



ABC
Classics
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shimmering light

Film music of
NIGEL WESTLAKE



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Classics

This album breaks 12 months' silence following the tragic loss of my younger son Eli in June 2008, aged 21.

In my darkest hours, where many things, including music, had lost the meaning and relevance they once held, this project was suggested by my dear partner Janice as a process of healing and as a small step towards finding a way back into the land of the living.

Many hours spent combing through my back catalogue and identifying music that is marked by calming and meditative qualities have given me the opportunity to reacquaint myself with a muse that has always been generous and reasonably fertile. A bit like visiting old friends.

It has given me the chance to reflect upon the drive and the passion that created this work in the first place and to perhaps use this knowledge to pick up the pieces, and now to move on to the next stage of my life, this time carrying young Eli wherever I go, safely cradled within the confines of my heart.

Eli grew up with this music. He played outside my studio as it was being composed and slept in the next room as I worked late into the night. This music was a part of who he was. But much more than that, Eli's impish, buddha-like character can be found embedded within the melodies and textures, because in many ways he also inspired it.

It was he, along with his older brother Joel, their nurturing mother Janice, and the joy they brought to me as a young father in the act of raising his two sons in a loving family environment, that provided me with the means and the inspiration to dream, and to create.

My excursion through the archives has unearthed a number of previously unreleased pieces, some from films that may have deserved better attention, and others from films that did quite well at the box office. Beside those scores that now see the light of day for the first time, I have also included a number of old favourites, some of which I hope will benefit through new arrangements.

Whether composed for 3D Imax, TV, cinema or the concert hall, this collection of music shares a common thread, in that it all aspires to qualities of tenderness and love.

Your purchase of this album is a contribution toward the Smugglers of Light Foundation, a partnership between our family and APRA (the Australasian Performing Right Association), established in memory of Eli and focussed on the empowerment of storytelling through film and music in youth and Indigenous communities.

On behalf of the Foundation, I thank you for your support and I hope you derive as much joy from this collection as I have had in writing and assembling it.

Nigel Westlake

1 Shards of Jaisalmer (2007) 9'44

Slava Grigoryan, Leonard Grigoryan, Doug de Vries *guitars*

'The exotic desert fortress of Jaisalmer lies on the ancient camel trade routes of western Rajasthan in India. Abundant with beautifully preserved architectural treasures standing testament to a rich and colourful history, this timeless city provided inspiration following a recent visit.

'*Shards of Jaisalmer* in no way tries to emulate Indian music; it is simply a fleeting vision of the alleyways, ramparts, havelis and intricate jali screens by a transitory traveller.'

– Nigel Westlake

Six Fish (2003) – excerpts

2 Spangled Emperor 1'15

3 Sunfish 3'35

Saffire – The Australian Guitar Quartet (Slava Grigoryan, Karin Schaupp, Gareth Koch and Antony Field *guitars*)

The diversity, awesome beauty and weirdness of sea creatures is of great interest to the composer, who reports that as the six movements of this guitar quartet took shape, 'they seemed to take on a life of their own, each one marked by individual, distinguishing characteristics. I was reminded of various fish I have encountered in the wild – I was also reading Richard Flanagan's extraordinary work *Gould's Book of Fish* at the time, which may have been an influence.'

'Sunfish' is an arrangement of the theme from the film *The Nugget*.

Antarctica (1991) 1'40

4 Threnody Philippe-Marc Anquetil *boy soprano*, studio orchestra conducted by Carl Vine

John Weiley's *Antarctica* is a unique 40-minute Imax motion picture that portrays the history, science, delicate ecology and awesome beauty of the world's southernmost continent. It captures in giant screen format the mysterious icy expanse of the highest, driest and coldest continent and takes viewers to the home of penguins, seals and the other exotic life forms, as well as focusing on the activities conducted at many scientific research stations established by countries around the world.

Miss Potter (2006)

5 The Tale of Jemima Puddle-Duck 3'12

6 Miss Potter 3'42

7 I'm Painting Again 1'28

8 The Tale of Peter Rabbit 2'47

9 Hilltop Farm 2'00

Studio orchestra conducted by Benjamin Wallfisch

Beatrix Potter delighted generations of children with her books, but she kept her own private life locked carefully away. Chris Noonan's film *Miss Potter* traverses the hidden life of a woman who in many ways was ahead of her time and who paid little heed to the conventions and expectations of the period. In the stifling environment of the Victorian era, Beatrix's love for the publisher Norman Warne, a man below her 'class', was a scandal in the making that would change her life forever.

