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AUSTRALIAN
COMPOSER SERIES

PEGGY GLANVILLE-HICKS

A photograph of a rugged coastal landscape. In the foreground, large, smooth, rounded boulders are scattered across a grassy slope. The ocean is visible in the middle ground, with white foam from waves crashing against the shore. The sky is a pale, hazy blue, suggesting a clear day. The overall scene is serene and natural.

etruscan concerto

tso AUSTRALIAN
COMPOSER SERIES



TASMANIAN
SYMPHONY
ORCHESTRA

Peggy Glanville-Hicks 1912-1990

	Etruscan Concerto	[15'17]
1	I. Promenade	4'05
2	II. Meditation	7'26
3	III. Scherzo	3'46
	Caroline Almonte <i>piano</i>	
4	Sappho – Final Scene	7'42
	Deborah Riedel <i>soprano</i>	
5	Tragic Celebration	15'34
	Letters from Morocco	[14'16]
6	I. Wind, water, birds and animals	3'19
7	II. Man is hated in the Sahara	1'23
8	III. There are concerts here	2'54
9	IV. I have found a new candy	1'39
10	V. The streets smell of orange-blossom	1'53
11	VI. Sometimes at that hour there are drums	2'04
12	VII. Toward sundown	1'04
	Gerald English <i>tenor</i> LIVE RECORDING	

Total Playing Time 52'57

Tasmanian Symphony Orchestra
Richard Mills *conductor*
Antony Walker *conductor* **6-12**

As a still relatively young nation, Australia could be considered fortunate to have collected so few notable dead composers! For most of the 20th century, almost every composer we could claim was very much alive. Yet, sadly, this did not stop us from losing track of some of our most talented, who went away and stayed away, as did Percy Grainger and Arthur Benjamin (the only Australian composer blacklisted by Goebbels), or returned too late, like Don Banks. And we are now rediscovering many other interesting stay-aways, like George Clutsam (not just the arranger of *Lilac Time*), Ernest Hutchinson, John Gough (Launceston-born, like Peter Sculthorpe) and Hubert Clifford. Meanwhile, among those who valiantly toiled away at home, we are at last realising that names like Roy Agnew, John Antill and David Ahern might not just be of local interest, but reasonably take their place at the head of any roster of composing 'dead white males'.

Even more so than for men, settler Australia's short musical past is remarkable for its roll-call of significant females: Margaret Sutherland (perhaps our greatest deceased composer of either sex), Miriam Hyde, Dulcie Holland, Iris de Cairos-Rego, Esther Rofe, Marjorie Hesse, Linda Phillips, Ina Mornement, Phyllis Batchelor... The list goes on, and on. It's been argued, of course, that women were left to do the hard yards at home between the wars, precisely because Australia so actively discouraged its men from

composing that they had no option but to go away. Equally true, relatively few of our composing women flourished 'abroad' for long, though Tasmanian Katharine Parker (Longford-born and Grainger protégée) did, and Melburnian Peggy Glanville-Hicks is the notable other. Indeed, Edward Cole's notes for the 1956 American first recording of her *Etruscan Concerto* make the unique claim: 'Peggy Glanville-Hicks is the exception to the rule that women composers do not measure up to the standards set in the field by men.'

Talented Australian women of Glanville-Hicks' generation hardly lacked precedent for going abroad, as Sutherland, Rofe and Hyde all did for a while, with such exemplars as Nellie Melba and Florence Austral! Peggy Glanville-Hicks' piano teacher was former Melba accompanist Leonora Amadio, first wife of the flautist John. And when John's second wife Florence Austral returned in triumph from Europe in June 1930, *The Argus* listed the 17-year-old Peggy among the students of Fritz Hart's Albert Street Conservatorium at her welcome-home concert.

