AN EXAMINATION OF MUSICAL-TEXTUAL RELATIONSHIPS IN THE

CHORAL MUSIC OF COLIN BRUMBY, A LECTURE RECITAL,

WITH THREE RECITALS OF SELECTED WORKS BY

BARTÓK, DURUFLÉ-CHEVALIER, DUSON,

MENDELSSOHN, POULENC, SALLINEN,

AND SCHOENBERG

DISSERTATION

Presented to the Graduate Council of the

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DOCTOR OF MUSICAL ARTS

By

Ross F. Jutsum, B.A., M.A.

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Colin James Brumby has made a very significant contribution to twentieth century music of Australia. His orchestral and choral works have been performed by the major symphony orchestras and choirs of Australia and have been programmed extensively on Australian television and radio. He is his country's most consistently-played composer of contemporary art music.

Though much of Brumby's choral music is published and has been performed in his homeland, only a small number of choral compositions have been published outside Australia. Performances in the United States have been limited to a few inclusions on programs of touring university and church choral groups from Australia.

A thorough examination of periodical literature and books has revealed that little material on Brumby's choral music is presently available either here in the Americas or even in Australia. Therefore, the purpose of this study is to investigate the choral works of Colin Brumby, with a special focus on the musical-textual relationships of selected works from his body of choral compositions, which number more than one hundred and twenty. This investigation includes information gathered in Australia at the University of Sydney, the University of Queensland, and the Australian Music

Centre, as well as information furnished in a personal interview with the composer in Brisbane, Australia, in June 1994, in addition to an August 1994 telephone interview conducted with Thomas Shapcott, the Australian poet with whom Brumby collaborated on over twenty choral compositions.

In addition to discussion of some of his most representative larger choral works designed for performance with orchestra, the study includes description of Brumby's smaller and perhaps more accessible choral compositions, both sacred and secular, accompanied and unaccompanied, with the hope that the awareness and understanding of the choral music of Colin Brumby might be enhanced.

Tape recordings of all performances submitted as dissertation requirements

are on deposit in the University of North Texas Library

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CHAPTER I

COLIN BRUMBY: BIOGRAPHICAL SKETCH

Colin Brumby was born in Melbourne, Victoria, on June 18, 1933. He received

his secondary education at the Melbourne Boys' High School. His early music studies

included experience in many aspects of musical activity--choir work, accompanying,

conducting, orchestral playing, solo singing and composing. In an interview with

Jeffrey Pickham, Brumby describes his earliest experiences as a secret "garage"

conductor as distinct from a "cupboard" (that is, "closet") conductor:

> Each afternoon when I got home from school, I'd stand in front of a mirror
> and conduct my record collection of standard classics from memory. I had
> no choice but to conduct from memory because I couldn't read music at
> the time. But without realizing it, I was in fact giving myself an excellent
> grounding in oral training, because some years later when I'd learned to
> read music, I had in my head a large repertoire of orchestral pieces which
> I could then relate to the symbols on the page.[1]

The young Brumby was attracted by the splendor of liturgical services and

consequently was influenced by the great choral masterpieces of both the Anglican

and Catholic church repertoires. His earliest formulative experiences as performer

and conductor with church choirs, school choirs and orchestras endowed him with an

ability to be particularly sensitive to the performer's point of view--an attribute of

immense value during what would become a long career as a composer.

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[1]Colin Brumby, A.B.C. Radio Interview with Jeffrey Pickham, 17 June 1983.

Beginning at age thirteen, he was given piano lessons by Gwenda Hulme. He also played timpani in the school orchestra and taught himself the double bass. His early compositions were small pieces about eight bars long, which, as Sir George Dyson pointed out to him, were in no way outstanding. However, Brumby says that he does remember "having an intensely strong sense of vocation, even before I understood music notation. I'd sit in front of a blank sheet of manuscript and imagine with quite incredible vividness how it would feel to be able to cover it in musical symbols. I still get a thrill from the appearance of blank manuscript paper."[2]

After matriculating, he was granted an Education Department Secondary Scholarship, and he attended the Melbourne University Conservatorium of Music. Piano studies continued with Elsie Fraser and later Mack Jost, and voice instruction with Victor Harding. He studied the double bass with Guillaume Fraillon. From 1950 to 1953, Brumby served as organist and choir master at St. Oswald's Church of England in Glen Iris, Victoria.

Paul McDermott gave Brumby early conducting experience with the South Melbourne Symphony Orchestra, which led to further opportunities conducting the Victorian Chamber Players. He studied composition with Dorian Le Gallienne, who was of the opinion that Brumby only wanted an audience, not a teacher; studies with Verdon Williams, who was on the staff of the National Opera School, proved more encouraging. Brumby's earliest compositions are tonal with traditional harmonies, using voices and instruments in a conventional manner.

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[2]Brumby, 17 June 1983.

During one of the National Opera School's seasons, Williams allowed Brumby to conduct performances of <u>Don Giovanni</u>. At this time, Brumby and his fiancé, who was a singer in the production, planned their marriage. The wedding took place after a matinee, and the cast--still in their Giovanni costumes--formed a guard of honor![3]

Brumby then organized a vocal group, "The Camerata Quartet," with his first wife, Marissa, and two friends. The quartet enjoyed considerable success making frequent broadcasts for the Australian Broadcasting Commission, performing mostly madrigals and part songs.

After completing his Bachelor of Music degree and Diploma in Education in 1957, he became music master at the Sunshine High School. Though he enjoyed teaching, he found that his university training was inadequate. Brumby introduced many innovations to the prescribed courses, as James Murdoch describes:

> Under his direction, the class painted to music (Jolivet, Bartok, Stravinsky), spontaneously moved to music (Duke Ellington, Tchaikovsky, Weber), learned ballroom dancing (a Bach Gavotte), Indian hand movements (to traditional Indian music), Spanish dance movements (to Spanish flamenco), as well as Portuguese, Ukrainian and Swedish steps and music, saw films on Bach and Mozart, and attended ballets at city theatres. This apparently did not please the Victorian Education Department, and he was threatened with demotion.[4]

Brumby's penchant for innovation was to become a hallmark of his compositions also.

In 1959, Brumby moved north and settled in the state of Queensland. The most significant works of his output date after this move, with only two short choral pieces

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[3]Colin Brumby, personal interview, 7 June 1994.

[4]James Murdoch, <u>Australia's Contemporary Composers</u> (Melbourne: Sun Books, 1975) 37.

having been produced prior to that in Victoria: <u>The Cloths of Heaven</u> (SSA choir, piano) in 1958 and <u>Bonnie George Campbell</u> (SA choir, piano) in 1959. At the time of his relocation to Queensland, Brumby made a thorough study of the twelve-note method of composition as employed by Schoenberg and Berg and composed a small number of dodecaphonic instrumental works. As Philip Bracanin, now an accomplished composer himself and fellow faculty member of Brumby at the University of Queensland, noted: "This temporary adoption of dodecaphonic processes however, did not constitute a radical departure from Brumby's general approach to composition, as the twelve-note method relies, at its most fundamental level, on the kind of motivic procedures commonly employed by him."[5]

Brumby accepted a lectureship in music at the Kelvin Grove Teachers College in Brisbane, where he taught from 1960 to the end of 1962. During this period, he composed his <u>Five-Part Songs</u> for male voices and his first <u>Magnificat and Nunc Dimittis</u> for unaccompanied SATB choir. Subsequently, both he and his wife were awarded scholarships to attend the Fifth International Course in Spanish Music at Santiago de Compostela in northern Spain at the end of 1962; after the course, he studied composition with Philip Jarnach (a pupil of Busoni) and choral conducting with Maestro Ribo in Barcelona.

From Spain, Brumby went to London to study composition with Alexander Goehr. This was a period of important influence, especially since Goehr studied with

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[5]Philip Bracanin, "Colin Brumby," <u>Australian Composition in the 20th Century</u>, eds. Frank Calloway and David Tunley (Melbourne: Oxford UP, 1978) 173.

Oliver Messiaen, and his father, Walter Goehr, had been a pupil of Schoenberg. Brumby credits Goehr's composition lessons with helping him to develop "a sense of independent thought--to stand on one's own feet professionally and musically."[6] Of the strengthening of his already established dodecaphonic trend and his "baptism by fire" in the realm of serialism through his studies with Goehr, Brumby wrote in his characteristically enthusiastic manner:

> He taught principles, and by so doing, threw the whole onus of realizing these principles back on me. This had the effect of extending me as I had thought impossible previously, for in endeavouring to apply these principles with the utmost rigidity I was obliged to forge for myself a language of expression that in its complexity was far in excess of anything I had attempted up to that time.[7]

While in England, Brumby taught at the Greenford Grammar School in Middlesex. In spite of a good dose of homesickness and frustration with the dreadful English weather, Brumby found this period of study to be especially creative and composed his most significant instrumental works up to that point.

Upon his return to Australia in 1964, he became a lecturer in music at the University of Queensland, continuing as a senior lecturer from 1966 to 1977 and as an associate professor from 1977 to the present. As music director of the Queensland University Musical Society for almost fifteen years, Brumby found an ideal vehicle for premiering quite a number of his choral compositions. He has been particularly well-served by Patrick Thomas, an enthusiastic supporter of Australian

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[6]Colin Brumby, A.B.C. Radio Interview with Colin Fox, 22 January 1990.

[7]Murdoch 38.

music, who has also given many of his choral works first performances with the South Australian Symphony Orchestra and the Adelaide Singers.

Brumby has performed widely as a baritone soloist, accompanist, and duettist with his second wife, soprano Jenny Dawson. He also serves as a guest broadcaster for the Australian Broadcasting Commission. His numerous awards include the Albert Maggs Award for Musical Composition (1968), the Advance Australia Award for Services to Music (1981), the Don Banks Fellowship (1990), and the Australian Performing Rights Association Award for Most Performed Australasian Serious Work for his Oboe Concertino (1990).

During his period of twelve-tone, serial, and aleatory composition in the decade of the 1960s, Brumby also wrote tonal music including several works designed for children. In 1968, the Queensland Division of Arts Council of Australia commissioned several operettas to serve as an introduction to opera. The works, produced by Marissa Brumby, were performed throughout Queensland in more than 400 schools and were very well-received due, in great part, to the emphasis Colin Brumby placed on the fundamental importance of melody and simplicity.

These tours continued for four more years and led to the formation of the Queensland Opera Company in 1970 and, subsequently, the premiere of Brumby's first opera, The Seven Deadly Sins, with libretto by fellow Queenslander, poet Thomas Shapcott. Until recently, Shapcott also lived in Brisbane, but since being appointed Executive Director of the National Book Council in 1992, he resides in Victoria. He and Brumby have collaborated on more than twenty choral works.

In 1971, Colin Brumby received his Doctor of Music degree from the Melbourne University Conservatorium of Music. Beginning in February 1972, Brumby took a year's sabbatical leave for his second period of study overseas. Of his post-graduate study with composer Franco Evangelisti in Rome, Brumby noted:

> I couldn't have wished for a better guide and mentor. His lessons were open-ended and often stretched for three hours. They took place in the studio of his private apartment overlooking the rooftops of Rome--it was very beautiful. The secret of his teaching was to expound with such diversity and such intensity on the matter of form and content that the only way I can describe those lessons was like being witness to a religious observance. There was something of the evangelist (pun intended) in the fervour with which Evangelisti would lead one to the very brink of a musical insight. But you know, he'd leave the final connection for you to make so as to enhance the revelation.[8]

Though the experience in Rome shaped his development as a composer, Brumby writes that it was at the end of 1972, after his studies with Evangelisti, that he found himself in an artistic "cul-de-sac beyond which lay silence." He continues:

> This was not to my liking and it meant rejoining the mainstream of music and having to forge at that late stage a style that took account of the very parameters that the method of composing with twelve notes failed to take into account. I found myself, therefore, (and The Phoenix and the Turtle was the work in which this occurred) reappraising tonality and since that time have happily embraced that style of writing. In view of this, it will not surprise anyone to notice that my works place great emphasis on melody as the principal means of expression, and a harmony in which the notes do matter.[9]

This experience marked a dramatic turning point in the composer's career. Brumby further expands on this important "artistic cul-de-sac" as follows:

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[8]Brumby, 17 June 1983.

[9]Jenny Dawson, "Brumby, Colin," Contemporary Composers, eds. Brian Morton and Pamela Collins (Chicago: St. James, 1992) 130.

In the sixties, I'd have to say I had composed myself into a corner. Having serialized pitch, having serialized duration, and then in other works dynamics and instrumentation, there was virtually nothing left to do except repeat myself using what I now realize, retrospectively, to be bizarre methods of organization -- very often the sketches, the pre-composition, looked beautiful. You'd hang it up on the wall and you would have quite an attractive art work but I felt it was quite disproportionate to the result in sound. I was concerned at consciously rejecting what I'd believed to be the most important and characteristic qualities of universal music, namely melody and rhythm. I felt it was simply not good enough just to let matters of harmony or the vertical relationships between parts take care of themselves.[10]

Brumby's work for strings and harpsichord, The Phoenix and the Turtle, was the piece that signalled the composer's final disenchantment with atonality. Composed in response to a commission by Musica Viva for the Australian tour of the Academy of St. Martin-in-the Fields under Neville Mariner, this composition is cited because it represented a complete change of style, reflected in his post-1972 choral works. Brumby had come to believe that atonal music held little fulfillment for himself, for the performers, or for the audience. Jenny Dawson writes that "the work marks a personal rejection of serial and aleatoric philosophies."[11] Brumby used twelve-tone writing to achieve a particular effect in his later works, such as in his wind quintet The Seven Ages of Man, based on Shakespeare's As You Like It, in which the serial writing signifies "second childishness and mere oblivion."[12]

Of his philosophy of composition, Brumby says that he sees a composer "as a composer of performances. He must remember that every note he puts down

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[10]Brumby, 22 Jan. 1990.

[11]Dawson 130.

[12]Dawson 131.

translates into a corresponding action. In fact, I deplore what seems to me prevalent tendencies to separate composer from performer."[13] Even in his atonal music though, Brumby's writing is strongly melodic. There is inventive use of polyphony, and he is a proponent of Schoenberg's principle of development through continuous motivic variation. Brumby's formal organization is strong, due to the use of such Baroque and Classical forms as sonata, fugue, canon, rondo, theme and variation; he often uses rounds in his choral works.

