



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."

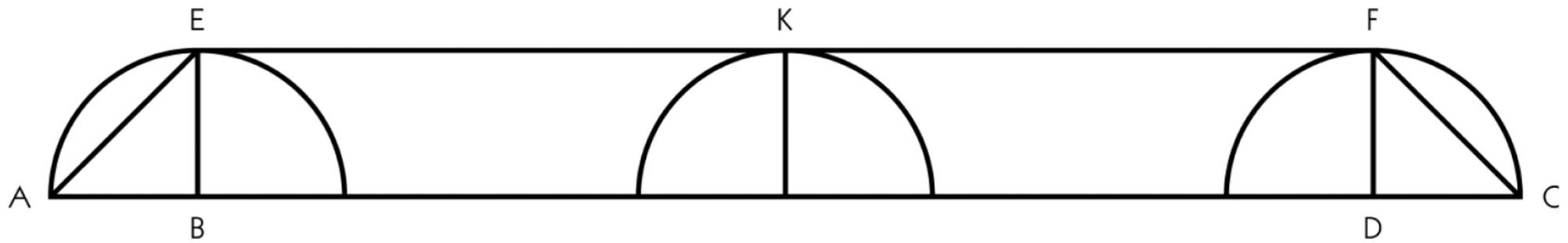
This concept relates to the idea that if you sound an open string it will produce the fundamental (or the 1/1 ratio); the

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

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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
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within their 'Creative Fellowship' program; Martin
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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

Dr Arjun von Caemmerer

**Luz meridional:
An Introduction and
A Concordance**

LUZ MERIDIONAL: An Introduction and A Concordance

Dr Arjun von Caemmerer

Introduction

1. It is a privilege to write on *Luz meridional*, Dr Andrián Pertout's *24 Études for pianoforte*. This intricate and poetic work was composed over a three-year period as part of a 2009 State Library of Victoria Creative Fellowship. As recently as December 2012, the prestidigital *Luz meridional* was awarded the prestigious Jean Bogan Prize for Piano Composition.

2. The name *Luz meridional* is Spanish for 'Southern Light' and 'Southern Light' evokes an image of the Southern Cross – the constellation of the Crux. In a curious coincidence, exactly such a stellar assemblage is apparent on the title page of Andrián's score. Luminously defining the four poles of this Southern Cross are: composer Andrián Pertout; commissioner of the work Julian Burnside, QC AO; pianist/composer Michael Kieran Harvey, for whom Andrián especially wrote this music; and that great American musician, composer and writer, Henry Cowell, to whom overall the work pays homage.

3. *Luz meridional* would not have seen the light of day were it not for the generous commission of Julian Burnside. One could say that in the matter of committing commissions, Mr Burnside definitely has form – this is his fourth for Andrián since 2008. Whilst it might seem obvious, it is not at all superfluous to observe that along with the composer, the enduring beneficiaries of such generosity include the audiences of this work – both now, and for the foreseeable future. In his 2004 **Peggy Glanville-Hicks Address** Julian Burnside stated: *There is great force in the notion that art connects us to the world, to each other, to others we can never meet or know. It affirms and reinforces our integral relationship to the rest of humanity. The wider our encounter with art, the richer that connection becomes.*¹

4. These sentiments are especially applicable to the ethos underlying *Luz meridional* as each of Andrián's 24 *Études* establishes and affirms our relationship – and our indebtedness – to one of 24 earlier Australian composers. Like the 5th star embedded centrally between the four poles of the Southern Cross, a quotation from each composer shines through each *Étude*, refracted and metamorphosed through time and space and the complex multiplicity of Andrián's compositional techniques.

5. As Andrián writes: *In the tradition of composer, pianist and theorist Henry Cowell ... the work explores a variety of compositional techniques developed during the twentieth century by a variety of American experimentalist composers. The twenty-four solo piano études incorporate quotations from early Australian composers ... and represent 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.*²

¹ *Why Bother?* Julian Burnside QC 6th Annual Peggy Glanville-Hicks Address 2004 © New Music Network

² *Luz meridional, Twenty-four Études for Pianoforte p.ii* © Andrián Pertout 2012

6. The word *étude* (derived from the Latin *studium* and carrying connotations of spirit, devotion and study) refers to an instrumental piece, especially for the piano, which concentrates on a particular aspect of technique or allows for a display of virtuosity. That Andrián wrote these *Études* specifically for the singular talents of the illustrious Michael Kieran Harvey itself speaks volumes, but it is not just for his virtuosity that he is a particularly suitable choice: Michael is well-known for his prolific championing of the work of contemporary Australian composers.

In *Australian Pianists*, Martin Comte's recent and illuminating collection of interviews, in response to the question: *Do you include works by Australian composers in your repertoire?* Michael replied: *Of course, in almost every performance. I feel, he said, a musician should relate first to their immediate community, and that the communication spreads outwards in concentric circles. This means that composers within that immediate vicinity are the most important to serve and collaborate with.*³

7. To continue with Michael's theme of concentric circles: a circumnavigation of the globe at longitude 37 degrees North will eventually cross through Menlo Park in the San Francisco Bay area of California – the 1897 birthplace of Henry Cowell. A similar circumnavigation at longitude 37 degrees South crosses not only through Melbourne, home of Chilean-born composer and writer Andrián Pertout, but also this circle (allowing a degree of latitude) is close to traversing Santiago in Chile, Andrián's 1963 birthplace. Coincidentally, the image of the Southern Cross resurfaces on one of Chile's regional flags – therefore we can perhaps legitimately consider that the link connecting Andrián Pertout and Henry Cowell was written in the stars.

8. Andrián's mixed cultural heritage (a Chilean mother and Slovenian father) has coupled with his early exposure to many diverse musical forms – from the local folk musics of South America, Eastern Europe, and the Soviet Union, to the European classical musical tradition, and pop, rock and jazz influences. This has culminated in his frequent integration of non-Western musical devices (such as those derived from Japanese, Indian, and Persian music) into European art-music language, all of which make him an ideal exponent of Henry Cowell's musical legacy. Like Cowell's, Andrián's musical interests, education, and accomplishments are extremely broad ranging: he is currently the Australian Delegate of the Asian Composers' League, President of the Melbourne Composers' League and an Honorary Fellow both of the Melbourne University Conservatorium of Music and of the Greek National Academy of Music. His multiply awarded music has been performed in over 35 countries. As a writer Andrián has had over 400 articles published, with subject material ranging from the music of Indi-pop artist Sheila Chandra and qawali singer Nusrat Fateh Ali Khan, to interviews with the likes of ex-Zappa alumni: virtuoso guitarist Steve Vai and the onomatopoeically-named drummer Chad Wackerman.

9. Henry Cowell – virtuoso pianist, innovative composer, writer, publisher, educator and cross-cultural musical catalyst – was a true American pioneer. His freethinking and far-reaching legacy is evidence that he

³ *Australian Pianists* © Martin Comte 2010 Australian Scholarly Publishing

inherited the spirit of his feisty mother, Clarissa, who in her anarchist newsletter publication, *Enfant Terrible*, wrote: *I have no reverence for God, nor parents, nor sovereigns, nor presidents, nor popes, nor bishops, nor dead bodies, nor ancient institutions; in short, I have no reverence for any person or thing.*⁴ Little wonder she was chuffed when a fairground phrenologist palpated little Henry's head and proclaimed that her child entirely lacked the 'Bump of Deference'! Charles Seeger, Cowell's mentor and colleague, later unknowingly echoed this assessment praising Cowell's *unconventionally unconventional* music, and celebrating the healthy absence of *veneration – or orthodox professionalism*, an attitude that he felt, had enabled Cowell to follow new paths freely.⁵

10. Although the unbumptious Henry Cowell was demonstrably not of the common mould, he was clearly very much ahead of his time: his epochal 1930 publication *New Musical Resources*, detailed the implications of what Cowell dubbed his 'theory of musical relativity', his interrelating of rhythm and tone – or tempo and pitch – through the ratios of the overtone series. His book focused on innovations in the varied fields of tone combinations (such as dissonant counterpoint), rhythm, chord formation (such as tone clusters), and novel notation, becoming something of a Bible to the musical *avant garde*.

In the Introduction he remarks that the book was first drafted during 1919, and that *many of the materials which it predicted would come into music have since been adopted; many materials which were only vaguely suggested in music at the time, and which were pointed out as valid, have since been developed to such an extent that it is difficult to realize with what suspicion they were regarded in 1919.* Cowell continues: *For example the chapter on dissonant counterpoint was at that time a proposal that such a counterpoint be formulated. Cowell's expressed intention was: not to attempt to explain the materials of contemporary music ... but to point out the influence the overtone series has exerted on music throughout its history, how many musical materials of all ages are related to it, and how, by various means of applying its principles in many different manners, a large palette of musical materials can be assembled. Some of them are in use, some of them are presaged in contemporary music, and some of them seem to be unused so far.*⁶

11. As a prelude to *Luz meridional's* score, Andrián has included a chart titled *The Chromatic Scale and Associated Seven-Limit Frequencies Ratios (Tempo, Meter, Pitch and Rhythmic Pulse Relationships)*, a chart that is directly based on an expansion of Cowell's theories contained within *New Musical Resources*. This is included because Andrián has derived all of the polyrhythmic materials of *Luz meridional* from this chart (1:1, 15:14, 9:8, 6:5, 5:4, 4:3, 7:5, 3:2, 8:5, 5:3, 7:4, 15:8 and 2:1 designated as the frequency ratios associated with the ascending chromatic scale, and 2:1, 28:15, 16:9, 5:3, 8:5, 3:2, 10:7, 4:3, 5:4, 6:5, 8:7, 16:15 and 1:1 as the complement or mirror image). Henry Cowell's seminal work is therefore not merely an inspiration for *Luz meridional* but also functions as a direct source of compositional techniques and ideas. This is evident throughout this work, most especially in the incorporation of Cowell's connecting of pitch ratios to rhythmic ratios.

⁴ HENRY COWELL *A Man Made of Music* by Sachs (2012) p.14 By permission of Oxford University Press, USA

⁵ HENRY COWELL *A Man Made of Music* by Sachs (2012) p.270 By permission of Oxford University Press, USA

⁶ Henry Cowell, *New Musical Resources*, 1996 and Cambridge University Press, ppx, xi and xvi

12. Andrián's wide range of compositional techniques includes: 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 and True Random Number Generators.

13. If this list of ingredients bamboozles, flummoxes and confounds, Frank Zappa helpfully likes to remind us that such knowledge is not absolutely necessary for our appreciation of the music: *It's a bit like eating a sausage, he explains, you don't know what's in it, you probably shouldn't know what's in there; but if it tastes good, well there you go.*⁷

14. Just as the constellation of the Southern Cross maintains its identifiable configuration as it arcs through space over time, so too does the cycle of *Luz meridional*, which Andrián has deliberately pitched into a particular sonic space, a region shaped by another great American composer, Elliott Carter. Andrián directly derives the pitch material for *Luz meridional* from Elliott Carter's catalogue of fifty 6-note chords as documented in his weighty and influential 2002 *Harmony Book*. Elliott Carter – who continued to compose music until his death late last year at 103 years old – knew Henry Cowell personally and professionally. Their spheres overlapped severally: Carter sent some of his own early compositions to *New Music Edition* (a publication originally called *New Music Quarterly*) formed and single-handedly run by Cowell from 1927. When Cowell retired from this endeavor in 1942, Carter took over at Cowell's request. Further, both Cowell and Carter were supported by – and in their turn supportive of – maverick American composer Charles Ives: Cowell enlisted Carter's help in unscrambling the confusion of many of Ives' manuscript sketches, and both were instrumental in forming *The Ives Society* in 1944. On a more intimate level, Elliott Carter writing in 1969 about his ground-breaking *Cello Sonata* of 1948, acknowledged his indebtedness to Henry Cowell, stating that alongside his rhythmic explorations of Indian, Arabic, Balinese and African music, the techniques described in Cowell's *New Musical Resources* also furnished him with many ideas. *The result was, he stated, a way of evolving rhythms and rhythmic continuities, sometimes called 'Metric Modulation'.*⁸ It is noteworthy too, that Elliott Carter's own initial exposure to extra-European music was via Cowell's symposia on exotic music in San Francisco in the 1920s.

