Peter Sculthorpe

LIST OF WORKS

FABER ff MUSIC
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The Music of Peter Sculthorpe

Images of emptiness and space have pervaded the Australian arts for over a century. Painters and more recently writers have become internationally celebrated, often using themes of isolation and alienation that are both radically Australian and disturbing testaments about the modern world. Music has also discovered the universal within the topical and local, in which respect Peter Sculthorpe may be one of the most important of living composers.

Sculthorpe was born on Australia’s farthest edge, in Tasmania, a region geographically and climatically similar to the old country, whence came the original settlers. Even though being born in 1929 he was late enough to profit from an evolving antipodean tradition, he felt the need, having graduated from Melbourne University, to study in England, and in Oxford at that. There he discovered his true identity, becoming the first composer to make a music distinctively Australian.

Two apprentice works from Sculthorpe’s pre-Oxford days merit mention, both for their intrinsic quality and for their prophetic nature. The Piano Sonatina of 1954 has a classical title and on the page betrays affinities with European models, especially the spikily economic piano textures of Bartók’s Mikrokosmos. Even so, the piece is not in sonata form, nor is it parasitic. On the contrary it is in tune with Sculthorpe’s verbal description of it as ‘the journey of Yoonecara to the land of his forefathers, and the return to his tribe’. This is what all Sculthorpe’s music is about, and the real hero is not the aborigine, but Sculthorpe himself—and anyone living in a rootless world that has lost touch with the earth as well as the forefathers.

In the following year Sculthorpe wrote a piece far more significant to his future—Irkanda I, which being monophonically scored as an ‘ancient chant’ for solo violin, is of its nature more aboriginally Australian than a sonatina for a harmonically disposed keyboard. The native word ‘Irkanda’ means a remote and lonely place; and the violin piece proved to be the first in a series, culminating in Irkanda IV, for solo violin, string orchestra and percussion. Composed in 1961, immediately after Sculthorpe’s return from Oxford, Irkanda IV must count as its composer’s first maturely representative creation. It is about death in that it is a requiem for his father and for the past his family had stood for, but also in that it is a relinquishment of Europe. Several European ghosts, Bloch and Bartók among them, are laid, while Mahler’s threnody for the old world is obliquely recalled. Gradually the outback engulfs the self as the solo violin’s chant wavers microtonally between diminished fourths and major and minor seconds, while the string band evokes an eternal solitude by way of telescoped concords, sul tasto and tremolando.

This music expresses a deep human distress: which may be why, during the sixties, Sculthorpe needed to embark on his series of Sun Musics, wherein selfhood is not celebrated but denied, as the orchestra becomes a gigantic percussion instrument. Whereas in the Irkandas we have a music of the individual alone in space and time, the Sun Musics present a world devoid of human population, except in so far as the quasi-visual sounds come to us by courtesy of the composer’s listening ear and watchful eye. Sculthorpe’s nature, like Edgard Varèse’s, is far from benign, though the visual quality of the Sun Musics has a positive aspect in that the works embrace another kind of otherness—that of Asian musics, especially Japanese and Balinese.
Although many melodic strands in the *Sun Musics* are affiliated with aboriginal chant, others are derived from Japanese court incantation: so the *Sun Musics* may be related to Sculthorpe’s overtly Balinese pieces such as *Tabuh Tabuhan*, described by him as ‘gamelan music of sensuous, relaxed pleasure’, offering momentary respite from the terrors of the wilderness—and indeed of modern life. The first three of the fine series of String Quartets date from these years; but there is point in the fact that a climax to this phase of Sculthorpe’s melodic writing occurs in a work that, being scored for a solo stringed instrument, harks back to *Irkanda I*, the first essential Sculthorpe piece. The *Requiem* for solo cello of 1979—another memorial tribute to his father—demonstrates that there is no necessary division between ritual mourning in Europe’s Roman church and in an aboriginal tribe. Death is indivisible, and the cello *Requiem*, starting from quotations of the plainsong rite, evolves into frenetic aboriginal incantation, and implicitly into mourning for any man, any time or place.

It makes sense that in the year in which he produced the cello *Requiem*, fusing personal and collective destiny, Sculthorpe also created a work—scored for a largish orchestral group though not for an orthodox symphony orchestra—that may claim to be his masterpiece. Its title is *Mangrove* but the music is descriptive neither of mangroves nor of watery swamps, but is rather a *recherche du temps perdu*—including memories of a mangrove-free beach in Japan and of a New Guinea tribe that ‘believe men and women to be descended from mangroves’. Woodwind and harps are excluded, lest they might encourage over-obvious water noises; but antiphony between brass and strings brings tension between human expressivity and savagely non-human forces of nature. We are not allowed to forget that ‘human’ and ‘bestial’ are relative terms that overlap; percussion links the two, providing a continuum within which we live. The themes are literally aboriginal in springing from the acoustical rudiments of melody. This makes Sculthorpe a global village composer at the deepest level.

From the high plateau of *Mangrove*, Sculthorpe could survey new horizons and could return to the symphony orchestra in a work he originally thought of as *Mangrove II*. When the piece was finished in 1986, however, it admitted to new directions both in its title, *Earth Cry*, and in audaciously recasting a seminal work of 1974, *The Song of Tailitnama*. That work—originally for soprano, cellos and percussion—had been based on an authentic ritual chant of the earth at dawn; in *Earth Cry* the same quasi-aboriginal mode is used to generate ‘gestural’ music of remarkable ferocity. Ritual mourning for the plights of the land and its pristine inhabitants is driven to exacerbated fury. Even so, the massive coda attains a potentially universal grandeur: a positive evolution that is fulfilled in another large-scale orchestral piece, *Kakadu*, engendered in 1988 by romantic love, in that it was commissioned by a Dr Papper as a birthday present for his wife.

In assessing Sculthorpe’s stature it is helpful to think of him in relation to two American composers whose influence he has acknowledged. Varèse we have already mentioned, noting how both he and Sculthorpe eschewed European traditions in order to begin again. The parallel is not, however, exact, for whereas Varèse was an outsider who, having delivered his frontal assault in the mid-twenties, relapsed into silence, Sculthorpe has gone on, integrating his aboriginality into modern life, where it might affect our everyday discourse. In this respect there is a closer parallel between Sculthorpe’s position today and that occupied a generation back by Aaron Copland who, born in Brooklyn at the turn of the century and a lifelong citizen of New York, asked a crucial question: Shall these bones live? In the black-jazz-derived
blues notes, the declamation of the Jewish synagogue, the harsh metallic sonorities and rigid geometric serialism of the Piano Variations of 1930 Copland gave a painfully affirmative answer; and went on to establish an American tradition in which pioneer value of toughness and audacity find place also for hope, homespun humour, serendipity, even tenderness. Today, Sculthorpe offers a comparable testament for our time. He has always lived in cities, but his affirmation is wrung from a machine civilization’s impotence in the face of the Australian emptiness. In its time, Copland’s Americanism spoke on behalf of the entire industrialized world. In our day, Sculthorpe’s ecological music brings home the acuteness of our predicament. How far may we still be succoured by our too-long-civilized past? Western man can no longer think of himself as civilized in the midst of barbarians. Not only do we share the world with the great Asian civilizations, but the newly emergent Third World proffers a measure of tribal consciousness. As our pluralistic society breaks barriers, we must acknowledge that for spiritual survival we need these cultures no less than, for material survival, they need us.

In 1977 Sculthorpe produced a relatively ‘light’ work, based on a score he had made for a documentary film, that bears directly on this social and psychological crisis. Port Essington orchestrally tells the true story of how a settlement established in 1838 was abandoned in 1849, because the white man could not adapt to nature’s exigencies. Opening with the empty bush, the work flows into a chain of variations on an aboriginal melody that changes identity as the age-old narrative mythology is fused with the new society of the settlers, who play pastiche 19th-century salon music in the form of a mindlessly twittering string trio. Song, indigenously coloured or whitely alien, is sundered by harmonic disruption and rhythmic dislocation, until only the bush is left. The evolution of the piece—from empty wilderness to its indigenous population, to the encroaching aliens to ‘the Estrangement’ and so again to emptiness—is a myth of the human psyche, as well as a potted history of Australia. Not only the aborigines are defeated; the white man too sounds pathetically vulnerable. What Auden said many years ago has become true in a more radical sense than could have been dreamt of: we must one love another—and the earth we live on—or die.

Wilfrid Mellers
Biographical notes

Peter Sculthorpe was born in Launceston, Tasmania, in 1929. He was educated at Launceston Church Grammar School, at the University of Melbourne and at Wadham College, Oxford. While visiting the United States as a Harkness Fellow in 1966–67, he was composer-in-residence at Yale University, and during 1972–73 he was visiting Professor at the University of Sussex. Appointed Reader in Music at the University of Sydney in the late sixties, he later became Professor in Musical Composition (Personal Chair) at that University. Following his retirement in 1999, he was appointed Emeritus Professor.

In 1977 Sculthorpe was appointed OBE; in that year he was awarded a Silver Jubilee Medal, and in 1990 he was awarded an Order of Australia. The University of Tasmania conferred upon him the degree Honorary Doctor of Letters in 1980; this same degree was conferred upon him by the University of Sussex in 1989 and later in that year the University of Melbourne conferred upon him the degree Honorary Doctor of Music. In 1991, he was elected Fellow of the Australian Academy of the Humanities; and in 1996 Griffith University conferred upon him the degree Doctor of the University. His most recent awards include the highly-prestigious R M Johnston Award from the Royal Society of Tasmania, the first time the award has been given to a non-scientist; and, the honour of becoming one of Australia’s Living Treasures. He has since been elected an Australian Achiever for 2001, the year of the hundredth anniversary of Federation.

The recipient of many awards and prizes for his music, in 1980 his music for the film *Manganinnie* won an Australian Film Institute Award for best original film score, and in 1985 his Piano Concerto won the APRA (Australasian Performing Rights Association) Award for most performed Australian serious work. In 1991 a recording of his orchestral music won the Australian Record Industry Award for Best Classical Music Release, and in 1993 he became the first composer to be honoured by APRA with the Ted Albert Award for Outstanding Services to Australian Music. A concert of his music in Kakadu National Park won the 1994 Brolga Award for Tourism, and in the same year he was given the Sir Bernard Heinze Award for outstanding services to Australian music. A recording of his music for string orchestra also won the Australian Record Industry Award for best classical release in 1996 and two awards at the Inaugural Soundscapes Classical Music Awards in 1997. The premiere CD recording of *Sun Music I–IV* won the 1997 ARIA Award.

Peter Sculthorpe has written works in most musical forms, and his output relates easily to the unique social climate and physical characteristics of Australia. Furthermore, his country’s geographical position has caused him to be influenced by much of the music of Asia, especially that of Japan and Indonesia. Certainly he is Australia’s best-known composer, and his works are regularly performed and recorded throughout the world. His work is discussed in Michael Hannan, *Peter Sculthorpe: His Music and Ideas 1929–1979* (St Lucia, 1982), in Deborah Hayes’s, *Peter Sculthorpe, A BioBibliography* (Connecticut, 1993), and in his memoirs, *Sun Music* (Sydney, 1999).

