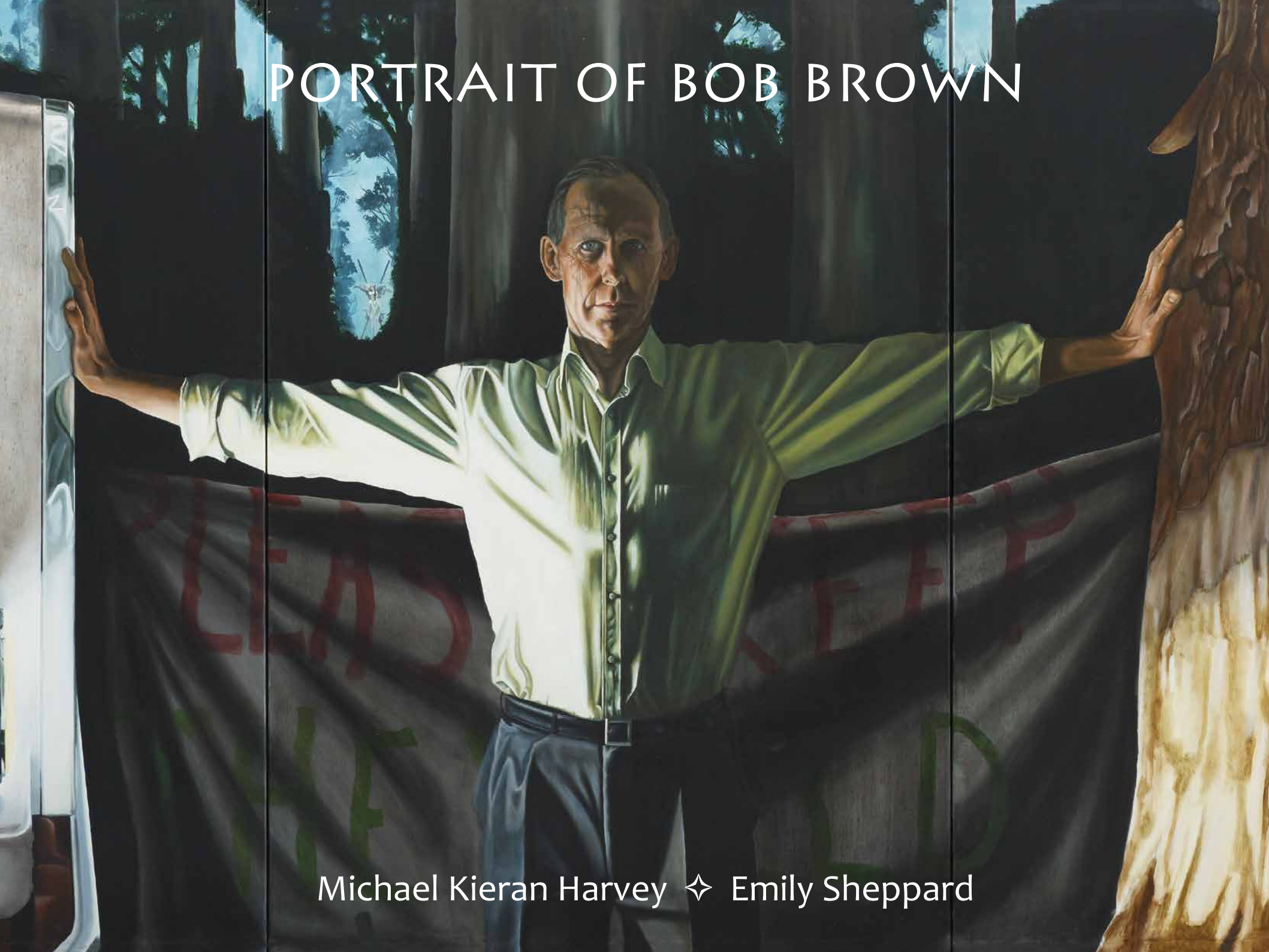


PORTRAIT OF BOB BROWN



Michael Kieran Harvey ✧ Emily Sheppard

1 **Portrait of Bob Brown**

for violin and piano duo (2016)

Michael Kieran Harvey

2 **Aftermath**

for viola and voice (2016)

Emily Sheppard

3 **Homage to Liszt**

for violin and piano (2016)

Michael Kieran Harvey

Recorded at Move Records studio on 12 December 2016 (tracks 1 and 3), and 30 December 2016 (track 2).

Recording engineers:

Vaughan McAlley and Martin Wright

Editing and mastering: Martin Wright

Executive producer: Arjun von Caemmerer

Portrait of Bob Brown: Richard Onn (Australia) ... *Bob Brown*, 2009 ... Photo: AGNSW ... © Richard Onn

The 2013 version of *Homage to Liszt* (for percussion and piano) can be heard on the Move CD *Psychosonata*

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The idea for this CD originated in the concert launch of Arjun von Caemmerer's *Vice Versa new & selected poems* (Collective Effort Press, 2016) on 9 October 2016 at the Tasmanian Conservatorium. Michael Kieran Harvey premiered his **Portrait of Bob Brown** (2016), an especially appropriate choice given Michael's, Arjun's and violinist Emily Sheppard's mutual high regard for the man and his extraordinary work. Also featured at this concert (and thus included on this recording), were Emily's solo piece for viola and voice, **Aftermath** (2016), inspired by her visit to Tasmania's threatened Tarkine region, and the premiere of Harvey's piano/violin version of **Homage to Liszt** (2016), re-written especially for Emily's unique artistic capability.

