

Tristram Cary

Radio and Television

NB: When not otherwise stated, scores are for BBC radio

Year	Title/Comment etc	Prod/Dir
1954	<i>The Saint and the Sinner</i> (Tirso de Molina)	Frederick Bradnum
	<i>The Trickster of Seville & The Guest of Stone</i> (Tirso de Molina)	Frederick Bradnum
	<i>Belshazzar's Feast</i> (Calderon)	Frederick Bradnum
1955	<i>The Jackdaw</i> (BBC TV)	Dorothea Brooking
	<i>The Ghost Sonata</i> (Strindberg)	Frederick Bradnum
	(E) <i>The Japanese Fishermen</i> .Suite on CD <i>Soundings</i>	Terence Tiller
1956	<i>Cranford</i> (Mrs Gaskell) 8-part serial	Raymond Raikes
1957	<i>The Tinderbox</i> (Aaron Kramer)	Terence Tiller
1959	<i>The Master Cat</i> (Dillon)	Francis Dillon
	<i>Maid Marian</i> (Peacock) (Excerpts as <i>Songs for Maid Marian</i> (1998))	Christopher Holme
	<i>Eileen Aroon</i> (Dillon)	Francis Dillon
	(E) <i>East of the Sun and West of the Moon</i> (Louis Macneice)	Louis Macneice
	(E) <i>The Children of Lir</i> (H.A.L. Craig) Suite on CD <i>Soundings</i>	Douglas Cleverdon
	(E) <i>They Met on Good Friday</i> (Louis Macneice)	Louis Macneice
	(E) <i>Macbeth</i>	Charles Lefeaux
1960	(E) <i>The End of Fear</i> (Denis Saurat)	Terence Tiller
	<i>King Lear</i>	Charles Lefeaux
	<i>The Ballad of Peckham Rye</i> (Muriel Spark) First version	Christopher Holme
	<i>Timon of Athens</i>	Charles Lefeaux
	(E) <i>The Infernal Machine</i> (<i>La Machine Infernale</i> - Cocteau)	H.B. Fortuin

1961	<i>The Danger Zone</i> (Muriel Spark)	Christopher Holme
	<i>The Flight of the Wild Geese</i> (Dillon)	Francis Dillon
	<i>The Flight of the Earls</i> (H.A.L. Craig)	Douglas Cleverdon
	<i>The World Encompassed</i> (Dillon)	Francis Dillon
1962	<i>The Ballad of Peckham Rye</i> (Muriel Spark) - 2nd version PRIX ITALIA 1962	Christopher Holme
	<i>The Prince and the Pauper</i> (TV version)	Don Chaffey, Disney
	<i>Virus 'X'</i> (BBC TV)	Stephen Harrison
	(E) <i>Electronic Music for Schools</i> (BBC TV)	Laurie Lawler
1963	<i>Jane Eyre</i> (Bronte) 6-part serial (BBC TV)	Rex Tucker
	<i>Julius Caesar</i> (BBC Schools TV)	Dorothea Brooking
	<i>No Cloak, no Dagger</i> 6-part serial (BBC TV)	Christopher Barry
	(E) <i>The Ha-Ha</i> (Jennifer Dawson)	Michael Bakewell
	(E) <i>Dr Who</i> - Serial 'B' (<i>The Dead Planet</i>) (BBC TV) (Music published on "Devils' Planets" BBC Worldwide WMSF 6072-2)	Christopher Barry
1964	(E) <i>Dr Who</i> - Serial 'D' (<i>Marco Polo</i>) (BBC TV)	Waris Hussein
	<i>Madame Bovary</i> (Flaubert) 4-part serial (BBC TV)	Rex Tucker
	(E) <i>The Killer</i> (Ionesco)	H.B. Fortuin
	(E) <i>The Rhyme of the Flying Bomb</i> (Mervyn Peake)	Laurence Gilliam
	<i>The Mill on the Floss</i> (Eliot) 4-part serial (BBC TV)	Rex Tucker
	<i>The Ordeal of Richard Feverel</i> (Meredith) (BBC TV)	Rex Tucker
1965	(E) <i>Illnesses and Ghosts at the West Settlement</i> (Francis Berry)	Christopher Holme
	(E) <i>The Passenger</i> (BBC TV)	Richard Martin
	<i>Die Ballade von Peckham Rye</i> (Suddeutscher Rundfunk)	Christopher Holme
	(E) <i>Dr Who</i> - Serial 'V' (<i>The Daleks'</i> <i>Masterplan</i>) (BBC TV) ((Music published on "Devils' Planets" BBC Worldwide WMSF 6072-2)	Douglas Camfield
	<i>Die Ballade von Peckham Rye</i> TV of Salzburg stage version Austrian TV and NWDR	Wolfgang Dietrich
1966	<i>Moby Dick Rehearsed</i> (Melville/Orson Welles)	H.B Fortuin
	<i>The Sirens</i> (Francis Berry)	Christopher Holme

	<i>Two Plays</i> (Thornton Wilder) (Animated titles and links)	Richard Williams for NET (USA)
	<i>Dr Who</i> - Serial 'Z' (<i>The Gunfighters</i>) (BBC TV)	Rex Tucker
	<i>Hill Farm</i> (Granada TV)	Peter Taylor
1967	(E) <i>The Paradise Makers</i> (Winch)	Rex Tucker
	(E) <i>Dr Who</i> - Serial 'EE' (<i>The Power of the Daleks</i>) (BBC TV)	Christopher Barry
	<i>The King is Dead, Long Live the King</i> (Joyce Cary)	R.D. Smith
1968	(E) <i>Leviathan '99</i> (Ray Bradbury) (BBC Stereo) also German version for Hessischer* Rundfunk, Frankfurt, and a concert version)	H.B. Fortuin
	<i>The Head Waiter</i> (Mortimer) (BBC TV)	Rex Tucker
	(E) <i>William and Mary</i> (BBC TV)	Richard Martin
	(E) <i>Immortality Inc.</i> (BBC TV)	Philip Dudley
	<i>The Million Pound Banknote</i> (Mark Twain) 4-part serial (BBC TV)	Rex Tucker
1969	<i>Sinister Street</i> (Compton Mackenzie) 6-part serial (BBC TV)	Rex Tucker
	<i>Johnson over Jordan</i> (Priestley) Excerpt (BBC TV)	Rex Tucker
1970	<i>A Short Stay</i> (Duennebier translated by Christopher Holme)	Christopher Holme
	<i>The Barrier</i> (Christopher Holme)	Christopher Holme
1972	(E) <i>Dr Who</i> - Serial 'NNN' (The Mutants) (BBC TV) (Music published on "Devils' Planets" (BBC Worldwide WMSF 6072-2)	Christopher Barry
	<i>Music Programme 1</i> (BBC TV for The Open University)	Paul Kafno
1973	(E) <i>Electronic Music</i> (BBC TV for The Open University)	John Selwyn Gilbert
	NB: The above two programmes were presented as well as written by TC.	
	(E) <i>The Rhyme of the Flying Bomb</i> (revised, stereo version of the 1964 programme)	Terence Tiller
	<i>Not to Disturb</i> (Muriel Spark)	Christopher Holme
1975	(E) <i>The Rhyme of the Flying Bomb</i>	Roger Parker

