

I have but one
friend, Echo,
and why is
Echo my
friend?
Because I love
my sorrow and
Echo does not
take it away
from me.
I have only
one confidant,
the silence of
night;
and why is it
my confidant?
Because it is
silent.

I have but one friend,
Echo, and why is Echo my
friend?
Because I love my sorrow
and Echo does not take it
away from me.
I have only one confidant,
the silence of night;
and why is it my
confidant?
Because it is silent.

brighttracks

music by
brenton
broadstock

CD 1

1

Clear Flame Within — 9'10"
Clara Schütz, cello, Julie Haskell,
piano

2

Aureole 3 — 11'15"
Genevieve Lacey, recorder, Ann
Murphy, harpsichord

3

In the Silence of Night — 9'28"
Linda Kouvaras, piano

4

Bright Tracks — 14'50"
(1994 Paul Lowin Song Cycle Prize)
Merlyn Quaife, soprano,
Stephanie Lindner, violin, Annelies
Billeter, viola, Rachel Page, cello

5

At the going down of the sun — 6'40"
Anthony Pope, trumpet,
Dominic Perissinotto, organ

6

bonus track

Aureole 4 — 11'02"
Josephine Tan, piano
Recorded live in Melba Hall in 1985

CD 2

1

All That is Solid Melts Into Air — 13'30"
Megan Kenny, alto flute,
Grania Burke, bass clarinet,
Bruce Petherick, piano

2

Dying of the Light — 12'40"
(1997 Jean Bogan Prize)
Ian Holtham, piano

3

Fourteenth Station of the Cross — 5'03"
Choir of Ormond College
directed by Douglas Lawrence

4

Beast From Air — 11'52"
Barrie Webb, trombone,
Julian Warburton, percussion

5

I touched your glistening tears... — 8'17"
(1998 Michelle Morrow Memorial Award)
Barrie Cockcroft, soprano saxophone,
Ian Holtham, piano

6

bonus track

String Quartet #2 — 17'00"
Petra String Quartet
Recorded live in Melba Hall in 1985

brenton broadstock

composing freedom

As a human being, I believe that I have a moral obligation to do what I can to improve the society I live in. The corollary of this, as a human being who is predominantly involved in the artistic expression of music composition, is that I am morally obliged to improve society through my art. (Broadstock, 1992)

I have but one
friend, Echo, and
why is Echo my
friend? use
I have only one
confidant, the
silence of night;
and why is it my
confidant?
Because

Amongst many Australian composers of prior generations — not least among those, Brenton Broadstock's former teacher, Peter Sculthorpe — has been the attempt to reflect "Australian" themes, centering on geographical or historical aspects of this country. Formerly, Broadstock has seemed to stand apart from this approach in his music. Rather, Broadstock's works in fact, can be likened to "a good, long novel, progressing through impediments to some kind of resolution ... romantic metaphors of destination." (Musicologist, Roger Covell.) Over the past few years, however, Broadstock has been keen to explore what he perceives as a kind of psycho-geographical Australianness in our nature.

While he was in the USA at Penn State in 1993, during a six-months' study-leave period from his lecturing position at Melbourne University, he observed a group of Americans immersed in Australian studies (a very healthy Centre for Australian Studies thrives there). They described Australian society as embodying a certain directness of attitude and approach, an almost naive quality; they concluded that we "don't suffer fools gladly", we have an element of "brashness" to our nature. These are very broad generalisations, of course — open to argument and, finally, unprovable. But Broadstock found useful the truism that people overseas can be

more objective about another country; this can also occur in the case of an Australian reflecting about his/her home country from thousands of miles away over a period of time.

The most significant outcome of this time for Broadstock was that the conversations spurred him to crystallise his own compositional voice, which resulted in a turning-point for him. This turning-point did not result in any shift in *raison d'être*, nor a radical re-think of musical language: his music retains the idiomatically-developed, serialised use of modal structures, for example, and it has always contained a rich lyricalness; he Amongst many Australian composers of prior generations — not least among those, Brenton Broadstock's former teacher, Peter Sculthorpe — has been the attempt to reflect "Australian" themes, centering on geographical or historical aspects of this country. Formerly, Broadstock has seemed to stand apart from this approach in his music. Rather, Broadstock's works in fact, can be likened to "a good, long novel, progressing through impediments to some kind of resolution ... romantic metaphors of destination." (Musicologist, Roger Covell.) Over the past few years, however, Broadstock has been keen to explore what he perceives as a kind of psycho-geographical Australianness in our nature.

While he was in the USA at Penn State in 1993, during a six-months' study-leave period from his lecturing position at Melbourne University, he observed a group of Americans immersed in Australian studies (a very healthy Centre for Australian Studies thrives there). They described Australian society as embodying a certain directness of attitude and approach, an almost naive quality; they concluded that we "don't suffer fools gladly", we have an element of "brashness" to our nature. These are very broad generalisations, of course — open to argument and, finally, unprovable. But Broadstock found useful the truism that people overseas can be more objective about another country; this can also occur in the case of an Australian reflecting about his/her home country from thousands of miles away over a period of time.

