Original Music
Paul Grabowsky

(Cast)
Piano Player Gabriella Joy Smart

Music

Produced, arranged and conducted by
Paul Grabowsky

Performed by members of the
Victorian Philharmonic Orchestra

Pushkin text sung by
Meredith Schilling

Additional production, digital and sample editing,
recording and mixing by
Yuri Worontschak at Kinesound

Strings recorded by
Robin Gray at Allan Eaton Studio

"Piano Concerto BWV 1056" (Largo)
J.S. Bach
Performed by Hae-Won Chang and Camerata Cassovia
Conductor Stankovksy

"Violin Sonata No. 5 (Spring)"
Beethoven
Performed by Nishizahi/Jandó

"L'Après-Midi d'un Faune"
Claude Debussy
Performed by the BRT Philharmonic Orchestra
Conducted by Alexander Rahbari

"Casta Diva (Norma)"
Vincenzo Bellini
Composed by Paul Grabowsky:

Paul Cox had been inclined to use “found” music, as in Golden Braid, which relied on classical music for its opening and closing credits, but after an introduction by wife Margot, and Cox’s viewing of Grabowsky’s score for Georgia, the pair began to work together.

Grabowsky subsequently composed a number of scores for Cox. After they worked together on the 1991 A Woman’s Tale, their films together included the 1994 Exile, the 1995 Lust and Revenge, the 1999 Molokai, the 2000 Innocence, the 2001 biopic on the dancer Nijinsky: The Dairies of Vaslav Nijinksy, the 2004 Human Touch and the 2008 Salvation.

Grabowsky has a wiki here, and this short biography is at the Australian Music Centre here (the site also includes examples of works, details of CDs, and other information):

Paul Grabowsky is a pianist, composer, arranger, conductor, and one of Australia’s most distinguished artists.

Born in Lae, Papua New Guinea in 1958, Paul Grabowsky was raised in Melbourne where he attended Wesley College. During the late 1970s he became prominent in the music scene in Melbourne, working in various jazz, theater and cabaret projects.

He lived and worked in Europe and the US in 1980-85, during which time he performed with many jazz luminaries, including Chet Baker, Art
Farmer and Johnny Griffin. He returned to Australia in 1986 and established a reputation as one of Australia's leading jazz musicians with bands such as his own trio and sextet, the Wizards of Oz, and as musical director for singer Vince Jones. He was musical director of Tonight Live with Steve Vizard from 1990-1992.

A lot of Paul Grabowsky's time is spent composing and arranging for various projects. He has been commissioned by the Melbourne Symphony Orchestra, Opera Australia, the Queensland Music Festival, the Australian National Academy of Music, and by various other organisations. His work for the concert stage includes orchestral and chamber music, a song cycle and works for the Australian Art Orchestra. He has written three major stage works, and is currently working on a fourth one. In his large-scale works, Grabowsky integrates influences from many different kinds of music and musical cultures.

Grabowsky has written the scores for over twenty feature films in Australia, the UK and US, including The Eye of the Storm and Last Orders (Fred Schepisi), Innocence (Paul Cox), and Shiner (John Irvin). Among the many other filmmakers he has worked with are Gillian Armstrong, Nadia Tass and Clara Law. His television credits include the series Phoenix and Janus and the Emmy-winning Empire Falls. His works for the theatre include two operas and various multimedia works.

He is the founder and artistic director of the Australian Art Orchestra, with which he tours both nationally and internationally. Recent AAO projects have concentrated on collaborations with traditional and contemporary indigenous performers, something which Paul passionately advocates.

Grabowsky has his own website here. There is an extensive list of works as a film composer here. (Suspended at time of writing, Wayback Machine here).

There was a 2001 profile of Grabowsky at Fairfax here, WM here, by Lucinda Schmidt, which began this way:

Life as a freelance artist can be financially precarious - even if you are one of Australia's best-known musicians. Just ask jazz pianist, festival director and film-score composer Paul Grabowsky, who is proud to
have earned a living from music for more than 30 years.

"It's a bit like being a farmer; you're dependent on the weather and that's something you can't predict," he says.

