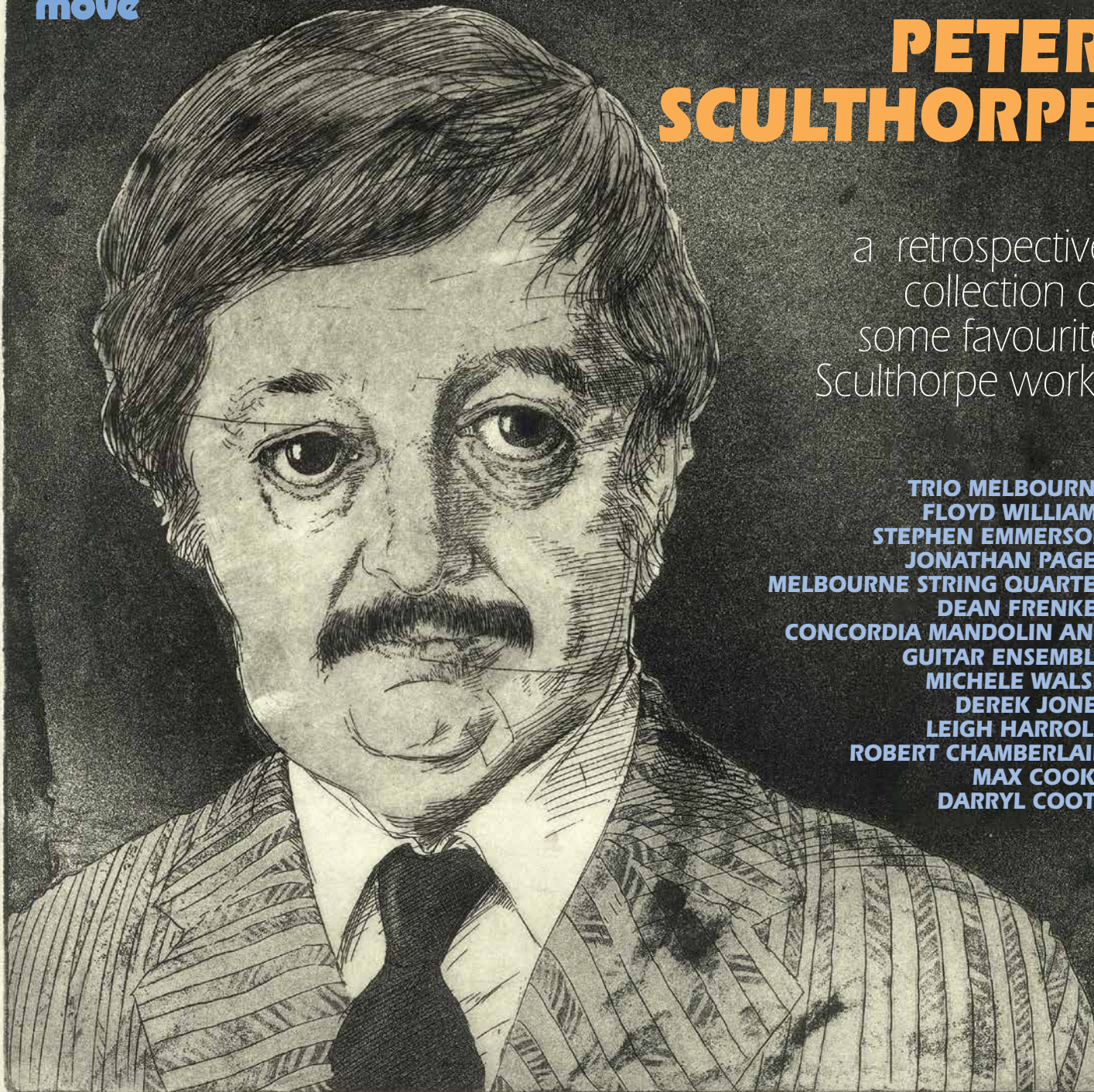


move

PETER SCULTHORPE

a retrospective
collection of
some favourite
Sculthorpe works

TRIO MELBOURNE
FLOYD WILLIAMS
STEPHEN EMMERSON
JONATHAN PAGET
MELBOURNE STRING QUARTET
DEAN FRENKEL
CONCORDIA MANDOLIN AND
GUITAR ENSEMBLE
MICHELE WALSH
DEREK JONES
LEIGH HARROLD
ROBERT CHAMBERLAIN
MAX COOKE
DARRYL COOTE





PETER SCULTHORPE

1929–2014

a retrospective collection

SONGS OF SEA AND SKY (1987) ... 16'15"

Derek Jones | flute

Leigh Harrold | piano

1 Flute solo ... 0'52"

2 Saibai ... 4'01"

3 Second flute solo ... 2'33"

4 Mission hymn ... 3'16"

5 Dance-like ... 2'22"

6 Wei ... 3'09"

FROM KAKADU (1993) ... 11'30"

Jonathan Paget | guitar

7 Grave ... 3'17"

8 Comodo ... 3'01"

9 Misterioso ... 1'33"

10 Cantando ... 3'36"

11 WAGOGO PLAINS

– originally **Morning Song** (1979) ... 2'16"

Dean Frenkel | throat singer

Max Cooke | piano

Darryl Coote | piano

12 DREAM TRACKS (1992) ... 14'10"

Floyd Williams | clarinet

Michele Walsh | violin

Stephen Emmerson | piano

13 NIGHT SONG (1995) ... 7'09"

Trio Melbourne: Rachel Atkinson | cello

Roger Heagney | piano

Isin Cakmakcioglu | violin

LITTLE SUITE FOR STRINGS (1983) ... 7'31"

Concordia Mandolin and Guitar Ensemble

conducted by Basil Hawkins

14 Sea Chant ... 2'17"

15 Little Serenade ... 2'13"

16 Left Bank Waltz ... 2'57"

17 STRING QUARTET NO. 9 (1975) ... 12'26"

Melbourne String Quartet: Carl Pini | violin

Gerard van der Weide | violin

Jane Hazelwood | viola

Arturs Ezergailis | cello

18 11.59 PM

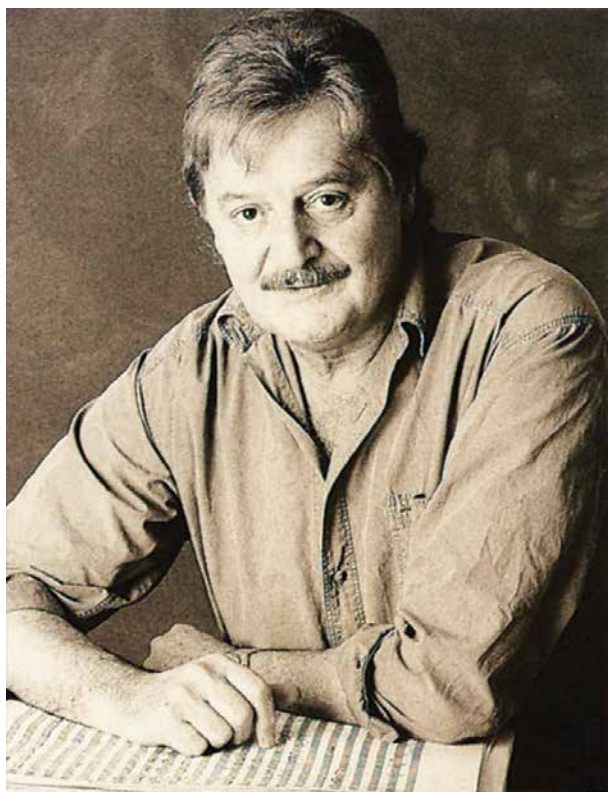
– originally **Nocturnal** (1989) ... 6'54"

