

move

70 MORE VARIATIONS ON
TWINKLE TWINKLE LITTLE STAR



PIANO

Michael Kieran Harvey

FROM
COMPOSERS
AROUND THE
WORLD

70 MORE VARIATIONS ON TWINKLE TWINKLE LITTLE STAR

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In the pursuit of some misguided personal Parnassus, I used to torture audiences with excruciatingly long performances of solo piano playing. Having endured a particularly longwinded recital I gave of a renowned cycle of sacred French pianistic pomposity, a beloved family member was able to reduce her impressions of the work to: "You know, it reminds me of *Three Blind Mice* teeheehee". She was absolutely right; and cured me of any pretensions that music could ever have any transcendent, "spiritual" meaning or significance, apart from pandering to the prosaic and pitiful human yearning for nostalgia and connection in a world gone stark raving bonkers.

Like "Three Blind Mice", "TTLS" is another famous popular melody which has fascinated and irritated composers through the ages. In this wonderful collection Julian Yu has assembled a staggeringly diverse cornucopia of stylistic arrangements of the tune. The unpretentious nature of the nursery rhyme belies some pretty surprising musical outcomes.

In preparing the CD of the book I can attest to the unique challenges each of the pieces presented to my ageing brain and fingers, and to the very strong candidacy the melody has for "Greatest Earworm Of All Time" status. The compositional treatments range from the supreme virtuosity of those by Gyger, Orlovich and Canfield to the humorousness of Yu, Johnson, and Kučinskis; from the familiar quotidian inflections of Jia Jie Chen, Quaife and Pan Minya, to the

indigenously-influenced Hu Haipeng, Lin Tong, Roitershtein and Triantafyllou; from the sheer beauty of Lyons, Zhang Yanpeng and Siek, to the out-and-out weirdness of Tang, Dillon and Clarence Zhang.

The absurdity of the challenge to each composer from every part of the globe to focus their talents on such a restricted common task is fascinating - the results range from the frivolous to the frenetic, the fragile to the fragrant, the popular to the profound. Every composer has responded with good humour and imagination ... I don't know if life gets much better than this.

This collection can be dipped into at random, used as teaching aids, radio fillers for nervous public broadcasters, encores for professional pianists bored with their traditional repertoire but too timid to play anything modern, and young wunderkinds looking for a new book to devour. But I have genuine concerns about the long-term health effects of playing it through in one sitting ...

*Michael Kieran Harvey
Hobart, June 2014*

The popularity of my piano album *The Young Person's Guide to Composition: Variations on "Twinkle, Twinkle, Little Star"* inspired me to compile a second volume of variations on "Twinkle, Twinkle, Little Star", this time from composers around the world. My international call for scores has brought forth an enthusiastic response from composers old and young, professional and amateur, experimental and conservative, and the pieces they have submitted, presented here for your enjoyment, are delightfully diverse.

I would like to thank my good friend, composer and pianist Michael Kieran Harvey, who volunteered several days of his time to record them all. His talent for bringing manuscripts to life is second to none. Enjoy!

*Julian Yu
Melbourne, August 2015*

Composers and their compositions

The pieces are presented in random order which in no way reflects their relative importance, level of complexity or any other qualities.

In order to fit all of the pieces onto one CD, during performance repeats have been omitted and one piece has been slightly abridged.

1 The Theme:

“Twinkle, Twinkle, Little Star”

“TTLS” is a popular English lullaby with lyrics from an early 19th-century English poem, “The Star” by Jane Taylor, which was first published in 1806. It is sung to the tune of the French melody “Ah! vous dirai-je, Maman”, which was published in 1761 and later arranged by Mozart in his famous variations.

2 Wolfgang Amadeus Mozart

Salzburg, Austria (1756-1791)

The first of his twelve variations on “Ah! vous dirai-je, Maman”. This became Mozart’s first published composition.

3 Retrograde Canon

This piece uses two modification techniques: (1) phrase by phrase retrograde imitation, with the imitating voice changing tonality; and (2) total retrograde imitation, with the top and bottom voices changing places at the pivotal point.

XU Mengdong

Shanghai, China

Xu Mengdong is currently the executive vice-

president of the Shanghai Conservatory of Music and Professor of Composition.

4 The Ride of the Little Star

Suffering another powerful migraine, Wagner sees a little Jewish star. He tries to flatten it with his fat Valkyries, smite it with a Tristan chord nicked from his faithful friend Ferenc, cow it into submission with his maniacal will to power, his turgid chromaticism, but the little star survives. Dick is reduced to apologising. Poor little Dick. Brave little Jewish star.

