25 The word irkanda in Australian Aborigine
means a remote and lonely place.26 The use of this term as
the title for what would become a series of Irkanda pieces
not only highlights how Sculthorpe was influenced by
Aboriginal culture but also literally describes the music.
The use of Aborigine words and phrases is yet another

23 Australian Music Centre, “Peter Sculthorpe (1929-2014): Represented
Artist,” http://www.australianmusiccentre.com.au/artist/sculthorpe-
peter (accessed July 11, 2013).
24 Peter Sculthorpe, “Brief Biographies & Profiles,”
2013).
25 David Hush, ‘Interview with Peter Schulthorpe’, Quadrant, Vol. 23
(December 1979), 32.
26 Covell 201-202.
choice Edwards and Sculthorpe share.

The *Irkanda* series is mostly dominated by an austere soundscape with a sense of vastness that allows for not only drones but substantial periods of silence.\(^{27}\) Also, Sculthorpe created a list of compositional elements that he tried to incorporate in his music to maintain and promote an Australian-ness.

i) monotonous repetition of a fundamental measure (as defined in Aboriginal music by the didjeridu):
ii) clapping stick rhythms;
iii) distinct vocal phrases (rather than purely instrumental effects in his predominantly instrumental music); and
iv) the use of a constant tonal centre.\(^{28}\)


\(^{28}\) Michael Hannan, *Peter Sculthorpe: his music and ideas, 1929-79* (St. Lucia: University of Queensland Press, 1982), 179.
By following these self-imposed rules Sculthorpe was able to create a very distinct, personal sound, that many of his students emulated. He also identified the markers in his music, on a broader level, that helped him to create his Australianism,

i) a connection with Aboriginal culture;
ii) programmatic associations;
iii) exploitation of instrumental colour;
iv) distinctive intervals of minor seconds and thirds, in melodic constructions usually descending; the vertical minor second is often inverted or transposed an octave to give major sevenths and minor ninths;
v) symmetrical melodic shapes and phrase patterns; and
vi) large-scale repetition of material, with small-detail additions and subtractions²⁹

Peter Sculthorpe may be the most important Australian composer of the mid-twentieth century, due to both his compositional output and his influence on the next generation of composers.

While the composer is admittedly a product of his environment, Sculthorpe has perhaps defined the national complexion of Australian music with his personal style, rather than allowing the national culture to define his style. In other words, that Sculthorpe is Australianism, in the same way that Sibelius has come to be the characteristic sound of Finnish music.³⁰

As one of Sculthorpe's most important students, and possibly his closest ally in compositional processes and influences, Ross Edwards embraces nearly all of Sculthorpe’s self-imposed composition rules. Jeanell Carrigan posits that Sculthorpe and Edwards both worked from a similar musical language and training.³¹ Both composers felt the need to depict the environment of the Australian landscape.³² By attempting to depict the

³⁰ Callaway, 5.
³¹ Jeanell Carrigan is the author of “Towards an Australian Style: On the Relationship between the Australian Landscapes and Natural Environment and the Music of Peter Sculthorpe and Ross Edwards”.
Australian natural environment both Sculthorpe and Edwards are fulfilling Henry Tate’s recommendation of using bird and insect sounds to help establish a uniquely distinct Australian voice.

Organizations

The first national involvement in the musical life of Australians happened with the founding of the Australian Broadcasting Company (ABC) in 1932. The ABC has long been accused of stunting the growth and experimentation of Australian composers, because “this organization tended to foster conservatism and inhibit or ignore avant-garde activities through its funding and broadcasting policies and practices.”

In fact, the accusation of the ABC causing the delayed development of a national sound can be seen by dates of performances of major works by the Sydney Symphony Orchestra. “For example, Stravinsky’s Le Sacre du Printemps, Mahler, Bruckner, Vaughan Williams, and Hindemith were given first Australian performances only in the period 1946-53, when Eugene Goossens conducted the Sydney Symphony Orchestra.” Also, “music education was so far behind that students in the late 1940s at the Melbourne

34 Shaw, 8.
Conservatorium learnt serialism only by sending overseas for texts, through which they worked with no guidance.”\textsuperscript{35}

The establishment of “Australianism” was also occurring in other art forms, most commonly in literature. The Jindyworobak Club, established in 1937, was formed by a group of poets stating, “its challenge to a better understanding of the Australian environment is a challenge to all Australians to create a living and unique Australia.”\textsuperscript{36} This group decided on this Aboriginal name because the Aborigine definition is to join or to annex. The group chose this word intentionally because they wanted to, “represent an annexing of all that is beautiful and true in the Australian background, and the joining to it all that is good and applicable in our English cultural heritage,” truly attempting to combine the two cultures to create an unique, distinct Australian voice.\textsuperscript{37}

Along with the foundation of the ABC, another major non-musical development has also had a profound impact on the Australian music culture. The Sydney Opera House has, since its difficult construction, come to represent Australia and the music scene more so than any thing else.

\textsuperscript{35} Shaw, 8-9.
\textsuperscript{36} Gifford, Kenneth H. Jindyworobak: Towards an Australian Culture. (Jindyworobak Publications: Melbourne, 1944), Introduction, no page number.
\textsuperscript{37} Gifford, Introduction.
The close association that Australia, and particularly Sydney, has with the building itself can be compared to that of the La Scala Opera House to Milan, Italy.

The Sydney Opera House has an interesting and complicated history, even in its short life span. Beginning as a suggestion by Goossens back in the late 1940s, the New South Wales government held an open competition in 1956 for architects from all around the world to create a design for the new opera house. The structure was to be constructed in the Sydney Harbour on display directly beside the other famous structure, the Sydney Harbour Bridge. The winning design was submitted by Jørn Utzon, a little known Danish architect.\textsuperscript{38} The original sketches Utzon submitted were little more than pencil sketches with no further information about the buildings materials or construction. But the design was so striking that the committee chose Utzon without any further information or application requirements. Utzon's design was based on that of a shell that has been slightly disassembled. Utzon’s idea was that every exterior part of the building can be reassembled to create a nautilus shell.\textsuperscript{39} This shell design also fit perfectly with the placement of the opera house as it sits

\textsuperscript{38} Covell, 258.
on a man-made peninsula extending into the Sydney Harbour.

The construction of the Sydney Opera House has been a topic of many documentaries and books and is a fascinating case of ingenuity in construction. The exterior of the building is, in fact, comprised of not a larger outer shell, but hundreds of individual concrete ribs that are positioned beside one another to create the curved surface. The construction took sixteen years to complete and several times the original budget.\textsuperscript{40} When the construction was finally completed in 1973 it was formally opened by Queen Elizabeth II and a series of concerts was dedicated to the performance of Australian music. Currently the opera house contains several performance spaces, including the main stage for operas as well as the main hall for the Sydney Symphony Orchestra. There are also several smaller theaters used for plays and chamber concerts.

Not only did the Sydney Opera House provide the city of Sydney with a beautiful and unique location for both the Opera and Symphony Orchestra to perform, but also a physical symbol of how the city and state feels about their musical and arts culture. Along with a concert series to

\textsuperscript{40} In fact, construction was such a problem that in 1966 Utzon was fired from the project by the NSW government and a new team of architects and construction project managers were brought in to complete the building. Peter Hall, Lionel Todd, David Littlemore, and Ted Farmer were the four men brought in to complete the project.
promote Australian composers and performers, the Sydney Theater Company resides in one of the halls and the ABC manages and broadcasts nearly all of the concerts given throughout the season. The Sydney Opera House has not only provided a beautiful location for all of these performances but also inspiration for everyone who visits or performs there.

