

J·D·H·L·S

Journal of D. H. Lawrence Studies

Citation details

Article: “‘The streaming of the sun and the flowing of the stars’:
D. H. Lawrence and Peter Sculthorpe’

Author: Fiona Richards

Source: *Journal of D. H. Lawrence Studies*, Vol. 3, No. 3 (2014)

Pages: 71–85

Copyright: individual author and the D. H. Lawrence Society.
Quotations from Lawrence’s works © The Estate of Frieda
Lawrence Ravagli. Extracts and poems from various publications
by D. H. Lawrence reprinted by permission of Pollinger Limited
(www.pollingerltd.com) on behalf of the Estate of Frieda Lawrence
Ravagli.

**A Publication of the
D. H. Lawrence Society of Great Britain**

**“THE STREAMING OF THE SUN
AND THE FLOWING OF THE STARS”:
D. H. LAWRENCE AND PETER SCULTHORPE**

FIONA RICHARDS

D. H. Lawrence’s belief that every continent has its own great spirit of place is reflected in the central role played by Australia’s oceans, skies, deserts and rainforests in its broad spatial, environmental and aesthetic concerns. David Tacey has gone so far as to call the Australian landscape a “spiritual laboratory”, key to the development of a distinctive national psyche.¹ Lawrence’s brief but intense connection with this country had a profound impact on his own works and subsequently on writers, artists and musicians in Australia, among them the composer Peter Sculthorpe (1929–2014). No other figure has had a greater or longer-lasting impact on the musical life of the country.² Accordingly, Sculthorpe was one of the National Trust of Australia’s “Living Treasures” alongside Germaine Greer, Nicole Kidman and Greg Norman. In 1999 he was named as one of the country’s national icons, and in 2006 was listed in ‘The 100 Most Influential Australians’.

Sculthorpe spent most of his composing life in Woollahra, a beautiful part of Sydney positioned between the city, the centennial parklands and the Pacific Ocean, just a short drive from Lawrence’s Thirroul. As part of his 80th birthday celebrations in 2009 he gave an interview in which he spoke of some of the most important factors in his life and music, particularly his happy childhood in Tasmania, during which his parents fostered a love of literature and of the natural world. He also cited Lawrence, whose works he read first as a schoolboy. According to Sculthorpe, his preoccupation with the sun as life force and subject for his music started not with the radiant, physical exuberance of the Australian sun, but with the dark sun of D. H. Lawrence.³ There are other quirky little

connections too. Sculthorpe grew up in the Tasmanian village of St Leonards, complete with smithy, churches and a War Memorial Hall. His father was a third-generation Tasmanian, whose ancestry can be traced back to convict transportation from London; his mother emigrated from Yorkshire in 1913. This side of the family originated from millworkers, living in Ilkley in houses overlooking the moors and in similar conditions to those experienced by Lawrence.

The composer's particular interest in Lawrence's novel *Kangaroo* (1923) was initially inspired by the 1958 book, *Australian Accent*, in which Scottish-born John Douglas Pringle, editor of *The Sydney Morning Herald* for five years, considers Australian culture and society from a 1950s' perspective, devoting an entire chapter to *Kangaroo*, which "as a description of the feel of Australia as it seems to a European and as a perceptive analysis of the Australian character ... is a masterpiece".⁴ According to Pringle, Lawrence's writing encapsulates what might appear to European visitors to be the most striking elements of the Australian landscape, focusing on the brilliant blue of sky and sea and the opposing strangeness and wilderness of the bush:

The sky was pure, crystal pure and blue, of a lovely pale blue colour: the air was wonderful, new and unbreathed: and there were great distances ... And then one night at the time of the full moon he walked alone into the bush. A huge electric moon, huge, and the tree-trunks like naked pale aborigines among the dark-soaked foliage, in the moonlight. And not a sign of life – not a vestige.

Yet something. Something big and aware and hidden! (*K* 14)

Musicologist Wilfrid Mellers, who Sculthorpe knew as a student at the University of Oxford in the late 1950s, played a further part in the discovery of Lawrence: "Wilfrid was something of an authority ... It wasn't difficult for him to link my pantheistic love of landscape and my love of the sun with Lawrence's doctrines.

