Original Music by
Christopher Gordon

Music Performed by
The Song Company
Pro Musica Sydney

Conducted by
Christopher Gordon

Music Engineer
Christo Curtis
Recorded at Studio 301 Sydney
Mixed and Edited at Utopia Audio

Orchestra Contractor
Coralie Hartl

Music Preparation
Peter Mapleson
Laura Bishop

Composer's Assistant
Katrina Schiller

Mystery Writer Theme
composed by
Veren Grigorov
Peter Pagac
Performed by
Vren Grigorov

"Lay it Down" from Lay it Down: Images of the Sacred by
Linda Allen
Music in the film:

Director Rubbo seized a number of chances to get music into the film, usually with a period inflection, including …
Composer Christopher Gordon:

Christopher Gordon had an eponymous website [here](#). (This now reverts to the Wayback Machine). He also had a wiki listing [here](#).

He was also represented at the AMC, which had this bio [here](#), WM [here](#):

**Christopher Gordon is based in Sydney. His recent concert commissions include Lightfall for horn and orchestra and Concerto for bass trombone and orchestra (Sydney Symphony), Freefall (Sydney Omega Ensemble), Chaconne (Australian Chamber Orchestra), Peace on Earth (Gondwana Voices and Sydney Symphony), Spin Globe, Spin and Mud Song (Sydney Children's Choir), Loose Canon(Tucana Flute Quartet), Night Is What Remains, and a number pieces for choir and orchestra.**

**Gordon has composed for many of Australia's major celebrations, including the Opening Ceremonies of the Commonwealth Games 2006 and the Rugby World Cup**
Sydney 2003; the Centenary of Federation of Australia 2001; an orchestral score for a National Museum of Australia installation; and co-composed music for the Millennium Eve international telecast. In 2006, he was commissioned by the Prime Minister of Australia to arrange the official version of the Australian national anthem.

Christopher Gordon has written a number of scores for film and television, including Bruce Beresford's Mao's Last Dancer, Crawl, Daybreakers, the EMMY-nominated score for Salem's Lot, Sanctuary, Moby Dick, Sydney, A Story of a City, On the Beach, When Good Ghouls Go Bad, Much Ado About Something, and Ward 13. He also co-composed the score to Peter Weir's Master and Commander: The Far Side of the World. His scores have received wide international acclaim and many Australian Screen Music Awards.

As an orchestral arranger Gordon has written for such diverse artists as Augie March, Kate Ceberano, Cello Diva, The Church, Judi Connelli, Iva Davies, Diana Doherty, John Farnham, Neil Finn, Delta Goodrem, Ben Lee, The Panics, Sydney Children's Choir, Australian Chamber Orchestra, and Melbourne, Sydney, Queensland and West Australian Symphony Orchestras.

Christopher Gordon — current to March 2012

He was also interviewed by Stephanie Eslake, published 13th September 2018, here, WM here:

If you’ve been to any major Australian event in the past couple of decades, you’re likely to have heard the music of Christopher Gordon.
The Sydney composer has written music for the official celebrations of the 2001 Centenary of Federation of Australia,
the Millennium Eve telecast, the 2003 Rugby World Cup in Sydney, and the 2006 Commonwealth Games. In fact, the latter event will have its music taken out of the stadium and placed into the concert hall this month, when the National Capital Orchestra leads Christopher’s Ceremonial Games at Llewellyn Hall on September 15. Christopher, whose work also extends into the world of film and television (think Mao’s Last Dancer, Ladies in Black, and Master and Commander: The Far Side of the World), has found a great deal of success in Australia – though he says that’s not why he has stayed here to build his musical career.

In this interview, we chat about his ceremonial music, his advice for emerging composers, and his deep connection to the nation (including his role as a deputy mayor of one Australian city – no joke).

**Stephanie Eslake:** Ceremonial Games was composed for the opening of the 2006 Melbourne Commonwealth Games. How has your relationship with the work evolved since?

**Christopher Gordon:** Like most things written for a specific occasion, it has been hibernating in a drawer ever since its big outing. The middle movement gets pulled out every now and then when I give guest lectures because it is a good example of how a composer (or me, anyway) responds to a particular narrative. I’ll be explaining that in the pre-concert talk I am giving. But this will be the first performance of the music since the games, thanks to Leonard Weiss and his inventive programming and dedication to Australian music.

**Eslake:** What does it mean to have a work performed after the event of its commission?

**Gordon:** If it works as pure music then, of course, it will work in the concert hall. We can identify with the spirit of the music rather than the event.

**Eslake:** This is not the only work you’ve composed for
ceremonial purposes. What goes into a composition when your purpose is to excite, motivate, or unite the people? **Gordon:** For events like the Commonwealth Games, it is necessary that the music be accessible and enjoyed by as many people as possible; that’s an enormous spectrum of tastes! The brief was that it be orchestral, so that immediately gave me some focus and parameters. The purpose is to give excitement, thrills, and grandeur to the event. **Eslake:** Outside ceremonies, your career is widely centred on film – whether orchestrating or composing. What is it that you enjoy about creating mood, or emphasising an existing narrative? **Gordon:** Contrary to the general perception, I have scored only a few films – about one every five or six years, which is hardly a career! Perhaps it is because quite a few of them have been high-profile pictures – the luck of the draw. Speaking of which, my latest is Ladies in Black, which opens around the country next week. I do enjoy exploring the psychological aspects of a character in a dramatic situation. As a teenager, I was very attracted to Wagner and Britten because they understand and portray character so well, and I guess those influences are still evident in my music. I always felt I would be comfortable with opera, but that opportunity hasn’t arisen. I am currently composing my second full-length orchestral ballet at the moment for performance next year, so I am finding a very happy dramatic outlet there. **Eslake:** Unlike the tales we hear of composers and artists who leave Australia to “make it” in their careers, you’re based in Sydney and you’ve achieved success widely throughout the country. How has remaining in Australia served your career? **Gordon:** To be honest, I don’t think it has helped my career; certainly not the film part of it, anyway. It is difficult to be a full-time composer in Australia, though I have managed it for most
of the last 20 years. I stayed because it is home. It was also a warm and friendly place; I’m not sure how true that is at the moment, so we need to do what we can to get things back on track. Which is why I got into politics, being Deputy Mayor of Ryde, New South Wales for the last year. Balancing composing and Council is challenging but very rewarding.

**Eslake:** What advice would you give other young composers looking to follow in your footsteps and create their own musical voices in this country?

**Gordon:** Finding your own voice is the most difficult thing for most of us, but it is also the most important. Mahler was born Mahler! That’s rare. Vaughan Williams was almost 40 before he found his voice, and he worked rigorously at it. It is something most of us have to work at. The superficial ‘tics’ tend to be there early on; but a deep, resonant, individual voice takes experiment and technique, and that takes commitment.

*(Below: Christopher Gordon)*