



476 5922



AUSTRALIAN
COMPOSER SERIES

PETER SCULTHORPE



the fifth
continent



AUSTRALIAN
COMPOSER SERIES



TASMANIAN
SYMPHONY
ORCHESTRA

Peter Sculthorpe b. 1929

1 **Port Arthur: In Memoriam** for orchestra (version with trumpet) 3'31
Mark Skillington *trumpet*, Barbara Jane Gilby *violin*

2 **Djilile** (1988/1996) for small orchestra 4'31
Sue-Ellen Paulsen *cello*

The Fifth Continent for speaker and orchestra [30'20]
Text by D.H. Lawrence

3 I. Prologue 3'08

4 II. Outback 11'24

5 III. Small Town 5'57

6 IV. Pacific 7'00

7 V. Epilogue 2'50

Peter Sculthorpe *speaker*, Barbara Jane Gilby *violin*, David Pereira *cello*
Vanessa Souter *harp*, Bruce Lamont *trumpet*, Joseph Ortuso *oboe*
Mark Atkins *didjeridu*

8 **Lament** for solo cello and string orchestra 8'50
Sue-Ellen Paulsen *cello*

Little Suite for string orchestra [6'48]

9 I. Sea Chant 1'55

10 II. Little Serenade 2'04

11 III. Left Bank Waltz 2'44

12 **Night-Song** for string orchestra 5'43

13 **Port Arthur: In Memoriam** for orchestra (version with oboe) 3'15
Joseph Ortuso *oboe*, Barbara Jane Gilby *violin*

Total Playing Time 63'24

Tasmanian Symphony Orchestra
David Porcelijn *conductor*

Peter Sculthorpe was born in Launceston, Tasmania, on 29 April 1929 and spent his childhood and adolescence in the nearby village of St Leonards, where his parents, Joshua and Edna Sculthorpe, ran a general store. His great-great-grandfather, Alexander Sculthorpe, of Lambeth in south London, was only sixteen when tried for larceny and sentenced on 29 November 1841 to be transported to Tasmania for a seven-year term. He arrived in Hobart Town aboard the barque *Elphinstone* on 28 July 1842, under the assumed name of John Thorpe, and may have been interned in the notorious Port Arthur penal colony. He was granted probation on 3 May 1843, given a ticket-of-leave in 1846, and a certificate-of-freedom on 29 November 1848. Despite a further two-year term (with hard labour) for stealing 100 pounds of sugar in 1849, from which moreover he absconded, Alexander later served on the other side of the law as Chief District Constable at Oyster Bay. His grandson and Sculthorpe's grandfather, another Alexander, was for a time organist of St David's (Anglican) Cathedral in Hobart, and also played violin, musical interests which his son, Joshua, Sculthorpe's father and a man of sporting inclinations, did not share. Of Sculthorpe himself, the Launceston *Examiner* noted when announcing the premiere of *The Fifth Continent* in 1963: "Peter Joshua Sculthorpe is one of the very few Launcestonians who rate a mention in *Who's Who in Australia*. This brilliant young man gives as

his recreations hunting, fishing and shooting. All are solitary and/or meditative pursuits."

In 1946, in his mid teens, Sculthorpe left Tasmania to study at the University of Melbourne Conservatorium. There his compositions included String Quartets Nos 1-4, works that now exist only in fragmentary form. His music degree completed, Sculthorpe returned home in 1950, from where he eventually began to dispatch new works to the mainland and beyond, including the Sonatina for Piano (1954), *The Loneliness of Bunjil* (1954) for string trio, and the Sonata for Violin Alone (1954-55). All influenced in part by Aboriginal legend, these works charted Sculthorpe's growing engagement, from the safe distance of Tasmania, with the mythic central mainland Australian landscape. After trips to the mainland in 1955 and 1956, Sculthorpe moved briefly to Sydney in 1957, where he composed music for the Phillip Street Theatre revues. Then, in 1958, he won a scholarship to undertake postgraduate study at Oxford University. There, from his base in Wadham College, he was a student of composers Edmund Rubbra (1901-1986) and Egon Wellesz (1885-1974). Through Wellesz, he met the musicologist Wilfrid Mellers (born 1914) and his wife, the mezzo-soprano Pauline (Peggy) Lewis, who together were the catalyst for the song-cycle *Sun* (1958) on texts by D.H. Lawrence. Sculthorpe recalls: "Wilfrid nurtured the idea of Lawrence and the sun in my music."