A rather wide variety of commissions may explain the considerable diversity of his larger choral works: Gilgamesh was commissioned by the Australian Broadcasting Commission; Charlie Bubbles' Book of Hours was commissioned jointly by the Australian UNESCO Committee for Music and the Australian Society for Music Education; Bring Out Your Christmas Masks, by the Queensland University Musical Society; Celebrations and Lamentations, by the Twenty-Third Intervarsity Choral Festival; This is the Vine, an oratorio commissioned by the Fortieth International Eucharistic Congress; Flood Valley, by the Pembroke School; Victimae paschali, an Easter cantata commissioned by Pro Musica; Three Baroque Angels, by the Thirtieth Intervarsity Choral Festival; Great is Truth and Mighty Above All Things, by the University of Queensland for its Seventy-Fifth Anniversary Celebrations; The Ballad of Sydney Hospital, commissioned by the organizers of the Bicentenary commemoration of the Sydney Hospital; and A Special Inheritance, by Pymble Ladies' College.

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[13]Brumby, 17 June 1983.

As Jenny Dawson points out: "Writing for very specific conditions and forces has given Brumby expertise in accommodating capabilities ranging from those of school choirs and beginner instrumentalists to those of virtuoso performers."[14] At the core of Brumby's philosophy of composition lies what he refers to as "that hardy perennial of creative thought--appropriateness--not just for the occasion but appropriateness of every parameter."[15] Now in his sixty-second year, Brumby is still active teaching, conducting, and composing.

Many of the composer's works have been recorded by the Australian Broadcasting Commission, Festival, EMI (Australia), and MBS, as well as Musica Viva in Germany. His music is published in Australia by J. Albert and son, Allans, ASMUSE, Classical Publications, Currency Press, and Matilda Press; in the United Kingdom, Brumby is published by Cambridge University Press, Fentone, Ricordi, and Yorke Editions; in the United States, he is published by Aberdeen Music, Augsburg Fortress, Jenson, Lyra Music Company, Roger Dean Publishing Company, and Walton Music Corporation. Unpublished works are available from the Australian Music Centre in Sydney.

Some of Brumby's choral arrangements of Australian folk songs, such as <u>Our Andy's Gone With Cattle</u>, <u>Click Go the Shears</u>, <u>The Springtime It Brings on the Shearing</u>, and <u>Botany Bay</u>, along with his most original Australian Christmas carols, have become standard fare in Australian high school and college choir concerts.

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[14] Dawson 131.

[15] Brumby, 7 June 1994.

However, Brumby quickly explains that he is not interested in the search to locate a peculiarly Australian idiom in his music:

> A music that in some way parallels Drysdale's outback seems to me to be an idle pipe-dream. By virtue of its imprecise imagery, music is limited to the expression of feelings which, at best, are defined broadly. Beyond this, apart from the limitation of a number of sounds from nature, it cannot go, and has the additional possibility of localizing feeling only when it draws on a particular folk tradition. This seems to me to be extremely unlikely to happen in Australia, due to the limited place Australian folk music has in our musical experience. The proximity of European traditions, I believe, still dominates our musical thinking, and the criterion of Australian or non-Australian music seems to be less important than good or bad.[16]

Brumby admits that he may now be at another turning point in his career as a composer, but this one is quite unlike his 1972 turning point. He still feels that tonality is "pregnant with possibilities."[17] In the meantime, he is becoming computer literate and transferring many of his hand-written scores to a more durable form with the help of the Finale music program.

One of Brumby's regular exhortations to his students is that they should experience as many diverse performances of other artists as possible:

> Every composer should know what it's like to be on the receiving end as well as the giving end. He should be reminded as often as possible that his music is at the mercy of both the performer and the audience. Therefore it is in his best interest to convey his intentions to the performer as clearly as possible. I've never known fog to illuminate anything--as on the freeway, so in the concert hall![18]

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[16]Murdoch 38.

[17]Brumby, 7 June 1994.

[18]Brumby, 17 June 1983.

CHAPTER II

DISCUSSION OF EARLY WORKS

In Colin Brumby's 1968 monograph, The Art of Prolonging the Musical Tone,

he expounds his ideas on musical articulation. He notes in the preface that the book

is intended to "re-establish the relationships that the author believes should exist

between the language of music and the art of music."[1] He continues:

> Ranging, as it does, from the most primitive to the most sophisticated forms
> of music, the art of prolonging the tone underlies all attempts at musical
> utterance. While nothing is more basic to music, the diversity of its
> application and the variety of expression that it provides, continue to
> divulge unlimited creative possibilities.[2]

Throughout the text, Brumby places a great deal of importance on the relationship

between the composition process and the analysis of relevant works. Even during his

early period embracing much dodecaphonic writing, he expresses that tonality, simple

or complex, is central to his thinking and underlies all musical articulation.

After his sojourn overseas from 1962 to 1964, Brumby's first large choral work

came in the form of a piece for church use. His Stabat mater speciosa was written

in 1965 as a Christmas cantata for a small SATB chorus, soprano, mezzo-soprano,

tenor, and baritone soloists, string quartet, woodwind quartet, harp, and timpani.

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[1]Colin Brumby, The Art of Prolonging the Musical Tone (Brisbane: Queensland UP, 1968) xiii.

[2]Brumby, Art 6.

Lasting eighteen minutes, this piece is a vivid description of the manger story, with a text from the late fifteenth century. Rather than set any of the nineteenth century revisions, Brumby chose to set the original version by Ozanam because, as Bracanin asserts, "Its authenticity, particularly the occasional metric irregularities, evoked for him an archaic atmosphere."[3]

In a similar manner to that utilized by Stravinsky in some of his neoclassical works, Brumby employs small forces to establish the traditional light texture that is associated with this text's sometimes pastoral setting. The constant use of mixed meters prevalent in the fourth and fifth movements is also reminiscent of Stravinsky.

James Murdoch observed that, coupled with Brumby's Anglican background, "as a choir boy and later with various Melbourne-based choirs, his philosophical and religious preoccupations have been a positive guiding light in his life."[4] Like other sacred works of his, this one is fresh and joyful.

The opening Sinfonia introduces a clarinet motive (an upward semitone, G to A flat, and a downward tone, to F sharp), upon which the work is based, proceeding largely by continuous variation. "Stabat mater speciosa," the opening chorus, is a processional, at first accompanied only by timpani, and with tonal overtones alternating between F major and F minor. A tenor incantation opens the third movement, "Pro peccatis," followed by a choral recitative and ending with a duet for baritone and mezzo-soprano and the reappearance of the opening motive. The

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[3]Bracanin 174.

[4]Murdoch 39.

fourth movement, "Sancta mater," with its chant-like effect is reminiscent of Stravinsky's Symphony of Psalms, while the fifth movement, "Carol for the Shepherds," refers to material from previous movements in a form not unlike a medieval round-dance. In the sixth movement, "Fac me vere congaudere," Brumby uses a double canon by inversion, and the soloists join in augmentation--forming the climax to the entire work:

Example 1. Stabat mater speciosa, VI, measures 27-30.

In the ending of Brumby's <u>Stabat mater speciosa</u>--the seventh movement, "Fac me tecumsatiari"--the choir ritualistically restates the processional theme from the opening chorus with a strong sense of the key of B flat major.

Brumby's next large work, entitled <u>Gilgamesh</u>, came in 1968. Commissioned by the Australian Broadcasting Commission to be premiered at the Adelaide Festival of the Arts in South Australia, this piece is scored for speaker, mixed chorus, brass (four french horns, two trumpets, tenor trombone, and tuba) and percussion, and lasts only eight minutes. The text is based on a poem by the Australian poet Thomas Shapcott, and this work marks the first of many fruitful collaborations between composer Brumby and poet Shapcott.

Gilgamesh, the Persian King, is the hero of a Babylonian epic dating from about 1500 B.C. According to Murdoch, "The theme of the gullibility of Gilgamesh primarily attracted Shapcott to the story, as well as the theme of ultimate disillusion, which has application to modern man, and a quality that he had not found in Greek or Egyptian Mythology."[5] The opening stanza of the poem sets the theme:

> Think of him then as a King, beard scented and curl'd
> And gold threaded linen strapping his loins tightly
> And on his wrist the enclosing amulet of power
> And in his belt a precious iron dagger
> Newly received in tribute
> The crenelated walls of his citadel glows
> Outside the hot sun falls[6]

Gilgamesh is represented by the speaker, who is accompanied by percussion alone

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[5]Murdoch 39.

[6]<u>Gilgamesh</u> manuscript.

when he speaks. He rests during the symmetrical sections of choral declamation carrying the narrative. Shapcott's poem is designed to move slowly from the distant and unfamiliar warrior toward a person who could be identifiable in terms of a twentieth century man. Brumby says of his setting that he has "employed a linear polyphony to parallel the ancient carved friezes that depict the harshness of the classic Persian legend."[7] It is clear that Shapcott's harsh and vivid imagery has been echoed by Brumby's choice of harmonies and timbres, especially in the assymetrical figures of the brass.

Example 2. Gilgamesh, I, measures 18-21.

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[7]Brumby, Annotations 6.

A joint commission by the Australian UNESCO Committee for Music and the Australian Society for Music Education resulted in a 1969 choral work called <u>Charlie Bubbles' Book of Hours</u>. With a libretto in Latin and English by the composer, the name comes from one of Sheila Delaney's characters. Delaney kindly granted Brumby permission to utilize the idea.

Charlie Bubbles is intended to be a twentieth century "Everyman" who is caught between tradition on the one hand and the desire to be free of it on the other. Brumby symbolizes the conflict generated by this predicament by juxtaposing sacred and secular texts. The work's effect depends largely on this somewhat strange harmony of contrasts.

Scored for four soloists, SATB choir, prepared tape and orchestra, <u>Charlie Bubbles' Book of Hours</u> lasts for eighteen minutes. The first four movements are given titles paralleling the names of some of the services of the Office, each one of which is traditionally associated with a particular time of day--Matins (beginning after midnight), Prime (at 6 A.M.,) Terce (at 9 A.M.,) and Sext (at noon.) In the final movement, Brumby cleverly sets the following anonymous poem, with some slight variations of his own, reflecting the Everyman's desire to be free of tradition:

> Monday's man is naked and free--fresh from his nativity
> Cries and gurgles break his wind--he's too young to yet have sinn'd
> Tuesday's man can crawl around--finds that things to break abound
> Mine or yours, it's all same--there's always someone else to blame
> Wedn'sday's man is let outside--now there's others there besides
> What is mine is not for you--what is yours can be mine too
> Thursday's man is off to school--there to learn the greatest tool
> Is ed-u-ca-tion is just the thing--to manipulate this life-game thing
> Friday's man attempts the top--nothing now can make him stop
> Wealth, position, rank and pride--smolder cank'rously inside

Sunday's man is met by death--summons up his failing breath
Cries aloud in pit'ous tone--"I've done no living yet!" he moans!

When questioned about the gaping absence of the "Saturday" stanza, Brumby

quipped that it was done completely accidentally, but the six-day week was probably

quite appropriate for Australia![8] The following excerpt of the setting of "Thursday's

man" illustrates the strong tendency toward more tonal writing at the decade's end:

Example 3. <u>Charlie Bubbles' Book of Hours</u>, Finale, measures 134-137.

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[8]Brumby, 7 June 1994.

One of the techniques the composer employs for the last line of the text is that of the chorus speaking in unison; they should "start slow, soft and low and gradually increase in speed, intensity and pitch."[9]

Also in 1969, Brumby received a commission from the Queensland University Musical Society, which resulted in the one hour and forty minute pageant-like work, Bring Out Your Christmas Masks. With another text by Thomas Shapcott, this work as a whole was written as a protest against the bombing of children with napalm during the Vietnam War. The core of the work, however, tells the Christmas story, and serves as a backdrop against which comment on the inhumanity of war takes place. The sacred representation of the Nativity is designed for cathedral performance with varied positioning of five solo singers, speaker, mixed chorus, boys' chorus, organ, and orchestra.

From the time of writing the Stabat mater speciosa in 1968 until his second period of study overseas in 1972, Philip Bracanin observes that Brumby extended his output in almost every media, but particularly in choral and orchestral music and opera. "During this period," Bracanin writes, "a number of extra-musical themes recur in Brumby's works and these form the kernel of his creative stimulus. Paramount amongst them is the picture of innocence and, more particularly, outraged innocence."[10] This theme is central to the work Bring Out Your Christmas Masks, the climax of which is depicted in the thirty-second of thirty-six sections, "The Slaughter

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[9]Charlie's Bubbles' Book of Hours manuscript, 82.

[10]Bracanin 176.

of the Holy Innocents." It is dramatically portrayed with a radio news bulletin of the

Vietnam massacre slowing fading as the choir sings Number 33, "The Carol of the

Holy Innocents," paralleling Herod's massacre two thousand years before.

Noel Nickson, another colleague of Brumby's at the University of Queensland,

was so moved by the premiere of this work that he wrote in his New Grove summary

of Brumby's choral works: "In his music he has drawn attention to Australia's general

insensitivity towards the underprivileged, the impoverished, and the victims of war,

and has pleaded for sympathy, charity, justice, and understanding between his own

country and the rest of the world."[11]

Several movements have been published separately from the main work. The

carol, The Virgin and the Child (No. 23), originally for quartet, comes at a particular

point where the story tells of the Nativity.

Example 4. The Virgin and the Child, measures 1-8.

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[11]Nickson 367.

The beautiful fifteenth century poem upon which this piece is based consists of a simple but moving dialogue between the Holy Child and the mother.

Other excerpted movements include <u>A Virgin Most Pure</u> (Number 21, in which the angel announces the coming of the Christ-child) and <u>Three Kings in Great Glory</u> (an SATB setting Brumby originally composed for the Greenford Grammar School choir in Middlesex and subsequently incorporated into the large work as Number 28, in which the three wise men come bearing gifts for the Christ-child).

In addition to the forces mentioned earlier for <u>Bring Out Your Christmas Masks,</u> it should be noted that the composer also calls for a verse-speaking choir, six speakers, dancers, actors, and a sound-effects tape. Though a performance of the full work may not be practical, the above-mentioned excerpts are charming carols and display some of Brumby's finest early unaccompanied choral writing.

Brumby's next large choral composition with orchestra was <u>A Ballade for St. Cecilia</u>, written in 1971 immediately after his much-praised orchestral work, <u>Litanies of the Sun</u>. Again to a text by Thomas Shapcott, this twenty-three minute piece was awarded the prestigious Albert H. Maggs Award for Composition. It is scored for four soloists (soprano, mezzo-soprano, tenor and baritone), SATB chorus, and standard symphony orchestra.

Shapcott's libretto follows the traditional legend of St.Cecilia, the sixth century martyr who consecrated her virginity to God. Brumby explains that "furthermore, after her marriage to the pagan Valerian, she succeeded in converting him and his brother to Christianity. For her pains, all three were martyred--Cecilia herself

lingering three days, appallingly mutilated, before death's merciful release."[12]

Though Brumby often writes quite densely for the chorus, as seen in the example shown in Example Six, he often achieves a grand effect in heavily orchestrated sections by doubling the vocal parts at the octave as can be seen in this excerpt from the finale of A Ballade for St. Cecilia:

Example 5. A Ballade for St. Cecilia, Finale, measures 72-5.

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[12]Brumby, Annotations 2.

For the Twenty-Third Intervarsity Choral Festival, <u>Celebrations and Lamentations</u> was commissioned and premiered on May 25, 1972. With another libretto by Thomas Shapcott, the forty-five minute work draws its imagery from the elements of stone, glass, and metal from which is built the beautiful cathedral of St. John, where the work was to be performed in Brisbane, capital city of Queensland and hometown of both Brumby and Shapcott. Featuring a centrally-placed SATB chorus, Brumby played on the echoing acoustics of the cathedral by placing semichoruses at three other points in the building--one above the great west door where it was accompanied by a wind quintet, and one in each of the side chapels.

The following excerpt of "Lamentation III" shows the dense "coro spezzati" effect cleverly achieved on the text "all we are weaves into voices":

Example 6. <u>Celebrations and Lamentations</u>, III, measures 38-40.

This work employed soprano and baritone soloists accompanied by the organ and by the Queensland Symphony Orchestra winds and brass under Robert Boughen. Brumby's last major choral work before departing for his second extended study period in Europe was his large-scale oratorio, <u>This Is the Vine</u>. Commissioned for the Fortieth International Eucharistic Congress, again with text by Thomas Shapcott, this work has a duration of forty-five minutes and calls for four soloists (soprano, mezzo-soprano, tenor, and baritone), a large SATB choir, and an expanded orchestra.

The following two examples illustrate Brumby's use of avant-garde choral techniques often used at this particular time by composers--first, an ad lib speaking section set to "we are the leaf, the first tendril, alive and eager, eagerly humble":

Example 7. <u>This Is the Vine</u>, "Hymn of Diversity," measure 147.

The oratorio is divided into four parts: "Hymn of Diversity" (Part I), "Hymn of False Unity" (Part II), "Hymn of Repentance" (Part III), and "Hymn of Renewal"

(Part IV). The second example, from the concluding section, illustrates Brumby's use of the choir as part of the percussion section with the advisory note that the whole chorus sings, but only half clap while the remainder hold the music!

Example 8. <u>This Is the Vine</u>, "Hymn of Renewal," measures 51-54.

The rhythmic motives illustrated in this example bear some resemblance to those

encountered in <u>Three Baroque Angels</u>, described in chapter four. Though this oratorio, <u>This Is the Vine</u>, contains a number of these "contemporary" techniques, Brumby is already tending to utilize more traditional harmonies in his choral writing.

The examples quoted thus far mostly underline Brumby's lyrical tendency and his emphasis on melody. The reappraisal of tonality that occurs at this stage in his development, around 1973, is understood more clearly from events precipitated in Brumby's instrumental realm. As the decade of the sixties progressed, there was much less of the twelve-tone writing that had dominated his earliest choral works like <u>Gilgamesh</u>, as seen in Example Two. Several years before Brumby realized the predicaments such writing posed for instrumental performers, he came to realize the tremendous difficulties such writing posed for singers. Even professional choristers and conductors were extremely frustrated by the challenges of tuning and blend inherent in complex serial writing. The likelihood of amateur groups (and therefore, publishers) being interested was very slim indeed.[13]

Hence the change in his choral writing after 1973 was more a matter of the degree of complexity, as illustrated in chapter three in works like <u>God Be in My Head</u> (Example 10.) This rather subtle change was in contrast to the more radical change of style reflected in his instrumental works.

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[13]Brumby, 7 June 1994.

CHAPTER III

DISCUSSION OF LATER WORKS

Though the primary focus of this study is the choral music of Brumby, it will be

advantageous, at this stage, to briefly discuss two of his instrumental compositions and

their place in the transitional period occurring during and after the composer's

sabbatical year of study with Franco Evangelisti in Rome.

A large amount of pre-compositional assembling of material had become basic

to Brumby's technique. He explains his creative process to James Murdoch:

> I know immediately the emotional quality of a work. From this point on,
> the difficulty resolves itself into inventing the symbols that will best express
> this. With this concept goes the overall "shape", and the excitement that
> this generates carries me through the agony of finding the notes, and of
> organizing the most apt imagery from the huge amount of material that I
> give myself to work with. These, from which all else grows, are nearly
> always from a melodic antecedent. It is almost surely my lyrical tendency
> and hence my inclination towards melodic articulation, that also explains
> the constant presence of variation as a means of development.[1]

Growing frustrated with what he came to consider to be the drudgery of pre-

compositional assembling, Brumby reached a climax of sorts in a work written in

Rome in 1972. Player Chooses was the name of the nine-minute work composed

during a nine-month period of pre-composition. Commissioned by the Organ

Institute of New South Wales, the work is an exercise in closed form and free

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[1]Murdoch 38-39.

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structure for keyboard and three other instruments. The pitch parameter for the piece is predetermined according to a tritone clock as illustrated in Example 9, but the players are given a number of choices regarding the notes' octave position, their dynamics, mode of attack, and duration. The players proceed independently of each other so the piece will change considerably with each performance.

Player Chooses was premiered in Sydney in 1973 by players from the Sydney Symphony Orchestra. Brumby explains the reaction he received when he went backstage to compliment the players on their splendid performance:

> The cellist, who shall remain nameless, said: "Oh, you enjoyed it?" I said: "Yes, thank you." He continued: "Oh, that's good because I made up the last one and one half minutes because I ran out of music before the end!" I didn't know! What sort of a piece is that when the composer doesn't know whether it's his own or not? I certainly didn't relish the prospect of spending the rest of my creative career concerned with a narrowing rather than an expanding range of musical means or expressive means.[2]

Example 9. Player Chooses, schematic diagram.

Duration: to be determined by incidence (in preceding pitch series) of following quatrads:—
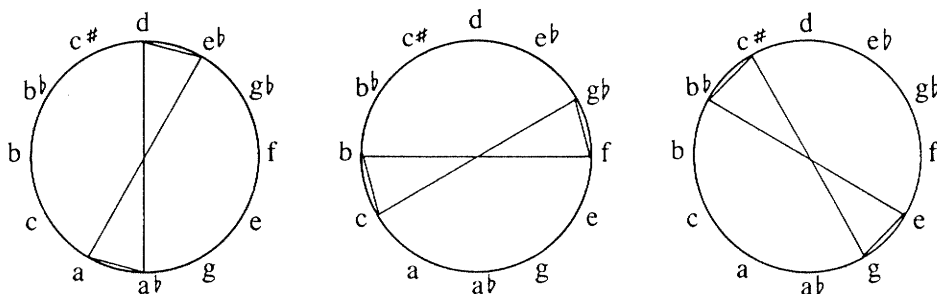
Each tone in above quatrads to be heard as a sustained tone, all others as short tones of minimal duration. Unit of rhythm to be

Hence:—

sustained tones

all others   (accaciature)

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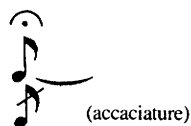
[2]Brumby, 22 Jan. 1990.

To further illuminate the events that led to a change of approach from the sixties style, in which complexity seemed to be the order of the day, to post-1972 writing, Brumby tells of an occasion when a well-known conductor was spending quite a lot of rehearsal time trying to get the orchestra to play a particular rhythm accurately, but without success. He turned to Brumby and asked him to demonstrate the rhythm. After five or six unsuccessful attempts, the conductor retorted: "See, you cannot do it and neither can we. By writing this, you make fools out of all of us!" Brumby went on to comment:

> Not only have I been guilty in this way, but have personally been witness to no small amount of humbug in the supposedly hallowed precincts of the ivory tower and have seen the conscious contrivance of too much hoodwinkery. It's too easy up there to perpetrate notational situations on paper that certainly fill up the page attractively but are conceived in spatial rather than temporal or physical terms. In my own case it was this same aspect that first lead me to falling in love with the idea of being a composer. The written symbol is a beautiful object but we should not lose sight of the fact that its function is to convey information.[3]

Since the period of study with Evangelisti, Brumby has taken a stand diametrically opposed to that which lead to <u>Player Chooses</u>. He had reached what he refers to as his "artistic cul-de-sac," and it is fitting at this stage of the study to understand his feelings and to get them "right from the horse's mouth," especially since the composer's name--"brumby"--means "wild horse" in Australia. He says:

> I find that I can live quite comfortably with allowing a performer to determine the length of a pause if there is no more accurate way of notating it. I am considerably less than comfortable in claiming a composition of my own when the determination of large tracts of it rest with the performer. Frankly it makes me feel a fraud. <u>Player Chooses</u> was

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[3]Brumby, 7 June 1994.

as far along that road as I wish to proceed. And I'm not impressed by music that employs a parameter simply because it happens to be next in the queue. Nor because it's thought to be more singularly appropriate at that particular stage of the work. In tonal music, I feel a mode of expression that frees both the performer and the composer from the procedural inhibitions and expressive paralysis of serialization.[4]

Philip Bracanin observed that "the idea of regeneration is at the core of Brumby's personal philosophy, and translates readily in a musical context into the concept of continuous development in which the new continually arises, Phoenix-like, from the old."[5] Therefore, it is not surprising that, upon his return to Australia, Brumby composed, for harpsichord and string orchestra, The Phoenix and the Turtle, a free fantasia stimulated by his experience of Shakespeare's poem. The poem celebrates the decease of two chaste lovers who were perfectly united in an ideal passion. The work was commissioned by Musica Viva for the 1974 tour of the Academy of St. Martin-in-the-Fields under Neville Mariner.

Dissatisfied with the twelve-tone method with which he had mostly been working for over ten years, Brumby indeed uses the idea of regeneration, symbolized by the phoenix--an idea that he says "is one which I have long found attractive because of its close relationship to the idea of continuous variation: continually creating something new from the ashes of the old. For this principle, I acknowledge my indebtedness to Schoenberg, but my application of it is in a clearly tonal context, stylistically far removed from Schoenberg's."[6] He uses the simplest musical idea of

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[4]Brumby, 17 June 1983.

[5]Bracanin 179.

[6]Brumby, 7 June 1994.

the intervals of the second with its inversion, the seventh, and of the third with its inversion, the sixth.

It is significant that the inspiration for this dramatic change in Brumby's style should come from a poem's text. Brumby's swing back to tonality in his instrumental works was paralleled by a more subtle change in his choral writing, with simplicity becoming the order of the day. Over the past two decades, he has composed considerably more choral music than his total output of instrumental music.

After Brumby's personal musical style had, in a sense, been reborn from the ashes of the old, Brumby's first choral work in 1973 was a simple two-part mixed arrangement of God Be in My Head, the text of which comes originally from the Sarum Primer of 1514. The setting is striking in its simplicity and its use of canonic imitation, a device which he continues to use in his sacred and secular choral works.

Example 10. God Be in My Head, measures 5-8.

Now published in the United States by Augsburg Fortress, <u>God Be in My Head</u> is a very accessible piece for the average church choir. Accessibility proves to be an important parameter for Brumby in other short works such as those contained in <u>The Carol Book</u> (for three-part equal or unequal voices) and <u>The Round Book</u>, both published in 1977 by Walton Music Corporation.

<u>Five English Lyrics</u>, published in 1975 by Walton Music, is an example of a secular unaccompanied work for mixed chorus that could be performed effectively by a high school chorus. The settings of anonymous fifteenth and sixteenth century texts range from the lilting lullaby "Balow" in 6/8 (with one measure of 7/8) to the lively mixed round setting of "The Nut-Brown Maid." The final lyric set is an anonymous medieval text entitled "Love is Soft," and Brumby once again demonstrates his affinity for canonic writing.

Brumby's <u>Mass for Unison Chorus and Organ</u>, also published in 1975 by Walton, is a straight-forward setting of the Anglican mass text, all in English, except the "Kyrie." The organ accompaniment unites the five sections with a harmony filled with major seventh chords, a sonority that seems to recur frequently in Brumby's writing after <u>The Phoenix and the Turtle</u>. Having heard his share of choirs attempting to sing well beyond their means, Brumby makes no apologies for the fact that much of his music "errs on the side of simplicity!"[7] The melodic contours he employs seem to facilitate a conversational-like rendering of the text, and the intervals used rarely exceed a perfect fourth, as illustrated in the following excerpt from the "Gloria."

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[7]Brumby, 7 June 1994.

Example 11. <u>Mass for Unison Chorus and Organ</u>, "Gloria," measures 1-9.

The three-measure phrases, as seen in the second and third systems above, show a fairly common proclivity of Brumby's to favor use of musical phrases with an odd number of measures.

A quite different approach is seen in Brumby's setting of the English text in his <u>Te Deum for Unison Chorus and Organ</u>, dedicated in 1977 to the girls of Somerville

House, a private Anglican school in Brisbane, Queensland. In the Anglican anthem tradition, Brumby alternates between full chorus and semi-chorus and the organ part is more complex both rhythmically and harmonically. The more lively, resolute style is appropriate for this text of praise, as is the active rhythmic accompaniment, which can be doubled in optional brass parts.

Example 12. Te Deum for Unison Chorus and Organ, measures 31-7.

Acting on a commission from the Pembroke School in Adelaide in 1976, Brumby once again collaborated with Thomas Shapcott in a large work entitled Flood Valley,

based on material that was to become Shapcott's first book for children--his 1982 novel Flood Children. Of this collaboration, Shapcott commented that Flood Valley was "the first of what are perhaps our most successful joint ventures--a cantata with a loose narrative form with varied vocal parts and dramatic/reflective moments, sourced by the 1974 floods in Southeast Queensland. It had a terrific effect at the premiere in the Adelaide Festival Centre Theatre."[8]

Describing the unfortunate circumstances in Brisbane where over twenty-four inches of summer-time rain had fallen in less than a day, the resulting Brumby/Shapcott work was written from the perspective of the traumatic psychological effects such a natural disaster can have on small children. Brumby noted that Shapcott "universalized this experience of forces greater than ourselves--the effect of the disaster through the eyes of a child."[9] The approach taken in this work was similar to that adopted in the 1969 colloboration with Shapcott, Bring Out Your Christmas Masks, described in chapter two.