“I hope this CD release will further an appreciation of the inspiration that is Bob Brown; that it will serve as a gesture of support and gratitude for contemporary Australian composition and musicianship (especially Michael’s and Emily’s); and that it will also help to publicise the continuing existence of the Move Records label. All money from sales of this CD, and a portion of iTunes sales, will be donated to the Bob Brown Foundation whose stated aim ‘is all about action with a vision to protect Australia’s wild and scenic natural places of ecological and global significance’.”

Arjun von Caemmerer

1 Portrait of Bob Brown for violin and piano duo (2016) *Michael Kieran Harvey*

This piece is my humble tribute to an awesome human who has been an inspiration to millions, and a lifelong courageous warrior for the environment. I hope this music conveys something of the struggle, the power, the fearlessness, the intelligence, the humanity and the uncompromising integrity and vision of its subject. Ferenc Liszt and Béla Bartók each wrote musical portraits of their Hungarian national heroes. Bob Brown is a venerable Australian hero, whose cause and impact, however, transcends national boundaries. Commissioned by Dr Arjun von Caemmerer and dedicated to eco-warrior/violinist Emily Sheppard, the work is in five sections that reflect on the turbulent, courageous and serene complexities of Brown’s life through the resonances of a piano and violin narrative.

2 Aftermath for viola and voice (2016) *Emily Sheppard*

Written in Easter 2016, in a pocket of blackened Tarkine. This piece was germinated at Sarah Anne Rocks on the coast, where the fire had burnt the vegetation right up to the sand.

takayna ashes -

on the sand
two speckled eggs,
one cracked open

inside
a tiny, wet mass
shivers

3 **Homage to Liszt** for violin and piano (2016) *Michael Kieran Harvey*

This work, originally for piano and percussion (2011), was the first collaboration between Harvey and percussionist Eugene Ughetti. The high impact of Liszt on the evolution of modernist music cannot be overestimated. He was a figure largely responsible for freeing music of its Victorian constraint and conservatism to embrace the critical theory and technological innovations of the 20th century artform. This Homage is a work of genuine admiration, gratitude, humour and barefaced plagiarism in memory of the great Ferenc Liszt. It is in four sections – *Ballade* (based on Liszt's favourite interval, the diminished fifth, alternating with stacked fifth chords); *Waltz* (a re-imagining of his Transcendental etude no.11); *Csardas* (a frenetic Hungarian peasant workout); and *Consolation* (which in the melody uses a 12-tone serial note-row as did Liszt's later work) – introduced by a be-bop-influenced Prologue (in a 7 across 8 beat "Gaussian clock" cycle). A later version for solo piano and poet (Arjun von Caemmerer) was presented at a concert in the Hobart Town Hall honouring the great environmentalist Peter Cundall, to whom the work is dedicated. This version is a revision for violin and piano inspired by the collaboration between Harvey, Arjun and Emily Sheppard.



Michael Kieran Harvey studied with Alan Jenkins, Gordon Watson, and at the Liszt Academy under Sándor Falvai. His career has been notable for its diversity and wide repertoire. He has especially promoted the works of Australian and contemporary composers and recorded over 40 solo CDs on various labels. He has premiered many Australian and international concertos with all Australian symphony orchestras. Harvey's compositions have been performed in Europe, the UK, North and South America and Asia, in addition to major Australian festivals. He concentrates on non-standard formats, often humorously questioning classical music and embracing diverse influences.

As a pianist Harvey's awards include the Grand Prix in the Pogorelich Piano Competition, USA (in 1993, the world's richest), the Debussy Medal (Paris 1986), the Centenary Medal (2002), the 2009 APRA award for Distinguished Services to Australian Music, and an AMC award (2014) for best classical performance (Gyger's Inferno). Harvey gave the 2012 Peggy Glanville-Hicks address on the state of Australian music to acclaim and controversy. The Michael Kieran Harvey Scholarship was established in 2006 to encourage future directions in Australian keyboard art music. Harvey is based in Tasmania, where he supports many environmental causes.

Emily Sheppard studied violin at the Australian National Academy of Music (ANAM) in Melbourne. Her teachers have included Miwako Abe, Adam Chalabi and Peter Tanfield. She is a casual member of ACO Collective and the Tasmanian Symphony Orchestra and has played as a soloist with the ANAM Orchestra and Orchestra Victoria. Her chamber ensemble, 'Eureka Ensemble' tour regionally in NSW and Qld, running improvisation



workshops for school children and performing concerts, with a focus on programming contemporary Australian repertoire. Festival appearances include MONA FOMA, Next Wave, The Brisbane Festival, Peninsula Summer Music Festival, Panama, Ten Days on the Island and Fractangular. Emily also studies Environmental Science at UTAS and is interested in the junction of music and environment. She is currently working on a dance/music collaborative arts project themed around the disappearance of the kelp forests of the East Coast of Tasmania.