April 2001
**ORCHESTRA**

**Child of Australia (1988)**  
*speaker, soprano, chorus and orchestra*  
Duration 17 minutes  
See under Choral

**Darwin Marching (1995)**  
*orchestra*  
Duration 5 minutes  
2222 - 4231 - timp - perc(1) tam-t/SD/susp.cym - strings  
Commissioned by the Darwin SO and written especially for the commemoration of the 20th Anniversary of Cyclone Tracey  
FP: 18.2.95, Australia, Northern Territory Parliament House: Darwin SO/Martin Jarvis  
Study score (fp) 0-571-56294-9 on sale, full score and parts for hire

**Earth Cry (1986)**  
*orchestra*  
Duration 11 minutes  
2.2.2.2.cbsn - 4431 - timp - perc(3): tam-t/ch.cym/bongos/3 tom-t/BD - strings  
Commissioned by the Australian Broadcasting Company  
FP: 22.8.86, Australia, Festival Theatre, Adelaide: Adelaide SO/Jorge Mester  
Score 0-571-51843-5 on sale, parts for hire

**Earth Cry (abridged version) (1999)**  
*orchestra*  
Duration 6 minutes  
2222 - 4431 - timp - perc(3): tam-t/ch.cym/bongos/3 tom-t/BD - strings  
FP: 31.12.99, Australia, Cottesloe Beach, Western Australia: West Australian SO/Guy Noble  
Score (fp) on sale †, parts for hire

**From Uluru (1991)**  
*orchestra*  
Duration 4 minutes  
2222 - 4231 - perc(3): tam-t/whip/3 tom-t/susp.cym/ch.cym/bongos - strings  
Commissioned by the Education program of the Sydney SO for performance at Schools' Concerts during 1992  
FP: 11.12.91, Australia, Eugene Goossens Hall, Sydney: Sydney SO/Peter Grunberg  
Study score (fp) 0-571-55740-6 on sale, full score and parts for hire

**Great Sandy Island (1998)**  
*orchestra*  
Duration 20 minutes  
Commissioned by Suntory Ltd for the Suntory International Program for Music Composition  
FP: 13.10.98, Japan, Suntory Hall, Tokyo: Tokyo City PO/Kazufumi Yamashita  
Score on sale †, parts for hire

**Great Sandy Island**  
Every motive and melody is limned carefully and put to hard work; the scoring is full of gestures and devices familiar from the Sun Musics; the five sections are clearly delineated the whole constitutes a score as emotionally direct as anything else that Sculthorpe has produced for full orchestra … music full of gusto and instantly assimilable.  
The Age (Australia) (Clive O'Connell), 28 May 1999

**Kakadu (1988)**  
*orchestra*  
Duration 15 minutes  
2.2.ca.2.2.cbsn - 4431 - timp - perc(3): tam-t/beijing gong/susp.cym/BD/susp/bongos/3 tom-t/2 congas - strings  
Commissioned by Emanuel Papper as a present for his wife upon her birthday  
FP: 24.7.88, USA, Aspen Festival, Music Tent, Aspen: Aspen Festival Orchestra/Jorge Mester  
Score 0-571-51274-7 on sale, parts for hire

**Kakadu**  
Kakadu is essentially a big, romantic piece stated in 20th-century terms. I suspect it will turn up regularly as orchestras look for music that is out of the ordinary yet acceptable to their listeners.  
The Denver Post (USA) (Glenn Giffin), 28 July 1988  
... a score full of beautiful sounds and striking invention.  
The Sydney Morning Herald (Australia) (Roger Covell), 10 April 1989

† — in preparation as at 1 April 2001
Little Nourlangie (1990)
organ and orchestra
Duration 4 minutes
2222 - 0200 - perc(3): 2 rainsticks/thunder sheet/tam-t/ch.cym/bongos/tom-t - strings
Commissioned by the Education Program of the Sydney SO for performance at Schools’ Concerts during 1990
FP: 6.6.90, Australia, Town Hall, Sydney:
David Rumsey/Sydney SO/John Hopkins
Score (fp) 0-571-55742-2 on sale, parts for hire

Love 200 (1970)
rock band, 2 singers and orchestra
Duration 18 minutes
Text: Tony Morphett (English) 
2.2.2.2.2.4331 - timp - perc(3): BD/timb/bongos/gong/2 susp.cym/vib/mcas/guiro/t.bells - strings
Rock Band: drum kit/elec pno/bgtr/elec gtr/2 vocalists
Commissioned by the Australian Broadcasting Commission for the 1970 Promenade Season, Sydney
FP: 14.2.70, Australia, Town Hall, Sydney: Jeannie Lewis/Tully/Sydney SO/John Hopkins
Score and parts for hire

Mangrove (1979)
brass, percussion and strings
Duration 14 minutes
0000 - 4231 - perc(3): bongos/2 congas/tam-t/ch.cym/vib/susp.cym/BD/crot - strings
FP: 27.4.79, Australia, Sydney Opera House: Sydney SO/Louis Frémaux
Score 0-571-50631-3 on sale, parts for hire

Memento Mori (1993)
orchestra
Duration 14 minutes
2(II=picc).2.2.2 - 4430 - timp - perc(2): ch.cym/BD/timb/chime - strings
Commissioned by the Australian Broadcasting Corporation and dedicated to the memory of Edna Sculthorpe
FP: 2.7.93, Australia, Concert Hall, Perth:
West Australian SO/Jorge Mester
Score 0-571-51739-0 on sale, parts for hire

Music for Japan (1970)
orchestra, with optional didjeridu
Duration 12 minutes (14 minutes with didjeridu)
2222 - 4431 - timp - perc(3): tam-t/timb/BD/crot/bongos/mcas/whip/sand block/susp.cym/guiro/claves/SD - strings - (optional didjeridu)
Commissioned by the National Music Camp Association for performance at Expo ’70, Osaka
FP: 25.5.70, Australia, Town Hall, Melbourne:
Australian Youth Orchestra/John Hopkins
Score 0-571-50535-X on sale, parts for hire

Memento Mori
It is a piece imbued with a religious aura, rooted in a particular landscape—barren, mysterious Easter Island, with its enormous, brooding, enigmatic statues. And it is full of tunes, most notably the ancient plainchant Dies irae, which has been used by many classical composers but seldom with the blend of reverence and coloristic effectiveness Sculthorpe has achieved … It was marvellously effective music, innovative in sound but listener-friendly.
Washington Post (USA) (Joseph McLellan), 14 October 1994

… one of his most immediately appealing scores. Despite its sombre title it does not dwell on sorrows but seems rather to rise above them. The work was inspired by a visit to Easter Island, famous for its great stone heads, monuments that can be seen as both an example of the indomitable nature of the human spirit and as part of its great folly—for their making and transportation deforested and impoverished the island. Sculthorpe’s music reflects this dichotomy; it begins darkly, in the manner of his earlier work Mangrove, but it progresses steadily to a much warmer and richer sound palette. There are some hauntingly beautiful melodies and striking tonal contrasts. Some play is made of the plainchant Dies irae but this is not overdone and the whole thing ends on a note of quiet resolution that’s absolutely right.
The Australian (Australia) (Laurie Strachan), 22 October 1993

Mangrove
Lush and pictorial, it consisted of sharply defined sections that courted the charge of mere exoticism—evocations of Oriental musics and sounds, full of throbbing strings, rapidly reiterated percussion and all manner of aural colour presumably inspired by alien cultures. But Mr Sculthorpe is no simple-minded purloiner of sonic artifacts; his piece coheres into a statement by a distinctive composer with something interesting and evocative to say.
The New York Times (USA) (John Rockwell), 10 June 1984

Music for Japan
Music for Japan begins with a great sobbing breath of sound, rather like the deep chesty vocalism of Japanese classical singer-actors. Slow planetary wanderings of timbre and accent give way to a middle section for amplified percussion, strongly rhythmic and excitingly developed. There is one beautiful effect (repeated) when a swirling mass of sound comes out into a cloudless major chord on E; and the final chordal structure is a marvellously exultant terracing of orchestral sound.
The Sydney Morning Herald (Australia) (Roger Covell), 3 January 1971
Overture for a Happy Occasion (1970)

**orchestra**  
Duration 4 minutes  
2222 - 2221 - timp - perc(1): susp.cym/gong/BD - harp - strings  
FP: 16.11.70, Australia, Princess Theatre, Launceston, Tasmania: Elizabethan Trust Orchestra of Sydney/ Dobbs Franks  
Study score (fp) 0-571-55747-3 on sale, full score and parts for hire

Piano Concerto (1983)

**piano and orchestra**  
Duration 23 minutes  
0.2.0.2.cbsn - 2231 - perc(3): tam-t/susp.cym/bongo/3 congas/BD/glsp/crot/3 tom-t - strings  
Commissioned by the Australian Broadcasting Commission for its fiftieth anniversary  
Dedicated to Helen and Ross Edwards  
FP: 9.3.83, Australia, ABC Classics recording: Anthony Fogg/Melbourne SO/Myer Fredman  
Study score (fp) 0-571-55736-8, two-piano score (fp) 0-571-55737-6 on sale, full score and parts for hire

Piano Concerto

Eloquent and accurate, Sculthorpe’s music presents an image of Puccini wrestling with silence. The Japanese and Indonesian elements in this concerto—the hard-edged rippling keyboard, the straight hovering reeds, the mournful repeated fall on to the tonic from a semitone above—are more than geographical accident. Melancholic brutality and opulent bleakness are Sculthorpe essences reflected more in the East than in the West … it is uncompromising, communicative and unfailingly skilful.  
The Independent (UK) (Meredith Oakes), 15 March 1989

Sea Chant (1975)

**unison voices and orchestra**  
Duration 3 minutes  
See under Choral

Sun Music I (1965)

**orchestra**  
Duration 10 minutes  
0000 - 4331 - timp - perc(2): gong/BD/crot/chime/tgl/2 susp.cym/guiro/SD/BD/mcas/sand block/whip - strings  
Written upon the invitation of Sir Bernard Heinze for performance at the 1965 Commonwealth Arts Festival  
FP: 30.9.65, UK, Royal Festival Hall, London: Sydney SO/John Hopkins  
Score 0-571-50752-2 on sale, parts for hire

Sun Music II (1969)

**Ketjak**  
**orchestra**  
Duration 6 minutes  
2.picc.2.2.2 - 4331 - timp(=BD) - perc(3): gong/susp.cym/4 bongos/timb/whip/mcas - strings  
Written for the 1969 Sydney Promenade Concerts  
FP: 22.2.69, Australia, Sydney Promenade Concerts, Town Hall, Sydney: Sydney SO/John Hopkins  
Score 0-571-50307-1 on sale, parts for hire

Sun Music II

Pounding rhythmic vitality …  
The Bulletin (Australia) (Kenneth Robins), 15 March 1969  
… conveyed an impression of a harsh, blistering landscape, which seemed at times on the point of eruption.  
The Scotsman (UK) (Conrad Wilson), 27 August 1984

Sun Music III (1967)