Yet, as a first effort, Sculthorpe considered the song-cycle, premiered in the European spring of 1960, a failure:

"My main objection to the piece was the way that I'd set the last poem, *Sun in Me*. The poem is a clear statement of Lawrence's doctrine concerning God in nature, in the universe: *A sun in me. / And a sun in heaven. / And beyond that, the immense sun behind the sun...* My music completely failed to mirror this. I decided to rewrite the song when I had the time. Meanwhile, I was planning a much larger work. I hoped that this work would be a consolidation of my musical language, that it would make a truly Australian statement. It was to take life from some descriptive passages in the early part of Lawrence's novel *Kangaroo*:

"But the bush, the grey, charred bush...It was so phantom-like, so ghostly, with its tall pale trees and many dead trees, like corpses, partly charred by bushfires...And then it was so deathly still. Even the few birds seemed to be swamped in silence. Waiting, waiting – the bush seemed to be hoarily waiting...It was bidding its time with a terrible ageless watchfulness, waiting for a far-off end, watching the myriad intruding white men."

In December 1960, Sculthorpe was called home to Tasmania by news that his father was terminally ill with cancer. Back in Launceston, he completed the work that would form the first

stage of his Lawrence project, *Irkanda IV* (1961) for violin, strings and percussion, "written upon the death of my father"; and the last of four works bearing that title. Sculthorpe found the word "irkanda" in Joah H. Sugden's *Aboriginal Words and Their Meanings*, where it was given the definition "scrub country". In his notes, however, he reinterpreted it as "a remote and lonely place," a definition clearly resonant with the extract from Lawrence quoted above. Moreover, it was in the final section of *Irkanda IV* that Sculthorpe at last dealt to his own satisfaction with Lawrence's *Sun in Me*, in what he calls an "instrumental setting" of its text.

Irkanda IV has since become known as an independent work, one of Sculthorpe's finest. Yet, in 1963, it was destined to be incorporated into a still larger work based on Lawrence's *Kangaroo* (1923). This was **The Fifth Continent**, a radiophonic work for speaker, pre-recorded sounds (didjeridu and natural wind sounds) and small orchestra (oboe, trumpet, percussion, harp and strings). Commissioned by the ABC's Federal Director of Music, Joseph Post, as the organisation's entry for the Italia Prize, it was recorded on 10 December 1963 in the Melbourne studios of the ABC by the Melbourne Symphony Orchestra under Thomas Matthews, with the actor Frederick Parslow reading the composer's selections from *Kangaroo*. An Englishman, Matthews (1907-1969) was then the conductor of the ABC's

Tasmanian Orchestra, with which he gave the first live performance of the work, three days later (13 December) in Hobart Town Hall, with the poet James McAuley reading. A few other performances followed, one in an Australia Day (26 January 1964) concert in Sydney. The young art critic Robert Hughes was not entirely correct in noting in Sydney's *Sunday Mirror* (15 March 1964) that *The Fifth Continent* had joined Patrick White's play *Night on Bald Mountain* among the significant new Australian works offered to, but not chosen for, the 1964 Adelaide Festival, (In fact, *Irkanda IV*, which formed the largest of its five sections, was performed separately in the Festival five days later.) The most recent complete live performance took place in Hobart in September 1968.

After completing *Irkanda IV*, Sculthorpe remained in Tasmania working only sporadically at composition (exceptions were the film scores *They Found a Cave* and *The Splendour and the Peaks*), and it was not until 1963 that work on Lawrence's *Kangaroo* coalesced into *The Fifth Continent*. The score's pervasive "feeling of distance and loneliness" (Sculthorpe) was encouraged by four months spent in semi-isolation on northern Tasmania's West Tamar River, where the composer was sharing a house with the painter Russell Drysdale. Both artists were working on mainland subjects, and there is a mutually acknowledged kinship between the sketches Drysdale was making at the time toward

his Lake Callabonna paintings, and Sculthorpe's music, not only *The Fifth Continent*, but also the piano piece *Callabonna*, originally part of a Sonata for Piano completed in October 1963.

However, the single most decisive factor in setting the mood of *The Fifth Continent* was Sculthorpe's determination that the music of *Irkanda IV* should form its second movement, *Outback*. In the event, Sculthorpe chose not to use the original 1961 version of *Irkanda IV*, but a reworking for strings and percussion alone (without violin soloist), prepared at the behest of the trustees of the Australian Music Fund, who had offered to publish the work, but who believed the solo violin part would reduce its saleability. The AMF was wrong: its 1964 edition of *Irkanda IV* is now a rarity, superseded in 1967 by Faber Music's widely disseminated edition of the original.