Wilfrid nurtured these ideas in me; for this reason alone, I regard him as my best composition teacher”.⁵ Other writers who played a role in forming Sculthorpe’s musical style included Matthew Arnold, W. H. Auden, Joseph Conrad, James Joyce, the Japanese haiku poet Bashō, and T. S. Eliot, of whom Sculthorpe wrote: “The idea of taking something out of context and placing it in another may stem from my early love for the work of T. S. Eliot. Quotations in Eliot’s poetry take on a fresh meaning in the new context, and sometimes the context imparts a completely different meaning”.⁶ This in part explains Sculthorpe’s own constant reworking, taking bits of Lawrence out of their original context and placing them in new musical ones. In the 1960s Judith Wright helped to keep Lawrence’s works foregrounded in the mind of the composer with her discussion of his works in *Preoccupations in Australian Poetry* (1965).⁷

Kangaroo had a far-reaching and long-lasting legacy for Australian artists and writers, including the novelist Patrick White.⁸ Many of these figures were also drawn to Thirroul and the Illawarra for the same reasons as Lawrence; they were struck by the region’s extraordinary juxtaposition of brutal, imposing steelworks and verdant, open landscapes. In 1992 the painter Brett Whiteley died in Thirroul of a heroin overdose. Some years earlier, in 1973, Whiteley had worked on a diptych, *Portrait of D. H. Lawrence*, with the subtitle ‘What D. H. Lawrence saw that afternoon on the beach at Thirroul when he walked on the beach and thought about the book he was writing, *Kangaroo*’, in conjunction with fellow artist, Garry Shead. Shead later worked on his own sequence of oil paintings of Lawrence and Frieda, the Illawarra coastline and Thirroul, eventually given the title *The D. H. Lawrence Paintings*. Of these, ‘The Struggle’ (1992) features “images emblematic of the south coast: the sweeping views of the coastline from Thirroul, the coal loader and the Norfolk pines. Frieda stands on the veranda of Wyewurk and stares pensively out at the viewer, while Lawrence is caught in a strange dance-like embrace with the kangaroo”.⁹

Lawrence's work also had a significant impact on music in Australia: Peggy Glanville-Hicks (1912–90) prefaced her Etruscan Concerto (1954) for piano and chamber orchestra with quotations from Lawrence's travel books, and James McAuley (1917–76), an important Australian poet and amateur musician, made a fine setting of the poem 'Green'. The most notable impact was on Sculthorpe. The first of his works to draw on Lawrence's words was the 1960 song cycle, *Sun*, written for Mellers and his wife Peggy, and performed in Birmingham Art Gallery in that same year. Sculthorpe took three of Lawrence's poems for this cycle, the last of which was 'Sun in me' (the other two being 'Tropic' and 'Desire goes down into the sea'). At the time he was not satisfied with his setting of the text, judging that he had not succeeded in expressing in musical terms Lawrence's doctrine concerning God in nature and in the universe. As a result, he returned to the poem the following year when writing his landmark work, *Irkanda IV*.

For solo violin, strings and percussion, *Irkanda IV* is at once a consolidation of the composer's musical language to that point and the springboard for the works that followed. It was the first of Sculthorpe's works to receive wide and unanimous acclaim, bringing together spatial aspects of the Australian landscape with the stylistic features of western classical string writing. An early article on Sculthorpe identified this bringing together of two musical worlds, European and Australian, stemming from the European settlement of Australia, which in a "sudden grafting of a specifically Northern spirit onto an exotic Pacific culture of great antiquity naturally produced a paradoxical situation, a fierce tension of opposites".¹⁰ *Irkanda IV* is one of the composer's most frequently performed pieces, and was for him a personal favourite: the 'Short List of Major Compositions' on his website names what he considered to be his twelve most important works, the first of them being this piece, with its themes of landscape, loss and memory.