**Anniversary Music**  
**orchestra**  
Duration 13 minutes  
2.picc.2.2.2 - 3220 - timp - perc(3): vib/chimes/2 susp.cym/guiro/BD/tom/t/tgl/mcas/bongos/crot/claves/SD - strings  
Commissioned by the Australian Broadcasting Commission to mark the occasion of the twentieth anniversary in 1967 of Youth Concerts in Australia  
FP: 16.5.67, Australia, Winthrop Hall, Perth: West Australia SO/Sir Bernard Heinze  
Study score (fp) 0-571-50498-1 on sale, full score and parts for hire

Sun Music III

The program included one bona fide masterpiece … (it) could have been written only in Australia. The sounds of the Far East—notably the Balinese gamelan—are juxtaposed with wild string harmonics and incredibly subtle use of percussion, while long-breathed themes of utmost desolation place us square in the middle of the Outback.  
The Daily News (USA) (Bill Zakariasen), 25 January 1987

Sun Music IV (1967)

**orchestra**  
Duration 9 minutes  
2(II=picc).2.2.2 - 4331 - timp - perc(2): gong/mcas/guiro/tgl/2 susp.cym/SD/t.bells/BD - strings  
Commissioned by the Australian Performing Rights Society Music Foundation  
FP: 29.5.67, Australia, Town Hall, Melbourne: Melbourne SO/Willem van Otterloo  
Study score (fp) 0-571-50377-2 on sale, full score and parts for hire

Sun Music IV

It grows, it blossoms, it evolves with as much variety as the images in a kaleidoscope, and like a kaleidoscope it seems to fix the listeners’ attention at a central point … musical ideas as fresh and as striking as those we have seen in the field of painting. We must hear more of Sculthorpe.  
The Montreal Star (Canada) (Eric McLean), 8 June 1967

† — in preparation as at 1 April 2001
Sun Song (1989)

orchestra

Duration 5 minutes

2222 - 2221 - perc(2): tam-t/3 congas/BD/susp.cym - strings

FP: 20.10.84, Australia, Winthrop Hall, Perth:
Members of the Western Australian SO/
Sir Frank Callaway
Study score (fp) 0-571-55750-3 on sale, full score and parts for hire

Djilile (1996)

chamber orchestra

Duration 5 minutes

0.2.ca(or cl, or vlc).0.0.(cbsn) - 2000 - perc(1): tam-t/
ch.cym/BD/tgl - strings

FP: June 1996, Australia, ABC Classics recording:
Tasmanian SO/ David Porcelijn
Score (fp) on sale †, parts for hire

Fifth Continent, The (1963)

speaker and orchestra

Duration 30 minutes

Text: from ‘Kangaroo’ by D.H. Lawrence

FP: June 1996, Australia, ABC Classics recording:
Peter Sculthorpe/Tasmanian SO/David Porcelijn
Score and parts for hire

First Sonata for Strings (1983)

string orchestra

Duration 14 minutes

Commissioned by Musica Viva Australia
FP: 29.11.83, Australia, Sydney Opera House:
Australian CO
Score 0-571-51785-4 on sale, parts for hire

First Sonata for Strings

… had an unmistakable Australian accent in its
throbbing phrases for low strings and in the dream-
time patience of drawn-out melodies, which can only
be called—though the word is in disrepute among
most contemporary composers—beautiful. This must
be one of his most appealing works.
The Sydney Morning Herald (Australia) (Fred Blanks),
31 October 1986

As with many composers around the Pacific rim,
Sculthorpe has deliberately blended non-Western
music traditions with his own Western training. The
rhythmic patterns of Indonesian gamelan music is
obvious—tricky little rhythms that pulse beneath
serene snippets of melody. Obviously, too, is a sense of
symmetry as the sonata begins and ends with
movements called ‘Sun Song’. Two chorales, which
Bach would recognize as kin, fit between these Sun
Songs with, in the central position, an interlude of free
invention. It is a good, strong piece that falls easily on
the ear.
The Denver Post (USA) (Glenn Giffin), 26 June 1988

From Tabuh Tabuhan (1968)

strings and percussion

Duration 4 minutes

perc(2): timp/gong/vib/BD/susp.cym - strings

Commissioned by the Australian Broadcasting
Commission in honour of the 86th Birthday of
Igor Stravinsky
FP: 2.5.68, Australia, ABC recording: Tasmanian SO/
Patrick Thomas
Study score (fp) 0-571-55739-2 on sale, full score and parts for hire

Cello Dreaming

Solo cello, string orchestra and percussion

Duration 18 minutes

per(1): tam-t/ch.cym/BD/3 tom-t

Commissioned by the BBC especially for the Opening
Concert of the Manchester Cello Festival
FP: 29.4.98, UK, Manchester Cello Festival, Royal
Northern College of Music, Manchester: Steven Isserlis/
BBC Philharmonic Orchestra/Yan Pascal Tortelier
Score on sale †, parts for hire

Cello Dreaming

Isserlis spun what was almost a plainsong at times
over sumptuously atmospheric string textures, which
conjured the big landscapes Down Under, with echoes
of bird-song and even didjeridus. It’s the sort of
exhilarating stuff, I’m afraid, that gets modern music
a good name.
Manchester Evening News (UK) (David Harrison),
30 April 1998

CHAMBER ORCHESTRA

Advance Australia Fair (1996)

string orchestra

Duration 3 minutes

Commissioned by the Commonwealth of Australia,
acting through the Department of Administrative
Services, Canberra
FP: 9.10.96, Australia, ABC recording: Sydney SO/
David Stanhope
Score (fp) on sale †, parts for hire

Autumn Song (1986)

string orchestra

Duration 3 minutes

Score (fp) 0-571-55733-3 on sale, parts for hire

Awake, Glad Heart! (1992)

2 trumpets and strings

Duration 3 minutes

FP: July 1992, Australia, Tall Poppies recording:
Australian Youth Orchestra/Graham Abbott
Study score (fp) 0-571-55734-1 on sale, full score and
parts for hire

Cello Dreaming

Isserlis spun what was almost a plainsong at times
over sumptuously atmospheric string textures, which
conjured the big landscapes Down Under, with echoes
of bird-song and even didjeridus. It’s the sort of
exhilarating stuff, I’m afraid, that gets modern music
a good name.
Manchester Evening News (UK) (David Harrison),
30 April 1998

From Tabuh Tabuhan (1968)

strings and percussion

Duration 4 minutes

per(2): timp/gong/vib/BD/susp.cym - strings

Commissioned by the Australian Broadcasting
Commission in honour of the 86th Birthday of
Igor Stravinsky
FP: 2.5.68, Australia, ABC recording: Tasmanian SO/
Patrick Thomas
Study score (fp) 0-571-55739-2 on sale, full score and parts for hire
Gondwana-Land (1999)
string orchestra
Duration 14 minutes
Commissioned by the English String Orchestra and Nieuw Sinfonietta Amsterdam, with additional funding from Australia Council, West Midlands Arts and ESO Friends
Score and parts for hire

Irkanda IV (1961)
solo violin, percussion and strings
Duration 11 minutes
perc(1): BD/tom-tom/tom-susp.cym/gong/tgl - strings
FP: 5.8.61, Australia, Nicholas Hall, Melbourne: Wilfred Lehmann/Astra CO/George Logie Smith
Score and parts for hire

Lament for cello and strings (1991)
solo cello and strings
Duration 10 minutes
FP: 22.9.91, Australia, Sydney Opera House: Raphael Wallfisch/Australian CO
Study score (fp) 0-571-55743-0 on sale, full score and parts for hire

Love Song (1997)
guitar and strings
Duration 7 minutes
Commissioned by the Darwin International Guitar Festival
FP: 12.7.97, Australia, Grounds of the MGM Grand Hotel, Darwin: John Williams/Darwin SO/Martin Jarvis
Study score (fp) 0-571-56291-4 on sale, full score and parts for hire

My Country Childhood (1999)
string orchestra
Duration 16 minutes
Commissioned by the Adelaide SO and performed in celebration of Peter Sculthorpe's 70th birthday year
FP: 23.9.99, Australia, Adelaide: Adelaide SO/ Marco Zuccarini
Score (fp) on sale †, parts for hire

Lament for Strings
... a real highlight of the season—miniature, economical with resources, but perfectly judged ...
The piece was as contained as the emotions to which it related—not dramatic high tragedy but a sort of washed-out pain, with simple lyrical keening tones high up the solo instruments, like wires stretching towards breaking, then relaxing and fading. Molto espressivo, beautifully imagined contemplative music, with a burden of stronger melodic definition left finally to the cello before the lead violin drew together some sweet cadential decoration and the whole group gathered together, settled, poised, and faded.
The Guardian (UK) (Tom Sutcliffe), 15 August 1992
Sculthorpe must be overdue to start reappearing in European programmes. No doubt his music has seemed too lush and approachable for critical correctness here, but times have caught up and this distinctive voice from Australia ought now to be commanding the same attention as his equally engaging American contemporaries.
The Independent (UK) (Robert Maycock), 14 August 1992

Little Suite for Strings (1983)
Duration 10 minutes
FP: 22.9.83, Australia, Sydney Opera House: Australian CO
Study score (fp) 0-571-55743-0 on sale, full score and parts for hire

My Country Childhood
... its rich sonorities are cunningly deployed for the medium, solo lines emerging from wide-spaced chords in a score full of subtle touches ... will no doubt be seized upon by string ensembles as a welcome addition to the repertoire.
The Australian (Australia) (Tristram Cary), 1 October 1999

† — in preparation as at 1 April 2001
Night Song (1996)

,string orchestra

Duration 6 minutes

FP: June 1996, Australia, ABC Classics recording:
Tasmanian SO/David Porcelijn
Score and parts for hire

Night Song

... a work of great atmosphere and sensual beauty ...