The most significant outcome of this time for Broadstock was that the conversations spurred him to crystallise his own compositional voice, which resulted in a turning-point for him. This turning-point did not result in any shift in *raison d'être*, nor a radical re-think of musical language: his music retains the idiomatically-developed, serialised use of modal structures, for example, and it has always contained a rich lyricalness; he continues to structure his works (albeit less consciously these days — he no longer has to labour over this) in an arch form consisting of the "golden

mean" climax roughly two-thirds of the way through the work. But the *means* of expression is more direct, less cluttered; the gestures and flow of material less complicated. There is less tendency to use twentieth-century, extended techniques for their own sake. Four works on this recording: *Beast From Air* (1984), *Aureole 3* (1984-85), *String Quartet* (1983), *Aureole 4* (1985), come from the composer's early mature period; the remainder are recent works, representing the fruition of this compositional development. However, one constant *has* remained of utmost importance to Broadstock for his compositional process: this is his social conscience.

Brenton Broadstock is not alone in this approach to his art. Throughout this century, well-known European composers such as Dmitri Shostakovich, Michael Tippett, Hans Werner Henze, Luigi Nono, Benjamin Britten, Kryzto Pendercki, Cornelius Cardew and Hanns Eisler, to name just a few, have been galvanised by the heinousness of their political and social situations. And closer to home, Australian composers in recent years have written works which refer to political events in the Pacific region: Neil Currie's *Ortigas Avenue* portrays the revolution in the Philippines; Colin Bright's opera, *The Rainbow Warrior*, is concerned with the sinking of the eponymous Greenpeace vessel; Martin Wesley-Smith has written

several works expressing his concerns over the invasion of Timor; and Ann Boyd's *Black Sun* was her response to the massacre in Tiananmen Square.

In the clear majority of cases, it is a title or a concept which stimulates the very act of composition for Broadstock. The extra-musical association will then continue to influence the work, acting upon structural processes, determining the dramaturgy of the music itself. His inspirational sources cover an enormous range — from aphoristic maxims, to literary titles and philosophical quotations. But any initial impression of random eclecticism gives way under closer examination to reveal the consistency in compositional impetus. Particularly, Broadstock explores in different ways concepts of “**freedom**” and its antithesis: the suffering that is caused when freedom is impeded for whatever reason — either organic and internal or external and political.

Titles of Broadstock's works such as *Deserts Bloom...Lakes Die* (1990), *And No Birds Sing* and *From the Skies* (1987) and *Beast from Air* portray the composer's sense of outrage concerning global pollution caused by industrial waste and nuclear testing: acts of political neglect and/or irresponsibility which are contributing gradually to the lack of “free”, unpolluted air on earth, with consequences for everyone. In *Beast from Air*, stabbing percussion and

grating trombone denote an elemental sense of response to the destruction of the planet, specifically against nuclear testing by the French in the Pacific. The piece progresses organically, a condition of stasis and stability is gradually eroded and fragmented, replicating the effect of nuclear fallout on living things.

The final score direction to the percussionist reads “wait for at least 8 seconds until audience thinks that the piece has ended... then STRIKE!”, as though to remind the listener that even after the initial devastation from the ignition of the bomb, aftermaths continue.

A great part of Broadstock's compositional output has been the exploration of the visual metaphor of *light*. “Light” has always been present, from his later-period student works (the first two from the *Aureole* series) of the early 1980s, but it is now *developed* in the recent works; the concept of freedom is still at the core but the pictorial image has been abstracted into a generalised metaphor, which manifests in many of the titles on this recording. Dating from the earliest *Aureoles*, the concept of “duality” has served as a metaphorical vehicle for Broadstock's exploration of “freedom” — in *all* its various manifestations. An “Aureole” is defined as “... a border of light or radiance enveloping the head or sometimes the whole of a figure

represented as holy.” Broadstock was inspired by paintings showing figures with this aura around them, and again by examples of Kerlean photography which shows this aura around all living and some inanimate things. But it was not the sense of holiness which provoked Broadstock's compositional stimulus. It was rather “the dichotomy that exists between holiness and unholiness, radiance and darkness, the so-called ‘good’ and the ‘bad’ — those opposite facets of our human nature which are constantly struggling for supremacy.”

In *Aureoles 1* and *2*, the demarcation between contradictory musical elements is clearly delineated; the juxtaposition of opposites is maintained. A clear compositional development occurred in *Aureole 3* (1984-85), which Broadstock describes as the first of his mature-style pieces. In this piece, as in *Aureole 1* and *2*, the two solo instruments are cast as musico/dramatic protagonists in order to reflect the contemplation of duality; but unlike the earlier works, the boundaries between their disparate characteristics are blurred; cross-pollination takes place constantly; positions of respective supremacy are in a state of flux throughout — in fact, it is not until the end of the piece that the actual natures of the protagonists emerge unambiguously.

Beast!

Mushroom of repugnant residue...

Nebulous... malicious...

Malevolently meandering...

Mindless mogul of decay...

Fatal... fearful of phalanx...

Fingers gouging at our existence.

