

Australian Piano Music

# rabid bay

move





Nigel Westlake (b.1958)

**Piano Sonata No. 1 (1998)** (14'57")

- 1 Fast 5'31"
- 2 Slow 5'37"
- 3 Very fast 3'54"

Lawrence Whiffin (b.1930)

**Sonata for Piano,  
Mechanical Mirrors (1999)** (16'24")

- 4 Allegro moderato ma con fuoco 5'04"
- 5 Adagio 5'17"
- 6 Turbulent 2'50"
- 7 Tempo di marcia moderato 3'18"

Kate Tempany (b.1967)

**The Promise of Water (2003)** (8'32")

- 8 Cantabile 3'05"
- 9 Boulders 2'18"
- 10 Widening ripples 3'14"

Tim Dargaville (b.1962)

**Negra I for piano solo (1999)** (19'13")

- 11 Dynamic 2'56"
- 12 Still 4'07"
- 13 Quick 6'05"
- 14 Still 6'09"

Michael Kieran Harvey (b.1961)

**15 Pink Nautilus (2003)** 3'23"

Carl Vine (b.1954)

**16 Rash (1997)** 3'11"

Kate Neal (b.1972)

**17 Rabid Bay (2004)** 9'49"

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BY MICHAEL KIERAN HARVEY VISIT

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**move**

Michael Kieran Harvey is one of the foremost interpreters of contemporary piano music of his generation. A champion of Australian music and himself a composer, he regularly commissions new Australian music and has performed Australian music with Australia's leading contemporary music ensembles and orchestras. This recording presents some of Australia's cutting edge piano music — bold and experimental, but also increasingly lyrical.

“I have developed close relationships with all the composers involved over the years. They represent an exciting younger generation of Australian composers. All are developing ways to address the question of fine art music and technology and acoustic instruments in this new century. They display an irresistible energy which in performance is communicated to a broad range of ages.”

*Michael Kieran Harvey*

## **Nigel Westlake (b. 1958)**

### **Piano Sonata No. 1 (1998)**

*Piano Sonata* was commissioned by Michael Kieran Harvey and was premiered by him at the 1998 Sydney Festival. It was awarded the Jean Bogan Memorial Prize for Composition at the Newcastle Conservatorium, New South Wales that year and was presented to the International Rostrum of Composers by the ABC in 2000.

“In one very tight sweep, there are three easily discernible sections – fast, slow, very fast. The language is polychromatic and highly original. The most striking characteristics lie in the surprising lyricism of the slow movement, and in the relentless rhythmic energy of the surrounding sections. The outer movements have a volatility that pays testament to the composer’s strong background in fusion/percussion music.”  
*Michael Kieran Harvey*

“Westlake has been busy, and highly successful, writing the film scores for the Babe films and there was every reason to fear he might be lost to the low-return business of cutting edge music. Quite the opposite seems to be the case, for his Piano Sonata is an emphatic rejection of the middle-of-the-road populism of movie music. It begins with tumultuous dissonances and steadily works its way towards the kind of rhythmic propulsion for which Westlake’s music is renowned; but it never gets too comfortable. Even in

the slow movement, which is a beautiful exploration of sonorities, the questing nature of the composer’s intelligence is clear – and highly exciting.”

*Laurie Strachan / Sydney Morning Herald / January 1998*

## **Lawrence Whiffin (b.1930)**

### **Sonata for Piano, Mechanical Mirrors (1999)**

The sonata *Mechanical Mirrors* is a four movement work contracted into one continuous movement. The first section *Allegro moderato ma con fuoco* is followed by a number of transitional ideas culminating in a series of glissandi which bring back the opening material. The second section, *Adagio*, is a theme and variations, slow and contemplative at first then doubling its speed by a process of halving the note values then halving them again. The ever-increasing momentum leads directly to a turbulent third section. The fourth section, *Tempo di marcia moderato*, again in accelerando, concludes with a fortissimo climax and final coda that includes flashbacks to the first two sections.

Michael Kieran Harvey’s first performance of *Sonata for Piano, Mechanical Mirrors*, was in April 2001 in the North Melbourne Town Hall as part of the Melbourne Autumn Music Festival. His second performance was at the Astra

Chamber Music concert in Elm Street, North Melbourne in September 2001 and he has since then played the work in different venues throughout Australia.

“Whiffin’s *Sonata for Piano, Mechanical Mirrors* ... [finds] Michael Kieran Harvey in searing, juggernaut mode ...” *Clive O’Connell / Melbourne Age / 25 September 2002*

## **Kate Tempny (b.1967)**

### **The Promise of Water (2003)**

Inspired by the remembrance of the composer’s brother, this vividly gestural piece is about an inwards journey of the soul. Centrally concerned with issues of flow, turbulence and continuity, the large scale design is an elaboration of kinaesthetic imagery from the opening bars of the piece.

There are four distinct sections to the work: the opening *Cantabile*, with its interweaving melismatic lines inspired by Indian rhythmic talas; *Boulders*, characterised by dense, agonised clusters; a short *Transition to Coda* of suspended right hand octaves; and the *Coda - Widening Ripples*, a fragmentation and blurring of the opening lines leading to a serene modal conclusion.

*The Promise of Water* was premiered by Michael Kieran Harvey at the University of Western Australia New Music Festival in 2003.

## **Tim Dargaville (b.1962)**

### **Negra I for piano solo (1999)**

*Negra I* was written specifically with Michael Kieran Harvey's dynamism and dazzling virtuosity in mind. The composition has since been acknowledged as a major new work, winning the 1999 Jean Bogan Prize – Australia's richest award for piano composition. It has been performed to acclaim both nationally and internationally at prestigious events including the 2000 Rotterdam Bach Festival (The Netherlands) and the 2001 Queensland Biennale Festival of Music.

The composer writes:

“On one level *Negra I* draws from my experience of studying and performing traditional West African percussion music. I have utilized characteristic melodic, rhythmic and formal structures as a means of creating a surging rhythmic flow, burying them in the music rather than quoting them. On another level *Negra I* is a highly personal response to the first stage of alchemical symbolism (*nigredo* – chaos, transformation of base matter) and aims to translate these notions into an intense sonic meditation, demanding the utmost of the performer.”

*Negra I* is the first of the *Negra* cycle – a series of 4 interconnected works involving varying combinations of piano and percussion instruments. Commissioned for major Australian contemporary musicians

including Michael Kieran Harvey, Graeme Leak, and the Australian Virtuosi, the complete cycle transforms material from *Negra I* into formats for solo percussion (*Negra II*), piano and percussion (*Negra III*) and 2 pianos and 2 percussionists (*Negra IV*, which was nominated for a 2000 Sounds Australian Award for best new composition).

“Pregnant with African/Indian influences, this throbbing, syncopated, frenetically rhythmic piece stole the show. At times loud and boisterous, its formal cohesion made it the most thoroughly satisfying of the contemporary works. The performance was masterly, climaxing in a fury of flying fingers, then dropping back to a haunting finish.”

*David Wood / Real Time / Queensland  
Biennial Festival of Music /  
July 2001*

“Tim Dargaville's ecstatic tour de force, *Negra*, is a substantial new work...”

*Xenia Hanusiak / Herald-Sun / 28  
November 2000*

“The work that lights up an already enthusiastic audience is Tim Dargaville's *Negra*. Kieran Harvey notes its African references, gospel influences, Indian rhythms and distinctive recurrent note row. To my ears this is a great pulsing ragtime fantasia, always hinting at but refusing Joplinesque melody, driven by a pounding, rhythmically familiar left hand style pitted against constellations of upper end trills played at astonishing speed. At times it sounds like a virtuosic cross between Dr

John and Jerry Lee Lewis.”

*Keith Gallasch / Real Time / Queensland  
Biennial Festival of Music / July 2001*

## **Michael Kieran Harvey (b.1961)**

### **Pink Nautilus (2003)**

This work was composed in early 2003 for various combinations of instruments but is presented here as a solo piano etude. The repetitive nature of the writing is due to the original function of the piece which was intended as an appropriate vehicle for a night club situation. The premiere performance was in May 2003 in the Black Cat nightclub, Melbourne, in a version for electronics and amplified piano.

The musical language explores an interaction between rock-inspired ostinati and Fibonacci-derived harmonies and rhythmic motives. Formally it is much like a classical rondo, with a repeated octave climax occurring at the 5:8 proportional mark. The idea came after hearing imaginary overtones in the so-called “pink” noise generated by my computer.

## **Carl Vine (b.1954)**

### **Rash (1997)**

rash: ( ræf )

1. adj. acting without due consideration or thought; impetuous.
2. n. a skin eruption.

This short work for CD playback and solo piano was written as a humorous gift for Michael Kieran Harvey in 1997 who had been haranguing the composer unsuccessfully for a satirical disco piece for some time.

**Kate Neal (b.1972)**

### Rabid Bay (2004)

Rabid Bay was premiered in February 2004 and was composed for, and dedicated to Michael Kieran Harvey. It is a work fuelled and inspired by be-bop, anger, Dutch music and joy.