The original tape part from 1963 which contains didjeridu and wind sounds has been substantially revised for the present recording. The new tape part has less wind sound generally and some new passages for didjeridu have been added.

Each of the five movements of *The Fifth Continent* is introduced and punctuated by a portion of spoken text closely mirrored in its musical design. The brief soundscape of the *Prologue* contains the work's thematic materials in germinal form: a persistent oscillating

semitone, suggesting the revolving world, and the beginnings of a sustained yearning melody from the first violins, marking the presence of Lawrence's (European) narrator in this strange land. Toward the end, Sculthorpe briefly uses the harp to evoke the wash of the sea.

A didjeridu (in E) introduces the second movement. This opening music of *Outback* (which is *Irkanda IV*) is a sort of processional (elsewhere Sculthorpe has called it a "ritual lamentation") dominated by the intervals of a minor third and a semitone that appear in the first violins' keening melody. The section recurs, refrain-like, twice more at key points in the movement. The intervening episodes are like continuing variations, in that after the opening section, a climax is reached by means of an accelerating canon for the upper strings. The longer, intensifying central episode includes two march-like variations, the first for first violins low in their register, and the second like a bizarre funeral march. The final episode begins with sepulchral reminiscence of the earlier canon, and continues with further variations on the march music, winding down to a resigned echo from a solo violin and merging into the freedom of the song-like coda, Sculthorpe's "instrumental setting" of Lawrence's *Sun in Me*.

The dissonance and desolation of *Outback* are left behind in *Small Town*. In this tender celebration of a seaside settler community

(detailing Lawrence's impressions of the township of Thirroul, south of Sydney), Sculthorpe 'civilises' the melodic thread of the preceding movements into a simple tune for oboe. Sculthorpe recalls that while he was at school at Launceston Grammar in the early 1940s, a school friend, Oliver Heywood (later an Anglican bishop) developed a fixation for the popular song *Heart and Soul* and would play it continually on the piano. Thanks to Heywood, variants of the song's characteristic bass pattern turn up again and again in Sculthorpe's music; hear it can be heard in the harp accompaniment to the main tune of *Small Town*. The military bugle tune *The Last Post* (first announced by harp, and taken up by trumpet) forms a second melodic strand in *Small Town* and, as an echo, in the final movement. In 1968 Sculthorpe reused musical material from this movement in his film score *The Age of Consent* (see below), and since 1976 *Small Town* has also been performed regularly as an independent concert piece without speaker.

Balancing the bush movement *Outback* is the fourth movement, *Pacific*, set on the ocean shore, its introduction underlaid with taped wind sounds. Finally, the *Epilogue* is a piece full of recollections: of the lonely solo violin melody of *Outback*; in an enigmatic echo, of that "dusky, far-off call," *The Last Post*; and of the didjeridu, whose unchanging presence is in stark contrast

with the music of the “European” soloists (violin, oboe and trumpet) elsewhere in the piece.

A number of Sculthorpe’s early miniatures, pieces that he himself describes as “overtly melodious music,” now circulate in a variety of instrumental and vocal forms. The **Little Suite**, first performed by the Australian Chamber Orchestra in the Sydney Opera House on 22 September 1983, was compiled from three such gems. The melody of the first piece, *Sea Chant*, dates back to 1962, from the incidental music to a Commonwealth Film Unit documentary on the Tasmanian wilderness, *The Splendour and the Peaks*. Later, it was fitted out with a specially written text by Roger Covell as a song for unison voices. Sculthorpe has since also arranged it for piano.

Little Serenade also exists in arrangements for string quartet (1977) and piano duet (1979). Here again, the bass riff from *Heart and Soul* makes an appearance. The tune, though in a different harmonisation, dates back to the title theme Sculthorpe composed in Sydney in 1968 for Michael Powell’s film treatment of Norman Lindsay’s novel *Age of Consent*. With Sculthorpe’s soundtrack, the film (starring James Mason, Helen Mirren and Frank Thring) was premiered on 27 March 1969 in Brisbane’s Odeon Theatre. However, due to problems with the recording quality, Columbia, the film’s producers, found they were unable to use the

soundtrack outside Australia. Sculthorpe had, by then, left on a visit to Japan and was uncontactable, forcing the producers to commission at the last minute a new score from Stanley Myers. A restored version of the film with Sculthorpe’s original score was screened in Adelaide in October 2005, part of a retrospective celebrating the centenary of Powell’s birth.