Central Western Daily (Australia) (E.M.W.), 2 June 1976

Nourlangie (1989)

, concerto for guitar, percussion and string orchestra

Duration 20 minutes

perc(1): tam-t/thunder sheet/ch.cym/3 bongos/BD - strings

Commissioned by the Australian CO

FP: 24.10.89, Australia, Queensland Performing Arts Complex, Brisbane: John Williams/ Michael Askill/
Australian CO/Richard Hickox

Study score (fp) 0-571-55746-5, solo guitar part (fp)
0-571-56154-3 on sale, full score and parts for hire

Nourlangie

... Nourlangie, a mood piece for solo guitar, strings and percussion, provoked something close to rapture from a Newcastle audience ... the percussion foundation of the descriptive Australian work was, in composition and performance, a minor masterpiece.
The Newcastle Herald (Australia) (Denis Butler), 31 October 1989

Sculthorpe is a landscaper, a painter and designer in sounds, a musical visionary.
Die Welt, Berlin (Germany) (Klaus Geitel), 20 July 1996

With Sculthorpe’s compositions one is left with the feeling of a spiritual reality expressed in sound.
For a composer who is so inspired by the Australian landscape, I can think of few higher tributes.
The Newcastle Morning Herald (Australia) (Denis Butler), 18 October 1989

Port Arthur: In Memoriam (1996)

, chamber orchestra

Duration 4 minutes

0000 - (2)100 - perc(1): chime/tam-t - strings
(trumpet may be replaced by oboe)

FP: 24.6.96, Australia, Government House, Hobart, Tasmania: Tasmanian SO/David Porcelijn

Study score (fp) 0-571-55463-6 on sale, full score and parts for hire

Port Essington (1977)

,string trio and string orchestra

Duration 15 minutes

Commissioned by Musica Viva Australia for the Australian Chamber Orchestra

FP: 16.8.77, Australia, Mayne Hall, University of Queensland, Brisbane: Australian CO

Score 0-571-50579-1 on sale, parts for hire

Port Essington

... an absolutely sterling score, accessible yet boldly original, conceptually fascinating and musically compelling.
The New York Times (USA) (John Rockwell), 7 February 1988

Quamby (2000)

,soprano saxophone and strings

Duration 4 minutes

FP: 5.2.99, Australia, City Hall, Newcastle, NSW: Claude Delangle/Australian CO

Score (fp) on sale †, parts for hire

Rockpool Dreaming (1999)

... a supple, gently pulsing invention ... It is a thought caught on a breeze and comes into focus just long enough for us to wish to catch it again.
The Sydney Morning Herald (Australia) (Roger Covell), 18 February 1999

Second Sonata for Strings (1988)

Duration 15 minutes

Commissioned by the Australian CO

FP: 19.5.88, UK, Brighton Festival, St Martin’s Church: Australian CO/Carl Pini

Study score 0-571-51968 7 on sale, parts for hire

Second Sonata for Strings

... brings together the modern European school and the most ancient music of all, that of the Aborigines.
It is a stunning amalgam, by turns fiercely urgent and gossamer-light.
The Newcastle Morning Herald (Australia) (Denis Butler), 18 October 1989

Small Town (1976)

, small orchestra

Duration 6 minutes

0100 - 0200 - timp - perc(2): BD/chimes/tgl/ch.cym/tam-t/vib/tom-t/susp.cym/glsp - harp - strings

Commissioned by the Australian Broadcasting Commission

FP: 8.4.76, Australia, ABC Odeon Theatre, Hobart: Tasmanian SO/Gerald Krug

Score 0-571-50274-1 on sale, parts for hire

Third Sonata for Strings (1994)

,string orchestra

Duration 14 minutes

FP: 10.7.93, Australia, Kakadu National Park: Darwin SO/Martin Jarvis

Score 0-571-51786-2 on sale, parts for hire
SOLO INSTRUMENT AND ORCHESTRA

Cello Dreaming (1998)
   solo cello, string orchestra and percussion
Duration 18 minutes
(see under Chamber Orchestra)

Irkanda IV (1961)
   solo violin, percussion and strings
Duration 11 minutes
(see under Chamber Orchestra)

Lament for cello and strings (1991)
   solo cello and strings
Duration 10 minutes
(see under Chamber Orchestra)

Little Nourlangie (1990)
   organ and orchestra
Duration 4 minutes
(see under Orchestra)

Love Song (1997)
   guitar and strings
Duration 7 minutes
(see under Chamber Orchestra)

Nourlangie (1989)
   Concerto for guitar, percussion and string orchestra
Duration 20 minutes
(see under Chamber Orchestra)

Piano Concerto (1983)
   piano and orchestra
Duration 23 minutes
(see under Orchestra)

Rockpool Dreaming (1999)
   soprano saxophone and strings
Duration 4 minutes
(see under Chamber Orchestra)

CHAMBER ENSEMBLE

Cantares (1979)
   guitars and string quartet
Duration 20 minutes
flamenco gtr.3 acoustic gtr.4 elec gtr.bgr - string quartet
Commissioned by the Sydney Spanish Guitar Centre
FP: 16.1.80, Australia, Seymour Centre, Sydney: Peter Calvo/John Williams/Joe Pass/Sydney Spanish Guitar Centre Players/Petra String Quartet/Vincent Plush
Score (fp) 0-571-55733-X on sale, parts for hire

Chorale (1994)
   8 cellos
Duration 5 minutes
FP: 28.8.94, UK, Vale of Glamorgan Festival, Bradenstoke Hall, St Donats Castle: Lontano/odaline de la Martinez
Score (fp) 0-571-55857-7 on sale, parts for hire

Croquet Waltz, The (1985)
   co-composed with David Matthews, from the film Burke and Wills
   chamber ensemble of 11 players
Duration 5 minutes
fl.cl - 4 tpt.4 trbn - pno
FP: 1.11.85, Australia, Southern Cross Hotel Ballroom, Melbourne
Score (fp) 0-571-55615-9 on sale, parts for hire

Djilile (1990)
   percussion ensemble of 4 players
Duration 7 minutes
tam-t/2 rain sticks/thunder sheet/vib/2 mar
FP: 7.3.90, Australia, Adelaide Festival, Elder Hall, Adelaide: Synergy
Playing score (fp) 0-571-55597-7 and study score (fp) 0-571-55596-9 on sale

Djilile (1995)
   Consort Music for 5 viols
Duration 7 minutes
2 treble, 2 tenor, bass viol
Commissioned by the South Bank Centre for the Purcell Tercentenary
FP: 2.5.95, UK, Purcell Room, London: Fretwork
Score (fp) 0-571-55465-2, score and parts (fp) 0-571-56405-4 on sale

Dream (1970)
   any instruments and any number of performers
Any duration
FP: 22.9.70, Australia, Cell Block Theatre, Sydney:
   Peter Richardson/Jeannie Lewis/Pro Musica Ensemble/
   Peter Sculthorpe
Score (fp) 0-571-55598-5 on sale

Dream Tracks (1992)
   violin, clarinet and piano
Duration 15 minutes
cl.vln.pno
Commissioned by the Verdehr Trio and funded by
Michigan State University
FP: 31.10.92, USA, San Diego, CA: Verdehr Trio
Score (fp) 0-571-55599-3 and parts (fp) 0-571-55600-0 on sale

Dream Tracks
   … a haunting 15-minute work filled with Messiaen-like mysticism …
American Record Guide (USA) (John Gunn), January/February 1994

† — in preparation as at 1 April 2001
Eliza Fraser Sings (1978)
  soprano, flute and piano
  Duration 22 minutes
  See under Vocal

From Irkanda III (1961/99)
  piano trio
  Duration 6 minutes
  FP: 19.7.99, Australia, The Studio, Sydney Opera
  House: Eclectic Collective
  Score and parts (fp) on sale †

From Nourlangie (1993)
  piano quartet
  Duration 4 minutes
  FP: 8.4.93, UK, Purcell Room, London:
  The Schubert Ensemble of London
  Score (fp) 0-571-55479-2, piano score and parts (fp)
  0-571-55480-6 on sale

From Nourlangie (1994)
  clarinet, violin and piano
  Duration 4 minutes
  FP: 17.10.95, USA, Weill Recital Hall, Carnegie Hall
  Building, New York City: Verdehr Trio
  Score and parts (fp) 0-571-55646-6 on sale

From Nourlangie (1994)
  soprano and chamber ensemble of 3 players
  Duration 5 minutes
  See under Vocal

How the Stars Were Made (1971)
  percussion ensemble of 4 players
  Duration 10 minutes
  vib/mar/xyl/timp/chimes/tam-t/sus ch & turkishcym/
  cyms/roto-toms/music sticks/bull roarer/ch.belltree/
  BD/tgl/whip
  Commissioned by Musica Viva Australia for the
  Canberra Spring Festival
  FP: 4.10.71, Australia, Playhouse, Canberra:
  Les Percussions de Strasbourg
  Score (fp) 0-571-55601-9 and parts (fp) 0-571-55602-7
  on sale

How the Stars Were Made
  ... the hit of the night. It was typical—and
  beautiful—Sculthorpe.
  The Mirror (Australia) (Frank Harris), 6 October 1971

Irkanda IV (1992)
  flute and string quartet
  Duration 11 minutes
  FP: 1.2.92, Belgium, Brussels:
  Australia Ensemble
  Score (fp) 0-571-55603-5 and parts (fp) 0-571-55604-3
  on sale

Jabiru Dreaming (1989/94)
  percussion ensemble of 4 players
  Duration 8 minutes
  vib/2 mar/tam-t/thunder sheet/2 rain sticks
  FP: 1.6.89, France, SACEM, Paris: Synergy
  Score (fp) 0-571-55849-6 and parts (fp) 0-571-55850-X
  on sale

Jabiru Dreaming
  ... a sheer delight.
  Telegraph Mirror (Australia) (Elizabeth Swallow),
  16 October 1990

Lament for String Sextet (1993)
  string sextet
  Duration 10 minutes
  2 vln.vla.2 vlc.db
  FP: 19.8.93, UK, Great Hall, Dartington International
  Summer School: Brodsky Quartet/Susan Monks/
  Mary Scully
  Score (fp) 0-571-55515-2 on sale, parts for hire

Landscape II (1978)
  string trio and amplified piano
  Duration 18 minutes
  Commissioned by Musica Viva Australia
  FP: 27.4.78, Australia, Queen Street Galleries,
  Woollahra, Sydney: New England Ensemble
  Score (fp) 0-571-55608-5, piano score and parts (fp)
  0-571-55609-4 on sale

Loneliness of Bunjil, The (1954 rev. 1964)
  string trio
  Duration 10 minutes
  FP: 30.11.60, UK, Royal Festival Hall, London:
  Haydn Trio
  Playing score (fp) 0-571-55543-8 and study score (fp)
  0-571-55542-X on sale

Love Song (1999)
  guitar and string quartet
  Duration 6 minutes
  FP: 21.8.99, Australia, Sydney Opera House:
  Slava Grigoryan/Goldner Quartet
  Score and parts (fp) on sale †

Love Thoughts (1977/99)
  soprano, 2 speakers (Japanese and English) voices
  and chamber ensemble of 5 players
  Duration 40 minutes
  See under Vocal
Night Song (1995)
  *piano trio*
Duration 6 minutes
FP: 1997, Australia, Move recording: Melbourne Trio
Score and parts (fp) 0-571-56346-5 on sale

Night Song (1993)
  *clarinet, violin and piano*
Duration 6 minutes
FP: 17.10.95, USA, Weill Recital Hall, Carnegie Hall Building, New York City: Verdehr Trio
Piano score and parts (fp) on sale †

Song of Tailitnama, The (1974)
  *high voice, six cellos and percussion*
Duration 11 minutes
See under Vocal

Stars Turn, The (1993)
  *soprano, cello and piano*
Duration 6 minutes
See under Vocal

Tabuh Tabuhan (1968)
  *wind quintet and percussion*
Duration 24 minutes
perc(2): timp/vib/chimes/tam-t/2 susp.cym/BD/tom-t/bongos/guir/no/mcas/sandblock/whip/tgl
First John Bishop Memorial Award, funded jointly by the Adelaide Festival Trust and Advertiser Newspapers Ltd
FP: 20.3.68, Australia, Fifth Adelaide Festival of Arts, Town Hall, Adelaide: University of Adelaide Wind Quintet
Score (fp) 0-571-55613-2 on sale, parts for hire

Tabuh Tabuhan
The colouring and musical turn of phrase are beautifully worked into an elaborate composition which brilliantly exploits the relevance of such techniques to modern music. A fine, atmospheric performance intensified my anxiety to hear this work again.
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The Times (UK) (Stephen Walsh), 11 March 1969

