

dancing to the tremors of time



move

A collection of music reflecting the art of Mona – eclectic, surreal and powerful.

Brendan Colbert

1 Dancing to the Tremors of Time (2017) 28'39"
for solo piano – live recording

Scott McIntyre

2 Piano Sonata No. 4 (2017) 15'23"
live recording

Don Kay

3 Piano Sonata No. 9 (2018) 14'46"
live recording

Elliott Gyger

4 D E G (2019) 5'19"

Elizabeth Drake

5 Rabbit Song (2019) 4'18"
live recording

Martin Friedel

6 Vanishing Point (2019) 3'46"
live recording

Brendan Collins

7 Prelude and Fugue for solo piano (2018) 5'36"

Brendan Colbert

Dancing to the Tremors of Time (2017)

for solo piano – live recording

In this immense canvas, fragments of nostalgic melody and gestures emerge from the fabric of sound like the Baconesque nightmare figures of Gleeson’s surreal imagination.

Colbert writes: ‘*Dancing to the Tremors of Time* takes its title from a work by the late Australian pre-eminent surrealist painter James Gleeson (1915–2008). For piano solo, *Dancing to the Tremors of Time* was commissioned by—and is dedicated to—Michael Kieran Harvey. It was completed in December 2017.’

Life is divided into three parts: what was, what is, and what shall be. Of these three periods, the present is short, the future is doubtful, and the past alone is certain.
—Seneca

*Time,
He’s waiting in the wings,
He speaks of senseless things,
His trick is you and me...*
—David Bowie

Scott McIntyre

Piano Sonata No. 4 (2017)

live recording

As with my Sonata No. 3, this new one (No. 4) is free from program but is more ‘pure’ music. My first and second sonatas dealt with specific topics, namely the destruction of the universe and character studies; but No. 3 dealt in only music. No. 4 as it unfolded reminded me of studies for the piano, so I named the sections accordingly as they revealed themselves to me.

- Prelude
- Toccata
- Interlude
- Epilogue

I wouldn’t say that these are definite, or even deliberate, directions to each section but more of something to think about whilst playing them.

Don Kay

Piano Sonata No. 9 (2018)

live recording

“I decided to sub-title my ninth piano sonata ‘the call’ while working on the slow second movement, which, without a break, follows the first (marked ‘resolute’). The opening three-note motif of the second

movement (marked ‘tenderly’) with a rising octave falling a second and eventually becoming a two-note rising ninth left ‘hanging’, has the effect of an ‘appeal’. The search for a resolution is barely found before the finale (marked ‘intense but capricious’) vigorously intervenes only to be stopped in its tracks by a soft two-note descending minor third ‘bird call’, imbued with an innocent detachment, making a mockery of all the activity around it. It occurs again and becomes a little more insistent, interjecting across the busy flurries of notes. The ‘appeal’ motif belatedly reappears. The ‘bird call’, however, following a hectic downward rush of notes, has the final word, as if to invite the listener to keep things in clear perspective.” (Don Kay)

Elliott Gyger

D E G (2019)

“D E G was written as a birthday present for my father, David Elliott Gyger. It is based both on the opening three-note motif of his initials, and a cipher of his full name, introduced as a rapid melodic gesture a few bars in. The music explores these materials in a series of gently contrasting episodes which together attempt a character portrait of the man: softly-spoken, authoritative, thoughtful.” (Elliott Gyger, 10 August 2019)

Elizabeth Drake

Rabbit Song (2019)

live recording

Rabbit Song was developed from an original idea devised for the play *Top Girls* by Caryl Churchill at Melbourne Theatre Company. The piece evolves through discontinuous elements being explored by the two hands while remaining intertwined. The creation of the work was supported by a residency at LaTrobe University.

Martin Friedel

Vanishing Point (2019)

live recording

“In perspective drawing, a vanishing point is where two parallel lines converge and meet; it can also be the point where independent actions lead to the same ending. In *Vanishing Point*, chordal and passagework structures develop free from each other to meet at the same point.” (MF). The work is dedicated to Jan Friedel.