Left Bank Waltz dates originally from 1958, the year of Sculthorpe’s first visit to Paris. Despite its title and mood, evocative of Left Bank cafés (which Sculthorpe was yet to visit; he spent most of his first stay in Paris in a railway station waiting for a train to London), the main melody later became the theme for a short film, *They Found a Cave* (1962), set in Tasmania and based on a children’s adventure story by Nan Chauncy. As recorded on a soundtrack album for Columbia records by American harmonica player Larry Adler, the waltz was also responsible for Sculthorpe’s first contact with the London publishing house Faber Music. Its director, Donald Mitchell, was staying in a hotel in Canada when he heard it on the radio, prompting him to seek out its composer. Sculthorpe signed an exclusive contract with Faber early in 1965 and has been published under its imprint ever since.

Night-Song was one of two scores that Sculthorpe produced in March 1976 for the newly formed Australian Chamber Orchestra.

Subsequently, Sculthorpe lost track of the manuscript, and the piece has not appeared in the standard catalogues of his music since. This is its first performance following its rediscovery in the library of the Australian Music Centre in 1996. *Night-Song* is a direct transcription for strings of the song *The Stars Turn* (to words by Tony Morphet) from a 1970 ABC Proms commission, *Love 200*. First performed in Sydney Town Hall on 14 February 1970, by singer Jeannie Lewis, the rock band Tully and the Sydney Symphony Orchestra conducted by John Hopkins, *Love 200* celebrated the bicentenary of Captain Cook’s landing in Australia, after a voyage to Tahiti to observe the transit of the planet Venus, named for the goddess of love.

The other work for the Australian Chamber Orchestra completed in March 1976 was the *Lament for Strings*. In 1991, hearing that the ACO planned to program the work during a tour with the British cellist Raphael Wallfisch, Sculthorpe prepared this new version of the score, further extending the original’s prominent role for solo cello. This new version of **Lament** for solo cello and string orchestra was first performed in the Sydney Opera House Concert Hall on 22 September 1991. The *Lament* (both versions of which are identical in musical substance) draws on two extracts from the vocal and instrumental music of Sculthorpe’s theatre score *Rites of Passage* (1973): its full-textured central episode (*Con calore*) from the

Rebirth section; and the opening and closing sections (*Desolato*) from a part of *Rites* also entitled *Lament*. Sculthorpe looks upon the *Lament* as reflecting the same melancholic despair that the Australian landscape has so frequently inspired in European observers, D.H. Lawrence included. In his original program note to the work, he refers to a passage from H.M. Hyndman (quoted by Geoffrey Serle) reporting on his Australian travels in the 1870s:

To this day I can never look upon a blue gum-tree without a mournful feeling coming over me...the most dissipated-looking trees I ever beheld. Dante could well have represented them in his Inferno, in the shape of drunken men, as trees, standing around in sempiternal penitence of their orgies of the past. And the wretched things with their blotchy trunks and bare foliage give no shade...

In 1974 Sculthorpe composed a score for an ABC-TV film, scripted by Thomas Keneally, documenting the attempts in the 1830s and 40s to establish a settlement at Essington on the Cobourg Peninsula in far north Australia. In the soundtrack, and later in the work for string orchestra extracted from it, *Port Essington* (1977), Sculthorpe used for the first time a northern Australian Aboriginal chant called *djilile* (literally “whistling-duck on a billabong”), originally recorded by A.P. Elkin on a field trip in the late 1950s, and released on volume 3 of the

LP collection *Arnhem Land: Authentic Australian Aboriginal Songs and Dances* (EMI OALP 7406). Subsequently, Sculthorpe's free transcription of this melody has appeared in his *Djilile* for cello and piano, *Djilile* for piano solo (both 1986), and in the central section of *Kakadu* (1988) for orchestra (recorded by the Sydney Symphony Orchestra on ABC Classics). **Djilile** for small orchestra is the most recent of these arrangements. prepared especially for this recording. It follows closely the setting of the melody in *Kakadu* (with solo cor anglais), however, with Percy Grainger's idea of elastic scoring in mind. Sculthorpe also envisages performances with alternative solos for clarinet or cello.