Adelaide recording (ABC)

(1974-1986 on staff of Adelaide University)

- | | |
|---|-------------------|
| 1984- Continuing series <i>The Technology of Music</i> (Part III, completed 1987, received a Pater Award for professional excellence in 1988) (5UV) | Jane Wilson |
| 1985 (E) <i>Ariadne</i> (Anthony Stephens) (ABC FM) | Michael Ingamells |
| 1986 (E) Sound logo for <i>Australia Wide</i> (5UV) | Jane Wilson |
| 1993 <i>Birth of a Book</i> , written and presented for ABC's <i>Ockham's Razor</i> | Robyn Williams |

* Released on CD, 2005

Films

Year	Title/Comment	Director/Prod.Co.
1955	<i>The Ladykillers</i> (Suite (1996) on CD Silva Film CD177)	Alexander Mackendrick Ealing
1956	<i>Time Without Pity</i>	Joseph Losey Harlequin
	<i>Town on Trial</i>	John Guillermin Columbia
1957	<i>The Flesh is Weak</i> (Selection on CD CNS5009)	Don Chaffey Raystro
1958	<i>Tread Softly Stranger</i> (Selection on CD CNS5009)	Gordon Parry George Minter
	<i>She Didn't Say No</i>	Cyril Frankel ABPC
	(E) <i>The Little Island</i> Best Experimental Film of the Year, Venice 1958. Best Animated Film of the Year British Film Academy 1959. Many other awards.	Richard Williams Richard Williams Films
	<i>The Horse's Mouth</i> (Score rejected by Director. One day's recording, which I have on file)	Ronald Neame Bryanston
1959	<i>Pearl of the Gulf</i> (docu.)	Greenpark Productions
	<i>Port of London</i> (docu.)	Greenpark Productions
	<i>King of the Vikings</i> (TV series pilot)	?
1960	(E) <i>Power Train</i> (instruc.)	Jimmy Murakami TVC/Ford Motor
	<i>Gateway to the Future</i> (docu.)	Rank Screen Services
	<i>Tumut Pond</i> (docu.)	Shell International
	<i>The Boy who Stole a Million</i> (Suite of music available on tape)	Charles Crichton Paramount
1961	<i>The Wonder of Wool</i> (docu.)	Halas and Batchelor

- 1962** *The Prince and the Pauper* Don Chaffey
Disney
- 1963** *Sammy Going South* Alexander Mackendrick
Royal Command Film Michael Balcon
Performance (Selection on
CD CNS5009)
- (E) *The Sure Thing* (advt.) Larkins Studio
- (E) *Warm Comfort* (advt) Larkins Studio
- (E) *The Silent Playground* Stanley Goulder
Focus
- 1964** (E) *Ivor Pittfalks, The* Richard Williams
Universal Confidence Man
(music recorded, film not
made)
- (E) *Daylight Robbery* Michael Truman
Viewfinder Films
- 1965** *The Dermis Probe* Richard Williams
- The Bargain* (docu.) Beryl Stevens
Larkins Studio
- 1966** (E) *Visible Manifestations* TVC Shell International
(docu.)
- (E) *Opus* (part of shared
score) (Expo '67 - 1)
(Cultural Britain in 1966) James Archibald
Central Office of Information
- (E) Special sound for Casino
Royale United Artists
- The Search* (advt docu.) Tom Stobart
Fisons Ltd
- In Search of Opportunity* James Archibald
(docu.) Duke of Edinburgh Award Scheme
- 1967** (E) Expo '67, Montreal. Central Office of Information
All sound for the Industrial
Section, British Pavilion,
comprising stereo electronic
music, 16 film loops, and the
multi-screen film *Sources of*
Power (Dir: Don
Levy)(Concert version of the
latter)
- (E) *A la Mesure de l'Homme* George Dunning (TVC) Canadian Government
(Shaped for Living) (EXPO
'67 – 6)

	(E) Quatermass and the Pit (Music published on CD CNS5009 Cloud Nine Records) and GDICD008 (GDI Records)	Roy Ward Baker Hammer Films
	(E) Special sound for Sebastian	David Greene Maccius Productions
	(E)Special sound for Here We Go Round the Mulberry Bush	Clive Donner Giant Productions
	A Twist of Sand (Title music on CD CNS5009)	Don Chaffey United Artists
	(E)Refining (docu.)	Larkins Studio BP
1968	(E) <i>Who is Vasarely?</i> (docu.)	Dick Fontaine Allan King productions
	(E) <i>La Paz</i>	Richard Williams Committee of Mexican Olympics
1969	(E) <i>The Curious History of Money</i> (advt docu.)	Larkins Studio Barclays Bank
	(E) Proud Dragon (docu.)(Prod. title: The Sleeping Dragon)	Spectator Films Ltd for BP
1970	(E) <i>Guinness for You</i> (docu.)	Eric Marquis Film Producers Guild
	(E) <i>The Electron's Tale</i> (docu.)	Larkins Studio Mullard
	NB: Among other commercials this year, Castrol One Revolution won the Sound Track Award, British TV Advertising, 1971	
1971	(E) <i>The Savage Voyage</i> (docu.)	Eric Marquis and the Film Producers Guild for Roche Laboratories
1972	(E) <i>Blood from the Mummy's Tomb</i> (Music published on GDICD 019 GDI Records)	Seth Holt Hammer Films
	<i>A Christmas Carol</i> (Dickens) Academy Award	Richard Williams Films ABC Films Inc.
	(E) <i>This is BP</i> (advt)	Larkins Studio BP
	<i>The Magic Garden</i>	Lee Mishkin Larkins Studio

<i>Concorde</i> (docu.)	John Costello Central Office of Information
1973 (E) <i>Terminal Business Systems</i>	Larkins Studio IBM
1974 <i>Good News Day</i> (docu.)	Philip Mark Law South Australian Film Corporation
1976 <i>The Fourth Wish</i>	Don Chaffey South Australian Film Corporation
(1974 - 86 on staff of Adelaide University)	
1986 (E)Special sound for <i>When the Wind Blows</i>	Jimmy Murakami TVC, London
1993 (E) Special sound for <i>Rhinegold</i>	Graham Ralph/John Cary Hibbert Ralph, London
2000 Special arrangement of Tchaikovsky's <i>Nutcracker</i> for <i>Katya and the Nutcracker</i> , a 30' children's animated film	John Cary Films Minotaur International

Concert Works

(NB: As elsewhere, (E) indicates wholly or partly electronic)

Early pieces (1941-47)

Began writing music at school, mostly piano pieces. All lost or destroyed. First surviving pieces written 1944-5 (during Naval service). Carols for use at home. *Fantasia* for piano (1945). First version of *Partita for Piano* (1947), *Sonata for Viola and Piano* (1948). *Four Pieces for Piano* (1948) - for my mother, who died 1949.