15. Whilst on the subject of Elliott Carter, it is pertinent to observe that in 2008 Julian Burnside also commissioned Andrián Pertout's *Cinq petites melodies for Pianoforte* in celebration of Elliott Carter's 100th birthday. This composition was awarded the intriguingly named *Friends and Enemies of New Music Composition Prize* in New York in 2010. Michael Kieran Harvey, for whom this composition was specifically written, premiered this Elliott Carter centenary composition at the University of Tasmania's Conservatorium Recital Hall.

⁷ Quoted in *Frank Zappa The Negative Dialectics of Poodle Play* p.535 Ben Watson Quartet 1994

⁸ ELLIOTT CARTER: *Collected Essays and Lectures, 1937-1995* p.229 © 1997 J.W. Bernard University of Rochester Press

16. More centenaries: 2012 was not only the centenary year of the birth of Australian composers Peggy Glanville-Hicks and Robert Hughes, both of whose works are directly employed in *Luz meridional*, but 2012 was also the centenary of the birth of two other composers which, between their maximalist and minimalist approaches give a sense of the true breadth of Henry Cowell's legacy.

17. *Conlon Nancarrow, Ladies and Gentlemen*⁹ is the first. Nancarrow owed many of his musical ideas to Henry Cowell. He encountered and devoured Cowell's *New Musical Resources* in 1939/40 and subsequently employed Cowell's theory of divisive rhythm – that is, dividing a large rhythmic unit (or measure) into various numbers of equal parts at once to create an effect of different tempos moving at the same time. Cowell had hinted that this might only be achieved by the use of the mechanised player piano. Nancarrow, using the player piano, consequently produced some of the most rhythmically complex music ever written, enshrined in his 51 *Studies for Player Piano*, music couched in intricate contrapuntal systems that use up to twelve different tempos simultaneously.

18. 2012 was also the centenary of the birth of John Cage, probably Cowell's most notorious student. Cage's compositions with 'Prepared Piano' (where the instrument has its sound altered by placing objects – *preparations* – between or on the strings or on the hammers or dampers) were greatly inspired by Henry Cowell's experiments with what he termed 'string piano', where the performer plucks and scrapes the strings of the piano directly. There is also the intriguing possibility that Cage's so-called 'silent' composition *4'33"* was directly inspired by a comment from Henry Cowell who apparently remarked to Cage in around 1937 that it would be a pleasure to put a penny into the ubiquitous diner jukebox and get five minutes of silence. When Joel Sachs (author of a recent and comprehensive biography of Henry Cowell) asked John Cage directly about it, Cage replied that he did not know, as he did not *cultivate his memory*.¹⁰ Silence, it seems, will have the last word on this matter.

19. Let me now move to the 24 Australian composers whose quotations have been utilized as a starting point in *Luz meridional*. It is an interesting exercise to observe just which of the following names are familiar: Roy Agnew, John Antill, Don Banks, Arthur Benjamin, Clive Douglas, Peggy Glanville-Hicks, Eugene Goossens, Percy Grainger, Raymond Hanson, Fritz Hart, Marjory Hesse, Alfred Hill, Mirrie Hill, Dulcie Holland, Robert Hughes, Keith Humble, Frank Hutchens, Miriam Hyde, Horace Keats, Louis Lavater, Dorian Le Gallienne, William Lovelock, James Penberthy, Margaret Sutherland.

20. I only recognized the names of seven of these twenty-four composers and had heard compositions by merely two. Part of the answer to the question of just why so many of these composers' names and their works might be unfamiliar can be gleaned from Michael Kieran Harvey's own impassioned and acerbic 2012 Peggy Glanville-Hicks Address, alive and living on You-Tube, and part of his personal and practical approach to this deficiency is demonstrated by his own recording and release of dozens of new Australian works on the *move*, *Tall Poppies* and *Astra* labels.

⁹ Frank Zappa on *Peaches III* Tinseltown Rebellion (1979)

¹⁰ HENRY COWELL *A Man Made of Music* by Sachs (2012) p.263 By permission of Oxford University Press, USA

21. One in three of Andrián's selected composers are female – given that these women lived to an average age of eighty-six this seems to be a sound vocational choice. Earliest born of the composers was Louis Lavater, born in 1867; the most recently deceased was Robert Hughes who died at the age of 95 in 2007. Just under half of the compositions that Andrián has utilized are for solo piano; the rest are vocal, chamber and orchestral works. The earliest contribution that *Luz meridional* is tied to is Percy Grainger's *Colonial Song*, dating from 1911; the most recent that it alights from is the first of Keith Humble's *Eight Bagatelles*, composed in 1992. Whilst the world of Henry Cowell may seem at a far remove from these Australian composers there are many points of intersection. To mention just two: Cowell was a proponent of Peggy Glanville-Hicks' music during his trip to India in the mid 1950's, and Percy Grainger provided unstinting moral and practical support to Henry Cowell before, during and after Cowell's 4-year period of detention in San Quentin.

22. Percy Grainger's staunch advocacy for one who had been involuntarily incarcerated is consonant with the stance of refugee-advocate Julian Burnside QC. The penultimate line of his 2004 *Peggy Glanville-Hicks Address* is apt: *A society without art leaves no children; with no past it can have no future.*¹¹ Commencing with Roy Agnew's *Sleeping Child* for piano and ending with Margaret Sutherland's *Six Profiles* also for piano, the quotations that Andrián transform proceed non-chronologically. Each uses sequentially two (and in just two instances – the 12th and 24th Études – three) of Elliott Carter's fifty 6-note chords as pitch material. Andrián's first Étude *Niño durmiente* is based on Roy Agnew's *Sleeping Child*, and uses 6-note chords Numbers 1 and 2; *Seis perfiles*, the 24th Étude, is based on Margaret Sutherland's *Six Profiles* and uses the last three chords: Numbers 48, 49, and 50. There are thus three levels of order built into *Luz meridional* as it proceeds: first, that which is derived from the alphabetic flow from A towards Z in the Australian composers' surnames; second, in the sequential occurrence of the fifty 6-note chords catalogued by Elliott Carter; and third, the pieces are also organized according to a structure of contrasting slow and fast movements. Also, any selection of odd-numbered movements may be combined with an equal number of even-numbered movements to generate an abbreviated program of the collection.¹²

23. Some of the names of Andrián's Études are clearly direct translations into equivalent Spanish from the English, such as No.11 *Melancolía* based on Marjory Hesse's *Melancholy*, and No.13 *Meditación* based on Mirrie Hill's *Meditation*. But others are not: No.13, Raymond Hanson's *Concerto for trumpet and orchestra* returns as *Nostalgia*, and No.19, Horace Keats' lovely *Sea-Wraith* is reborn as *Fantasma del mar*. Whilst it is true that in translating from one language to another a loss might be incurred, the reverse also holds true: some irreducible extra may accrue, as in these instances, with the additional poetic resonance of the new titles.

24. Each Étude is written as an 'homenaje' to the individual composer behind the piece, and overall *Luz meridional* is a grand 'homenaje' to Henry Cowell. 'Homenaje' means not only 'homage' or 'respectful tribute', but in Chile can apparently also carry the connotation of 'gift', a word that is itself generously ambiguous, working doubly: as Andrián's tribute to the deceased composer, and as his re-gifting of their works, elaborately wrapped in their 20th and 21st Century cloth, back to us.

¹¹ *Why Bother?* Julian Burnside QC 6th Annual Peggy Glanville-Hicks Address 2004 © New Music Network

¹² *Luz meridional, Twenty-four Études for Pianoforte p.ii* © Andrián Pertout 2012

Concordance: Notes on *Luz meridional*

*To see a World in a Grain of Sand
And a Heaven in a Wild Flower,
Hold Infinity in the palm of your hand
And Eternity in an hour.*

(Blake, *Auguries of Innocence*, 1803)

These notes aim to provide some selected background information regarding the 24 early Australian composers who are the dedicatees of Andrián Pertout's *homenaje*, especially as they relate (albeit sometimes tangentially) to the life and work of Henry Cowell.

Each Étude in *Luz meridional* is composed utilizing two or three of Elliott Carter's 6-note chords as the basis for its pitch material. Following this lead, the musical notes that comprise the relevant 6-note chords for each composer are here re-pitched as a starting point for these sketches.

1. Niño durmiente

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

Fortunately for us, Larry Sitsky has not only recognized but has also remedied the relative under-appreciation of Roy Agnew's piano compositions, releasing in 1994 an entire CD of his piano music, including his six Piano Sonatas.

Generated from Agnew's 1936 *Sleeping Child*, a composition for pianoforte, *Niño durmiente* incorporates this piece's melody, via the utilization of a time-point set, or temporal order of pitches (a serial device proposed by Milton Babbitt in 1962 that indicates the instants at which the notes in a tone row start).

Agnew's atmospheric composition is a short and poignant piece whose mood and title might suggest (to the suggestible listener) Ravel's *Pavanne pour une infante defunte*.

Born in Sydney in 1891, Agnew briefly studied composition at the NSW Conservatorium under Alfred Hill and enjoyed success with his *Dance of the Wild Men* at Sydney Town Hall in 1920.

Continuing his education for five years in London, he studied with Gerard Williams and Cyril Scott at the Royal College of Music.

Dividing his time between Australia and abroad (where his compositions were more highly regarded), Agnew returned to Australia in 1934 for a tour sponsored by the ABC.

From 1938 until 1943 he presented *Music and Contemporary Composers*, broadcasting & occasionally playing the hitherto unheard music of Webern, Berg, Busoni, Szymanowski, Debussy, Stravinsky, and Scriabin on the ABC.

Following this controversial programme – which simultaneously raised the ire, eyebrows, and education of his audience – he broadcast *Music Through The Ages: the Piano and its Composers* featuring such composers as Giles Farnaby, Scarlatti, Mozart, John Field, Chopin, and Debussy.

Agnew joined the staff of the NSW Conservatorium in 1944.

Alas, this belated engagement was short-lived: he died from sepsis due to tonsillitis the same year.

Cowell likely suffered an infection with the same type of microorganism which killed Agnew: Cowell developed chorea, a sequel to Streptococcal scarlet fever, which resulted in his withdrawal from school in Grade 4; his education continued via his mother, his own auto-didacticism and his mentor and colleague Charles Seeger.

Dying from tonsillitis is now uncommon, but Agnew paid the price of being ahead of his time: despite Australia being the first country to make Penicillin available for civilian populations (an antibiotic to which Streptococcus remains exquisitely sensitive) this was, unfortunately, not widely available until after the war.