Having first made use of the *djilile* melody in the *Essington* scores in the mid 1970s, Sculthorpe was proud to receive a warm letter of thanks from the poet Oodgeroo of the Noonuccal tribe for his contributing to an increased public awareness of Aboriginal culture among non-Indigenous Australians. However, *djilile*, which curiously remains one of the few Indigenous melodies he has ever quoted, may have unsuspected pre-echoes in his own earlier output. During work towards his study of Sculthorpe's string quartets, Nick Milton observed the basic contour of the *djilile* melody already in a movement entitled *Country Dance* from the String Quartet No. 4 (1950), an evocation not of the outback and its Indigenous

culture, but of the very manicured "European" village green at Westbury, Tasmania.

A short commemorative work opens and closes this recording of Peter Sculthorpe's music by the Tasmanian Symphony Orchestra. **Port Arthur: In Memoriam** for chamber orchestra was first performed by the TSO, conducted by David Porcelijn, at Government House, Hobart, on 24 June 1996. In making this recording, the composer and performers decided to play the piece twice, making use of both of the wind soloists, oboe and trumpet, that had appeared in the *Small Town* section of *The Fifth Continent* and thereby, too, recalling that piece's own valedictory message. For *Port Arthur: In Memoriam*, written in response to the killing of 35 people and the wounding of many others by a lone gunman in the Port Arthur historical park (site of the notorious penal colony), the composer has provided this simple note:

This work was written for the victims of the massacre at Port Arthur, 28 April 1996, for those who died, and for those who live with the memory of it.

© 1997 Graeme Skinner

The Fifth Continent

The spoken text for this work, chosen by the composer, consists of extracts from the novel *Kangaroo* by D.H. Lawrence, reproduced here by kind permission of Lawrence Pollinger Limited, London.

I. Prologue

The world revolved and revolved and disappeared. Like a stone that has fallen into the sea, his old life, the old meaning, fell, and rippled, and there was vacancy, with the sea and the Australian shore in it. Far-off, far-off, as if he had landed on another planet...

Why had he come?...Why?...he had made up his mind that everything was done for, played out, finished, and he must go to a new country. The newest country: young Australia.

II. Outback

...the vast, uninhabited land frightened him. It seemed so hoary and lost, so unapproachable. The sky was pure, crystal pure and blue...the air was wonderful, new and unbreathed: and there were great distances.

But the bush, the grey, charred bush...It was so phantom-like, so ghostly, with its tall pale trees and many dead trees, like corpses, partly charred by bushfires: and then the foliage so dark, like grey-green iron...Waiting, waiting – the

bush seemed to be hoarily waiting. And he could not penetrate into its secret...He was not happy, there was no pretending he was. He longed for Europe with hungry longing...

III. Small Town

It was a wonderful Main Street, and...out of the wind. There were several large but rather scaring brown hotels, with balconies all round: there was a yellow stucco church with a red-painted tin steeple, like a weird toy: there were high roofs and low roofs, all corrugated iron: and you came to an opening, and there...were one or two forlorn bungalows inside their wooden palings, and then the void.

...the memorial to the fallen soldiers...had 'Lest we forget,' for a motto. Carved on the bottom step it said, 'Unveiled by Grannie Rhys.' A real township monument, bearing the names of everyone possible: the fallen, all those who donned khaki, the people who presented it, and Grannie Rhys.

IV. Pacific

...the shore was his great solace...The huge white rollers of the Pacific breaking in a white, soft, snow-rushing wall, while the thin spume flew back to sea like a combed mane, combed back by the strong, cold land-wind...

To be alone, mindless and memoryless between the sea, under the sombre wall-front of

Australia. To be alone with a long, wide shore and land, heartless, soulless. As alone and as absent and as present as an aboriginal dark on the sand in the sun...That was the perpetual refrain at the back of his mind. To be soulless and alone, by the Southern Ocean, in Australia.

V. Epilogue

Some months later...Sitting at the edge of the bush he looked at the settlement and the sea beyond...Already he loved it. He loved the country he had railed at so loudly...While he 'cared' he had to rail at it. But the care once broken inside him it had a deep mystery for him, and a dusky, far-off call that he knew would go on calling for long ages before it got any adequate response, in human beings.

The bush was in bloom, the wattles were out... it was August, and spring, and hot, hot sun in a blue sky.