Nearly every one of Sculthorpe's works bears a descriptive title, and the vast majority of his works are in dialogue with an image, an

association or a literary text of some sort. The totality of the meaning of the music thus can be carried by different structures, the principal one musical, the other referential, linguistic. The names of works are intended to carry weight, and even where a piece does not have a graphic or explanatory title it might yet be inherently programmatic. Some of Sculthorpe's titles are specific in their placing of the work. *Kakadu* (1988) and *Great Sandy Island* (1998), for example, are assigned exact locations. Any consideration of his music thus has to consider the overtones attached to the poetics of place in his output, where place-names are used to net a world and its associations, gathering sites stretching from the north to the south of Australia. According to Martin Leer, Les Murray uses the precision of names in the same way in his poetry, as "posts to fence out a personal landscape" (Leer drawing on a phrase coined by Seamus Heaney).¹¹

In the case of *Irkanda IV*, betraying his long-term preoccupation with Australia's indigenous history and culture, the composer took the word from Joah Sugden's tiny, potent book of *Aboriginal Words and Their Meanings*, where it was transcribed as "scrub country".¹² It is also the name of a railway halt in Queensland.¹³ Sculthorpe reinterpreted this word in his score as "remote, lonely place". It was not his first *irkanda*, and there had already been three works of this name, the earliest of which was a topographical piece for solo violin, *Irkanda I* (1955), which in its melodic line attempts to trace the outline of a mountainous terrain near Canberra.

At this time loneliness was a preoccupation of the composer, Sculthorpe believing this to be "one of the few 'genuinely Australian themes' available to the creative artist".¹⁴ This concern is part of a wider national obsession: in *The Tyranny of Distance* (1966), for instance, Geoffrey Blainey devotes an entire chapter to the idea of loneliness through "isolation" – the distance of Australia from Europe, the separateness of convicts transported from England, the length of time it took to sail from Britain to Australia in the eighteenth century, and other such issues.¹⁵ Sculthorpe often wrote on this topic, and remained living alone, writing in his

autobiography that as a child he discovered that he enjoyed his own company, and that he "always enjoyed being alone in the bush. Inevitably, my music was affected by the contours of rock and mountain, the colours of tree and shrub, and the singing of birds".¹⁶ Lawrence, who had already depicted intensely solitary experiences (in the cathedral in *The Rainbow*, in the mountains in *Women in Love*), sensed this isolation in the southern hemisphere. *Kangaroo* abounds with passages homing in on its "utter loneliness, the manlessness, the untouched blue sky overhead, the gaunt, lightless gum-trees rearing a little way off, and sound of strange birds, vivid cries of strange, brilliant birds that flit round. Save for that, and for some weird frog-like sound, indescribable, the age-unbroken silence of the Australian bush" (K 354).

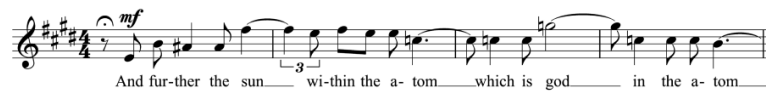
The death of the composer's father Joshua in May 1961 prompted work on *Irkanda IV*, and the deep sense of melancholy that pervades the piece stems from this personal loss. But the piece also derives from a short descriptive passage in *Kangaroo*, which acts as a further signifier, quickening the image and loading it with meaning:

But the bush, the grey, charred bush ... It was so phantom-like, so ghostly, with its tall pale trees and many dead trees, like corpses, partly charred by bushfires ... And then it was so deathly still. Even the few birds seemed to be swamped in silence. Waiting, waiting – the bush seemed to be hoarily waiting. (K 14)

Irkanda IV is structured in two distinct sections, the first restrained and ritualistic, the second free and rhapsodic. The essence of the first part is a funeral march, into which Sculthorpe embeds a series of brief waltzes and tangos. Created subconsciously in homage to his father, these referential fragments in part locate the piece within the Eurocentric world of turn-of-the century Tasmania. Set against this, a rhapsodic solo violin elegy unfolds to conclude the work, while beneath the violin the basses come together symbolically

with a unison bowed note E; what Sculthorpe alludes to as his “E for Eternity”, an idea taken from Japanese ‘Etenraku’.¹⁷ There is a further layer of complexity. In this work the original vocal version of ‘Sun in Me’ is translated into a wordless violin coda.

Molto calmo



The original setting is retained almost in its entirety, becoming a long, elegiac, winding melody in the manner of Lawrence’s long elegiac, winding poetic lines, silently carrying the author’s lyric.



Lawrence, in his poem, relates sun and atom to God and atom. In his attempt to mirror this sentiment, Sculthorpe closes the piece with a high C, “which must be the whitest note of all, [and] represents the word ‘God’”. Following this, the music ends in a haze of wind and sea and sun”.¹⁸

Irkanda IV is a landmark both in Sculthorpe’s output and in the oeuvre of Australian twentieth-century music because of the totality of its elements: the themes of loneliness, mourning and heritage that thread their way through the piece, the importance of place and spirituality, the web of extra-musical connections, the meticulous approach to detail in the score, and the use of Lawrence’s prose and poetry. Through the bringing together of these topics *Irkanda IV* is the quintessence of the composer’s musical style and indeed of his approach to life, and its structural and associative components are those which preoccupied him thereafter.

The Lawrence theme continued two years later, after the composer had visited Thirroul for the first time. In 1963 he spent a four-month period living on the West Tamar River in Tasmania

with painter Russell Drysdale (1912–81), while the latter worked on his Callabonna painting series. Sculthorpe's new work was *The Fifth Continent* (1963), for speaker, didgeridoo, wind sounds, and chamber orchestra. This piece intersperses spoken extracts from *Kangaroo* (selected by Sculthorpe and rearranged to tell a narrative of his own devising) with five instrumental movements, each an expression of a different aspect of Australia. The first movement, 'Prologue', focuses on Lawrence's decision to come to Australia, opening with these lines:

The world revolved and revolved and disappeared. Like a stone
that has fallen into the sea, his old life, the old meaning, fell, and
rippled, and there was vacancy, with the sea and the Australian
shore in it. Far off, far off, as if he had landed on another planet.
(K 331)

The second, 'Outback', concerns Lawrence's initial hatred and fear of the Australian bush and is essentially a reworking of *Irkanda IV* with the addition of didgeridoo to enhance the sense of vastness and loneliness through monotony and drone. The third movement celebrates a small seaside community, that is Lawrence's Thirroul. In the fourth, 'Pacific', Lawrence comes to understand Australia – and here the composer evokes in music the restless verbal qualities of surging and swaying that characterise Lawrence's use of marine imagery in poems such as 'The Sea'. In the fifth movement he comes to love the country.

Tragically, later that year Drysdale's wife Bonnie committed suicide, prompting Sculthorpe's introspective Sixth String Quartet (1965). In three movements, this is another expression of loneliness, grief and yearning. The composer subsequently re-used this music for a documentary film on mental illness, *The Troubled Mind*, in 1964. Just as the coda of *Irkanda IV* contemplates 'Sun in me', the opening of the last movement of this quartet is also a reflection on words by Lawrence, this time the poem 'Desire goes down into the sea', again taken from the earlier song cycle, *Sun*.

One of the key issues emerging from Sculthorpe's studies and readings in the 1960s was an interest in ideas relating to solar symbolism. As a student in Oxford, far from Australia, he came to see the creative force of the sun, "embodying both light and darkness", as a source for his music.¹⁹ In particular he read archaeologist Jacquetta Hawkes's *Man and the Sun*, which draws together scientific formulae, references to place and descriptive writing to consider sun lore in cultures around the world, focusing primarily on Greece, Egypt and Mexico.²⁰ The themes covered – the duality of life and death, sun worship, the sun as salvation, aboriginal Australian sun totems and their role in Aranda legend – all coloured Sculthorpe's thinking.

In Sculthorpe's subsequent *Sun Music* series he experimented with timbre and colour, using microtonal, shimmering string chords to create music of a "static, incantatory, almost frighteningly inhuman kind. It is music of harsh colours, of a ferociously brilliant light which glistens and blazes, music which perhaps could only come out of a country in which heat, not cold is the enemy element".²¹ Sculthorpe's *Sun Music I* (1965) uses a body of brass instruments to represent terrestrial forces, while the strings symbolise the celestial. The composer wrote of this work that the sun of "Lawrence ... and also the Mexican sun, the Australian sun and my own sun are ever present in it. So, too, is the Japanese sun".²² He was subsequently affected by Lawrence's short story, 'Sun', especially the emphasis on "the central sun, his blue pulsing roundness, whose outer edges streamed brilliance" (*WWRA* 21), another work discussed by Hawkes.²³ As part of his continued work in the *Sun Music* series, Sculthorpe began to develop a fascination with Asian music, visiting Bali and becoming immersed in its culture and its music, until he reached the stage in *Sun Music III* where "something of the essence of Bali, not only its music, entered my work almost without my noticing it".²⁴ The apex of this period in Sculthorpe's musical focus on the sun was the ballet *Sun Music*, choreographed by Robert Helpmann in 1968.

