In an interview in *Cinema Papers*, May 1988, composer Bruce Rowland explained how he started and how he got the gig on the film:

I learned music for a couple of years as a kid, and taught myself the rest, except for a course I did for a year in conducting. I do all my own conducting, orchestration and arranging. Composing for movies was something I wanted to do. I'd been writing jingles for about 12 years, and before that I used to write music for television. There's much more money in jingle writing than in movies, and much less fatigue and stress - particularly stress. With films, I can wait three months and never hear a note until that one tumultuous day where I put my hand up and conduct the orchestra and it all goes bang! With jingles, you get the job, the brief's today, you do the job tomorrow, and then the day after that you send your bill and 120 days later you get a cheque.

I heard they were making *The Man From Snowy River*, rang Geoff (Burrowes) and said I was interested. He sent me - and nine other composers - a script. I wrote a piece for it and was lucky enough to get the job. To get into writing music for films, you've really got to learn all the different facets of music. There's no point in just being a rock-and-roller saying, "I'll write rock and roll music for film." In my case, you have to be able to write a believable string quartet, a believable piece for Scottish bagpipe, Chinese music, a bit of African music, a believable symphony, an Elton John look-alike, AC/DC-sounding stuff … you've got to be able to do everything. Otherwise you become so pigeon-holed and specialised that it's impossible to make a living in this country. The industry's too small.

On his method and difficulties:

I go on location as often as I can. When I'm writing, I like to discuss the scene with the director, and I'll play ideas. The most important thing is to know that you're getting the right feel for the scene. It has to be in the right emotional direction …

I'm given a script to start with and then I'm given the film. Timing is so intricate that you can only write to the finished edited film, and I work my timings totally to what's happening in the film. There have been occasions where I've written a piece of music and the director has edited to it or shot to it, but very rarely …

I would say the biggest problem is being given very short time in which to produce music. Also, the facilities within recording studios for orchestras are diabolical, because there isn't an industry to support it. In Los Angeles, for example, there would be 10 places I could think of that are full-time orchestral recording studios - big 40-foot ceilings, large enough to put 100-piece orchestras into - because traditionally they do lots of that kind of music.

Here, recording studios have to be flexible to the extent that you have a jingle in this morning, this afternoon you'll have a film score in, then a rock and roll band on the weekend. We tend to go to a big orchestral hall like the Robert Blackwood Hall out at Monash and record there to get around the problem.

Rowland also took a snipe at the likes of TV cop show producer Crawfords:

I think the recognition (of the role of music in film and TV) is growing. The industry here suffered very badly in the past because of television. In the days of the Grundys and the Crawfords, there was no such thing as live or specific music for television, and it set a terrible precedent. With shows such as *Homicide* and *Division 4*, it just came straight off a disk, and the next week you'd hear the same thing. There were always original effects dropped in - the only thing that was always lacking was music. It put music back an awfully long way in this industry, but it's now starting to change with the advent of specifically written music for mini-series, documentaries and television shows.

Ironically, the crew for the film was largely made up of personnel who had cut their teeth at Crawfords.
Composer Bruce Rowland

Rowland came into his own as a composer in 1982 - most notably doing the score for the big budget The Man from Snowy River (for which he won best score at the AFI Awards), along with Now and Forever, and he would next do the big budget race horse feature, Phar Lap. He would then turn to high end television miniseries such as All the Rivers Run and Anzacs, and the telemovie Cool Change, and then continued with a mix of features and television product.

He would return to The Man from Snowy River by providing the music for an arena spectacular in 2002, and he would maintain his connection to racehorses in the 2011 feature, The Cup.

Rowland has a reasonably detailed wiki [here](#), and at time of writing he had his own website [here](#), which contained its own shop for sheet music and soundtracks, online music, photos and videos.

It also contained this short biography:

Bruce Rowland was born on the 9th May, 1942 in Melbourne, Australia.

The oldest of three sons, Bruce was born into a very musical family - he, his parents and his brothers shared a passion for music, in particular musical theatre. Bruce’s grandfather, Leonard James Rowland was so renowned in the music industry, that the city of Maryborough named a park after him. Bruce, following the family tradition, studied piano and as a teenager played with various pop bands. Before long, Bruce had become one of Australia’s most sought after session players and arrangers.

During the 1960’s Bruce worked with pop group The Strangers, backing the most popular recording artists at the time and touring with many international artistis including Roy Orbison and The Beach Boys. Bruce also worked on the popular teenage television series Go Show, playing keyboards and writing arrangements for guest artists like Olivia Newton-John and Billy Thorpe.

In the mid sixties Bruce wrote the music for children’s television programs Magic Circle Club and Adventure Island. This was a demanding challenge for Bruce, who was expected to write 10 songs a week for 50 weeks of the year. Amazingly, Bruce worked on the programs for five years.

In the 1970’s Bruce moved onto writing jingles for radio and television, producing over 2,000 jingles, many of which are still on air today.