Victimae paschali, an Easter Cantata composed by Brumby in 1977, is scored for SATB chorus accompanied by strings. Commissioned by the Brisbane-based Pro Musica, the string writing is rather complex rhythmically and the choral writing puts this work well beyond the reach of most amateur choirs. Of perhaps more practical interest is the delightful 1978 Brumby/Shapcott collaboration Three Baroque Angels, which is discussed in detail in chapter four.

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[8]Shapcott, telephone interview, 31 August 1994.

[9]Brumby, 7 June 1994.

The motet O sacrum convivium ("O Sacred Banquet"), also completed in 1978, illustrates some of Brumby's finest unaccompanied sacred writing. The melodic contour utilizes no interval larger than a perfect fourth. Brumby achieves a sensitive balance between contrapuntal and chordal textures, reflecting the text's changing moods, and accommodating the needs of both the Latin version and the English version, although sometimes awkwardly as seen in the following example on the words "and was made man."

Example 13. O sacrum convivium, "Credo," measures 50-57.

The effort to set both Latin and English texts does help to illustrate Brumby's crusade to make his music as accessible as possible to diverse audiences.

Brumby's 1978 Christmas Carol collection for unaccompanied SATB chorus includes settings of eleven English texts by various authors including G.K. Chesterton, Robert Herrick, and Henry Longfellow, as well as a setting in Latin of a text by Pope

Leo X, "O gente felix," and a setting in French of the "Baguette Carol." These charming pieces would make fine additions to a Christmas program, just as his Three Lenten Motets, completed in 1983, also for unaccompanied SATB chorus, would work very well during Holy Week. Excerpted from a larger but never completed work, Behold the Man, Brumby sets passages from Matthew 26:75 ("Priusquam gallus cantet" describing Peter's denial), Mark 14:61-2 ("Tu es Christus?" where Christ answers that they shall see the Son of Man coming in the clouds of heaven), and Mark 15:12-14 ("Crucifige eum!" where the crowd angrily answers Pilate). The sequence of keys chosen helps connect these pieces into a logical story flow, the first piece starting in G minor and ending in G major, the second progressing from C minor back to G major, and the final piece in D minor.

Close Thine Eyes, a 1983 setting by Brumby utilizing a poem attributed to King Charles I, is a short anthem for SATB chorus and organ accompaniment which would lend itself to a service's benediction. The tranquil musical treatment mirrors well the expression of the text "close thine eyes and sleep secure, thy soul is safe, thy body sure." Brumby's Eight Anthems are all two-part anthems for women's and men's voices, with organ accompaniment, and would be well-suited for any church choir lacking in sufficient voices and/or quality to tackle four-part writing.

Just as many of Brumby's shorter secular compositions resulted from an interest in a particular poem he had just encountered, so many of his shorter sacred compositions have been inspired by a sacred poem or scriptural passage. One such work is Richard de Castre's Prayer to Jesus, which was published in Australia in 1976

by J. Albert and Son. In this piece, Brumby brings his interests in old poetry and medieval modes together, and to emphasize the antiquity of the verse, he uses the technique of the cantor alternating with the chorus.

A 1986 publication by Walton Music in the U.S.A. is Brumby's <u>A Service of Rounds</u>. The three-part rounds comprising this service are in English and are intended to be sung by either equal or mixed voices. In keeping with his rather practical streak, Brumby notes that "an instrument or instruments may be added to, or replace, one or more of the voices should it be desired. Each round may be repeated any number of times. To end each round simply proceed after the double bar to the coda. They may be sung unaccompanied, or if desired, an accompaniment may be added."[10]

As if to underline the utilitarian nature of many of his compositions, Brumby made a point of mentioning to me the reason for the composition of his <u>O Clap Your Hands</u>, an arrangement of Psalm 47 for unaccompanied ATB choir. His only work for this configuration was written to accommodate his colleague Robert Boughen, choir director of St. John's Cathedral in Brisbane, who needed a piece for performance when the boy sopranos were on holidays![11]

Two anthems of note were published in 1990 by the American publisher Augsburg Fortress--<u>Oh Come and Worship</u>, based on a text by Juliet Hoey, and

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[10]Brumby, Colin. <u>A Service of Rounds</u>. Performance notes from composer's autograph.

[11]Brumby, 7 June 1994.

Psalm 117, "O Praise the Lord," in 1991. Both are scored for SATB choir and organ.

Both pieces incorporate some two-part and unison writing, and the four-part writing

is relatively straight-forward--an important factor for most church choir directors.

The following excerpt shows the Brumby trademark of ease and facility typical of

most of his published sacred works.

Example 14. Psalm 117, "O Praise the Lord," measures 1-7.

A recently published unaccompanied SATB piece suitable for Christmas performance is Two Carols (1993, Augsburg Fortress) containing "A Virgin Most Pure," a setting of Davies Gilbert's 1822 text from Some Ancient Christmas Carols, and From All Creatures, Brumby's own tranlation of the traditional "Cantet omnes creatura." A Peal of Carols is another accessible group of three pieces published by Augsburg Fortress in 1993. This set contains Brumby's settings of "Tomorrow Shall Be My Dancing Day" with the traditional English text, "O My Dear Heart" with an English translation of a Martin Luther text, and "A Babe Is Born," a fifteenth-century anonymous English text.

Brumby's collection entitled Songs of the Sea, published in Australia by Allans Music in 1983, would be a worthwhile acquisition for a children's or youth choir. This set of sixteen songs is suitable for unison or two-part singing, or even solo voice, and is a good representation of Brumby's spirited and sometimes humorous work. These settings incorporate a wide variety of authors united by the common nautical theme, and each song has an piano accompaniment that is both enjoyable to play and well-written for the instrument. These enthusiastic and light-hearted songs especially exemplify Brumby's carefree and joyous spirit.

CHAPTER IV

MUSICAL-TEXTUAL RELATIONSHIPS

<u>Five Tudor Lyrics</u>

<u>Four Romantic Choruses</u>

<u>Three Baroque Angels</u>

There is no doubt that Brumby has chosen to set a rather wide variety of texts

in his over one hundred and twenty choral compositions. Apart from the twenty or

so collaborations with Thomas Shapcott, many ideas have come from anthologies

which Brumby has treasured since his childhood. I noticed two, in particular, on the

bookshelf of his university studio during my interview with him in June 1994. From

<u>Folk Songs of Europe</u> he has so far only chosen to set one text--a catchy Russian folk

song entitled "Girl's Dance Song." The other anthology, <u>The Oxford Book of English

Verse</u>, has served as a virtual well-spring of ideas. Brumby quipped that many of the

secular choral compositions based on this book's texts have evolved "because it

seemed like a good idea when I've had an hour before the next lecture!"[1]

Five texts contained in <u>The Oxford Book of English Verse</u> which particularly

appealed to Brumby as he "redeemed the time," were grouped into a collection

entitled <u>Five Tudor Lyrics</u>. Until now, this collection has only been available from

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[1]Brumby, 7 June 1994.

the Australian Music Centre in the form of a facsimile of the composer's autograph. Because of the variety and quality of the texts Brumby chose for Five Tudor Lyrics, as well as the variety of the treatments given, I will now focus on this work's musical and textual relationships in more depth.

The first piece is based on the song "Come Away, Death," a dirge by William Shakespeare (1564-1616). Richmond Noble writes that "originally the songs of the Elizabethan dramatists were set to airs built upon the national songs and ballads."[2] The text of the original song, requested by the Duke in Act Two, Scene Four of Twelfth Night, and praised for its old-fashioned character, follows:

Come Away, Death

Come away, come away, death,
And in sad cypres let me be laid;
Fly away, fly away, breath;
I am slain by a fair cruel maid.
My shroud of white, stuck all with yew,
    O prepare it!
My part of death, no one so true
    Did share it.

Not a flower, not a flower sweet,
On my black coffin let there be strown;
Not a friend, not a friend greet
My poor corpse, where my bones shall be thrown:
A thousand thousand sighs to save,
    Lay me, O, where
Sad true lover never find my grave
    To weep there![3]

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[2]Richmond Noble ed., Shakespeare's Use of Song (Oxford: Clarendon, 1967) 23.

[3]Quiller-Couch, A.T., ed., The Oxford Book of English Verse (Oxford: Clarendon, 1949) 181.

Brumby marks his setting "misurata," certainly a fitting designation for a "dirge," as is the key of F minor a fitting choice. The triple meter not only facilitates the "come away" rhythm and repetition, but allows the key word "death" to fall on an accented beat. While the soprano line carries the complete text of each of Shakepeare's verses, the accompanying alto, tenor and bass lines take Shakespeare's repetition of "come away" further, creating a five-measure phrase with "death" at the apex. The same procedure is followed for the next two lines, this time repeating the "fly away, fly away" lyric and creating another five-measure phrase with "breath" at the apex. The final six-measure phrase carefully reflects the change of rhythm in the text and instead of repeating phrases, contrastingly echoes the phrase already stated in the soprano voice in the lower parts, with all voices coming together on the key phrases "O prepare it!" and "Did share it."

Example 15. <u>Five Tudor Lyrics</u>, "Come Away, Death."

Line 1 (SATB):
- laid; / strewn; Fly a-way, / Not a friend, fly a-way, / not a friend breath, / greet I am / My poor
- come a-way; / not a flow'r; Fly a-way, / Not a friend, fly a-way, / not a friend breath, / greet
- come a-way; / not a flow'r; Fly a-way, / Not a friend, fly a-way, / not a friend breath, / greet
- come a-way; / not a flow'r; Fly a-way / Not a friend, fly a-way, / not a friend breath, / greet

Line 2:
- slain by a fair cruel maid. / corpse where my bones be thrown: My shroud of white, / A thous-and thous — and stuck all with yew, / sighs to save, O pre- / Lay me
- Fly a-way, / Not a friend, fly a-way; / not a friend; Shroud of white, / thous-and sighs, stuck with yew, O / sighs to save, Lay pre- / me
- Fly a-way, / Not a friend, fly a-way; / not a friend; Shroud of white, / thous-and sighs, stuck with yew, O / sighs to save, Lay pre- / me
- Fly a-way, / Not a friend, fly a-way; / not a friend; Shroud of white, / thous-and sighs, stuck with yew, O / sighs to save, Lay pre- / me

Line 3:
- pare it! / O where My part of death, / Sad true lov — no one so true / er find my grave Did / To share it. / weep there.
- pare it! / O where Part of death / Lov-er sad one so true Did / find my grave To share it. / weep there.
- pare it! / O where Part of death / Lov-er sad one so true Did / find my grave To share it. / weep there.
- pare it! / O where Part of death / Lov-er sad one so true Did / find my grave To share it. / weep there.

For this collection, Brumby set three Shakespearean songs as the first, third and fifth pieces, and chose a pair of charming poems by Robert Herrick (1591-1674) for positions two and four. The first of these, "To Daffodils," rather than providing an optimistic contrast to and welcome relief from the dirge-like mood of Shakespeare's "Come Away, Death," actually continues a similar theme of death and disillusion. Apart from changing to modernized spelling, Brumby uses the entire Herrick text.

To Daffadills

Faire Daffadills, we weep to see
You haste away so soone:
As yet the early-rising Sun
Has not attain'd his Noone.
                Stay, stay,
Until the hasting day
                Has run
But to the Even-song;
And, having pray'd together, we
Will goe with you along

We have short time to stay, as you,
We have as short a Spring;
As quick a growth to meet Decay,
As you, or any thing.
                We die,
As your hours doe, and drie
                Away,
Like to the Summers raine;
Or as the pearles of Mornings dew
Ne'r to be found againe.[4]

Brumby again sets the text in triple meter--this time in moderate tempo for contrast. He uses the same method as in <u>Come Away, Death</u>--exhausting the full text

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[4]Moorman, F.W. ed., <u>The Poetical Works of Robert Herrick</u> (London: Oxford UP, 1915) 125.

in the soprano line, but now he lengthens the musical phrases in the accompaniment to allow the rhyming words to be sung together--"soon" and "noon," "thing" and "spring." This causes the notes of the accompaniment to be longer, providing a tranquil pad for the wordy soprano line.

Example 16. <u>Five Tudor Lyrics</u>, "To Daffodils," measures 1-8.

Continuing with the alternation of poets, Brumby uses "Fear No More the Heat o' the Sun" (originally entitled "Fidele" by Shakespeare) as the third song in the group. As if the subject of the inevitability of death had not been exhausted, each of the three stanzas Brumby employs conclude with the words "come to dust!" The song was originally written as a duet between Guiderius and Arviragus in Act Four of the play Cymbeline, which belongs to the closing years of Shakespeare's working life. Brumby chose not to set the fourth stanza with its references to exorcism, witchcraft, and ghosts. Following is the complete text of Shakespeare's song:

Fear No More the Heat o' the Sun

Fear no more the heat o' the sun,
Nor the furious winter's rages;
Thou thy worldly task hast done,
Home art gone, and ta'en thy wages:
Golden lads and girls all must,
As chimney-sweepers, come to dust.

Fear no more the frown o' the great,
Thou art past the tyrant's stroke;
Care no more to clothe and eat;
To thee the reed is as the oak:
The sceptre, learning, physic, must
All follow this, and come to dust.

Fear no more the lightning flash,
Nor the all-dreaded thunder-stone;
Feast not slander, censure rash;
Thou hast finish'd joy and moan:
All lovers young, all lovers must
Consign to thee, and come to dust.

No exorciser harm thee!
Nor no witchcraft charm thee!
Ghost unlaid forbear thee!
Nothing ill come near thee!

Quiet consummation have;
And renowned be thy grave![5]

Example 17. Five Tudor Lyrics, "Fear No More the Heat o' the Sun," measures 1-16.

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[5]Quiller-Couch, 187.

Brumby set the first three stanzas in a ternary form, repeating the musical material for the first and third stanzas, but cadencing the last stanza in F major, rather than in C major. The predominant F minor tonality of the outer sections is contrasted by the middle section's cadencing on F major and by a different order of voice entrances. Each verse of "Fear No More" is introduced by only one of the voices with the subsequent addition of each voice at half note intervals. This effect, coupled with the gradual crescendo requested and the slow and measured tempo specified, helps to mirror the text's pensive and somewhat severe mood, and give the opportunity to highlight the message of release from the burdens of earthly existence.