Other Lawrentian aspects of the sun find their way into Sculthorpe's music. *Sun Music for Voices and Percussion* draws on Aztec mythology. The String Quartet No. 7 (1966) is informed by the cultures of ancient Mexico, its musical lines shaped to reflect the pyramids of Teotihuacan, and the String Quartet No. 10 (1983) is inspired by Pueblo Indian music. In his focus on the sun as creative force, Sculthorpe shares traits with a number of Australian artists, among them Howard Taylor, who has spent decades in attempting to capture the radiance, transparency and colour of Australia in paintings such as *Sun figure* (1989), *Bush fire sun* (1996) and *Sun wall* (1997).

In 1976 Sculthorpe returned to *The Fifth Continent* and from it extracted the third movement. He turned this into a new work, *Small Town*, for oboe, two trumpets, timpani, percussion, harp and strings. He also revisited *Kangaroo* and took as his point of departure for the new piece two descriptive passages from the novel, the first describing Lawrence's fictional Wolloona (Wollongong), the second Mullumbimby (Thirroul):

It was a wonderful Main Street, and, thank heaven, out of the wind. There were several large but rather scaring brown hotels, with balconies all round: there was a yellow stucco church with a red-painted tin steeple, like a weird toy: there were high roofs and low roofs, all corrugated iron: and you came to an opening, and there, behold, were one or two forlorn bungalows inside their wooden palings, and then the void. (K 272–3)

... the memorial to the fallen soldiers ... had "Lest we forget," for a motto. Carved on the bottom step it said "Unveiled by Grannie Rhys." A real township monument, bearing the names of everybody possible: the fallen, all those who donned khaki, the people who presented it, and Grannie Rhys. (K 190–1)

By 1976 Thirroul was no longer a remote country town, but the composer wanted the music "to sing of all small Australian towns.

In my attempt to capture their spirit, I thought of those Drysdale paintings where they seem to dwell forever”.²⁵ Drysdale – as mentioned earlier, a close friend of the composer – spent long periods journeying into Australia’s harsh interior, creating images of parched earth and isolated, empty towns in works such as *Desolation* (1945) and *Desert landscape* (1952), and his series titled *Red landscape* (1945, 1958 and 1965). The essence of *Small Town* is a gently undulating melody, played by oboe and cello, underpinned with the harmonic progression of Hoagy Carmichael’s popular song ‘Heart and Soul’, a favourite of Drysdale’s, to whom the piece is dedicated. This appears in the harp part, whose Bb-G-C-F repetitions as shown below underpin the pastoral rocking pattern of the new piece.



There are thin percussion interjections before the emergence of ‘The Last Post’, this symbolic trumpet call afforded a special meaning by Australians, especially on Anzac Day, when it marks the first landing at Gallipoli on 25 April 1915.²⁶ In this work it represents the poignancy of the memorial in Lawrence’s small town. Sculthorpe went on to reuse ‘Heart and Soul’ in a different musical context in his 1983 Piano Concerto, here transposing it into a minor key.

As this example demonstrates, much of Sculthorpe’s output is closely inter-related – and many pieces are linked to Lawrence. Viewed in a slightly different sense, his music has “songline pathways”, which he sees as “strands ... like lines of song, weaving and interweaving”.²⁷ That is, there are interconnecting musical lines that are constantly being developed and transformed. In these working methods there are parallels not only with Lawrence, but also with a number of Australian artists, such as Sidney Nolan, who returned repeatedly to the same themes, notably Burke and Wills,

Gallipoli and Ned Kelly, the latter notorious figure painted obsessively by Nolan for virtually the whole of his working life. Nolan too was drawn to Lawrence.