Michael Kieran Harvey

Hobart, Australia

Michael Kieran Harvey is one of the foremost interpreters of contemporary piano music of his generation. He is a champion of Australian music and is himself a composer. His career has been notable for its diversity and wide repertoire. He has especially promoted the works of Australian and contemporary composers and recorded well over 30 solo CDs on various labels. Harvey’s awards include the Grand Prix in the Ivo Pogorelich Competition, USA (1993), the Debussy Medal, Paris (1986), the Australian government’s Centenary Medal (2002) and the 2009 APRA award for Distinguished Services to Australian Music. The Michael Kieran Harvey Scholarship was established in 2006 to encourage future directions in Australian keyboard art music. He is Adjunct Professor at the Conservatorium of Music in Tasmania, Australia.

5 Star Trail

The pitch material arises from a simple transformation of the “TTLS” melody: the last note of each phrase is elided with the first note of the next.

Elliott Gyger

Melbourne, Australia

Born in Sydney in 1968. Currently Senior Lecturer in Composition at the University of Melbourne.

6 A Peculiar Bird

The entire melodic line of “TTLS” can be heard, with birdcall-like embellishments.

QIN Wenchun

Beijing, China

Born in Inner Mongolia in 1966.

Professor in the Composition Department of the Central Conservatory of Music in Beijing.

7 Sleepy Star

The accompanying chords contain many major second intervals, giving the piece a heavy and fatigued feeling.

Brenton Broadstock

Melbourne, Australia

Born in 1952. One of Australia’s leading composers, Brenton Broadstock held the post of Head of the Composition Department at the University of Melbourne for twenty-seven years before his retirement in 2007.

8 Choleric Variation on “TTLS”

Knowing that many composers from a number of different countries would be involved in the project, Canfield thought it would be appropriate to incorporate

some “American” ragtime rhythms into his variation, which is cast in a very free tonality centred in C Major.

David DeBoor Canfield

Bloomington, USA

Born in 1950. Doctor of Music degree from Indiana University. His music has been performed in about thirty countries on five continents.

9 Bagatelle for Aksel

My son, Aksel Greenbaum, was born at 7:51 pm on 15 November 2004. This bagatelle was written about a month later while he was sleeping.

Stuart Greenbaum

Melbourne, Australia

Associate Professor and Head of Composition at the University of Melbourne.

10 Ballad for Guitar

The theme is in ballad style, and contrasts with a background ostinato accompaniment based on the intervals of guitar tuning.

Xiao HU

Chengdu, China

Professor of Composition at the Sichuan Conservatory of Music.

11 Twinkle, Twinkle Little Star Ferry

In this programmatic variation, you can hear the rumbling sounds of a Hong Kong Star Ferry as it strains at its ropes alongside the pier at Tsim Sha Tsui; the ferry’s departure from the pier (swirling arpeggios ascending towards the crystalline, twinkling upper registers); progress across the waves in the

harbour (rhythmic pushing and pulling of the theme and harmonic rolling, whole-tone patterns); approach to its destination (rallentando and descent in register); and, on arrival at Central Pier, the rumble of the idling ferry and the abrupt lowering of the gangplank.

Matthew Orlovich

Sydney, Australia

Born in 1970. Obtained a Performers Certificate (Pianoforte) from Trinity College, London; a Bachelor of Music (1st Class Hons), and a PhD from the University of Sydney.

12 Stellar Fancy

My aim was to produce a variation that would reveal its origins with a little exploration, but not sound obvious at first hearing.

David Keeffe

Melbourne, Australia

Born in London in 1956. Currently working towards a PhD in composition at the University of Melbourne.

13 Thelonius Monk

I thought of this piece like Thelonius Monk playing for children in a dream. It is a very short piece, and the form is the same as the original song.

Mari TAKANO

Tokyo, Japan

After completing composition studies at the Toho Gakuen College of Music, Mari Takano went to Germany to study in Freiburg under Brian Ferneyhough and in Hamburg under Gyorgy Ligeti.

14 Ma Mère, J’Te Kiffe Trop Grave

This variation is named after the French “Ah! vous dirais-je, Maman” (which became “TTLS” in England), using the French poetry slam vernacular. Its rhythm is borrowed from the one that the composer used for the adagio of his first piano concerto.

Jean-Pierre Vial

France

Jean-Pierre Vial, born near Paris in 1946, is a former software designer. Now he creates scores and audio mock-ups (e.g., two piano concertos) using computer resources. He is pleased to be played by real performers.