Two years later, on 2 June 1932, as *The Argus* reported the next day, 'the friends of Miss Peggy Glanville Hicks arranged a complimentary concert for her before her departure for England.' These friends included Bernard Heinze and Fritz Hart, the latter conducting the yet-to-be hyphenated Peggy and the Melbourne

Symphony Orchestra in Mozart's D-minor Piano Concerto. The anonymous reviewer praised her 'graceful musical sense' and equivocated judiciously that 'if her compositions appeared to lack any pronounced feeling for either rhythmical or thematic development, they were pleasantly atmospheric,' the first of a set of three piano preludes especially showing 'a well-developed grasp of the Debussy idiom'.

Her supporter late in life, and author of one of three (soon to be four) published Peggy Glanville-Hicks biographies, James Murdoch believed her family's genteel poverty predisposed the socially mobile Peggy to take 'the common escape – to eccentricity' and composing. Luckily, her English-born teacher Fritz Hart, friend of Holst and Coleridge-Taylor (both represented on her 1930 farewell program) was as 'real' a composer as she could have encountered anywhere, let alone Melbourne. Later in London, Glanville-Hicks' instructors at the Royal College of Music included Constant Lambert (son of the Australian painter George) and Malcolm Sargent, and for piano, Arthur Benjamin, who began teaching Benjamin Britten in the same year. (Britten, said Glanville-Hicks, introduced her to the music of Stravinsky.) In 1933, on a college scholarship, she began composition lessons with the teacher she later remembered most fondly, Ralph Vaughan Williams. Her works of these years include a *Symphonietta* (1934) for small orchestra, an

unperformed opera *Caedmon* (1933-36) and the orchestral Prelude based upon it, a lost piano concerto (1936), and a *Spanish Suite* (1935) later reworked as the exquisite *Three Gymnopédies* (1953).

Later, on a travelling scholarship shared with fellow composer and future husband Stanley Bate, she went to Vienna, only to bail out of the composition lessons Vaughan Williams wanted her to take with Egon Wellesz (later Sculthorpe's teacher). Most of 1937-38 they spent in Paris studying with Nadia Boulanger. She also resumed contact there with expat Melbourne socialite Louise Hanson-Dyer, whose Lyrebird Press published a quartet of Glanville-Hicks' early songs, including her lovely setting of Fletcher's *Come Sleep*. At Dyer's prompting, in 1932 Glanville-Hicks had made some choral settings of poems by Sydney *Bulletin* journalist David McKee Wright, but she returned to Fletcher texts for her Choral Suite of 1937. The BBC Singers performed it at the 1938 London ISCM Festival (Dyer later issued a recording conducted by Adrian Boult), though reviewer Alan Frank realised that the settings were 'so slight that it would be unfair to judge this young Australian's talent from them.'

After war was declared in 1939, Glanville-Hicks returned to Australia, but the almost total lack of professional opportunities for composers forced her and Bate, by 1941, to move on to the United States. The couple separated in New York.

Through a new friend, poet-composer Paul Bowles, she was eventually appointed deputy to music reviewer Virgil Thomson on *The Herald Tribune*. For the next two decades she was a fixture in New York's new music scene. As Thomson recalled: 'She managed concerts; she ran everybody's errands; she went on lecture tours...she made her own clothes! He also claimed she wrote 'a great deal of music', but her frantic schedule meant that she seldom completed more than one work a year. Her first really important American score was the *Concertino da Camera* (1946); of its performance at the 1948 ISCM Amsterdam Festival, Humphrey Searle noted it was 'charming and expertly written'. It was followed by the luminous Sonata for Harp (1950) – according to Marshall McGuire, 'one of the outstanding works of its genre of the 20th century' – and the concerto-like Sonata for Piano and Percussion (1951).