Tailitnama Song (1981)
  *chamber ensemble of 3 players*
Duration 5 minutes
fl - perc(2): guir/no/sandblock/wood chimes/mcas/bongos/ ch.cym/music sticks/timb/tam-t - vln/vlc
FP: 15.5.81, Australia, Paddington Town Hall, Sydney: Seymour Group
Score (fp) 0-571-55614-0 on sale, parts for hire

Tropic (1992)
  *chamber ensemble of 6 players*
Duration 16 minutes
cl - perc(1): bongos/2 cong/td/BD/ch.cym - 2 gtr - vln.db
FP: 23.5.92, UK, Brighton Festival, Town Hall, Hove: Attacca
Score (fp) 0-571-55616-7 on sale, parts for hire

STRING QUARTET

Autumn Song (1997)
  *string quartet*
Duration 3 minutes
FP: 1997, Australia, Tall Poppies recording: Goldner String Quartet
Score and parts (fp) 0-571-55607-1 on sale

Djilile (2000)
  *string quartet*
Duration 6 minutes
Score and parts for hire

From Nourlangie (1993)
  *string quartet*
Duration 4 minutes
FP: 23.8.94, UK, Vale of Glamorgan Festival, St Illtyd's Church, Llantwit Major: Brodsky Quartet
Score (fp) 0-571-55619-5 and parts (fp) 0-571-55620-9 on sale

Hill Songs I & II (1992/3)
  *string quartet*
Duration 6 minutes
FP (of No 1): 7.3.92, Australia, Jessen Lodge, Longford, Tasmania: Matthews Tyson String Quartet
FP (of No 2):1995, Australia, Tall Poppies recording: Goldner String Quartet
Score and parts (fp) 0-571-55622-6 on sale

Irkanda IV (1991)
  *string quartet*
Duration 11 minutes
FP: 14.9.91, Australia, Concert Hall, Perth: Kronos Quartet
Score (fp) 0-571-55623-3 and parts (fp) 0-571-55624-1 on sale

Little Love Song, A (1999)
  *string quartet*
Duration 3 minutes
FP: 9.3.01, UK, Cabot Hall, London: Brodsky Quartet
Score and parts (fp) on sale †

Little Serenade (1977)
  *string quartet*
Duration 3 minutes
FP: 1977, Australia, Cherry Pie recording: Sydney String Quartet
Score (fp) 0-571-55625-X and parts (fp) 0-571-55626-8 on sale

Little Song (1944)
  *from String Quartet No 1*
  *string quartet*
Duration 1 minute
FP: 22.10.97: UK, Wigmore Hall, London: Goldner String Quartet
Score and parts (fp) on sale †

† — in preparation as at 1 April 2001
Maranoa Lullaby (1996)
mezzo soprano and string quartet
Duration 3 minutes
See under Vocal

Morning Song (1970)
string quartet
Duration 3 minutes
FP: 1970, Australia, EMI recording:
Austral String Quartet
Score and parts (fp) 0-571-56072-5 on sale

Pastorale (1950)
from String Quartet No 4
string quartet
Duration 5 minutes
FP: 14.6.50, Australia, British Music Society Rooms,
Melbourne: Wilfred Lehmann Quartet
Score and parts for hire †

Prologue (1959)
from String Quartet No 5
string quartet
Duration 3 minutes
FP: 1995, Australia, Tall Poppies recording:
Goldner String Quartet
Score and parts for hire †

Saibai (1994)
string quartet
Duration 3 minutes
FP: 1995, Australia, Tall Poppies recording:
Goldner String Quartet
Score and parts for hire

Small Town (1980)
arranged by David Matthews for string quartet
Duration 7 minutes
FP: 22.3.80, Australia, Hobart, Tasmania:
Petra String Quartet
Score and parts (fp) on sale †

String Quartet No 6 (1964/65)
Duration 15 minutes
First Alfred Hill Memorial Award, administered by
Musica Viva Society of Australia
FP: 1.4.65, Australia, Town Hall, Sydney:
Austral String Quartet
Score 0-571-50050-1 and parts 0-571-50051-X on sale

String Quartet No 7 (Red Landscape) (1966)
Duration 7 minutes
Commissioned by the Yale Summer School of Music
FP: 29.7.66, USA, Music Shed, Norfolk: Yale String Quartet
Score (fp) 0-571-55527-6 and parts (fp) 0-571-55528-4 on sale

String Quartet No 8 (String Quartet Music) (1968)
Duration 16 minutes
Commissioned by the Radcliffe Award Commission 1968
FP: 15.1.70, UK, Wigmore Hall, London: Allegri String Quartet
Study score 0-571-50513-9 and parts 0-571-50530-9 on sale

String Quartet No 8 (String Quartet Music)
… this snazzy piece (filled with folky references and odd percussion effects) takes the cake—a terrific, immediately entertaining and absorbing work.
San Francisco Chronicle (USA) (Heuwell Tircuit),
8 June 1986

… one of his finest works … a composer thoroughly at ease with himself, working in a mode that has come to terms with his tradition and with his environment, and using it with assurance to create music of great beauty and economy … the most convincing demonstration Sculthorpe has given us of his powerful originality of mind.
The Australian (Australia) (Kenneth Hince),
27 December 1971

String Quartet No 9 (1975)
Duration 15 minutes
Commissioned by Musica Viva Australia
FP: 17.10.75, Australia, Seymour Centre, Sydney:
Austral String Quartet
Study score 0-571-50548-1 and parts 0-571-50549-X on sale

String Quartet No 9
… true quartet-music, admirably conceived for the medium. I found it a most virid and compelling piece.
The Sunday Times (UK) (Desmond Shawe-Taylor),
7 December 1975

The terse String Quartet No 9 is a major addition to the quartet repertory.
San Francisco Chronicle (USA) (Heuwell Tircuit),
1 March 1980

String Quartet No 10 (1983)
Duration 14 minutes
Commissioned by the Kronos Quartet
FP: 8.4.83, USA, Veterans’ Building, San Francisco:
Kronos Quartet
Score 0-571-51539-8 and parts 0-571-51721-8 on sale

String Quartet No 10
It is an exceptionally impressive work, possibly a great or near-great one.
The Musical Quarterly (UK) (Donald Mintz), Vol 53 No 4, 1967

… the most evocative and moving piece of chamber music composed by an Australian. It is tragic and deeply felt, terse, shattering in its impact.
The Bulletin (Australian) (Kenneth Robins),
27 September 1969
String Quartet No 11 (Jabiru Dreaming) (1990)
Duration 15 minutes
Commissioned by Musica Viva Australia
FP: 10.3.90, Australia, Adelaide Festival, Town Hall, Adelaide: Kronos Quartet
Score 0-571-51540-1 and parts 0-571-51722-6 on sale

String Quartet No 11 (Jabiru Dreaming)
Conjuring images not just of the sounds and rhythms of the aboriginal residents but the natural ethos of the landscape as well, the score was as richly colourful as it was faultlessly performed.

Tucson Citizen (USA) (Daniel Buckley), 5 March 1991
… a 13-minute work of strong, compacted and wide-ranging emotions that demands further hearings.

Los Angeles Times (USA) (Daniel Cariaga), 27 January 1992

String Quartet No 12 (From Ubirr) (1994)
formerly Earth Cry arranged for string quartet
Duration 12 minutes
FP: 19.7.94, UK, Barbican Hall, London: Kronos Quartet/David Coulter
Score (fp) 0-571-55521-7 and parts (fp) 0-571-55522-5 on sale

String Quartet No 12 (From Ubirr)
The arrival of a white didjeridu player, David Coulter, to join the quartet … looked like a Kronos contrivance. To start, it buzzed away on its bass note as the strings rhapsodized—Sculthorpe made his getaway from post-War modernism early enough to be utterly secure in his language now; making many younger escapees sound nervous and contrived by comparison. The lyrical flow, ever changing yet always the same … drew playing of full-hearted passion.

The Independent (UK) (Robert Maycock), 25 July 1994

String Quartet No 13 (Island Dreaming) (1996)
mezzo-soprano and string quartet
Duration 11 minutes
See under Vocal

String Quartet No 14 (1998)
Duration 18 minutes
Commissioned by Launceston Chamber Music Society
FP: 5.3.98, Australia, Novotel, Tasmania: Goldner String Quartet
Score and parts (fp) on sale †

String Quartet No 15 (1999)
Duration 16 minutes
Commissioned by the Melbourne International Chamber Music Competition
FP: 10.7.99, Australia, Melba Hall, Melbourne: Coolidge Quartet
Score and parts (fp) on sale †

To Meadows (1949)
from String Quartet No 3
string quartet
Duration 2½ minutes
FP: 26.10.49, Australia, Guild of Australian Composers, Melbourne: Wilfred Lehmann Quartet
Score and parts for hire

INSTRUMENTAL

Alone (1976)
solo violin
Duration 6 minutes
FP: 27.8.76, Tonga, Nuku’alofa: Ronald Woodcock
Score (fp) 0-571-55282-X on sale

Alone
… ghostly … evokes an image of the outback beautifully.

The Wire (UK), October 1995

Djilile (1986)
cello and piano
Duration 4 minutes
FP: 3.4.89, Australia, MOCA, Brisbane: members of the Queensland Piano Trio
Piano score and part (fp) 0-571-55297-8 on sale

For Justine (1998)
solo cello
Duration 2 minutes
FP: 25.8.98, UK, Great Hall, Dartington International Summer School: Philip Sheppard
Score (fp) on sale †

From Kakadu (1993)
guitar
Duration 11 minutes
Commissioned by the Shell Darwin International Guitar Festival with assistance from the Performing Arts Board of the Australian Council and dedicated to John Williams
FP: 8.7.93, Australia, Darwin Performing Arts Centre, Australia: John Williams
Score 0-571-51520-7 on sale (with Into the Dreaming)

From Saibai (1993)
cello and piano
Duration 11 minutes
FP: 1999, Australia, Tall Poppies recording: David Pereira
Score and part on sale (fp) †

From Saibai (1993)
violin and piano
Duration 11 minutes
FP: 3.4.93, Australia, Dame Joan Sutherland Performing Arts Centre, Penrith: Benjamin Breen/ Elisaveta Blumina
Piano score and part (fp) 0-571-55283-8 on sale

† — in preparation as at 1 April 2001
Into the Dreaming (1993)
originally titled Cello Dreaming, and subsequently
For Cello Alone
solo cello
Duration 3 minutes
Dedicated to Lilian Peart
FP: 17.10.93, Australia, Eugene Goossens Hall, Sydney:
David Pereira
Score (fp) 0-571-55296-X on sale

Brief though it is, it has a moving intensity that recalls
some of Sculthorpe's earliest music; in recent years he
has rarely let us hear the impulse of heartbreak so
directly.
The Sydney Morning Herald (Australia) (Roger Covell),
19 October 1993

Into the Dreaming (1994)
guitar
Duration 6 minutes
FP: 23.2.94, UK, Wigmore Hall, London: John Williams
Score 0-571-51520-7 on sale (with From Kakadu)

Sculthorpe's extraordinary ability to make even the
simplest idea generate an almost tactile atmosphere
which resonates long in the memory is at its most
potent here.
CD Review (Australia) (Simon Hodges), October 1994