15 Impression of Australian Grassland

This piece consists of variations on the theme of “TTLS” in the keys of C, C sharp and A flat.

LU Pei

Shanghai, China

Graduated from the Guangxi Academy of the Arts in 1982. In 2002 he obtained a Doctor of Music Arts degree from the University of Michigan, USA. Now he is Professor and Head of the Composition Teaching and Research Unit at the Shanghai Conservatory of Music.

16 Contemplation on a Dwarf Star

The theme appears as a cantus firmus in the left hand (augmented to one note every four bars), forming a foundation for the melody.

Courtney Williams

Melbourne, Australia

Born in 1991 in Melbourne. Graduated with a Bachelor of Music (Honours) degree from the

University of Melbourne in 2013, specialising in composition under Julian Yu.

17 Star Sprint

This variation was composed in about an hour, directly in response to the call for scores for this piano collection. The alternation of left and right hands in Part B is reminiscent of Bach's Two-part Inventions.

Susan Wood

Seattle, USA

Born in 1970 in Seattle. Susan has a Master of Music in Film Scoring from the Pacific North West Film Scoring Program at the Seattle Film Institute.

18 Miniature Etude "TTLS"

This piece uses the whole range of the piano.

Joanie Chung Yee LEE

Hong Kong / New Zealand

Born in Hong Kong in 1986. Bachelor of Music (2006) and Master of Music (2010) from the University of Canterbury in New Zealand. Currently resides in New Zealand.

19 Back to Ancient China

For this piece I took the skeleton notes of the "TTLS" theme (C,G,A,G,F,E,D,C ...) and converted them into a typical scholarly Chinese melody in the Chinese *yu* mode (equivalent to the Western mixolydian mode), imitating the sounds of the ancient Chinese zithers, double-reed pipes, and vertical and transverse bamboo flutes.

HU Haipeng

Wuhan, China

Born in 1984. In 1999 he became the first blind musician ever to study at the secondary

school attached to the Wuhan Conservatory of Music. From 2002 to 2007 he studied composition at the Wuhan Conservatory.

20 Dance of the Golden Snake

This piece is a parody of the Chinese traditional melody of the same title. It introduces the notes of the "TTLS" melody into the rhythm of *The Dance of the Golden Snake*.

LIN Tong

Chengdu, China

Born in Chongqing in 1981. Started to learn the piano at the age of five. Currently he is a composer attached to the Chuanju Opera House in Chongqing.

21 Dozing Off

This piece introduces an unfamiliar harmonic progression into a simple texture and rhythm.

LI Qianyun

Chengdu, China

Born in 1990. Graduate of the Composition Department of the Sichuan Conservatory of Music, where she is currently studying a postgraduate course in orchestration.

22 TTLS (Starlight Variation)

This variation is meant to convey the shimmering of the star in the night sky, along with its penumbra (halo) of light and the ambience of space around it.

Richard Pressley

Charleston, Southern Carolina, USA

Born in 1970. Assistant Professor of Music Theory at Charleston Southern University. His composition teachers included Wolfgang

Rihm and Sandeep Bhagwati.

23 Twinkle Fifth

There are two compositional techniques used in the draft of this piano piece. On the one hand there is a rhythmic characterization of the theme. The second characteristic, which is the one that gives the composition its title, is to develop a fifth plot, according to a modal approach with the objective of using the relationship of the fifth, but to shift the focus from the usual type of tonal progressions V-I.

Denis Feletto

San Vito al Tagliamento,

Pordenone, Italy

Born in 1977. Education: Undergraduate's Degree in Piano Performance (1998); Bachelor's Degree in IT Engineering (2004); Bachelor's Degree in Jazz Music – Piano (2010)

24 TTLS

This arrangement of "TTLS" features a chromatic bass line underneath the classic children's melody.

Andrew D. Herring

Harrisburg, Pennsylvania, USA

Andrew D. Herring (b.1996) is currently in Grade 12 at Central Dauphin High School.

25 Autunno Lidio

This variation was born from a typical Mediterranean idea in which there is a very strong sound from southern Italy.

Salvatore Cirillo

Caserta, Italy

Born in 1972. Qualifications include Training

Certificates in Film Music and Experimental Contemporary Music as well as Diplomas in Harpsichord, Composition, Jazz and Piano.

26 Variation for piano on the theme of "TTLS"

This piece was written using a twelve-tone series.