Decades earlier, Fritz Hart had instilled in Glanville-Hicks the craft of vital word setting. Already in 1930, the reviewer at her Melbourne farewell singled out the vocal items, 'in each case interestingly conceived', as possibly too confronting and modern in this respect, 'lack[ing] emotional co-ordination between the melodic line...and the curiously perfunctory piano accompaniments.' In her **Letters from Morocco** (1952) for tenor and small orchestra, the vocal line seems to emanate so directly

from the texts as to stand in high relief from the accompaniment. She drew the words from letters written to her by Bowles, now living in Morocco, arranged into the six songs she set, and a seventh that she found 'too beautiful, so near to music in itself that it resented the addition of notes.' They were premiered by William Hess with Leopold Stokowski conducting, on 22 February 1953 at the Museum of Modern Art. The waspish Olin Downes called the music 'conventionally oriental'; but Richard RePass, writing later in the UK *Musical Times*, noted more helpfully that Glanville-Hicks had set Bowles' 'florid descriptions of Moroccan nights to a correspondingly florid, melismatic vocal line, while the accompaniment throbs with bizarre rhythms and rich instrumental effects.'

Perhaps the one major Peggy Glanville-Hicks work that could be described as truly Australian was the *Sinfonia da Pacifica*, which she began writing on board ship when she paid a visit home in 1952, and completed the following year while staying in Jamaica, befriended there by the Australian biologist Theo Flynn, former Hobart professor and father of actor Errol. It was intended for the Australian symphony orchestras and conductor Bernard Heinze, who often called on Glanville-Hicks when he was in New York. It was finally recorded by the Tasmanian Symphony Orchestra in 1993.

The *Sinfonia da Pacifica* was followed by the *Concertino antico* (1955) for solo harp and string quartet, and the *Concerto romantico* (1956) for viola player Walter Trampler; the *Concerto's* elegiac slow movement is one of the most beautiful and moving in Glanville-Hicks' output. By contrast, as a *Musical America* reviewer observed, in the three-movement **Etruscan Concerto** (1954) 'the Lady seeks to amuse with sunny tunes and simple, sophisticated harmonies. Her designs have the clarity of etchings, and her scoring the deft precision of watercolours.' Scored for piano solo and chamber orchestra, the three movements are reflections on D.H. Lawrence's descriptions of *Etruscan Places* (1933): of the ancients dancing (*Promenade*), of the 'queer stillness' of their sites (*Meditation*), and the 'Etruscan instinct...to preserve the natural humour of life' (*Scherzo*). The work closely identifies Glanville-Hicks with American Boulanger students like Copland, Harris and Thomson, and also with her London teachers Lambert and Benjamin. It was premiered by Carlo Bussotti and conductor Carlos Surinach at the New York Metropolitan Museum of Art on 25 January 1956. In the most perceptive review (in Glanville-Hicks' own paper), Lester Trimble called it 'riotously rhythmic in its speedy movements...all very delicately exotic, and yet quite clear and Anglo-Saxon in its means'. The work has been previously recorded several times, by, among others, jazz pianist Keith Jarrett.

Thereafter Glanville-Hicks developed further her musical interest in exotic places. In 1956 she composed music for a United Nations film, *African Story* (1956), and in 1957 two works that reveal her fascination with pre-Columbian America. Her opera *The Transposed Heads* (1953), based on the 1940 novella by Thomas Mann, is set in ancient India and uses tunes which Glanville-Hicks describes as 'taken freely and in some cases directly from Hindu folk sources'. But the Mediterranean exerted the strongest tug, culminating in her abandoning New York and relocating to Greece in 1959. There, for the 1961 Athens Festival, she produced her first ancient Greek opera, *Nausicaa*, based on Robert Graves' *Homer's Daughter*. It was followed by **Sappho** (1963), based on a 1950 verse-drama by a new friend, novelist Lawrence Durrell, and written in close collaboration with him. *Sappho* was originally commissioned by the San Francisco Opera, and Glanville-Hicks wrote the title role in the hope that Maria Callas would agree to sing it. Not only did she not (despite reports she'd been 'interested'), but the company declined to stage the opera at all, its manager, Kurt Adler, criticising 'the abundant use of modal tonality'. Apart from a few arranged extracts, this is the first performance or recording of a substantial excerpt from the work in the original scoring.