Conclusion

The earlier connection to place that was developed by musical training becoming available domestically began to evolve into a unique Australian voice. The Australian musical ideals began to coalesce around the unique influences in and around Australia to develop an Australian musical voice promoted by several composers, Henry Tate, the ‘middle generation’ composers, and Peter Sculthorpe. The Australian arts culture was promoted by Australian music and musicians through the work of the ABC, Jindyworobak Club, and the Sydney Opera House. The composers that have followed Sculthorpe have continued to expand the ideal of what it means to sound Australian.
CHAPTER 5
PERFORMANCE ANALYSIS: ROSS EDWARDS’ PERSONAL STYLE AND
SENSE OF PLACE

Methodology for analysis

In this chapter I will discuss Ross Edwards's works for oboe and English horn as the solo or prominent voice. This narrows the repertoire list to Four Bagatelles for oboe and clarinet (1994), Yanada (1998), Ulpirra (1993), Water Spirit Song (2003), and the Oboe Concerto Bird Spirit Dreaming (2006). This list intentionally omits Bagatelle for Oboe and Piano (1968) due to the work belonging to his serial phase while still in school. For the purposes of this study only works that are part of Edwards's mature, personal style will be considered.

Since Edwards' music cannot be comprehensively analyzed by using traditional Western classical terms, I am utilizing the same analytical techniques used by prior Edwards' scholarship. These separate, though similar, techniques were developed by Ross Hamilton in The Piano Music of Ross Edwards: A Performer's Approach and Beyond Sacred and Maninya: Developments in Music of Ross Edwards between 1991-2001 written by Philip Geoffrey Cooney. Cooney created this list after reviewing the published works of Edwards and cataloging the instances of repetition of motives. If the motive had been used a certain number of
times, an arbitrary number that Cooney did not specify in his dissertation, than the motive was numbered and labeled an icon. Hamilton uses a modified list of the icons to more accurately describe the piano music he is focusing on. I am following the tradition that was established by Edwards scholars and allowing the icons to be slightly altered while retaining the initial character of each, as these icons were never defined by Edwards himself. Edwards has accepted the classification of the icons in his music though he himself does not use them as defined motives. He developed these fragments through his compositional process of reduction to the essential elements in his music, though he himself never explicitly assigned meanings.

Therefore, this analysis is a combination of both traditional western classical analysis and encountering Edwards’ music within the language he composes, utilizing an analytical methodology based upon his icons. As stated by Jeanell Carrigan, “Analysing the works of Ross Edwards is difficult from a terminological point of view because there are no terms which adequately describe the events. Cell, archetypes and symbols used are a compromise accepted

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by the composer."²

Four Bagatelles for oboe and clarinet (1994)

The Four Bagatelles for oboe and clarinet was commissioned by Eve Griffith in 1994 in memory of Heinz Harant. These pieces are a perfect example of Ross Edwards' personal style, sacred and maninya from the 1990's,

"In 1994 Eva Griffith commissioned Ross Edwards to write some miniatures for oboe and clarinet which would be suitable for student and amateur players as well as professionals. Each of the Four Bagatelles is dance-like in character and features a strong rhythmic exuberance that is unmistakably Edwards."³

These works fit solidly in Edwards' maninya style.

Not only are these pieces useful in order to learn Edwards' personal style but also to expose younger students to non-traditional chamber music instrumentation and elements of world music. While there are more advanced duets for oboe and clarinet in the repertoire the options for beginning to intermediate students are more limited. Therefore, these works fulfill two pedagogical functions to expand the standard repertoire and expose the players to world music elements. Each movement focuses on a short,

repeated melodic fragment that functions as the formal structure as well.

While it is possible to discuss the Four Bagatelles in terms of major and minor tonality and traditional functional harmony, it is neither the most descriptive way, nor the intention of the composer. I will be engaging with Ross Edwards' music using the accepted terms laid out by previous analysis of Edwards music, described in Chapter 2, and western classical harmony and form when applicable. This way the player can engage with Edwards while working within his own language without attempting to force a traditional system of analysis that does not fit the material.

The first of the Four Bagatelles is marked Allegro with the quarter note equaling 138 beats per minute. There are two melodic motives: the slurred eighth note accompaniment and the dancing 5/8 melody. The clarinet begins with the accompaniment that establishes C major and the tempo before the oboe enters in the fourth measure with the introduction of the fragmented dancing melody. The melodic fragment in the oboe expands with each of the four restatements, respectively totaling in duration of one, three, four, and eight measures. The tonality remains C major throughout the entire movement.
The oboe dancing motive fragment stated in measure 4 illustrates Icons 3 and Icon 20. Icon 3, as described by Philip Cooney, is a dotted rhythmic motif, and Icon 20 is a rising minor seventh and a falling major second, seen below in Example 12. I have accepted an alteration to Icon 20 as the icon is commonly referred to as the “maninya icon” and in this instance the movement is clearly in the maninya style and the oboe initiates the melodic material. Example 12. Icon #3 and Icon #20

\[ 
\begin{align*}
\text{Ob.} & \quad \#20/\#3 & \#1 \\
\text{Cl. (Bb)} & \quad \frac{1}{4} \quad \frac{1}{4} \\
\text{} & \quad \text{mf} & \text{mp}
\end{align*} 
\]

Therefore, it is a short transition from the rising minor seventh and a falling major second to the oboe part of a rising major sixth and falling major third. The contour and grace note rhythm, along with the dotted rhythm, allows for drawing the conclusion that this is an alteration to the Icon #20 as described by Cooney.

The structure of the first movement is divided into three sections. The first two sections are identical in

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4 A complete list of icons is included in the Appendix Table A4.  
duration and phrasal structure with the third section being a truncated version of sections one and two. The numbers below represent the number of measures in individual phrases per section.

Table 1. Phrasal structure for Four Bagatelles, Movement 1.

Section 1: 1 + 3 + 4 + 4
Section 2: 1 + 3 + 4 + 4
Section 3: 1 + 4

However, when you compare the meters of the sections you encounter some differences. Section 1 is based on a series of shorter phrases all starting in 3/4 and finishing in a mixed meter, either 5/8 or 7/8. Section 2 has the same phrasal structure as Section 1, however the meter remains 3/4 throughout the rest of the section. This produces an interesting effect of obscuring the desire by the performer to inadvertently stress the downbeat of each measure even when remaining in a steady meter throughout.

Example 13. Four Bagatelles, Movement 1, mms. 8-14.
Both the clarinet and oboe parts require little technical facility and have a restricted tonal range, clearly intended to be playable by beginner to intermediate students, according to the Australian Music Examination Board the *Four Bagatelles* is ranked a difficulty level 5. However the mixed meter and accelerated tempo would require a student with a slightly higher experience level. While the playing level required to play this movement is not extensive, there are a few opportunities to develop technique. The slur from middle D to the second octave G in measure 14 requires the student to ensure proper half hole technique and the slurs from middle D to second octave B in measures 17, 19, and 23 require the student to have a flexible embouchure and air support in order to make sure the B is not flat.

The second bagatelle’s tempo is marked Andantino with the quarter note equaling 56 beats per minute. This movement plays on the alternating eighth note subdivision of the beat in the clarinet and the triplet eighth note subdivision in the oboe. Both the clarinet and oboe phrases begin with the same rhythmic motive that is then reiterated several times and followed by fragments of the melody, measures 1 and 5 in the clarinet line and measures 3, 5, 7,
and 15 in the oboe line.

The phrasal structure of this bagatelle also divides into two main sections, though this time with a one-measure extension for the resolution. The two sections are complimentary with Section 1 covering measures 1-10 built by two phrases measuring six and four measures respectively. Section 2 is measures 11-21 and is a four measure phrase plus a six measure phrase with a one measure cadential extension.

When you examine the harmonic structure of the entire movement you see that within a d minor tonality you have an overall chord progression of v/VI - VI - iv - i. While this movement follows a traditional harmonic progression, it is not advised to allow the harmonic structure to dictate the motion of the music. The melody is influenced by the harmonic structure however the harmony does not provide the formal structure to the work. This is dictated by the icons that are used to initiate the melodic statements. For this bagatelle Edwards employs Icons 1, 3, and 4 to provide both the rhythmic and melodic structure. Icon 1 is characterized by a melodic falling semitone, Icon 3 is a rhythmic motif that is a dotted rhythm, and Icon 4 is a falling minor third. Instances of these motives in both the oboe and clarinet parts are represented in Table 2.
Table 2. Icon listing for *Four Bagatelles*, Movement 2.

Icon 1: mms. 7, 9, 15  
Icon 3: mms. 1, 3, 5, 7, 10, 12, 13, 14, 15, 18  
Icon 4: mms. 5, 9, 10, 17, 18

This bagatelle extends the range for the oboe up to a high E flat. The student will need to develop upper range fingerings and air support to get the note to respond in the correct octave without biting the reed and causing it to be sharp. Playing in the third octave can be a challenge for intermediate students. They must understand air support and not biting the reed or choking up on the reed, thereby which will cause a loss of response. The rhythms of each individual part are not technically challenging. However, when played simultaneously the difficulty increases. Both of the players will need to practice their parts individually to ensure a solid inner pulse, so when they play together they are able to confidently maintain their separate rhythms.
The third movement is in strophic form and marked a sprightly Allegro with the quarter note equaling 132 beats per minute. Strophic form is characterized by repeated verses or chorus form. In this instance, the "verse" is a short, repeated melodic cell. This is a simple form that, in this particular instance, provides variation through instrumentation differentiation. There are three verses with the melody moving from the oboe to the clarinet and then back to the oboe respectively. The verses are slightly uneven in length, 13, 10, and 14 measures respectively, with a short cadential extension at the end of the third
iteration, measures 38 through 41.

The tonality overall is e minor with a B drone throughout the entire movement. The B drone is integrated into the melodic material, rather than the more traditional harmonic function. However, the B drone is present in the accompaniment as the closing note of the motivic material. While the overall tonality does not modulate, the rhythms vary between the iterations of the melodic material. The harmonic structure is predominately V – I through the verses and into the cadential extension. Because the changes are slight in the repeated melodic material, it is not enough to be considered a variation, such as A1. The meter changes provide alterations as well, listed in the table below.

Table 3. Verse structure for Four Bagatelles, Movement 3.

A1: mms. 1-13
A2: mms. 14-23
A3: mms. 24-37, with a cadential extension mms. 38-41

As throughout all of the other movements in this piece the melodic material comes from a collection of icons. The main icons utilized here are 4, 9, 15, 19, and 20. The usage of those icons is listed below in Table 4. Icon 4 is a falling minor third. Icon 9 is a pedal drone. Icon 15 is a melodic motive, rising minor third, falling semitone, and falling major third (outlining a falling minor third). Icon
20 is a rising minor seventh ("maninya motive").

Table 4. Icon usage in Four Bagatelles, Movement 3.

Icon 4: mms. 13, 17, 20, 30, 32, 34, 41
Icon 9: throughout the entire movement
Icon 15: mms. 13, 16
Icon 19: mms. 13, 17, 26, 29, 31, 35, 37
Icon 20: mms. 12, 21

The pedagogical issues in this movement include how to keep the melodic material from becoming stagnant due to the strophic form. Additionally, the dynamics are marked forte at the beginning without any other dynamic markings in the movement. Therefore, the student will have to make musical decisions to keep from playing the entire movement at one dynamic level. While the movement is short, as they all are, there needs to be some dynamic variety within each movement to maintain the listener’s interest. The interchange between the clarinet and the oboe is sparse. The majority of the time the two instruments do not play at the same time, thus each individual player must be counting and be prepared to play in time when the other player stops. The tonal range and endurance are not particularly problematic in this movement.

The fourth movement is marked allegretto with the quarter note at 126 beats per minute. This is a brisk tempo but should not seem rushed or hurried in any way. The oboe dominates this movement with the melody over the clarinet accompaniment. The clarinet’s main function is to provide tempo, harmonic structure, and reinforce the fluidity of the allegretto marking. The oboe line supplies the icons
used and the energy inherent to a slightly brisker tempo. The two parts provide contrasting information, active versus static, but are brought together by the dovetailing of phrases between the two instruments. This is particularly obvious when the final note of one phrase overlaps with the first note of the next phrase.

As seen in Example 14, the phrasal structure as defined by the oboe melody is three measures (mms.6-8) plus four measures (mms.9-12) plus two measures (mms.13-14). This creates a short experience of expansion and contraction of the melodic material. The rhythmic complexity mirrors that same progression, rhythmically active, more active, and then less active respectively. The clarinet line functions as a foundation from which the oboe begins and ends. The overall tonality is A major alternating with e minor. The most interesting aspects structurally within this movement are the two cadences. The second ending, mms. 17-18, is a leading tone imperfect authentic cadence followed immediately by a second leading tone imperfect authentic cadence in e minor with no transitional material. This demonstrates clearly that Edwards understands traditional western classical harmony but chooses to manipulate it to fit his personal aesthetic. This is a common compositional thread throughout his music.
As in the other movements, there are a limited number of icons used due to the more simplistic nature and limited duration, this movement is only 20 measures long. The icons used in this work are numbers 6, 14, and 19, listed in Table 5.

Table 5. Icon usage in Four Bagatelles, Movement 4.

| Icon 6: | mms. 5, 9, 12 |
| Icon 14: | mms. 10, 13 |
| Icon 19: | mms. 7, 9 |

All three of these icons are used for melodic material in the oboe part, thus reinforcing the oboe's dominance.

Another challenge performing this movement is intonation. It can be difficult for younger players to play in tune with themselves without a lower voiced instrument to establish the pitch center, such as the function on the tuba in concert band. Playing solo requires a personal responsibility for the pitch level and tonal center. The oboist must be able to play in tune with themselves and relative to another player as nearly all of the phrases end and begin with the same note passed between the two voices, m. 8 is an A, m. 9 is an A, and m. 14 is a B. This can be aided by learning the tendencies across the range of the instrument.
A way to practice challenges with intonation would be to have the student play their major scales with a tuner and make sure to begin in tune. Then play the scale without the tuner, then end the scale using the tuner again. Once they are able to start and return to the tonic in scales, the student can then begin to play short melodies that start and end on the same pitches. This will help develop their ear for relative pitch as well as keeping a universal pitch center. This will also help the student to play in tune with them selves and in ensemble.

The overall icons used throughout the Four Bagatelles draw some interesting conclusions. The icons that are used in the four movements are listed in Table 6 below.
Table 6. Icon usage throughout the *Four Bagatelles*.

Movement 1: Icons 3, 20  
Movement 2: Icons 1, 3, 4  
Movement 3: Icons 4, 9, 15, 19, 20  
Movement 4: Icons 6, 14, 19  

The icons that appear in multiple movements are 3, 4, 19, and 20. These particular icons will continue to appear throughout his oboe and English horn works. This speaks to Edwards’ approach to a particular instrument as well as, more broadly, his treatment of sacred versus maninya styles.

The arrangement of the movements also follows Edwards pairing of sacred and maninya movement. Movements 1, 3, and 4 are maninyas and Movement 2 is sacred.

*Two Pieces for Solo Oboe* (1993–98)

Ross Edwards writes,

Two Pieces for Solo Oboe is dedicated to Diana Doherty, who gave the first performance of ‘Yanada’, and the first oboe performance of ‘Ulpirra’ (which was originally conceived as a recorder piece for Jo Dudley) on March 1st 1999 in the Sydney Conservatorium Recital Hall. The titles of both pieces are Aboriginal words. Yanada, from the Sydney language means moon; ulpirra, of unknown origin, means flute or pipe.6

Yanada and Ulpirra have been published together are a pair of two solo works that follow the same pattern of other

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Edwards' multi movement works, one scared movement and one maninya movement. These two compositions work together to cleanse the aural pallet through the sacred Yanada and then uplift the listener with the maninya Ulpirra. While Ulpirra was originally written for recorder the same character and enthusiasm can be conveyed by nearly every woodwind.

Diana Doherty was born in Brisbane, Australia, in 1966 and began her musical education on multiple instruments, piano, violin, and ultimately oboe. She also studied dance which became a major influence on her musical career. Her ability to simultaneously dance and play has become a prominent feature of her career and features heavily in articles and interviews. To the extent that when Ross Edwards decided to write her a concerto the music is intended to have choreography performed with it. This is but one example of her ability to influence composers with her immense and diverse talents.⁷

⁷ She began her secondary education at the Queensland Conservatorium majoring in both piano and oboe. Shortly thereafter Doherty switched solely to oboe and graduated in 1986 from the Victorian College of the Arts in Melbourne. She quickly began gaining an international reputation by winning the ABC Instrumental and Vocal Competition in 1985. She was then awarded a grant to study in Zürich with Thomas Indermuhle where she finished her post-graduate diploma in 1989. After graduating she won the Principal Oboe position with the Symphony Orchestra of Lucerne. She held that position from 1990–1997 until she won the Principal Oboe position with the Sydney Symphony Orchestra where she currently plays. Throughout her career she has given many world premiers, particularly of Australian composers, with numerous solo appearances with major orchestras around the world. She has a reputation of technical fluidity and the ability to incorporate
Yanada, or moon, portrays a scene of serenity and transcendence. The imagery of the moon in Aboriginal mythology is, "The Moon, by contrast, was regarded as male. Because of the association of the lunar cycle with the female menstrual cycle, the Moon was linked with fertility and was accorded great magical status. A solar eclipse was interpreted as the Moon-man uniting with the Sun-woman."8 Another story explains even more about the Aboriginal understanding of the Moon.

The Moon, named Ngalindi in the Yolngu language, was a fat lazy man (corresponding to the full Moon) with two wives and two sons, whom he expected to feed and look after him. He became angry with his sons for not sharing their food, and killed them. When his wives found out, they attacked him with their axes, chopping bits off him, giving us the waning Moon. While trying to escape by following the Sun, he climbed a tall tree, but was mortally wounded, and died (the new Moon). After remaining dead for 3 days, he rose again, growing fat and round (the waxing Moon), until, after two weeks his wives attacked him again. To this day, the cycle continues every month.9

All of this background helped Edwards to create a mood that fits not only the mythology behind the moon but also his own sacred style, characteristically slow, austere, sense of timelessness, and emphasis of silences in particular.

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Yanada is written in a standard ternary form. Each of the three sections is balanced and very nearly symmetrical, and there is a two measure cadential extension at the end of the final A section. The A section is characterized by longer note durations and a limited range. The B section expands the tonal range of the oboe and the melody becomes increasingly more active. Both A and B sections are then divided into two smaller sections, A1 and A2 and B1 and B2 respectively. A breakdown of each section is provided in the table below.

Table 7. Form analysis for Yanada.

<table>
<thead>
<tr>
<th>Section</th>
<th>Duration</th>
<th>Dynamics</th>
<th>Tonality</th>
<th>Time Signatures</th>
</tr>
</thead>
<tbody>
<tr>
<td>A1, A2</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>B1, B2</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A</td>
<td>mms. 36-50 A1 mms. 36-43 A2 mms. 44-50</td>
<td>P</td>
<td>C minor</td>
<td>4/4, 2/4, 3/4</td>
</tr>
<tr>
<td>A1, A2</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

While Yanada lends itself to being analyzed using traditional Western classical form and harmony, those are not the criteria from which Edwards bases his music. Edwards uses his motives as the foundation of his music. The icons he uses helps to identify the character of a work. As in the Four Bagatelles, Edwards uses a small
number of icons repeatedly. Yanada is built upon five icons, numbers 2, 3, 10, 15, 19, and 20.

Table 8. Icon Definitions from Cooney.\textsuperscript{10}

Icon 2: Minor ninth or major seventh (inverted form of minor second)
Icon 3: Dotted rhythmic motif (usually associated with rising major or minor second)
Icon 10: Augmented fourths and fifths
Icon 15: Melodic motif (Falling semitone + falling major third)
Icon 19: Falling minor second + falling major second (outlining falling minor third)
Icon 20: Rising minor seventh + falling minor third ("maninya" motif)

Icons 2, 3, and 19 appear in all three sections, A B A. However, Icon 20 only appears in the B section. This helps to establish the separate character of the A and B sections as well as re-enforce Edwards’ compositional technique of two contrasting ideas now within single movements, sacred and maninya. This is a more compact version of combining the two styles. Icon 20 has been identified as the "maninya" motive which also reinforces the more dancelike character of the contrasting B section as compared to the more sacred A section. This is tied in to the contrast of meters, dynamic, and overall note duration differences between the two sections are illustrated in Table 7. The iterations of the icons are listed below in Table 9.

Table 9. Icon usage in Yanada.

<table>
<thead>
<tr>
<th>Icon</th>
<th>Mmns.</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>4, 13, 18, 25, 40</td>
</tr>
<tr>
<td>3</td>
<td>3, 11, 13, 23, 24, 39, 47, 49, 50</td>
</tr>
<tr>
<td>10</td>
<td>1, 33, 50</td>
</tr>
<tr>
<td>15</td>
<td>15, 33, 34</td>
</tr>
<tr>
<td>19</td>
<td>4, 5, 8, 11, 16, 21, 22, 38, 41</td>
</tr>
<tr>
<td>20</td>
<td>40, 44, 46</td>
</tr>
</tbody>
</table>

The icons, form, meter, and dynamics are all classic examples of ternary form while retaining Edwards own unique voice.


The pedagogical issues facing the performer in Yanada are an extended range (low Bb to high E flat), complex rhythms and meters, and endurance. This movement is over four minutes of continuous playing with very few breaks in which to relax and reset the embouchure. There is also the difficulty of being required to play low Bb's at a soft dynamic after a rest. This requires the player to have a flexible enough embouchure to allow the reed to vibrate for the low Bb to speak and be controlled, which is typically a more raucous note on the oboe. Then the performer must
manipulate the muscles and reed to produce a high E flat in the same phrase without resetting.