SHI Ziwei

Chengdu, China

Born in 1963. He is currently Associate Professor in the Composition Department of the Sichuan Conservatory of Music.

27 "TTLS" in a Greek Dancing Way

This piece, the Greek title of which is "Kalamatianos" was actually inspired by the Greek temperament and the way the Greeks cope with their problems – through music and dancing. It is a part of our tradition and a part of our existence! All the above guided me to write this variation and I hope, besides myself, it will make others feel touched and happy too. Or even make them dance in a Greek dancing way!

Sylvia Triantafyllou

Katerini, Greece

Born in 1972. Administrative employee in the Health sector. Diplomas in Harmony, Counterpoint and Fugue, and Music Composition.

28 Kiss

Why must I follow Mozart's approach, i.e., developing this age-old theme from a formal perspective? How about depicting a specific human behaviour, one that we use to express romance - the kiss? This piece is

picture-centred, and the theme tune is hardly identifiable.

ZHANG Yanpeng

Liaoning Province, China /

Australia

Born in 1989. Graduated from the University of Tasmania in 2011 with a degree in music composition.

29 VeYeBe ... where the stars twinkle

This piece describes the ambience of a romantic place where we can see the stars shining and twinkling in the dark.

Krisna Setiawan

Surabaya, Indonesia

Born in 1969. Studied analysis and composition privately with Slamet A. Sjukur.

30 Twinkle the Greek

The simple melody is supported and enriched by harmonies which form a Greek rhythm, hence the name.

Xaralambos Nabrozidis

Katerini, Greece

Born in Katerini in 1956. Permanent professor of wind instruments, music theory and composition at the Municipal Conservatory of Katerini and other conservatories in the region.

31 Starry Night (By the Lake)

This piece uses arpeggios in the beginning, chords alternating between two hands in the middle, and combined techniques toward the end. Different meters and shifting patterns reflect the change of light by the wind.

HyeKyung LEE

Seoul, Korea / Granville, Ohio, USA

Born in 1959. Associate Professor at Denison University, Granville, Ohio, teaching composition, orchestration and computer music.

32 Variation on "TTLS"

My approach was to use a minor key and to shift the theme forward by one quaver beat, to give the piece the feel of a tango.

Jonathan Galton

London, United Kingdom

Jonathan Galton, b. 1984, lives in London and has a BA in Natural Sciences.

33 Twinkle Twinkle Little Samba Star

This variation is in the style of samba that would usually be performed by percussion groups in the Brazilian carnival, most notably in the city of Rio de Janeiro.

Carole Quaife

Reading, United Kingdom

Born in 1974. Bachelor of Arts (Music Composition - Honours), Dartington College of Arts; Master of Arts, Music Education and Postgraduate Certificate in Education in Secondary Music, both from the Institute of Education, University of London; Associate of the London College of Music diploma in Piano Performance.

34 Song of the Stars: A Loose Pop Variation of "TTLS"

This is a piano piece written in the contemporary style that is loosely based on the original theme by W.A. Mozart himself.

By rhythmically altering the first few notes of Mozart's theme, Mr. Chen gives his theme a new innovative twist that changes how the theme is adapted to the present day.

Jia Jie CHEN

New York City, USA

Born in China in 1994. He currently lives in New York City, USA and is attending St. John's University.

35 How I Wondered

The source melody is one that is associated with a calm, settled feeling. When writing this piece, it was my intention to subvert this and create an unsettled composition with a slightly sinister undertone.

Gareth Rhys Jones

Shrewsbury, United Kingdom

Born in 1979. Studied music at the University of Leeds, specialising in composition and music technology.

36 5/8 Twinkle

I have used a very popular rhythm in Greek contemporary music (5/8) by simply converting the first quarter note of each bar into a dotted one. To express the star's twinkle I have used mostly single notes and have avoided heavy chords – I would rather call it a musical embroidery, where all notes are important and can be distinctively heard. The piece should be played in a light, Haydn- or Mozart-like mode.

Thanos Yakas

Athens, Greece

Born in 1954. An amateur musician and self-taught composer and arranger. Now he

works as a professional architect, running his own studio in Athens.

37 372. Twinkle Twinkle Little Star

for Piano

This piece is a chorale variation in which the theme is treated in a manner similar to that in which J. S. Bach treated Lutheran chorale melodies ('372' referring to Riemenschneider's famous collection of Bach's music: *371 Harmonized Chorales*). It is harmonized in my own style, using 7ths and 9ths in a pattern of strict, canonically-related expanding and contracting intervals (the intervals imitated being based on those in "Twinkle Twinkle Little Star" but distorted and arranged as vertical harmonies instead of separate lines).

