



Michael Kieran Harvey Collection

Shichiseki

Kanako Okomoto

1 Shichiseki 七夕 for violin and piano (1st mvt.) 9'17"

Andrián Pertout

Cinq petites mélodies for Pianoforte, no. 400

2 I. Noir de l'ouest, Landó and Festejo 0'55"

3 II. Jaune du sud, Zamba and Chacarera 4'32"

4 III. Aqua du centre, Plena and Bomba 2'37"

5 IV. Rouge de l'est, Toque de São Bento Grande,
Samba Partido Alto 3'39"

6 V. Blanc du nord, Bembé and Guaguancó 1'38"

Mark Pollard

7 Beating the rusty nail 9'58"

Andrián Pertout

8 Rishis and Saints for Violoncello and
Prepared Pianoforte, no. 398 11'13"

Henry Purcell - Hugo Wolf - Johann Sebastian Bach

The Tell-Tale Heart

9 Music for a While (from Purcell's Oedipus) 4'19"

10 Verborgenheit (from Wolf's Mörike Lieder, No. 12) 3'38"

11 Agnus Dei (from Bach's Mass in B Minor) 2'56"

Gabriella Vici

Piano Sonata

12 Fantasie. Adagio misterioso 12'22"

13 Allegretto con grazia 2'37"

14 Toccata. Allegro vivace 7'44"

Piano: Michael
Kieran Harvey, all
tracks

Violin: Miwako Abe
1 and **7**

Cello: Alister Barker
8

Counter-tenor:
Martin Niedermair
9, **10**, **11**

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Michael Kieran Harvey



Miwako Abe



Alister Barker



Martin Niedermaier

THE PERFORMERS ↑

More information — move.com.au/disc/shichiseki

↓ THE COMPOSERS

Kanako Okamoto



Gabriella Vici



Andrián Pertout



Mark Pollard



Kanako Okomoto**Shichiseki 七夕 for violin and piano (1st movement) (2008)**

This work was commissioned by Miwako Abe, premiered at the Perth International Arts Festival and broadcast by ABC FM Radio on the 25 February 2008.

The title of the piece *Shichiseki* refers to the evening of the 7th July. Japanese people celebrate the Star Festival on this day, derived from a Chinese legend. This legendary story concerns Orihime (Vega) who lived on the east shore of the Milky Way and who could weave brocade extremely well. One day she met Hikoboshi (Altair) who lived on the western shore. They fell in love and got married. However, after getting married, they stopped making brocade and pursued other frivolous activities together. The angry Emperor pulled them apart on both sides of the Milky Way. They were crying every day. The emperor felt sorry for them and allowed them to cross the Milky Way to meet each other once a year on the evening of Shichiseki (the 7th July).

This work was structured on the old legend, the two movements having contrastable emotions of romance (the 1st movement) and anger (the 2nd movement).

Recorded by Move Records April 2008

Andrián Pertout**Cinq petites mélodies for Pianoforte, no. 400 (2008)**

Cinq petites mélodies or *Five Little Melodies* was commissioned by Julian Burnside QC, and especially composed for Michael Kieran Harvey in celebration of Elliott Carter's 100th Birthday. The five-movement work serves as an exploration of the post-tonal harmonic possibilities within the twelve-note chromatic scale as presented by Elliott Carter in his monumental publication of *The Harmony Book*, and is structurally framed within the Mayan mythological scheme. Each movement corresponds with a particular compass or cardinal direction and colour, although not in relation to the Mayan empire or the earth as a whole, but to the geographical region of Latin America.

The work incorporates two distinct rhythms from each of five distinct cultural and political subdivisions (Afro-Peruvian, Argentinean, Puerto Rican, Afro-Brazilian, Afro-Cuban): No. 1, Noir de l'ouest, Landó (3/4) and Festejo (6/8); No. 2, Jaune du sud, Zamba (6/8) and Chacarera (6/8); No. 3, Aqua du centre, Plena (2/2) and Bomba (2/2); No. 4, Rouge de l'est, Toque de São Bento Grande (2/4) and Samba Partido Alto (2/2); and No. 5, Blanc du nord, Bembé (6/8) and Guaguancó (2/2).

Recorded by Move Records November 2009

Mark Pollard**Beating the rusty nail (2006)**

This work is inspired by the sound world of blues and funk and the ritual, energy and drum patterns of Taiko. It was commissioned by Miwako Abe with assistance from Arts Victoria for the Australia and Japan year of exchange. The synthesis of dramatic ritual and contrasting sound worlds is an essential element of *Beating the Rusty Nail* as traditional materials and modes of performance (and exchange) are combined and beaten out in alternative ways.