Deformity — infertility — pollution —

beast from air

I have but one
Echo,
and is Echo
my friend?

my sorrow and
Echo does not
take it away
from me.

I have only one
confidant, the
silence of

night;
and why is it
my confidant?
Because

I have but one friend, Echo, and why is Echo my friend?
Because I love my sorrow and Echo does not take it
away from me.

I have only one confidant, the silence of night;
and why is it my confidant?
Because it is silent.

I see — through eyes opaque

.....yet see clearly

I hear — with muffled ears

.....yet hear clearly

I feel — constrained, torn

.....yet feel passionately

I touch — with ambivalence

.....yet touch honestly

I know — what should be, cannot

.....yet know there burns a clear flame within

I am — alone

.....yet not alone

death,

Slow agonising death,

The harvest...

A millennium of harvests...

Beast from air!

In the Silence of Night (1989) belongs to the genus of his output Broadstock calls his “Life Cycle” series, along with ***Clear Flame Within*** (1996). Light is here perhaps muted, perhaps non-existent, in a physical sense, but in a metaphorical sense it could be representing emotional clarity — it is possible to gain the clearest insights and elucidations when alone at night. In an instance of those rare yet intriguing coincidences in the creative process, no sooner were the title and piece written than the pianist came across this poem from Søren Kierkegaard: *Either/Or, A Fragment of Life* (1843), which the composer agrees is an apt reflection of the central notion of the piece.

The music unfolds over slowly altering, minimalist-structured ostinato patterns. Cast in the aeolian mode, it proceeds in a hypnotic yet wistful fashion, until it reaches its climax at two-thirds of the way through, conforming as usual to Broadstock’s predilection for the Golden Mean form. The intensity of dynamics and harmony at this point suggest that the meditator, experiencing the silence of night, is very much awake and is perhaps using this time to make deeply private reflections. After the turbulence subsides, the original mood returns; this time the ostinato patterns have swapped between the hands. The piece concludes with a recapitulation of the opening, gentle chimes-effect,

which was transformed into a breathless surging forth at the climax, and transfigured again at the end into E major sixth sonorities, becalmed at last.

Clear Flame Within (1996) maintains a delicately-honed balance in the cello part resulting in what could be termed a “relaxed intensity”. It is accompanied by another poem by the composer:

I touched your glistening Tears (1998) is accompanied by the following lines — a heart-wrenching verse, penned by the composer, first meditating on the subject of Matthew, his multiply-handicapped son, then generalised into the thoughts of a carer of a person who has an incurable illness. Light touches the son’s/sufferer’s tears, reaches the father/carer; both parties in either situation are bonded by their helplessness.

This is a more intimate musical essay on Broadstock’s feelings about Matthew than in his First Symphony, *Toward the Shining Light* (1988), which tracks not only the parents’ own struggle towards acceptance of a tragic situation, but also celebrates the achievements and developments that Matthew has made. In the present work, characteristic Broadstockian appoggiatura grace notes decorate the soprano saxophone melody that maintains a pure innocence and is accompanied by a gently supportive piano comprised of continuous quavers

I touched your glistening tears....
I stroked your hair
helpless,
watching as the life ebbed from your
body
Your eyes, like mirrors
lifeless,
reflecting only the life outside of you
The sun shone through a nearby
window
giving radiance to your face,
making the tears in your eyes glisten
I wiped away your tears.....
I can do no more.....

They shall grow not old as we that
are left grow old,
Age shall not weary them nor the
years
condemn.
At the going down of the sun and
in the morning,
We will remember them.

in a modern, also Broadstockian Alberti-bass type minimalist texture, reminiscent of another work on this disc dealing with loneliness, *In the Silence of Night* (1989), for solo piano. The joyous, almost ecstatic mid-section of *Tears* defies the notions expressed in the poem — until the texture of the first section returns and, in retrospect, one feels more a sense of yearning in the central section rather than an attainment of unmitigated positivity.

In another rare deviation from the normal course of compositional events for Broadstock, the title for *At the Going Down of the Sun* (1998) emerged after the music was written. The work had resonances of war for Broadstock, perhaps because of the sound of the instruments for which it is written, and the trumpet plays, in a happy coincidence, a fanfare reminiscent of *The Last Post*; and when he heard the ritual on Anzac Day the answer seemed obvious; it fits the mood of the music very well. The title is taken from the Returned and Services League Burial Ritual:

Once again, then, the themes of light and freedom — political freedom, once more — intertwine. The opening organ augmented chords create an elegiac feel, the muted trumpet sounds distant: a new interpretation of typical associations with *The Last Post* is effected in the simple arpeggiation in

the organ part and the muted dotted rhythms in the trumpet part.

I touched your glistening tears, Clear Flame Within, and *At the Going Down of the Sun* are all very much melodically-based. They provide a challenge to the lyrical qualities of the instruments for which they are written, focusing especially on their upper registers and potential for passionate rendition.

All that is Solid Melts Into Air (1992) highlights notions of political freedom along with *In Chains* (1990) and *Fahrenheit 451* (1992). The title is taken from The Communist Manifesto by Karl Marx, written in 1848, and now has a certain irony with the demise of communism in Eastern Europe.