Dean Frenkel | throat singer

Robert Chamberlain | piano

19 SEA CHANT ... 2'13"

Duo 19 — bonus track



Peter Sculthorpe 1929–2014

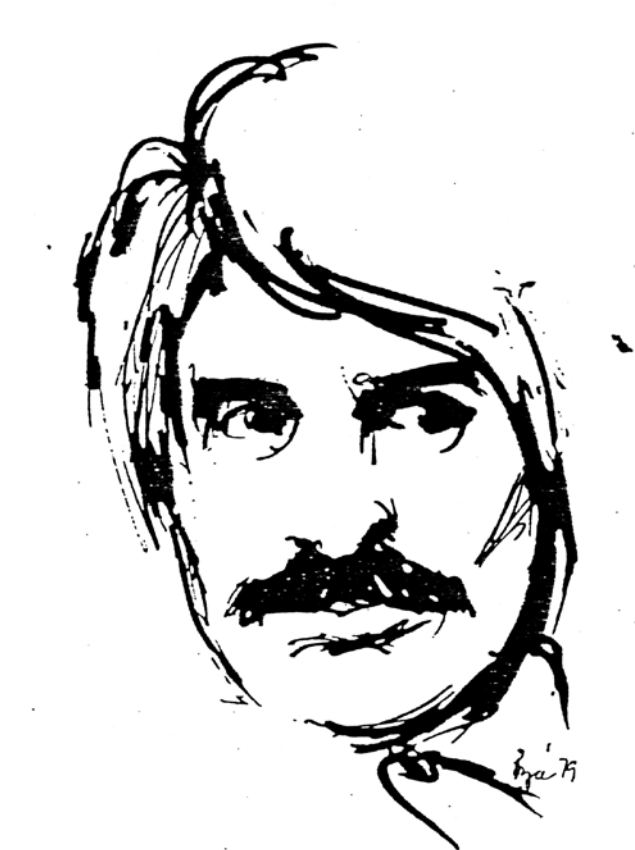
Peter Sculthorpe, born in Launceston, Tasmania on 29 April 1929, studied at the University of Melbourne and at Wadham College, Oxford and holds honorary doctorates from Tasmania, Melbourne and Sussex. While in the United States as a Harkness Fellow in 1966-67 he was visiting Professor at Yale University.

He has been Reader in Music at the University of Sydney since the late sixties. In 1977 Sculthorpe was appointed OBE and to the Order of Australia in 1990. In 1980 the University of Tasmania conferred upon him the honorary degree of Doctor of Letters. He was Professor in musical composition (Personal Chair) at the University of Sydney. He received the Ted Albert Award for Outstanding Services to Music in 1993 and in 1994 the Sir Bernard Heinze Award for Service to Music in Australia.

Peter Sculthorpe's music is closely identified with Australia, especially with the landscapes of the outback. He is certainly Australia's best-known composer.

He was probably the first Australian composer who was able to formulate a musical style and aesthetic that can

easily be related to the unique social climate and physical characteristics of this country. Furthermore, Australia's geographical position has caused him to be influenced by much of the music of Asia, especially that of Japan and Indonesia.





SONGS OF SEA AND SKY (1987)

This piece for flute and piano is performed by Derek Jones and Leigh Harrold. It evokes the vast, cloud-fringed peacefulness of tropical seascapes.

Peter Sculthorpe writes: “**Songs of Sea and Sky** was inspired by a traditional dance song from Saibai, an island just south

of Papua New Guinea, in Torres Strait. The song was collected on Saibai by Jeremy Beckett in May 1961.

“Much of the surviving music of Torres Strait is concerned with the sea voyages, flights of birds and changes in sea and sky. Some of the music has been influenced by hymns introduced by missionaries in the 19th century.

“This work, then, is in one continuous

movement consisting of six parts; a somewhat dramatic flute solo; **Saibai**, an introductory reworking of the traditional dance song; a second solo, suggested by a flute melody from the eastern Torres Strait; **Mission Hymn**, a variation of Saibai; a dance-like section shared by flute and piano; and **Wei**, a variation of the dance song, an affirmation of one-ness of sea and sky.”

FROM KAKADU (1993)

From Kakadu is performed here by guitarist Jonathan Paget. It was commissioned by Adrian Walter for the 1993 Shell Darwin Guitar Festival, where it was premiered by John Williams. Along with **Nourlangie** (Sculthorpe's guitar concerto), it has been widely acclaimed as an important contribution to the repertoire. The composer's note is as follows:

"The terrain of Kakadu National Park, in the north of Australia, stretches from rugged mountain plateaus to coastal tidal plains. **From Kakadu** is the sixth work of mine that takes this terrain as its point of departure. Several of the works employ similar melodic material, and much of this work is based upon the main theme of my orchestra piece **Kakadu** (1988). **From Kakadu** is in four sections: **Grave, Comodo, Misterioso, Cantando**. The first and third sections are based upon the Kakadu melody; the fourth section grows from it into a long, singing line. The work is an intimate one, being concerned with the deep contentment that I feel whenever I return to Kakadu. This feeling is ever-present in the dance-like second section, and in the singing line, and its counterpoint, of the final **Cantando**."

