



Andrián Pertout
Luz Meridional

24 piano études (2012)

Luz meridional, Twenty-four Études for Pianoforte, No. 411 (2009-2012)

in homage to Australian composers and the works from which quotations were taken

1 Niño durmiente

Homenaje a Roy Agnew (1891-1944) *Sleeping Child* for pianoforte (1936)

2 Encuentro

Homenaje a John Antill (1904-1986) *Corroboree: Symphonic Ballet, Welcome Ceremony* for symphony Orchestra (1953)

3 Diversión

Homenaje a Don Banks (1923-1980) *Divertimento* for flute and string trio (1951)

4 Balada

Homenaje a Arthur Benjamin (1893-1960) *Ballade* for string orchestra (1947)

5 Poema sinfónico

Homenaje a Clive Douglas (1903-1977) *Sturt, 1829: Symphonic Poem* (1952)

6 Danza de guerra

Homenaje a Peggy Glanville-Hicks (1912-1990) *Three Gymnopédies: Gymnopédie II* for harp and strings (1936)

7 Caleidoscopio

Homenaje a Eugene Goossens (1893-1962) *Kaleidoscope* for pianoforte, ii. *Promenade* (1918)

8 Canción colonial

Homenaje a Percy Grainger (1882-1961) *Colonial Song* for pianoforte (1911)

9 Nostalgia

Homenaje a Raymond Hanson (1913-1976) *Concerto for trumpet and orchestra* (1948)

10 El bosque

Homenaje a Fritz Hart (1874-1949) *The Bush, Symphonic Suite* for orchestra (1923)

11 Melancolía

Homenaje a Marjorie Hesse (1911-1986) *Melancholy* for pianoforte (1973)

12 Retrospectivo

Homenaje a Alfred Hill (1869-1960) *Retrospect* for pianoforte (1920)

13 Meditación

Homenaje a Mirrie Hill (1892-1986) *Meditation* for pianoforte (1954)

14 Elegía

Homenaje a Dulcie Holland (1913-2000) *Elegy* for flute and piano (1963)

15 Síntesis

Homenaje a Robert Hughes (1912-2007) *Synthesis* for orchestra (1969)

16 Bagatela

Homenaje a Keith Humble (1927-1995) *Eight Bagatelles* for pianoforte (1992)

17 En la piscina

Homenaje a Frank Hutchens (1892-1965) *At the Bathing Pool* for pianoforte (1932)

18 El anillo de nuevas campanas

Homenaje a Miriam Hyde (1913-2005) *The Ring of New Bells* for pianoforte (1959)

19 Fantasma del mar

Homenaje a Horace Keats (1895-1945) *Sea-wraith* for voice and pianoforte (1939)

20 Gloria

Homenaje a Louis Lavater (1867-1953) *Gloria* for SATB (1939)

21 Despedida

Homenaje a Dorian Le Gallienne (1915-1963) *Farewell, Thou Art Too Dear for my Possessing* for voice and pianoforte (1954)

22 Tres bosquejos

Homenaje a William Lovelock (1899-1986) *Three Sketches* for flute and pianoforte (1959)

23 Himno para la muerte de Jesús

Homenaje a James Penberthy (1917-1999) *Hymn for the death of Jesus* for organ (1972)

24 Seis perfiles

Homenaje a Margaret Sutherland (1897-1984) *Six Profiles* for pianoforte (1953)

About the Work

‘Luz meridional’ or ‘Southern Light’ was commissioned by Julian Burnside AO QC and especially composed for Australian pianist Michael Kieran Harvey as part of a 2009 State Library of Victoria Creative Fellowship, and while each individual movement pays homage to one of twenty-four early Australian composers, the work as a whole represents a Homenaje a Henry Cowell (1897-1965).

The twenty-four solo piano études incorporate quotations from early Australian composers sourced from the State Library of Victoria’s Australian Manuscripts collection, and represents a composition project dedicated to researching melodic material from the State Library of Victoria’s Australian Manuscripts collection in order to then compose a set of twenty-four études for solo piano, utilizing and transforming this material in various ways: contrapuntal procedures, formal structures, pointillism, time point sets, tempo canons, combinatoriality, imitation, linear additive composition models, ornamentation, ostinato, quotations, rhyme schemes, serialism, inversions and palindromes, interval exploration, reharmonization, additive rhythms, bell ringing sequences,

De Bruijn sequences, isorhythms, metric modulations, non-retrogradable rhythms, polyrhythms, True Random Number Generators, etc.

In 2012, the work was recognised as the Winner of the Jean Bogan Prize (University of Newcastle) – Australia’s most prestigious award for classical piano composition. *Luz meridional, Twenty-four Études* for Pianoforte, no. 411 (2009-2012) received its world premiere performance on the 20th of January, 2013 at Hobart Town Hall as part of the MONA FOMA Festival 2013 in Hobart, Australia. The 64-minute work was performed by Michael Kieran Harvey. The presentation included a comprehensive introduction to the composition by Hobart-based poet Arjun von Caemmerer..

Mathematics and Music

Pythagoras of Samos (570-504 B.C.) first made the connection between mathematics and music in the West, introducing the idea that “harmonic musical intervals could be expressed by perfect numerical ratios.”

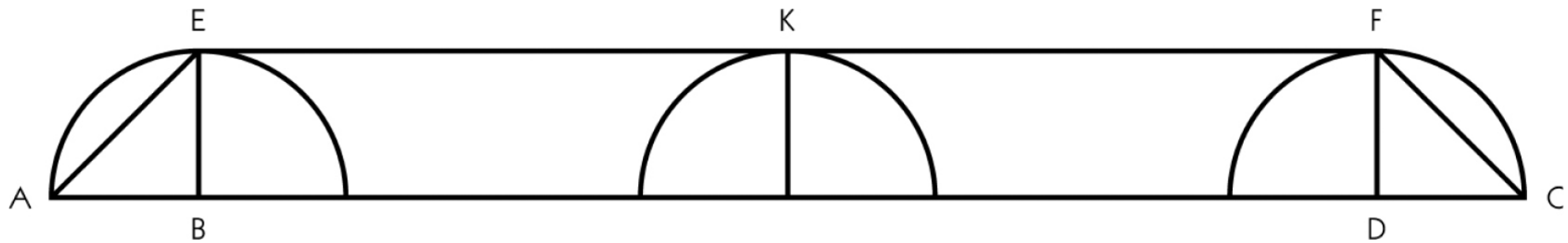
This concept relates to the idea that if you sound an open string it will produce the fundamental (or the 1/1 ratio); the

string stopped at the midpoint will then produce the octave (or the 2/1 ratio); and at the two-third point, the perfect fifth (or the 3/2 ratio). The 3/2 ratio (perfect fifth, or dominant), after the 1/1 ratio (fundamental, or tonic) is the most important interval in Western tonal harmony.

In 1930, American composer Henry Cowell released a book entitled *New Musical Resources* – a monumental publication that influenced many composers of the twentieth century (including Karlheinz Stockhausen, Elliott Carter, John Cage, Conlon Nancarrow, etc.). In this book Cowell presents a theory for composing that associates pitch (or frequency) ratios with tempo (or rhythmic) ratios. Or in more simple terms, a theory that associates melody with rhythm.

Luz meridional adapts Cowell’s concept within a personal interpretation of the chromatic scale (the 12 notes of Western music) and its representation via tempo (or rhythmic) ratios; i.e. the simplest ratios derived from the harmonic (and subharmonic) series (capable of representing each unique chromatic tone) form the basis for rhythmic development in the work.