Recorded by Move Records April 2008

Andrián Pertout**Rishis and Saints for Violoncello and Prepared Pianoforte, no. 398 (2007)**

Rishis and Saints for Violoncello and Prepared Pianoforte was especially composed for Alister Barker (violoncello) and Michael Kieran Harvey (pianoforte) as part of the Bayside City Council '2007 Resonance Music Series,' and is dedicated to the memory of Mahatma Gandhi (1869-1948) and his gospel of non-violence. The work was directly inspired by the rhythmic devices of South Indian 'Carnatic' classical music (Karnataka Sangita) and the art of konnakkol, which according to Ludwig Pesch and T. R. Sundaresan in *Eloquent Percussion: A Guide to South Indian Rhythm* is the "artful combination of rhythmic syllables," or the "technique

using spoken syllables (jati) to convey rhythmic patterns (sollukattu).” The pulse of the work is set around a slow tempo (vilambita kala) and structurally, three distinct time cycles, or talas are featured, which include the following three jati variants of the tripura tala: tisra jati tripura tala (3+2+2), caturasra jati tripura tala (4+2+2) and misra jati tripura tala (7+2+2). The pitch material on the other hand is based on the progressive modal expansion of the chromatic scale, which begins with the presentation of one single note, and consequently followed by systematic intervallic saturation.

Recorded by Move Records April 2008

Henry Purcell - Johann Sebastian Bach - Hugo Wolf **The Tell-Tale Heart (2010)**

From a review by Bron Batten: “(In Australian) director Barrie Kosky’s stage adaptation of the Edgar Allen Poe story *The Tell-Tale Heart*, Martin Niedermair stars as the unnamed narrator who kills the elderly man he lives with because of the old man’s ‘vulture eye’. He smothers him with his own bed and then dismembers the corpse, hiding it beneath the floorboards. However, he soon becomes convinced he can hear the murdered man’s heart beating below the floorboards and is driven mad, consumed with guilt.

“*The Tell-Tale Heart* displays stunning theatrical vision and is a technical triumph. Set designer Anna Tregloan shifts the

traditional horizontal plane of the stage to the vertical with an epic stair case that ascends as if to heaven, with hell below – the narrator forever caught in purgatory due to his monstrous deed. Lighting designer Paul Jackson has employed a sculptural use of light, distorting the figure onstage by creating optical illusions, at turns mutating and demonising him before our very eyes, as if recreating a Francis Bacon painting live onstage. Slow crossfades stretch and isolate the space, pin pointing a single detail then sweeping out to reveal a vast and uncompromising abyss. By inverting the light source to beneath the narrators feet, the atmosphere becomes at once other worldly - as if a chasm has opened up, threatening to consume him whole.

“Niedermair’s wonderful counter tenor swells out over the audience, the beauty of the music juxtaposing with the macabre content of the text. Michael Kieran Harvey accompanies him on the grand piano, adding a haunting soundtrack (to) Kosky’s unearthly vision.”

There are three songs interspersed throughout the play that are featured on this CD recorded at the time in Move Records studio: *Agnus Dei* from the Mass in B minor of J.S.Bach; Purcell’s *Music for a While*, the second of four movements from his incidental music to *Oedipus*, a version of Sophocles’ play by John Dryden and Nathaniel Lee; and Wolf’s *Verborgenheit* from his Mörike Lieder, No. 12.

Recorded by Move Records December 2010

Gabriella Vici **Piano Sonata (2020)**

Whilst this *Piano Sonata* was not written with a specific program in mind, it is nonetheless a work that explores the tension between the opposing forces of decay and regeneration. The first movement initially seems to coalesce from dwindling melodic lines, and for its entirety it strives to assemble itself into a peaceful, settled state; opposing this constructive momentum is the imminent threat of collapse, ultimately lending the movement into a decidedly disquieting tone. Movement II, a brief intermezzo, is passively suspended in an eighteenth-century minuet and trio, distorted as if in a state of natural decay. Yet, the third movement looks upwards: in an optimistic, unrelenting bid for convalescence, it challenges the destructive forces of the first movement with renewed strength, bringing the piece to a jubilant close. (GV)

The work was recorded by Michael Kieran Harvey at the Sydney Conservatorium at the beginning of the Covid epidemic.

Recorded February 2020