In 1963 she also composed the score for *Jephthah's Daughter*, a television dance-piece

choreographed by John Butler, broadcast finally by CBS on 6 November 1966 (with Glenn Tetley as Jephthah). Butler was by then one of Glanville-Hicks' closest friends; they'd first worked together on a ballet for the 1958 Spoleto Festival. A previous TV ballet, *Saul and the Witch of Endor* (1959) was broadcast in 1960, and their last collaboration was the Rimbaud-inspired *Season in Hell* premiered in 1967. Clive Barnes in *The New York Times* noted that the 'unpretentiously effective music' gave *Jephthah* 'a cohesive unity that dance on television seldom achieves.' As in the biblical account (Judges 11), Jephthah vows, in return for victory, to sacrifice to God as a burnt offering 'whatsoever cometh forth [out] of the doors of my house to meet me when I return.' So he is grief-stricken when his daughter was the first to emerge 'to meet him with timbrels and with dances.' She pleads with him to 'let me alone two months, that I may go up and down the mountains, and bewail my virginity, I and my fellows,' but returns and at her own insistence Jephthah fulfils his vow. Glanville-Hicks chose to call her concert version of the ballet score **Tragic Celebration** (1966), a reference to the perpetual memorial 'that the daughters of Israel went yearly to lament the daughter of Jephthah.'

Sadly, it was the second-last major score she ever completed, and thus also stands as a tragic marker of the close of her composing life. Having always survived hand-to-mouth, it was

only through the generosity of friends like Anais Nin that she could afford major surgery to remove a brain tumour early in 1967. As biographer James Murdoch reflected: 'And so Peggy lived. But the creative urge died.' It was Murdoch who arranged for Peggy to leave Greece and return finally to Australia late in 1975. She settled into the Victorian terrace house at 45 Ormond Street, Paddington, that she bequeathed to become Australia's first 'Composer's House'.

As John Rockwell would point out in his obituary in *The New York Times* (30 June 1990), Peggy Glanville-Hicks 'enjoyed her greatest activity and success in the United States, and became a citizen in 1948.' Yet Roger Covell, who 'yielded' her to America in his 1967 study *Australia's Music*, reclaimed her in 1970 as 'one of Australia's most distinguished composers and liveliest spirits'.

Graeme Skinner

The author gratefully acknowledges the original research of Deborah Hayes, Wendy Beckett and James Murdoch.

Sappho – Final Scene

Sappho:

- 4 Now everything is silence and remoteness except for the bubbling of the water-clocks, drinking our time into their soft throats of sand with all the misadventures we see fit to add as life's amendments here – Time to think of the remedies we proposed ourselves, time to recall them one by one, how much waste in plot and counterplot for the gain of the imagination, as if this ruined house were not a blackboard on which we saw the future written – Taking up positions in each other's self-esteem, what could we ask for more than injury and damage to each other? So! at last after so very long, I climb up here onto this icy peak of my indifference! Lacking now the the soft compunction at hurting friend or enemy! I shall be happier, far happier at being less myself and men perhaps are best loved by punishment – they do not live by meekness, but by blood unwatered by the fear of failure.
- How soon will all my lovely days be over and I be no more found beneath the Sun, neither beside the many murmuring stream nor where the plain winds whisper to the reeds nor in the tall beech woods where roam the bright-lipped Oriads, nor along the pastureside where berrypickers stray and harmless shepherds pipe their sheep to fold.

For I am eager
and the flame of life burns quickly in this fragile
lamp of clay.
Passion and love, and longing and hot tears
consumes this mortal Sappho!
and ah, too soon a sable wind from the dark will
blow upon me
and I be no more found in this fair world
for all the search of the revolving Moon
and patient shine of everlasting stars.