Following the conclusion of "Fear No More" with a diminishing of tempo and dynamics, comes welcome relief with the setting of the second Robert Herrick poem, To Violets. Omitting the word "To" in his title, Brumby set this lyric in one of his favorite forms--a four-part round, in a lively and cheerful manner. Brumby's fondness for rounds stems from his days as a boy soprano in the Anglican church--apparently rounds were used effectively to help develop pitch discrimination in young singers.

To accommodate his musical plan, he repeats the lyric "and wait" four times in verse one, and similarly, "more sweet" in verse two and "poor girls" in verse four. The third verse lyrics here contain a three-word phrase, "'fore damask roses," but Brumby handles this difficulty well, avoiding accents on the wrong syllable.

The coda repeats the opening two lines of the first verse and brings the round to a sound and optimistic conclusion. With "Fear No More" ending on a perfect F major cadence, this B flat major rollicking round yields yet another fifth relationship.

Example 18. <u>Five Tudor Lyrics</u>, "Violets."

Brumby continues the circle of fifth relationships by opening the fifth piece in Five Tudor Lyrics--Shakespeare's song, "Under the Greenwood Tree"--in the key of E flat major. Regarding the setting of Shakespeare's songs, Richmond Noble writes that "such songs as 'Under the Greenwood Tree' and 'Come Away, Death' necessitate the differentiation of the second stanza from the first; the freest rhythm in the world will not entirely surmount the objection to the melody's being repeated, and, if the melody is continued, modulations will be required to avoid monotony."[6] Though Brumby did not follow this suggested differentiation in the first piece of the set, "Come Away, Death," he does make slight adaptations in the rhythm in this concluding piece of the set.

In its original form, "Under the Greenwood Tree" appeared in Act Two, Scene Five of Shakespeare's As You Like It. As Richmond Noble points out:

> Amiens sings of the joy of the careless existence, where one lies under the tree and emulates the notes of the birds with nothing to annoy, except the inclemency of the season, and Jacques finds the singing so pleasing that he importunes Amiens for a second stanza, in which all are required to join. Then Jacques turns round and parodies the whole theme of the song.[7]

Brumby does not set Jacques' third stanza, but he does seem sensitive to the intention for the second stanza to be like a reprise. The repetition of the last four lines in each stanza is honored in Brumby's setting but he sets the words "come hither" four times each stanza, rather than the three in Shakepeare's song, to accommodate symmetry in the chosen six-eight meter.

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[6]Noble 22.

[7]Noble 72-3.

Example 19. <u>Five Tudor Lyrics</u>, "Under the Greenwood Tree," measures 1-16.

Four Romantic Choruses, a Brumby work published in the U.S.A. in 1983 by

Aberdeen Music, contains four texts by Romantic poets, also selected by Brumby

from his cherished volume, The Oxford Book of English Verse. In contrast to the

predominantly morbid messages of three of the five selections in texts of Five Tudor

Lyrics, this set is united partly by the generally more optimistic character of its texts.

The first chorus is an expressive setting of a poem by the English poet, Thomas

Lovell Beddoes (1803-1849), originally entitled "Dream Pedlary." Beddoes' lyrics are

set in their entirety by Brumby.

Dream Pedlary

If there were dreams to sell
What would you buy?
Some cost a passing bell;
Some a light sigh,
That shakes from Life's fresh crown
Only a rose-leaf down.
If there were dreams to sell,
Merry and sad to tell,
And the crier rang the bell,
What would you buy?

A cottage lone and still,
With bowers nigh,
Shadowy, my woes to still,
Until I die.
Such pearl from Life's fresh crown
Fain would I shake me down.
Were dreams to have at will,
This would best heal my ill,
This would I buy.[8]

Perhaps because of the negative modern-day connotation of the concept of "pedlary,"

Brumby uses the poem's romantic first line as the title to his piece--"If There Were

Dreams to Sell." To accommodate his second stanza's music, Brumby repeats the

phrase "this would best heal my ill," since Beddoes' second stanza has only nine lines.

After establishing a G major key center in the piece's first half, each stanza cadences

in E major at the question in verse one and the statement in verse two:

Example 20. <u>Four Romantic Choruses</u>, "If There Were Dreams to Sell," ms. 24-8.

[8]Quiller-Couch 777-8.

The strophic settings Brumby has employed in this and the next two pieces in the group do present some challenges for the performance. The conductor must pay particularly careful attention to appropriate articulation and dynamics to properly highlight the different thoughts expressed in the two stanzas.

The second piece of this group is based on <u>Requiescat,</u> a poem by another English poet, Matthew Arnold (1822-1888). Again, Brumby chose to use the first line, "Strew on Her Roses," as the title just like he does for the third piece, "Softly, O Midnight Hours," set to a poem entitled <u>Serenade,</u> by the Irish poet Aubrey De Vere (1814-1902.)[9] Both of these pieces are set in a rather straight-forward manner.

In "Strew on Her Roses," the moderate and measured first half is contrasted by more animation in the second half. This contrast works for the "mirth" and "smiles" spoken about in the second stanza, but not so well for the "fail'd breath" and "vasty hall of Death" of the corresonding fourth stanza. Unfortunately, this is a potential pitfall of strophic settings--where the music is not as appropriate for subsequent stanzas as it is for the first stanzas set. The text of Matthew Arnold's poem follows:

<u>Requiescat</u> ("Strew on Her Roses")

Strew on her roses, roses,
And never a spray of yew
In quiet she reposes:
Ah! would that I did too.

Her mirth the world required:
She bathed it in smiles of glee.
But her heart was tired, tired,
And now they let her be.

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[9]Quiller-Couch 892, 872-3.

Her life was turning, turning,
In mazes of heat and sound.
But for peace her soul was yearning,
And now peace laps her round.

Her cabin'd, ample Spirit,
It flutter'd and fail'd for breath.
Tonight it doth inherit
The vasty halls of Death.[10]

Brumby closes this set of <u>Four Romantic Choruses</u> with a lilting setting of "We'll

Go No More A-Roving," a poem by Lord Byron (1788-1824), who was esteemed by

many as a universal symbol of the Romantic poet. The poem's three stanzas lend

themselves well to the ternary form Brumby chose.

<u>We'll Go No More A-Roving</u>

So, we'll go no more a-roving
So late into the night,
Though the heart be still as loving,
And the moon be still as bright.

For the sword outwears its sheath,
And the soul wears out the breast,
And the heart must pause to breathe,
And love itself have rest.

Though the night was made for loving,
And the day returns too soon,
Yet we'll go no more a-roving
By the light of the moon.[11]

After virtually saturating the listener with G major for most of this set, Brumby

surprises the listener by ending this extremely short piece, and the set, rather abruptly

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[10]Quiller-Couch 892.

[11]Quiller-Couch 690.

in the key of F sharp major. The use of this deceptive cadence could underline the uncertainty of the promise of "no more roving," leaving room for further pursuit.

Example 21. <u>Four Romantic Choruses</u>, "We'll Go No More A-Roving," ms. 17-25.

When a modern-day composer sets texts that were penned centuries ago by Tudor and Romantic poets, there is obviously no opportunity for direct consultation. However, when a composer and poet are contemporaries, such as is the case with Colin Brumby and Thomas Shapcott, and when they have actually collaborated on some twenty choral works, aspects of the actual teamwork that culminated in the

finished compositions can be significant. Brumby spoke of his collaboration with Shapcott in particularly fond terms:

> I think I was largely assured by Tom's response to music and also by my own response to the word. In fact, at one stage Thomas was even contemplating a career in music as a young man; and I know that as a youth, I quite seriously considered writing as an option. So perhaps in each other's work we recognized and responded to an area which we have consciously denied fulfilling in ourselves.[12]

Of the act of collaboration, Thomas Shapcott shared these thoughts with me regarding his first meeting with Brumby:

> He was the first Australian composer of his generation to come back to tonality. I liked Colin's music initially for its post-Britten modal overtones and its capacity for wit. I think Colin works best in smaller forms and the cantatas I think best accommodate this. He writes well for the voice. There is sometimes a too easy facility and it is a matter of balancing this with jolts and challenges in small ways and I have tried to do this in the texts. Sometimes Colin responds musically in a way I, as a librettist, might not have foreseen. I am a failed would-be composer myself! Sometimes it takes several times before I "hear" the music.[13]

One of the smaller forms that the very fruitful Brumby/Shapcott colloboration produced is a 1978 work called <u>Three Baroque Angels</u>, an eleven-minute work in three movements for SATB chorus, originally scored for full orchestral accompaniment. Shapcott described this work as "one of our happier collaborations. I had just returned from a period in Europe. During a visit to Bayreuth in 1978, my wife and I visited both Regensburg and Nürnberg where the 'angels' were seen. I had been bowled over by German woodcarving!"[14]

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[12]Brumby, 17 June 1983.

[13]Shapcott, 31 August 1994.

[14]Shapcott, 31 August 1994.

Shapcott's poems describe in turn three carved angels that captured his imagination. The Bell-Ringing Angel (Illustration Two) and the Musical Angel (Illustration Three) on which movements one and two are respectively based, are both small side figures in an Annunciation carving, "Angelic Salutation," hanging above the choir in St. Lorenzkirche, Nürnberg. Veit Stoss (1440-1533), the great master carver, was commissioned to make this carving in 1517 by Anton II Tucher, who held an office equivalent to a present-day mayor. The carving is freely suspended and surrounded by the fifty-five blooms of the garland of roses, and depicts the Archangel Gabriel announcing the birth of Christ to the Virgin Mary, as seen in Illustrations One, Five and Six.

The Drummer Angel is displayed above the organ pipes, with his two side drums, in a loft at the Alte Kapelle in Regensburg (Illustration Four). Shapcott pointed out to me that none of the angels is, strickly speaking, Baroque--Veit Stoss pre-dates the Baroque, and the Rococo carving featuring the Drummer Angel at its apex was completely in 1797. Nevertheless, at the time of his European visit, Shapcott felt they captured some of the spiritual sense of play and anti-Reformation zest of the Baroque and hence the title Three Baroque Angels.

This work was commissioned by the Thirtieth Inter-Varsity Choral Festival in Brisbane in 1978 and was premiered by the combined university choirs with the Queensland Youth Orchestra under John Nickson. The work was subsequently performed at the Forty-First Inter-Varsity Festival in Perth, Western Australia in 1990 by the Festival Choir with the West Australian Youth Orchestra.
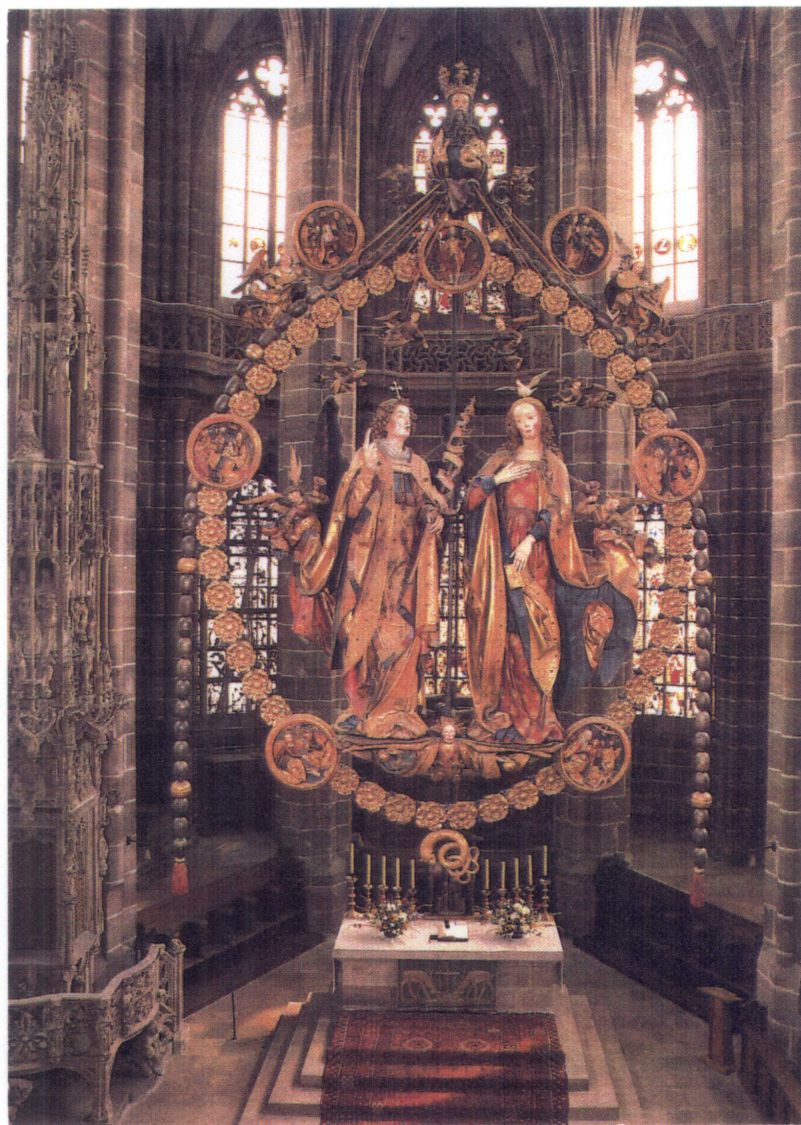
Illustration 1.
Veit Stoss, Angelic Salutation,
St. Lorenzkirche, Nürnberg.

Illustration 2.
Veit Stoss, <u>Bell-Ringing Angel</u>,
St. Lorenzkirche, Nürnberg.

Illustration 3.
Veit Stoss, <u>Musical Angel</u>,
St. Lorenzkirche, Nürnberg.

Illustration 4.
Drummer Angel, "Engelskonzert,"
Alte Kapelle, Regensburg.

This work of rejoicing and celebration illustrates the teamwork of the composer and poet at its finest. Both Brumby and Shapcott noted that the poems themselves, as well as the music, were intended to capture a certain sense of child-like innocence --a quality that accepts all things, including the sacred. The text of the first poem/movement follows:

I. Veit Stoss: "Bell-Ringing Angel," St. Lorenzkirche, Nürnberg

Bell clap to wake you up
spread sound around like butter or better mix it harder
make it break and slide and slap to fill the morning's larder.