Irkanda I (1955)
solo violin
Duration 10 minutes
FP: 30.6.55, Australia, British Music Society Rooms,
Melbourne: Wilfred Lehmann
Score on sale 0-571-50524-4 on sale

To hear a work for the first time and to be
immediately convinced of its outstanding qualities is
an astonishing sensation. There was initially the
revelation of simplicity combined with powerful
atmosphere; Irkanda I is a completely Australian
work; the undisturbed, primeval land is like a silent
presence summoned by the music, which is free of all
sophisticated influences. The composer has shut
himself off from tonality and there is a wordless
searching as if language had not yet been invented;
the music portrait of a non-human environment.
The Sydney Morning Herald (Australia) (Romola
Costantino), 19 November 1965

Overture (1980)
organ
Duration 4 minutes
FP: 21.11.80, Australia, Albert Hall, Launceston,
Tasmania: Chris Ryland
Score (fp) 0-571-55273-0 on sale

Parting (1995)
cello and piano
Duration 3 minutes
FP: 22.12.95, Australia, Town Hall, Sydney:
Nathan Waks/Kathryn Selby
Piano score and part (fp) 0-571-55530-6 on sale

Parting (2000)
viola and piano
Duration 3 minutes
Piano score and part (fp) on sale †

Reef Singing (2000)
clarinet and piano
Duration 2 minutes
Available in the Faber Music 'Unbeaten Tracks for
Clarinet' book, 0-571-52003-0 (in preparation, to be
published in 2002)

Requiem (1979)
solo cello
Duration 16 minutes
Commissioned by Musica Viva Australia for
performance at the 1979 Mittagong Easter Festival
FP: 14.4.79, Australia, Clubbe Hall, Mittagong:
Nathan Waks
Score 0-571-50621-6 on sale

… music of noble and moving eloquence … It will
surely be taken up eagerly by solo cellists everywhere
as a work exhibiting the unique capacities of the
instrument in a profound and effective way.
The Sydney Morning Herald (Australia) (Roger Covell),
16 April 1979

… draws its inspiration from plainsong and maintains
a wonderful sense of space and stillness.
BBC Music Magazine (UK) (Helen Wallace), October 1995

… a major addition to contemporary cello literature.
Classic CD (UK) (Michael Jameson), November 1995

Simori (1995)
flute and guitar
Duration 10 minutes
Commissioned by the Darwin International Guitar
Festival
FP: 7.7.95, Australia, Concert Hall, Northern Territory
University, Darwin: Gerhard Mallon/Julian Byzantine
Playing score (fp) on sale †

Sonata for Cello Alone (1959)
solo cello
Duration 8 minutes
FP: 12.10.80, Australia, Cell Block Theatre, Sydney:
Megan Garner
Score (fp) on sale †
Sonata for Viola and Percussion (1960)
Duration 12 minutes
perc(1): tam-t/sus.cym/ch.cym/gl/BD/SD/tom-t/bongos
FP: July 1960, UK, Attingham Park Summer School, Shropshire: Rosemary Green/Peter Sculthorpe
Score 0-571-50554-6 on sale

Sonata for Viola and Percussion
A rigorously static work. The sonata, the dry gongs and desert glare of its percussion encircling the lonely human agony of the viola, exists in a climate in which emotion is all the fiercer for being half-stifled and haltingly articulate.
The Sydney Morning Herald (Australia) (Roger Covell), 15 August 1964

Songs of Sea & Sky (1987)
clarinet and piano
Duration 16 minutes
Commissioned by the School of Music, Yale University
FP: 15.10.87, USA, Sprague Memorial Hall, Yale University: Richard Stoltzman/Irma Vallecillo
Score and part 0-571-51157-0 on sale
Songs Of Sea And Sky
… deserves attention from every self-respecting clarinettist … the clarinet part sang the Torres Strait dance song from which the work is derived with a transcendent beauty suggesting a Mahlerian peace with the world.
The Sydney Morning Herald (Australia) (David Vance), 1 August 1988
… of all Australian pieces the one that seems to me to evoke most vividly and refreshingly the vast horizons of small horizons of small islands in an ocean setting.
The Sydney Morning Herald (Australia) (Roger Covell), December 1992

Songs of Sea & Sky (1987)
flute and piano
Duration 16 minutes
FP: July 1987, Australia, MBS recording: Geoffrey Collins/David Miller
Piano score and part (fp) 0-571-55310-9 on sale

Tailitnama Song (1989)
cello and piano, or solo cello
Duration 6 minutes
FP: March 1989, Australia, MBS recording: David Pereira/Geoffrey Tozer
Piano score and part (fp) 0-571-55298-6 on sale.
Solo cello part (fp) on sale †

Tailitnama Song (2000)
viola and piano, or solo viola
Duration 6 minutes
Piano score and part (fp) on sale †, solo viola part (fp) on sale †

Tailitnama Song (1991)
violin and piano
Duration 6 minutes
FP: 27.10.91, Australia, Australian Music Centre, Sydney: Kirsty Beilharz/Ross Hamilton
Piano score and part (fp) 0-571-55284-6 on sale

Threnody (1991/92)
In memoriam Stuart Challander
solo cello
Duration 7 minutes
Commissioned by the Australian Broadcasting Corporation
FP: 20.12.91, Australia, Town Hall, Sydney: David Pereira
Score 0-571-51412-X on sale

Two Easy Pieces (1997)
Sea Chant & Left Bank Waltz
flute and piano
Duration 4 minutes
Piano score and part 0-571-51751-X on sale

PIANO

Callabonna (1989)
piano
Duration 4 minutes
FP: 30.7.89, Australia, Melba Hall, University of Melbourne: Linda Kouvaras
0-571-51726-9 on sale (with Djilile & Simori)

Djilile (1986)
piano
Duration 6 minutes
FP: March 1986, Hungary, Budapest: Sonya Hanke
0-571-51726-9 on sale (with Callabonna & Simori)

Four Little Pieces (1979)
Morning Song; Sea Chant; Little Serenade; Left Bank Waltz
piano duet
Duration 9 minutes
FP: 28.4.79, Australia, Sydney Opera House: Julianne Reardon/Catherine Neale
(fp) 0-571-55268-4 on sale

Harbour Dreaming (2000)
originally entitled Between Five Bells
piano
Duration 6 minutes
Commissioned by The Sydney International Piano Competition of Australia
FP: July 2000, Australia, Sydney International Piano Competition
(fp) on sale †

† — in preparation as at 1 April 2001
Koto Music I & II (1973/76)
 amplified piano and pre-recorded tape loop
Duration 12 minutes
Commissioned by the Australian Performing Rights Association and Australian Broadcasting Corporation
FP: 13.10.73, Australia, Sydney Opera House: Roger Woodward. Revised version: January 1976, Australia, ABC Studio recording: Michael Hannan (fp) 0-571-55255-2 on sale

Landscape I (1971)
 amplified piano and pre-recorded tape loop
Duration 13 minutes
Commissioned by the Festival of Perth
FP: 28.2.71, Australia, Festival of Perth, Octagon Theatre, University of Western Australia: David Bolland (fp) 0-571-55255-2 on sale

Little Book of Hours, A (1998)
 piano
Duration 7 minutes
Dedicated to Martin Kingsbury
FP: 6.8.98, UK, Deal Festival, Astor Theatre: Jean Hasse 0-571-51876-1 on sale

Mountains (1980)
 piano
Duration 5 minutes
Commissioned by the Sydney International Piano Competition, 1981
FP: 4.7.81, Australia, Verbrugghen Hall, Sydney Conservatorium of Music: Gabriella Pusner 0-571-50661-5 on sale

Night Pieces (1971)
 piano
Duration 7 minutes
Commissioned by the Festival of Perth
FP: 28.2.71, Australia, Festival of Perth, Octagon Theatre, University of Western Australia: David Bolland 0-571-50369-1 on sale

Night Pieces
Music of quality ... delicate, harplike textures. They are evocative little sketches of a distinctly impressionistic kind.
The Musical Times (UK) (Frank Dawes), August 1975

Nocturnal (1989)
 piano
Duration 7 minutes
FP: 30.7.89, Australia, Move recording: Robert Chamberlain (fp) 0-571-55256-0 on sale

 piano
Duration 5 minutes
FP: 1989, Australia, Move recording: Gudrun Beilharz (fp) 0-571-55258-7 on sale

Simori (1995)
 piano
Duration 11 minutes
FP: 29.7.95, UK, Deal Festival, Astor Theatre: Ian Munro 0-571-51726-9 on sale (with Callabonna & Djilile)

Song for a Penny (2000)
 piano
Duration 2 minutes
Dedicated to Adrienne Levenson
FP: 2000, Australia, soundtrack for film ‘The Beach’, directed by Don Featherstone: Peter Sculthorpe (fp) on sale †. A shorter version is printed in the ABRSM Spectrum 3 publication

Two Easy Pieces (1957/65)
 Sea Chant & Left Bank Waltz
 piano
Duration 4 minutes
FP: 1981, Australia, Move recording: Peter Sculthorpe 0-571-51323-8 on sale

CHORAL

Autumn Song (1968)
 unaccompanied SATBarB Chorus
Duration 3 minutes
Text: Roger Covell (English)
FP: 21.3.68, Australia, Adelaide Festival: The Augmented Adelaide Singers/P Thomas Score (fp) 0-571-55419-9 on sale

Birthday of thy King, The (1988)
 Carol for unaccompanied SSATBB chorus
Duration 5 minutes
Text: Henry Vaughan (English)
FP: 24.12.88, UK, Festival of Nine Lessons & Carols, King’s College, Cambridge: King’s College Choir/Stephen Cleobury Score 0-571-52069-3 on sale (with Morning Song for the Christ Child)

Child of Australia (1988)
 speaker, soprano, chorus and orchestra
Duration 17 minutes
Text: Thomas Keneally (English)
2.2.2.2. cbsn - 4431 - timp - perc(3): SD/BD/ch/cym/ tam-t/3 congas/3 tom-t/bongos/crot/chime/glsp - strings Commissioned by The Festival of Sydney and funded by the Australian Bicentennial Authority FP: 26.1.88, Australia, Sydney Opera House: Joan Carden/John Howard/Sydney Philharmonia Choir/ Australian Youth Orchestra/Carlo Felice Cillario Study score (fp) 0-571-55487-3 on sale, full score, vocal score and parts for hire

Morning Song for the Christ Child (1966)
 Carol for unaccompanied SATB chorus
Duration 3 minutes
Text: Roger Covell (English)
Score 0-571-52069-3 on sale (with The Birthday of thy King)
Psalm 150 (1996)

*treble voices and optional voices and/or instruments*

Duration 6 minutes
Text: Liturgical (Latin)
treble voices in 3 parts, optional bass part for low voices
and/or instruments: optional perc any number of drums
FP: 27.10.96, Australia, Launceston C of E Grammar
School, Tasmania: student orchestra and choir
Score (fp) 0-571-55531-4 on sale

VOCAL

Sea Chant (1968)

*unison voices and piano*

Duration 2 minutes
Text: Roger Covell (English)
with optional parts for high instruments - perc(2): SD/
susp.cym/BD/tgl/gong/jingles/mcas
Score (fp) 0-571-50573-2 on sale

Sea Chant (1975)