Brendan Collins

Prelude and Fugue for solo piano (2018)

“I’ve always loved the idea of expressing new music through established musical structures such as concerti, sonatas and in this case, prelude and fugue. Many of my larger-scale works began their lives as piano scores so when I set out to compose this prelude and fugue for solo piano, I searched through my old manuscripts to find material that would give this established form a modern flavour. In the end I settled on two works that complement each other with their strong jazz themes.” (Brendan Collins)

Tracks 1–3 recorded live at MONA in Hobart on 17 November 2018 by the Australian Broadcasting Corporation / Toby Frost and Veronika Vincske

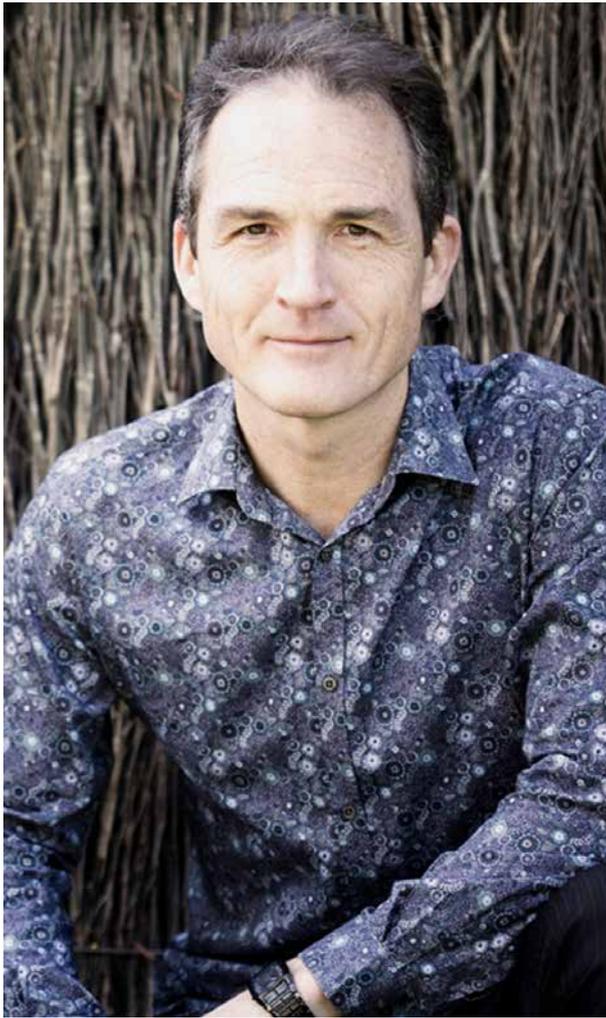
Track 4 recorded in the Move Records studio on 1 August 2019

Tracks 5 and 6 recorded live at the Brunswick Beethoven Festival on 20 February 2019 by Move Records

Track 7 recorded in the Move Records studio on 25 June 2019

Mastered at Move Records

COVER PAINTING: James Gleeson (1915 - 2008), ‘Dancing to the Tremors of Time’, 2003, oil on linen, 138 x 178cm. Copyright The Gleeson O’Keefe Foundation / Art Gallery of New South Wales; image courtesy Charles Nodrum Gallery, Melbourne.



Michael Kieran Harvey was born in Sydney and studied piano with Alan Jenkins, Gordon Watson, and at the Liszt Academy, Budapest, under Sándor Falvai. His career has been notable for its diversity and wide repertoire. He has especially promoted the works of Australian and contemporary composers and recorded over 40 solo CDs on various labels. He has premiered many new Australian and international concertos with all Australian symphony orchestras, and more than 300 solo Australian keyboard works, many of which are dedicated to him.

As well as his activities as a pianist, Harvey holds a PhD in composition. His compositions have been performed in Europe, the UK, North and South America and Asia, in addition to major Australian festivals. He concentrates on non-standard formats, often humorously questioning classical music and embracing diverse influences.

Dr Harvey gave the 2012 Peggy Glanville-Hicks address on the state of contemporary Australian artmusic to acclaim and controversy. Since this address he has been developing a different model of existence as a musician in the Australian context. This model considers the response of the musician to climate change and neoliberalism, and to the effects on the musician of ubiquitous social media.

As pianist Harvey's awards include the Grand Prix in the Ivo Pogorelich Piano Competition, USA (1993 - the world's

richest at the time), the Debussy Medal (the Guilde Francaise Concours Paris 1986), the Australian Government's Centenary Medal (2002), the 2009 APRA award for Distinguished Services to Australian Music, and the 2014 AMC state award for best classical performance (Gyger's Inferno).

The Michael Kieran Harvey Scholarship was established in 2006 to encourage future directions in Australian keyboard art music. Dr Harvey is on the guest faculty of ANAM and is based in Tasmania.