The work is to be played quietly and gently throughout, with a very breathy and “un-solid” tone from the flute and bass clarinet, except for the sections which are bracketed and marked *agitato* or *feroce*. The treatment of pentatonic scale structures traces the dissolution of the “solidity” of the essentially monodic woodwind lines with gently piano accompanimental figures. In contrast to the meditative first and third sections, the second contains much more contrapuntal, ferocious and agitated slabs of material, the eastern, meditative qualities shaken from the structure. The final section defies east-west dichotomies: the melodic structure is

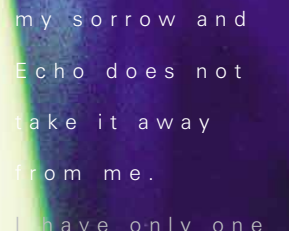
expanded to a much fuller chromaticism, the three instruments are more independent but the meditative effect remains. Each time the music establishes itself it “melts” into a single tone.

The *14 Stations of the Cross* were commissioned from fourteen Australian composers by the Song Company in 1993. Broadstock was asked to write the setting of the 14th Station. In its use of modally-inflected organum, the elegiac music has an archaic sense to it, but in postmodern fashion it does not seek to recreate any existing style from the past.

Rather, it is more like the imagined memory of a distant genre, which never actually existed. At the request of Ingrid Leibbrandt, formerly the director of Chora Australis, he is currently completing his own settings of the other thirteen Stations.

The media hype, hysteria and bigotry surrounding the AIDS virus has waned but the suffering of those who have contracted the disease continues. The title *Dying of the Light...* comes from a poem of Dylan Thomas and is a tribute and reminder that many HIV sufferers are still raging against the dying of their light, still fighting to maintain their health, their dignity and their humanity. The extra-music-structural trajectory is clear in this work, particularly at the end

I have but one
Echo,
and is Echo
my friend?



my sorrow and
Echo does not
take it away
from me.
I have only one
confidant, the
silence of night;
and why is it my
confidant?
Because

where despite the bursts of life and the angry and at times confused attempts of will to overcome the decaying process of the disease, death overtakes. And yet beyond the sense of tragedy and outrage at untimely suffering and death, there is a feeling of transcendent positivity.

Do not go gentle into that good night,
Old age should burn and rave at close of day;
Rage, rage against the dying of the light.

Though wise men at their end know dark is right,
Because their words have forked no lightning they
Do not go gentle into that good night.

Good men, the last wave by, crying how bright
Their frail deeds might have danced in a green bay,
Rage, rage against the dying of the light.

Wild men who caught and sang the sun in flight,
And learn, too late, they grieved it on its way,
Do not go gentle into that good night.
Grave men, near death, who see with blinding sight
Blind eyes could blaze like meteors and be gay,
Rage, rage against the dying of the light.

And you, my father, there on the sad height,
Curse, bless, me now with your fierce tears, I pray.
Do not go gentle into that good night.
Rage, rage against the dying of the light.

The suffering caused by schizophrenia could be described as the internal “dark (or even overly-neon-hued) prison” of an individual who has lost the grasp of reality. During his work as a music therapist, Broadstock worked with many schizophrenics; but it was twelve years later, while browsing through a second-hand bookshop in Carlton, that he was struck by the title of an obscure book: *Stars in a Dark Night*. The book is a collection of letters by English poet and composer/songwriter Ivor Gurney, a poet and musician who suffered from schizophrenia; the “stars” represented both the precious letters he received while in the “dark night” of the trenches during World War 1, and also the ever-decreasing periods of sanity in the “dark night” of his mental deterioration. Gurney’s book inspired Broadstock’s *Second Symphony* (1989) which borrows the same title; in the earlier work as in *Bright Tracks*, the dynamics of the schizophrenic condition — lucidity and rationality degenerating quickly and unpredictably into irrationality and mental distress — constitute the structural processes of the music. *Bright Tracks* (1994) contains a mix of tonally stable sections where the tortured protagonist’s

mind comes to rest for brief moments of saddened reflection. These alternate with mental frenzied out-pourings as the protagonist rails against the confinement of the mental asylum, the injustices wrought by human against human and the prison of (her/his) own mind.

The words are taken from the many poems of Gurney. Gurney suffered from schizophrenia and spent the latter part of his life in a mental asylum. The poems chosen (particularly "To God") reflect Gurney's mental instability, frustration, anger and a pathetic sense of hopelessness.