Lawrence Durrell

Letters from Morocco

- I.
6 Wind, water, birds and animals, and here,
human voices make a fine auditory backdrop.
The human voices make the most beautiful
sound of all
when they chant the Muezzin – especially the
one for Dawn.
- They preface the actual Mouddin with
religious remarks,
sung in a freely embroidered style.
When you have a hundred or more of these
incredibly high
birdlike voices doing flamenco-like runs in
different keys
from different minarets – against a background
of cocks
crowing, you have a very special and strange sound.
- II.
7 Man is hated in the Sahara; one feels it in the sky,
in the stones, in the air.
It might as well be written in the stars:

'God hates Man! Pinky is a rat!'
But of course that can be exciting. Where life is
prohibited it becomes a delectable forbidden fruit;
Each instant is begrudged one by an
implacable tyrant...

III.

- 8 There are concerts here – too beautiful to
imagine – in
the Dar Batha, with fountains all splashing on
the terraces,
and the moon shining above the cypresses.
I go, of course – and listen...

IV.

- 9 I have found a new candy – a hashish almond bar.
I shall bring you some.
It's absolutely unbelievable in its effects,
but you have to eat it carefully –
like Alice nibbling the mushroom, otherwise – – –
the transportation is rather sudden, like
gusts of golden wind along the vertebrae
and an upward sweep into the clouds.

V.

- 10 The streets smell of orange-blossom, ripe olives
and cedar wood.
In a little while it will be figtrees, mint and cedar.
In the gardens there are millions of downy bees
staggering from peach blossom to pear blossom
to orange blossom.
They don't sting, Hamd-oullah!

VI.

- 11 Sometimes at that hour there are drums, and I
go in search of them.

One night I discovered a magnificent dance
going on
in a huge ruined courtyard...
a circle of men and women singing together...

In the center was an old woman moving about as
though in a trance,
making a wonderful dissonant embroidery
on the basic syncopated refrain of the circle.
And everyone was in long white robes, the jet
black faces
nothing but holes of darkness above.

VII.

- 12 Toward sundown my day is over, but there
remains my walk in the oasis.

It is a series of great gardens arranged in steps
down the side of a long hill, the oasis, and it's one
of the loveliest.

At that hour there's never a soul, and I can wander
where I like, following any of the hundreds of
streams of water that form its complicated irrigation
system. The palms wave in the breeze, the birds
chatter, the butterflies hover, and it is all rather
Puritanical Eden... puritanical because one feels
that it is not for a minute meant to be beautiful.

Paul Bowles

Caroline Almonte

Born in Melbourne, Caroline Almonte commenced her music studies at the age of four with the Yamaha Music Foundation, and studied with Stephen McIntyre while completing her education at University High School and the Victorian College of the Arts. She went on to postgraduate studies at the Juilliard School with Oxana Yablonskaya (piano performance) and Samuel Sanders (chamber music). She is the only Australian and one of only 100 alumni across the fields of Music, Dance and Drama to have her profile featured in the Juilliard School Centenary Publication.

As both soloist and chamber musician, she has been the recipient of many awards in Australia and overseas, including first place in the Keyboard section of the ABC Young Performers Awards, the Hephzibah Menuhin Award, and first prize at the International Trio di Trieste Competition.

Caroline Almonte has appeared as soloist in Australia and internationally, performing concertos ranging from Mozart and Beethoven to Rachmaninoff, Prokofiev, Bartók and Ginastera, working with conductors such as Oleg Caetani, Hiroyuki Iwaki, Markus Stenz, David Porcellijn, Nicholas Braithwaite, Vladimir Kamirski and Brian Stacey.

As a chamber musician, she has worked with many artists including the Fine Arts Quartet,

Flinders Quartet, Prudence Davis, Alexander Ivashkin, Yvonne Kenny, Ralph Kirschbaum, Sue-Ellen Paulsen, Li-Wei, Elise Millman and the Melbourne Symphony Chamber Players. Duo Sol, her chamber music partnership with Miki Tsunoda, has performed throughout Italy, the UK, South America, China, Japan and Canada.