The first and third movements are based on the 'Kakadu melody', a lament from the Elcho Islands. The setting of the 'Kakadu melody' in the first movement is taken from Sculthorpe's first guitar concerto, **The Visions of Captain Quiros** (a work now

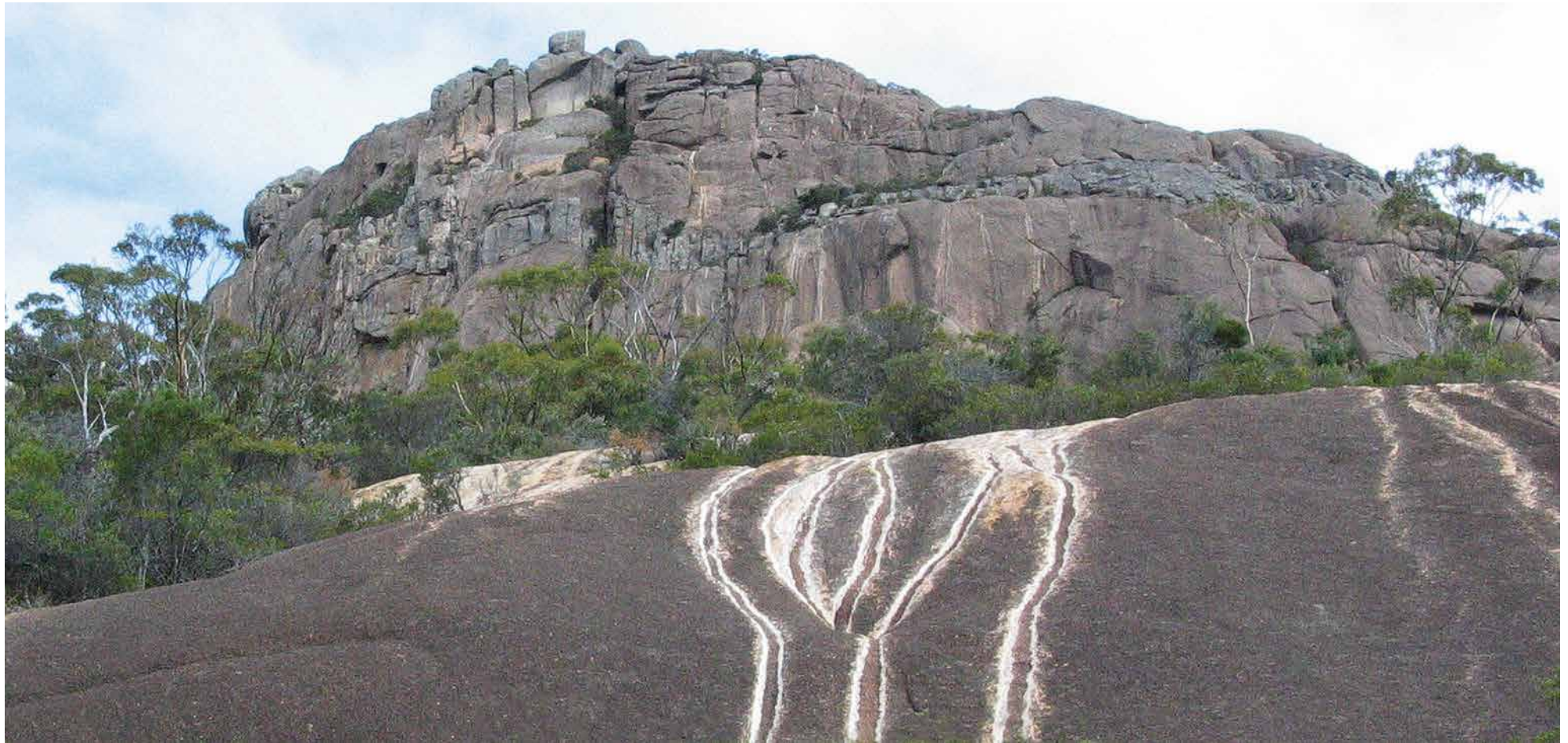


withdrawn). Quiros was a Spanish explorer who set out from South America on a quest to discover and colonise the great southern continent. Quiros' obsession for the great south land was never realised, at least in that he never made it to Australia (although he did colonise Vanuatu). Sculthorpe later based an opera on Quiros, portraying him as a passionate visionary and mystical dreamer.