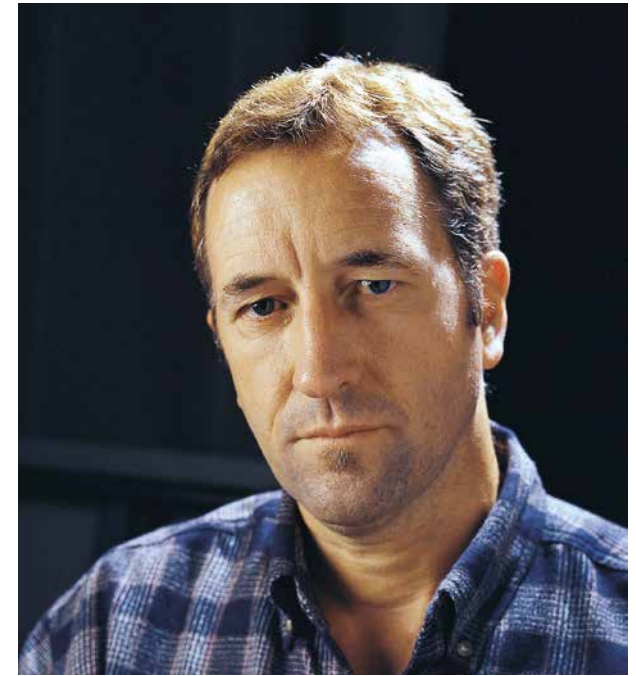
In this work, Broadstock reflects on the fact that there is no cure for schizophrenia; and the fluctuations between the representations in the music of 'insanity' and 'sanity' mirror the fine line between control and the lack of it that exists — Broadstock believes — for indeed *all* of us, not only for those diagnosed as schizophrenic. So, once again, Broadstock explores the idea of positivity (light) and negativity (darkness) which may unpredictably dominate our psyche at any given period in our lives.

From its abstract manifestation in the seminal *Aureole* series, the exploration of the Manichean preoccupation with duality, manifested in the metaphor of light and its implied opposite, darkness, acquires a more unified application in

Brenton Broadstock's later compositions. The works on this recording explore concepts of metaphorical "prisons" and "freedom", "tragedy" and "transcendence of anguish" — and the way that one state can impinge upon and ultimately overtake another. His mature style, more direct, less cluttered, more lyrically based, presents the realisation that innate, oppositional qualities are mutually-interactive and can adopt or absorb their own antithesis, and it is this which, in a dialectical fashion, constitutes the human condition.

One of the greatest dangers for humanity is history's potential to "forget" such atrocities as the Holocaust, to ignore such potentially devastating situations as global pollution. It might be argued that Broadstock's music — indeed, *any* music — cannot indisputably and intrinsically "mean", for example, someone being shot!, or, say, the emission of greenhouse gasses: indeed, Broadstock does not intend to portray in *real* terms these concerns. Rather, he alludes musically to them and, further, through programme notes, titles, and associations built up through culture — through concerts, radio broadcasts, recordings, teaching — history's lessons do not die; they are not buried underneath the often palliative blanket of "high art": they remain as a *constant* in our culture.

©1998 Linda Kouvaras



brenton broadstock

I have but one
Echo,
and is Echo
my friend?

away
I have only one
confidant, the
silence of
night;
and why is it
my confidant?
Because it is



bright tracks

SONG 1 - 'THE SONGS I HAD'

The songs I had are withered or vanished clean
Yet there are bright tracks where I have been
And there grow flowers for others' delight
Think well O singer soon comes the night.

'SONG 2 - HAD I A SONG'

Had I a song I would sing it here
Four lined square shaped utterance dear.
But since I have none well regret in verse
Before the power's gone
Might be worse, might be worse.

SONG 3 - 'TO GOD'

God! Why have you made life so intolerable
And set me between four walls
Where I am able not to escape meals without prayer,
For that is possible only by annoying an attendant.
And tonight a sensual hell has been put upon me,
So that all has deserted me
And I am merely crying and trembling in heart
For death
And cannot get it.
And gone out is part of sanity
And there is dreadful hell within me
And nothing helps
Forced meals there have been and electricity
And weakening of sanity by influence
That's dreadful to endure.
And there is orders and I am waiting for death
And dreadful is the indrawing or outbreathing of breath
Because of the intolerable insults put upon my soul,
Gone out everything from my mind
All lost that ever God himself designed
Not half can be written of cruelty of man on man
Not often such evil guessed as between man and man.

SONG 4 - 'THE SONGS I HAD'

The songs I had are withered or vanished clean
Yet there are bright tracks where I have been
And there grow flowers for others' delight
Think well O singer soon comes the night.

Brenton Broadstock is now one of Australia's most well-established, respected, and successful mid-generation composers, commissioned by a steady stream of established bodies such as The Song Company, Australian Broadcasting Corporation; Melbourne Symphony Orchestra; Seymour Group; Musica Nova Festival; Musica Viva; Olivetti Company; British Music Society/Australian Natives Association; Chamber Strings of Melbourne; A.H. Maggs Award; Melbourne Youth Music Council; Victorian Recorder Guild; Elision Ensemble; Queensland Wind Soloists; Melbourne International Chamber Music Competition; David Kinsela (organ); AMC/Sydney Metropolitan Opera Company; Symeron, Perihelion, Camerata of the Australian Youth Orchestra; Musica Viva (Australia Ensemble). His reputation is growing overseas too, with performances and commissions from prominent musical groups increasing yearly, such as from BBC Symphony Orchestra, the Ulster Orchestra, the Bavarian Radio Orchestra, the Moldovan Philharmonic, the Tampere Philharmonic (Finland), the Sendai Philharmonic (Japan), the Pacific Ocean Orchestra (Russia), Oopera Skaala in Helsinki, Barrie Webb (trombone, England), Ensemble Australis (London), Berlin Wind Players, Cikada Ensemble (Norway), Hong Kong Ensemble, Leningrad String Quartet (USSR), Sorrel String Quartet (England),

St Lawrence String Quartet (Canada), Foris String Quartet (Japan), Lark String Quartet (USA), Gruppo Bruno Maderna (Italy).

He is the Coordinator of Composition, Associate Professor and Reader in Music at Melbourne University's Faculty of Music; he has served on a number of arts committees as Chair and adviser. He instigated and compiled the reference book, *Sound Ideas: Australian Composers Born Since 1950*, furthering the dissemination of art music in this country.



Broadstock has been awarded numerous prizes and fellowships, a selection of which follow. His most recent awards are a 1998 Civitella Ranieri Fellowship which will take him to a composing residency in the idyllic setting of Umbria in central Italy, followed by another at the Bellagio Centre on Lake Como in northern Italy, on the Swiss border. In 1994 he was named 'Best Composer' (Melbourne) in the *Herald Sun* (Newspaper); he has won several National Critics' Circle 'Sounds Australian Awards' and

numerous Australian Performing Rights Association awards. He was the first Australian composer to be signed by the publishing house of G. Schirmer. Several works are published by: S. P. & S. (London), Muso's Media, Reed Music, Red House, Currency Press, The Australian Music Centre, Australia Music Pty Ltd. At the prestigious International Rostrum of Composers in Paris, Broadstock's ***Stars In A Dark Night: Second Symphony***, was selected by the ABC as Australia's entry in 1990. He was awarded a Composer Fellowship to attend the inaugural 1990 Pacific Composers' Conference in Sapporo, Japan, and he has represented Australia at several ISCM World Music Days in Europe and Asia. Broadstock was the initiator of and the Inaugural Composer-in-Residence with the Melbourne Symphony Orchestra in 1989. His ***Tuba Concerto*** won equal First Prize in the 1987 Hambacher International Composers Competition, West Germany.

Works from this recording have received the following awards: the highly sought-after Paul Lowin Song Cycle Prize was awarded for ***Bright Tracks*** in 1994, *I touched your glistening tears..* received the 1998 Michelle Morrow Memorial Composition Award sponsored by the Anti-Cancer Council, while ***Dying of the Light*** won the 1997 Jean Bogan Prize (for solo piano) and ***Beast from Air*** was performed at the ISCM World Music Days in Hong Kong in 1988.

Other major performances include: International Festivals 1984 Stroud Festival, England; 1985 11th Berlin Biennale; 1988 Festagge fur Musik, East Berlin; 1988 World Music Days in Hong Kong; 1988 Music Today Festival, Tokyo; 1988 Darmstadt Summer School; 1990 World Music Days, Oslo; 1990 Asian Music Festival, Sendai, Japan; 1991 Asian Music Festival, Seoul, Korea; 1994 BBC Proms; 1994 Asian Music Festival, Seoul, Korea; 1994 Musica Viva, Munich.

Annelies Billeter (viola) graduated with Honours from the University of Melbourne. She has much orchestral experience, touring with the Australian Youth Orchestra twice, leading the violas in the Faculty Orchestra, and playing for the Melbourne production of *Sunset Boulevard* for a year. She is presently freelancing and teaching and studying with Katherine Brockman.

Grania Burke (bass clarinet) is a freelance musician and teacher living in Melbourne. She has played in the Melbourne Symphony Orchestra, the State Orchestra of Victoria, for Chamber Made Opera and for various contemporary ensembles including Tri Duo and Streaming, and has performed and recorded many new Australian compositions.

Barry Cockcroft (soprano saxophone) is at the forefront of classical and contemporary saxophone in Australia. In 1997 he performed in Germany, France,

Spain, New Zealand, Brisbane and Melbourne. He studied with Peter Clinch and for two years in France with Jacques Net, Marie-Bernadette Charrier and Jean-Marie Londeix gaining the coveted Medaille d'Or for saxophone performance. Barry teaches at the University of Melbourne and the Victorian College of the Arts and has received critical acclaim for his contemporary compositions for saxophone.

Julie Haskell (piano) was State winner of the ABC Young Performer Competition at 15. She has performed extensively in recitals, radio broadcasts, as a concerto soloist, orchestral pianist and chamber musician in Europe and Australia. Julie is on the piano staff at the University of Melbourne and works regularly as an accompanist for the National Academy of Music and the University of Melbourne. Recent performances include the complete violin and piano sonatas of Beethoven with Carl Pini and the complete Schubert and Brahms violin sonatas with her husband Gerard van der Weide.

Ian Holtham (piano) is renowned for his innovative programming and remarkable performances. His enormous repertoire encompasses a vast range of the piano literature and includes over forty piano concertos. He has performed extensively in Australia, Asia and Europe and has broadcast regularly for the ABC for two decades, including appearances with the

Melbourne Symphony Orchestra. Dr Holtham is on the Board of the AMEB, has published a text on piano technique and has released four compact discs to very high critical acclaim. He is currently a Senior Lecturer in Music and Coordinator of Practical Studies in the Faculty of Music, University of Melbourne.