Lift sound out to its height
then run and let it drop so that the sun can lap it up
and all the shadows come and sup.

Let sound be loud enough to leap at walls with sharp vibration
a richochet of tintinalation.

Make the street turn around and puddles drink the sun
and windows purr like cats

Until they are undone
make the red geraniums turn noses all one way today
then say

Make this the day that children leap frog
out of doors on all fours
and laugh in tumbles till their ribs are sore
their ribs are sore

Make every bell sound louder
heat up the beat of footprints into stilts and stints
splash the sun ev'ryone
bell-clap to wake us up
break ev'ry cup

Snip-snap them up
rise on high wings with noise of arrows
like a hundred sparrows

For the musical setting of this first poem, Brumby selected the key of C major and used mostly major seventh sonorities in his harmony. These sonorities work much better in the original orchestral accompaniment--with its opportunities for varied shadings of string and wind combinations--than they do in the piano accompaniment version. Because of this situation, I sought permission from the composer to add the bell part (played on glockenspiel) for the American premiere performance of this work, which he gladly granted.

As with many of Brumby's works, he uses continuous variation of a very simple idea--in the case of this first movement of Three Baroque Angels, a four-note phrase, C-B-A-E. Brumby shows particular responsiveness to Shapcott's text and the subtle changes it contains. For example, the word "tin-tin-a-la-tion" attracts special attention by his elongation of the syllable "la," and the phrase "make the red geraniums turn noses all one way" contains the first sixteenth-note figure and an arch-like contour that suits the sentiment especially well.

The accompaniment alternates the major seventh chord built on the tonic with that of the sub-dominant and progresses, after twelve measures in C major, to ten measures in D major and then eight measures in E major. Thankfully at that point, even though we had a rather predictable whole-tone transposition to F sharp major, the rhythm of the accompaniment changes to a more incessant eighth-note pattern, and Brumby introduces a new melodic idea for the fourth stanza, beginning with the lyrics "make the street turn around." Then after only two measures of the F sharp major, the bridge progresses downward through E major, E flat major and D flat

major, recapping the opening theme again in C major for seven measures. The accompaniment then introduces, in a staccato fashion, the trademark Brumby round in the mediant key of E major. For the only time in this movement and in the entire work, he departs from the chordal treatment of all four voice parts simultaneously stating the same text, as the angel humorously proclaims the time for a good old-fashioned game of "leap frog":

Example 22. Three Baroque Angels, I, measures 44-49.

At the completion of the round, the opening melodic idea is repeated in the key of A major, and the movement reaches a fortissimo peak while rising "on high wings with the noise of arrows, like a hundred sparrows," and then the accompaniment winds down to a pianissimo ending in the same key of C major in which it began.

The second movement features the "Musical Angel," perhaps all the more significant because of it being the closest figure to Mary's head. The rising and falling lines, played in ostinato fashion by the angel in the accompaniment, set up a constant motion reflecting the scene that Shapcott has painted--out in the plaza with the sparrows, spring air and sunshine. The sense of child-like innocence and Creation rejoicing continues in this second poem/movement:

II. Veit Stoss: "Musical Angel," St. Lorenzkirche, Nürnberg

Like sparrows we have risen into the spring air
sunshine on feathers, eager to be ev'rywhere

Like sparrows in the plaza grinning under our feet
there is movement about us, frivolous and sweet

Like sparrows out in the hedges, we laugh at the stern hawk
and there is dance in our scamper and there is song in our talk

You forget the song of the sparrows
you do not listen at all.
It was part of the street and traffic
and quick as it is small.

But when you recall the musician
lock'd in the soul of each bird
you will know the need to be frivolous
is wise as the need to be heard, to be heard.

Regarding the reference to the "stern hawk" contained in the third stanza, Shapcott acknowledged that it is a reference to Christ--"the qualities of judgment and

retribution are implied, but it is the song and dance that the angels celebrate."[15]

He refers at the end of this poem to "the musician locked in the soul of each bird,"

and Brumby's setting again responds effectively with the joyous celebration of the

accompanying Annunciation by all creation. The more legato and moderate musical

treatment in this movement is appropriate for the more thoughtful text and provides

a central contrast to the two outer and more lively movements, as seen in the

concluding choral setting of the last stanza.

Example 23. Three Baroque Angels, II, measures 59-66.

[15]Shapcott, 31 August 1994.

The fact that Shapcott himself considered a career as a musician makes the sentiments expressed in Example Twenty-Three particularly poignant. This poem opens an avenue for Brumby to express some of his personal philosophy as well. Both men shared with me their feelings on the "need to be frivolous," a phrase they expounded as meaning the importance of thoroughly enjoying--and even having fun with--whatever project in which they might be engaged. In <u>Three Baroque Angels</u> there is a stronger spirit of mutual empathy and joy in both the music and the text than in any of their other collaborations.

Shapcott really lets his imagination go when it comes to the third poem. The venue has changed--that of the organ loft in the Alte Kapelle in Regensburg--and the subject is the drummer angel, poised over his two drums and overseeing the entire Rococo treatment with the fitting designation "Engelskonzert." Shapcott speaks through the voice of the drummer angel. The question and answer nature of the text and the quicker pace of the poetry with its short rhythmic outbursts allowed Brumby an opportunity to create a more lively and syncopated third and final movement.

III. "Drummer Angel," Regensburg Organ Loft

I won't make it loud yet
unless I get quicker
and then forget.

I won't interrupt
I did yesterday
I won't interrupt
if the organ has to play
I'll just tap and then tamper.

I'll just set up a little drum chatter
a patter

a spatter
like splashing
a splutter
utterly utter

and better and better
and better than mutter
better and better I say, I say

Did I do that? I do that? do that?
I won't make it noisy
and yet it is fun to forget
like that
that
that.
Is anyone there?
Who will care if I do that again
that
that
that again and again
and then it seems
I'm alone there
isn't anyone anyone, anyone there?

Where? Are you sure?
None, not anyone.
Then I'm here on my own
and I'm here to begin
ev'rything new again
ev'rything fun

Making a drum beat to wake up the sun
run sun run march up, wake up,
rise up rise up ev'ryone rise up rise up
ev'ryone, ev'ryone, ev'ryone, ev'ryone

This poem of Shapcott's, with it short bursts and repeated words, gives Brumby

a chance for some word painting, especially for such onomatopoetic instances as

"that"--one can almost feel the rapping of the sticks on the side drum! Because of

the first-person commentary of the poem and the "allegro spiritoso" mood of

Brumby's setting of this third movement, Brumby granted me permission to add the snare drum part of the original orchestration to the piano accompaniment planned for the American premiere of this work.

The angelic lyric "and I'm here to begin" provides an opportunity for Brumby to introduce a brief reprise of the four-note motive and the accompaniment idea from the first movement over the words "everything new again" in the penultimate stanza. To further the overall unity of the entire piece, "everything fun" invokes an eight-measure quote from the second movement before the drummer angel makes his final plea for everyone to "wake up" and "rise up."

This particular angel seems to be the mischievous one--determined to make his presence felt. After promising not to "make it loud yet unless I get quicker and then forget," and noting that he "won't interrupt," even though he "did yesterday," the drummer angel affirms that he really won't interrupt "if the organ has to play"--he will just tap and then tamper. It is as if Shapcott has adopted this drummer as his own inquisitive child, and Brumby joins in the playfulness with his clever setting of this section. The impulsive nature of the drummer angel's conversation, and hence of this movement as a whole, can be very effective in performance if the conductor and choir capture the spirit--putting themselves in the place of this somewhat obstreperous drummer angel.

Particularly effective is the percussive interplay and word painting that he sets up with the words "chatter," "patter," "spatter," "splutter," and "utterly utter" in the next example.

Example 24. Three Baroque Angels, III, measures 9-17.

The reference to "making up a drum beat to wake up the sun" in the final stanza was influenced by one of the figures seen in the <u>Angelic Salutation</u> carving--the sun, as depicted clearly in the rear view shown in Illustration Five. By incorporating this reference in the final movement, not only is the unity of the poems and the music as a whole enhanced, but a satisfying connection is made between the drummer angel and the bell-ringing and musical angels, who are separated by thirty or so miles in their respective churches in the cities of Nürnberg and Regensburg, but are brought together for the noble cause of this musical work of art, <u>Three Baroque Angels</u>.

Illustration 5.
Veit Stoss, <u>Angelic Salutation</u>.
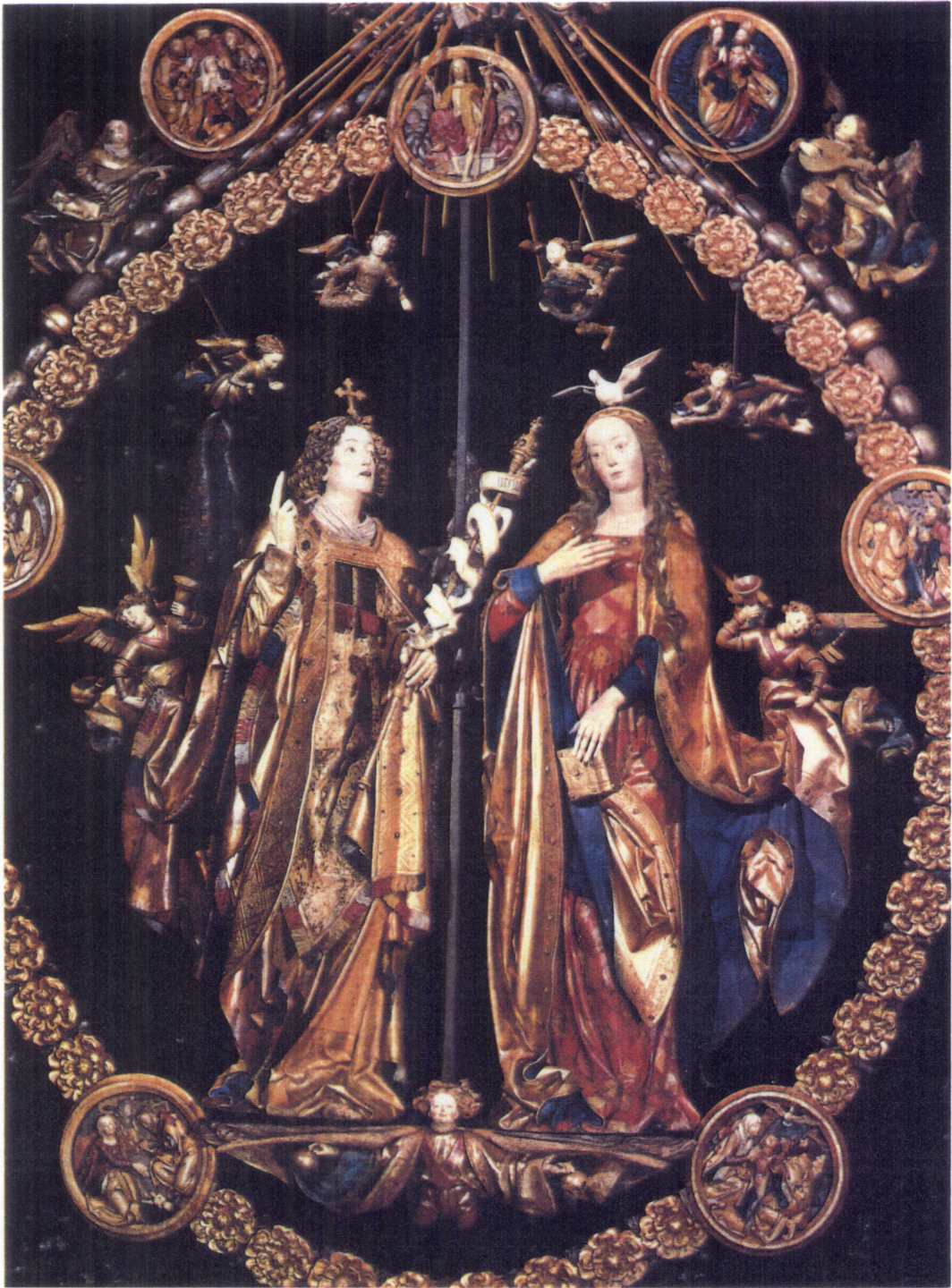
Illustration 6.
Veit Stoss, <u>Angelic Salutation</u>.

CHAPTER V

SUMMARY AND CONCLUSIONS

It is clear that Brumby's and Shapcott's shared enthusiasm for the music and text of the work Three Baroque Angels promoted the very kind of joyous celebration that was no doubt intended by the original "creators" of these three angels. In a review of the 1990 Western Australian performance of Three Baroque Angels, Neville Cohen wrote that "this is a piece which deserves to be heard widely, not only nationally but abroad. It has an appealing immediacy and is scored with a very real understanding of the needs of the choral and orchestral media."[1]

With Brumby's choral music output now exceeding one hundred and twenty compositions, varying in duration from a minute or two to several pieces over one hour, with a variety of forces ranging from unison or two-part to four or more SATB choirs with massive orchestras, with a diversity of both sacred and secular texts, and with a rather wide variety of commissions and occasions involved, it would be prudent to note that not every piece is outstanding. Almost twenty years ago, James Murdoch observed that "Brumby's output increases yearly, and it is doubtful if his musical facility in the speed of working allows him enough time for each work to mature enough in his mind before it is written out. It would be a pity to see this energetic

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[1]Cohen, Neville. "Three Baroque Angels," Perth Sunday Times, 3 Feb. 1990, Reviews section, "Concert Diary, Australia."

artist sacrifice quality for quantity."[2] More than three-fourths of Brumby's choral

output has been generated in the past twenty years since Murdoch voiced his

concerns.

For a more recent assessment, Elliot Gyger, a younger Sydney-based

composer, had the following observations:

> A quick glance at a catalogue of Australian choral works reveals the
> further phenomenon of a small number of composers--Colin Brumby,
> Paul Paviour and Stephen Leek come to mind--who have made a
> particular specialty of writing for choirs, and whose output in the field,
> in purely numerical terms, far outweighs that of all other composers
> combined, probably several fold. This is not to belittle the contribution
> made by these figures, who have responded creatively and
> imaginatively to an important gap in the repertoire.[3]

Of the composers mentioned, there is no doubt that Brumby's choral music is the

most traditional and has also been published more extensively than the others.

Of the three, it could be argued that only Brumby has also realized substantial

success with his instrumental works.

As part of a recent assessment of choral music in Australia, Tim Sexton offers

a revealing perspective regarding that country's musical "big picture":

> Australia's white history, coupled with its isolation from artistic
> developments in Europe and the Americas, have meant that until
> recently old-fashioned values have been perpetuated and preserved,
> long after they have vanished elsewhere. While musical romanticism
> and pastoralism have always existed overseas, the percentage of
> Australian composers working in this medium has always been higher
> than in other countries. Compositions which were considered avant-

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[2]Murdoch 40.

[3]Elliot Gyger, "Choral Modernism? - Style and Practice," <u>Sounds Australian</u>, 42
(1994) 13.

garde in Australia would have received a very mild reception overseas. In Australia's case, lack of familiarity has bred contempt.[4]

Sexton maintains that most Australian composers are slowly, but surely, returning to their harmonic roots:

> Perhaps this swing back to music as we once knew it is a justification for Australian composers such as Colin Brumby, who steadfastly retained a "classical" feel in all of his music. Brumby openly courted a popular choral market in his works. However, since he hasn't made the same journey to the avant-garde and back, his compositions possess more of an old-fashioned feel than those of other writers.[5]

Apparently Sexton is not aware of Brumby's pre-1973 works, but he is certainly correct in his appraisal of a "classical" feel and his assertion that Brumby has, for the most part, catered to popular demand.

The "traditionalist" in Colin Brumby is certainly alive and well. Though his choral writing occasionally utilizes the occasional asymmetrical rhythms and many of the harmonic progressions one would expect to see in more popular idioms, he has most definitely stayed committed to his 1973 resolution to "happily embrace tonality" and to "place great emphasis on melody as the principal means of expression and a harmony in which the notes do matter."[6] It is true that in Australia, as Elliot Gyger stated, "The whole modernist aesthetic has largely passed choral music by. In terms of harmony, rhythm, texture and response to the verbal text, many twentieth century choral works are not far removed from the norms of taste established over a hundred

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[4]Tim Sexton, "Classical vs Popular - The Great Divide," Sounds Australian, 4 (1994), 19.

[5]Sexton, 20.

[6]Dawson 130.

years ago."[7] The majority of Colin Brumby's choral works could well be described in terms similar to those used by Gyger.

If the input of the library staff at the Australian Music Centre is a somewhat reliable barometer, then there is merit to the staff's assertion to me that Colin Brumby's file and his choral music are utilized more than any other composer they represent. Though only about one-sixth of his choral works has been recorded and approximately one-eighth of his choral output published, he continues to become better-known and more frequently performed.

Despite the fact that some commentators have belittled Brumby's "classical" feel and his courting of the popular choral market, his more traditional style and his proclivity towards strong lyrical melodic writing, together with his varied and sometimes fascinating text choices, have been the main contributing factors to the appeal of his choral music up to this point. Perhaps Colin Brumby's philosophy on the creative process of composing reveals something about how his choral music may be viewed in the future, after more listening, more stepping back to calculate:

> Rather likely the traditional act of creation has it that in the beginning there was excitement, and the excitement was with the composer, and the excitement was the composer. Of course, the composer has also to be a listener as well--like a painter if you like--stepping back to calculate the effect of his painting or piece so far.[8]

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[7]Gyger 13.

[8]Brumby, 17 June 1983.

APPENDIX A

CHRONOLOGICAL LISTING OF CHORAL WORKS

Date	Title	Text	Duration	Forces Used
1958	The Cloths of Heaven	Anon.	2"	SSA/piano
1959	Bonnie George Campbell	Anon.	2"	SA/piano
1961	Five Part Songs	MacNeice, etc.	8"	Unacc. TTBB
1961	Magnificat & Nunc dimittis	English	6"	Unacc. SATB
1965	Dormi Jesu	Anon.	3"	Unacc. SATB
1965	Stabat mater speciosa	Latin	18"	SA/s,ms,t,br str,ww qts/harp
1968	Gilgamesh	Shapcott	8"	SATB/spkr 4 hn/2 tpt/trb tuba/perc
1969	Charlie Bubble's Book of Hours	Brumby	18"	SATB/s,ms,t,b 2 fl/2 ob/2 cl 2 hn/2 tpt 2 tnr trb/2 bs trb perc/str/tape
1969	Bring Out Your Christmas Masks	Shapcott	100"	SATB/3s,t,br SA chor vs-spkg chor/tape 6 spkrs/dancers actors/2 fl 2 cl/bsn or vc perc/gtrs/org/vn
1970	The Virgin and the Child	Shapcott	3"	Unacc. SATB
1970	A Windy Beach	Shapcott	3"	3 soli (or grps) 2 recorders piano duet/perc
1971	A Ballade for St. Cecilia	Shapcott	23"	SATB/s,ms,t,br 2 fl/2 ob/2 cl 2 bn/2 hn/2 tpt 2 trb, timp/perc/str

1971	Celebrations and Lamentations	Shapcott	45"	SATB chors (4) s,br soli picc/2 fl/2 ob eng hn/2 cl bs cl/2 bsn c bsn/2 tpt/tb bs trb/org ww quintet
1972	This Is the Vine	Shapcott	45"	SATB/s,ms,t,br picc/3 fl/3 ob eng hn/3 cl bs cl/3 bsn/c bsn 4 hn/4 tpt/2 trb bs trb/tba timp/perc/org/str
1973	God Be in my Head	Anon.	2"	SA/organ
1975	The Carol Book	Trad.	22"	3-part eq/mixed opt solos/keyboard
1975	The Round Book	Brumby & Trad.	15"	Mixed/eq voices
1975	I Tarocchi	Shapcott	12"	SATB 2 pianos/perc
1975	Five English Lyrics	Anon.	10"	SATB s/t solo/piano
1975	Mass for Unison Chorus and Organ	English	10"	Unison/organ
1976	Richard de Castre's Prayer to Jesus	Anon.	2"	SATB/opt solos
1976	Te Deum for Unison Chorus and Organ	English	8"	Unison/organ opt brass
1976	Flood Valley	Shapcott	40"	SAB/SSA chors s,ms soli 3 vs-spkg chors 2 fl/2 ob/2 cl/bsn 2 tpt/timp/perc piano/str/tape
1977	Victimae paschali: Easter Cantata	Latin, trad.	15"	SATB/strings
1978	Three Baroque Angels	Shapcott	10"	SATB 2 fl/2 ob/2 cl 2 bsn/2 hn 2 tpt/2 tnr trb perc/str

1978	Orpheus Beach	Shapcott	40"	SATB/s,br 2 spkrs/3 tpt 2 tnr trb/bs trb perc/org/str
1978	Motet and Mass: O sacrum convivium	Latin	20"	Unacc. SATB
1978	Christmas Carols	Eng., Fr., Lat.	12"	SATB piano or organ
1981	Signs of Rain	Anon.	4"	Unacc. SATB
1982	Amarilli (Arr.)	Caccinni	4"	Unacc. SATB
1983	Four Romantic Choruses	Beddoes, etc.	8"	Unacc. SATB
1983	Nine Sacred Canons	English, various	12"	2-part mixed/eq keyboard
1983	Three Lenten Motets	Latin	9"	SATB piano or organ
1983	Close Thine Eyes	King Charles I	3"	SATB/organ
1984	Festival Mass	English	15"	SATB ww/brass/perc
1984	Eight Anthems	English	22"	Unacc. SATB
1984	Songs of the Sea	English, various	30"	2 part/keyboard
1984	Psalm 148	David	6"	SATB 2 fl/2 cl/2 bsn 2 hn/2 tpt/tbn tba/perc/org
1984	Great Is Truth & Mighty	Shapcott	11"	SATB/br solo 2 fl/2 ob/2 cl 2 bsn/2 hn 2 tpt/2 tnr trb timp/perc/str
1984	The Vision and the Gap	Shapcott	50"	SATB/s,c,t,br 2 fl/2 ob/2 cl 2 bsn/2 hn 2 tpt/2 trb/timp perc/str
1984	Christmas Bells	Shapcott	10"	SSA/s,t keyboard

1985	A Service of Rounds	English	12"	3-part eq/mixed
1985	Missa canonica (2-part canons)	English	6"	Mixed/eq organ
1986	Stabat mater dolorosa	Latin	35"	SATB/s,br string trio
1986	Four Australian Christmas Carols	Brumby	12"	SATB/keyboard
1986	Ecumenical Mass	English	10"	Unison/keyboard
1986	A Mass for Our Time	English	6"	Unison/organ
1986	A Mass for Peace	English	6"	Unison/organ
1987	Magnificat and Nunc dimittis	English	6"	SSA piano or organ
1988	The Ballad of Sydney Hospital	Shapcott	33"	SATB/ms,br 2 fl/2 ob/2 cl 2 bsn/2 hn/2 tpt 2 tnr trb/timp/perc org/str
1988	Festival Mass of St. Peter	English	10"	SATB/organ
1988	Te Deum	English	8"	SSATTB/organ opt brass
1988	The Ballad of Charlie Blow	Dawson	15"	SAB/SSA choirs 4 fl/picc/ob/4cl alto sax/bsn/2 hn 3 tpt/2 euph/2 trb timp/perc/str/organ
1989	Mass of St. Peter	English	10"	SATB/opt solos organ
1990	A Special Inheritance	Shapcott	40"	SSA/SA/s,ms unis chor vs-spkg chor 2 fl/2 ob/2 cl 2 hn/2 tpt timp/perc/org/str opt dancers
1991	Litany of Praise to Our God	Smith	10"	SATB/organ cong. resps opt brass/timp

1992	Gaudeamus (Arr.)	Latin	3"	SATB picc/2 fl/2 ob 2 cl/4 bsn/4 hn 4 tpt/2 tnr tbn bs trb/tba/timp perc/str
1993	Dream Pedlary	Beddoes	3"	Unacc. SATB
1993	I Made Another Garden	O'Shaughnessy	3"	Unacc. SATB
1993	How Great the Tale	Gaelic	2"	SATB/piano
1993	Lorica of Saint Patrick	Saint Patrick	4"	SATB/piano
1993	Unwelcome	Coleridge, Mary	2"	Unacc. SATB
1993	When I Am Dead, My Dearest	Rossetti	2"	Unacc. SATB
1994	Advent	Rossetti	2"	Unacc. SATB
1994	Christmas Bells	Longfellow	2"	Unacc. SATB
1994	Joseph Dearest, Joseph Mine	German	2"	Unacc. SATB

(Undated Sacred Compositions With Accompaniment)

A Dove Flew Down at Christmas	Peterson	45"	SATB/soli/organ
A Simple Service; St. Oswald's Mass	English	6"	Unison/organ
An Irish Prayer	Trad.	2"	SATB/organ
Eight Psalms for Easter	David	16"	Unison/keyboard
Eight Two-Part Anthems	Herrick, etc.	20"	Mixed/equal keyboard
Five Anthems for SATB and Organ	Milton, etc.	10"	SATB/organ
Give Judgement for Me, O Lord: Psa. 26	David	3"	SATB/piano
Nine Tenebrae Responsories	English	12"	Mixed/equal piano
Oh, Come and Worship	Hoey	2"	SATB/organ
Psalm 117: O Praise the Lord	David	2"	SATB/organ

Psalm 119: Teach Me, O Lord	David	4"	SATB/piano
Psalm 127: Unless the Lord Builds	David	4"	SATB/piano
Seventeen Songs for Easter	Brumby	35"	Unison/keyboard
The Joy of the World	Brumby	4"	SATB/keyboard
Three Psalms	English	6"	SATB/keyboard
Were You There?; Songs for Eastertide	Bachelor & Trad.	12"	Unison/keyboard

(Undated Sacred Compositions Unaccompanied)

A Peal of Carols	Anon.	7"	Unacc. SATB
A Virgin Most Pure	Trad.	2"	Unacc. SATB opt solos
Agnus Dei	Latin	2"	Unacc. SATB
Behold How Good (Psalm 133)	David	3"	Unacc. SATB
Cantet omnis creatura	Anon. macaronic	2"	Unacc. SATB
Come, Bring With a Noise	Herrick	2"	Unacc. SATB
Cradle Carol	Trad.	2"	Unacc. SATB
Dies sanctificatus	Latin	2"	Unacc. SATB
God Be in My Head	Trad.	2"	Unacc. SATB
In Praise of the Virgin	Anon. macaronic	2"	Unacc. SATB
I Will Lift up Mine Eyes (Psalm 121)	David	2"	Unacc. SATB
Kings in Glory	Image	2"	Unacc. SA
Lullay, Lullay	Anon.	4"	Unacc. SATB
Mater ora filium	Anon. macaronic	3"	Unacc. SATB opt solos
O Clap Your Hands (Psalm 47)	David	2"	Unacc. ATB
Of a Rose, a Lovely Rose	Anon.	5"	Unacc. SATB opt solos

O gente felix	Latin, Leo XIII	2"	Unacc. SATB opt descant
Of One That Is so Bright and Fair	Anon. macaronic	2"	Unacc. SSA
Psalm 33	David	2"	Unacc. SATB cantor
Three Kings From the East	Brumby	3"	Unacc. SATB opt descant
Three Kings in Great Glory	Image	2"	Unacc. SATB opt echo
Three Marian Songs	Anon. macaronic	7"	Unacc. SSATTB choir or sextet
Thus Every Beast	Anon.	3"	Unacc. SSA opt solos
Tryste Noël	Guiney	2"	Unacc. SATB opt descant

(Undated Secular Compositions With Accompaniment)

Beauty's Queen	DeBray	2"	SATB/organ
Fife Tune	Manifold	2"	SA flutes/fifes side drum
Flexi Scores; A Collection	Trad.	30"	SATB up to 4 parts opt descant/perc
Folk Songs of Australia (Arr.)	Trad.	30"	SAB up to 3 parts piano
Girl's Dance Song	DeBray	4"	SATB/piano
If There Were Dreams to Sell	Beddoes	4"	SA/piano
Where the Pelican Builds Her Nest	Foott	3"	SS 2 fl/2 cl