Research into the twenty-four



quotations from early Australian composers was undertaken at the State Library of Victoria over a period of six months. Three more years were then spent composing the actual work. Eight of the études were even composed on two separate overseas trips; in a hotel room (Hotel Paris Londres) in Barrio Paris-Londres, Santiago, Chile.

Many of the compositional methodologies utilized in the work to transform the quotations have a direct connection to mathematics. For example, combinatorics, or the art of combinations (the branch of mathematics that deals with combinations of objects). Let's say we have four items, and we want to know all the possible permutations, or ways of ordering these four items, taken four at a time (without repeating any of them). Well, combinatorics tells us that the formula for "how many different ways can I arrange the order of four items" is 4 factorial (4!), or $4 \times 3 \times 2 \times 1 = 24$.

This mathematical method will achieve *all* possible permutations as opposed to 'some' in an intuitive process.

Combinations on the other hand represent a selection made without regard to order. So, if there are 4 items, and we want to select 2 at a time, the simplified formula for 4 chose 2 = $4 \times 3 \div 2 \times 1 = 6$.

Elliott Carter's *Harmony Book* (2002) is based on combinatoriality. In his book, which is essentially a post-tonal encyclopaedia of chords, Carter presents a catalogue of 3-, 4-, 5- and 6-note chords that number 12, 29, 38 and 50 respectively. Now, if one considers that a unique combination of 12 notes is one that may not be a transformation of another, these are then all the possible combinations. There are no more!

Luz meridional takes the 50 6-note chords and distributes two to each of the twenty-four études (an additional 1 for

12 and 24).

The last fifteen years of my music 'compositional' practice have been all about finding a middle ground between highly experimental work (extremely important for personal growth and the development of our craft) and 'measured' accessible work. And I am so fortunate to be collaborating with Michael Kieran Harvey, as he is the perfect vehicle for this experimentation. Michael enables the composer to explore composition without limits, and not only because of his incredible pianistic abilities but also because of his openness to 'new' novel ideas (contemporary approaches to composition) and the 'modern' aesthetic.

Andrián Pertout, 5 August, 2017

**DVD contents also available
via links on the Move website**

move.com.au/disc/michael-kieran-harvey-luz-meridional-southern-light

video and PDF files for copying to
your computer

Arjun von Caemmerer, **Luz
meridional: An Introduction and a
Concordance** (2013)

Andrián Pertout: **Southern Light**
A documentary film (video) by
Ivan Hexter about Luz meridional,
Twenty-four Études for Pianoforte,
no. 411 (2009-2012)

Seven video excerpts from the
2017 performance by Michael
Kieran Harvey filmed live at the
Salon, Melbourne Recital Centre,
Southbank, Melbourne, Australia,
Saturday, 5 August, 2017
(tracks 1, 2, 6, 9, 11, 12, 23)

... and various musical PDF
documents

move.com.au



Commissioned by Julian Burnside AO QC
Composed for Australian pianist Michael Kieran
Harvey as part of a 2009 State Library of Victoria
Creative Fellowship
Homenaje a Henry Cowell (1897-1965)
Winner of the 2012 Jean Bogan Prize
(University of Newcastle, Newcastle, Australia)
Recorded live by Martin Wright at the Salon,
Melbourne Recital Centre, Southbank, Melbourne,
Australia, 5 August, 2017
Michael Kieran Harvey – pianoforte
CD audio edited by Vaughan McAlley
Mastered by Martin Wright (Move Records studio)

A special thanks to: Michael Kieran Harvey for his
ongoing support of Australian composition and for
designing the event poster; Julian Burnside AO
QC for commissioning the work; the State Library
of Victoria for providing the research opportunity
within their 'Creative Fellowship' program; Martin
Wright for the audio recording, and Ivan Hexter
and Ben Miller for the video recording of the event;
Maryanne McNamara for printing and distributing
the event poster; and last but not least, my wife
Katija Farac-Pertout for her unconditional love and
support.

ANDRIÁN PERTOUT