Caroline Almonte is passionate about working with young people; she has been involved in several Melbourne Youth Orchestra and Australian Youth Orchestra programs and regularly gives both piano and chamber music masterclasses. She teaches Piano at the Faculty of Music, University of Melbourne.

Caroline Almonte has also recorded and produced for the ABC. She is on the board of the Melbourne Recital Centre.

Deborah Riedel

Australian-born soprano Deborah Riedel studied at the New South Wales State Conservatorium of Music in Sydney where she won several major singing awards enabling her to continue her studies in Europe.

Opera engagements in Australia have included the roles of Leonora (*Fidelio*), Mimi (*La bohème*), Violetta (*La traviata*), the four heroines in *The Tales of Hoffmann*, Marguerite (*Faust*), Donna Anna (*Don Giovanni*) and the title roles in *Maria Stuarda*, *Tosca*, *Turandot* and *Norma*, all for Opera Australia, as well as numerous

appearances with Victoria State Opera, Opera Queensland and State Opera of South Australia.

She made her US debut in 1994 as Amina (*La Sonnambula*) for San Diego Opera and since then her international engagements have included appearances at the Metropolitan Opera, San Francisco Opera, Grand Théâtre de Genève, Paris Opera, Opéra de Montpellier, Welsh National Opera, Opéra de Bordeaux, Rome Opera, Netherlands Opera, Bavarian State Opera, Vienna State Opera, Royal Opera Covent Garden and the Aix en Provence Festival.

Deborah Riedel appears frequently as a concert artist in Australia and has sung with all of the major orchestras. International concert engagements have included appearances with the City of Birmingham Symphony Orchestra, the Czech Philharmonic Orchestra, London Symphony Orchestra, Bergen Philharmonic Orchestra, the New York Philharmonic at the BBC Proms, and the Orchestra of the Age of Enlightenment under Sir Charles Mackerras.

Recent performances have included the title role in *Semiramide* at the Wildbad Festival in Germany (recorded live and released on Naxos), the Puccini Festival Australia, Opera Australia's New Year's Eve Gala, the Cayman Islands Festival, Beethoven's Symphony No. 9 with the Tasmanian Symphony Orchestra and Vaughan Williams' *Sea Symphony* with the Melbourne Symphony Orchestra.

Recordings include Lehár's *Judith* and Paganini with Richard Bonyngue for Telarc; Zeisl's *Requiem ebraico* and the title role in Kálmán's *The Duchess of Chicago* for Decca Records, and a solo album with Richard Bonyngue entitled *The Power of Love*, for Melba Recordings.

Gerald English

During a career spanning more than fifty years, Gerald English has enjoyed success as a performer of operatic and concert repertoire, as a recording artist and as an academic. He has given premiere performances of some of the greatest works of the 20th century and built close working relationships with such composers as Stravinsky, Henze, Britten and Tippett, often premiering their works in performances under their own direction.

Gerald English was a founding member of the Deller Consort and has sung regularly for the Glyndebourne Festival, the Royal Opera at Covent Garden, La Scala, and in Sydney, Adelaide, Manchester, Edinburgh, Florence, Rome, Paris and Buenos Aires. Premiere performances have included Britten's *Nocturne*, Henze's *We Come to the River*, Dallapiccola's *Ulisse* and Berio's *Opera*. He has also premiered all the works for tenor by Andrew Ford.

Other performance highlights have included Janáček's *Diary of One Who Disappeared* (Melbourne International Festival), the role of The

Storyteller in Peter Tahourdin's *Heloise and Abelard* (West Australian Opera), Ravel's *Chansons madécasses* (Australia Ensemble), Schoenberg's *Ode to Napoleon* (Australian National Academy of Music) and, with the Melbourne Symphony Orchestra, Schoenberg's *Gurrelieder* and scenes and interludes from Ligeti's *Le Grand Macabre*.