Louis Johnson

Liverpool & Cardiff, United Kingdom

Born in 1980. Received a PhD in Composition from the University of Liverpool in 2012. Currently teaches in the School of Music at Cardiff University, UK.

38 Wonderland

This piece describes the scene of a dream, using harmony and rhythm to evoke a feeling of drifting.

PAN Minya

Chengdu, China

Born in 1990. Currently a research student in the Electronic Music Department of the Sichuan Conservatory of Music.

39 Shimmering and Sparks

My starting point was to have a slow "Twinkle Twinkle" cantus firmus in the left hand with

tremolo augmented triads twinkling in a high register in the right hand, to give an unrooted tonality, creating the illusion of outer space. This idea was then developed so that the melody became the starting point for each bar, while the gaps in the augmented triad were filled in with notes from the whole-tone scale.

Pat Hanchet

Norwich, United Kingdom

Born in 1938. Obtained a BA (Music) and a Dip.Ed. (Music and German) from St Vincent's PNEU School and Durham University.

40 Black Star

This piece keeps the melodic contour and rhythm of "TTLS" but changes the function of the notes by slowing, creating larger and larger clusters over the underlying tune.

Tyler Minshew

Mesquite, Texas, USA

Born in 1995. Currently studying at Stephen F. Austin State University.

41 Hong Kong

This piece describes Hong Kong as visualised by the composer, who was ten years old at the time of writing and had never been there. The "TTLS" theme has been turned into a pentatonic, oriental-style melody.

Dominik Gajdoš

Brno, Czech Republic

Born in 2003. School student, also studying at the Orchidea School of the Arts in Brno. He is the youngest composer represented in this collection.

42 Variation on "TTLS"

The construction process of this miniature piece is based on a harmonization of the melody "TTLS" composed entirely by "musical borrowings" shown in the six volume books (*Mikrokosmos*) for solo piano composed by Béla Bartók.

Nuno Peixoto de Pinho

Porto, Portugal

Born in 1980. He is studying for a PhD in Composition at Universidade Católica do Porto (U.C.P.).

43 Anton Little Boogie

This piece was composed using dodecaphonic technique and the "TTLS" melody as a series. It was transplanted in place of the original series of the famous Anton Webern Variation op. 27 for piano.

Antanas Kučinskas

Vilnius, Lithuania

Born in 1968. Graduate of and lecturer at the Lithuanian Academy of Music and Theatre.

44 Kabuki of "TTLS"

I really want to identify a fundamental Japanese sense, and show the world truly "Things Japanese", which may be slowly fading away under over-commercialization and Westernization even though Japanese people still carry it deep within them. So, I tried to compose the variation of "TTLS" in a Japanese style using my experiences of studying shamisen and koto music.

Yu KUWABARA

Tokyo, Japan

Born in 1984. Studied composition with Shin

Sato and Toshihiko Hisayuki at the Tokyo National University of Fine Arts and Music.

45 Twinkling

"Twinkling" was written in 2013 to explore the piano as if it were the vast stretches of outer space. The piece uses a wide range of techniques such as the expansive range of the piano to create a feeling of spaciousness; unusual timbres such as playing the strings on the inside of the piano and using the sustain pedal in an unorthodox way; and a very free sense of rhythm.

Tom Armitage

Hull, United Kingdom

Born in 1992. Studied piano and composition at Birmingham Conservatoire, UK.

46 Variation on "TTLS"

Using the original melody of "TTLS", I developed the main notes all along the different tessituras of the piano creating the effect of continuous jumps up and down and vice versa.

Rafael Cavestany

Ibiza, Spain

Born in Madrid in 1959. Studied at the Royal Conservatory of Music in Madrid.

47 Variation: Song

This short piece explores irregular phrasing. The piece was written by shifting the meter of the "TTLS" melody. The melody was then harmonized in an atypical yet accessible manner. These minor changes make it almost unrecognizable as "TTLS", while maintaining a sense of familiarity and simplicity.

Jeffrey Edenberg

Indianapolis, USA

Born in 1988, Jeffrey Edenberg gained a Bachelor of Music degree from Lawrence University in 2011.

48 Twelve Stars

This variation uses dodecaphonic technique and chromatic series to trace the contours of the "TTLS" theme. The composer uses a personalised language to enrich this simple, colourful motif and portray a fantastic, dreamlike world of stars overhead.