2. Encuentro

John Antill (1904-1986): *Corroboree: Symphonic Ballet for Symphony Orchestra Part 1: Welcome Ceremony* (1953)

For the nine-year-old ‘sleeping child’ John Antill, witnessing a ritual Corroboree at La Perouse in Botany Bay in 1913 provided an awakening that ultimately culminated in his own *Corroboree*, a symphonic ballet for Symphony Orchestra.

For someone hitherto unacquainted with Antill’s music, *Welcome Ceremony* (whose original rhythmic motive Andrián draws on for the melodic development of *Encuentro*) might hold surprising – and welcome – echoes of Stravinsky, Varèse, and that other Antheil.

Growing up in Sydney, John Antill heeded the advice of Arthur Benjamin, who, having viewed his early musical manuscripts, had suggested he spend 12 months under the tuition of Alfred Hill – thus demonstrating that under A Hill an Antill can grow.

After the Conservatorium, Antill toured with the JC Williams Imperial Opera Company as singer, conductor and clarinet player.

Antill subsequently sang with the Imperial and Fuller Opera Companies, and later played bass clarinet with the Sydney Symphony; in 1936 he accepted a permanent position at the ABC, ultimately becoming the Federal Music Editor.

‘Conservative’ was the assessment of some, feeling that he somewhat isolated Australia from trends in composition until his retirement in 1969.

For the composition of *Corroboree*, Antill drew on material notated at the time he attended the La Perouse ceremony as a child; he also researched Aboriginal music, collecting many recordings made on Edison cylinders.

First conducted as a concert suite by Eugene Goossens at Sydney Town Hall in 1946, *Corroboree* appeared in its ballet form in 1950, with choreography by Rex Reid and décor by William Constable.

Goossens declared it the first score of *really authentic Australian character*.

Great was *Corroboree's* reception and reputation and it has remained Antill's most famous work but, to Antill's regret, it overshadowed his numerous other compositions: operas, choral works, ballets, concertos and orchestral scores for film.

Antill's reputation has been dominated by *Corroboree*; in parallel, Cowell's notoriety has resided largely in his radical use of note clusters and 'string piano' techniques but, as Michael Kieran Harvey and Miwako Abe's recording of the 1945 *Sonata for Violin and Piano* transparently demonstrates, Cowell's music (to quote Walt Whitman) *contains multitudes*, as this beautiful piece is unabashedly romantic and anti-modernist in character.

An Aboriginal word *Corroboree* is not: it is, rather, an Anglicization of the Aboriginal word *Cariberrie*, those ceremonies of song and dance which pass on information about the Dreaming stories that relate journeys and actions of ancestral beings who created the natural world and which – like *Luz meridional* itself – link the past with the present in shaping the future.

3. Diversión

Don Banks (1923-1980): *Divertimento for flute and string trio No.1* (1951)

From Don Banks *Divertimento for flute and string trio No.1*, a composition dating from 1951, comes Adrián's *Diversión*, an Étude that utilizes the original melody as ornamentation; a selection of this pitch material is also re-harmonized in the final section of this movement.

Growing up in Melbourne in a musical family, music came to Don Banks – and Don Banks to music – at an early age.

Gifted and capable, Banks' facility with a variety of instruments meant that he would often sit in with his father's jazz band.

An early exposure to jazz fostered a lifelong interest: he played trombone and piano and arranged and orchestrated with Roger and Graeme Bell's jazz bands.

After a period with the Australian Military Forces (and through the support of the post-war Army rehabilitation scheme) he completed a Diploma Course in 1949 at the University Conservatorium, studying composition with AEH Nickson and Dorian Le Gallienne.

Continuing his education overseas, he studied serially in the UK with Mátyás Seiber, Milton Babbitt in Austria, Luigi Dallapiccola in Italy and Luigi Nono in Switzerland.

Australian identity was a source of pride to him: with Margaret Sutherland he formed the Australian Music Association in the early 1950s, an association intended to showcase Australian performers and gain exposure for Australian composers.

Based in London from the mid-1950s to the early 1970s, Banks gained widespread recognition for his

compositions, with commissions and awards in both the UK and Israel; he not only taught composition, analysis and orchestration and was a University lecturer and BBC broadcaster but he also scored Hammer Horror films whose titles – *The Mad Monk; Hysteria* – seem ominously relevant today.

Constantly championing contemporary music, Banks was the Chairman of the Society for New Music in 1967-1968 and, as Music Director at London's Goldsmith College, he introduced new courses in guitar, folk music and jazz, as well as developing an Electronic Music Studio.

Don Banks returned to Australia in 1972 to head Composition and Electronic Music Studies at the Canberra School of Music, where he founded the school's Electronic Music Centre; no doubt Andrián's recent electronic compositions *A borboleta for Robot Orchestra* (a work incorporating thirty-seven automatons, or electromechanical computer-controlled acoustic instruments fitted with additional MIDI-mapped lights), and *Pañc hazār chakrā kā andar for Prepared Multi-Tracked Disclavier* (a work for Yamaha Disklavier exploring John Cage inspired piano preparations, North Indian 'Hindustani' derived cyclic rhythmic patterns, analogue synthesis, digital effects processing, studio generated harmonic resonance or 'sympathetic vibrations' and modern digital hard-disk recording technology) would have greatly aroused his interest.

Electronic music also intrigued Henry Cowell from his teenage years, then corresponding with his friend Russell Varian who imagined a multi-media application coordinating pitch ratios, rhythmic ratios, and 'light' ratios; in 1930 Cowell approached Leon Theremin to construct 'The Rhythmicon', *a new electrical instrument built for the purpose of producing rhythms of different systems either together or following one another*,¹³ with this device Cowell demonstrated that melody varied according to the rhythms being played against each other.

Fortunately Don Banks' legacy still lives in the spirit of the annual award named after him; appropriately it publicly honours a senior artist of high distinction who has made an outstanding and sustained contribution to music in Australia.

4. Balada

Arthur Benjamin (1893-1960): *Ballade for String Orchestra* (1947)

For *Balada*, based on Arthur Benjamin's dense and astringent *Ballade for String Orchestra* from 1947, Andrián has generated a dynamic composition that utilizes the rhyme scheme structure of the ballade verse form with a melodic shape contoured by recombinant permutations of subsets of the six unique intervallic colours formed from the 5th and 6th of Elliott Carter's 6-note chords.

Growing up in Sydney and Brisbane, the precocious Benjamin appeared as a pianist at age six; when eighteen years old he attended London's Royal College of Music where he studied composition under Charles Villier Stanford for three years.

Guns can be dangerous and gunning for the air force especially so, as Benjamin, who had enlisted in the British Army's Infantry discovered: he was shot down in Germany in 1917 and then incarcerated for the rest of the war in a German prison camp.

¹³ HENRY COWELL *A Man Made of Music* by Sachs (2012) p.223 By permission of Oxford University Press, USA

But all was not lost: like Henry Cowell he spent his time in prison writing music.

Cowell spent his incarceration in San Quentin profitably: during this four year period he composed extensively; formed and conducted a prison orchestra; taught music classes directly to his fellow inmates as well as externally via correspondence (garnering nearly 3,000 registrations); and not least, he also wrote extensively on music, completing a second book, *The Nature of Melody*.¹⁴

Drawn back to Australia in 1919 at the invitation of Henry Verbruggen, Benjamin spent the next two years at the NSW Conservatorium as professor of piano.

Great Britain called again in 1921 & Benjamin, unresistant, returned to her fold.

A period of playing, composing, adjudicating and examining culminated in his joining the faculty of The Royal College of Music between 1925 and 1938.

Benjamin Britten and Peggy Glanville-Hicks were amongst his influential pupils.

Composing prolifically, Benjamin generated operas, ballets, concerti for piano and violin and film music.

Enticed overseas, Benjamin moved to Canada where he conducted the Canadian British Columbia Symphony Orchestra; later, he moved to the United States where he lectured at Reed College Portland, Oregon.

Following the end of the 2nd World War, Benjamin returned once again to the UK and to the Royal College of Music, maintaining a conducting career until near the end of his life.

5. Poema sinfónico

Clive Douglas (1903-1977): *Symphonic Poem for Orchestra, Sturt: 1829* (1952)

Discovery, exploration, encounter: these are the intertwined themes knotted at the heart of Clive Douglas's *Symphonic Poem for Orchestra, Sturt: 1829*, which pictorially depicts Charles Sturt's explorations of the country watered by the Murrumbidgee and Murray Rivers.

Enlisting a time-point set and pointillism to incorporate the melody of Douglas's piece and utilizing a cyclic De Bruijn sequence (the utilization of 0011 and 1010 to produce three-digit patterns) for the rhythm, *Poema sinfónico* unfolds as a two-part retrograde tempo canon.

(**F**or those unacquainted with a De Bruijn sequence, this concept from combinatorial mathematics describes a cyclic sequence that incorporates all possible unique subsequences of a certain length of an alphabet, and if this still baffles, it points to the necessity of embarking on a journey of discovery, exploration, encounter.)

Growing up in Rushworth, Victoria – a town whose very name embodies the hope of lucrative discovery – Douglas studied composition with AEH Nickson at the University Conservatorium from 1929-1934 and in his own compositions strove to find a musical idiom *so entirely Australian no other influence can be felt*.

¹⁴ Though this book was actually never released, some of the material exists within *Essential Cowell: Selected Writings on Music by Henry Cowell (1921-1964) Part Six: Musical Craft The Nature of Melody*, pages 257-267. Edited with an Introduction by Dick Higgins. Preface by Kyle Gann. Publisher: McPherson, 2002.

Aboriginal folklore and the Australian landscape are the abiding preoccupations of his music: his composition *Sturt: 1829* carries the alternative title *Kaiela*, an aboriginal name for the Murray Valley and his ballet scene *Corroboree* (1939) predates John Antill's.

Beginning with the Tasmanian ABC Orchestra, Douglas's conducting career continued over three decades and encompassed Brisbane, Sydney (where he worked under Eugene Goossens) and Victoria, where his *Sturt: 1829* was recorded in the mid-1950s.

Fortunately, the Australian Music Centre Archive holds a copy of this recording burned onto compact disc from the now commercially unavailable record.

Granted, the sound is scratchy and a little muddied and seems somewhat distant but these distortions seem entirely appropriate given the subject material and serve to amplify the sound and sense of history re-enacted.

Andrián Pertout has, coincidentally, written the music for Pat McKay's documentary *Murray River Quest: A film of the people, the history, the land*, produced in 1985 and featuring as narrator Don Dunstan AC, QC (1926-1999), the twice Premier of South Australia (June 1967 to April 1968, and again between June 1970 and February 1979).

Because the music of *Sturt: 1829* has such a cinematic quality, it is not surprising to learn that Douglas also had a significant role as conductor/advisor for a number of years to the Commonwealth Film Unit (now Film Australia).

Cowell attempted a foray into Hollywood film music shortly after his release from incarceration in 1940.

Despite the non-materialization of this project, Cowell participated in a written Symposium on film music, contributing ideas on writing scores utilizing special miking and on combining separate tracks in re-recording.

6. Danza de guerra

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

From Myrtle, her singer-ceramicist mother and to some extent from Ernest, her poet-journalist father, Glanville-Hicks received encouragement to begin composing her own music from the age of seven.

Flowing lithe and mellifluous, the second of Peggy Glanville-Hicks *Three Gymnopédies* serves as the musical substrate for *Danza de guerra* – dance of war – with the melody and ostinato of her composition surfacing transformed and re-harmonized via alternate pitch material.