His many recordings include the complete vocal works of Monteverdi for HMV; *Music, Love and Passion* (cantatas by Telemann, Handel and Bach) with the ensemble Il Pastor Fido, and an album of Dowland lute songs, *What if a Day or a Month or a Year*, both for Move Records; Vaughan Williams' *The Pilgrim's Progress* with the London Philharmonic Orchestra for EMI; and, on the Tall Poppies label, two albums of music by Andrew Ford (*Whispers and Harbour*), Purcell songs, Schumann Lieder, and *Peggy Glanville-Hicks: The Songs*, with pianist Roland Peelman and harpist Marshall McGuire.

Richard Mills

Richard Mills is Artistic Director of West Australian Opera and Director of the Tasmanian Symphony Orchestra's Australian Music Program, and was Artistic Consultant with Orchestra Victoria from 2001 to 2007. He was made a Member of the Order of Australia (AM) in 1999 and received an Australian Centenary Medal in 2001.

Richard Mills has conducted all the major orchestras in Australia, and made his US conducting debut in 1989 with the Albany Symphony Orchestra. For the Tasmanian

Symphony Orchestra's Australian Music Program, he has recorded discs featuring music by Peter Sculthorpe (*Quamby*), Ross Edwards (*White Ghost Dancing*), Don Kay (*There is an Island*), Richard Meale (*Cantilena pacifica*) and Malcolm Williamson (*Epitaphs*), as well as a CD of his own string concertos. Also available on the ABC Classics label are recordings with the Adelaide, Queensland and West Australian Symphony Orchestras and the Australian Youth Orchestra.

Recent concert engagements have included the world premiere performance of Peter Sculthorpe's *Requiem* with the Adelaide Symphony Orchestra at the Adelaide Festival, the world premiere of his double concerto for clarinet and violin with the Taipei Symphony Orchestra, and a concert performance of Wagner's *Tristan und Isolde* with the Australian Youth Orchestra for the Queensland Music Festival, a project which won a Helpmann Award for Best Classical Concert in 2005. He has appeared with Opera Australia (*La Cenerentola*), Opera Queensland (*The Magic Flute*) and West Australian Opera (*Norma*, *Aida*), as well as conducting his own operas (*Batavia*, *Summer of the Seventeenth Doll* and *The Love of the Nightingale*, for which he received a Helpmann Award for Best Music Direction).

His opera *Batavia* received a number of Green Room and Helpmann awards including Best Opera at both ceremonies and Best New Australian Work, as well as the APRA–Australian Music Centre award for Vocal/Choral Work of the Year. Orchestral works include a Flute Concerto

for James Galway; *Soundscapes* for percussion and orchestra, recorded on film in a performance by Evelyn Glennie; *Fantastic Pantomimes* for the Melbourne Symphony Orchestra; *Tenebrae* and *Emblems* for the Sydney Symphony; *Requiem Diptych* for the Chicago Chamber Musicians Brass; and *Totemic Journeys*, celebrating Australia's Centenary of Federation.

Richard Mills has twice received APRA awards for Most Performed Contemporary Classical Composition (*Snugglepot and Cuddlepie* and *Overture with Fantasias*) and in 1995 he was awarded the Don Banks Music Fellowship by the Australia Council. In 2008 he was the Featured Composer in the Musica Viva national concert season.

Antony Walker

Born in Sydney, Antony Walker studied at the University of Sydney, was an Opera Australia Young Artist, Musical Director of Sydney Philharmonia Choirs, and Chorusmaster and conductor at Welsh National Opera, before relocating to the USA. He is currently Music Director of Pittsburgh Opera, Artistic Director of Washington Concert Opera and Co-Artistic Director of Pinchgut Opera.