*unison voices and orchestra*

Duration 3 minutes
Text: Roger Covell (English)
2222 - 4230 - timp - perc(2): tam-t/ch.cym/tgl/BD/
sleigh bells/mcas/susp.cym/cyms - strings
FP: June 1975, Australia, Town Hall, Melbourne:
Massed Children's Choir/Australian Youth
Orchestra/John Hopkins
Study score (fp) 0-571-55447-4 on sale, full score and
parts for hire

Stars Turn, The (1979)

*unaccompanied AATbarBarBarB chorus, arranged by
David Matthews*

Duration 5 minutes
Text: Tony Morphett (English)
Arranged for Peter Sculthorpe on the occasion of his
50th birthday
FP: 13.4.79, Australia, Clubbe Hall, Mittagong:
Leonine Consort
Score (fp) 0-571-55421-0 on sale

Sun Music for Voices and Percussion (1966)

*SATB chorus, piano and percussion*

Duration 9 minutes
Text: phonetic sounds
perc(3): susp.cym/tom-t/gong/mcas/bongos/BD/guiro/
sandblock
FP: 13.3.66, Australia, Adelaide Festival, Elder Hall,
Adelaide: Pro Musica Choir/Donald Peart
Score 0-571-50172-9, parts (fp) 0-571-55436-9 on sale

*Sun Music for Voices and Percussion*

... made instant communication with its scalp-
prickling excitement. There was an absolute rightness
about every sound which marks Peter Sculthorpe as a
major composer.
The Mirror (Australia) (Frank Harris), 11 May 1966

Boat Rise (1980)

*high voice and piano*

Duration 5 minutes
Text: Tony Morphett (English)
FP: 22.3.80, Australia, University Centre, Hobart:
Helena Bury/Graeme Buchanan
Score (fp) 0-571-55377-X on sale

Eliza Fraser Sings (1978)

*soprano, flute and piano*

Duration 22 minutes
Text: Barbara Blackman (English)
fl(picc-afl) - pno
Commissioned by the Lyric Arts Trio
FP: 29.4.78, Canada, 'New Music Concerts',
Walter Hall, Edward Johnson Building, University
of Toronto: Lyric Arts Trio
Score and parts for hire

From Nourlangie (1994)

*soprano and chamber ensemble of 3 players*

Duration 5 minutes
Text: vocalise
pno - vla./vlc
FP: 1.9.94, UK, Australia House, London:
Mary Wiegold/Composers Ensemble
Score (fp) 0-571-55378-8, piano score and parts (fp)
0-571-55379-6 on sale

Love Thoughts (1998)

*soprano, 2 speakers (Japanese and English) and
chamber ensemble of 5 players*

Duration 45 minutes
Text: poems translated by Graeme Wilson, from the
Manyoshu (“Collection of Ten Thousand Leaves”), a
4,500-poem imperial anthology from the 7th century
(Japanese/English)
fl.cl - koto - vln.vlc
Commissioned by the Seymour Group with assistance
from the Music Board of the Australia Council
FP: 1.6.96, Australia, The Gallery, Japan Cultural Centre,
North Sydney: Sydney Metropolitan Opera/
Seymour Group/Akiko Nakajima/
Angela Punch McGregor
Score (fp) on sale †, parts for hire

Love Thoughts

... seemed to distil aspects of his vocabulary with the
shrewd economy of utterance of a style carefully
honed. The instrumental prelude was simple and
transparent to the point of primitivism, while the
simplicity of the first song, first unaccompanied, then
brushed lightly with the wispy sounds of glass on the
silk strings of the koto (producing the characteristic
estuary birdsong which in various instrumental
manifestations has invaded many of Sculthorpe’s
pieces … the prevailing gentleness and quietness
seemed vintage Sculthorpe.
The Sydney Morning Herald (Australia)
(Peter McCallum), 15 March 1999

† — in preparation as at 1 April 2001
Maranoa Lullaby (1996)
mezzo soprano and string quartet
Duration 3 minutes
Text: Aboriginal
FP: 26.11.96, Australia, Museum of Contemporary Art, Sydney: Kirsti Harms/Goldner Quartet
Score 0-571-51920 2 and parts 0-571-52028 6 on sale
(with String Quartet No 13 [Island Dreaming])

Parting (1947/95)
originally titled Afterward, With Us
voice and piano
Duration 3 minutes
Text: Heinrich Heine (English)
FP: 5.11.95, Australia, Eugene Goossens Hall: Gerald English/Ian Munro
Score (fp) 0-571-55529-2 on sale

Song of Tailitnama, The (1984)
medium voice and piano
Duration 11 minutes
Text: Aboriginal
FP: 9.9.84, Australia, Sydney Opera House: Elizabeth Campbell/Anthony Fogg
Score (fp) 0-571-55380-X on sale

Song of Tailitnama, The (1974)
high voice, six cellos and percussion
Duration 11 minutes
Text: Aboriginal
perc(2): tam-t/water gong/ch.cym/crot/ch.bell tree/bongos/timb/music sticks/guiro/wood chimes/sand block
FP: 6.5.74, Australia, Victorian College of the Arts, Melbourne: Halina Nieckarz/Victorian College of the Arts Ensemble/John Hopkins
Score 0-571-50697-6 and parts 0-571-50698-4 on sale

Stars Turn, The (1972)
high voice and piano
Duration 5 minutes
Text: Tony Morphett (English)
FP: 4.4.72, Australia, Town Hall, Sydney: Jeannie Lewis/Michael Carlos
Score 0-571-50519-8 on sale

Stars Turn, The (1993)
from Love 200
soprano, cello and piano
Duration 6 minutes
Text: Tony Morphett (English)
Piano score and clarinet part (fp) on sale †

Stars Turn, The (1995)
from Love 200
soprano, clarinet and piano
Duration 6 minutes
Text: Tony Morphett (English)
Score and parts for hire

String Quartet No 13 (Island Dreaming) (1996)
mezzo-soprano and string quartet
... from beginning to end a near-wordless rhapsody on the morning star and the waking of the day. The drifting voice, full of mezzo colour above a hypnotic web of instrumental pattern, conveyed a mood of quietly natural ecstasy. At one point, an episode of trios and duets between singer, viola and cello offered a reflective pause for thought. Yet the flow remained seamless, painting a continuum of experience to be enjoyed, without thought, through the senses and the feelings.
The Independent (UK) (Nicholas Williams), 10 December 1996
Aboriginal in inspiration and language, with low, dark vocalise and finely imagined string writing, drawing out a rapt, 12-minute marine songline.
The Times (UK) (Hilary Finch), 11 December 1996

Three Shakespeare Songs (1948/56)
medium voice and piano
Duration 6 minutes
Text: William Shakespeare (English)
FP: 28.7.00, Australia, Australian Catholic University, Melbourne: Ayesha Richardson/Glen Riddle
Score (fp) on sale †
BRASS BAND/ENSEMBLE

Australian Anthem, An (1995)
from Child of Australia. Brass septet
Duration 4 minutes
0000 - 1231
FP: 1995, Australia, ABC Classics recording:
Graham Ashton Brass Ensemble
Score and parts (fp) on sale †

Burke and Wills Suite (1986)
brass band
Duration 13 minutes
scrt.4 solo crt.crt.3 flhn.3 thn.2 brt.(2/4) trbn.btrbn
2 euph.2 Eb tuba.2 Bb tuba - timp - perc(1): SD/tam-t/tgl
FP: 5.3.86, Australia, Adelaide Festival, St Peter's Cathedral:
Elizabethan City Brass Band/Glen Madden
Study score (fp) 0-571-55333-8 on sale, full score and parts for hire

New Norcia (2000)
brass ensemble of 8 players and percussion
Duration 6 minutes
0431 - perc(2): tam-t/ch.cym/tom-t
FP: 2000, Australia, ABC Classics recording:
Adelaide SO/James Judd
Score (fp) on sale †, parts for hire

SYMPHONIC WIND BAND

Burke and Wills Suite (1986)
symphonic band
Duration 10 minutes
2 fl.1 ob.2 cl.asax.tsax.bsax.1 bsn - 4 hn.4 crt.2 tpt.
2 trbn.btrbn.euph.tuba - timp(=tgl)
FP: 11.11.85, Australia, Hoyts Cinema Centre, Melbourne;
Victorian Naval Band
Study score (fp) 0-571-55249-8 on sale, full score and parts for hire

STAGE WORKS

Love Thoughts (1998)
soprano, 2 speakers (Japanese and English) voices
and chamber ensemble of 5 players
Duration 45 minutes
See under Vocal Works

Quiros (1982)
television opera for soloists, chorus and orchestra
Duration 70 minutes
Text: Brian Bell (English)
0000 - 4331 - timp - perc(3) - strings
Commissioned by the ABC to mark the occasion of its fiftieth anniversary
FP: 1.7.82, ABC National TV/Brian Bell: Jon Weaving/
Suzanne McLeod/Nance Grant/Gerald English/other soloists & chorus/Sydney SO/Myer Fredman
Full score, vocal score and parts for hire

Rites of Passage (1972/73)
Theatre work for soloists, chorus, orchestra and dancers
Duration 105 minutes
Text: Aboriginal, from Southern Aranda Poems
Rites: perc(4): - pno (with opt tape echo), SATB chorus,
dancers; Chorales: 2 tuba - perc(3): - pno(with opt tape echo) - 6 vlc.4 db, SATB chorus
Commissioned by The Australian Opera
FP: 27.9.74, Australia, Sydney Opera House:
Jaap Flier/Australian Opera Chorus/Geoffrey Arnold/
Australian Dance Theatre/Elizabethan Trust Sydney
Orchestra/John Hopkins
Score and parts for hire

Rites of Passage
… it puts back into one work all the elements of great theatre over the past 25 centuries. Ritual, music, chant, dance, speech and song are all purposefully integrated into the work’s conception and structure … the work is so unlike any other opera we have ever seen.
The National Times (Kevon Kemp), October 1974

ARRANGEMENTS
(only those arrangements available from Faber Music Ltd are listed below)

Gershwin: Gershwin Arrangements (1924/1989)
string quartet
Duration 9 minutes
Score and parts (fp) on sale †

strings and percussion
Duration 3 minutes
perc(1): vib/tam-t - strings
Score and parts for hire

string quartet
Duration 3 minutes
Score (fp) 0-571-55498-9 and parts (fp) 0-571-55499-7
on sale

strings and percussion
Duration 3 minutes
perc(1): vib/tam-t
Score and parts for hire

† — in preparation as at 1 April 2001
Discography

(discs listed where they are known to be available at the time of printing)

Orchestral

The Best of Peter Sculthorpe: Small Town; Little Serenade; Sun Music III; Piano Concerto; Earth Cry; Djilile (perc); The Birthday of thy King; Third Sonata for Strings; An Australian Anthem; Advance Australia Fair; Port Arthur: In Memoriam

Various artists

ABC Classics “Eloquence” 465 270-2

... an ideal introduction to his work and to his position in Australian music ... Sun Music III, an evocation in pure sound of dazzling light and shimmering heat is the best known of Sculthorpe’s “Pacific” works here, but two others are finer still. Earth Cry uses simultaneous variants of a simple melody to build from dark foreboding to a huge climax and a sombre conclusion: it is a sort of lament at Australia’s misuse of the earth ... [Third Sonata for Strings] is a study in remarkably resourceful string textures (whirrings and whistling glissandos) based on aboriginal melodies and rhythms. It is very striking ... he is a melodist first and foremost. You will remember many of his tunes.