After completing her studies at the Albert Street Conservatorium with Fritz Hart, Peggy won a scholarship to London's Royal College of Music where her teachers included Ralph Vaughan Williams, Arthur Benjamin and Malcolm Sargeant.

A devoted student, Peggy Glanville-Hicks won a travelling scholarship that she utilized with a brief and unproductive period studying serialism with Egon Wellesz in Vienna and a longer, more fruitful period with Nadia Boulanger in Paris.

Buoyed up by the success of her *Choral Suite*, the first Australian composition to be played at the

International Society for New Music in London in 1938 but weighed down with annoyance at the bias against female composers, Peggy resorted to billing herself as the indeterminately gendered P.G.-H. or P. Glanville-Hicks.

Centering herself in New York from 1941, P.G.-H. wore many hats: as a prominent composer she acted as catalyst for new music; in the employ of Virgil Thomson as a 'stringer' she wrote around five hundred critical reviews for the New York *Herald Tribune*; and she contributed over one hundred entries to *Groves 5th Edition*.

Embracing the music of India (and Japan and China), Cowell presented a *Symposium on Exotic Music* in New York in 1924 in what was possibly the first extra-European presentation of such music in the United States.

Following this interest further, in late 1956 Cowell travelled from West to East to the Madras Music Festival where he addressed the Expert Committee of the Madras Music Academy in a lecture-demonstration titled 'The Influence of Oriental on American Music', presentation that included some of the hybrid music of Peggy Glanville-Hicks.

Generated from his experience in India, Cowell's 13th Symphony (*Madras Symphony*) combines Western and Indian instruments and themes and was premiered by Cowell in Madras in 1959.

A Glanville-Hicks 1953 opera, *The Transposed Heads*, freely and directly uses themes from Indian folk music with a libretto derived from the story by Thomas Mann, a tale itself based on Indian folklore.

Buried in Sydney's Field of Mars Cemetery (which seems an appropriate resting place after the martial exertions of her *Gymnopédies*), Peggy Glanville-Hicks' final abode was not her last address: in 1999 the **Peggy-Glanville Hicks Address** was established as an annual forum for ideas related to the creation and performance of Australian music.

Complementing this legacy and in accordance with her wish, her home in Sydney's Paddington continues to be utilized as a composers' residence.

7. Kaleidoscopio

Eugene Goossens (1893-1962): *Kaleidoscope for pianoforte No.2: Promenade* (1918)

Formed from the ancient Greek *kalos* (beauty), *eidōs* (form) and *scopia* (view), the kaleidoscope operates on the principle of multiple internal reflections.

Goossens' *Promenade*, the second of the twelve pieces that form his 1918 *Kaleidoscope* suite for piano, sounds in part as if the same pattern of notes is suspended and reflected, heard as though severally rotated through various angles.

Goossens himself extended this image of reflection, orchestrating no less than four versions of the suite in his lifetime.

Andrián's *Caleidoscopio*, his 7th Étude, is composed through an exploration of the harmonics of Carter's 13th and 14th 6-note chords; if harmonics are heard as multiplicative units of a fundamental, these can also be viewed as a further extension of the concept of multiple reflections.

Born in London, the young Eugene boarded in Bruges, attending the Muziek Conservatorium in Belgium for three years before returning to London at the age of fourteen to enter the Royal College of Music on a scholarship.

Deputized unofficially to Sir Thomas Beecham for a decade, Goossens was dubbed 'London's Music Wizard' for his conducting of the first UK performance of Stravinsky's *The Rite of Spring* in 1921.

Conducting various orchestras in the United States from 1923 to 1946, Goossens championed new repertoire; whilst conductor of the Cincinnati Symphony Orchestra in 1942-43 he invited eighteen composers to submit fanfares, including Henry Cowell, who contributed *A Fanfare to the Forces of Our Latin-American Allies*.

Directorship of the NSW Conservatorium, coupled with his role as the first permanent conductor of the Sydney Symphony Orchestra, began jointly in 1947, a year after touring Australia at the invitation of Sir Charles Moses, then general manager of the ABC.

Entering these roles with gusto, Goossens was busy: he conducted; staged operas (including debuting Dame Joan Sutherland); taught harmony, composition, and counterpoint; held large public music concerts on a scale previously unheard of in Australia; and made recordings for EMI.

For his extramusical hobbies – writing and photography – Goossens paid a very heavy price: in 1955, the same year he was knighted, he was charged with Scandalous Conduct for his letters to Rosaleen Norton; the following year he pleaded guilty in absentia to a further charge of importing prohibited goods, including 'indecent' photographs.

Goossens, like Cowell, was tarnished by the suggestion of sexual scandal and moved permanently away from Australia after resigning both of his posts.

But his legacy endures: it was Goossens who initially proposed Bennelong Point as the site for The Sydney Opera House, and in 1991 the ABC commemorated him by opening the Eugene Goossens Hall, a concert and recording facility located in Sydney.

8. Canción colonial

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

A transposition of heads occurred in 1911 when the then nineteen-year-old George Percy Grainger, shifting his middle name to the front and moving his mother's maiden name to centre, reinvented himself as Percy Aldridge Grainger.

As befits such an arranger, the melody of Grainger's *Colonial Song* (which also dates from 1911) has itself been subject to considerable manipulation and re-arrangement in Andrián's *Canción colonial*.

But this is no simple regrouping, as the melodic construction of this elaborate composition demonstrates: it involves the utilization of a time-point set, a 16- and 12-bar rhythmic series with expanding and contracting arch form structures, and, mirroring Grainger's own tripartite variation on his name, several variations on a 3-digit pattern.

Departing from Melbourne when aged just thirteen, Grainger entered Dr Hoch's Frankfurt Conservatorium to study Klavier with Kwast, Kontrapunkt with Knorr, and Komposition with Klmsch.

Embarking on his career with a solo recital in Frankfurt in 1900, Grainger then moved to London, from where he toured widely, including the English provinces, Europe, Russia, South Africa and Australasia, in the process becoming known as ‘the greatest living exponent of Greig’.

From England, Grainger moved to the US in 1914, joining the US Army as a bandsman from 1917 until his discharge in 1919 – his compositions for military wind band are still considered classics of that genre.

Fame arrived in 1919 with his record-breaking *Country Gardens*, and with fame, fortune sufficient to buy his White Plains House in New York in 1921.

Grainger toured Australia thrice: first in 1924 when he gave controversial ‘lecture-recitals’ that subverted audience expectations of simple music performance; again in 1926 where en route back to the US he met his future wife, the poet/painter Ella Viola Strom (his ‘Nordic Princess’); and finally in 1934-35, when he toured Australia at the invitation of the ABC and gave a series of twelve radio talks entitled ‘A Commonsense View of All Music’.

Grainger, in parallel with his friend Henry Cowell, embraced many languages and many musics and both were famed as collectors, recorders and arrangers of folk music; additionally, Grainger pursued ‘Free Music’, unconstrained by fixed pitch, regular meter or human performance, building his own music machines to help realize this ideal.

Although Grainger’s ascetic streak (walking long distances and shunning alcohol, tobacco, and meat) meant he could be overly self-critical, his generous spirit was apparent from his very first composition, a birthday present for his mother.

Committing himself verbally and practically to Cowell’s welfare, Grainger housed Henry immediately after his prison release in his home at White Plains, providing him not only with useful employment but remaining unflagging in his enthusiastic flogging of his friend and his music.

Comprising over 100,000 Grainger-related artifacts (from musical instruments, piano rolls and furniture to collections of his mother’s clothing and Grainger’s own flagellation paraphernalia), the Grainger Museum at Melbourne University was established on the proceeds of his 1934/35 tour of Australia and opened in 1938.

9. Nostalgia

Raymond Hanson (1913-1976): *Concerto for Trumpet and Orchestra* (1946)

Emerging with its spirit clothed in the garb of its new title, *Nostalgia* is based on Raymond Hanson’s 1946 *Concerto for Trumpet and Orchestra*.

Enlisting 9:8 tempo relationships, the 9th Étude of *Luz meridional* utilizes Hanson’s original melody via a 24-note rhythmic series in combination with five unique voicings derived from the 17th and 18th of Elliott Carter’s 6-note chords.

For Hanson, music did not come easily: impoverished and sickly, with reduced aural acuity in his right ear, the initially self-taught composer had to leave high school in his third year and work in a variety of menial occupations to support his musical education.

Anne Spillane taught him piano without charge, and in 1930 he gained the licentiate of the Associated Board of the Royal Academy of Music and the Royal College of Music.

By presenting recitals of his own works, Hanson won a scholarship in composition at the NSW Conservatorium but soon after beginning it, war intervened: from 1941-1946 he served in the Australian Military Forces where his interest in jazz blossomed.

Continuing his scholarship after the war, Hanson was awarded a Fellowship of the Conservatorium in 1948; subsequently he became well regarded for his teaching of aural training, harmony, orchestration and composition.

Caught unfortunately between fashions, much of Hanson's music was considered too radical for performance in the 1940s and 1950s and too conservative for performance in the decades following.

Despite this, he was influential as a teacher until his death in 1976, counting Hindemith his major influence and Larry Sitsky, Richard Meale and Don Burrows amongst his students; Eugene Goossens was a long-term supporter of Hanson, conducting the first performance of his *Trumpet Concerto* with the Sydney Symphony Orchestra in 1952.

Due to his involvement with the Australian-Soviet Friendship Society, Hanson was linked to communism, a nexus that Hanson felt unfairly obstructed his attainment of a salaried position within the Conservatorium.

Entering the USSR in 1929, Henry Cowell became the first American composer to be invited to visit the Soviet Union, a tour made complicated by the ambivalent attitude of the VOKS Committee (the All-Soviet Society for Cultural Relations with Foreign Countries) for his modernist music.

From the early 1930s Cowell supported the ideals of the communist movement in America, establishing a bilateral exchange of scores, criticism and musical literature with Grigory Schneerson of the Moscow-based International Music Bureau.

Given that Cowell's devotion to new musical processes far outweighed his support for political ideologies, by 1936 he was perceived as excessively challenging to the enforced uniformity of Soviet policy and was therefore dropped by Schneerson for his undesirable *decadent tendencies typical for the contemporary music of the bourgeoisie but foreign to us*.¹⁵

10. El bosque

Fritz Hart (1874-1949): *Symphonic Suite for Orchestra No.1: The Bush* (1923)

Designated by Wikipedia as English, presumably due to his birth in that Fair Isle, Fritz Hart is one of the few contributors to *Luz meridional* who lack representation on the Australian Music Centre website.

Entering London's Royal College of Music in 1893, the twenty-one-year-old chorister became a contemporary and friend of Ralph Vaughan Williams, Gustav Holst, John Ireland, and Samuel-Taylor Coleridge.

From England Hart moved to Australia in 1908, initially accepting an invitation to conduct J.C. Williamson's light opera company and subsequently teaching at the Melbourne Conservatorium of Music on Albert Street, where his students included Peggy Glanville-Hicks, Margaret Sutherland and Robert Hughes.

¹⁵ HENRY COWELL *A Man Made of Music* by Sachs (2012) p.256 By permission of Oxford University Press, USA

From 1923 comes Hart's first and lyrical *Symphonic Suite for Orchestra, The Bush* with its original melody transplanted into the terrain of *El bosque* via the utilization of a time-point set within an exploration of a series of tempo relationships (9:8, 5:4, 4:3, 7:5, 10:7, 3:2, 8:5, 5:3 and 8:7).

Going from strength to strength through his Australian tenure, Hart became successively director of the Albert Street Conservatorium (1915), a Fellow of London's Royal College of Music (1924), and the permanent conductor of the Melbourne Symphony Orchestra (1928).

An attraction to the outdoors was not confined to the title of *The Bush*: in 1929 the MSO became, under Fritz Hart's baton in Melbourne's Alexandra Gardens, the first Australian Orchestra to play open air concerts.

Composition for Hart was governed largely by his attraction to and facility with the word, both written and sung: with Alfred Hill he established the Australian Opera League in 1913.

(Dame) Nellie Melba established her singing school at the Albert Street Conservatorium, and was a significant influence on Hart, her choice of vocal forms shaping many of his compositions.

Despite destroying several hundred of his early songs, Hart's published work was extensive, including 23 operas, 514 songs, 4 large choral works, original verse (some of which Gustav Holst set to music), and a large body of instrumental music.

Entering Hawaii in 1931, Hart returned annually to guest-conduct the Honolulu Symphony Orchestra until 1937 when he was appointed as its permanent conductor, a position held until his death in 1949.

For Hart the written word continued to exert a lifelong attraction – by the time of his death he had written no fewer than 23 unpublished novels.

Gone too, alas, are two books by Henry Cowell, *Rhythm* (an incomplete manuscript dating from the 1930's) and *The Nature of Melody*, an unpublished book completed in 1937 during Cowell's incarceration.

11. Melancolía

Marjory Hesse (1911-1986): *Melancholy for pianoforte* (1973)

Exiting Brisbane having secured the National Prize for Piano and Harmony from Trinity College, the fifteen-year-old Marjory Hesse enrolled in the NSW State Conservatorium High School in 1926.

Five years later, having studied piano with Frank Hutchens and composition with Alfred and Mirrie Hill, Hesse graduated with diplomas in teaching and performance.

Giving her first public recital the following year, Hesse not only played Hutchen's *Toccata* (which was written especially for her) but also one of her own piano compositions *All Suddenly The Wind Comes Soft*.

Agnew's *Toccata* and Alfred Hill's *Piano Concerto* were among works from the Australian repertoire she introduced to local audiences and the ABC frequently broadcast her radio performances.

Australian music was disseminated further afield by Hesse's performances overseas: in Radio City, New York in 1940, spruiked by Percy Grainger, she gave a recital with Australian contralto Alice Prowse and on a later occasion featured Australian music on a tour which encompassed Britain, Europe, the United States and Canada.

Constructed by re-harmonizing the original melody of Hesse's 1973 composition *Melancholy* (1973), *Melancolía* features simultaneous tempo canons with their diverse time signatures superimposed upon one another resulting in diminution canons with the ratios of 56:60:63 and 10:14:15.

Based at the NSW State conservatorium of Music from 1938 to 1981, Hesse, a lecturer and member of the piano faculty, contributed significantly to music education in Australia.

Consequent upon her contribution of numerous compositions designed for performance by younger players and for her role as an examiner for the Australian Music Education Board, Hesse was awarded Honorary Life Membership of the Music Teachers' Association in 1983.

Discerning, as Hesse had done, the potential for the then relatively new medium of radio to introduce music to a wider audience, Cowell (in 1925) played a concert that was broadcast to both the East and West coasts of America.

Disappointingly, as Cowell noted in a 1930 survey, there had also been some adverse effects of radio music broadcasts: as playing an instrument now seemed more difficult than turning on the radio, sheet music sales fell dramatically and several piano manufacturers were forced into receivership.

Furthermore, audiences became overly distanced from performers and sound quality was often poor; of equal concern was that in the USA the merger of concert management with radio corporations resulted in programming that became biased away from creativity, with the result that Cowell felt composers simplified their styles towards the *dull [and] unintelligent* to get airplay.¹⁶

Getting a chance to remedy this in 1933 on WEVD, an independent New York radio station, Cowell programmed the International Exchange concert series featuring live performances of contemporary Dutch, British, Hungarian, Yugoslavian, Russian, French, Polish and Austrian music; he also initiated a weekly broadcast featuring the Pan American Association of Composers.

12. Retrospectivo

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

Consisting of thirty tracks and featuring eight of the twenty-four Australian composers showcased on *Luz meridional*, Larry Sitsky's 1995 release on Tall Poppies Records, *Retrospect: Pre-war Australian Piano Miniatures* takes both its title and theme from Alfred Hill's 1920 composition for pianoforte.

Depicting a sound world that, as its title implies, looks backward, *Retrospect*, is just one of the seventy odd piano miniatures composed by the prolific Alfred Hill.

Divided into halves, the central section of *Luz meridional* lies literally between two Hills – Alfred and Mirrie – a vale where their compositions' names (*Retrospect, Meditation*) provide the soil and seeds for this retrospective meditation from which blossom, like Australian wildflowers, Andrián's Études.

Employing a seven-beat motive juxtaposed against a four-note motive, *Retrospectivo* is the first of Andrián's Études to use three (rather than two) of Elliott Carter's 6-note chords.

¹⁶ HENRY COWELL *A Man Made of Music* by Sachs (2012) p.219 By permission of Oxford University Press, USA

From Australia the young Alfred Hill moved with his family to New Zealand; encouraged by his father the nine-year-old played cornet in Martin Simonsen's opera company and at 15 he toured New Zealand, playing first violin with Charles Harding's Grand Opera Company.

Alfred Hill studied from 1887-1891 at the Royal Conservatorium of Music in Leipzig, Germany, where his excellence in violin assured his position with the Gewandhaus Orchestra, playing under such conductors as Brahms, Grieg, Tchaikovsky and Bruch.

From Germany, Hill moved back to New Zealand, this time to Wellington, where alongside his work as a violin teacher, recitalist and chamber musician, he conducted choirs and orchestras.

Going on tour can have unpredictable results: after Hill got stranded in Sydney during his visit there with Belgian violinist Ovide Musin in 1897, he remained for a number of years teaching, playing, conducting, and marrying Sarah Booth.

Gargantuan must have been the sound of the Commonwealth Celebrations Choir on January 1st 1901 when Hill conducted a choir of 10,000 voices combined with 10 brass bands.

After a decade of travelling between New Zealand and Australia, Hill settled in Sydney becoming the principal of the Austral Orchestral College and founding (with Fritz Hart) the short-lived Australian Opera League in 1913.

Becoming appointed in 1913 to the advisory committee for the establishment of the NSW Conservatorium of Music, in 1916 Hill became the Conservatorium's first Professor of Theory and Composition, counting among his students Roy Agnew and John Antill.

Coupling after uncoupling, in 1921 Hill married his ex-student Mirrie Solomon, a musician/composer, also based at the NSW Conservatorium.

Existing alongside Hill's Australian-based musical passions was his lifelong love of Maori music and legends – his *Maori Symphony* and cantata *Hinemoa* date from 1896, and his first opera *Tapu* or *Tale of a Maori Pah* from 1902.

Founding the Sydney Repertory Society in 1913, Hill wrote three one-act plays adopting the Maori pseudonym 'Arapeta Hai'.

Further, Hill pushed for the development of a New Zealand Conservatorium of Music and the foundation of an Institute of Maori studies at Rotorua.

Although Hill attempted to accommodate folk music influences in his compositions, his adapting of Maori and Aboriginal musical folklore to meet the conservative traditions and requirements of German romanticism can arguably be seen as another form of colonization.

(By contrast, Henry Cowell's world music recordings, many of which are still available on the Smithsonian Folkways label, allow many different indigenous musics their own voice.)

Continuing Alfred Hill's monumental legacy of composed music (Allan Stiles, Alfred Hill's music publisher, estimates that Hill wrote over 2,000 compositions) Mirrie Hill established the annual Alfred Hill Composition Award for a student at the Conservatorium.

13. Meditación

Mirrie Hill (1889-1996): *Meditation* for pianoforte (1954)

Generated from Mirrie Hill's pensive and measured *Meditation* for pianoforte, *Meditación's* contrapuntal nature ensues from a utilization of the original melody of her composition in the soprano voice, coupled with its inversion in the bass.

A re-harmonization of this contrapuntal texture (incorporating eight unique voicings of 3-note chord subsets that are derived from the 26th and 27th of Elliott Carter's 6-note chords) results in *Meditación* becoming a diminution canon (14:15:16, as in Conlon Nancarrow's *Study No. 24 for Player Piano*).

But despite her self-effacing nature, allowing herself to be somewhat diminished by the name and fame of her husband Alfred, Mirrie Hill was not particularly canonical, describing her own music as *not [in] the very modern idiom, but entirely individual as to style and content*.

Coming into this world with perfect pitch, as a young child she was apparently greatly perturbed by the out-of-tune bells of a nearby church.

Deeply distressed by dissonance, she would also reportedly run from the room when her aunt played Mendelssohn's *Songs Without Words*, crying *they go wrong in the middle*.

Erroneous, however, these speculations might be: perhaps she simply displayed a healthy mistrust for the seductions of the church; possibly she was a rightfully harsh critic of her aunt's playing; perhaps she simply disliked Mendelssohn.

Encouraged by her family in her passion for music from a young age, Mirrie Solomon's first major composition *Rhapsody for Piano and Orchestra* was performed at Sydney Town Hall in 1914, with Alfred Hill conducting the forerunner of the Sydney Symphony Orchestra, the Sydney Amateur Orchestral Society.

Frustrated in her plans by the advent of the First World War, which thwarted her ambition to study in Germany, Mirrie entered the newly established NSW Conservatorium of Music on a composition scholarship and within three years had been appointed as a staff member in the capacity of Assistant Professor of Harmony, Counterpoint and Composition.

Getting married to her teacher Alfred Hill in 1921, Mirrie relegated her own work to second place during her husband's lifetime; nonetheless she composed continuously and prolifically, writing works for orchestra, choral pieces, film scores, songs and instrumental works.

An educator through and through, Mirrie Hill's textbook *Aural and Rhythmic Training* was published in 1935; she also assessed candidates and composed a large body of educational music for the Australian Music Examinations Board.

Believing the string quartet to be the most stringent test of a composer's abilities, she wrote her first work in this medium at the age of eighty-seven.

Cowell's life, that is Sidney Robertson Cowell's life, Henry Cowell's wife's life, bears some similarities to Mirrie Hill's: she too, lived into her nineties, surviving her husband by a number of decades; she too championed her husband's reputation after his death; she too is arguably under-recognized for her own achievements, not only as a teacher but especially as an ethnomusicologist: over two decades Sidney recorded American,

Finnish, Irish, Portuguese, Iranian and Turkish music and her collection, now housed in the Library of Congress, is amongst the most extensive ever gathered.

14. Elegía

Dulcie Holland (1913-2000): *Elegy for flute and pianoforte* (1963)

Based on Dulcie Holland's 1963 *Elegy* for flute and pianoforte, *Elegía* ornaments the original melody of this spirited composition within an ostinato figure that has been derived from a rhythmic series utilizing an expanding and contracting pattern, as well as 4:3 and 3:2 tempo relationships.

Completing her initial studies at the NSW State Conservatorium of Music in 1933, Dulcie Holland graduated from there with a Teacher's Diploma.

During her Conservatorium studentship her teachers included Grace Middenway and Frank Hutchens (piano), Gladstone Bell (cello) and Alfred Hill (composition); subsequently she furthered her studies in Australia with Roy Agnew.

Departing Australia for England, Holland also studied at the Royal College of Music with John Ireland, winning both the Blumenthal Scholarship and the Cobbett Prize for composition.

Extricating herself from England at the outbreak of World War II, Holland returned to Australia to work as a freelance composer – her now highly regarded *Trio for violin, cello and piano* (neglected until its first performance in 1991) dates from this particularly fecund period.

Given her focus on structured and serious learning, it is not surprising to learn that she returned to England in 1951 for further study with the eclectic composer and composition teacher Mátyás Seiber.

From the 1950s, during the time of the post-war intake of immigrants, Holland was commissioned by the Department of the Interior (now 'Home Affairs') to compose music for some forty different films that educated viewers, presumably encouragingly, about life in Australia.

Flowing naturally from her focus on education, Holland became an Australian Music Education Board (AMEB) examiner in 1967, a role she complemented by authoring numerous didactic books on musical theory.

Gaining much satisfaction from writing music textbooks, Holland continued this pursuit even after her retirement from AMEB in 1983.

Although not as well known as an author, Dulcie Bellhouse (which was Dulcie Holland's married name) also wrote several children's book in the 1940s.

Based on her substantial contribution to writing, Holland was awarded an honorary Doctor of Literature degree from Macquarie University in 1993.

Cowell, too, received an honorary doctorate: awarded in 1953 by Wilmington College, a Quaker school in Ohio, his honorary Doctorate of Music displaced his third-grade promotion certificate as his highest academic degree.

15. Síntesis

Robert Hughes (1912-2007): *Synthesis for Orchestra* (1969)

Composing music was always Robert Hughes' intention: to this end the Scottish-born youngster bent himself from his early teenage years, using books to teach himself how to read and orchestrate music.

'Determined' describes Hughes well: although he enrolled at London's Royal College of Music in 1928 at the age of sixteen, the following year his composition and harmony studies were interrupted by emigration with his family to Melbourne; however, supporting himself as a costing clerk in a clothing company, he continued his study of music through books and as many concert attendances as he could manage.

Densely knotted forward and backward, the palindromic rhythmic patterns of *Síntesis* are derived from the transporting arabesque tapestry of Hughes' 1969 *Synthesis for Orchestra*.

Encouraged and facilitated by the conductor Sir Bernard Heinze, who admired his compositional ability, Hughes was offered a scholarship to study at the Melbourne University Conservatorium of Music in 1938; however, his family commitments made this impossible.

Generously, in lieu of the scholarship, Heinze facilitated weekly lessons with renowned organist, composer, teacher & *Age* music critic AEH Nickson; Hughes studied also with Fritz Hart.

But the 2nd World War interrupted Hughes' composing activities, his enlistment in the Australian Imperial Force mobilizing him into the Solomon Islands and New Guinea.

Fortunately, posted but not stranded in the New Guinea jungle, Hughes was able to hear the first public broadcast of his music, the tone poem *Legend* transmitted by the BBC over a field radio.

For Henry Cowell, the 2nd World War also brought further adventures in radio land with his employment in 1943 by the United States Office of War Information (an offshoot of the Foreign Intelligence Service), a body whose dual mission was to programme music that would attract overseas listeners whilst keeping them tuned in for political messages.

As associate music editor Cowell not only supervised the musical broadcasts to Continental Europe, North Africa, India and the Middle East but occasionally had to provide 'special materials'; an example was his composition and recording of short pieces for string quartet, Hammond organ and Farsi voiceover to accommodate the Shah of Iran's request for appropriate music for exercises to improve the physical conditioning of his army.

Being the enthusiastic champion of contemporary American music that Cowell was, he also made short programmes on American composers, including one on Charles Ives, broadcast nearly worldwide in December 1943.

Championing Australian music from the 1950s, in 1966 Hughes (along with John Antill) was instrumental in persuading Sir Robert Menzies to form the **Commonwealth Assistance to Australian Composers**, a body organizing seminars and workshops for young composers, and the following year he embarked on an APRA-supported world tour to promote Australian composition; small wonder then that, in the latter years of his long and productive life, he was the recipient of many significant awards for his services to Australian music.

Dentistry and music may seem an unlikely conjunction, but Hughes' *Sea Spell*, the first orchestral music to be played at the Sydney Opera House, was commissioned by the Australian Dental Association for the Twentieth International Dental Congress in 1973, their choice of composer perhaps influenced by music critic Roger Covell's sound bite which had characterized Hughes' early music as *muscular, pugnacious, assertive, with a dark, troubled, driving quality*.

16. Bagatela

Keith Humble (1927-1995): *Eight Bagatelles for pianoforte: No1 (1992)*

Gaining distinction as the historically most recent composition to contribute to the endoskeleton of Andrián's *Études*, Keith Humble's *Eight Bagatelles for pianoforte* dates from 1992, just three years before his death in 1995.

Generated from the first of these pungent and Webernesque pieces, *Bagatela's* elaborate construction provides a good illustration of the intricate complexity of Andrián's compositional technique.

Andrián notes that *Bagatela* utilizes the first thirty-nine notes of Humble's original melody within a thrice-repeated 'sequentially interrupted structural scheme': *forwards, then repeat backwards, forwards, forwards again, backwards, then repeat backwards*, a scheme which mirrors the non-chronological order of the compositions contributing to *Luz meridional*.

Cowell's *New Musical Resources* translated the melodic intervals of the overtone series to a tempo relationships of rhythms, and *Bagatela*, displaying its indebtedness to this formulation, incorporates *the six prominent intervals of the original melody [of Humble's composition] (minor second or 15:14, major second or 9:8, minor third or 6:5, perfect fourth or 4:3, augmented fourth or 7:5 and major seventh or 15:8)* within its rhythmic structure as tempo relationships.

Dedicated doubly – both to the future as represented in his young son Raphael, and to the immediate past in a memorial tribute to the recently deceased Keith Humble – *Threnody* by Michael Kieran Harvey is the 1995 inaugural CD release from Melbourne's Astra Chamber Music Society and contains the first extant recording of Humble's *Eight Bagatelles*.

Explicating the connection to the other Bagatelles and to their relevant influences, Humble wrote: *A basic set announced as a chord in the first bagatelle and utilized in all the others is derived from motives frequently employed in the late piano works of Franz Liszt, and more recently as a motto in many of the works of Béla Bartók.*¹⁷

Born in Melbourne in 1927, Keith Humble enrolled at Melbourne University Conservatorium after high school before travelling four years later on an Australian Music Education Board scholarship to London's Royal College of Music, and then on to Paris via a further scholarship; there he studied initially with Madame Bascourret (Alfred Cortot's assistant) and later with serialist René Leibowitz, ultimately becoming the latter's assistant.

¹⁷ Quoted in the liner notes to *Threnody* Michael Kieran Harvey Astra CD1 © Astra Chamber Music Society 1995

Centering himself in Paris (after a dispiriting 1956 spent at Melbourne's then conservative Conservatorium) Humble established and directed the Centre du Musique at the American Centre for Students and Artists until 1966.

Championing contemporary music internationally, Humble, in a brief 1964 Australian foray (when he taught a composers' workshop) provided the impetus for the formation of the Melbourne branch of the International Society for Contemporary Music; later, further fostering contemporary Australian music practices, he established the Society for the Performance of Private Music and, in 1975, the Australian Contemporary Music Ensemble.

Electronic music was another of Humble's abiding interests: accepting the position of senior lecturer at the Melbourne Conservatorium in 1966, he established the Electronic Music Studio at the Grainger Centre; in 1974, as Foundation Professor at La Trobe University, he put electronic music on an equal footing with more traditional music studies; between 1982 and 1986 he spent time as a Visiting Professor at the University of San Diego engaged in computer-assisted experimental music.

From a *New Music Article* interview conducted in 1989, the year of his retirement from La Trobe University, in response to a query about his role in music education, Humble stated: *What I believe in, and what is extremely close and pertinent to me in my association with Australian musicians, particularly young musicians, is to give them every opportunity to discover themselves and not become an impediment to their progress, or something they could copy.*¹⁸

For John Cage and Lou Harrison a similar attitude to self-discovery and self-responsibility was discernible in their relationship with their mentor Henry Cowell who opposed using or imitating systems devised by others, including himself, as Cage's remark illustrates: *What characterized [Henry] in the early 30s was his devotion to other people's music; he almost never mentioned his own music.*¹⁹

17. En la piscina

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

*Gentlemanly and well wrought without being especially demanding of the listener*²⁰ are some of the affectionate descriptions that Larry Sitsky applies in describing the personality and music of Frank Hutchens, whose contributions make up fully one fifth of the compositions on *Retrospect*, Sitsky's album of *Pre-war Australian Piano Miniatures*.

Governed in their sequential organization by a 'Plain Bob minor bell ringing sequence', and sounding like a pointillist rain squall, the ostinatos of *En la piscina* are constructed from material derived from the 34th and 35th of Elliott Carter's 6-note chords.

As suggested by its title, Hutchens' 1932 piano composition, *At the Bathing Pool* has a liquid and limpid nature, with its original melody transformed, through imitation at the octave, flowing anew into the body of *En la piscina*.

¹⁸ NMA 7 magazine (1989) John Whiteoak: *Interview with Keith Humble*

¹⁹ HENRY COWELL *A Man Made of Music* by Sachs (2012) p.263 By permission of Oxford University Press, USA

²⁰ *Retrospect Pre-War Australian Piano Miniatures* Tall Poppies Records TP049 © Larry Sitsky 1995

Born in 1892 near Christchurch, New Zealand, the young Frank Hutchens surely must have been something of a child prodigy: hearing the twelve-year-old playing, Paderewski advised him to study in London; Hutchens attended the Royal Academy of Music, acquitting himself impressively enough to become appointed to the academy staff as the youngest-ever sub-professor aged just seventeen.

Drawn home by his mother's illness in 1911, but disappointed at the scant opportunities for concert pianists in New Zealand, Hutchens planned to return to London via Sydney.

Encouraged by Alfred Hill, Hutchens stayed in Sydney (as Hill himself had done), accepting in 1915 Henri Verbrugghen's offer of a Professorship of Piano at the NSW Conservatorium of Music – a position that Hutchens was to maintain for the next fifty years.

Developing a piano duo in 1924 with composer Lindley Evans, the pair became famous through their forty-year partnership for their concerts, broadcasts and tours, and were amongst the first composer-performer teams to be recorded commercially in Australia.

Education was one of Hutchens' central concerns and was accomplished partly through his activities as an examiner: he assessed candidates for the Associated Board of the Royal Schools of Music and Trinity College of Music, London, and he was instrumental in establishing the Australian Music Examinations Board as an independent body.

Further, he and Evans used the proceeds of their concerts to establish a scholarship for young musicians.

Galvanized by his visit to Japan towards the end of his life, Hutchens became very interested in the music of Asia, advocating stronger musical ties with China and Japan.

A lifelong interest in the music and culture of China and Japan is evident throughout the life and works of Henry Cowell: his first public performance fulfilled a request to provide the music for Japanese Theosophist poet Takeshi Kanno's *Creation Dawn* in 1913; Cowell's 1917 piano piece *Amiable Conversation* is modeled on the tones of Cantonese dialect; with Kitaro Tamada, Cowell studied shakuhachi over many years; he learned to speak and read the rudiments of Japanese during his incarceration; and not least, Cowell's later compositions *Ongaku* and his two *Koto Concertos* relate directly, both in title and content, to his studies of Japanese music.