Ulpirra, the second of the Two Pieces for Solo Oboe, provides the balance to Yanada’s austere foundation. These two movements combined are a quintessential example of Edwards’ enyato series. Ulpirra, meaning flute or pipe, is playful and spontaneous. The player is even asked to stomp and shout at the end after the final cell is played, highlighting the exciting and spontaneous nature of this movement.

The formal structure of Ulpirra is ternary, ABA. As demonstrated in Yanada, Edwards attempts to provide a balance between the contrasting sections. The phrases are
broken down into three and four measure increments in both the A and B sections. The A section is characterized by forte dynamics, d minor tonality, and a jumpy, dance like quality. The B section, in contrast, is in G major and more melodically driven. See Table 10 below.

The icons are split between the two sections. Section A contains icons 1, 3, 4, 5, and 20 while section B contains only icons 15 and 19. The smaller number of icons in the B section allows there to be more connective material between the icons producing a more melodic, singing quality.

Table 10. Icon usage in Ulpirra.

Section A
Icon 1: mms. 2, 3, 5, 6, 10, 12, 28, 76, 80, 86, 102
Icon 3: mms. 8, 12, 24, 28, 82, 86
Icon 4: mms. 17, 91, 98, 102
Icon 5: mms. 13, 14, 29, 87, 88, 93, 103, 104, 105
Icon 20: mms. 8, 12, 19, 24, 28, 29, 82, 86, 93, 98, 102, 104, 105

Section B
Icon 15: mms. 33, 34, 53, 54
Icon 19: mms. 35, 40, 46, 49, 57, 60, 66, 69

The pedagogical and performative challenges for Ulpirra are rhythmic integrity, technical fluidity, endurance, and tuning. The emphasis on middle d and middle c pose the most intonation issues. The rhythms, even without the grace notes, are complex and asymmetrical. In addition, they must be played in an ever-shifting meter shifting between duple, triple, and complex divisions of the beat. The meter
alternates between 5/8, 3/8, 2/8, and 2/4. The meter changes require the player to be comfortable with the difficult rhythms to place them accurately. Technical fluidity will assist the performer to manage the overall rhythms and allow the motifs to form an over arching melody rather than simply short, unassociated ideas. The technique and rhythmic integrity can be achieved simultaneously by practicing this movement slower than the indicated quarter note equals 138 and gradually increasing the tempo.

Example 19. Ulpirra, mms. 54-62.

Endurance is an issue due to the lack of rests, resulting in no time to allow the embouchure to release and reset. The overall louder dynamics, in this movement, also cause more stress on the embouchure. Slow practice will help to build endurance. As for intonation, middle c and d on the oboe are particularly problematic notes. Middle c can easily be overblown causing the tone to spread and the
pitch to vary dramatically and middle d has a tendency to run sharp.


Both intonation and endurance are intensified by the forte dynamic and faster tempo. The player should be careful to manage the ends of phrases by playing through the last note rather than to the last note. This will help them to end phrases, many of which inconveniently end on a middle c or d, with control and without any change in air pressure causing the pitch to alter dramatically on vulnerable notes.


*Koto Dreaming* is dedicated to the koto player
Satsuki Odamura, who has recorded the suite for Orpheus Music. The original dance was accompanied by an ensemble of Asian and European instruments including shakuhachi, cor anglais, koto, darbukka and cello.

Water Spirit Song is performed twice in the original work: by the cello (accompanied by a recorded waterfall) and later, offstage, by the cor anglais.\(^\text{11}\)

Edwards has rearranged *Water Spirit Song* for English horn, cello, flute, and bassoon. Alexandre Oguey, who performed the original theater performance, then premiered the solo English horn edition.\(^\text{12}\) Oguey has been described as playing with “great sensitivity”.\(^\text{13}\) His English horn playing is even and clear. These qualities help to establish the placid atmosphere that Edwards requires in his *Water Spirit Song*.

*Water Spirit Song* is marked *Calmo* with the quarter note at 50-60 *(flessibile)* per minute. This is all intended to establish an environment of calm contemplation. The music is built on short phrases that are intended to allow a moments repose between. These short phrases are then strung


\(^{12}\) Alexandre Oguey was born in Neuchâtel, Switzerland, and received his undergraduate and postgraduate degrees from the Zürich Conservatorium studying with Maurice Bourgue and Emanuel Abbühl. While he has won several solo and chamber music competitions on oboe, including the Martigny International Chamber Music Competition, his contribution to Ross Edwards’ music has been through his English horn playing. After performing as the Associate Principal Oboe in the Lucerne Symphony Orchestra from 1990-97, he won the English horn chair in the Sydney Symphony Orchestra, where he currently plays.

together through either repetition, as in the first longer phrase, or through reiterations of a single note. This piece, as many of Edwards' other sacred works, is in ternary form.


The harmony of *Water Spirit Song* exemplifies the problem with applying traditional Western classical harmony upon a work that is highly influenced by non-Western classical traditions. The instrumentation for the original theatrical
version is shakuhachi, cor anglais, koto, darbukka and cello, and the overriding tonality is predominantly modal, mixolydian and dorian. The larger A section is centered around an A minor mode and the larger B section is focused about a D minor mode. While these two sections could relate to one another in a traditional tonic and dominant relationship, the importance is placed on the A minor mode reversing the normal V-I relationship, producing an overarching V-I-V progression. This is a clear demonstration, through harmony, that the ideals of Western classical analysis do not apply to this particular work.

The A and B sections are different in tonality and structure. The A section is comprised of several short phrases, two measures or less, to build a larger phrasal structure through repetition. The B section is comprised of longer phrases that demonstrate a difference to the A section and provide forward motion.

*Water Spirit Song* utilizes five icons, 1, 4, 6, 10, and 15, listed below. All of the icons except for icon 15 are used in both the A and B sections. This is a marked change from the other pieces works that have been discussed thus far.
Table 11. Icon usage in Water Spirit Song.

Icon #1: falling semitone, mms. 1, 3, 5, 6, 36, 39, 42
Icon #4: falling minor third, mms. 8, 34, 37
Icon #6: rising melodic minor seventh, mms. 1, 5, 8, 10, 18, 23, 33, 39
Icon #10: augmented fourths and fifths, mms. 3, 21, 40, 41, 42, 43, 44, 45, 46, 47
Icon #15: melodic motive of falling semitone and falling major third, m. 25

This work provides a number of challenges to the performer. First, a large portion of the work is in the third octave on the English horn. This can cause issues for players to produce a full tone and even intonation. The third octave tends to sag in pitch and the tone can be thin. These issues can be overcome by maintaining an open embouchure, producing a faster air speed, and not biting the reed. Also, the performer should work to utilize alternate fingerings for the third octave that will facilitate response and intonation. Another issue to address is the dynamic contrast required to effectively create the mood. The pianos and pianissimos can be perceived as softer by the effective use of silences between phrases, exemplified in measures one through seven.
While this piece is clearly in Edwards’ sacred idiom, with respect to mood and pacing, it is leaning toward his mantra series. The mantra series, as Edwards states, produces a “feel that the ethos of this piece and of others like it will dominate my music over the next decade as I move away from galvanised insect dances and seek a calmly ecstatic music.”