While the works discussed to this point have direct connection with particular words by Lawrence, the influence of the writer on the composer had much greater ramifications – rather akin to Lawrence's impact on Georgia O'Keeffe.²⁸ Lawrence's tropes find parallels in Sculthorpe's recourse to recurring themes across his output. In many cases these are the same: the themes of alienation and displacement, renewal, a yearning for silence, transcendence, religious ecstasy, the cosmic, the spiritual interest in Asia, the numerous backward glances (for example, Lawrence revisiting his thoughts about Australia from Mexico, Sculthorpe revisiting memories of Tasmania from Sydney). Susan Reid mentions the importance to Lawrence of hymns, "a childhood influence that lasted throughout this life", another theme of shared concern, as Sculthorpe, too, returned to the hymns of his youth across many decades.²⁹ The short list below illustrates some other shared themes.

Theme	Lawrence	Sculthorpe
night imagery	<i>Twilight in Italy</i>	<i>Night Pieces</i>
odes and rituals	'Cypresses'	<i>Mangrove</i>
encounters	'Night Herons'	<i>Port Essington</i>
natural/despoiled	'The Woman Who Rode Away'	<i>Memento Mori</i>
prehistoric resonance	'Grapes'	<i>Earth Cry</i>
generations/rootedness	<i>The Rainbow</i>	<i>In My Country Childhood</i>
mountain peaks	<i>Women in Love</i>	<i>Mountains</i>

This table has endless variants, and numerous entirely different versions and permutations could be constructed, embracing other important angles such as self-exploration and the profound connection to place. Lawrence's sense of Australia as "a land beyond time, a mystical place" resonates with Sculthorpe's lifelong preoccupation with the timelessness and profound spiritual aspects of his own country.³⁰ Equally, Sculthorpe's almost obsessive writing of laments, threnodies and requiems is in part influenced by Lawrence's death-haunted fiction. As a further layer of similarity, the words that echo across Lawrence's novels (the repetition of "barren" in *Women in Love*, to take one example) have their counterpart in the recurring melodic and harmonic motifs that thread their way across and beyond Sculthorpe's musical works. And there are parallels between the free verse of *Look! We Have Come Through!* and the composer's loose, untrammelled melodies. Both were successful in their transference of the clarity of light and sense of the sound of the land into another medium (Lawrence's word painting in *Kangaroo* and the airy, pointed textures of the composer's music).

In addition, so many of Lawrence's dualisms are matched in Sculthorpe's work, for example the gulf between the local, intimate and the grand, global, or icy peaks and warm valleys, and the contrast between earth and sky, particularly in *The Rainbow*, where "the sky was like crystal, like a bell, and the earth was hard" (R 73). Sculthorpe talked at length of the personal sense of dualism that occupied his thoughts and informed his music. This is both aesthetic and autobiographical, the composer "being torn between the landscapes of Tasmania and the Australian mainland, between the cultures of Australia and Europe, Australia and Asia".³¹ These dualisms of mountain and valley, populated east coast and empty interior, light and dark, pale and rich, body and spirit, reality and unreality are a much broader part of the makeup of Australia, and many writers and painters have engaged with this concept of dualism and opposition in their works:

For the bush as heaven (or Arcadia, a lesser kind of heaven), we have "Banjo" Paterson, Henry Kingsley, Katharine Pritchard, and the Heidelberg School of painters. For the bush as hell we have Henry Lawson, Marcus Clarke, D. H. Lawrence, Patrick White, and the paintings, for instance, of Albert Tucker and Sidney Nolan.³²

One of the earliest works in which Sculthorpe identifies dualisms as informing its construction is the aforementioned *Irkanda I* for solo violin, on the manuscript of which he wrote:

Melody: birdsong, song, sky
Rhythm: ritual, dance, earth

In placing birdsong and ritual in opposition he used the contrasting principles of freedom and formality to fashion the musical language of the work. Sculthorpe's approach to birdsong, drawing on the importance of birds in aboriginal culture, where birds are often the form in which spirit ancestors speak, first takes root in *Irkanda I*, where sinuous violin melodies represent the freedom of birdsong. Many subsequent works have close associations with bird and insect sounds.

