
Together Apart
BRENT
KEOGH
EMILY GRANGER HARP
ANDREW BLANCH GUITAR
LIZ WOOLNOUGH VIOLA
MAHARSHI RAVAL TABLA
KATIE ANDERSON FLUTE
ELDEN LOOMES CELLO

Brent Keogh plays
oud and mandola

Together Apart

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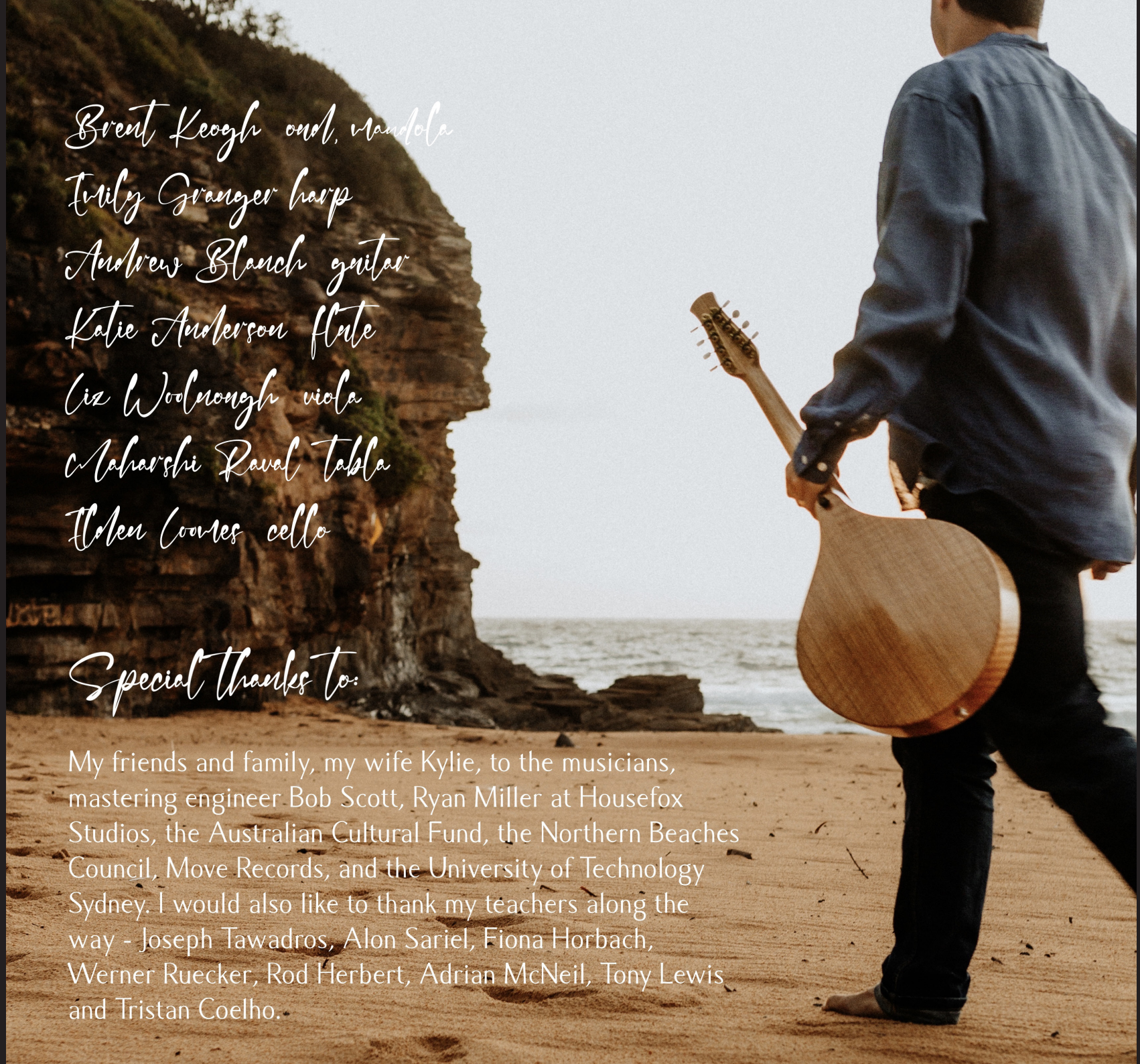


Hagia Sophia Suite
1. Prelude
2. First movement
3. Second movement
4. Third movement

Turimetta Suite
5. Kite
6. Eagle
7. Heron

8. Stormfront
9. The Red Candle
10. Rosie's Dance
11. Alunir

Tracks 1-4 recorded at Bob Scott's The Studio in Piermont, Sydney
Tracks 5-11 recorded at House Fox Studios, Sydney
Mixed by Brent Keogh
Mastered by Bob Scott
Photos by El. K Photography
www.brentkeogh.com
'Rosie's Dance' composed by Brent Keogh and Katie Anderson 2017
All other music composed by Brent Keogh
P&C 2023 Brent Keogh



Brent Keogh oud, mandola
Emily Granger harp
Andrew Blanch guitar
Katie Anderson flute
Liz Woolnough viola
Maharshi Raval tabla
Helen Coomes cello

Special thanks to:

My friends and family, my wife Kylie, to the musicians, mastering engineer Bob Scott, Ryan Miller at Housefox Studios, the Australian Cultural Fund, the Northern Beaches Council, Move Records, and the University of Technology Sydney. I would also like to thank my teachers along the way - Joseph Tawadros, Alon Sariel, Fiona Horbach, Werner Ruecker, Rod Herbert, Adrian McNeil, Tony Lewis and Tristan Coelho.

Together Apart is a collection of original chamber music compositions by Sydney-based composer and UTS lecturer Brent Keogh. Written during the covid-19 lockdown, the pieces reflect the tensions of that time but also hope for renewal. The album includes the *Hagia Sophia suite,* a four-movement work written for guitar and harp duo, performed by Emily Granger and Andrew Blanch. It also includes the *Turimetta Suite* for mandola, flute, tabla and cello, performed by Brent Keogh (mandola), Katie Anderson (flute), Elden Loomes (cello) and Maharshi Raval (tabla). This suite was commissioned by the Northern Beaches Council. The album also includes some original stand-alone compositions, including *'Stormfront',* a lively trio piece for Arabic oud, viola and tabla, performed by Brent Keogh on the oud, ACO violist Liz Woolnough, and Maharshi Raval on tabla.

The Hagia Sophia Suite

The Hagia Sophia suite is named after the great cathedral/mosque/museum in Istanbul, one with immense historical and religious significance. Hagia Sophia was built as a cathedral in the 6th century A.D. during the Byzantine Empire and was then converted to a Mosque in the 15th century when Constantinople fell to the Ottoman Empire. In 1935 it was converted to a museum, and in 2020, was converted back to a Mosque. These pieces reflect on this hugely significant building - a reservoir of memory, a place of contestation and a meeting place between Occident and Orient, of transcendence and immanence, that reflects on the profound complexities of the human condition that traverses time and culture. Musically this suite is characterised by the intricate interplay of the harp and guitar that demonstrates the beauties of these instruments and their power to invoke memory, place, story, darkness and light. The prelude begins with a piece for solo harp, a melancholic introduction reminiscent of an improvisation (taqsim) on an Arabic Qanun. The first movement features a quick tempo contrasted by a solemn melody. The second movement is more of a meditation, that feeling of space between the human and the divine, a space that is at once intimate, and profoundly distant. The final movement features a curling, creeping melodic interplay between the harp and guitar, where major key sections bring momentary light in the darkness.

The Turimetta Suite

This suite is inspired by the many walks along Turimetta beach that my family and I did during the 2020 and 2021 lockdown periods. As we have a child with significant health issues, Turimetta was a safe haven for us, entertaining the kids and

being revitalised by its natural beauty. The Turrimetta suite comprises three movements based on three types of birds we've seen frequently on these visits - Hawk, Eagle and Heron. Hawk begins with an alap style introduction on the flute, with playful melodic lines, before the quartet settles into a stable groove. He groove is suddenly broken, and the chase begins, but the playfulness remains throughout. Eagle is about power and the hunt. Navigating odd time signatures, this piece is about movement and dynamism, with the cello taking a lead role in the pursuit. Heron is about elegance, grace, not being rushed into anything, but rather exuding a deep internal peace.

Stormfront
The piece for oud, viola and tabla is characterised by a driving, odd-time signatured groove. It plays with the predictable unpredictability of a storm, the anticipation that comes with seeing dark clouds over the sea, an icon of the divine.

The Red Candle
A meditative piece for solo oud. A symbol of presence, of mysteries made known in part, and a comfort beyond the pains of this life.

Rosie's Dance
This folk dance is composed for oud, cello, flute and tabla. It was co-written with flautist Katie Anderson and is dedicated to my niece.

Alunir
For cello and oud duet. 'Alunir' in French means to land on the moon. Written in the Lydian mode, this piece is rubato throughout, creating a sense of floating on the edge of the known. In this piece I wanted to capture something of the wonder of the unknown expressed so eloquently by Albert Einstein when he said, "We are in the position of a little child entering a huge library, whose walls are covered to the ceiling with books in many different languages. The child knows that someone must have written those books. It does not know who or how. It does not understand the languages in which they are written. The child notes a definite plan in the arrangement of the books, a mysterious order, which it does not comprehend but only dimly suspects."



Information about Brent Keogh and the other performers on this recording can be found on the Move Records website and digital booklet:
move.com.au/disc/together-apart