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 for 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 TV. 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 current Chief Conductor Sebastian Lang-Lessing.

In 2003 the orchestra launched its Australian Music Program under Program Director Richard Mills. Since then the TSO has released eleven titles and recorded a further five discs as part of the TSO's Australian Composer Series on ABC Classics.



Hydro Tasmania
THE RENEWABLE ENERGY BUSINESS

Sponsor of the TSO Australian Music Program

Powering Australian music into the future

David Porcelijn

David Porcelijn is one of the most outstanding Dutch musicians of his generation. Since 2003 he has made eleven London appearances, conducting the London Philharmonic Orchestra, London Sinfonietta, BBC Symphony Orchestra and the Philharmonia Orchestra. After several years conducting mainly outside Europe he has now returned to work with the Bergen Philharmonic Orchestra, South-West German Radio Symphony Orchestra, Orquesta Filharmónica de Gran Canaria, North German Radio Philharmonic Hannover and the Polish National Radio Symphony Orchestra, amongst many others. He has an abiding interest in new music which he conducts throughout the world, taking, for example, the Nieuw Ensemble of his native Amsterdam to the Edinburgh International Festival for three concerts in 2003. His work now sees him conducting in three continents with major cultural organisations like Opera Australia, the Prague Spring Festival and the Mexico City Philharmonic Orchestra.

He has held positions as Chief Conductor and Artistic Director of the Adelaide and Tasmanian Symphony Orchestras and the RTB Symphony Orchestra in Belgrade, and Music Director and Conductor of the Netherlands Dance Theatre. He has also been a regular guest conductor of the

Sydney Symphony Orchestra. In 2004 he conducted Sydney Philharmonia Choirs in performances of Mozart's Requiem.

David Porcelijn studied Flute, Composition and Conducting at the Royal Conservatoire of Music in The Hague. Further studies in Geneva provided him with the opportunity to establish an international reputation as a conductor of Classical, Romantic and contemporary music.

He has a broad operatic repertoire, including *Rigoletto*, *Macbeth*, *La traviata*, *Madama Butterfly*, *Lucia di Lammermoor*, *The Tales of Hoffmann*, *The Barber of Seville* and John Adams' *Nixon in China*. He made his Australian opera debut in 1991 with State Opera of South Australia, and has since appeared with Opera Australia and Opera Queensland.

David Porcelijn has made numerous recordings for ABC Classics, including a complete cycle of Beethoven symphonies with the Tasmanian Symphony Orchestra, Messiaen's *Éclairs sur l'Au-Delà...* with the Sydney Symphony Orchestra (1994 ABC Classic FM Australian Recording of the Year), orchestrations of Schubert Lieder, Kurt Schwertsik's *Earthly Sounds*, overtures by Auber, orchestral showpieces with pianist Ian Munro, harp concertos with Alice Giles, and works by the Australian composers Richard Meale, Nigel

Westlake and Matthew Hindson. His recording of Peter Sculthorpe's *Sun Music I-IV* won the 1997 ARIA Award for Best Australian Classical Recording. For the Emergo label he has recorded music by the Dutch composers Tristan Keuris (with the Netherlands Radio Philharmonic Orchestra and Chorus) and Hans Kox. He now records principally for cpo, including the complete symphonies of Christian Sinding with the North German Radio Philharmonic Hannover.

Executive Producers Robert Patterson, Lyle Chan
Recording Producer and Editor Stephen Snelleman
Technical Producer Andrew Dixon
Assistant Engineer Peter Cox
Editorial and Production Manager Hilary Shrubb
Publications Editor Natalie Shea
Booklet Design Imagecorp Pty Ltd
Cover Image Ruins at Port Arthur, Tasmania
© Australian Picture Library

tasmanian
symphony
orchestra


www.tso.com.au

Recorded 24-28 June 1996 and 15 March 1997
(*Port Arthur: In Memoriam*) in the Ballroom,
Government House, Hobart.

All works published by Faber Music Ltd.

ABC Classics gratefully acknowledges the kind assistance of Peter Grimshaw and Boosey & Hawkes (Australia) Pty Ltd.

© 1997 Australian Broadcasting Corporation.
© 2007 Australian Broadcasting Corporation. Distributed in Australia and New Zealand by Universal Music Group, under exclusive licence. Made in Australia. All rights of the owner of copyright reserved. Any copying, renting, lending, diffusion, public performance or broadcast of this record without the authority of the copyright owner is prohibited.