“... Neal’s Rabid Bay, a new work composed for Michael Kieran Harvey is an explosion of scintillating colour and intoxicating movement...”

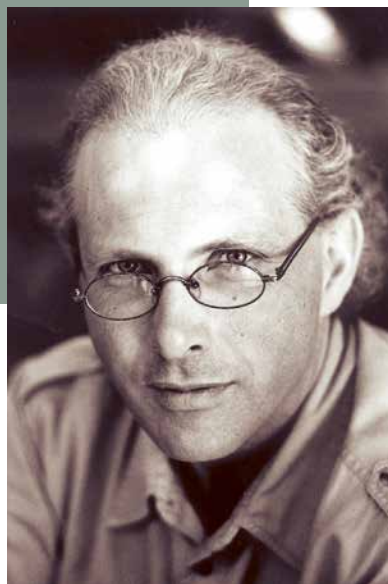
*Xenia Hanusiak / Herald Sun /  
Tuesday 17 February 2004*

“... Rabid Bay, for piano and big band, blends dense notation with bebop riffs...”

*Martin Ball / The Australian /  
16 February 2004*

“... With Rabid Bay ... jazz like intonations emerged as the dominant theme. In an ensemble rearranged to feature brass instruments supporting Kieran Harvey on piano, Neal’s music took on a propulsive urban modernity recalling the marriage in US cinema of post 1960s jazz and atonal music, as in Herrmann’s scores. This gave Rabid Bay a satisfying sense of musical aggression and drama ...”

*Jonathan Marshall / Real Time /  
April-May 2004*



Nigel Westlake commenced his career in music some 30 years ago as a freelance clarinetist, performing with numerous orchestras and chamber ensembles. In 1983 he studied contemporary music in Amsterdam, specializing in the bass clarinet with Harry Sparnaay. Between 1985 and 1992 he was part of The Australia Ensemble and toured extensively with them throughout Australia and the world. In 1992 he was invited to join guitarist John William’s group Attacca as a writer and performer for tours of Australia and the UK.

As a composer he is largely self taught, having commenced writing for rock bands whilst still a teenager. He has been commissioned by many of Australia’s leading orchestras, chamber ensembles and soloists and has successfully combined writing for the concert hall with his passion for film and theatre, having composed numerous TV and feature film scores, including the No. 1 box office hits around the world, *Babe* and the Imax film *Antarctica*.

He has won many awards for his compositions and in 2004 was awarded the HC Combs Creative Arts Fellowship from the Australian National University.





Lawrence Whiffin studied piano with Roy Shepherd in Melbourne and composition with the noted Schoenberg scholar, René Leibowitz, in Paris. After successfully touring as a pianist, composer and arranger throughout Europe, he was appointed lecturer in the Music Department at La Trobe University. He has been commissioned to compose works for the Astra Chamber Music Society, Flederman, Pipeline, the Melbourne and International Organ and Harpsichord Festival, Australia Felix and the Southbank Ensemble. His setting of the poem, *murchitt: a daydream*, by the poet and playwright William Henderson, won the Australian Music Centre award for the best Australian composition in 1998. His *Concerto for violin and five instruments*, performed in Melbourne by solo violinist Miwako Abe with members of the Melbourne Symphony Orchestra, won the Albert Maggs award in 2002.



Deeply inspired by Indian tabla, Kate Tempany is among the most unusual of emerging Australian composers. Her interest in writing stems from a wide variety of experiences as a tabla player across Australia and abroad. After completing a Bachelor of Music degree at La Trobe University she is now developing a contemporary idiom grounded in non western music practices. Kate is currently engaged in large scale collaborative compositions with children at ArtPlay, where her work centres on vocal percussion.



Tim Dargaville is a composer, pianist, percussionist, and teacher who has emerged as one of the most dynamic voices in recent Australian contemporary music. Using an eclectic range of style and media, his compositions include work for the concert platform, theatre, and dance.