The quintessential example of dualism in Sculthorpe's music is his 1977 work, *Port Essington*, an allegorical tone poem concerning the attempted British settlement of Port Essington, a site in the Northern Territory, first in 1824, then again in 1838. The settlers withstood a cyclone in 1839, but ultimately failed to adapt to the difficult conditions of the land. After years of hardship and isolation, Port Essington was abandoned in 1849. The prevalent attitude of white settlers to the bush in the nineteenth and early-twentieth centuries was inherently fearful, with the Australian inland perceived as alien, desolate, brooding. Thus in this work two instrumental groups are pitted against each other. A string orchestra represents the bush and a string trio the settlement (rather akin to

the opposed worlds of house and wood in *Lady Chatterley's Lover*) in six movements as follows:

1. Prologue	The Bush
2. Theme and Variations	The Settlement
3. Phantasy	Unrest
4. Nocturnal	Estrangement
5. Arietta	Farewell
6. Epilogue	The Bush

The work has the same framing idea as in *Irkanda IV*, in that the “bush hoarily waiting” hovers over the whole. Against the raw background of the orchestra, with its aboriginal melodies and bird and insect sounds, the more refined trio interjects with statements in a style suggestive of the England of Handel and the nineteenth-century drawing-room music of Mendelssohn and Elgar. String techniques are exploited here, especially a “whispering” sound indicated in the score, and passages intended to represent bird calls are marked “Come veduto a volo d’uccello” (as if seen from the view of a bird). Gradually the string orchestra dominates, until at the end only the music of the bush remains. Just before the trio bids farewell, however, the two groups play briefly in unison, suggesting potential for coexistence. Both groups of music are based on an aboriginal melody from Arnhem Land, *Djilile*, much used by Sculthorpe, which alternates with a nineteenth-century dance as the basis for double variations expressing the alienness of a remote colonial settlement in the nineteenth century.

In *Landscape and Memory* Simon Schama talks of Arcadia’s two faces: “shaggy and smooth; dark and light; a place of bucolic leisure and a place of primitive panic”.³³ Sculthorpe’s dualistic landscapes have the same oppositions between the golden, pastoral, tamed side of nature as opposed to the untamed labyrinth and wilderness that are found in parts of Lawrence’s work.

While the link between Sculthorpe’s music and the writings of Lawrence was an early development in his work, it remained strong

over many years. In 1988 he drove to Lawrence's ranch at Taos and during that trip he watched performances of Pueblo sun dances. More recently, in 2008, the first version of the *Sculthorpe Songbook* emerged from collaboration between the composer and jazz trumpeter Phil Slater. This venture took the idea of reworking a stage further, collecting together arrangements and new compositions based on Sculthorpe's music, all performed by a string quartet, vocalists and a jazz quintet. The project included music and text, with spoken words by Sculthorpe and writers who had influenced him; yet again including Lawrence. In 2010 the composer returned to his song cycle *Sun*, revising it for publication for voice and piano exactly fifty years after its first performance in Britain.

As the "vitality and luminosity" of Lawrence's vision is an essential characteristic of his work, life force is core to Sculthorpe's musical imagination.³⁴ Where Lawrence has excelled in depicting place in words, Sculthorpe has captured landscape in music. Lawrence's assimilation of his studies of ancient cultures and texts in works such as *Sketches of Etruscan Places* is mirrored in Sculthorpe's embracing of the ancientness of aboriginal Australia. The mystery of wild, old England in *Lady Chatterley's Lover* has its counterpart in the primitive, old Australia of *Earth Cry* and *Kakadu*. Sculthorpe has never strayed too far from a pantheistic belief in the sacred in nature, and the main body of his music is concerned with seeking this. As Mark Kinkad-Weekes writes that dance runs "like a vein of ore" throughout Lawrence's work, so Lawrence runs like a vein of ore through Sculthorpe's music.³⁵

This article concludes with a brief glance at Sculthorpe's *Requiem for Cello Alone* (1979). The final movement of this work, 'Lux aeterna', opens with a quotation of the original plainchant, while the body of the movement consists of a more personal music, mostly of a supplicatory nature. This piece too is related to Lawrence. To end in the words of the composer: "It's as though I'm asking for this light to shine especially, and forever, upon me. I

need hardly say that I've always interpreted the sun that illumines the D. H. Lawrence poem, *Sun in Me*, as the sun of light eternal".³⁶

¹ David Tacey, *Edge of the Sacred: Transformation in Australia* (North Blackburn, Victoria: Harper Collins Australia, 1995), 7.