The eighties started Bruce on some ambitious film projects, writing the scores for some of Australia’s most successful films. His first film was The Man from Snowy River (1982), which saw the soundtrack achieve double platinum status and won Bruce his first AFI award. Following this tremendous success, Bruce then wrote the scores for Phar Lap (1983) and Rebel (1985) winning him a further two AFI’s. Since then, Bruce has written the scores for over 40 films in Australia and the USA. He was honoured in 2006 with the APRA International Achievement Award for his work in film.

Along with film, Bruce has also worked on a variety of special projects. In 1988 he was commissioned to write the Royal Fanfare for the opening of “Expo 88”. In 1996, he was commissioned to write the music for the Prime Minister’s Olympic Dinner and then in 2000, Bruce wrote and conducted the music for the opening ceremony of the Sydney 2000 Olympic Games. The performance included a special rendition of his score for The Man from Snowy River.

In recent years Bruce has produced music for two Arena shows – Australian Outback Spectacular and The Man from Snowy River Arena Spectacular, with the latter scoring him an ARIA award in 2002. Bruce’s other most recent project is short film The Mysterious Geographic Explorations of Jasper Morello, which was nominated for both an Academy Award and a BAFTA. Bruce most recently worked on the musical score for Australian film, The Cup.

Although thoroughly grounded in classical film scoring techniques he also uses the very latest in technology. Bruce's studios in Melbourne and Los Angeles are fully equipped with the latest equipment. Therefore he is able to produce scores ranging from fully orchestral to fully synthesized and anywhere in between using acoustic or electronic instruments as required.

Bruce does a considerable amount of work in the United States, and lives in Melbourne and Los Angeles.

(Below: composer Bruce Rowland)
Rowland's award-winning score for *The Man from Snowy River* has been given a right old pounding in every form from LP through cassette to CD, and it also holds a significant place in Rowland's work, as shown by this collection:
The film's score was initially released on LP in a variety of editions, including an audiophile edition and a gatefold edition:
LP Festival  L-37773  1982 Gatefold (CD Festival CD 37773)
Composed, Arranged and Conducted by Bruce Rowland
Studio: AAV Australia, Flagstaff Studio
Engineer: Roger Savage, Ian McKenzie
Mixed by Roger Savage, All (Control)

SIDE 1:
Main Title (1'23")
Clancy's Theme (2'08") (Trad. Arr: Bruce Rowland)
Henry Dies/Farewell to Frew (1'45")
Harrison’s Homestead/Jim Gets His Horse (2'28")
Mountain Theme (1'51")
The Brumbies (2'09")
Jessica’s Sonata (0'47")
Tom Fool’s Knot (0'42")
Searching For Jessica (3'58")

SIDE 2:
Jessica’s Theme (Breaking in the Colt) (3'18")
The Chase (4'59")
Rosemary Recalls (1'22")
Jim’s Ride (1'28")
Jim Brings in the Brumbies (1'58")
Closing Titles (3'54")

Rowland also released a 45, with the main theme on the A side:

45 Festival K-8641 1982
Recorded at AAV Australia, Melbourne, Australia
Engineered by Roger Savage

Side A:
The Man From Snowy River Theme (3'06") (Bruce Rowland) (Control), Bruce Rowland & His Orchestra (Interpolating “Waltzing Matilda”) 
Side B:
Clancy’s Theme (2'08") (Trad. Arr: Bruce Rowland), Bruce Rowland & His Orchestra

It was also released on CD:
MUSIC COMPOSED BY BRUCE ROWLAND


Music Composed, Arranged and Conducted by Bruce Rowland - Recording Engineers Roger Savage, Ian McKenzie - Produced for Compact Disc by Tom Null and Chris Keenan - Digital transfer by JVC DAS 60 and editing by Joe Gustav, JVC Cutting Center, Los Angeles.

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Enthusiasts also keep copies on cassette in the marketplace:
The music also did plenty of business in the sheet trade:
The music was also heavily anthologised, in too many editions to note here. But it is worthwhile acknowledging that it attracted one of Australia's leading pianists, who put *Jessica's Theme* as track one on his collection of solo piano music from the movies:
Produced by Andrew McKeich
Engineered by Ron Craig
Recorded November and December 1995 at Ron Craig's Acoustic Studio, Mittagong N.S.W.
Mastered by Albert Zychowski, Sony Music, Huntingwood N.S.W.
Piano Steinway model D (1936)

Jessica's Theme From The Man From Snowy River
Main Theme From A Town Like Alice
Big My Secret The Piano
Main Theme From The Timeless Land
Ascent Music From The Picnic At Hanging Rock
Main Theme - The Man From Snowy River II
Now Do We Fight Them - The Man From Snowy River II
Jessica's Sonata II - The Man From Snowy River II
By The Fireside - The Man From Snowy River II
Main Theme From The Chant Of Jimmy Blacksmith

Rowland also released his own LP of piano music featuring the theme from the film:

Hammard HAM097
Recorded in Melbourne.