Partita for Piano (1949 revision of 1947 version)

Notes: Set of eight pieces in contrasting tempi (but not with dance names). Some of it exploits a scale of alternate tones and semitones which interested me at the time, and which I have developed much further in recent work (1991).

Performance: Premiere Wigmore Hall 12/12/49, played by Murray Brown. Other performances, also by Murray Brown.

Sonata for Cello and Piano (1950)

Notes: Four movement format (allegro, largo, presto, allegro molto). Variants of standard classical forms (see extensive programme notes for premiere). Some microtones, but cello techniques fairly normal.

Performance: Private preview performance at home of Sir Alan and Lady Herbert in Hammersmith. Premiere Wigmore Hall 12/12/50. Gwyneth George and Murray Brown.

Concerto for Two Horns and Strings (1952?)

Notes: Sketches, score and all except some parts have completely disappeared - probably gathering dust in some publisher's office - could be in Hinrichsen's. I had Tony Tunstall in mind for Horn 1.

Performance: None.

Four Fugues for Piano (1953)

Notes: Under influence of Hindemith (*Ludus Tonalis* had come out not long before). A bit dry, but quite effective.

Performance: Fugue 1, 11/1/54 at Wigmore Hall(Murray Brown). He also played the complete set around this time, but I have no note of where or when.

Sonatina for Piano (1953)

Notes: Slight work - even slighter than the name suggests. My style was very transitional, but I was reaching towards a non-serial atonalism - through various polytonal procedures.

Performance: Murray Brown at the Recital Club, 7 Addison Crescent, London, W 14, on 22/2/56.

String Quartet No.1 (1953)

Notes: Two movements (1st and Finale) survive in sketch form, but score lost. It cost me a lot of effort, and may have some good things if it turns up.

Performance: None.

Landscapes (T. S. Eliot) - Five songs for contralto and piano (1953)

Notes: 1. New Hampshire 2. Virginia 3. Usk 4. Rannock by Glencoe 5. Cape Ann. Quite lively songs but whole thing a bit dark and turgid.

Performance: Monica Sinclair and Martin Penny. Society for the Promotion of New Music's 166th Recital, Great Drawing Room, Arts Council of Great Britain, 4 St James Square, SW 1, 5/10/54.

Bach - Ricercar a 6 from the Musical Offering - arrangement for piano four hands (1953).

Notes: Written for self and Bill Thomson to play (we used to play duets at weekends). Published in 1955 by Peters (No. 219a) and still in print.

Performance: BBC Broadcast sometime in 60's but no note of date. Several Adelaide performances including Stephen Watkins and self (1974), Daniel Blumenthal and Clemens Leske (1982).

Te Deum - for choir and organ (1954)

Notes: In Latin, intended for normal liturgical use but a fairly florid setting. Tonal writing, quite impressive. Fair copy score appears to be lost, but have complete sketch from which new score could be made.

Performance: None.

Non-concert works of note at this time:

The Saint and the Sinner (first paid commission - BBC 1954)

Several other BBC scores (see list)

The Ladykillers (Ealing Studios 1955)

Time Without Pity (Harlequin 1955)

Town on Trial (Columbia 1956)

The Flesh is Weak (Raystro 1957)

(E) *The Little Island* (Richard Williams 1957)

Eclogue - for brass orchestra (1957) (9')

Notes: Intended as a concert piece, but also as the track of a film about a clown. Dick Williams planned to make it after *The Little Island*, but film never made. Scored for 4 flutes, 6 horns, 4 tpts, 4 tbones, 2 bass tbones, 2 tubas, 2 timps, 2 perc., string basses.

Performance: Recorded in Hornsey Town Hall, Sinfonia of London, me conducting. Originally listed as part of *The Little Island* score because recorded at same sessions. No performance with audience.

Songs for Children (with Plays Far and Near by Ann Chang Williams) (1958) (Published by University of London Press 1959)

Notes: Plays are adaptations of various European and Asian stories. Music is usually mine, but sometimes an adapted tune. Very simple accomps. for unskilled teachers. Intended for classroom use, particularly in Far East. Two books (I & II).

Performance: No idea, and no feedback so far, but I hope they have been and maybe still are being used. There was a nice review in the magazine *Malaya* for June 1960.

Sonata for Violin and Piano (1959)

Notes: Three movements. Probably too conventional for this stage, but still looks performable.

Performance: None.

Sonata for Guitar Alone (1959) (Published by Novello 1968) (15')

Notes: Originally a four movement piece, but shortened to three. When published, fingered by John Duarte. Intended for Julian Bream, who helped me check the score, etc., and seemed to like the piece, but never played it - possibly because he was getting very involved in lute and his old music group at the time.

Performance: Several performances and BBC broadcast by Eric Hill, 1982-3. Possibly other performances, but none brought to my notice.

(E) *Solfeggio - for tape (1959)*

Notes: Primitive pure electronic piece, written for a lecture rather than public performance. Studio at that time mostly geared for musique concrète, but more oscillators etc. added as finances allowed.

Performance: Before lecture audiences at the BBC and elsewhere.

Non-concert works of note at this time:

Tread Softly Stranger (Minter 1958)

She Didn't Say No (APBC 1958)

Several documentaries

Maid Marion (Holme - BBC 1959)

(E) *East of the Sun and West of the Moon* (Macneice - BBC 1959)

(E) *The Children of Lir* (Craig - BBC 1959)

(E) *They Met on Good Friday* (Macneice - BBC 1959)

(E) *Macbeth* (Lefeaux -BBC 1959)

(E) *Macbeth* (Old Vic 1960)

The Ballad of Peckham Rye (Spark - BBC) (1st version - 1960)

(E) *La Machine Infernale* (Cocteau - BBC 1960)

Henry IV Part I (Old Vic 1961)

Three Threes and One Make Ten - for ten instruments (1961) (18')

Notes: Large chamber ensemble - flute, oboe, bass clarinet, bassoon, horn, string quartet and bass. Five movements - *Prelude, Lento, Vivace, Allegretto, Prelude* and *Fugato*. Movements 2, 3 and 4 are concerto grosso structures with different concertinos - in 2: oboe, bassoon, viola; in 3: bass clarinet, horn, cello; in 4: flute and the two violins. This leaves the double bass, which leads the action in the finale. Written for the Virtuoso Ensemble, who were more or less the section leaders of the Sinfonia of London, an orchestra with whom I did a lot of recording for films etc.

Performance: BBC recording in 1966 for broadcasting on 25/7/67 and subsequent repeats. Played by the Virtuoso under the name of the Francis Chagrin Ensemble, and conducted by him. Recorded at the BBC's Maida Vale Studios.

Points of View - for solo violin and 20 other strings (1962)

Notes: A kind of variations, six short movements with a prelude (*The Bare Essentials*), a postlude (*The Inconclusive End*) and four *Points of View* in between, on the whole getting longer as the piece proceeds. Was considered by Leonard Hirsch but never played. Not an enormous piece, but worth playing.