(Undated Secular Compositions Unaccompanied)   piano/str

A Mermaid's Not a Human Thing	Brady	3"	Unacc. SATB
Adam Lay Y-Bounden	Anon.	3"	Unacc. SATB
Andy's Gone With Cattle (Arr.)	Trad.	2"	Unacc. SA/SATB
Botany Bay (Arr.)	Trad.	2"	Unacc. SATB or SSA/TTB
Captain Stratton's Fancy	Masefield	3"	Unacc. SATB
Cargoes	Masefield	2"	Unacc. SATB
Click Go the Shears (Arr.)	Trad.	2"	Unacc. SATB or SSA/TTB
Easter Carols and Dances	Shapcott	10"	Unacc. TTBB
Five Tudor Lyrics	Shakespeare, etc.	10"	Unacc. SATB
Five White Swans	Anon.	3"	Unacc. SATB
Home Isn't Home for You, Fella-me-Lad	Pottier	6"	Unacc. SATB
O What Is That Sound?	Auden	4"	Unacc. SATB
The Springtime It Brings on the Shearing	Trad.	2"	Unacc. SATB
The Stranger	Manifold	2"	Unacc. SA
We Watched Her Breathing	Wood	2"	Unacc. SATB

APPENDIX B

ALPHABETICAL LISTING OF CHORAL WORKS

Date	Title	Text	Duration	Forces Used
1971	A Ballade for St. Cecilia	Shapcott	23"	SATB/s,ms,t,br
	A Dove Flew Down at Christmas	Peterson	45"	SATB/soli/organ
1986	A Mass for Our Time	English	6"	Unison/organ
1986	A Mass for Peace	English	6"	Unison/organ
	A Mermaid's Not a Human Thing	Brady	3"	Unacc. SATB
	A Peal of Carols	Anon.	7"	Unacc. SATB
1985	A Service of Rounds	English	12"	3-part eq/mixed
1990	A Special Inheritance	Shapcott	40"	SSA/SA/s,ms
	A Virgin Most Pure	Trad.	2"	Unacc. SATB
1970	A Windy Beach	Shapcott	3"	3 soli (or grps)
	Adam Lay Y-Bounden	Anon.	3"	Unacc. SATB
1994	Advent	Rossetti	2"	Unacc. SATB
	Agnus Dei	Latin	2"	Unacc. SATB
1982	Amarilli (Arr.)	Caccinni	4"	Unacc. SATB
	An Irish Prayer	Trad.	2"	SATB/organ
	Andy's Gone With Cattle (Arr.)	Trad.	2"	Unacc. SA/SATB
	Beauty's Queen	DeBray	2"	SATB/organ
	Behold How Good (Psalm 133)	David	3"	Unacc. SATB
1959	Bonnie George Campbell	Anon.	2"	SA/piano
	Botany Bay (Arr.)	Trad.	2"	Unacc. SATB
1969	Bring Out Your Christmas Masks	Shapcott	100"	SATB/3s,t,br

	Cantet omnis creatura	Anon. macaronic	2"	Unacc. SATB
	Captain Stratton's Fancy	Masefield	3"	Unacc. SATB
	Cargoes	Masefield	2"	Unacc. SATB
1971	Celebrations and Lamentations	Shapcott	45"	SATB chors (4)
1969	Charlie Bubble's Book of Hours	Brumby	18"	SATB/s,ms,t,b
1984	Christmas Bells	Shapcott	10"	SSA/s,t
1994	Christmas Bells	Longfellow	2"	Unacc. SATB
1978	Christmas Carols	Eng., Fr., Lat.	12"	SATB
	Click Go the Shears (Arr.)	Trad.	2"	Unacc. SATB
1983	Close Thine Eyes	King Charles I	3"	SATB/organ
	Come and Worship	Hoey	2"	SATB/organ
	Come, Bring With a Noise	Herrick	2"	Unacc. SATB
	Cradle Carol	Trad.	2"	Unacc. SATB
	Dies sanctificatus	Latin	2"	Unacc. SATB
1965	Dormi Jesu	Anon.	3"	Unacc. SATB
1993	Dream Pedlary	Beddoes	3"	Unacc. SATB
	Easter Carols and Dances	Shapcott	10"	Unacc. TTBB
1986	Ecumenical Mass	English	10"	Unison/keyboard
1984	Eight Anthems	English	22"	Unacc. SATB
	Eight Psalms for Easter	David	16"	Unison/keyboard
	Eight Two-Part Anthems	Herrick, etc.	20"	Mixed/equal
1984	Festival Mass	English	15"	SATB
1988	Festival Mass of St. Peter	English	10"	SATB/organ
	Fife Tune	Manifold	2"	SA
	Five Anthems for SATB and Organ	Milton, etc.	10"	SATB/organ
1975	Five English Lyrics	Anon.	10"	SATB

1961	Five Part Songs	MacNeice, etc.	8"	Unacc. TTBB
	Five Tudor Lyrics	Shakespeare, etc.	10"	Unacc. SATB
	Five White Swans	Anon.	3"	Unacc. SATB
	Flexi Scores; A Collection	Trad.	30"	SATB
1976	Flood Valley	Shapcott	40"	SAB/SSA chors
	Folk Songs of Australia (Arr.)	Trad.	30"	SAB
1986	Four Australian Christmas Carols	Brumby	12"	SATB/keyboard
1983	Four Romantic Choruses	Beddoes, etc.	8"	Unacc. SATB
1992	Gaudeamus (Arr.)	Latin	3"	SATB
1968	Gilgamesh	Shapcott	8"	SATB/spkr
	Girl's Dance Song	DeBray	4"	SATB/piano
	Give Judgement for Me, O Lord: Psa. 26	David	3"	SATB/piano
1973	God Be in my Head	Anon.	2"	SA/organ
	God Be in My Head	Trad.	2"	Unacc. SATB
1984	Great Is Truth & Mighty	Shapcott	11"	SATB/br solo
	Home Isn't Home for You, Fella-me-Lad	Pottier	6"	Unacc. SATB
1993	How Great the Tale	Gaelic	2"	SATB/piano
1993	I Made Another Garden	O'Shaughnessy	3"	Unacc. SATB
1975	I Tarocchi	Shapcott	12"	SATB
	I Will Lift up Mine Eyes (Psalm 121)	David	2"	Unacc. SATB
	If There Were Dreams to Sell	Beddoes	4"	SA/piano
	In Praise of the Virgin	Anon. macaronic	2"	Unacc. SATB
1994	Joseph Dearest, Joseph Mine	German	2"	Unacc. SATB
	Kings in Glory	Image	2"	Unacc. SA
1991	Litany of Praise to Our God	Smith	10"	SATB/organ

1993	Lorica of Saint Patrick	Saint Patrick	4"	SATB/piano
	Lullay, Lullay	Anon.	4"	Unacc. SATB
1961	Magnificat & Nunc dimittis	English	6"	Unacc. SATB
1987	Magnificat and Nunc dimittis	English	6"	SSA
1975	Mass for Unison Chorus and Organ	English	10"	Unison/organ
1989	Mass of St. Peter	English	10"	SATB/opt solos
	Mater ora filium	Anon. macaronic	3"	Unacc. SATB
1985	Missa canonica (2-part canons)	English	6"	Mixed/eq
1978	Motet and Mass: O sacrum convivium	Latin	20"	Unacc. SATB
1983	Nine Sacred Canons	English, various	12"	2-part mixed/eq
	Nine Tenebrae Responsories	English	12"	Mixed/equal
	O Clap Your Hands (Psalm 47)	David	2"	Unacc. ATB
	O gente felix	Latin, Leo XIII	2"	Unacc. SATB
	O What Is That Sound?	Auden	4"	Unacc. SATB
	Of a Rose, a Lovely Rose	Anon.	5"	Unacc. SATB
	Of One That Is so Bright and Fair	Anon. macaronic	2"	Unacc. SSA
1978	Orpheus Beach	Shapcott	40"	SATB/s,br
	Psalm 117: O Praise the Lord	David	2"	SATB/organ
	Psalm 119: Teach Me, O Lord	David	4"	SATB/piano
	Psalm 127: Unless the Lord Builds	David	4"	SATB/piano
1984	Psalm 148	David	6"	SATB
	Psalm 33	David	2"	Unacc. SATB
1976	Richard de Castre's Prayer to Jesus	Anon.	2"	SATB/opt solos
	Seventeen Songs for Easter	Brumby	35"	Unison/keyboard
1981	Signs of Rain	Anon.	4"	Unacc. SATB
	Simple Service; St. Oswald's Mass	English	6"	Unison/organ

1984	Songs of the Sea	English, various	30"	2 part/keyboard
1986	Stabat mater dolorosa	Latin	35"	SATB/s,br
1965	Stabat mater speciosa	Latin	18"	SA/s,ms,t,br
1988	Te Deum	English	8"	SSATTB/organ
1976	Te Deum for Unison Chorus and Organ	English	8"	Unison/organ
1988	The Ballad of Sydney Hospital	Shapcott	33"	SATB/ms,br
1988	The Ballad of Charlie Blow	Dawson	15"	SAB/SSA choirs
1975	The Carol Book	Trad.	22"	3-part eq/mixed
1958	The Cloths of Heaven	Anon.	2"	SSA/piano
	The Joy of the World	Brumby	4"	SATB/keyboard
1975	The Round Book	Brumby & Trad.	15"	Mixed/eq voices
	The Springtime It Brings on the Shearing	Trad.	2"	Unacc. SATB
	The Stranger	Manifold	2"	Unacc. SA
1970	The Virgin and the Child	Shapcott	3"	Unacc. SATB
1984	The Vision and the Gap	Shapcott	50"	SATB/s,c,t,br
1972	This Is the Vine	Shapcott	45"	SATB/s,ms,t,br
1978	Three Baroque Angels	Shapcott	10"	SATB
	Three Kings From the East	Brumby	3"	Unacc. SATB
	Three Kings in Great Glory	Image	2"	Unacc. SATB
1983	Three Lenten Motets	Latin	9"	SATB
	Three Marian Songs	Anon. macaronic	7"	Unacc. SSATTB
	Three Psalms	English	6"	SATB/keyboard
	Thus Every Beast	Anon.	3"	Unacc. SSA
	Tryste Noël	Guiney	2"	Unacc. SATB
1993	Unwelcome	Coleridge, Mary	2"	Unacc. SATB
1977	Victimae paschali: Easter Cantata	Latin, trad.	15"	SATB/strings

	We Watched Her Breathing	Wood	2"	Unacc. SATB
	Were You There?; Songs for Eastertide	Bachelor & Trad.	12"	Unison/keyboard
1993	When I Am Dead, My Dearest	Rossetti	2"	Unacc. SATB
	Where the Pelican Builds Her Nest	Foott	3"	SS

APPENDIX C

DISCOGRAPHY OF CHORAL WORKS

Title	Text	Recording
A Ballade for St. Cecilia	Shapcott	ABC disc RRCS 1467, 1971
Celebrations and Lamentations	Shapcott	23rd Intervarsity Choral Festival, 1972
Charlie Bubbles' Book of Hours	Brumby	Festival disc SFC-90024, 1970
Five-Part Songs (see *)	MacNeice, etc.	ABC Recording RRC/67 (40564), 1967 Male Voices of the Adelaide Singers Patrick Thomas, conductor
Four Romantic Choruses	Beddoes, etc.	St. Peter's Chorale, 1991
Gilgamesh	Shapcott	ABC recording RRC/72-B (40564), 1968
Richard de Castre's Prayer to Jesus	Anon.	ABC Recording RCCS-1470A, 1976
Songs of the Sea	Various	ABC Recording 4053, 1984
The Ballad of Sydney Hospital	Shapcott	MBS 18 CD, 1988
This Is the Vine	Shapcott	ABC Recording, Melbourne, 1972
Three Baroque Angels	Shapcott	Bonn Recording Enterprises BRE 028, 1978
Various Works for Male Voices* (i) "It's No Go the Merry-go-round" (ii) "Once I Loved a Maiden Fair" (iii) "Roman Walls Blues" (iv) "How Sleep the Brave" (v) "Will There Never Come a Season?"	MacNeice Colum Auden Davies Stephen	ABC Recording RRC/67, 1967 Male Voices of the Adelaide Singers Patrick Thomas, conductor
Various Works for SATB Chorus (i) "I Will Lift Up Mine Eyes" (ii) "Christus resurgens" (iii) "Ave Maria" (iv) "How Joyful 'tis to Sing"	Various	ABC Recording RRC/651967 Adelaide Singers Patrick Thomas, conductor

Various Works for SATB Chorus	Various	ABC Recording PRX/5600, 1967
(i) "Our Andy's Gone With Cattle" (Arr.)		Adelaide Singers
(ii) "Three Kings in Great Glory"		Patrick Thomas, conductor
(iii) "Tantum ergo		
(iv) "Jesu, That Dost in Mary Dwell"		
(v) "Dormi Jesu"		
The Virgin and the Child	Shapcott	ABC Recording RRCS 1467, 1970

APPENDIX D

ACQUISITION DETAILS OF CHORAL WORKS

PUBLISHED WORKS

Title	Publisher
A Peal of Carols (Unacc. SATB)	Augsburg Fortress, 4200 South 5th Street, Minneapolis, MN 55415 (612) 330-3300
A Service of Rounds (Unacc. 3-part)	Walton Music Corporation, 170 N.E. 33rd St., Ft. Lauderdale, FL 33334 (305) 563-1844
Five English Lyrics (Unacc. SATB)	Walton Music Corporation
Four Romantic Choruses (Unacc. SATB)	Aberdeen Music, Inc., 170 N.E. 33rd St., Fort Lauderdale, FL 33334 (305) 563-1844
Of a Rose, a Lovely Rose (Unacc. SATB, solos)	Walton Music Corporation
Oh Come and Worship (SATB and organ)	Augsburg Fortress
Psalm 117 (SATB and organ)	Augsburg Fortress
Richard de Castre's Prayer to Jesus (Unacc. SATB)	J. Albert and Son, Pty. Ltd., 139 King St., Sydney, NSW, Australia
Songs of the Sea (2-part and piano)	Allans Music Australia Ltd., 276 Collins St., Melbourne, Victoria, 3000 (03) 654-8444
The Carol Book (3-part and piano)	Walton Music Corporation
The Round Book (3 and 4 parts)	Walton Music Corporation

The Springtime It Brings on the Shearing
(Unaccompanied SATB)

Matilda Press,
University of Western Australia,
Nedlands, W.A. 6009
(09) 380 3993

Two Carols (Unacc. SATB)

Augsburg Fortress

UNPUBLISHED WORKS

All of Colin Brumby's unpublished works are available
for purchase and/or rental
through

Australian Music Centre Ltd.
Level 1, Argyle Centre
The Rocks, Sydney
N.S.W. 2000
Australia

Phone (02) 247 4677
Fax (02) 241 2873

REFERENCE WORKS

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