

move



MOVE 50

Twenty-four
Australian
composers
celebrate
fifty years
of Move
Records

MOVE 50

New works from 24 Australian composers to celebrate Move Records' 50th year

1 *Tony Gould*
HERITAGE (2018) 1'05"

2 *Roger Heagney*
NOAH (2005) 1'56"

3 *Christopher Young*
PATHWAYS (2016) 1'59"

4 *Kanako Okamoto*
BITTER AND SWEET (2018) 3'13"

5 *Vaughan McAlley*
L-OVE RECORDS (2018) 1'37"

6 *George Dreyfus*
PRELUDE -
OUTBREAK OF LOVE (1981) 3'16"

7 *Ron Nagorcka*
A MEMORY ON THE MOVE (2018) 2'45"

8 *Andrea Keller*
DEEP BLUE (2012) 0'59"

9 *Michael Kieran Harvey*
KEEN (2018) 4'35"

10 *Brenton Broadstock*
AN ENDLESS RIPPLE (2018) 3'48"

11 *Christopher Willcock*
WISDOM (2018) 3'25"

12 *Ros Bandt*
MYSTIC MORN (2016) 2'29"

13 *Gordon Kerry*
SONNET AFTER
JOHN KEATS (2018) 4'48"

14 *Michael Bertram*
ICONOCLAST 2 (2017) 1'59"

15 *Eve Duncan*
FROM A STAR AFAR (2018) 1'31"

16 *Don Kay*
MILESTONE TRIBUTE (2018) 2'38"

17 *Kate Tempamy*
EXPANSION - HEART REFLECTS
THE SKY (2018) 4'30"

18 *Paul Moulatlet*
DARK STAR (2016) 7'53"

19 *Andrián Pertout*
SARAL AAVART GATI (2018) 5'29"

20 *Warren Burt*
POSTLUDE (2018) 3'03"

21 *Simon Barber*
INTERPOLATIONEN (2018) 4'11"

22 *Linda Kouvaras*
NORTHCOTE DAYS (2018) 5'02"

23 *Brendan Colbert*
SISYPHUS (2018) 3'07"

24 *Julian Yu*
STEPPING UP BIRTHDAY (2013) 1'01"

1 *Tony Gould*

Heritage (2018)

A spontaneous recording to celebrate Move Records' 50th by Tony Gould, played on the Yamaha C7 grand piano, chosen by him 25 years ago, which has lived in the Move studio ever since.

2 *Roger Heagney*

NOAH (2005)

Performed by Michael Kieran Harvey. No reference to the Ark is intended, ... this is simply a piece inspired by the joy of the birth of our first grandchild Noah.

3 *Christopher Young*

PATHWAYS (2016)

Performed by Christopher Young, Tom Fryer (guitar), Ted Vining (drums) and Nick Heywood (bass). A specially edited version of 'Ethereal Pathways' (borrowed from the Move CD 'Atmospheros'). It is based upon Christopher Young's time living in Poland and the first snow upon the forest trees and ground on a trail.

4 *Kanako Okamoto*

BITTER AND SWEET (2018)

Performed by Michael Kieran Harvey. Kanako writes: "When I visited the Move studio to record my piano CD 'Crystal Vision', I brought a chocolate box as a small gift for Martin and his family. The title of the piece is named for my nostalgia."

5 *Vaughan McAlley*

L-OVE RECORDS (2018)

Performed by Michael Kieran Harvey. Vaughan McAlley (who has also been a recording engineer at Move for over 20 years) writes: "The challenge I set myself in this piece was writing a piece with 50 notes. For technical boffins, it is a three-part augmentation canon, with the second part being twice as slow as the first part (and backwards), and the third part twice as slow again (and upside down). The three parts had 28, 14 and 7 notes, making 49. Some canons have extra free parts, but in this case I had the luxury of one extra free note (the final one). For non-technical listeners, it is tricky writing a piece of any substantial length with only 50 notes. I hope you enjoy it!"

6 *George Dreyfus*

PRELUDE - OUTBREAK OF LOVE (1981)

Performed by Michael Kieran Harvey. George Dreyfus: "ABC producer/director Oscar Whitbread liked what I did, ('Rush', 'Power without Glory' amongst others), got me to write the music for his 1981 series based on Martin Boyd's 'Outbreak of Love', in which the main character is Wolfie von Flugel - a philandering amateur composer who writes in an utterly derivative style. I rose to the occasion - it comes easily to me, supplied a fitting 'Prelude in C minor', bombastic and difficult, mainly because I can't play the piano at all, I am a bassoonist. The series bombed, my 'Prelude' never took off, all deservedly so." Michael Kieran Harvey: "I think it's very postmodern - an ironic neo-romantic interpretation of love as a charade, or indeed something that causes a nasty rash!"