Megan Kenny (alto flute) studied flute with Louise Dellit at the University of Adelaide graduating with a Bachelor of Music. She comes from an orchestral background having performed with the Australian Youth Orchestra on their 1998 world tour and with major Australian orchestras, including the Melbourne Symphony. She has also recorded for ABC radio and television. She is currently a member of the Khamailleon Chamber Ensemble and is a freelance performer and teacher.

Linda Kouvaras (piano) is a pianist, composer and musicologist, with particular interests in contemporary music. She has recorded, commissioned, and premiered numerous contemporary Australian works for piano, performing extensively in city and regional centres. Her recordings appear on the Move Records, Cicada and Au Go Go labels, and she plans to release another CD in 1998, featuring her own compositions. Following her Master's Degree in piano in 1991, she was awarded the Hugh Williamson Fellowship at the Australian Centre to research

contemporary Australian music composition. Her PhD examined the ramifications of postmodernism and feminism for *Sweet Death*, a contemporary Australian chamber opera by Andrée Greenwell, produced by Chamber Made Opera Company. Her articles, chapters and criticism have appeared in such publications as *Sounds Australian*, *Journal of Australian Studies*, *Context*, *Australian Feminist Studies*, *Cultural Studies: Pluralism and Theory 2*, *APRA*, *New Music Articles*, *Aflame with Music: 100 Years of Music at the University of Melbourne*, *Sound Ideas: Australian Composers born after 1950*, and *Ormond Papers*, and her compositions are published by Australia Music. She teaches at the Victorian College of the Arts and at Melbourne University's Faculty of Music.

Genevieve Lacey (recorder) was educated in Papua New Guinea, in Ballarat and at the University of Melbourne where she obtained a Bachelor of Music degree with Honours specializing on the recorder. In 1995 she produced her first CD (on Move) of Australian recorder music and went to Denmark to continue her studies.

Stephanie Lindner (violin) graduated from the University of Melbourne in 1996 with Honours in violin performance. In each year of her degree she was awarded a university prize and was concertmaster of the Faculty Orchestra in her third and fourth years. She is currently a freelance

violinist in Melbourne and studies with Debra Fox.

The Choir of Ormond College was formed in 1982 and has undertaken several international tours, performing in New Zealand, Japan, Singapore, England, France, Denmark, Austria and Italy. The choir sings in the chapel at Ormond College, presents an annual concert series and undertakes select engagements for leading concert organizations. Its repertoire is wide, ranging from the earliest choral music to recently composed works; special interest has been taken in the music of Bach and contemporary Australian music.

Rachel Page (cello) is currently undertaking post-graduate study at the University of Tasmania in Hobart. Since



graduating from the University of Melbourne she has been busy freelancing and teaching as well as being a member of Quartet Brunetto which was formed in 1993 with Stephanie Lindner, Anna McAlister and Annelies Billeter. The quartet has won several prizes, performed extensively in Melbourne and around Victoria, and as members of the Australian National Academy of Music String Program studied with masters of international acclaim.

Dominic Perissinotto (organ) is completing a Master of Music degree at the University of Melbourne. In 1991-92, with the assistance of the Churchill Fellowship, he studied at the Royal College of Music, London, holding the position of Organ Scholar at Westminster Cathedral. In April 1998 he was appointed as Director of Music at St Patrick's Basilica, Fremantle. He is a very active soloist and accompanist and returns regularly to play in Europe.

Bruce Petherick (piano) is a pianist, composer and musicologist who studied music at the Victorian College of the Arts, La Trobe University and the University of Melbourne. He has a special interest in the music of Charles Koechlin and music of the twentieth century.

Petra String Quartet (now defunct) was formed in 1977 from graduates of the Tasmanian Conservatorium and focused on Australian compositions. They toured

the eastern states, then Europe in 1980.

Anthony Pope (trumpet) began playing cornet in the Daylesford Brass Band at the age of ten. He competed in and won numerous trumpet and cornet competitions throughout Australia. In 1986 he moved to Melbourne to study at the Victorian College of the Arts graduating in 1990 with a Diploma of Arts in Music. In 1991 he joined the State Orchestra of Victoria and in 1991 was appointed Associate Principal Trumpet.

Merlyn Quaife (soprano) is a distinguished soprano and performer of great versatility, encompassing opera, oratorio, lieder, chamber music and contemporary music to great acclaim throughout Australia, Europe and the USA. She has recorded a number of CDs, including *Aria for John Edward Eyre* by David Lumsdaine, which won her a Sounds Australian Award, and *Night Dreams* with guitarist Jochen Schubert. Her performances of contemporary music are stamped by an intensity of expression and powerful vocal technique. She is currently a Lecturer in Voice at the Faculty of Music, University of Melbourne.