Performance: None.

(Miniature) Movement - for six clarinets (1962) (3½)

Notes: Sidney Fell formed a group at this time called the London Clarinet Sextet, and asked various composers to come up with material. I think I was the only one who did a new piece rather than an arrangement. This miniature was intended as a tryout of the sonorities of the combination, and I meant to follow it with a full-scale work. Alas, the group could never find enough rehearsal time, and did not last.

Piece is scored for Eb, 2 x Bb, bassett horn and 2 x bass with bass II doubling double bass.

Performance: BBC recording, broadcast on the Monitor programme. This was an arts review on Sundays compered by Huw Wheldon.

Non-concert works of note at this time:

The Ballad of Peckham Rye (Spark - BBC) (new production 1962) PRIX ITALIA 1962

The Prince and the Pauper (Disney 1962)

Jane Eyre (BBC TV 1962)

Sammy Going South (Balcon 1963) Royal Command Film 1963

(E) *The Ha-Ha* (Dawson - BBC 1963)

(E) *Dr Who*, Serial 'B' (BBC TV 1963) The first of many for this long running show.

Madame Bovary (BBC TV 1964)

(E) *The Rhyme of the Flying Bomb* (Peake - BBC 1964)

(E) *The Killer* (Ionesco - BBC 1964)

(E) *La Contessa* (Helpmann - Tennent 1965)

(E) *The Rhyme of the Flying Bomb* (text by Mervyn Peake) (1964) (28')

Notes: A ballad with music, written for broadcasting or concert performance. Treating the spoken voice as an element in a chamber group, the actors take conductor's cues. For five instruments, tape and two actors, who stand at lecterns fitted with microphones on each side of the stage.

Performance: First BBC recording produced by Laurence Gilliam, with Marjorie Westbury and Marius Goring. Later I redid tape for a BBC Stereo version (1973). First concert perf. 1974. ABC recordings: (1) Collinswood Studio, Adelaide, with Barbara West and Alan Hodgson (1975); (2) Elder Hall, with Emma Horwood and Charles Southwood (2005).

***Die Ballade von Peckham Rye* (Spark - Hirche) (1965)**

Notes: Stage version in German with new lyrics by Peter Hirche. Stage band of 8, and large cast including chorus. Adapted from the radio version (see Part III), but no input from Muriel Spark this time (German translation was by Marianne de Barde). There had been an English stage version (St Pancras Festival) but not very effective. Prod. by Ottokar Runze for Europa Studio, Munich.

Performance: Season at the Landestheater, Salzburg, as part of the 1965 Salzburg Festival. Also recorded in Vienna for Austrian TV at the Ronacher Theatre. Not so far translated into English.

***Lyric Conversation* - for flute and viola (1966)**

Notes: A very small piece written for the sister (Evelyn Frank) of the bride of a friend (Kortokraks the painter, a pupil of Kokoshka).

Performance: Not publicly till summer camp in South Australia, 1977.

Non-concert works of note at this time:

The Head Waiter (Mortimer - BBC TV 1966)

(E) Expo '67, Montreal. All sound for the Industrial Section, British Pavilion (1967)

(E) *A la Mesure de l'Homme* (Canadian Govt - Expo '67)

A Twist of Sand (United Artists 1967)

(E) *Opus* (COI - Expo '67)

(E) *The Paradise Makers* (Winch - BBC TV 1967)

(E) *Birth is Life is Power is Death is God is...* - for tape (1967) (8½')

Notes: A complete rework of the most elaborate of the film tracks done for Expo '67 - Sources of Power, dir. Don Levy. To do with energy and energy out of control - roughly three parts: 1. Natural sources of energy - sea, wind, volcanos etc. 2. Animals, man and simple machines. 3. Man losing control, bang, begin again. As title suggests, piece is really a loop and can be run as such.

Performance: Premiere 15/1/68 at Queen Elizabeth Hall, London (Redcliffe Concerts). Historic sellout concert. A large number of perfs. and broadcasts since, in many parts of the world. Galliard printed a poster score (designer Janet Chapman), but made it into an advertisement, so I would not allow it to be sold. Recording on CD "Soundings" (see p.17)

(E) *3 4 5 - A Study in Limited Resources* - for tape (1967) (7')

Notes: A deliberate 'catharsis' after the richness of *Birth is...*, 3 4 5 uses only three basic frequencies (3Hz, 4Hz, 5Hz) and their multiples by 10, 100, 1000 and 10,000, plus the modulation products of their combinations. Austere but effective. Published (record and score) by Galliard (Stainer and Bell).

Performance: Premiere in same concert as *Birth is...* - see above. It seemed appropriate to put these very contrasting pieces together. Many other performances. Recording on CD

"Soundings" (see p.17)

(E) *Narcissus* - for flute and two tape recorders (1968) (8' or more)

Notes: Tape is recorded live, not pre-recorded, and played in. Tape is coded by sections of leader. Gradually builds from solo to many parts, the two tapes reversing and changing speed. Difficult part for tape recorder operator as well as flute, who must be prepared to improvise. Duration extendable ad lib. Written for Edward Walker but taken up by Douglas Whittaker with enthusiasm. Published (score and record) by Galliard.

Performance: Premiere 10/2/69 at Queen Elizabeth Hall, with Edward Walker. BBC recording and broadcast (Whittaker). Many performances in Britain and Australia, and in 1995 a digitally re-realised version (using

IRCAM Workstation) by Lawrence Casserley premiered at the RCM concert for my 70th birthday, 1/5/95, Simon Desorgher playing. CD of Whittaker BBC performance on "Soundings" (see p.17)

Non-concert works of note at this time:

(E) *Leviathan '99* (Bradbury - BBC 1968)

The Million Pound Banknote (Twain - BBC TV 1968)

Sinister Street (Mackenzie - BBC TV 1969)

(E) *Hamlet* (Theatre Roundabout 1969)

(E) *January Piece - for tape (1969)(5')*

Notes: More a study than a proper piece, using automatic processes. Exists in several experimental forms.

Performance: Used as part of the *Cybernetics and Serendipity* exhibition (1970?) at Nash House, the Mall.

(E) *Continuum - for tape (1969)(13½')*

Notes: Commissioned for the Cheltenham Festival of 1969. Designed to be heard in large spaces. Highly structured though romantic sounding piece, and maybe the best of my Fressingfield pieces.

Performance: Premiere in the chapel of Cheltenham College, July 1969. Second performance a day or two later at Birmingham Cathedral. Many other performances, including Elizabeth Hall and Round House. Several performances and broadcasts in Australia, and released on CD 1989 (see p.16), and in 2000 on "Soundings" (see p.17)

(E) *Sog - for tape (1970)(4½')*

Notes: Another experimental pretty unsuccessful piece - too unstructured. No public performances.

(E) *Trios - for VCS3 Synthesiser and two turntables (1971) (av. 12'-15')*

Notes: Intended for two unskilled performers (turntables) and one skilled one. 48 compatible events founded on the same patch, 32 on two discs with bands between tracks, and 12 played live on the VCS3. Turntable performers throw dice to determine the next event. Can be quite exciting in performance. Published (2 records and score) by EMS (London) Ltd.

Performance: Premiere at Cheltenham Festival 1971, first London performance Queen Elizabeth Hall April 1972. For both these performances self on VCS3 and sons John and Robert on turntables. Several Australian performances, including Canberra 1975.

Non-concert works of note at this time:

(E) *The Pilgrim's Progress* (Theatre Roundabout 1972)

A Christmas Carol (Dickens - Williams - ABC TV 1972) Academy Award

Not To Disturb (BBC Radio 3, 1973)

(E) *Peccata Mundi* - for chorus, orchestra, speaking voice and four tracks of tape (text by self) (1972 - revised 1976) (40')

Notes: A major cantata, set in the far future when the human race has committed suicide by greed and environmental destruction. Originally intended for University of East Anglia with chamber orch., but final version longer and with larger orch. Score was again completely revised in 1976.

Performance: Premiere at 1972 Cheltenham Festival, in Christ Church, Cheltenham on 15/7/72. Schola Cantorum of Oxford, Northern Sinfonia, cond. Brian Priestman. Recorded by BBC. Revised version performed in Bonython Hall, Univ. of Adelaide, 7/8/76. Adelaide Univ. Choral Soc., Elder Con. S.O. , Don Dunstan (then Premier of South Australia) as Spokesman, cond. by Malcolm Fox.

(E) *Suite - Leviathan '99* - for tape (1972) (16')

Notes: Concert suite adapted from radio score of 1968. Narrative space fiction retaining spacious 'period' style in keeping with Ray Bradbury's Melvillian dialogue. Unashamed action music.

Performance: Premiere Queen Elizabeth Hall, 22/5/72 (Concert of Ernest Berk's Dance Theatre Commune). Broadcasts and perfs. in Australia. Recording on CD "Soundings" (see p.17)

(E) *Divertimento* - for Olivetti machines, 16 singers and jazz drummer (1973) (10')

Notes: Commissioned by Olivetti for the opening of a new training centre at Haslemere, as (a) part of a 'Venetian' concert cond. by me, (b) the sound track of a film. 18th century name chosen deliberately because big business patronage not dissimilar to court ditto, and anyway friendly, undemanding music. Text is cardinal numbers in four languages.

Performance: Premiere 21/6/73 at Haslemere HQ of Olivetti, though we had already recorded the film version. Performed in Adelaide 1974. I also extracted a piece without vocals from it - *Tracks from Divertimento* - in 1978, and it is published on a disc - *Full Spectrum* (MOVE Records MS3027). Original Haslemere personnel - Ambrosian Singers and Chris Karan (drums).

(E) *Romantic Interiors* - for violin, cello and four track tape (1973) (13')

Notes: A Synthi 100 sequencer piece, realised at the University of East Anglia and Fressingfield. The main part is the tape, the small violin and cello parts being a formal commentary. Uses elaborate voltage sequences as source material, and is nearly a non-computer automated piece, though finished by standard tape cutting and montaging methods. Revised in 1975 as *Romantic Interiors II*.

Performance: Premiere 26/11/73 at Queen Elizabeth Hall. Several further performances. Revised version given at the Elder Hall 1975, and by the Australian Contemporary Music Ensemble in 1978 Adelaide Festival (Adelaide Town Hall). Broadcast in Australia.

***Sub Cruce Lumen et Sonitus MDCCCLXXIV-MCMLXXIV: a Centenary Overture* - for trumpets, trombones and percussion (1974) (7½')**

Notes: Specially composed for the Adelaide University centenary in 1974. A kind of prelude and fugue, with themes derived from the words 'Adelaide University',

'Sub Cruce Lumen' and 'Centenary'.

Performance: Played on 18/8/74 at the centenary concert, Adelaide Festival Centre, by the University of Adelaide Brass Ensemble, cond. by Standish Roberts. Published by the University.

Probe - for 12 performers on any instruments (1974)

Notes: A 'limited improvisation' piece with no score but a set of detailed instructions. A thirteenth person, the 'Probemeister', is needed to direct proceedings. Interesting idea, certainly worth an airing some time.

Performance: None so far.

Contours and Densities at First Hill - Fifteen Landscapes for Orchestra (1975-6) (24')

Notes: This was the John Bishop commission for the 1976 Adelaide Festival. Based on relative densities and built on three photographs taken by me in the Flinders Ranges. Idea is reversal of normal concept of music being sounds placed into silence. The 'norm' in this case is a gentle tutti, and the music proceeds by displacing it.

Performance: 1st and 2nd on successive days, ABC Subscription Concerts at Adelaide Festival Theatre, 27/8/76 and 28/8/76. ASO cond. by me. Further ASO performance in 1978 (cond. Patrick Thomas), and by Queensland SO (cond. David Stanhope) in 3/94. Also 27/9/2000, ASO and Graham Abbott as part of my 75th birthday concert.

The Songs Inside - for wind quintet (1977) (15')

Notes: Written for the University of Adelaide Wind Quintet. Based on a hidden romantic source, the title could have been *The Songs Inside the Song*. A serial work, but giving a lot of consideration to the harmonic effect, so seems almost tonal. Straightforwardly written, though cues mostly replace bars.

Performance: Premiere 27/7/77 in Elder Hall by University of Adelaide Wind Quintet. Several other performances by them in 1977 and later. Played also by the Sydney Wind Soloists, Bennelong Concerts at Sydney Opera House, 1978, and by the Sydney Wind Quintet in 1981. Several broadcasts.

(E) Steam Music I - for four track tape (1978) (9½')

Notes: First of four projected pieces, suggested by Peter Handford (Argo-Transacord), who has recorded trains for years. Idea of trains of different periods and places communicating. Some of the tracks 30 years old. Concrète piece using records as sources.

Performance: Premiere 13/3/78 in Elder Hall, University of Adelaide. Numerous other performances since, including USA and London. Recording (stereo version) on "Soundings" (see p.17)

Angelus Emittitur - for SATB chorus (1978) (4')

Notes: Arrangement of a nativity song from the *Piae Cantiones* (1582). The first of a number of *a capella*

settings planned for the Corinthian Singers (cond. Dean Patterson). Plain but subtle modal counterpoint, using some medieval and renaissance devices. Published (with *Verbum Caro* - see below) by OUP. New version for boys' voices and organ, 1995 (q.v. below)

Performance: Premiere 17/12/78 in Calvary Hospital, North Adelaide, by Corinthian Singers. Many performances since.