7 *Ron Nagorcka*

A MEMORY ON THE MOVE (2018)

Performed by Michael Kieran Harvey and Ron Nagorcka. The melodic theme originated in 1988 as a short prelude in 5/16 time. The theme appeared again in a new form on the 2002 Move CD 'Devils of the Night', here reconfigured for piano and didjeridu.

8 *Andrea Keller*

DEEP BLUE (2012)

Performed by Michael Kieran Harvey. Andrea Keller: "For Luc Meagher. This little composed piece took inspiration from my youngest child Luc's breathing as a babe, which sounded as though he inhaled on the third triplet of each beat - it was quite a groove he set up! The title refers to his being born in the caul - considered a good omen in days gone by. Sailors would pay big money on the black market to purchase membranes from such births to wear in a locket around their neck for protection, as the belief was that those born in the caul would never drown."

9 *Michael Kieran Harvey*

KEEN (2018)

Performed by Michael Kieran Harvey. Keen is a word used to describe a wailing sound. The pitches are derived from the German name B-A-C-H, which are resolved by a chord incorporating the 12 tones (as suggested by his 24th fugue subject in volume 1 of the Well-Tempered Clavier). The element of chance resides in the direct glissandi on the strings. The work is dedicated to Martin Wright, manager of Move Records, in honour of 50 years of the Move label.

10 *Brenton Broadstock*

AN ENDLESS RIPPLE (2018)

Performed by Michael Kieran Harvey. Brenton Broadstock states: “a simple act of caring creates an endless ripple”.

11 *Christopher Willcock*

WISDOM (2018)

A setting of a poem by Andrew Bullen, performed by Lyndon Green (tenor) and Andrea Katz (piano). Caspar, one of the Three Wise Men, is addressed by an Angel. He’s told they can’t prevent the massacre of the innocents that will follow Christ’s birth.

12 *Ros Bandt*

MYSTIC MORN (2016)

Performed by Gabriella Smart. ‘Mystic Morn’ is inspired by Hans Heyesen’s 1904 oil painting. It is the first vignette from the solo piano suite ‘The Cedars’, Hans Heyesen’s beautiful home in the Adelaide Hills. The suite was composed on the original family piano there.

13 *Gordon Kerry*

SONNET AFTER JOHN KEATS (2018)

Performed by Stefan Cassomenos and soprano Merlyn Quaife. The text is Keats’ ‘On Sitting Down to Read King Lear Once Again’, a meditation on the tragic nature of life and the transcendental nature of art.

14 *Michael Bertram*

ICONOCLAST 2 (2017)

Performed by Michael Kieran Harvey. This is a jocular ‘tongue in cheek’ piece written as a small tribute to Move Records for its many years of supporting Australian music.

15 *Eve Duncan*

FROM A STAR AFAR (2018)

Performed by Michael Kieran Harvey. Eve Duncan writes: “I imagined looking at earth from a distant star a few thousand years ago. As the years fly past, at one point I see a change in its colour and character. When I compose for Michael Harvey, I like him to move out either in time or space, as I do in this miniature.”

16 *Don Kay*

MILESTONE TRIBUTE (2018)

Live recording performed by Michael Kieran Harvey and saxophonist Benjamin Price. Composed at the invitation of Move Records as one of the short compositions to mark a significant and sustained achievement in support of Australian composers over 50 years. Find the hidden theme at the end.

17 *Kate Tempany*

EXPANSION - HEART REFLECTS THE SKY (2018)

Performed by Michael Kieran Harvey. The imagery is of grasslands stretching to the horizon, with shimmering patterns created by the wind.

18 *Paul Moulatlet*

DARK STAR (2016)

Performed by Peter Sheridan (bass flute). Although the score is fully notated, certain sections allow the performer to apply individual interpretation and express a personal creative outcome, in this instance through the artistry of Peter Sheridan. ‘Dark Star’ attempts to convey the composer’s unease about the undercurrent of totalitarianism now permeating many democratic societies – an undercurrent brought about by fears and uncertainties within otherwise tolerant cultures.