Clarence ZHANG

Beijing, China / Hobart, Australia

Born in 1986. Graduated from the Capital Normal University, Beijing, China. He later obtained a bachelor degree from the University of Tasmania.

49 Una variazione spettrale sul tema "TTLS" (A spectral variation on the "TTLS" theme)

Although the variation is based on the "TTLS" theme, the theme - theoretically located in great octave - is unhearable and, to some degree, absent. The starting point of the composition was the fact, that every single quarter or half note [crotchet or minim] of the "Twinkle..." theme has its own harmonic series. The musical material of that piece utilises the harmonics without their fundamentals (which are "Twinkle..." theme notes placed in 2/4 measure). There is just a short section (bars 15-17) where the fundamental (theme) notes are clearly present; they emerge for a while and disappear. The style of "Una variazione

spettrale..." is reminiscent of the lightness of French music during the Impressionism and Spectralism period.

Paweł Siek

Lublin, Poland

Born in 1993. Studied composition at the Academy of Music in Kraków and at the Conservatorio di Musica G. Verdi in Milan.

50 Seven Variations on "TTLS"

In these seven variations one can hear many colourful key changes and temporary modulations – major, minor, modal keys. The melodic development uses original, inversion, retrograde and retrograde inversion forms.

CHU Wanghua

China / Melbourne, Australia

Born in 1941. For the past half-century, his piano pieces and piano arrangements have been enjoyed by audiences in China and around the world. In particular, he was one of the main composers of the much-loved *Yellow River Piano Concerto*.

51 TTLS: a variation for two hands

This variation was made focused in an educational context, linking not only a possible historical context of the original motive, but the harmony, the use of articulations and the mirrored form.

André Luiz Greboge

Paraná State, Brazil

Born in 1963. He is a music teacher and researcher at Paraná State in Brazil.

52 Prelude in D Minor

In my short variation on "TTLS" (or "Ah vous dirai-je, maman...") I try to explore several compositional techniques, such as complex rhythms, with occasional polyrhythms; tonality shifts using accidentals are present throughout. The faster passages of the work contain ornaments such as tenuto and accents.

Alexander Krasnopolsky

Kiev, Ukraine

Born in 1991. Graduated with the degree of Bachelor in Computer Science at the Carleton university, Ottawa, Canada.

53 Twinkling Light

Over the top of the left hand which maintains the basic rhythm and harmony of "TTLS", the right hand capers around with dotted and chromatic notes, semiquavers and syncopated rhythms, describing children joyfully dancing with the Little Star.

LIU Zhifeng

Beijing, China

Born in Beijing in 1955. For many decades he has conducted, arranged for and performed with amateur ensembles, and also taught music to young people, giving him rich grass-roots musical experience.

54 Where Has the Little Star Been?

This piece uses three tritones as the principal material around which the key centre revolves. This dissonance erodes the melody and becomes the norm. It is as if a child is telling us in his simple language that he is unable to see the little star because of the polluted atmosphere.

PENG Cheng

Linyi, Shandong Province, China

Born in 1974. Doctor of Arts. He studied in Russia before returning to Linyi University in Shandong Province, where he is now Vice-Professor. In 2006 he published a children's piano album in Moscow, followed by various other musical reference texts in Russian.

55 The Twinkle Stars Whisper to the Moon

The music combines east and west, and traditional and modern elements. It also explores the colourful resonance from the full range of the piano to showcase the beauty of the night sky.

Man-ngai TANG

Hong Kong

Man-ngai Tang is a freelance composer whose works have been performed in different countries around the world. Apart from teaching, he likes various arts and sports.

56 Variation on "TTLS"

No information about this piece was provided by the composer.

Sergei Oskolkov

St Petersburg, Russia

Well-known Russian composer and pianist Sergei Oskolkov was born in the Ukraine in 1952. He has been awarded Honorary Artist status in Russia for his outstanding contributions to the nation's musical life.

57 Russian Song and Dance on “TTLS”

The “TTLS” melody has a typical European character. I used the Russian tradition of double folk songs in composing this variation. It starts with a slow ballad-like chorus, which is inevitably followed by a lively dance-like section. In order to emphasise the contrast, the piece begins in the minor key. The heterophony of the Russian folk music in the *lento* section also contrasts with the *allegretto più mosso* section, with its melodic-chordal structure.