(E) *Nonet* - computer music in four tracks (1979) (9')

Notes: Composed and realised at Stanford University, Jan-Feb 1979. I had intended to work on *I Am Here* (see below), but not enough time, so I did *Nonet*. Written in SCORE, a language by Leland Smith. Nine voices for nine minutes, using an octave divided into 18 equal steps. There is a score, and the true 'master' of the piece resides in the Stanford computer. I have tape copies for performance. (NB 1987 - Stanford appears to have lost that file!)

Performance: Premiere at ISCM concert, Elder Hall 26/9/79. Numerous performances and broadcasts since, including some in California and London. Stereo version released on CD, 1989 (see p.16), and in 2000 on "Soundings" (see p.17)

***Verbum Caro Factum Est* - for SATB chorus (1979) (3½')**

Notes: Like *Angelus Emittitur* (see above), written for the Corinthian Singers, and also published by OUP.

Performance: Premiere Dec. 1979 at Calvary Hospital. Many other perfs. including a shortened version for TV, Christmas 1982.

(E) *Strands* - for two pianos and four tracks of computer generated sound. (1980) (10', 11' or 21')

Notes: Two versions with different internal timing - either or both can be given, making max. performance time of 21'. Pianos are each side of audience, they and four speakers making a hexagon. Uses displaced tuning - octave divided into 78 parts (=12+11...+1), so 'semitone' can be anything from $\frac{1}{78}$ to $\frac{12}{78}$ of an octave. Pianos tuned normally. Albert H. Maggs Award for 1977 (Melbourne University).

Performance: Premiere at Everest Theatre, Seymour Centre, Sydney, 29/5/81 (Concert by WATT). Pianists: Anthony Baldwin, Anthony Fogg. Second perf. at International Music and Technology Conference, Melbourne, 24/8/81. Pianists: Kathy Stavradis, Alan Walker. Also Adelaide and London (RCM) performances.

***Resonet in Laudibus* - for SATB chorus (1980) (2½')**

Notes: A third *Piae Cantiones* setting, this one published by Choral Music Australia. As time goes on, I intend to set many more of these.

Performance: Premiere 14/12/80 in Calvary Hospital. Other performances include one by Louis Halsey at Kingston-on-Thames, 5/12/81.

(E) *Soft Walls* - computer music in four tracks (1979 vers 5', 1980 vers 7')

Notes: Score written in Scientific XPL, the house language of New England Digital Corp., Vermont, and not unlike Pascal. Runs on NEDCO Synclavier I, the 16-voice synthesiser purchased by Adelaide University in 1979, and now defunct. The music depends on setting up large clusters of notes, some of which are displaced at each

change of event, leaving a curtain of texture behind - hence *Soft Walls*. The piece is

not aggressive, and some of it very quiet. First version 1979, updated 1980.

Performance: Premiere 18/3/80 in Elder Hall. Numerous other performances in Adelaide, Sydney and London. Joel Chadabe in New York, who has the same machine, also includes it in his concerts.

(E) *I Am Here* - for soprano and four track tape (text by Peter Zinovieff) (1980) (23')

Notes: Specially written for Jane Manning, who has so far (to 2002) been its only interpreter. It assumes perfect pitch in the singer, and is a semi-theatrical piece, the singer standing in a tetrahedron of aluminium rods designed by Bert Flugelman. The speakers are also arranged in a tetrahedron, with one flown high above the audience. Exploration of a person's relationship with her lower levels of consciousness. Text uses a special limited vocabulary, but is often (deliberately) incomprehensible. Voice on tape and live voice are the only material used.

Performance: Premiere at St. John's, Smith Square, London, 12/12/81, with Australian performances in 1982. BBC recording, produced by Stephen Plaistow, 1982. BBC broadcast, March 1983. Several other performances, including New York, and one in 1985 at Nettlefold Hall, Lambeth, in concert for my 60th birthday.

(E) *Window* - computer music (1981) (11')

Notes: More of a programming exercise than a piece, but quite interesting, using a very small amount of data with comprehensive manipulation. So named because the entire source code for the piece fits on to one window of the terminal.

Performance: Studio and lecture perfs. but no public one so far.

(E) *Birthday Music* - computer music (1981) (variable)

Notes: Gives a different and unique piece for each birthday typed in. Four different types of instrument and numerous time variants. The program converts the three numbers (day, month, year) into arrays which rotate against each other.

Performance: Written specially for the Music and Technology Conference, Melbourne, 1981. No public performance, but designed for the user to type in his own data. Some people get a long piece - some very short or no piece at all. Computer apologises appropriately.

(E) *Eight Chorales for One* - computer music (1981) (11½')

Notes: A piece done on the Fairlight CMI at Sydney Conservatorium while I was Visiting Composer there in April-May 1981. Uses only the sounds of my voice, the idea being to exploit the sound processing capability of the CMI.

Performances: Only private ones so far - anyway not a good piece.

Family Conference - a quartet for six clarinets (1981) (12½')

Notes: Commissioned by the Clarinet Society of South Australia, this piece is intended for two very good players and two more moderate ones. Two of the players double, the line-up being Eb/Bb, straight Bb, Bb/Bass, straight Bass. This gives a number of different combinations in solo, duo, trio and quartet form, and there are 18 sections of 'conversation' using different groupings. On the whole an amiable piece.

Performance: Premiere at a meeting of the Clarinet Society of SA at Flinders Street School of Music, 21/6/82. First public performance, Elder Hall, 5/7/82. Several other performances since.

Seeds - for flute, violin, clarinet, cello and percussion (1982) (18'-21')

Notes: Commissioned by the Seymour Group, Sydney University. A tonal piece with a formal structure based on growth and decay. Each melodic instrument has a group of percussion assigned to it, and as it plays it 'splits' into two other instruments and itself decays - e.g. flute could become violin and clarinet. If two such divisions result in a duplication, the doubled instrument 'dies'. Thus the music is continually growing towards a tutti or dying towards silence. If all the melodic instruments 'die', a percussion solo follows, and a 'dead' instrument can be represented by its percussion, which is like soil with seed in it.

Performance: Premiere by the Seymour Group in the Everest Theatre, Seymour Centre, Sydney, 25/9/82, cond. by Stuart Challender. 1st Adelaide perf., 13/5/83, by a student group and without a conductor, which was my intention. This perf. was more successful than the Sydney one. Further perfs. including one in my 70th birthday Elder Hall concert

(E) Timepieces - computer music (1983) (variable)

Notes: A pilot piece using a function generating program called 'CROPLOT'. This makes it possible to separate the 'score' from the 'orchestra', the playing program reading the graphic score. In *Timepieces*, functions control 12 clocks and several other parameters such as density (number of instruments playing). Permutations of the functions allow many versions of the same 'score'. See also *Trellises* below, another piece using CROPLOT.

Performance: First public performance at the Church of the Epiphany, Crafers (Adelaide Hills) in 1983 (a version of about 12½'). Also at Adelaide University, Melbourne and

London. Selections as "Three Clockpieces" on CD "Soundings" (see p.17)

Monologue - for solo violin (1984) (6½')

Notes: The first of what I intend should be a series of solo instrumental pieces. This one was written for Monique Curiel, and embodies her habit of jumping from one piece to another while practising - as if one were overhearing her.