19 *Andrián Pertout*

SARAL AAVART GATI (2018)

Performed by Michael Kieran Harvey. ‘Saral aavart gati’ (simple harmonic motion) in mechanics and physics is a type of periodic motion or oscillation motion where the restoring force is directly proportional to the displacement and acts in the direction opposite to that displacement. The source of the pitch material is Bach’s ‘Aria’ from the Goldberg Variations.

20 *Warren Burt*

POSTLUDE (2018)

A computer piece made in 50 tones per octave – one for each year of Move’s existence. The piece was made on the Arturia CMI V emulation of the old Fairlight CMI, using samples made in the early 1980s on the original Fairlight CMI. These samples are either hybrids - with the attack of one instrument fading into the decay of another, or samples made on a gamelan at the time. The CMI V is tuned in 50 tones per octave equal temperament. The samples are controlled by a program made in Music Wonk that has 10 instruments, each playing random pitches, durations and loudnesses over a one octave range. Which of the 10 instruments is playing at any one time is controlled by an array of gate-switches. The Postlude is made with the Music Wonk patch, improvising note-choice and tempo controls.

21 *Simon Barber*

INTERPOLATIONEN (2018)

Live recording performed by Michael Kieran Harvey. The title Interpolationen (interpolations) refers to the sense by which the work is constructed, each bar a variation on the preceding bar, focusing on generation of depth rather than breadth for the work’s duration.

22 *Linda Kouvaras*

NORTHCOTE DAYS (2018)

Piano duet performed by Linda Kouvaras and Deviani Segal. Linda writes: “‘Northcote Days’ was written to celebrate Move Records’ 50 years of operation. Northcote is an inner city suburb of Melbourne and has been a significant part of my life over the past twenty years since my first composition appeared on the Move CD ‘Repose’. ‘Northcote Days’ is a musical reflection on the vibrancy of the town and some of its variegated moods.”

23 *Brendan Colbert*

SISYPHUS (2018)

Performed by Michael Kieran Harvey. ‘Sisyphus’ is dedicated to Martin Wright in recognition of his extraordinary contribution to the promotion of Australian artists and to the preservation of their work.

24 *Julian Yu*

STEPPING UP BIRTHDAY (2013)

Performed by Robert Schubert (clarinet) and string quartet, borrowed from the Move CD ‘Old and Yu’. Julian Yu: “‘Stepping Up’ (Bubugao) is a well-known, cheerful folk instrumental melody from China’s Guangdong Province. I combined its rhythm with the Happy Birthday song, perfect for this upbeat musical tribute to Move’s 50 years of dedication to Australian music. Incidentally, my wife and I also played a version of this piece on jinghu (Peking Opera fiddle) and piano at Martin Wright’s 70th birthday party. Bravo Move, and thank you!!”

■ Most of these pieces were recorded during 2018 in the Move Records studio by Vaughan McAlley and Martin Wright, with the exceptions of pieces by Simon Barber and Don Kay (both from a live concert in Hobart), Ros Bandt (Ray Thomas - recording engineer in Elder Hall, University of Adelaide) and Warren Burt (recorded in his home studio in Daylesford, Victoria).



■ The front cover illustration (above) is by Tom Samek. Grateful thanks to Arjun von Caemmerer for commissioning the painting,

■ A very big thanks to both Michael Kieran Harvey and Arjun von Caemmerer for coming up with, and supporting, this project.

■ Grateful thanks to Michael Kieran Harvey for taking on the task of playing many of the works on this disc, and to the other performers, and to the composers, most of whom provided a new original composition especially for this 50th anniversary celebration.

■ Move also wants to thank all the performers whose talents have featured on the label over the last 50 years.

■ Arjun von Caemmerer is a Hobart-based writer, medical practitioner and student/teacher of Iyengar Yoga. He has contributed (in various capacities) to a number of releases on Move Records, including '48 Fugues for Frank', 'Psychosonata', 'Patañjali', 'Portrait of Bob Brown', 'The Green Brain Cycle' and 'Luz meridional'. Arjun's latest book is 'Vice Versa', new and selected poems (Collective Effort Press, 2016).