Rather than drought or timely rainfall, he is talking about unforeseeable events such as the health of the Australian film industry or winning the $60,000 Melbourne Prize for Music (as he did in 2007). Grabowsky, 52, is probably best known as the musical director of Tonight Live with Steve Vizard, which screened in the early 1990s, but he has plenty more strings to his bow.

He has composed the scores to more than 25 films, including Fred Schepisi's new release, The Eye of the Storm, as well as for television series such as Janus and Phoenix, and for the Sydney 2000 Olympics opening and closing ceremonies.

Last year, he directed the prestigious Adelaide Festival for its 50th anniversary and he has been appointed director of the next one, in 2012.

Grabowsky is also artistic director of a philanthropic organisation, Hush, which produces soothing music used in 12 children's hospitals around Australia to relax patients and their families.

And amongst a number of 'biggest moments', Grabowsky listed this as his biggest film moment:

**Biggest break:** Working with Fred Schepisi on Last Orders in 2000. He's an iconic Australian filmmaker of international reputation and I've been his composer ever since.

There was also transcript of an ABC *Talking Heads* interview with Peter Thompson, now only on the WM [here](#), which inter alia had this to say about how Grabowsky became involved in film and television composing:

**PETER THOMPSON:** It comes also to the idea of the legitimacy of the idea of jazz, doesn't it?

**PAUL GRABOWSKY:** That's exactly the point. The legitimacy of the idea of jazz. And the interesting story about jazz is that, if you look at its roots, it is the inversion of polite society. This is the creation of a disenfranchised class of people. And a lot of champions of the Western
canon find it difficult to accept that this slave music, this black music has been the thing which, more than anything else, has breathed life into serious music making in the time in which we now live.

I left Australia, went to Europe and lived firstly in London for a little while, then Spain and then finally settled in Germany where I made a career really as a jazz pianist working in a lot of different bands and seeing a lot of Europe.

By the time the mid '80s came around and I had made my first record under my own name, I felt very much like a jazz musician. But right around that time when I was feeling those things, I also decided to come back to Australia. So it's funny how those things work out. I felt I had far more chance of finding my own voice, or establishing my relationship to this jazz word by being in Australia than I would ever do by remaining in Europe.

I was fortunately, through my friend Red Symons, able to get a foot in the door of the film industry and started to write music for film and television. In 1989, I was asked to write the music for a sketch comedy show called Fast Forward. And that was a very successful program. It was produced by the company run by Steve Vizard and his partner Andrew Knight. Steve asked me if I would put together a band to be on his Tonight show, and I thought that sounded like a great idea. So, for the next years, I did live television. Also during that period, I met my wife Margot and we had our first child - Isabella. She was born in 1991. So, it's all a bit of a blur really. It's 20 years ago now and yet, still hardly a day goes by where somebody doesn't remind me of my years on Tonight Live. It did make my name a very well-known one in mainstream Australia. I'm probably the hardest to pronounce, best known name on television.

PETER THOMPSON: I can imagine a lot of creative tension between who you really were and the expectations of a commercial TV gig, like that.

PAUL GRABOWSKY: Well, yes, of course, that did occasionally rear its head. Um... I realise now we did get away with quite a lot. But I do remember one meeting. You know, we were summoned to meet one of the network executives who will remain nameless... and he said, you know, we're very concerned about the music. It was like they couldn't
find anything to fault with the show, which was rating its socks off, so just to exercise their authority almost...

PETER THOMPSON: They just need to be managers.

PAUL GRABOWSKY: They do, they do! Anyway, he said, you know, it's very important that we play music which people know, so I've had my secretary draw up a playlist of songs that she thinks would be very good for the show. So it had really kind of gone down to that level.

PETER THOMPSON: What was your body language like at that moment?

PAUL GRABOWSKY: Like, po-faced. My best poker face. Uh, I loved working with Steve, he was, you know, brilliant and so great at that particular thing and...

PETER THOMPSON: And you met Margot.

PAUL GRABOWSKY: And I met Margot. So it was a win-win, what can I say?

Grabowsky and Symons subsequently went on to work on the score for the Ben Lewin written and directed, Bob Weis produced, Judy Davis starring thriller vehicle Georgia.

(Below: Paul Grabowsky)
*Music in the film:*

There are a couple of moments of ‘live’ music in the film, with a piano accompanying Nijinsky’s dancing, but it’s clear that this was done in post: