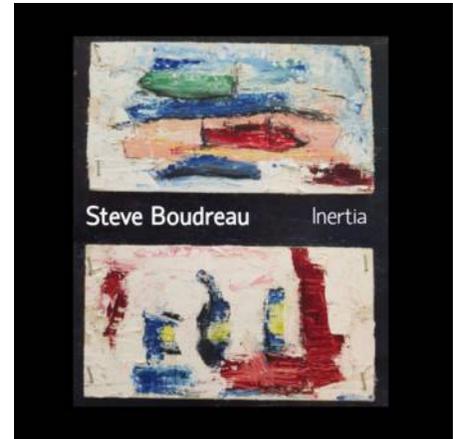


## Inertia (Home Tapes Vol. 3)

### Steve Boudreau - piano

- 01 Lightning Strikes Twice 5:38 (S. Boudreau)
- 02 Prime Sea 4:13 (S. Boudreau)
- 03 Gone 5:38 (S. Boudreau)
- 04 Run and Gun 4:14 (S. Boudreau)
- 05 O Ma Charmante 4:13 (L.M. Gottschalk)
- 06 Precautionary Drills 5:02 (S. Boudreau)
- 07 Puppet Dance 5:05 (S. Boudreau)
- 08 Reaching Out, Across, Away 4:13 (S. Boudreau)
- 09 Tomorrow 3:57 (S. Boudreau)



Recorded in Ottawa, Canada in June/July 2020 by Steve Boudreau.  
Mixed and Mastered by Philip Shaw Bova at Bova Lab Studio  
Released September 1, 2020.

My goal for this third home recording was to focus almost entirely on original music, something which has always been a challenge for me. While I have always composed pieces and included them in concerts and recordings, I find it is always competing for time with all of the other great music out there that I also want to play. The jazz tradition is all about putting your personal stamp on classic pieces, so when it came to digging into my own catalog of unrecorded compositions, I had to come at it from a performer's perspective instead of a composer's. I'm quite happy with the result, but I definitely was caught off guard by the emotional highs and lows of the experience of working almost exclusively on my own music for such an extended period.

**Lightning Strikes Twice** is an early piece of mine in three sections. When I wrote this piece I lived in an apartment with a balcony that was sheltered enough from the rain that it made sitting outside during storms a natural source of entertainment.

**Prime Sea** started out as an exercise in odd numbered rhythms and turned into a rolling figure that I wanted to loop over and over again. I spent a few weeks playing piano on a cruise ship, and the most awe-inspiring sight wasn't any of the destinations, but the endless ocean on all sides.

**Gone** is a tribute to Kenny Wheeler, the great Canadian composer and trumpeter. His music always finds new ways to surprise the ear, and his whole catalog of compositions is worth celebrating.

**Run and Gun** is a type of basketball play, specifically playing very fast so your opponent doesn't get a chance to strategize a defense. Unlike other sports, the pacing in basketball is broken up after shorter plays, so there is rest between bursts on intensity.

**O Ma Charmante** is a piece by 19<sup>th</sup> century American composer Louis Moreau Gottschalk. It comes in that late consonant classical piano era where there is often a dance-like element – somewhere between Strauss' Waltzes and Joplin's Ragtime pieces. They seem designed for reshaping to your own whims depending on how you feel as you play them. My version ends up closer to the original score than I thought it would be.

**Precautionary Drills** is a piece based on a rising minor figure. It is about psyching yourself up to do something that you don't feel like doing because you know there is a reward that comes from doing something a little bit at a time, even though it comes further down the road.

**Puppet Dance** is a strange piece with a two-part melody that feels like neither part could stand on their own, but are held together by an invisible force, like marionette strings. The expression is tough to make out, and leaves a lot on the listener depending on their own experience.

**Reaching Out, Across, Away** is a longing for something. This piece is a back-and-forth between stability and exploration.

**Tomorrow** is a through-composed piece that uses modal sounds - it somehow falls between hopefulness and longing. It doesn't tell us anything about what's coming, just that it's coming and that each day is a new day.

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.

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