But despite this strong sympathetic overtone with Frank Hutchens' advocacy of Asian music, it is possible that the title of *At the Bathing Pool* might have held a *Sinister Resonance* for Cowell as the swimming pool built behind his house (almost synchronously with the date of Hutchens' composition) became the site of the consensual sex act that led to his subsequent incarceration in San Quentin on a 'morals charge'.

18. El anillo de nuevas campanas

Miriam Hyde (1913-2005): *The Ring of New Bells* for pianoforte (1939)

Fractional analysis of the compositional process underlying *El anillo de nuevas campanas*, the 18th Étude of *Luz meridional*, yields a partial insight into the elaborate mathematical methodology underlying Andrián's overall compositional approach to *Luz meridional*.

Generated from Miriam Hyde's *The Ring of New Bells*, her original melody becomes the melodic ostinato of the new composition, material that is then incorporated into a linear harmonic progression based on the pitch material derived from the two 6-note chords.

Atmospheric noise – which seems particularly appropriate given the composition's campanological title – underlies the formation of the rhythmic material for *El anillo de nuevas campanas* as it is the foundation for the True Random Number Generator employed in this instance to produce multiple random integers from 1 to 8.

Correlating each of these integers with a basic musical duration (1 is a semi-quaver, 2 a quaver, 3 a dotted quaver, 4 a crotchet, 5 a crotchet plus semiquaver, 6 a dotted crotchet, 7 a double dotted crotchet, 8 a minim), Andrián incorporates these randomly derived – but specific – durations into the rhythmic schema of the Étude which features 4:3 and 3:2 tempos.

Compositional methodology, the details of the underlying behind-the-scenes process, can enhance one's appreciation of the artistry of the audible end result.

Dependably however, Frank Zappa likes to remind us that such knowledge is not strictly necessary for our appreciation of the music: *Music on paper is the same as a recipe for food – you don't eat the recipe.*²¹

From her scholarship-winning studies with William Silver at Adelaide's Elder Conservatorium, pianist Miriam Hyde gained entry to the Royal College of Music in London where her professors included Arthur Benjamin and Howard Hadley.

'Fruitful' would aptly describe Hyde's five-year British stint: she garnered multiple prizes for her compositions and appeared as soloist in her two *Piano Concertos* with the major London orchestras; she also had some of her performances broadcast as far afield as Australia before her return home in 1936 for her orchestral contribution to *Heritage*, South Australia's centenary pageant.

Going from Adelaide to settle in Sydney, attracted by its greater musical possibilities, Hyde remained active through her long and productive life in her varied capacities as recitalist, composer, teacher, examiner, lecturer and writer.

As indefatigable in her writing as in her musical activities, she wrote some five hundred poems, a number of which she successfully set as songs and her autobiography *Complete Accord* (published in 1991) contributed to her Honorary Doctorate of Letters, awarded by Macquarie University in 1993.

Coming full circle, Hyde travelled back to London at the age of eighty-four in 1997, giving a concert of her major works at the Royal College of Music.

Cowell, too, had connections with London's Royal College of Music (RCM) and with a teacher named Hadley: at the age of five he was taught by (and fought with!) seventy-five year old ex-RCM faculty member pianist Henry Holmes and in 1913 (the year of Miriam Hyde's birth) Cowell was invited to attend rehearsals with the conductor of the San Francisco Symphony, American composer Henry Hadley.

²¹ Zappa: *Now and Then* by Steve Via and John Stix *Guitar for The Practicing Musician*, (May 1986)

19. Fantasma del mar

Horace Keats (1895-1945): *Sea-Wraith* for voice and pianoforte (1939)

Given that at the age of thirteen the Surrey-born soprano Horace Keats ran off to sea as a ship's pianist, and that his composition for voice and piano, *Sea-Wraith*, is pre-occupied with the lure of the sea, it seems clear that (despite never living to hear it) his life was conducted under the influence of a *Sea Spell*.

A name like Horace Keats, bearing the ballast of Poets fore and aft, implies (at least to those of a nominative deterministic bent) that the weight of destiny would also result in a significant association with poetry.

By 1933, some six years before *Sea-Wraith* surfaced, he had indeed become known as the 'poet's composer', named so for his settings of poetry to music, in particular the poems of Christopher Brennan.

Developed through a process of re-harmonizing *Sea-Wraith's* original melody, *Fantasma del mar* shares a curious double distinction with *En la piscina*: together, they are the only other water-themed Études in this collection and notably neither have any C-note contribution in either of the 6-note chords that form the basis for the pitch material.

Departing from the sea to the shore, Keats visited Australia in 1915 accompanying vaudeville performer Nella Webb and was persuaded to stay on.

Engaged the next year as the orchestral director for music accompanying silent films, he travelled widely through Australia and New Zealand.

During the 1920s Keats and his wife Janet le Brun (as 'Barbara Russell') broadcast regularly from 2FC, a station later subsumed under the banner of the ABC.

'Formed in 1929 with Keats' help, the ABC also absorbed 2BL, where Keats was engaged as an accompanist and leader of many of the studio's ensemble groups.)

Engineering an airborne reversal – from Australia back to the Mother Country – in 1927, the 2FC Orchestra, under Keats' leadership of *The Empire Broadcast Programme*, made the first short-wave broadcast to the BBC London.

Going back to England in bodily form in 1930 proved problematic however and Keats, suffering ill health, returned to Australia to continue his association with the ABC (an institution that he had helped form) until his death in 1945.

Almost all Keats' compositions, principally songs, date from the last twelve years of his life, and this includes his setting of John Keats' poem *La Belle Dame sans Merci*, composed in 1942.

But Horace Keats was not alone in setting John Keats' poetry to music: Henry Cowell's 1919 setting of an untitled fragment of Keats' words – *Asleep, sleep a while little white pearl* – incidentally complements the last two lines of *Sea-Wraith*: *The sky seems green through a film of sea/To men who stare eternally.*

20. Gloria

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

Down in the deep they sink to slumberous peace murmurs the thematically related (but also actually unrelated) line of 'Summer', a poem by Louis Lavater, who becomes the third in a consecutive tetrad of composers with significant relationships to poetry and music.

From Lavater's *Gloria*, for the mixed voices of SATB choir from 1939, comes Andrián's *Gloria*, unique amongst these Études for maintaining the same name in both versions.

Gloria may keep its name but the song does not remain the same: although its melody is incorporated into the composition's bass voice, it becomes transformed by an isorhythm.

(An isorhythm is a technique that arranges a fixed pattern of pitches within a cyclically repeating rhythmic pattern: in this instance the rhythmic series (or *talea*) is formed from a series of fifteen notes based on the first eight triangular numbers and is repeated four times in each cycle of sixty notes; the pitch series (or *colour*) comprises twenty notes that are thrice-repeated within each cycle.)

By working within these formal constraints, the form of this Étude pays homage not just to Lavater's composition but also to the spirit of his poetic endeavor: his structuralist leanings are evident in his role as editor of *The Sonnet in Australia* (1926), whilst the titles of his verse collections *Blue Days and Grey Days* (1915) and the unpublished *Changing Harmonies* make apparent his regard for colour and the transformations wrought through time.

Coming to music and poetry after abandoning his early medical studies meant Lavater's reconciliation to a life of relative penury, offset partially by a stipend of £1 per week from the Commonwealth Literary Fund.

Grinding poverty was to affect the young Henry Cowell and his mother Clarissa: she attempted to eke out a living in New York as a writer in 1908 but by mid-1909 they required rescuing by the Society for the Improvement of the Poor.

A mother, necessity, and invention: in what could function as a metaphor for the lateral nature of his musical endeavors, the thirteen-year-old Henry bolstered their meagre income in these straitened circumstances by collecting ferns and wildflowers and selling his attractive and unusual arrangements, even to those whose lands he had plucked and plundered.

An enthusiastic educator, Lavater authored the *The Licentiate Pianists Handbook* in 1928 and through his varied roles in clubs and societies (such as the Musical Society of Victoria where he was librarian, examiner and president), he actively fostered the culture and development of the Australian literary and musical communities.

But though Lavater felt that Australian works were particularly under-recognized, both abroad and at home, he did not just champion Australian music: he was the Melbourne secretary for the British Music Society and his high regard for the music and poetry of Sweden earned him the honour of Associateship of the Royal Swedish Academy of Music.

Cowell, too, fruitfully combined his verbal and musical facilities in his ventures in Sweden.

Entering the country in 1931, Cowell gave two well-received lecture recitals on the history and development of modernist music, one for the Music History Society at the University of Uppsala and the other for the Swedish-American Society in Stockholm.

21. Despedida

Dorian Le Gallienne (1915-1963): *Farewell, Thou Art Too Dear For My Possessing* for voice and pianoforte (1954)

Completing this sequential quadrumvirate of poetry-affected composers, Dorian Le Gallienne embellishes Shakespeare's sonnet 'Farewell, Though Art Too Dear For My Possessing' in his 1954 arrangement for voice and piano.

Dating from around 1609, this sonnet, the 87th in a sequence of over 150, deals with the themes of rejection and loss when love is spurned, concluding with the couplet: *Thus have I had thee, as a dream doth flatter/In sleep a king, but waking no such matter.*

Each of Andrián's descriptions for the methodology of his compositional process in this Étude correlate, poetically speaking, with the sonnet's themes: the development of the lovers' relationship is mirrored by the 'linear additive process' through which the melody of *Despedida* is constructed; the lovers, separate yet comingled, are represented as the entwined 2-part of the accompanying tempo canon; and finally, the pitch material, generated from the original and the inversions of the two 6-note chords, highlights their altering exchanges.

Fostering her son's path into the worlds of music and poetry from an early age, Stella, Dorian Le Gallienne's mother, was also musically trained, having studied piano and conducting with GWL Marshall-Hall.

For Henry Cowell, chorea (a complication of Streptococcal scarlet fever that manifests as a movement disorder) prematurely ended his formal schooling; in a parallel Le Gallienne developed diabetes in his teens, which also led to the cessation of regular school attendance.

Guided by his then single mother, Le Gallienne absorbed himself in poetry, especially the works of William Blake, John Donne and William Shakespeare, influences that would later emerge directly in his musical compositions.

From the Melbourne University Conservatorium, where he underwent basic training with AEH Nicholls, Le Gallienne attended London's Royal College of Music, his first teacher there being Arthur Benjamin.

Gaining employment during World War II in a role similar to Henry Cowell's, Le Gallienne worked for the Commonwealth Department of Information in the overseas broadcasting service.

After the war, Le Gallienne was busy in multiple roles: he joined the staff of the ABC, taught harmony and composition at the University Conservatorium, wrote as a music critic for the *Age* and the *Argus* and composed, including amongst his works the *Four Divine Poems of John Donne* for voice and piano.

But working for the ABC did not mean that Le Gallienne was an uncritical supporter: his *Argus* articles, featuring such headlines such as 'Celebrity Choice is Timid!', 'Music ABC Snubs Our Local Musicians' and

'**Why Preference for Celebrities?**', attacked the ABC for its lack of support in programming local music and musicians in their subscription ('Celebrity') concerts.

Cowell was to suffer late complications of his childhood Streptococcal infection, including an irregular heartbeat that ultimately contributed to a series of increasingly disabling strokes.

Diabetes, Le Gallienne's childhood affliction, contributed to later complications in his life also, especially heart disease; *Sebastian and the Sausages*, the title of the ABC childrens' programme for which late in life Le Gallienne wrote the music, might serve as a salutatory reminder of the role of diet in preventing untimely *despedidas*.