The fourth movement of **From Kakadu** employs another Torres Strait melody

previously used in **Songs of Sea and Sky**. This melody is combined with motives from the second movement (which are derived from the Elcho Island Lament), to create a complex contrapuntal web expressing a sense of rapturous contentment. Its long singing line is spun out in the final coda, as if transcending mundane reality and finally entering the timeless realm of the dreaming.

NOTES: JONATHAN PAGET



WAGOGO PLAINS

– originally Morning Song (1979)

Throat singer Dean Frenkel adds a harmonic vocal layer to the texture of **Morning Song**. The original piano duet is performed by Max Cooke and Darryl Coote. Peter Sculthorpe willingly gave his blessing for Dean Frenkel's treatments and sent this note: "Thank you so much for sending me the recording. It's wonderful that it's now

released and certainly I congratulate you upon it. What a splendid throat-singer you are! What an amazing diversity of music on the recording! I do thank you for including music of mine. Actually, I'm not sure which of the realizations I like best. What you have done with the **Morning Song** is truly special. This is probably my favourite."

DREAM TRACKS (1992)

Dream Tracks is performed by Floyd

Williams, clarinet, Michele Walsh, violin, and Stephen Emmerson, piano. Peter Sculthorpe writes:

"Since 1988 I have written a series of works inspired by Kakadu National Park, in the north of Australia. Some of these works have melodic material in common, the contours of each line usually being transformed in some way, both within pieces and in successive pieces. I have come to regard these melodies as 'songlines' or 'dreaming tracks'. These

are names used to describe the labyrinth of invisible pathways that, according to Aboriginal belief, are created by the totemic ancestors of all species as they sing the world into existence.

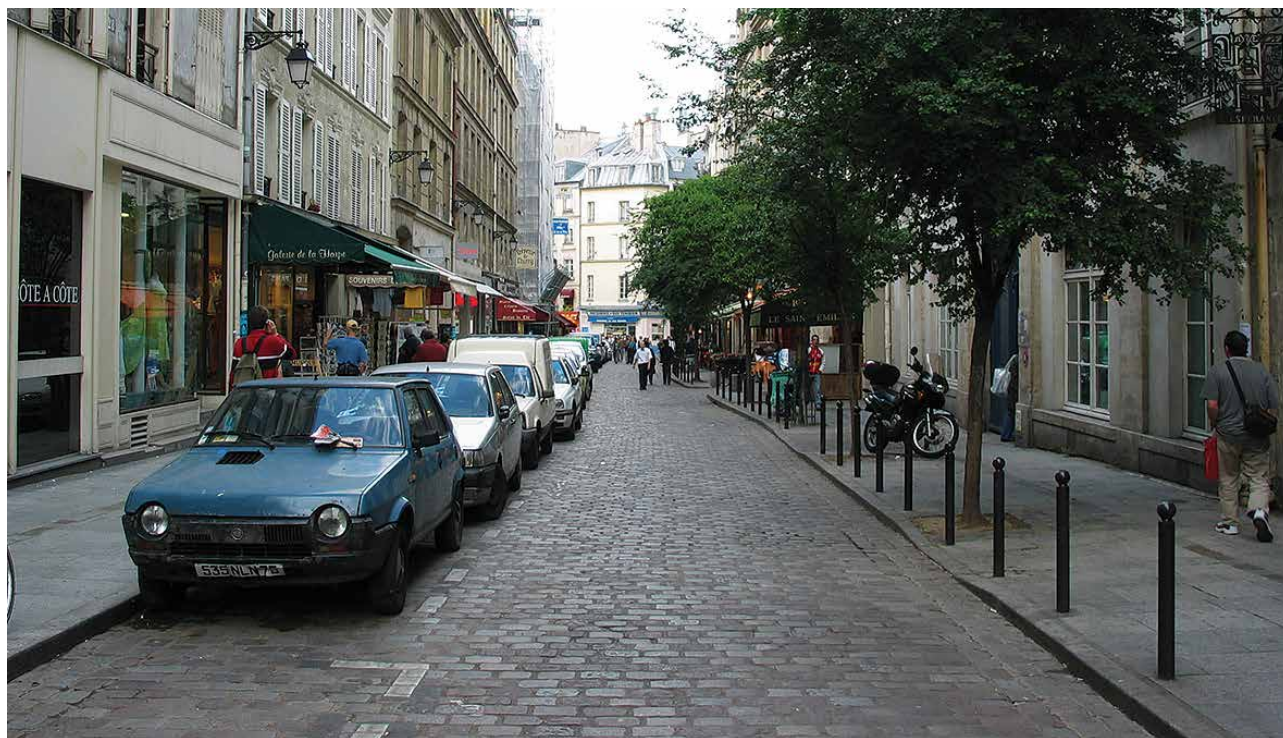
"Dream Tracks, then, sets out to summon up the spirit of a northern Australian landscape. The work is in four sections: Lontano; Molto sostenuto; Lontano; Estatico.