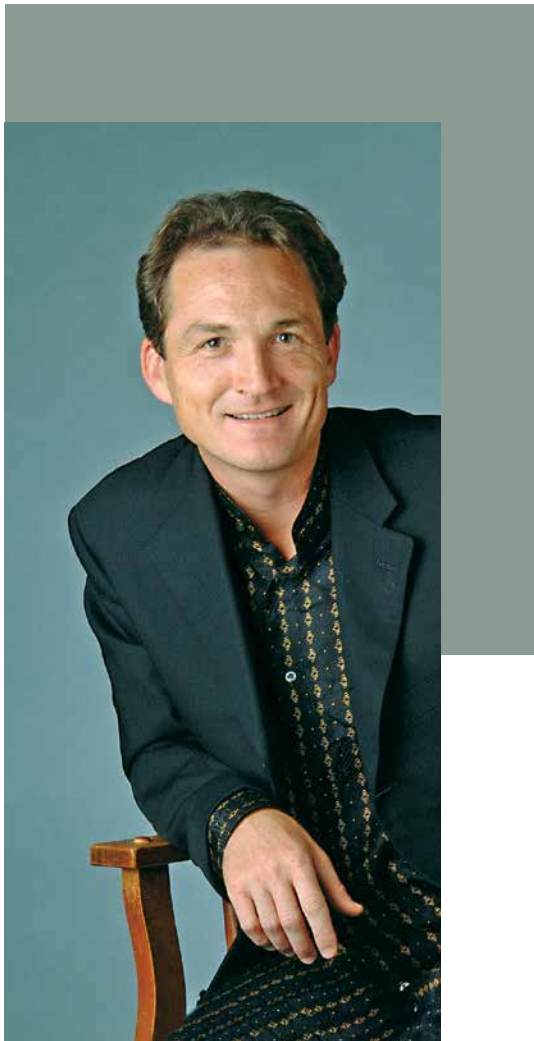
Tim Dargaville's music has received international recognition with performances at the 1994 Warsaw Autumn Festival (Poland), the 4th East-West Music and Dance Encounter (India 1996), the 1997 Wigmore Hall Masters Series (London, UK), and in 2000 at the Rotterdam Bach Festival (the Netherlands). In Australia his music has been broadcast on ABC national radio and television, featured in the Melbourne and Sydney International Festivals, awarded the prestigious Jean Bogan prize for composition (1999), and nominated for a 2001 Sounds Australian Award and a 2002 Green Room Award for best new work. As a composer for theatre Tim has collaborated with, amongst others, the Melbourne Theatre Company (*Frozen* 2003, *Blue/Orange* 2002), Kickhouse Theatre, Desoxy and Hungry Ghost Theatre Company. Most recently he has completed *Rubia – Concerto for Piano and Orchestra* for Bernadette Balkus and the Academy of Melbourne, the result of a 2001 Ian Potter Music Commission.

Other recent collaborations have occurred with Henri Bok of the internationally renowned Dutch group Duo Contemporain, the Australian Virtuosi (*Negra IV for 2 pianos and 2 percussionists*), Michael Kieran Harvey (*Alba* and *Negra I for solo piano*), Graeme Leak (*Negra II for solo percussion*) and the ASTRA Chamber Music Society.



Carl Vine first came to prominence in Australia as a composer of music for dance, with over 20 dance scores to his credit. His catalogue now includes six symphonies, five concertos, music for film, television and theatre, electronic music and numerous chamber works. Although primarily a composer of modern 'classical' music he has undertaken tasks as diverse as arranging the Australian National Anthem and writing music for the Closing Ceremony of the 1996 Atlanta Olympics (the 'Sydney 2000' presentation).





Winner of the world's richest piano competition, the inaugural Ivo Pogorelich International Solo Piano Competition (1993), and the only classical musician to win four consecutive 'Mo' Awards from the Australian Entertainment Industry critics, Michael Kieran Harvey is a passionate

advocate of Australian music. Born in Sydney, he studied piano with Alan Jenkins, Gordon Watson and Erzsébet Kozma before postgraduate study at the Franz Liszt Academy, Budapest, under the guidance of the director Professor Sandor Falvai. He was awarded the Debussy Medal in Paris (1985) and was a grand finalist in the inaugural Franz Liszt Competition in Holland (1986), before going on to win the Grand Prix in the Ivo Pogorelich Competition in Pasadena. He is the first Australian to win a major international piano competition.

He maintains a busy international performing career. European critics unanimously hailed his performances in 1997 and 1998 of *Vingts regards sur L'enfant Jesus* of Olivier Messiaen and Bartok's *Third Piano Concerto* at the Great Hall of the Amsterdam Concertgebouw. In 1999 he returned to the Concertgebouw as guest soloist with the Netherlands Radio Philharmonic, and as well performed solo recitals in Amsterdam and Rotterdam. In March 2000, as part of the Dutch Bach celebrations he performed *The Well Tempered Clavier* as well as newly-commissioned works in Rotterdam's de Doelen Concert Hall. He was guest soloist with the Melbourne Symphony Orchestra on their year 2000 tour of Germany under the baton of Markus Stenz, playing Liszt's *Totentanz* and Bartok's *Piano Concerto No. 3*. He also featured in the ABC's television spectacular 2000 Today, playing one of the new Australian-built

Wayne Stuart pianos. His numerous awards include four consecutive 'Mo' awards, 1997, 1998, 1999 and 2000 for the category 'Best Classical Performer'.