The Glass Soldier – Orchestral Suite (2007)

- 10 White Birds Fly over the Valley of the Somme 4'13
Melbourne Symphony Orchestra, Jean-Louis Forestier *conductor*

The Glass Soldier Orchestral Suite was commissioned by Don Farrands in memory of his grandfather N.H. Ferguson, and in honour of his contribution to art and his virtuous life. In five movements, the suite is inspired by Hannie Rayson's epic play which tells the story of Nelson Ferguson's misfortune in World War I and his ultimate triumph over adversity. The image of white birds juxtaposed over a desolate landscape devastated beyond recognition is a metaphor for hope.

The full orchestral suite was produced by Donald Farrands / Hot Road Productions Pty Ltd and is available on Move Records.

Babe: Pig in the City (1998)

- 11 Procession of the Animals 1'27
12 The Kindest Heart (Camille Saint-Saëns arr. Westlake) 1'54
13 Sanctuary's End 1'42
Melbourne Symphony Orchestra, Nigel Westlake *conductor*

In George Miller's sequel to the hit movie *Babe*, the little pig with the big heart travels with Mrs Hoggett, Ferdinand the duck and the singing mice across the ocean to the big city. It's a surreal, alien world but what Babe lacks in street smarts he makes up for in honest goodness: whether performing with circus apes, being chased by wild strays or making a new wheelchair-bound canine friend, Babe shows us yet again that an unprejudiced heart can mend a broken world.

Horseplay (2003)

- 14 By the Light of the Moon 2'30
Studio orchestra conducted by Nigel Westlake

Loveable rogue Max MacKendrick, a 41-year-old race horse owner with a pathological need to win, gets caught swapping and is banned from racing and the track for life. Forced to eat humble pie, Max takes a job with his father-in-law and things get progressively worse from there in this comedy about 'murder, greed, lust, revenge and turf', written, directed and produced by Stavros Kazantzidis and Alannah Zitserman.

Imagine (1993)

- 15 Underwater Ballet 5'02
16 Toy Town 1'00

Studio orchestra conducted by David Stanhope

Director John Weiley describes *Imagine* as 'a playful film about perception'. One of the very first films to be made in the Imax 3D giant screen process, *Imagine* contemplates the mystery of human consciousness, allowing us a window into the process of ideas, dreams and memories. Contemporary dance-illusionists Momix are featured in an underwater fantasy dream sequence.

Stepfather of the Bride (2006)

- 17 To Have and to Hold 3'17
Sampled instruments programmed and recorded by Nigel Westlake

Geoffrey Atherden's *Stepfather of the Bride* is a comedy about a modern wedding, where the bride plans an extravagant celebration, the groom can't believe his luck, the parents, ex-husbands, current wives and girlfriends squabble over who is going to pay for it all, and standing on the side, waiting for disaster to strike, is the groom's best friend. It's a light-hearted look at three generations of love and marriage, directed by Roger Hodgman.

The Edge (1997)

- 18 An Ancient Wilderness 5'42
Emma Matthews *soprano*, The Contemporary Singers, Victorian Philharmonic Orchestra
conducted by Carl Vine

Less than 100km from Sydney, Australia's largest city, is an ancient wilderness known as the Blue Mountains. It is a window into the world as it was 90 million years ago. John Weiley's *The Edge* is a giant-screen film that takes viewers on a journey through the most remote and spectacular parts of the Blue Mountains, including the Wollemi Pines which until their discovery in 1994 were thought to have been extinct for 65 million years.

Solarmax (2000)

- 19 The Starry Messenger 1'47
20 Shrine of the Sun Goddess 3'48
Riley Lee *shakuhachi*, Satsuki Odamura *koto*, studio orchestra conducted by Nigel Westlake

Solarmax, an Imax film written and directed by John Weiley, turns our attention to the sun: the only star that we can study directly, but so completely ubiquitous, so intrinsic to life and culture, that we are effectively blind to it. But just as the telescope made the universe conceivable, so new satellite-borne instruments are allowing us to look at a sun that we have never seen before. For the first time we really can study a star in full spate as it builds up to its peak of violence – the solar maximum. The underlying theme of *Solarmax* is the triumph of knowledge over ignorance, of light over darkness.

