Music Composed & Conducted by
Bruce Rowland

Music Studio AAV
Recording Engineer Roger Savage
Music Assistant & Copyist Ray West

Arrangements of the Following Compositions are used

"Phar Lap Farewell To You" (Lumsden)
Vocal: Brian Hannan

"Painting The Clouds With Sunshine" (Dubin/Burke)
Vocal: Brian Hannan

"Baby Face" (Davis/Akst)

"California Here I Come" (Jolson/De Sylva/Myers)

"Along The Road to Gundagai" (O'Hagan)

"Little White Lies" (Donaldson)

"There's A Rainbow Round My Shoulder" (Jolson/Rose/Dreyer)

"Follow The Swallow" (Henderson/Rose/Dickson)

Composer Bruce Rowland had just come off The Man From Snowy River, where he'd had an orchestra of about 80-85 pieces. For Phar Lap, he had about a 100 pieces, according to an informative interview on his career and work still available online here at time of writing.

In the interview, Rowland explained his approach to Phar Lap:

Interviewer Jenni Gyffyn: You gave PHAR LAP a fine sense of meaning and importance; the music carries a great deal of emotional impact. Do you recall how the musical style for this film came about?
Rowland: Part of the film was set in Mexico, so a lot of the music had a lyrical Spanish flavor. The music for PHAR LAP was far more interesting, I think, than the music for SNOWY RIVER because in PHAR LAP it had to take sides. SNOWY RIVER's music was just a big bombardment of "lyricosity" if you like – a man and his horse set in the beautiful mountains. I mean, it'd be hard to go wrong! PHAR LAP was different in that there was an interesting situation where we watched the rushes, and there's a scene where Harry Telford is really upset because the horse hadn't won, didn't know how to win, etc. And he bursts out crying and says "If the horse doesn't win, we're all finished!"
When we previewed the picture to audiences without any music in it, everyone used to laugh at that point which was very worrying because we wanted people to be
sympathetic to Harry Telford, but instead they thought it was funny. So what I had to do was change the meaning of that scene and show the pathos and sadness of it. In many areas, the music had to reflect different things and perform a varied function. In the 1931 Melbourne Cup where Phar Lap loses, the music had to be proud and then it had to be sad. The music had to show that the horse was injured, particularly as there was a spot where they did all these opticals with supposedly blood on the horse’s foot, and it didn’t come across. So the music had to say, “Hey, it’s uh-oh time!”

Gyffyn: Was PHAR LAP easier for you, as a composer, having had the experience of SNOWY RIVER behind you?
Rowland: No. it was a hard score in that the music had to do such a complex job.
Gyffyn: Were there any problems or challenges you encountered while scoring PHAR LAP? How were these overcome?
Rowland: Yes, particularly that 1931 Melbourne Cup scene I mentioned. The other major problem was that sequence at the end, called ‘Hero To A Nation’. That theme didn’t exist until about two days before recording. I normally reprise all those themes in the closing credits, and that theme never got reprised. The main reason was that it didn’t exist when I wrote the end credits! I sat up working with the director, Simon Wincer, until about 6 a.m. one night, where I just felt that we needed another theme. I liked PHAR LAP very much in the way it worked with the pictures. I’d also learned a hell of a lot myself in doing SNOWY RIVER, and I was able to make things fit better on PHAR LAP.
Gyffyn: At what point during production do you normally start work on scoring a film like SNOWY RIVER or PHAR LAP? Do you feel you generally have enough time, or not enough?
Rowland: I started on “Day One” of shooting in SNOWY RIVER I, II and PHAR LAP. As far as whether I have enough time or not, I’ve done almost a complete reversal. I used to always say that I preferred to be involved from the ground up. I’m not sure any more whether that is such a wise thing. On pictures as complex and big as SNOWY RIVER I and II, certainly. Plus there was music involved in both of them as source music that had to be done before they were shooting. On something like PHAR LAP, I don’t think I would have needed to… but I did. I’ve just finished a film for Disney called CHEETAH, which I recorded here. I had four weeks to do the music; the picture was all shot and finished, and I think musically it’s bloody good! But I didn’t get involved in it earlier on. The director was a clever one, the picture was cut intelligently, and it wasn’t too difficult for me to write the music. Because SNOWY RIVER II kept getting recut and recut, there was as much music that finished up on the cutting room floor as there was in the picture. So there are pros and cons. Up until about two months ago I would have always said, I like to get involved in the beginning. Now I would say it depends on the project, but probably now when the picture is at least rough cut.

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)
Like his work for *The Man from Snowy River*, Rowland's award-winning score for *Phar Lap* 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 and Television Themes of

Bruce Rowland

Featuring
THE MAN FROM SNOWY RIVER
RETURN TO SNOWY RIVER
PHAR LAP
ALL THE RIVERS RUN

Bay Cities
The film's score was initially released on LP in a variety of editions, including a gatefold edition:
JOHN SEXTON presents
in association with MICHAEL EDGLEY INTERNATIONAL

Phar Lap

TOM BURLINGTON • MARTIN VAUGHAN • JUDY MORRIS
CELIA DE BURGH and RON LEIBMAN as DAVE DAVIS

Screenplay DAVID WILLIAMSON • Music BRUCE ROWLAND
Producer JOHN SEXTON • Director SIMON WINCER

Photographs DAVID PARKER • Cover BRIAN CLINTON

Side One
California 1932
Phar Lap — Main Theme
The Sandhills
Pike Weighs In
Telford’s Theme
After the Race
Phar Lap Wins the
Melbourne cup
The Shooting
The Chips Are Down

Side Two
Hero to a Nation
First Past the Post
1931 Melbourne Cup
Tommy Proposes/
Farewell Australia
Aguascalientes
Training — The Desert
Davis is Warned
The Richest Race
in History
The Legend
LP EMI EMX-124 1983 Gatefold  
Composed and Arranged by Bruce Rowland.  
Conducted and Produced by Bruce Rowland  
Engineered by Roger Savage and Martin Pullen  
Mixed at Flagstaff Studios by Ern Rose  
Recorded at Flagstaff and AAV Studios, Melbourne. All titles Castle.

SIDE 1:  
*California 1932* (1'21")  
*Phar Lap - Main Theme* (2'20")  
*The Sandhills* (2'32")  
*Pike Weighs In* (2'26")  
*Telford’s Theme* (1'54")  
*After The Race* (1'16")  
*Phar Lap Wins The Melbourne Cup* (2'16")  
*The Shooting* (2'42")  
*The Chips Are Down* (1'06")

SIDE 2:  
*Hero To A Nation* (2'17")  
*First Past The Post* (1'06")  
*1931 Melbourne Cup* (2'07")  
*Tommy Proposes/Farewell Australia* (2'24")  
*Agua Caliente* (1'49")  
*Training - The Desert* (1'10")  
*Davis Is Warned* (1'01")  
*The Richest Race In History* (2'14")  
*The Legend* (3'42")

A 45 was also released:

![Image of record sleeve for 'Phar Lap']
45 EMI EMI-1037 1983

Side A:
*Theme From ‘Phar Lap’* (2'20") Composed and arranged by Bruce Rowland, (Castle)

Side B:
*Hero to a Nation* (2'17") Composed and arranged by Bruce Rowland, (Castle)

There were other editions, and the music found its way into a number of compilations of Australian movie music. Some of the music can also still be found in sheet form: