Michael Kieran Harvey Collection

In Memorium
Martin Friedel (1945–2022)



Martin Friedel

...the life in between... (2022)

1 i. 3′16
2 ii. 1′29
3 iii. 1′53
4 iv. 2′02
5 v. 1′32
6 vi. a 1′44
7 vi. b 1′21
8 vii. 2′01
9 viii. 2′41
10 ix. 4′01

Andriân Pertout

11 ***L'architecture du cosmos, no.425*** for pianoforte (2013–2014) 10′34

Bruce Crossman

12 ***Not Fading Resonance*** (2023) 8′00

Colin Spiers

Eine Kleine Nachtmusik (after Dorothea Tanning) for piano (2021)

13 i. "Hallway" poco lento 4′36
14 ii. "Duality" allegro 4′49
15 iii. "Sunflower" molto moderato 6′37
16 iv. "Doorway" andante 5′04

Johanna Selleck

17 ***Homage to Liszt*** for piano (2013) 6′08

Vaughan McAlley

18 ***Toccata*** (2025) 5′24

COVER: NASA image by Jeremy Schnittman. In computer simulation images, a gaseous accretion disk (seen edge-on) swirls around a black hole which Stephen Hawking theorised may lead to other universes. The black hole's superstrong gravity warps the light from that disk in weird ways.

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Regard as one, this life, the next life, and the life in between. (Milarepa, 1052-1135)

Martin Friedel
...the life in between... (2022)

1 i.
2 ii.
3 iii.
4 iv.
5 v.
6 vi. a
7 vi. b
8 vii.
9 viii.
10 ix.

For the premiere of these pieces in the 2023 ASTRA concert series in Melbourne, Astra's Artistic Director John McCaughey wrote in the program: "Clear but not explicable! Martin Friedel's final composition ... *the life in between* ... reaches for new airs of expression, via piano and pianist." Completed in February 2022, it arrived with an email: "As an antidote to COVID I worked up 10 little piano pieces ... I've sent them to Michael ... In a way these are non- or even anti-piano pieces, devoid of virtuoso flourishes and technical fireworks; with the challenge of replacing pianistic sugar-hits... with something more difficult to define and describe and even notate... But I might be making a Zuckerberg out of a Loeffel of Essig!"

Notated on three staves throughout, the 10 pieces vary from around 1 minute to 3 in duration, but each transcends normal experience of shorter and longer, to define its own senses of time. The 3 staves are not so much choreographic layers for the two hands, more sources of evolving stacks of harmonies, moving forwards or even backwards, or not at all, while between them melodic elements of unknowable origin emerge and sing, under the force of rapidly changing tempi. Despite the composer's description, virtuosity is indeed required of the player in summoning forth the 'life between' those 3 staves, the skills of placements and colour for which Michael Kieran Harvey's playing is celebrated.

JOHN McCAUGHEY

Andriån Pertout
11 ***L'architecture du cosmos, no.425***
for pianoforte (2013–2014)

L'architecture du cosmos or The Architecture of the Cosmos was commissioned by Maria Paz Santibafiez (Paris, France), and composed especially as a *Hommage å Karlheinz Stockhausen* (1928–2007).

The work serves as an exploration of the musical implications of the Fibonacci series as an organizational determinant and draws on inspiration from a selection of seminal works from the twentieth-century piano repertoire: *Klaviertück IX* (1961) by Karlheinz Stockhausen; *Gaspard de la nuit: Trois poémes pour piano d'aprés Aloysius Bertrand* (1908), *Jeux d'eau* (1901) and *Une barque sur l'océan, Miroirs* (1904–1905) by Maurice Ravel (1875-1937), as well as *A Morning in the Woods* (1971), *A Long Remembered Sorrow* (1964) and *Metaphor No. 3* (1964) by Leo Ornstein (1893-2002).

ANDRIÅN PERTOUT

Bruce Crossman

12 ***Not Fading Resonance*** (2023)

The music for *Not Fading Resonance* came out of my friendship with Australian pianist Michael Kieran Harvey as a reflection back on his turning sixty, about the same time I did.

The idea was to create a type of 'not fading' resonance against the tide of time and its eddies. It was to create an artistic space of life ripples inspired by meditative Japanese Gagaku harmonic resonances of stillness that gradually emerge as colouristic spectral space teeming with organically evolved ideas that sit about a rich slow centre, before returning to meditative stillness that doesn't disappear but resonates into stretched timespace acoustics. One sound that resonates in the heart in silence after the storm.

Musically, the piece is a series of organically related and accruing fragments that move from stillness to flowing energies and back. The motif fragments in their growing intensities includes: distilled long resonances, distilled resonances with voice-led and stabbing sonorities, Gagaku-inspired sonorities, flourishing movements (from stillness), and bluesy interceptions. The macrocosmic structure moves from stillness to climax movement, settles on rich stillness, and then flows to a massive climax centre and back to stillness all within a series of micro-accruing motifs that flow organically and unpredictably. The musical flow of energy can be seen formally as the structure: Ai + Aii/ B/ C [Aiii]/ B (Aii)/ B '(Aii + C C [Aiii] (Aii)/ Aii/ Ai + B/ C [Aiii] (Aii + B)/ C [Aiii] (Aii + D C [Aiii] + Aii/ C [Aiii] + Aii/ Ai. The musical movement of energy in the piece is a metaphor of life as an accruing richness of experience, which even in the quietness of acoustic space and heart resonates not fades.

Not Fading Resonance was written as an after-the-fact sixtieth birthday present for my friend and musical collaborator, Michael Kieran Harvey.

BRUCE CROSSMAN

Colin Spiers

Eine Kleine Nachtmusik (after Dorothea Tanning) for piano (2021)

13 i. "Hallway" poco lento
14 ii. "Duality" allegro
15 iii. "Sunflower" molto moderato
16 iv. "Doorway" andante

This work takes its title from the painting of the same name by the American surrealist artist Dorothea Tanning who was in turn inspired by the famous work by Mozart. In four linked sections - Hallway, Duality, Sunflower and Doorway - "Eine Kleine Nachtmusik" reflects the dark mystery of the painting using basic musical gestures and textures that are drawn from romantic and impressionist piano music.

COLIN SPIERS

Johanna Selleck

17 ***Homage to Liszt*** for piano (2013)

Homage to Liszt was commissioned by Melbourne pianist Ian Holtham and is modelled after Liszt's *B Minor Sonata*. Selleck's tribute to Liszt revels in a sense of virtuosic flamboyance characterized by cascading arpeggios and full sonorous harmonies. Startling contrasts between the lyrical and the dramatic echo Liszt's *B Minor sonata* but are recast in the contemporary idiom of Selleck's own compositional voice.

MICHAEL KIERAN HARVEY

Vaughan McAlley

18 ***Toccata*** (2025)

In 2025 I wrote four piano pieces for four pianists in my life. I have recorded Michael Kieran Harvey's impressive playing many times in the studio at Move Records, so I made his piece the trickiest. The musical progenitors of my *Toccata* are the organ toccatas of French composers such as Boëllmann, Widor and Messiaen, with fast notes played by the hands and powerful bass lines played by the pedals. There is a moto perpetuo line of continuous semiquavers throughout the piece, while above it, below it, and sometimes within it, I experiment with

various forms of invertible counterpoint. Don't worry about the counterpoint unless you are counterpoint aficionado, instead, imagine yourself at Saint Sulpice in Paris at the end of a service, and the organist/pianist has decided to show off today.

VAUGHAN McALLEY



Australian pianist and composer, Dr Michael Kieran Harvey FAHA, is one of the foremost interpreters of contemporary piano music of his generation. Released in 2009, his CD *Elektra* was described by Australian critic Clive O'Connell as the product of an "indefatigable master-pianist … pieces commissioned especially for his volcanic talent". Harvey's homage to Zappa *48 Fugues For Frank* was premiered at Mona Foma 2010 and won an AMC state award for best composition in 2011. Piano sonatas nos. 4-6 were released in 2019–2021. *Green Brain Cycle* (based on the eponymous Frank Herbert novel) was premiered at the Mona Foma Festival in 2018, a festival highlight.

Following this came the acclaimed *The Sparrow and the Mead Hall* CD, while a re-release of his 20th century CD *Threnody* reminded critics of his early championing of virtuoso Australian music, coupled with a CD of more recent Australian and Japanese chamber music entitled *Shichiseki*.

Harvey continues to produce monumental cyclical works including the APRA-nominated *War Sonatas* honouring Peter Singer and Harvey's long-time collaborator Arjun von Caemmerer while also lamenting the prevalence of war and the rise of AI.