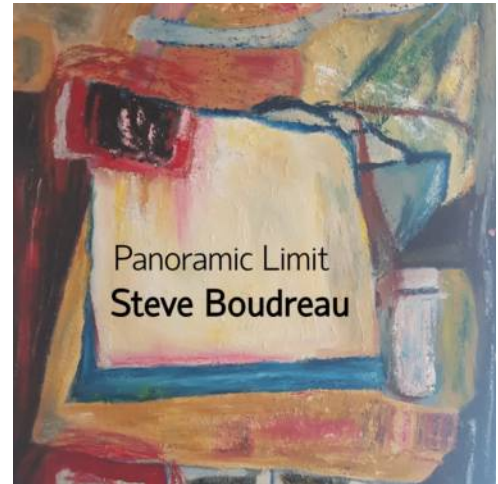


## **Panoramic Limit (Home Tapes Vol. 5)**

### **Steve Boudreau - piano**

- 01 Satori-Memory 5:25 (S. Boudreau)
- 02 Hey Guy 5:20 (S. Boudreau)
- 03 The Descending Blues 3:59 (S. Boudreau)
- 04 Blooming Bright Star of Belle Isle 3:55 (traditional)
- 05 Envious Jealousy 3:59 (S. Boudreau)
- 06 Hydroplaning 3:53 (S. Boudreau)
- 07 Nonlinear Blues 6:09 (P. Hum)
- 08 Through the Open Window 5:09 (S. Boudreau)
- 09 Rolling Oil 4:48 (S. Boudreau)



Recorded in Ottawa, Canada in September 2020 by Steve Boudreau.  
Mixed and Mastered by Philip Shaw Bova  
Released November 23, 2020.

Final album includes some of the most challenging and newest original music I've written. I thought at this point I would have a system to make the process of compiling material, practicing, and recording easier, but that didn't happen. For all five of these albums, there were so many factors in play, even with our limited means to do much outside of our homes. I'm kind of relieved to know that it doesn't "get easier", because it means that there is meaningful effort behind all of these pieces.

#### **Satori-Memory**

The word "Satori" translates to an enlightened revelatory experience. I also often think about what it would feel like to know that a defining moment of your lifetime is in your past, although of course there is no way of truly knowing that a better moment isn't around the corner. This piece went through a few iterations, including a version for piano and string quartet that I still hope to finish and perform someday.

#### **Hey Guy**

This piece was written for a Horace Silver tribute band, although it is almost equally inspired by Oscar Peterson's original music. The Horace Silver tune "The Preacher" was where it got its Canadian-ified name. Around the time we did the tribute, a lot of jazz bands were doing artist tributes, usually their greatest hits either just like the originals or completely re-imagined. After spending weeks listening to the Horace Silver catalog I thought it would be a nice challenge to write an original that would fit into that program.

#### **The Descending Blues**

There are lots of variations on the standard 12-bar blues progression. Recently I heard that in some jazz circles what I often refer to as "Bird Blues" was sometimes called a "Descending Blues". I thought that sounded more like a title of a song for someone in a downward spiral than a framework for improv, so I quickly jotted something down and it became this piece.

### **Blooming Bright Star of Belle Isle**

This Newfoundland Folk Song was one of the pieces I arranged for voice and piano a few years ago. The classical voice world often has a folk song requirement for the intermediary levels, and many of the great arrangements are by contemporary composers, Benjamin Britten's being some of the most challenging. I liked how in these arrangements every verse had a different accompaniment bringing out different aspects of the text, and I still have sketches of a few more of these to flesh out someday soon. This piece was so unusual and pleasant that I've been playing it in other contexts ever since I first heard it.

### **Envious Jealousy**

The clumsy title gets at the feelings and thoughts that flit through your mind when you are by yourself working away for long periods of time. I remember distinctly that practice sessions that could have been long and rewarding were ruined because of a stray thought of something someone said or did creeping in. Some people seem to be totally comfortable with every decision they make, at least looking at them from the outside, and that is something I'm both envious and jealous of.

### **Hydroplaning**

Earlier this year I was told that Bob Brookmeyer often got his composition students to work through Wuorinen's "Simple Composition", and I started going through it around the time the pandemic started to free up my days. This piece started from exercises, but as he says in the book, once a piece is far enough along, it tells you where it wants to go whether or not it sticks to the plan you had set out for it. Since this piece has only ever been performed solo, as it is here, I'm looking forward to a time when I can figure out how a band would play it.

### **Nonlinear Blues**

I was talking to Peter Hum about my other blues-titled tune that wasn't an authentic blues and he came back a week later with this tune, where the blues aspects are more in the melodic content than the chords. To make it blues-ier I tried playing it a little slower than Peter had intended, and I liked the result so much that I wanted to record it for this final album in my home recording series. Peter and I have been playing two pianos for years, but in 2020 we had an outdoor house concert and a live-stream concert (both firsts for me). I don't think we played this piece either time, but I'll be playing it in the future.

### **Through the Open Window**

I wrote this piece early in my time in grad school in Boston. In the warm weather when all of the windows are open you can hear dozens of people practicing at the same time, and I remember one day where if you looked across the street to the dormitory you could see even more people practicing in their small rooms. We weren't playing for each other, or even really listening to each other, but there was a strong sense of community that this base-line background music created.

### **Rolling Oil**

The final piece on this album is a combination of an old theme and some new material. I first performed it at one of my last live concerts in 2020 before the pandemic, a quartet with Garry Elliott at Gigspace. The title comes from the controversial oil pipeline proposals. Someone told me that the only Canadian political party that came close to Barack Obama's stance on the pipeline was the Green Party. Since then, I've tried my best to make sure I am informed on the specific people running for office where I live, and I try to vote for people instead of parties. There is a feeling of helplessness that comes across in thinking about politics that you can hear in this piece. I thought it really summed up this project, and the year 2020 for me.

I will forever be grateful to everyone who checked out any of this music that I made at home this year. I look back on what was a mentally trying, exhausting time, and have this wonderful collection of my own music to show for it. Thank you for reading this, and listening.

This project is dedicated to Jennifer Giles, who I met while studying at Carleton University in 1999. I think of her every day whether I'm playing or teaching.

I want to thank the Canada Council for the Arts one last time, when I applied for their support, one of the ideas I presented was that I wanted to be able to look back at the summer lockdown as a positive time, one where I was able to spend time on working on my own music, and having something to show for it. While I am more than ready to get back to teaching and playing music with others, I appreciate that I was given this opportunity to dig into my vault and share the results with all of you. Thanks so much for all of your support.

*We acknowledge the support of the Canada Council for the Arts.*



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