Michael Roitershtein

Moscow, Russia

Michael Roitershtein, born in 1925, music theorist and educator, has been honoured by the government of Russia for his artistic meritorious service to the State, and awarded many prizes and medals including the Gold Medal of Moscow Composers and the Second Honorary Medal from the War of National Defence (World War II). From 1953 onwards he has taught in many major Russian colleges and universities including the Moscow Conservatory of Music. His music has received over a thousand performances, and he has published over twenty academic publications and over one hundred academic theses on contemporary music and music education.

58 Variation on the theme of “TTLS”

This piece uses a new composition technique invented by Petrov himself which he calls the ‘snow twinkling technique’. It uses a series of seven notes (just like the seven colours in

the rainbow) with rhythmic formations, to give an impression of snowflakes in space. The concept for this was inspired by the shimmering seven-hued refracted light that you can see when you are walking in the snow fields. The technique reveals a certain influence from minimalist composers such as John Adams.

Evgeny Petrov

St Petersburg, Russia

Evgeny Petrov is a composer and lecturer in composition and instrumentation at the Rimsky-Korsakov Saint Petersburg State Conservatory. He was born in 1973 in Severodvinsk, Arkhangelsk region, graduated in 2001 from the Saint Petersburg State Conservatory in composition discipline, and finished the post-graduate school in 2003 under the supervision of Professor Yu. A. Falik.

59 Infinite Song

I named this piece *Infinite Song* for two reasons: the chord progression on which it is based seems to want to go on for infinity, and to me “Twinkle Twinkle” seems to be about a similar concept – the unfathomable relation we have to the cosmos, that great engine of being and becoming, death and rebirth, a link in song to our origin in the stars in an infinite past.

Ross James Carey

Wellington, New Zealand / Shah Alam, Malaysia

Ross James Carey, a composer and pianist from New Zealand, is currently senior lecturer in the Composition Department, Faculty of

Music at Universiti Teknologi MARA in Shah Alam, Malaysia.

60 Then the traveller in the dark

My variation on “TTLS” took its inspiration from the third verse of the original poem, “The Star”, by Jane Taylor. It speaks of a traveller being grateful for the “tiny spark” that the star provides, without which he would be lost in the dark. The original melody of the song exists so concretely in the minds of so many people since their childhood, and I endeavoured in this piece to treat this melody as being the “tiny spark” which guides the listener through a dark, uncertain, harmonic landscape.

Kym Dillon

Melbourne, Australia

Born in 1989. Bachelor of Music Performance (Honours) in composition, Victorian College of the Arts (University of Melbourne).

61 Variation on “TTLS”

This piece was inspired by images from Russian piano music by Tchaikovsky and Lyadov, and, especially, Mussorgsky’s *The Great Gate* from his *Pictures at an Exhibition*. The thought of interaction between a classical theme and the Russian style arose thanks to the similarity between a theme from the “Fugue in D Minor” BWV 853 by J. S. Bach, and the Russian national lingering song. The piano should sound like a beautiful bell.

Elizaveta Panchenko

St Petersburg, Russia

Elizaveta Panchenko, born in Tomsk in 1987, is a composer, keyboard performer and

Music Director of the Save Tempo Chamber Orchestra in St Petersburg. She has won many prizes and her compositions, which have been performed worldwide, include operas, orchestral music and chamber music.

62 Twinkle Little Sichuan Opera

This piece combines the material of “TTLS” with material from a composition by Song Mingzhu entitled *The Scenes Sichuan Opera*. The initial theme uses harmonic material consisting of fourth and fifth intervals overlapping with its inversion to create a mirror image. This is followed by a Fibonacci series of second intervals imitating the percussive sound of Sichuan Opera, just like a star twinkling. The middle section uses a contrapuntal technique, after which the exquisitely designed recapitulation section with its tension of rhythm and pitch brings the piece to a satisfactory conclusion.

SONG Mingzhu and PANG Yan

Chengdu, China

Song Mingzhu was born in 1953 and is now Director of the Composition Techniques Research Centre at the Sichuan Conservatory of Music, China. Pang Yan was born in 1989 and studied composition under Song Mingzhu before going to America, where he is now studying for a PhD in Minnesota, USA.

63 Night Song

The composer has taken the “TTLS” theme, subjected it to Chinese folk influences and overlapped it with a fragment of a Chinese folk melody from Hunan Province to produce lyrical, lingering tones which create a deeply tranquil atmosphere.

ZHAO Xi

Wuhan, China

Zhao Xi was born in Hunan Province, China in 1973. He is currently Head of the Composition Department at the Wuhan Conservatory of Music.