"The first section takes as its point of departure the contours of a Torres Strait Island children's song. This serves as an introduction to the second section, which is based upon an Arnhem Land chant, Djilile, or 'whistling-duck on a billabong'. The third section is an extension of the first, its melodic contours also appearing in the fourth section. In this final section, however, Djilile is ever-present, both in a much-transformed guise and in its original form."

NIGHT SONG (1995)

Performed by Trio Melbourne, **Night Song for violin, cello and piano** is an arrangement of **The Stars Turn**, an early work for soprano and piano. The words of the original song are by Tony Morphet, and the mood of this arrangement takes its cue from the first verse:

The stars turn, the sun turns,
The earth turns forever.
We throw our weight on the windless
spars,
And little and steady it turns the stars,
And the sun turns, and the windlass
turns



Forever.

Following an introduction, two verses of the original song are stated by the violin. A short interlude then separates these verses from two variations upon them; and the work is brought to an end with an extended cello solo, based on the material first heard in the introduction.

LITTLE SUITE FOR STRINGS (1983)

Arranged for plucked-string orchestra by Michelle Nelson and performed by Concordia Mandolin and Guitar Ensemble, conducted by Basil Hawkins.

Commended by Peter Sculthorpe as "one of the best arrangements of my works I've heard", this setting by Michelle Nelson

capitalises on the inherent romanticism of the originals. Sculthorpe's rich melodic style lends itself perfectly to the warm sound of a mandolin and guitar orchestra.

Little Suite is made up of title themes written for three films in the 1960s. **Sea Chant**, originally for solo guitar, is from a documentary film about Tasmania The Spendour and the Peaks (1963). **Little Serenade** is from Age of Consent (1968) directed by Michael Powell and starring Helen Mirren and James Mason. The third piece, **Left Bank Waltz**, which was written for Larry Adler, is from the Tasmanian film They Found a Cave (1962), directed by Andrew Steane.

The themes are unchanged, but Sculthorpe re-harmonized them and made



additions. **Sea Chant** needed substantial changes, and **Little Serenade** was originally accompanied by gamelan-like figuration. **Left Bank Waltz** was given a somewhat Parisian flavour.

STRING QUARTET NO. 9 (1975)

A powerful originality was expressed in Sculthorpe's early quartets and he has created a highly-organised personal style, of which the essential quality is a simplicity of gesture and utterance. He has a marked preference for homogeneous

ensembles, and especially ensembles for strings. Sculthorpe's instrumental output includes a large proportion of works for string orchestra. He has written many string quartets, including String Quartet No. 12, with didgeridoo.