For Welsh National Opera, he conducted *Carmen*, *The Barber of Seville*, *Così fan tutte* and *Queen of Spades* (which he also conducted in Bologna, Modena and Ferrara). He has also conducted *Pagliacci*, *The Handmaid's Tale*, *The Elephant Man*, *Nixon in China* (Minnesota Opera), Handel's *Orlando* and *Semele* (New York

City Opera), *Billy Budd*, *Madama Butterfly*, *Aida*, *I Capuleti e i Montecchi* and *Samson et Dalila* (Pittsburgh Opera), *Vanessa* (Chautauqua Opera), *Troilus and Cressida* (Opera Theatre of St Louis) and *Tancredi*, *Il tabarro*, *Cavalleria rusticana*, *Esclarmonde*, *Béatrice et Bénédict*, *Stiffelio*, *Roberto Devereux*, *La donna del lago*, *I Puritani*, *Bianca e Falliero* and *Maria Padilla* (Washington Concert Opera), as well as appearances with Glimmerglass Opera, Cincinnati Opera, Hawaii Opera Theater and Arizona Opera.

In 2007 Antony Walker conducted *Alcina* at Opera Australia, earning him a Green Room Award; he had previously conducted *The Tales of Hoffmann*, *Faust*, *Hansel and Gretel* and *The Magic Flute* for the company, and returns again in 2009 for *Acis and Galatea* and *Dido and Aeneas*. For Pinchgut Opera Antony Walker has conducted *Semele*, *The Fairy Queen*, *L'Orfeo*, *Dardanus*, *Idomeneo* and *David et Jonathas*. Concert engagements have included recent debuts in Paris and Thessaloniki, *Messiah* with the Melbourne Symphony Orchestra, a tour with Emma Kirkby for Musica Viva, and many performances of the major oratorio repertoire as Musical Director of Sydney Philharmonia Choirs.

His discography extends to over 20 recordings, from the complete Beethoven Piano Concertos to Mozart's *Idomeneo*, and his many awards include an ARIA Award for Best Classical Music Album (2004), the Sir Charles Mackerras Conducting Award (1997), a Churchill Fellowship (1995), a Queen's Trust Award (1995) and the Australian Music Foundation (London) Scholarship (1995).

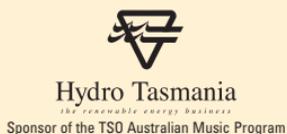
Tasmanian Symphony Orchestra

Established in 1948, the Tasmanian Symphony Orchestra is acclaimed as one of the world's finest small orchestras. Resident in the purpose-built Federation Concert Hall, Hobart, the TSO presents more than 60 diverse concerts across Tasmania and mainland Australia each year. German-born Sebastian Lang-Lessing has been the orchestra's Chief Conductor and Artistic Director since 2004.

With a full-time complement of 47 musicians, the TSO's core repertoire is the music of the Classical and early Romantic periods. It is, however, a versatile orchestra, equally at home in jazz, popular music and light classics, and recognised internationally as a champion of Australian music.

The TSO presents annual subscription seasons in Hobart and Launceston, and since its inception has regularly toured regional Tasmania and mainland Australia. The orchestra appears at major Australian arts festivals and in 2005 initiated an annual Sydney Season. International touring has seen the TSO in North and South America, Greece, Israel, South Korea, China, Japan and Indonesia.

The TSO regularly records for radio, CD, film and television. Its recordings on international and Australian CD labels have garnered critical praise, and the TSO is the only Australian orchestra to have released a complete set of the Beethoven symphonies, conducted by David Porcellijn, and a complete cycle of Schumann symphonies, conducted by Sebastian Lang-Lessing.



Powering Australian music into the future

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Booklet Design Imagecorp Pty Ltd

Cover Photo West coast of Tasmania, north of
Strahan. © Rob Blakers / Photolibary.com

Recorded 17 September 1993 in the Odeon, Hobart
[6-12], and 4 December [4], 5 December [5] and
6-7 December 2007 [1-3] in Federation Concert
Hall, Hobart.

*Tragic Celebration, Letters from Morocco and
Etruscan Concerto* published by C.F. Peters Corp.

ABC Classics thanks Alexandra Alewood and
Melissa Kennedy.

For Tasmanian Symphony Orchestra

Managing Director Nicholas Heyward

Manager, Artistic Planning Simon Rogers

Australian Music Program Director Lyndon Terracini

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