Performance: First performance (by M. Curiel) at Pentagon (the design studio), London, 6/2/85.

(E) Trellises - computer music (1984) (indefinitely long duration)

Notes: An endlessly self-renewing piece, which varies greatly in activity while remaining controlled within certain limits. The principle is that the computer reads a 'score' of eight functions, and rewrites the score as the piece proceeds. A deliberately unstable dynamic pushes the relevant parameters of the 24 'instruments' - e.g. choice of instrument, pitch, loudness, attack - to a limit in one direction or the other. Having reached this limit, the program 'calms down' the activity of that parameter. There is no beginning or end, and the result is a

new kind of 'muzak' which is never repetitious and always interesting.

As a bonus, the changing functions are displayed as the piece plays, providing a mobile image of the music.

Performance: None of the full version to date, because a suitable environment needed e.g. continuous exhibition with large screen and visual display, as part of multi-media event. Many performances of the short, 12' version, mostly in stereo. Released on CD, 1994 (see p. 16), also in 2000 on "Soundings" (see p.17)

String Quartet No. 2 (1985) (18')

Notes: A new interest in string music, combined with a prize offered by the Austrian composers' guild for the Berg centenary, motivated this work. It uses rows derived from Berg, and contains a chorale section in the last movement - a reference to Berg's Violin Concerto. It also contains number games, but the work itself is (I hope) no mere imitation of Berg. Composed in the English winter on long service leave.

Performance: First performance a studio recording by the Petra Quartet of Hobart, for the ABC, as part of two special programmes for my 60th birthday. Second performance November 1985 by the Brodsky Quartet, London at a 60th birthday concert in Spitalfields. Played by the Australian String Quartet, Adelaide 1990, and plans for CD release.

Ring the Space - for variable ensemble (1985) (ca 5')

Notes: Written as an opener for the Spitalfields birthday concert (see previous notes). The concert, for around 100 people, was in the Heneage St studio of artist Polly Hope, which is a beautifully converted 18th century brewery. *Ring the Space* uses any available resources and places sounds singly into the environment. The idea is that each member of any audience has a unique position in the space, and therefore a unique acoustic experience, so the piece is really an exercise in careful listening - an opportunity for personal 'tuning'.

Performance: On that occasion I used the instruments of the rest of the concert - a string quartet, a flute and a group of percussion instruments. The score can be adapted as necessary for any group of instruments and/or voices.

(E) Rivers - for four percussionists and two tape recorders (1986-7) (23')

Notes: Commissioned by the Adelaide Percussions (Dir. Ryszard Pusz), the instrumental score of *Rivers* was completed in February 1987 and the electronic parts a little later. One of the tapes is pre-recorded and the other is recorded and played back during the performance (compare my earlier piece *Narcissus*).

Performance: Premiere 7/11/87, Elder Hall, ABC recording Feb. 1988, broadcast May 1988. Performed at State University of NY at Buffalo, April 1991, and at the RCM, London, 1/5/95, in concert for my 70th birthday.

N.B. Composition output 1988-90 largely at a standstill because of work on book *Illustrated Compendium of Musical Technology* (pub. 1992)

Polly Fillers - for piano (1989) (ca 14½')

Notes: Seven occasional pieces written (in exchange for a portrait) for Polly Hope, the London artist mentioned above in the note on *Ring the Space*. Polly is learning the piano in middle age, and these short

pieces are designed to be interesting to an adult without being too demanding to play. Alternative title *Seven Miniatures for Piano*, in which form three of the pieces selected for teaching purposes (1998) and published by Keys Press and Allans.

Performance: Recorded by Stefan Ammer as a performance guide for Polly Hope. Several performances by Gil Sullivan, 1994. Recorded for the ABC by Mary Warnecke, May 1995.

Moves (A and B) - for piano (1990) (ca 10')

Notes: The two main movements of what was later called *Strange Places* (see below), released in advance. Now, as movements III and V of *Strange Places*, renamed Tour 141A and Tour 141B.

Performance: Premiered 5/5/91 by Rodney Smith, at Elder Hall, University of Adelaide. Further performances in 1991 by Smith and by Stefan Ammer in Vienna and Frankfurt.

(E) *Sevens* - Concertino in five movements for Yamaha Disklavier and seventeen strings (1991) (ca 17')

Notes: Commissioned by the Adelaide Chamber Orchestra. Compositionally based on the minor seventh and its relationship with other intervals. Of the five movements, I, III and V are for tutti, II for strings only and IV for piano only (this can be played separately as a disklavier solo). Reduction of string parts for two electronic keyboards, 1995 (q.v. below).

Performance: Premiere 16/7/91 at Elder Hall, University of Adelaide, with Rodney Smith as soloist, Adelaide Chamber Orchestra conducted by Mark Summerbell. First broadcast (ABC FM) 23/11/91. ASO with Rodney Smith, 27/9/2000 at Norwood Concert Hall.

***The Dancing Girls* - four mobiles for orchestra (1991) (ca 15½')**

Notes: Commissioned by the ABC, four pieces with no thematic or structural connection, based on four imaginary women - Maya, Molly, Miriam, Manuela. Suitable also as a ballet score, and any movement could be expanded for choreographic purposes.

Performance: Premiere at Adelaide Town Hall, 29/11/91. Adelaide Symphony Orchestra, cond. by Nicholas Braithwaite. Brisbane performance, QSO cond. David Stanhope, on 17/3/94

(E) *Black, White and Rose* - for marimba, gongs, woodblocks and tape (1991) (ca 22')

Notes: Commissioned by Ryszard Pusz, who asked for simple tape playback (no real time treatments). Exploits the black key/white key relationship (rose is the rosewood of the marimba). The tape (which is built from samples of the live sounds) begins largely on 'black' notes, the live part largely on 'white', and each 'poaches' on the other's territory.

Performance: Premiere at Adelaide College of TAFE School of Music, 24/3/92. Many further performances in Adelaide, Germany, Poland, Malaysia etc. Recording made at TC's studio released on "Soundings" in 2000 (see p.17)

***God Rest You Merry Gentlemen* - the traditional carol arranged for orchestra (1992)(ca 4')**

Notes: Written specially for The Australian Youth Orchestra in response to a request to a number of

composers for carol arrangements released on a Christmas CD (Carols Under Capricorn) for 1992. Tall Poppies Records TPO 16.

Performance: Recorded at ABC's Ultimo studio (Eugene Goossens Hall), 2/7/92, the AYO conducted by Graham Abbott. Performed by the Adelaide Symphony Orchestra in their Family Concert for December 1992.

Strange Places - an exploration for piano in five movements (1992) (ca 16')

Notes: Based on the idea of exploring a musical 'outback' of scales, using 19 different combinations of tones and semitones giving seven, eight, nine and ten note scales. With transpositions, 141 different pitch formations. Piece consists of three 'Site Surveys', exploring a third (47) each of the 141 locations, and two 'Tours' (141A and B) which visit all locations. The tours were released earlier as Moves A and B.