Antarctica (1991)

- 21 Beneath the Midnight Sun 3'28
Kirsten Williams *violin*, Jane Rosenson *harp*

This is an adaptation of 'Scott's Theme', originally used to underscore the haunting pathos of Robert Falcon Scott's ill-fated race to the South Pole.

Nigel Westlake

Nigel Westlake's career in music has spanned more than three decades.

From a musical family, he studied the clarinet with his father and subsequently left school early to pursue a career in music.

Nigel Westlake toured Australia and the world playing with ballet companies, a circus troupe, chamber music groups, fusion bands and orchestras. His interest in composition dates from the late 1970s when he formed a classical/jazz-rock/world-music fusion band to play original music. During this time he started to receive offers to compose for radio and circus. Commissions for TV and film soon followed.

In 1983 he furthered his studies of contemporary music in the Netherlands.

From 1987 to 1991 he was clarinetist with the Australia Ensemble resident at the University of New South Wales. In 1992 he joined guitarist John Williams' group Attacca as a performer and composer; since then he has given his primary attention to composition. His work has been widely performed and has earned numerous awards, including the Gold Medal at the New York International Radio Festival and numerous APRA awards for his film and concert music. His romantic score for the Beatrix Potter biopic *Miss Potter* won Feature Film Score of the Year and Best Soundtrack Album at the 2007 APRA / AGSC Screen Music Awards. The feature film *Babe* won the 1996 Golden Globe Award for Best Feature Musical/Comedy.

His television credits include documentaries, telemovies, news themes and station 'idents', and his concert works receive regular performances throughout the world by orchestras, soloists and ensembles.

Nigel Westlake made his conducting debut with the Queensland Symphony Orchestra in 1997. In 2004 he was awarded the H.C. Coombs Creative Arts Fellowship at the Australian National University.

In 2008 he formed the Smugglers of Light Foundation in memory of his son Eli.



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Photo p9 Janice Loquet Westlake

1 recorded at Sing Sing Studios, Melbourne, in May 2009. Producers: Shaun Rigney, Leonard Grigoryan, Slava Grigoryan. Engineer: Hadyn Buxton.

2, 3 recorded at Jumpstart Studios, Brisbane, in June 2004. Producer: Isolde Schaupp. Engineer: David Neil (Jumpstart Productions).

4 recorded at Rhinoceros Studio, Sydney in 1992. Producer: Nigel Westlake. Engineer: Craig Preston. Assistant Engineers: Tom Quarmby, Julie Gardiner.

5-9 recorded at Angel Recording Studios, London in 2006. Producer: Maggie Rodford (Air-Edel). Engineer: Nick Wollage. Assistant Engineers: Mat Bartram, Nick Taylor, Nick Geelen.

10 recorded in the Iwaki Auditorium of the ABC's Southbank Centre, Melbourne in July 2007. Producer: Stephen Snelleman. Engineer: Jim Atkins.

11-13 recorded in the Iwaki Auditorium of the ABC's Southbank Centre, Melbourne in 1998. Producer: Nigel Westlake. Engineers: Christo Curtis, Jim Atkins, Richard Girvan.

14 recorded at Studios 301, Sydney in 2003. Producer: Nigel Westlake. Engineer: Christo Curtis.

15, 16 recorded at Allan Eaton Studios, Melbourne and Albert Studios, Sydney in 1993. Producer: Nigel Westlake. Engineer: Christo Curtis.

17 recorded at Rimshot Music, Sydney in 2006. Producer & Engineer: Nigel Westlake.

18 recorded in the Iwaki Auditorium of the ABC's Southbank Centre, Melbourne and National Acoustics Laboratory, Sydney in 1997. Producer: Nigel Westlake. Engineer: Christo Curtis.

19, 20 recorded in the Eugene Goossens Hall at the ABC's Ultimo Centre and the Powerhouse Studio, Sydney in 2000. Producer: Nigel Westlake. Engineer: Christo Curtis.

21 recorded at Trackdown Scoring Stage, Sydney in July 2009. Producer: Nigel Westlake. Engineer: Bob Scott.

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The gates of darkness will never be closed to the smugglers of light.
www.smugglersoflight.com

Lovingly dedicated to Jani, Joel and Eli.

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