64 Twinkle Twinkle Icy Stars

This miniature invokes a haunting sense of sparseness and loneliness, depicting the stars, far apart, in the great abyss of space. It inverts and varies the original melody of “TTLS”. The left hand is the ‘star’ of this piece, whilst the right hand plays in canon above, introducing more voices as comets come flying by. At the end of the piece, one last comet has soared past and the stars are once again left alone, eternally suspended in space.

Martine Wengrow

Melbourne, Australia

Martine Wengrow is an Australian composer, arranger, pianist and conductor.

65 Fallen Star

This piece uses the descending portions of the original “TTLS” melody. Quaver notes are interpolated between the melody and the harmony has been altered to engender a darker, mysterious atmosphere.

Anthony Lyons

Melbourne, Australia

Anthony Lyons is an Australian composer and performer working across acoustic, electronic and hybrid arts mediums. He is a lecturer in Interactive Composition at the VCA School of Contemporary Music at the University of Melbourne.

66 Space Travel to the Twinkling Stars

A cat travels to space and is mesmerised by the charm of the twinkling stars. Suddenly, the alarm sounds and the spaceship loses control. By transforming the original melody based on the C major scale to the whole-tone scale, the composer brings the twinkling stars to the territory of the surreal.

Ada Nga-Ting LAI

Hong Kong

Ada Nga-Ting Lai completed her Bachelor of Arts (Music), Master of Music (Composition) and Master of Philosophy (Music Theory) at the Chinese University of Hong Kong and graduated with a PhD in Composition from the University of Melbourne. She is active in the promotion of new music and music creativity education in Hong Kong. Ada is also a keen lawn bowler and an ardent lover of domestic shorthair cats.

67 Like a Diamond

“Like a Diamond”, named after my baby daughter’s favourite part of “TTLS”, is a radical departure from my usual modal/contrapuntal idiom. It is a strictly serial, atonal piece.

Vaughan McAlley

Melbourne, Australia

Born in 1970. Bachelor of Music (Honours) Degree in Composition, University of Melbourne.

68 Little Star Over the Hall of the Mountain King

This is a reworked excerpt from a medley of variations on “TTLS” that I wrote for fun when I was fourteen years old. I had just

been introduced to Grieg's *Peer Gynt* suite, including "In the Hall of the Mountain King", so part of the piece used Grieg's melody as a bass line.

Marion Gray

Melbourne, Australia

Born in 1955. An ardent music lover who learned the piano for several years as a child and still plays from ear for enjoyment. She works as a translator, language teacher, sales administrator and housewife.

69 TTLS

I composed this piece with imagination of the sounds of bells. When you play this, you will enjoy these sounds.

Satoshi TANAKA

Tokyo, Japan

Born in 1956 in Hokkaido, Japan. Studied composition with Joji Yuasa, Kenjiro Urata and Shin-ichiro Ikebe at the Tokyo College of Music.

70 Scintillation:

"Scintle, Scintle, Little Star"

The theme is in the left hand, while the right hand plays an intuitive, improvisatory contrapuntal passage in which "Twinkle, Twinkle Little Star" is still discernible.

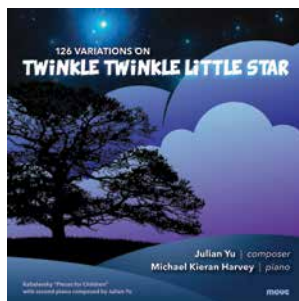
Julian YU

Melbourne, Australia

Born in 1957. Graduated from the Central Conservatory of Music (Beijing) in 1977. Studied composition at the Tokyo College of Music from 1980 to 1982 under Joji Yuasa and Shin-ichiro Ikebe. Migrated to Australia in 1985. Awarded the Koussevitzky Tanglewood Composition Prize in 1988.



Michael Kieran Harvey with composer / commissioner Julian Yu during the recording session



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126 variations on Twinkle Twinkle Little Star — composed by Julian Yu
Performed by pianist Michael Kieran Harvey. Julian Yu's project presents the tune in an immense range of styles. The collection demonstrates the many different approaches to composition in classical music styles as well as popular and folk music genres from different countries. Many of the variations are deliberately reminiscent of well-known works, created by taking the work in question as a base and substituting, merging, piecing together or superimposing the notes of "Twinkle, Twinkle Little Star". Styles include counterpoint, harmonic variations, tonality and atonality, 12-tone and serialism. This 2-CD set also includes Julian Yu's addition of a second piano part to Dimitri Kabalevsky's "Pieces for Children".

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