22. Tres bosquejos

William Lovelock (1899-1986): *Three Sketches for flute and pianoforte: Pastorale* (1959)

Given that William Lovelock's birth and death both occurred in England and that when he arrived in Australia in 1956 he was in his late fifties, and also taking into account his own view of himself *an English composer who happened to live in Brisbane*, it is perhaps debatable whether he should be claimed as an Australian composer.

All argument aside (including about whether this is a consequential issue at all), what it is not debatable is that Lovelock wrote most of his many compositions during his quarter-century of Brisbane-based existence, a period in which he also wrote prolifically about music, authoring a number of educational music books (some still in use today) and contributing to Brisbane's *Courier Mail* as chief music critic.

Coming to Australia from his position as the Dean of the Faculty of Music at London University, he became the first Director of the Queensland Conservatorium of Music, a position he held for two years, apparently leaving after a disagreement as to teaching methods.

Details of his departure are sketchy – but this seems entirely appropriate for a composer who wrote many sketches including two versions of *Three Sketches for Flute* (1959 and 1976), *Summer Sketches* for piano (1950–56), *Short Sketches for Piano* (1963), *Four sketches for cornet or baritone or euphonium with piano* (1963), *Six sketches for Eb tenor horn* (1969) and *Four Sketches for Piano and Clarinet* (1976).

Entering *Luz meridional* from *Pastorale*, the second piece of Lovelock's 1959 version of *Three Sketches for Flute and Piano*, *Tres bosquejos* imitates the original melody, using alternate pitch material derived from the two 6-note chords.

For the derivation of the rhythmic material this Étude utilizes a Random Number Generator to generate specific durations that are then reiterated within a thrice-repeated specified organizational scheme.

For those for whom random coincidence resonates (and it clearly did with William Lovelock, authoring *Random Reflections* in 1973), Hyde's *The Ring of New Bells* (for piano) predates Lovelock's *The Sound of Bells* (also for piano) by four years, and is the only other parent composition for which a Random Number Generator is employed in the construction of its derived Étude.

Going to World War I, Lovelock served as an artilleryman.

Going to World War II, Lovelock served in the Indian Ordnance Corps, scaling the ranks to A Major.

Although Henry Cowell served in both World Wars, his roles were non-combative, more musical than directly military.

Camp Crane in Pennsylvania, the site of Cowell's World War I assignment, was intended as a training ground for military ambulance crews but despite his volunteering for the medical corps, Cowell ended up forming a band of eighty-one musicians derived from the ambulance unit.

Diverse were his roles: Corporal Cowell, working with bandmaster Theodore Otto, selected the music, conducted rehearsals (and on occasion the band) and acted as an arranger, copyist and apprentice flautist, gaining valuable experience, particularly with band instruments.

23. Himno para la muerte de Jesús

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

A connection with the rhythmic techniques of Elliott Carter and the architectural structures of Béla Bartók are hinted at in *Himno para la muerte de Jesús* through its use of a series of metric modulations (variations from one time signature to another) within a rhythmic series of expanding and contracting arch-form structures, here derived by a process of arithmetical acceleration and deceleration.

Based on the first forty notes of James Penberthy's 1972 organ composition *Hymn for the death of Jesus*, this, the 23rd Étude of the series is a prime example of Andrián's penchant for structuring his compositions within formal constraints: in this case a series of six natural numbers (1 and the first five primes: 2, 3, 5, 7, 11) are used to determine the number of repetitions of the metric modulations within a specified structural scheme.

Composer James Penberthy was born in Melbourne in 1917, receiving his early musical training from his composer/performer father and his initial tertiary education in English and history at the University of Western Australia whilst working as a schoolteacher.

During the 2nd World War Penberthy served with the Royal Australian Navy; not unlike Don Banks, he was supported in his post war education, utilizing a Commonwealth Reconstruction Training Scholarship to study composition at the University of Melbourne between 1947 and 1950.

England, France and Italy, destinations made possible by a Victorian State Government Scholarship, allowed Penberthy to pursue further studies, including composition with Nadia Boulanger and conducting with Sir John Barbirolli.

Founding (with his third wife Kira Bousloff) the **West Australian Ballet Company** in 1953 and co-founding (with Giuseppe Bertinazzo) the **West Australian Opera Company** in 1967, Penberthy based himself in Perth until 1975, composing prolifically in many genres and leaving over one hundred major works including twenty-two ballets and eleven operas, many of which had an Australian Aboriginal theme.

For a founding board member of the Australian Music Centre, their website gives surprisingly scant biographical details, especially given his additional roles as founding member of the Composers Guild of Australia and past president of the West Australian Branch of the Fellowship of Australian Composers.

Fortunately, his music has been recently ‘rediscovered’: June 2012 saw both an *ABC Music Show* episode (*Who was James Penberthy?*) and a retrospective celebration of some of his compositions in Perth.

Given that *Luz meridional*, *Southern Light*, invokes the image of the Southern Cross, it is noteworthy that after his move to Northern NSW in the mid 1970s, Penberthy established the School of Arts Conservatorium Centre at Southern Cross University.

A strong affinity for dance, though not ballet, connects Cowell to Penberthy.

Balancing motion and music so that neither distracted from the other, Cowell worked with Martha Graham in the 1930s to attempt *a contrapunctal relation between the high points of interest ... a complete dance and musical composition in which the music rises to its point of interest when the dance is quiescent, and then the music dies down in interest while the dance rises ... neither is a servant of the other ... each is given its time for shining and holding the attention of the audience.*²²

Cowell later refined his ideas for choreography in the development of what he termed ‘Elastic Form’, a musical process that entailed the composition of a group of self-contained melodic phrases capable of fluid expansion or contraction by a variation in the length of key tones, and which could be shuffled and orchestrated variably, depending upon the requirements of the dance.

24. Seis perfiles

Margaret Sutherland (1897-1984): *Six profiles for pianoforte: No.1* (1953)

A link to the number six is evident throughout *Luz meridional*, most obviously in the unique 6-note chords catalogued by Elliott Carter, deployed here as the basis for the pitch material that threads through each Étude, and which stitches these diverse compositions into a unified fabric.

Clearly *Seis perfiles*, based on the first of Margaret Sutherland’s *Six Profiles*, her 1953 composition for piano, carries at least a nominal link in its title to the number six.

Continuing an affinity for the number six within her other works, Sutherland’s compositions also include *Six Songs to the poems of Judith Wright* from 1968, and *Six Bagatelles* for violin and viola from 1956.

Despite the melodic foundation of *Seis perfiles* being based on just the first of her *Six Profiles*, the Étude incorporates an organizational structure that itself consists of six musical profiles (each allocated their specific and unique tempo relationship), thus fractally encoding the sextuple spirit of Sutherland’s composition.

Displaying a continuing ability to exert a positive influence, the name of Sutherland’s composition has recently resurfaced in the title of Katie Zukhov’s 2010 CD release on Wirripang, *Six Profiles of Australian Women Composers*, an album that features the *Six Profiles* of Margaret Sutherland along with piano works by Esther Rofe, Betty Beath, Mary Margeau, Iris de Cairos-Rego and Moneta Eagles.

Enigmatically Henry Cowell also has an intimate connection to the number six in *Luz meridional* which is Adrián Pertout’s composition No.411: in an askew mathematical relationship (that perhaps invokes the spirit of Cowell’s *What’s This?*) it is a spurious curiosity that 411 divided by 6 yields 68.5, the exact number of years that Henry Cowell lived.

²² HENRY COWELL *A Man Made of Music* by Sachs (2012) p.211 By permission of Oxford University Press, USA

Adelaide-born, Margaret Sutherland moved with her family in 1902 to Melbourne, the city where she was to reside for most of her life.

Beginning her formal tutelage at the Marshall-Hall Conservatorium in 1914, Sutherland studied composition with Fritz Hart and piano with Edward Goll, becoming Goll's assistant upon the completion of her studies here.

Complementing her Australian studies, her first overseas trip was to England in the early 1920s where under the mentorship of Sir Arnold Bax she composed her acclaimed *Violin Sonata*.

Composer, pianist, teacher of piano and tireless propagandist on behalf of Australian music and music education: such was her role in Melbourne as summarized by David Symons in the introductory notes to the posthumous collection of her chamber music released on **Tall Poppies Records** in 1998.²³

Despite her current reputation as one of the most important composers of her time (and why in this context is the appellation 'female' almost invariably added?), during her lifetime Sutherland was – not unlike Roy Agnew – relatively neglected and underperformed, not receiving a commission until 1967, when aged seventy.

Encountering challenges to her role as a composer on a number of levels – through her marriage; as a female in a male-dominated environment; as a champion and exponent of new and contemporary music (as shown by her affinity with the music of Bartók and Hindemith) – left Sutherland, writes Larry Sitsky, *in her last years inclined to reminisce rather bitterly about her earlier years fighting the Melbourne establishment*.²⁴

Determined to gain wider recognition for the importance of the arts in Australia, Sutherland became a member for the Council for Education, Music and the Arts (CEMA) during World War II; she was also a member of the advisory Board for the Australian Music Fund; a council member of the National Gallery Society; and was instrumental in promoting the present Victorian Arts Centre.

Facilitating a 1943 recommendation by the Trustees of the National Gallery that a new separate gallery and auditorium be built in Melbourne in the post-war years, Sutherland initiated a public meeting of music, drama and ballet societies which led to the formation of the Combined Arts Centre Movement, a group which ultimately presented a 40,000 strong petition to the Victorian State Government requesting that the adoption of this scheme be an immediate priority of the post-war development scheme.

For Margaret Sutherland, in common with many of the other composers on *Luz meridional*, poetry forms an important part of her work, evident in her use of Judith Wright's and John Shaw Nielsen's poems in her opera, *The Young Kabbarli*, as well as in the poetry of William Blake in her *Four Blake Songs*.

Getting its inspiration and title from Blake's *The Tyger*, Cowell's 1928 tone-clustered *Tiger* was offered immediate publication by Russia's state music publisher on first hearing, and Cowell, enacting *The Tyger's* own symmetry, negotiated a payment in kind: rather than pocket a kopec, his requested fee was a score of scores by Soviet composers.

Given that the twenty-four compositions that comprise *Luz meridional* hinge upon a six-fold symmetry, it

²³ *Margaret Sutherland The Chamber Music With Strings* Tall Poppies Records TP116 © David Symons 1998

²⁴ *Retrospect Pre-War Australian Piano Miniatures* Tall Poppies Records TP049 © Larry Sitsky 1995

would be seriously remiss to omit the observation that the *The Tyger* is not only a six-stanza poem but that it also has exactly twenty four lines.

And finally, Sutherland's own name redoubles the intra-referential connectedness of *Luz meridional*, that sense of each part holding the whole: 'Suther Land' is Southern Land; *Luz meridional* is 'Southern Light': thus, with the starlight of the past burning bright in the present, we navigate these Southern Lands illuminated by this Southern Light.

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Arjun von Caemmerer is a Hobart-based writer, Iyengar Yoga teacher and general medical practitioner. His work includes poetry (especially concrete/visual), CD musing/review, short story and essay, and has been published in *The Medical Journal of Australia*, *Extempore*, *AustralianJazz.net*, *Unusual Work*, *Yoga Rahasya*, *The Rondo Hatton Report* and *Famous Reporter*. Arjun enjoys a continuing collaboration with pianist/composer Michael Kieran Harvey, their joint Frank Zappa homage *48 Fugues for Frank/Lingua Franka* premiering at Hobart MONA FOMA 2010, and subsequently appearing on Move Records (MD 3339).

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