International Record Review (UK) (Michael Oliver), July 2000

Earth Cry; Kakadu; Mangrove; Irkanda IV; Small Town

Sydney SO/Stuart Challender

ABC Classics 426 481-2

Winner of the 1991 ARIA award for Best Classical Release

Panoramic in range and weightily epic in mood, Sculthorpe’s music draws heavily on the vastness of the Australian landscape, and does for Australia what Copland did for America, and Messiaen did for God.

Classic CD (UK) (Terry Blain), October 1995

The Fifth Continent; Port Arthur: In Memoriam; Djilile; Lament; Little Suite; Night Song

Peter Sculthorpe (narrator)/Tasmanian SO/David Porcelijn

ABC Classics 456 363-2

Winner of the ARIA (Australian Recording Industries Award), Best Classical Release of 1996

Winner of ABC Classic FM’s Best Australian Recording of the Year 1996, and Listeners’ Choice, Best Australian Recording of the Year 1996, and also winner of two awards at the inaugural Soundscape Classical Music Awards 1996 (Reader’s Choice and Australian Orchestral) Shortlisted for Gramophone Award 1998

This outstanding record deserves to be ranked with the SSO disc of Sculthorpe’s orchestral music directed by Stuart Challender (also on ABC). Between them, the discs provide a balanced and representative guide to some of Sculthorpe’s finest achievements.

The Sydney Morning Herald (Australia), 30 September 1996

Little Serenade

ASO/Ron Spigelman

ABC Classics 814 542-2

Nourlangie; From Kakadu; Into the Dreaming

John Williams/Australian CO/Richard Hickox

Sony Classical SK 53361

Port Essington; Morning Song (from Four Little Pieces)

Various

Turn it Up! CD2

Chamber & Instrumental

Alone

Peter Sheppard

Fish Ear FECD 621

Ronald Woodcock

CDM:34

The Complete Cello Music: Requiem; Parting; From Saibai; Tailitnama Song; Djilile; Sonata (1959); Alone; Thremody; Cello Dreaming

David Pereira (cello)/Ian Munro (piano)

Tall Poppies TP136
Djilile (percussion quartet)
Synergy
ABC Classics 442 350-2

Djilile (violes)
Fretwork
Virgin Classics 5 45217 2

Dream Tracks
Verdehr Trio
Crystal Records CD745
Floyd Williams/Stephen Emerson/Meta Overman
Move (Australia) MD 3192

From Kakadu; Into the Dreaming
Marshall McGuire (harp)
Tall Poppies TP071

How the Stars Were Made
Michael Askill (multi-track)
Celestial Harmonies 13085-2

Into the Dreaming
David Pereira
Tall Poppies TP075 (recorded as ‘Cello Dreaming’) & TP136
Alexander Ivashkin
CD Manu 1543/4 (recorded as ‘For Cello Alone’)

Irkanda I
Marina Marsden
Tall Poppies TP067

Jabiru Dreaming (recorded as From Jabiru Dreaming)
Synergy
Tall Poppies TP030

Jabiru Dreaming (recorded as Sun Song)
Percussion Art Quartet
Thorofon Classics CTH 2290

Lament for String Sextet
Brodsky Quartet/Susan Monks/Mary Scully
Silva Classics SILKD 6001

Landscapes: Music for Piano and Strings: Djilile; Four
Little Pieces for Piano Duet; Landscape II; Mountains;
Requiem; Tailitnama Song
Various artists including Peter Sculthorpe
MBS 16 CD

Night Song
Trio Melbourne
Move MD 3176
Fiorini Trio
(for future release)

Night Song: From Nourlangie
Verdehr Trio
Crystal Records 746

Overture
Lawrence Bartlett
JADCD 1048

Requiem
Daniel Holloway
SNR 015
Pieter Wispelwey
Channel Classics 7495

Simori
Duo Contemporain
Globe GLOS176

Julian Byzantine/Gerhard Mallon
WAL8034-2CD

Sonata for Cello Alone; Into the Dreaming
Alexander Ivashkin
Ode CD Manu 1543/4

Sonata for Viola and Percussion
Patricia Pollett/Michael Askill
Tall Poppies TP098
Ryszard Pusz/Richard Hornung
ADEETS

Songs of Sea & Sky
Nigel Westlake/David Bollard
Tall Poppies TP094

Tailitnama Song
Rotraud Schneider/Alistair Noble
NEA 002

Threnody
David Pereira
Tall Poppies TP017

STRING QUARTET

The String Quartets Volume 1: String Quartets Nos 6, 7,
8 & 9; Irkanda IV; Small Town
Goldner String Quartet
Tall Poppies TP089

The String Quartets Volume 2: String Quartets Nos 10 &
11; Hill Song Nos 1 & 2; Earth Cry; Little Song; Pastorale;
To Meadows; Prologue; Morning Song; Autumn Song;
Saibai
Goldner String Quartet
Tall Poppies TP090

String Quartet Nos 8 & 11 (Jabiru Dreaming) & From
Ubirr (No 12)
Kronos Quartet “23 Years”
Elektra Nonesuch 79304 (10 discs)

String Quartet No 8
Kronos Quartet
Elektra Nonesuch 79111

String Quartets Nos 8, 11 & 13; From Nourlangie;
Little Serenade; Maranoa Lullaby
Anne Sofie von Otter/Brodsky Quartet
Vanguard Classics 99215

... a figure whose strong personality, communicative
integrity and imaginative identification with the
indigenous landscape and culture of Australasia and
the Pacific Rim have been rightly winning him many
new friends of late. [Island Dreaming] The quartet’s
ritualistic, almost trance-like demeanour and “bird-
call” string harmonics are entirely characteristic of its
creator. Needless to say, in the safe hands of the
present distinguished team Sculthorpe’s inspiration
exerts a hypnotic spell from start to finish.
Gramophone (UK) (Andrew Achenbach), August 2000

String Quartet No 9
Melbourne String Quartet
Move MD 3143

“An Australian Collection” includes Little Song & String
Quartet No 8 (movt III)
Goldner String Quartet
Tall Poppies TP117
PIANO
Peter Sculthorpe Piano Music
Four Little Pieces for Piano Duet; Callabonna;
Night Pieces; Mountains; Djilile; The Rose Bay
Quadrilles; Nocturnal; Sonatina; Koto Music I & II;
Landscape; Two Easy Pieces
Michael Hannah, Peter Sculthorpe and the Team of Pianists
Move MD3031

Callabonna; Mountains
Renate Turrini
NEA 003

Djilile
Lisa Moore
Tall Poppies TP040

Djilile; Mountains; Nocturnal; Sea Chant
Elizabeth Green
BD 01

Djilile; Night Pieces; “Singing Sun” from A Little Book of Hours
Elena Riu
Linn Records CKD111

Left Bank Waltz
Peter Sculthorpe
ABC 465 086-2

Nocturnal; Night Pieces
Ian Munro
Tall Poppies TP058

Simori
Ian Munro
Tall Poppies TP080

Snow, Moon and Flowers (from Night Pieces)
The Team of Pianists
Move MCD029

CHORAL & VOCAL

Autumn Song
Australian Voices Youth Choir/Graeme Morton
Voices CD 001

The Birthday of thy King
Sydney Philharmonia Motet Choir/Antony Walker
ABC 446 975-2

The Birthday of thy King;
Morning Song for the Christ Child
Saint Louis Chamber Chorus/Philip Barnes
Hufker disc (unnumbered)

Eliza Fraser Sings; The Star’s Turn
Marilyn Richardson & various
Vox Australia VAST018-2

Morning Song for the Christ Child
Quodlibet Singers
Tall Poppies TP046

The Song of Tailitnama
Elizabeth Campbell/Anthony Fogg
MBS19CD

BRASS BAND/ENSEMBLE

An Australian Anthem
Graham Ashton Brass Ensemble
ABC Classics 446 735-2

LITERATURE

Sun Music: Journeys and Reflections from a Composer's Life
Peter Sculthorpe
Drawing on the composer’s diaries, in this warm-hearted autobiography Sculthorpe revisits his sources of inspiration, from Asian musics to Australian landscapes, and he discusses many other Australian contemporary composers and musicians, and reflects on his friendships with many artists and writers.
ABC Books (Australia) ISBN 0-7333-0798-1
Online purchasing at www.shop.abc.net.au

Peter Sculthorpe: A Bio-Bibliography
Deborah Hayes
Greenwood Press (USA), ISBN 0-313-27742-7

Peter Sculthorpe
Graeme Skinner
Penguin Books †

Singing in the Wilderness: Music and Ecology in the Twentieth Century
Wilfrid Mellers
Includes in-depth discussion of Sculthorpe’s music.
University of Illinois Press, ISBN 0-252-02529-6 †

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Australian Anthem, An (1995) 23
Autumn Song (unaccomp SATBarB Chorus) (1968) 20
Autumn Song (string orchestra) (1986) 10
Autumn Song (string quartet) (1997) 15
Awake, Glad Heart! (2 trumpets & strings) (1992) 10
Birthday of thy King, The (1988) 20
Boat Rise (1980) 21
Burke & Wills Suite (brass band) (1986) 23
Burke & Wills Suite (symphonic wind band) (1986) 23
Callabonna (1963/89) 20
Cantares (1979) 13
Cello Dreaming (1998) 10
Child of Australia (1988) 20
Chorale (1994) 13
Croquet Waltz, The (1985) 13
Darwin Marching (1995) 7
Djilile (percussion ensemble of 4 players) (1990) 13
Djilile (Consort Music for 5 viols) (1995) 13
Djilile (piano) (1986/89) 19
Djilile (cello and piano) (1986) 17
Djilile (chamber orchestra) (1996) 10
Djilile (string quartet) (2000) 15
Dream (1970) 13
Dream Tracks (1992) 13
Earth Cry (1986) 7
Earth Cry (abridged version) (1999) 7
Eliza Fraser Sings (1978) 21
Fifth Continent, The (1963) 10
First Sonata for Strings (1983) 10
For Justine (1998) 17
† — in preparation as at 1 April 2001
‘... skilful musical evocations of a parched, inhospitable landscape, of shy reptiles and scurrying insects, of man dwarfed and overawed by Australia’s vast interior.’
The Independent (UK) (Meurig Bowen), 10 October 1997

‘Peter Sculthorpe, one of our greatest living composers.’
The Age (Australia) Candida Baker, 29 April 1989

‘Sculthorpe’s compositions give a new intensity to the term generic music, yet he rarely seems to be re-working over-used material. He treads a fine compositional line, very assuredly ... so that one is left with the feeling of a spiritual reality expressed in sound. For a composer who is so inspired by the Australian landscape, I can think of few higher tributes.’
The Sun-Herald (Australia) (Kenneth Healey), 12 November 1989

‘Sculthorpe must be one of the most important creators of 20th-century quartets, an impression that has been confirmed by the appearance of each new work.’
The Strad (UK) (David Denton), May 1992