² While Sculthorpe's musical impact has been enormous, there is still scope for further scholarship, with only a handful of major published volumes, one of which is the composer's autobiography. The most important of recent works include Skinner's biography of the early years as cited later in this article: Graeme Skinner, *Peter Sculthorpe: The Making of an Australian Composer* (Sydney: U of New South Wales P, 2007), and my own edited volume: Fiona Richards, *The Soundscapes of Australia: Music, Place, Spirituality* (Farnham: Ashgate, 2007), which contains several chapters on Sculthorpe.

³ Peter Sculthorpe, *Sun Music* (Sydney: ABC, 1999), 58.

⁴ John Douglas Pringle, *Australian Accent* (London: Chatto and Windus, 1958), 25.

⁵ Sculthorpe, *Sun Music*, 59.

⁶ *Ibid.*, 286.

⁷ Judith Wright, *Preoccupations in Australian Poetry* (Oxford: Oxford UP, 1965).

⁸ See, for example, Paul Eggert, 'D. H. Lawrence's Reception in Australia: The Boy in the Bush', in Takeo Iida, ed., *The Reception of D.H. Lawrence Around the World* (Fukuoka: Kyushu UP, 1999), 209–32.

⁹ Bronwyn Watson, 'Garry Shead places novelist D. H. Lawrence in his natural habitat', *The Australian*, 23 June 2012.

¹⁰ Robert Henderson, 'Peter Sculthorpe', *The Musical Times*, vol. 107, no. 1481 (July 1966), 594.

¹¹ Martin Leer, "'This Country Is My Mind': Les Murray's Poetics of Place", in *The Poetry of Les Murray*, eds Laurie Hergenhan and Bruce Clunies Ross (St Lucia, Queensland: U of Queensland P, 2001), 20.

¹² Joah Sugden, *Aboriginal Words and Their Meanings* (Sydney: Dymock's Book Arcade, 1950s).

¹³ Skinner, *Peter Sculthorpe*, 164.

¹⁴ Sculthorpe, *Sun Music*, 74.

¹⁵ Geoffrey Blainey, *The Tyranny of Distance* (Melbourne: Macmillan, 1966).

¹⁶ Sculthorpe, *Sun Music*, 27–8.

¹⁷ Ibid., 140.

¹⁸ Ibid., 70.

¹⁹ Ibid., 67.

²⁰ Jacquetta Hawkes, *Man and the Sun* (London: The Cresset Press, 1962).

²¹ Henderson, 'Peter Sculthorpe', 595.

²² Sculthorpe, *Sun Music*, 74.

²³ Hawkes, *Man and the Sun*, 211.

²⁴ Sculthorpe, *Sun Music*, 172

²⁵ Ibid., 72.

²⁶ See Roland Bannister, 'Gender, Change and Military Music in the Australian Anzac Tradition: A Critical Perspective', *Context*, no. 14 (Summer, 1997), 9.

²⁷ Sculthorpe, *Sun Music*, 151.

²⁸ See Bonnie Grad, 'Georgia O'Keeffe's Lawrencean Vision', *Archives of American Art Journal*, vol. 38.3/4 (1998), 2–19.

²⁹ Susan Reid, "'The Insidious Mastery of Song': Lawrence, Music and Modernism', *Journal of D. H. Lawrence Studies*, vol. 2.3 (2011), 109–30, 113.

³⁰ Susan Carson, 'Seeing a Hard Country: Lawrence's Australian Landscape', *D. H. Lawrence Studies* (D. H. Lawrence Society of Korea), vol. 20.2 (October, 2012), 42.

³¹ Sculthorpe, *Sun Music*, 32.

³² Tacey, *Edge of the Sacred*, 111.

³³ Simon Schama, *Landscape and Memory* (London: Harper Collins, 1995), 517.

³⁴ Virginia Hyde, 'Introduction: Under an "Unbreathed Sky"', *D. H. Lawrence Studies* (D. H. Lawrence Society of Korea), vol. 20.2 (October 2012), xvii.

³⁵ Mark Kinkead-Weekes, 'D. H. Lawrence and the Dance', *Dance Research: The Journal of the Society for Dance Research*, vol. 10.1 (Spring, 1992), 59–77, 59.

³⁶ Sculthorpe, *Sun Music*, 117.