The **String Quartet No. 9** was commissioned from Musica Viva in 1975. This performance is by the Melbourne String Quartet. Of his music Sculthorpe writes:

"In my works for string quartet, I have in addition to this, tended to write with some yearning for the intellectual and emotional

climates of Europe; this is perhaps because of the nature of this genre. Thus **String Quartet No. 9** juxtaposes and combines this yearning with music derived from Australian Aboriginal sources. In one movement, the work falls into five main sections, of which the first, third and fifth (a varied reprise of the first) are basically slow, with a chant-like, 3-note theme first heard in the first section flowering into what amounts to a twelve-note elegy in the central section. The intervening sections (2 and 4) are quick, the pulse being maintained by an intricate series of overlapping ostinatos."

11.59 PM – originally Nocturnal (1989)

This is Dean Frenkel's 2006 vision of Sculthorpe's solo piano work **Nocturnal** performed by Robert Chamberlain. The piano piece is notable for its use of toccata-like alternation of hands, a favourite Sculthorpe technique. In this track, Frenkel combines his vision with Sculthorpe's, adding a vocal layer to the texture.

SEA CHANT

This bonus track is Peter Sculthorpe's adaption for two guitars. It is performed here by Duo 19, and was recorded in 2014 in the Move Records studio.

SONGS OF SEA AND SKY

Recorded and edited by Martin Wright, Move Records studio, 2014. It is a preview of a full length CD by Derek Jones of Australian flute music to be released in 2015.

FROM KAKADU – recording made in 2008 at

Colgate-Rochester Divinity School Chapel (Rochester, New York) by Anton Machleder
Mastering: Lee Buddle, Soundmine Studios (Perth, Western Australia). Guitar: Greg Smallman. Jonathan Paget also plays another Sculthorpe work **Into the Dreaming** on his CD **Midsummer's Night** (Move Records).

WAGOGO PLAINS (Morning Song)

Recorded at Move Records studio in 2006. The original piano work was recorded by Max Cooke and Darryl Coote in 1990. This is the first of three Sculthorpe adaptations on Dean Frenkel's **Cosmosis** CD (Move Records).

DREAM TRACKS was commissioned by the Verdehr Trio and funded by the Michigan State University. Recorded by David Starr and David Spearritt. Recorded in the Nickson Room, The University of

Queensland, in 1995. It is taken from Floyd Williams' CD **Dream Tracks** (Move Records) of music for clarinet by Australian composers. That CD was assisted by the Commonwealth Government through the Australia Council, its arts funding and advisory body.

NIGHT SONG

Recorded and edited by Vaughan McAlley and Martin Wright, Move Records studio in 1997. It is part of a CD by Trio Melbourne entitled **20th Century Piano Trios** (Move Records). Trio Melbourne comprises Rachel Atkinson (cello), Roger Heagney (piano) and Isin Cakmakcioglu (violin).

LITTLE SUITE FOR STRINGS

Recorded at Move Records studio by the Concordia Mandolin and Guitar Ensemble in 2014. Guitar soloist in **Left Bank Waltz**: Michelle Nelson.

STRING QUARTET NO. 9

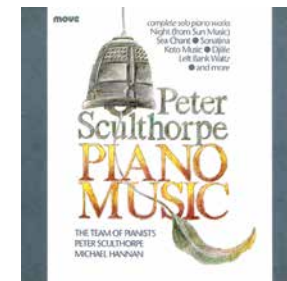
Recorded at Move Records studio by the Melbourne String Quartet in 1994
Carl Pini | violin
Gerard van der Weide | violin
Jane Hazelwood | viola
Arturs Ezergailis | cello
This recording comes from Melbourne

String Quartet's **Torquing Points** CD (Move Records) which juxtaposes 20th century Australian and 19th century musical styles

11.59 PM (Nocturnal)

Recorded at Move Records studio in 2006. The original piano work was recorded by Robert Chamberlain in 1990. This is the second of three Sculthorpe adaptations on Dean Frenkel's **Cosmosis** CD (Move Records).

The front cover etching was created by John Spooner in 1981. Peter Sculthorpe thought it excellent in the context of a book, but inappropriate for a record cover. No doubt Sculthorpe felt that it made him appear older than he was at the time. The image was used on the 1981 vinyl LP record of his piano music, but replaced by a new drawing in 1990 when that recording was expanded and released on CD. We hope Peter would forgive us for reviving John Spooner's image 33 years later.



For information about all the performers who have generously contributed to this record, please go to the Move Records website. Landscape photos: Martin Wright, and Christine Wright (Kakadu ... page 5)

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