Some of Michael Kieran Harvey's recent career highlights have been performances in 2002 of Carl Vine's *Piano Concerto* at Melbourne's Myer Music Bowl, the 'Shostakovich Project' (*Sonata No. 1, Preludes opus 34 and Preludes and Fugues*) for the Sydney Symphony Orchestra, a televised performance of Beethoven's *Piano Concerto No 3* with the Canberra Symphony Orchestra (Richard Gill), Messiaen's *Trois Petites Liturgies de la Présence Divine* with the Adelaide Symphony Orchestra (Olari Elts), Bartok's *Piano Concerto No 2* with the Queensland Symphony Orchestra (Sachio Fujioka), and the *Turangalila Symphony* of Messiaen with the Melbourne Symphony Orchestra conducted by Marcus Stenz for the Melbourne Festival (for which he received Mo and Helpmann Award nominations). For ASTRA he performed the Australian premiere of Wolpe's anti-war diatribe, the *Battlepiece*. In addition, Kieran Harvey participated with his sister Bernadette in an all States tour for Musica Viva as the piano duo Australian Virtuosi.

In 2003 amongst other concerto projects he gave the world premiere of the piano concerto by Deep Purple's Jon Lord with the Queensland Symphony and in Luxembourg with the Luxembourg Philharmonic conducted by Paul Mann. In 2004 he gave the Australian premiere

of Keith Emmerson's piano concerto with the Adelaide Symphony Orchestra (which received another Helpmann Award nomination).

As well as his performance activities, Michael Kieran Harvey has continued to compose concert and film music. He has had his music regularly performed at various festivals within Australia, highlights being the trio Kazohinia for the 1998 Sydney Festival and the sextet "... until the fingers begin to bleed ..." written for three sets of siblings (the Deans, the Grigoryans and the Harveys) for the 2002 Melbourne festival. Kieran Harvey's compositions are regularly heard on ABC Classic FM and Triple J, while notable overseas premieres have included performances of his computer and keyboard work *Spindrift* at the 1995 Warsaw Autumn Festival, and his solo piano work *Toccata DNA* at the 1994 Warsaw Autumn Festival, and at the Ambassador and Kennedy Centres, USA in 1994 and 1995. In 2002 he presented works by Shaun Rigney and two original works - *Miles Away* (an elegy for Miles Davis) and *Play the piano drunk until the fingers begin to bleed a bit* (based on Bukowski's poems) for electronics and keyboard at the Potter Museum, Melbourne, in a concert entitled *Frankenstein's Piano*. In 2003 he presented a suite of electro-acoustic works entitled *Blood on the Spinifex* to accompany a Kimberley region dot-painting exhibition also at the Potter Museum.



Kate Neal studied Early Music (recorder) and composition at the Victorian College of the Arts with Mary Finsterer, Mark Pollard and Brenton Broadstock, graduating in 1996. Kate received a NUFFIC scholarship from the Dutch Government in 1999 and moved to The Netherlands to study composition with Martijn Padding, Louis Andriesson and Gilius van Bergeijk at the Koninklijk Conservatory, and Carnatic (South Indian) music studies with Rafael Rainer at the Sweelink Conservatory, Amsterdam. In 2000 Kate was awarded equal first prize in the International Young Composers meeting and a special mention in the Henriette Bosmans prize. Kate returned from The Netherlands in 2003 and resides in Melbourne, composing and producing events.





### **RABID BAY**

- Flute** - Belinda Woods
- Clarinet** - Martin Mackerras
- Alto Saxophone** - Ben Carr
- Tenor Saxophone** - Phil Bywater
- Baritone Saxophone** - Adam Simmons
- Trumpet** - David Melgaard
- Horn 1** - Cate Waugh
- Horn 2** - Dominic Harvey
- Trombone 1** - Eric Budd
- Trombone 2** - John Gluyas
- Piano** - Michael Kieran Harvey
- Conductor** - Timothy Phillips

### **RASH**

- Backing** - Carl Vine

- Recording engineers** - Martin Wright | Vaughan McAlley
- Editing** - Vaughan McAlley
- Mastering** - Martin Wright
- Recording venue** - Move Records studio

- Cover painting** - Imogen Hall "Cuttagee Beach" (1989)
- Front cover design** - Kat Mew



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