Bird Spirit Dreaming: Concerto for Oboe and Orchestra
(2002)

Edwards creates another unique sound world and visual experience with his Bird Spirit Dreaming. This concerto is

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in a single twenty-minute movement instead of the traditional three movement arrangement, fast, slow, and fast. However, there are three distinct sections that are in lieu of separate movements. Like the work’s title, all three sections have descriptive names that evoke a setting of somewhere out in the wild amongst nature. The concerto was written in 2002 and was dedicated to Diana Doherty. It was premiered by Doherty and the Sydney Symphony Orchestra at the Sydney Opera House that same year.

As seen in other Edwards works, theatrical elements are interspersed in the concerto to bring about more dramatic effects. While these were added specifically for Doherty due to her unique skill set, i.e. being an accomplished dancer, these extra elements could be recreated by any soloist that chooses to utilize them. The instructions provided by Edwards in the score are,

“**My Oboe Concerto** was especially created for Diana Doherty who was soloist in the first performance by Lorin Maazel and the Sydney Symphony Orchestra. For this occasion I sketched the following scenario as a context for Diana’s highly developed kinesic qualities as a performer.

Orchestra tunes. Conductor enters, acknowledges applause and turns to face orchestra. An atmosphere of expectation. Hall and platform lights fade rapidly to darkness over several seconds leaving a pool of light where the soloist would be expected to stand.
The soloist begins the performance offstage in darkness. The lights on the orchestra’s music stands fade up before fig. 1 and when the glockenspiel sounds in the following measure, the soloist steps, bird-like, beak (oboe) upraised, into the spotlit area.

From here the platform lights begin to fade up. By ms. 41, the platform is suffused with dim mysterious light, the conductor spotlit.

After fig. 5, the soloist turns and walks to join the woodwind ensemble on a podium beside the cor anglais. The lighting gradually becomes brighter, whiter - an optimistic dawn - darkening at fig. 8. By fig. 10 it has become pale, intimate and mysterious. Still intimate at fig. 16, but gorgeously rose-tinted, fading to darkness at ms. 186.

At fig. 20, lights begin to come up as soloist returns to front platform, a defined area where free movement can take place. The soloist and conductor vividly lit; the orchestra in semi-darkness. Abrupt blackout to synchronize with final chord. Lights come back up a few seconds later.  

The instrumentation is for small orchestra and, except for several percussion instruments, does not include any non-western instruments that have become commonplace in Edwards’ music. Edwards includes the darbuka in the third section, Figure 20 to the end, along with Aboriginal clapping sticks as a way to highlight the “otherness” of

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16 Flute 1 doubling Alto Flute, Flute 2 doubling Piccolo, Cor Anglais, Clarinet 1, Clarinet 2 doubling Bass Clarinet, Bassoon 1, Bassoon 2 doubling Contrabassoon, Horn 1, Horn 2, Percussion 2 Players (Australian Aboriginal Clapping Sticks (or claves) with a high, bright tone, small suspended cymbal, medium tam-tam, darabuka, huge tam-tam, glockenspiel), Harp, Celeste, Solo Oboe, strings.
the music. Although he does allow the substitution of Latin American claves instead of Aboriginal clapping sticks. While the instruments are native to the Middle East and Australian Aborigines respectively, they are not written for in an idiomatical manner. Thus, they are included for the quality of their foreign sounds and not to be a representative of the musical cultures they belong to. This is a different treatment than Edwards has given to non-Western instruments in several of his other works, such as the treatment of the koto, shakuhachi, and darbuka in the larger theatrical Water Spirit Song.

Throughout the concerto there are salient references to other Edwards’ works, particularly Dawn Mantras and Symphony No 2: Earth Spirit Songs. The musical references from Dawn Mantras are particularly strong as they are some of the same melodic material played by the same instrument, the English horn, as in the slow section, Love Duet, from the concerto. This is consistent with Edwards’ compositional style of utilizing icons across different works for either their character or connection to a particular instrument. The middle-eastern sounding cadenza, after Figure 16, is closely related to Symphony No 2: Earth Spirit Songs. This is a fitting tie between the two pieces as they both strongly relate to the idea of rebirth and
transformation. There is also a connection to Alfred Hill’s Symphony No. 3 “Australia” in his use of prominent claves to usher in new sections and to maintain the energy level through gaps in the orchestral texture.

The first section, titled Wild Bird, lasts from the beginning until Figure 8. The section starts with solo oboe stating short motives that are repeated and expand with each reiteration.


These mimicked bird calls that begin the work help to set the scene of being in the wilderness surrounded by the sounds of nature. The conversation between the solo oboe and the interjections from the orchestra imitate the sounds of different birds and frogs calling out to one another.¹⁷

This is another reminder that Australian music was founded

¹⁷ Edwards, Bird Spirit Dreaming.
on the ideals of people, like Henry Tate, who believed Australian music should establish itself by utilizing its nature resources, insect and birds in particular.

The icon usage in the first movement is concentrated from the beginning through Figure 5. The melodic material up to Figure 5 is comprised of short repeated icons that are separated by quick cadenzas, mms. 47-49, mms. 51-53, and mms. 61-63. Icons 10 and 18 are heavily used in this section. Icon 10 represents augmented fourths and fifths and Icon 18 is repeated accelerating notes that have been adopted to also include repeated rallentando notes.

Example 24. Icon #10

Example 25. Icon #18
From Figure 5 to Figure 8, as seen in Example 26, the oboe part is concentrated on the dominant harmony of C minor, g minor. The oboist plays fast scalar passages that finish on C, E, and G, further outlining the tonal center.

Serenade and Love Duet, the second movement begins at Figure 8 and ends at Figure 20. From Figure 8 to Figure 10 the harmony resolves to c minor with the same sweeping motives, as before, by the oboe player, as shown in Example 27. The resolution notes and scalar passages outline a c melodic minor tonality. This demonstrates that the music has moved through a large-scale V-I progression.

Example 27. *Bird Spirit Dreaming*, mms. 92-98.

Figure 10 begins the contrapuntal material between the oboe and strings. This texture becomes gradually more saturated until the celeste enters to clear the atmosphere and ushers in the short oboe cadenza, mms. 137-142, that marks the end of the *Serenade*. Throughout this section, Figure 10 to Figure 14, the tonality stays C harmonic minor.

The *Love Duet* begins at Figure 14 and continues until Figure 19. The duet is between the solo oboe and cor anglais and continues in the C minor tonality and retains the contrapuntal technique from the earlier exchange between the oboe and strings.\(^{18}\) Other woodwind instruments will occasionally interject short phrases between the oboe.

\(^{18}\) This *Love Duet* between the solo oboe and cor anglais is particularly sincere because in real life the oboe and cor anglais players, Diana Doherty and Alexandre Oguey are married to one another.
and English horn. However, these interjections function more as a way to fill gaps between the main duet rather than establishing independent voices, demonstrated in Example 28. The texture throughout the Love Duet is thin with the cellos and basses playing drones to establish the harmonic structure. The drones create an intimate setting without the players having to work too hard to manufacture it.
Figure 19 to Figure 20 contains a short phrase that finishes the serene Love Duet by the solo oboe, celeste, and strings. This short motive brings the second section to a close.

The third and final section spans from Figure 20 to the end. One of the most unique characteristics in this section, titled The Dance of Life, is the use of Aboriginal clapping sticks. The use of clapping sticks at the beginning of this section mirrors the use of the glockenspiel at the beginning of the work. The oboe melodic material is also nearly the same rhythms at Figure 21 as in mms. 1-5 transposed up a diminished fifth. It also demonstrates the transformation of the oboe character after the emotional Love Duet.