Clara Schütz (cello) began studying cello at the age of five in Bendigo. She travelled to Melbourne between 1987 and 1992 to study with Sarah Cuming. She gained her AMusA while still in school and performed with the Bendigo

Symphony Orchestra. In 1994 she received First Prize in the 1994 National Cello Competition held in Wagga Wagga, NSW winning a \$13,000 Benedict Lang cello. In 1995 she won the Hepzibah Menuhin Award for strings and the 3MBS-FM Performer of the Year competition. She completed her Bachelor of Music degree with Honours in 1997 studying with Nelson Cooke and Christian Wojtowicz. She has played with the State Orchestra of Victoria and has taken masterclasses with Georg Faust, Ralph Kirshbaum and Maude Tortellier. In 1997 she travelled to England to continue her studies.

Josephine Tan is a graduate of the Faculty of Music at the University of Melbourne and since 1988 she has lived in Holland, studying at the Royal Conservatory in the Hague.

Julian Warburton (percussion) gained a First Class Honours degree in music at the University of Huddersfield. He then took the advanced soloists course at the Guildhall School of Music and Drama in London and in 1996 was the first percussionist to win the Young Concert Artists Trust Competition. Under the management of the YCAT he has performed solo recitals throughout the UK, including the Purcell Room, Barbican, Wigmore Hall and the Bridgewater Hall, Manchester; he has also toured Brazil, Switzerland, Belgium, China and Cyprus.

Barrie Webb (trombone) read music at Cambridge University, studied trombone with Denis Wick and Vinko Globokar, and conducting with Constantin Bugeanu. A leading figure in the development of new music for trombone, Barrie's worldwide solo performances include numerous premieres. His repertoire embraces popular styles to music at the cutting edge of the contemporary scene and includes several concertos. He has made CD recordings for Radio France/CDMC, MPS, and plays didgeridoo on the NMC CD of Michael Finnissy's *Red Earth* with the BBC Symphony Orchestra. As a conductor Barrie directs the British ensemble Firebird, and has conducted orchestras and ensembles in Australia, the USA and Europe, especially in Romania where he can be frequently seen and heard on television and radio. In 1995 he conducted the UK premiere of Brenton Broadstock's *Symphony #2, Stars In A Dark Night*, which he has recorded for release on CD.

Publication and availability of scores and parts:

I touched your glistening tears is published by Reed Music PO Box 2929 Fitzroy MDC 3065 All other works are published by Australia Music Pty Ltd PO Box 36 Broadford 3658

Brenton Broadstock's music can also be found on the following CDs:

Toward The Shining Light MSO/Richard

Mills ABC Classics (426 807-2)

Festive Overture MSO/Jorge Mester
ABC Classics (438 611-2)

Aureole 1 Laura Chislett, flute ABC
Classics (446 738-2)

Eheu Fugaces Marilyn Richardson,
soprano Vox Australis (VAST018-2)

Aureole 3 Jeanell Carrigan Vox Australis
(VAST023-2)

Boolee Darryl Coote, Robert Chamberlain,
pianos Move (MCD 106)

In the Silence of Night is also available
on the *Hamilton* CD by the Team of
Pianists and is included here with the
generous permission of Professor Max
Cooke, Darryl Coote and Robert
Chamberlain.

Aureole 3 is also available on the *Phoenix
Songs* CD (Move MD 3165) by Genevieve
Lacey and is included here with her
generous permission.

The recording by the Petra String Quartet
is used with permission of the Acting
Director (in July 1998) of the Tasmanian
Conservatorium of Music, Christian
Wojtowicz.

All scores, parts and CDs are available for
purchase from the Australian Music
Centre GPO Box N690 Grosvenor Place
Sydney NSW 2000, phone 1800 651834

For further information about Brenton
Broadstock and his music please refer to
the websites for the University of
Melbourne's Faculty of Music — [http://
www.music.unimelb.edu.au](http://www.music.unimelb.edu.au) — and the
Australian Music Centre — For further
information about Move Records and its
extensive catalogue of Australian artists
refer to its website — move.com.au

Please support Australian composers and
performers, Move Records and the
Australian Music Centre.

To the following people, without whose
help this CD would not have eventuated,
my warmest appreciation: The Music
Fund of the Australia Council; Martin
Wright, Vaughan McAlley, Marilyn
Thomas and Leonie Goodwin at Move
Records; Dr Linda Kouvaras, Clara
Schütz and the wonderful performers
(see above); my supportive colleagues,
Dr Ian Holtham and Merlyn Quaife;
Professor Max Cooke, Darryl Coote,
Robert Chamberlain and Genevieve
Lacey; photographer Howard Birnstill,
and graphic designer Kate Mansell.

To Colin Woods, John Cleary and
Donald Freund who encouraged my
early composition efforts....and to the
many people who perform, enjoy and
appreciate my music.

In addition, my love and appreciation to
the following, who are generously
supportive, suffer my inconsistencies

and keep me sane enough to compose:
Professor Warren Bebbington and my
faculty colleagues, Peter and Annette
Barlow, Heather and Jim Hoggart, Peter
Sullivan, and Peter Leggett.

Special thanks to my parents, Valda and
Howard, my brothers, Harvey and
Lynden (and Rosemary and Chieko),
Dianne and my wonderful children,
Matthew, Taryn and Callan for their love,
inspiration and support.



This recording was made possible by
financial assistance from the Performing
Arts Board of the Australia Council, the
Federal Government's arts funding and
advisory body.