Performance: First performance by Rodney Smith in Elder Hall, 26/7/92. ABC recording Nov 92. Many perfs. by Stefan Ammer, 93 and 94. ABC recording by Mary Warnecke, May 95.

Earth Hold Songs (Jennifer Rankin) - a cycle of five songs for soprano and piano (1992-3) (ca 15')

Notes: Commissioned by Felicity Horgan with assistance from the Performing Arts Board of the Australia Council. Five poems from 'Earth Hold' (1978), a set of 27 poems by the late Jennifer Rankin (pub. by University of Queensland Press, 1990).

Performance: First performance University of New England, Armidale, 9/9/93. Felicity Horgan with Peter Maddox on piano. London premiere by Jane Manning and David Mason, British Music Information Centre 27/4/95.

Messages - for solo cello (1993) (ca 7')

Notes: Written as one of a group of short pieces for David Pereira by various composers on the subject of Uluru and the red centre. Idea of desert into which people come, talk and go again. Much use of natural harmonics.

Performance: First performance by David Pereira at Eugene Goossens Hall, Sydney, 17/10/93. Scheduled for release on Tall Poppies Records. Several performances by Friedrich Gauwerky.

(E) Inside Stories - for chamber orchestra and tape (1993) (ca 9½')

Notes: Commissioned by the Adelaide Chamber Orchestra, also the John Bishop Memorial Commission for 1993-4. Based on different views (by orchestra and tape) of the environment around Adelaide.

Performance: First performance 11/3/94, Adelaide Town Hall, as part of Two Worlds Music in the 1994 Adelaide Festival. Adelaide Chamber Orch cond. by Richard Mills.

(E) The Impossible Piano - for sampled piano and computer sequencer (1994) (ca 40')

Notes: Work in progress, though possibly finished. A sort of homage to Nancarrow, using his methods though with different results, and material derived from his names.

Performance: Selections played in San Diego, USA, and in Beaming the Theremin, Grainger Museum,

University of Melbourne, October 98. Selections on "Soundings" (see p.17)

(E) *Sevens* - for Yamaha Disklavier etc (see p.31), in a version with the string parts re-arranged for two electronic keyboards (1995) (ca 17')

Notes: Requested by Rodney Smith and the Flinders St School for use in concert sessions featuring Yamaha equipment.

Performances: Toowoomba, Qld (July 95), Adelaide (Aug.95)

***Angelus Emittitur* - for boys' voices and organ (1995) (ca 5')**

Notes: New version of Piae Cantiones carol first set for the Corinthian Singers in 1978 (q.v.). Commissioned by St.Peters Cathedral, Adelaide.

Performance: By the Cathedral choir at the opening of Come Out, 1995. Further performances expected.

(E) *Suite - The Japanese Fishermen* - for tape (1955/1996) (5'40")

Notes: A suite largely constructed from original tracks on 78rpm acetates, and using only techniques available to me in 1955 and sounds recorded at that time. Based on BBC Radio commission (see p.10), music for a play about Japanese fishing crew who strayed near the US H-bomb tests of 1954.

Recording: On *Soundings*, Tall Poppies TP139, released 2000

(E) *Suite - The Children of Lir* - for tape (1959/1996) (8'40")

Notes: A similar exercise to the above, except that the original is on tape not acetate. Suite constructed mostly from the two play-in tapes, but including one song (Marjorie Westbury) and a weeping track (June Tobin).

Recording: On *Soundings*, Tall Poppies TP139, released 2000

(E) *Sine City I & II*; for tape (1979/1996) (6'19")

Notes: New mix made from computer music studies *Sine Study* and *Home* (not included as pieces in this list).

Recording: On *Soundings*, Tall Poppies TP139, released 2000

(E) *Three Clockpieces*; for tape (1983/1996) (4'10")

Notes: A modified and remixed version of *Timepieces* (1983; p.29).

Recording: On *Soundings*, Tall Poppies TP139, released 2000

***The Ladykillers*; A Suite for Orchestra (1955/1996) (15')**

Notes: In three movements, and assembled from my original score for the Ealing film (see p.7), plus some new

material to link short sections.

Performance: Recorded in London, January 1997, by the Royal Ballet Sinfonia cond. by Kenneth Alwyn. Published on Silva Screen Records, FilmCD177, released in July 97

GRAMOPHONE AWARDS 1998 - BEST FILM MUSIC CD. First public performance Adelaide Symphony Orchestra in Symphony Under the Stars, 1999, cond. by David Measham

Voix dans la Foule; for large orchestra (1997) (ca 10')

Notes: A single movement work, entered initially for Masterprize competition (UK, 1997) and in the following year for the Arthur Honegger Prize (France)

Performance: None at time of printing

(E) *Through Glass; for piano and prerecorded playback (1998) (18')*

Notes: Commissioned by Gabriella Smart with Australia Council assistance. One continuous movement, playback from CDR from DAT master.

Performance: Premiere by Smart, October 11 '98 at Stonewell Theatre, Peter Lehmann Wines, Barossa Valley. ABC recording (also by Smart) 11/11/98.

Songs for Maid Marian – six songs with piano (1959/98) (ca 8'30")

Notes: Selected from my radio score of 1959 (see p.10), and originally for low male voice and guitar (performed by Ian Wallace and Julian Bream). This arrangement initially for Tessa Miller.

Performance: Premiere by Tessa Miller and David Lockett, December 1 '98 at Pilgrim Church, Flinders St, Adelaide. ABC recording (same artists) February 1999. 2005 performance by Emma Horwood and Gabriella Smart

Scenes from a Life – for orchestra (2000) (12')

Notes: Very roughly autobiographical. Commissioned by Symphony Australia for performance by the Adelaide Symphony Orchestra.

Performance: Premiere September 27, 2000, Adelaide Symphony Orchestra conducted by Graham Abbott, at Norwood Concert Hall (a 75th birthday tribute of 5 or my pieces – live broadcast and ABC recording)

Tread Softly Stranger – Suite for orchestra (1958/2000) (ca 7' 20")

Notes: Adapted from the film of 1958, basically the main titles and the robbery and murder sequences. The second of my film music suites (after The Ladykillers)

Performance: Performed in the 75th birthday concert mentioned above

A Twist of Sand – main titles adapted for concert use (1967/2000) (ca 6')

Notes: From the film of 1967, with score slightly enlarged. Third film music suite.

Performance: Performed in the 75th birthday concert mentioned above

Three Songs for the Adelaide Baroque – New Songs to Old Words (2004)(ca 15')

Notes: Commissioned by the Adelaide Baroque, and scored for soprano, harpsichord and recorders.

Performance: Tessa Miller (soprano), Lynton Rivers (recorder) and Lesley Lewis (harpsichord) on June 26, 2004 in "Catches and Rounds" at the Nexus Cabaret, Lion Arts Centre, Adelaide

(Updated to September 2005)