The overall tonality of the third movement migrates to E flat major by Figure 30 after briefly beginning in c minor. There is a brief interjection by the darbuka at Figure 38 that functions to break the progression. The tonality is set back to c minor and the harmonic progression begin again. The writing is episodic throughout the entire third section. The use of the darbuka, as the Aboriginal clapping sticks earlier, is not intended to be imply ethnic appropriation but rather a sound effect, see the example below.


From Figure 40 to the end the tonality shifts with each reiteration of the oboe phrase. The final chord ends on F sharp major. This final tonality is not a result of a larger harmonic structure progression. However, it does
demonstrate Edwards' compositional style to allow each phrase to be independent, due to the heavy use of icons, and not have a an overarching structure in mind.

Table 12. Icon usage in *Bird Spirit Dreaming*.

Section 1: 7, 10, and 18  
Section 2: 1, 2, and 9  
Section 3: 7, 10, and 18

The performative difficulties in this concerto are numerous. Not only must the performer have a strong command of the third octave but also the ability to shift from the third octave all the way down to low B flat. This means the player must have a flexible embouchure to facilitate intonation and response throughout all the different registers of the instrument in a single continuous phrase, as seen in the example below.

Players should develop their own fingering chart that works with their particular instrument and reed setup with multiple alternate fingerings to allow for different combinations of notes in quick succession. While several of these phrases sound nearly identical, they are in fact different and have different gaps in the scalar passages that do not always allow the same fingering combinations, particularly in mms. 196-219.

Another option is to use a slightly easier reed to play this work than one would normally use due to the long periods playing in the extreme high register. Using a lighter reed will allow the third octave to respond more easily and not fatigue the player as much. With nearly all of the phrases being short, three to five measures in duration, the player can break this concerto down into smaller pieces to work on the technical fluidity required throughout. However, with this number of phrases use caution when putting them back together, as several are very close to being the same with slight variations. This could cause problems when a player is working on memorization.
Conclusion

Ross Edwards’ works for oboe and English horn are widely varied, both in difficulty and genre, but some important characteristics are retained throughout. Certain icons are more commonly used than others, see table below, and the forms of the oboe and English horn works are more traditional than his works for non-Western instruments.

Table 13. Icon usage across the oboe and English horn works.

<table>
<thead>
<tr>
<th>Work</th>
<th>Icons</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Four Bagatelles</em>, Movement 1</td>
<td>3, 20</td>
</tr>
<tr>
<td><em>Four Bagatelles</em>, Movement 2</td>
<td>1, 3, 4</td>
</tr>
<tr>
<td><em>Four Bagatelles</em>, Movement 3</td>
<td>4, 9, 15, 19, 20</td>
</tr>
<tr>
<td><em>Four Bagatelles</em>, Movement 4</td>
<td>6, 14, 19</td>
</tr>
<tr>
<td><em>Yanada</em></td>
<td>1, 2, 3, 15, 19, 20</td>
</tr>
<tr>
<td><em>Ulpirra</em></td>
<td>1, 3, 5, 15, 19, 20</td>
</tr>
<tr>
<td><em>Water Spirit Song</em></td>
<td>1, 4, 6, 10, 15</td>
</tr>
<tr>
<td><em>Bird Spirit Dreaming</em></td>
<td>1, 2, 7, 9, 10, 18</td>
</tr>
</tbody>
</table>

It is easy to say that Edwards has an affinity for the oboe and English horn. This could be due to his close personal relationship with both Doherty and Oguey, and his own early musical training, and allows this to influence his use of the instruments in his compositions, not only the works discussed here but across his entire oeuvre.
I believe these pieces could be used as teaching tools for players of all levels, beginning to advanced, to expand not only their technical fluidity but also their knowledge and comfort level with composers and music that are not in the standard repertoire.
CHAPTER 6
CONCLUSION

In this thesis I demonstrate Ross Edwards’ place in Australian music and how his oboe and English horn works demonstrate the Australian voice. Throughout Australian musical history, the development of a connection to place in Australian music evolved into a distinctive Australian musical voice. This change was facilitated by several factors: the establishment of Schools of Arts and Mechanics and the University Conservatorium of Music in Melbourne created a connection to place, European musicians coming to work in Australia, several key composers opening up to non-Western outside influences in and around Australia, and institutions like the Australian Broadcasting Company, the Jindyworobak Club, and the Sydney Opera House all worked to expand and define Australian arts culture and an Australian musical voice resulting in the unique composer Ross Edwards.

Edwards’ unique musical style and compositional system have helped to solidify him as a respected individual Australian musical voice. It is through an understanding of where Australia’s musical heritage began, and how it developed, that we gain a greater comprehension of contemporary Australian composers, such as Ross Edwards. I
have demonstrated through a performance analysis of Edwards’ works for oboe and English horn illustrating the historical context and exterior influences. These pieces cover a range of pedagogical issues, such technical fluidity, endurance, tuning, and expose the player to several non-Western outside influences that are not typically encountered in the oboe curriculum. The pedagogical issues encountered in these works can be used to expand a player’s ability across all ability levels. The oboe and English horn works of Ross Edwards deserve to be a part of the standard repertoire for oboists due to their unique place in Australia’s musical history culminating in the development of an Australian national voice.
### APPENDIX

Table A1. List of sacred works.¹

<table>
<thead>
<tr>
<th>Title</th>
<th>Date of Completion</th>
<th>Duration</th>
<th>Instrumentation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shadow D-Zone</td>
<td>1977</td>
<td>10’</td>
<td>Flute, Clarinet/Bass Clarinet, Percussion, Piano, Violin, Cello</td>
</tr>
<tr>
<td>The Tower of Remoteness</td>
<td>1978</td>
<td>9’</td>
<td>Bb Clarinet, piano</td>
</tr>
<tr>
<td>Kumari</td>
<td>1981</td>
<td>10’</td>
<td>Piano</td>
</tr>
<tr>
<td>Etylamong</td>
<td>1984</td>
<td>6’</td>
<td>Piano</td>
</tr>
<tr>
<td>Reflections</td>
<td>1985</td>
<td>9’</td>
<td>Piano, 3 Percussion</td>
</tr>
<tr>
<td>Yarrageh</td>
<td>1989</td>
<td>13’</td>
<td>Percussion solo, Orchestra</td>
</tr>
<tr>
<td>Pond Light Mantras</td>
<td>1991</td>
<td>Variable</td>
<td>2 Pianos</td>
</tr>
<tr>
<td>Prelude and Dragonfly Dance (first movement)</td>
<td>1991</td>
<td>9’</td>
<td>Percussion Quartet</td>
</tr>
<tr>
<td>Chorale and Ecstatic Dance: Enyato I(first movement)</td>
<td>1993</td>
<td>14’</td>
<td>String Quartet</td>
</tr>
<tr>
<td>Enyato II (first movement)</td>
<td>1994</td>
<td>9’</td>
<td>Solo Viola</td>
</tr>
<tr>
<td>Enyato IV (first movement)</td>
<td>1995</td>
<td>7’</td>
<td>Bass Clarinet, Percussion</td>
</tr>
<tr>
<td>Binyang (second movement)</td>
<td>1996</td>
<td>8’</td>
<td>Clarinet, Percussion</td>
</tr>
</tbody>
</table>

