

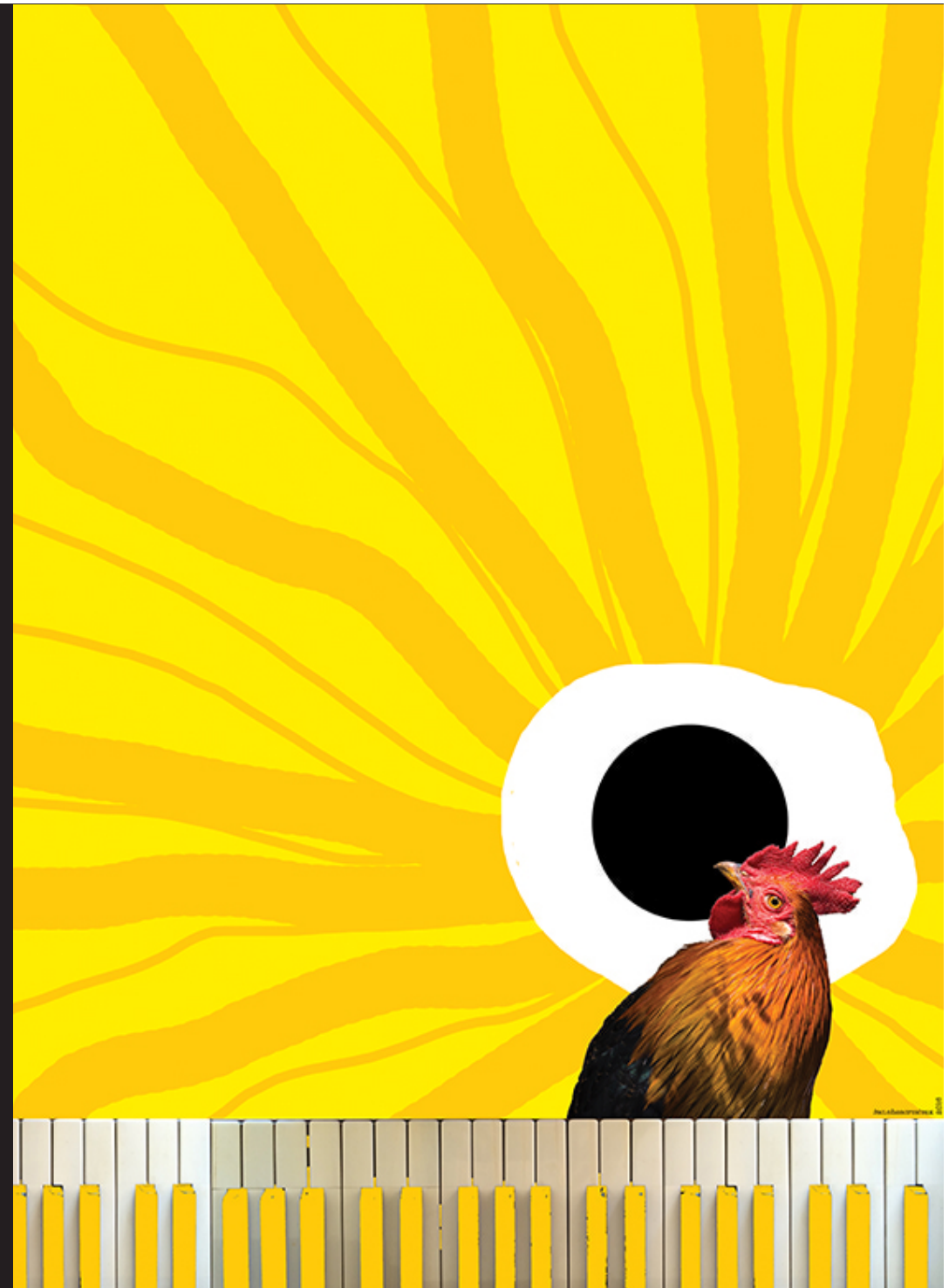
Piano Day Breakfast

A concert by David Sidwell, Nick Braae, Kent Macpherson, Debbie Nisbet, David Hall, Yotam Levy and Jeremy Mayall

In celebration of International Piano Day
The 88th day of the year

29 March 2018
7AM

Creative Waikato



Piano Day Breakfast

Jeremy Mayall: *a last straw*

This piece of post-minimalism that is a reflection of a state of mind after many months of burning the candle at both ends.

Stephanie Singer: *Red Kite*

Written for a friend's father who suddenly passed away. He used to leave food out for the bird of prey called "red kites". We spent hours watching them fly then dive for the food, graceful and powerful. When I wrote this I was thinking about the specific feeling you have when a parent dies. The beauty that they have taught you everything you know and the bizarre feeling when they suddenly seem to disappear.
(Performed by Nick Braae)

Kent Macpherson: *Here, it is not raining*

Whilst attempting to unravel Nils Frahm's solo piano work 'Over there it is raining' from 2009, I stumbled on a chord sequence that somehow magically wrapped around an existing idea I had. Born from inspiration and the willingness to experiment.

Megan Rogerson-Berry : *The Basement*

Part of an upcoming crime-rock EP and performance piece, this introductory prelude hints at a disturbed and childlike mind.
(Performed by Debbie Nisbet)

David Sidwell: *Colours*

world premiere - One from the drawer: resurrected for Piano & Cello
(Also featuring Yotam Levy on cello)

Stephen Gallagher: *Things Change So Slowly*

An excerpt from the documentary film 'In The Dark'. This piece accompanies a young man trying to decide whether to leave his Serbian village and begin a new life elsewhere.
(Performed by Jeremy Mayall)

Nick Braae: *Suspended Time*

This work was inspired by various ideals of musical time—how the succession of themes and harmonies in a work can evoke contrasting temporal states, from stasis to linear to floating into the unknown. The work loosely takes inspiration from the harmonic movement of Wagner and the opening of Schubert's B-flat major Piano Sonata, D. 960.

Debbie Nisbet: *Rhapsody in Gm*

This piece was one of six movements in which two themes were treated and manipulated to reflect the styles of the Western European Musical Periods. Originally written for piano and orchestra in the style of a piano concerto, the movement has been rearranged for solo piano. The work reflects the characteristics of the Romantic in various ways, including using the whole seven octaves of the piano, and utilizing the damper pedal to full effect to draw out the sonorities of the instrument.

David Sidwell: *After Gogol...*

world premiere - A pencil sketch finds new life from the cutting room floor.
(Performed on two pianos by David Sidwell and David Hall)

Macpherson and Mayall: *déconstruction électronique du son*

Here the performer/composers present a new electroacoustic work utilising software and hardware controllers to manipulate sounds from within the piano.

Jeremy Mayall: *Stalled Momentum*

world premiere - a sense of momentum built around small repeating parts.
(Performed on two pianos by David Hall, Nick Braae, David Sidwell and Jeremy Mayall)