Visit the Move website for more information about all our releases:

- descriptions of each CD
- artist and composer profiles
- audio samples
- reviews
- links to videos
- track listings
- genre listings

move.com.au

The first record was produced in 1968, and its success got producers Nick Alexander and Martin Wright thinking about setting up as a label which they did in December of that year. Three early albums were recorded on 4-track tape at Bill Armstrong Studio. In the early years Move also licensed a small number of albums from England, Canada and USA, but by the early seventies was doing recordings on portable tape machines in venues like St Patrick's Cathedral, Frank Traynor's Folk Club, Ormond College, and the Conservatorium at Melbourne University. Move gradually acquired its own recording equipment and microphones. Tape machines included 2-track and 4-track, with editing carried out with razor blades and sticky tape. The actual records were manufactured by local companies like Astor and Australian Record Company (a disguise for the American CBS label). Move also released many titles on audio cassette. Compact discs began replacing vinyl records in the mid-1980s, and Move release its first CDs in 1987 when Australia's first CD manufacturing plant opened in Melbourne.

Nick Alexander withdrew from Move Records at the end of the 1970s to work in the film and publishing unit of CSIRO.

Martin Wright has kept the Move banner flying since that time with the help of many different staff members who have helped with publicity, sales, and recording. Marilyn Thomas was office manager for many years, a position now occupied by Debra Herman. Vaughan McAlley has been recording engineer and music editor alongside Martin since the mid-1990s.

Move has seen many technological changes over its 50 years, from 12 inch long playing records, cassettes, compact discs, and now digital downloads on iTunes, and streaming on Apple Music.

The recording equipment has changed many times as well; open-reel tape (in various formats), Beta video tape, DAT, Sound Designer II, small portable digital recorders for on-location recordings, and ProTools. Move bought its first (of many) Mac computers in 1984 which was initially used for word processing (CD liner notes, and printed promotional leaflets). Low quality dot matrix printers were soon superseded by Apple's first Laserwriter which enabled Move to do more print production in house. Move bought its first Sony digital converter unit in the 1980s which recorded audio onto Beta video tape. This was followed by DAT tape (digital audio tape) which was small and portable, and very reliable

and convenient. The only problem at this stage of digital recording was that editing was not an option, so many CDs at that time had to have each track recorded in one take which was quite a challenge for the artists. For a short while copying the digital recordings back to tape using dbx and Dolby SR noise reduction made razor blade splice editing possible again without quality loss. A company called Digidesign developed a digital audio computer-based editing system called Sound Designer II which was used on all releases for about ten years. This was eventually replaced by ProTools which was a big improvement in digital editing and recording. Move could now record in multi-channel, edit, and produce a master "tape" all on the one computer running ProTools.

Move Records built its own recording studio in 1993 where many, if not most, Move releases have been produced. Tony Gould selected a C7 grand piano at the Yamaha showroom which has been one of Move's prized assets ever since.

A year-by-year history of Move highlighting the artists and musicians who have been involved over the last 50 years is on our website under the "About Move" tab.

Martin Wright Commences Move (LP: *move two miles* – Viatorum & Co. by Jim Minchin)

It should not—and could not—go unmarked: Martin Wright and Move Records have just forged a new record: 2018 marks 50 continuous years of music publishing by this independent music label. This achievement is without precedent, not just in Australia but, as far as I can tell, anywhere in the world. What makes this even more remarkable is Move’s stated and demonstrated commitment to releasing new music, a stance that is exemplified by ‘The Michael Kieran Harvey Collection’ on Move Records, which to date includes well over two-dozen CDs holding upwards of 50 premiere Australian compositions. The most recent release on this collection is itself a microcosm of this dedication to new Australian music: each of the 24 piano études that make up Andrián Pertout’s **Luz meridional** (released in November 2018) are themselves based on the work of a significant Australian composer. It seems only fitting that Move’s 50 years are celebrated by this special commemorative disc which, through some two-dozen new compositions of its own, offers a reciprocal gesture of appreciation from some of the composers and performers that Move has supported over its many years. (AvC)

Move’s Munificence: Excellence! Venerable Idiosyncratic Independence!



→ Douglas Lawrence, director of the Choir of Ormond College, and Martin Wright on tour in Europe in 1999



↑ Founders Martin Wright [L] and Nick Alexander [R], and composer Jim Minchin [centre] at Move's first recording [1968]



← Martin Wright in the new Move studio with an early version of ProTools on screen [1996]



↑ Tony Gould, Keith Hounslow and Martin Wright on location at Ormond College Chapel [2000]

← Recording engineer Vaughan McAlley in the Move studio [2005]

→ Martin Wright operates two DAT recorders [2000]