¹ List created by Cooney 22 and this author.
Table A2. List of maninya works.²

<table>
<thead>
<tr>
<th>Title</th>
<th>Date of Completion</th>
<th>Duration</th>
<th>Instrumentation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Maninya I</td>
<td>1981</td>
<td>11’</td>
<td>Counter Tenor, Cello</td>
</tr>
<tr>
<td>Marimba Dances (first and third movement)</td>
<td>1982</td>
<td>10’</td>
<td>Marimba</td>
</tr>
<tr>
<td>Piano Concerto</td>
<td>1982</td>
<td>20’</td>
<td>Piano, Orchestra</td>
</tr>
<tr>
<td>Maninya II</td>
<td>1982</td>
<td>14’</td>
<td>String Quartet</td>
</tr>
<tr>
<td>Maninya III</td>
<td>1985</td>
<td>11’</td>
<td>Wind Quintet</td>
</tr>
<tr>
<td>Maninya IV</td>
<td>1985</td>
<td>12’</td>
<td>Clarinet, Trombone, Marimba</td>
</tr>
<tr>
<td>Maninya V</td>
<td>1986</td>
<td>12’</td>
<td>Counter Tenor, Piano</td>
</tr>
<tr>
<td>Flower Songs</td>
<td>1987</td>
<td>11’</td>
<td>SATB Chorus, 2 Percussion</td>
</tr>
<tr>
<td>Ecstatic Dances</td>
<td>1989</td>
<td>9’</td>
<td>2 Flutes</td>
</tr>
<tr>
<td>Booroora</td>
<td>1990</td>
<td>5’</td>
<td>Clarinet, Percussion, Double Bass</td>
</tr>
<tr>
<td>Prelude and Dragonfly Dance (second movement)</td>
<td>1991</td>
<td>9’</td>
<td>Percussion Quartet</td>
</tr>
<tr>
<td>Dance Mantra</td>
<td>1992</td>
<td>Variable</td>
<td>6 Voices, Drum</td>
</tr>
<tr>
<td>Veni Creator Spiritus (second movement)</td>
<td>1993</td>
<td>6’</td>
<td>String Octet</td>
</tr>
<tr>
<td>Ulpirra</td>
<td>1993</td>
<td>2’</td>
<td>Solo Treble Instrument</td>
</tr>
<tr>
<td>Chorale and Ecstatic Dances: Enyato I (second movement)</td>
<td>1993</td>
<td>14’</td>
<td>String Quartet</td>
</tr>
<tr>
<td>Enyato II (second movement)</td>
<td>1995</td>
<td>9’</td>
<td>Solo Viola</td>
</tr>
</tbody>
</table>

² List created by Cooney 26 and this author.
Table A2. Continued

<table>
<thead>
<tr>
<th>Title</th>
<th>Date of Completion</th>
<th>Duration</th>
<th>Instrumentation</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Enyato III: Chorale and Ecstatic Dances (second movement)</strong></td>
<td>1995</td>
<td>12’</td>
<td>Orchestra</td>
</tr>
<tr>
<td><strong>Enyato IV (first and third movements)</strong></td>
<td>1995</td>
<td>7’</td>
<td>Bass Clarinet, Percussion</td>
</tr>
<tr>
<td><strong>Arafura Dances: Concerto for Guitar and String Orchestra</strong></td>
<td>1995</td>
<td>19’</td>
<td>Guitar, String Orchestra</td>
</tr>
</tbody>
</table>

Table A3. List of mantra works.

<table>
<thead>
<tr>
<th>Title</th>
<th>Date of Completion</th>
<th>Duration</th>
<th>Instrumentation</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Pond Light Mantras</strong></td>
<td>1991</td>
<td>Variable</td>
<td>2 Pianos</td>
</tr>
<tr>
<td><strong>Dance Mantras</strong></td>
<td>1992</td>
<td>Variable</td>
<td>6 Voices, Drum</td>
</tr>
<tr>
<td><strong>Tyalgum Mantras</strong></td>
<td>1999</td>
<td>Variable</td>
<td>Shakuhachi, Didjeridu, 2 Percussion</td>
</tr>
<tr>
<td><strong>Dawn Mantras</strong></td>
<td>1999</td>
<td>7’</td>
<td>Shakuhachi, Tenor Saxophone, Didjeridu, 2 Percussion, Child Soprano, Children’s Choir, Men’s Choir</td>
</tr>
<tr>
<td><strong>Mantras and Night Flowers: Jubilation Mantra and Snails Bay Mantra</strong></td>
<td>2001</td>
<td>18’</td>
<td>Solo Piano</td>
</tr>
</tbody>
</table>
Table A4. Icon List created by Cooney.³

<table>
<thead>
<tr>
<th>Icon</th>
<th>Identifying Interval or Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Falling semitone—including sliding semitone</td>
</tr>
<tr>
<td>2</td>
<td>Minor ninth or major seventh (inverted form of minor second)</td>
</tr>
<tr>
<td>3</td>
<td>Dotted rhythmic motif (usually associated with rising major of minor second)</td>
</tr>
<tr>
<td>4</td>
<td>Falling minor third (including sliding minor third)</td>
</tr>
<tr>
<td>5</td>
<td>Acciaccatura (rising and falling major and minor sevenths, falling minor ninths)</td>
</tr>
<tr>
<td>6</td>
<td>Rising melodic minor seventh</td>
</tr>
<tr>
<td>7</td>
<td>Figure alternating between the first three notes of a minor scale</td>
</tr>
<tr>
<td>8</td>
<td>Chords from string harmonics</td>
</tr>
<tr>
<td>9</td>
<td>Pedal drone</td>
</tr>
<tr>
<td>10</td>
<td>Augmented fourths and fifths</td>
</tr>
<tr>
<td>11</td>
<td>Major second cluster</td>
</tr>
<tr>
<td>12</td>
<td>Melodic motive (Marimba melody #1)</td>
</tr>
<tr>
<td>13</td>
<td>Melodic motive (Marimba melody #2)</td>
</tr>
<tr>
<td>14</td>
<td>Melodic motive (rising minor third + falling semitone + falling minor third)</td>
</tr>
<tr>
<td>15</td>
<td>Melodic motive (falling semitone + falling major third)</td>
</tr>
<tr>
<td>16</td>
<td>Descending chromatic passage</td>
</tr>
<tr>
<td>17</td>
<td>Low three-note cluster (with Tam tam and Gong)</td>
</tr>
<tr>
<td>18</td>
<td>Repeated accelerando note</td>
</tr>
<tr>
<td>19</td>
<td>Falling minor second + falling major second (outlining falling minor third)</td>
</tr>
<tr>
<td>20</td>
<td>Rising minor seventh + falling minor third (&quot;maninya&quot; motif)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Piano Archetype #1</th>
<th>Characterised by intervals of major seconds, minor seconds and major sevenths</th>
</tr>
</thead>
<tbody>
<tr>
<td>Piano Archetype #2</td>
<td>Characterised by intervals of major ninths</td>
</tr>
<tr>
<td>Piano Archetype #3</td>
<td>Characterised by intervals of minor seconds, major and minor sevenths</td>
</tr>
</tbody>
</table>

³ Cooney 53
BIBLIOGRAPHY


_____.


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Hush, David. ‘Interview with Peter Schulthorpe’, Quadrant, Vol. 23 (December 1979), 32.


Silisbury, John. “Auntie’s whalebone snaps as winds of change sweep the last Town Hall ABC concert.” *Advertiser* 2 (September 1988).


