Freddy's Tune

SOUND STREAMS
Lawrence Cherney, ARTISTIC DIRECTOR
NEW DIRECTIONS IN MUSIC

2017-2018 Concert Series

35 years

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FROM THE ARTISTIC DIRECTOR

"Freddy's Tune" is an itch that I scratch about every 15 years.

I first heard of the idea in a retrospective article by R. Murray Schafer about a groundbreaking Toronto concert series called "Ten Centuries" that flourished in the mid-1960's. Ten Centuries commissioned five new works all based on some aspect of the famous theme from Bach's *The Musical Offering*, a theme reportedly given to him by King Frederick the Great of Prussia.

At the summer festival I founded called "Music at Sharon", we presented in 1988 our version of "Freddy's Tune", which included a complete performance of the Bach followed by four newly commissioned, jazz-inspired works. Fast forward to 2004 when Soundstreams presented its iteration, this time featuring the Gryphon Trio in five more classically oriented commissions with colourful titles like *Freddy's Blend* and *Freddy's Dead*.

Now it's 2018 and time to scratch that itch again. While we're not going to reprise any of those earlier works, we are bringing back the brilliant Gryphon Trio, this year celebrating their 25th anniversary as we celebrate our 35th. This iteration defies all attempts to define boundaries, drawing as it does upon the classics, jazz and turntablism.

The Musical Offering's rich theme is bursting with fertile harmonic, motivic and rhythmic possibilities, which may explain it's cross-genre resonance. Bach was known to have been one of the great improvisers, and while he never heard a drum set or a DJ, we're pretty sure he would have reveled in this concert. We hope you will too!

Lawrence Cherney

Soundstreams would like to acknowledge this event takes place on the traditional territory of the indigenous peoples who have occupied and made this land their home from time immemorial. These territories include the Haudenosaunee Confederacy, and most recently, the territory of the Mississaugas of the New Credit First Nation.

ABOUT SOUNDSTREAMS

A world leader among contemporary music companies, Soundstreams is the foremost global presenter of new Canadian music. Lawrence Cherney, Artistic Director and Ben Dietschi, Executive Director are committed to showcasing the work of living and international composers with a focus on innovative thematic and experiential programming.

Soundstreams also serves a broad community of music lovers through free outreach and educational programs.

They include *Encounters,* a free monthly discovery series featuring performances, discussions, and audience participation; the *Emerging Composer Workshop*, helping talented contemporary composers worldwide launch their careers; *SoundWave* providing accessible tickets to young adults; and *SoundMakers* providing interactive learning experiences online and in the classroom.

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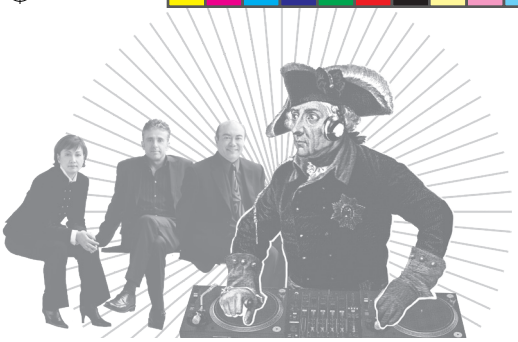
Freddy's Tune



PERFORMERS

The Gryphon Trio
- Roman Borys, cello
- James Parker, piano
- Annalee Patipatanakoon, violin

Scott Good, trombone/conductor
Roberto Occhipinti, bass
Dafnis Prieto, drums
SlowPitchSound a/k/a Cheldon Paterson, turntables

PROGRAM

Cheldon Paterson
(b. 1977, Grenada)

*The Altered Offering**
WORLD PREMIERE
The Gryphon Trio
Cheldon Paterson, turntables
Part 1

Roberto Occhipiniti
(b. 1955, Canada)

Tuareg
The Gryphon Trio
Scott Good, trombone
Roberto Occhipinti, bass
Dafnis Prieto, drums

Cheldon Paterson

The Altered Offering
Part 2

Scott Good
(b. 1972, Canada)

Wu Xing
The Gryphon Trio
Scott Good, conductor
Roberto Occhipinti, bass
Dafnis Prieto, drums
1. *Wood*
2. *Fire*
3. *Earth*
4. *Metal*
5. *Water*

Dafnis Prieto
(b. 1974, Cuba)

The Stutterer
The Gryphon Trio
Scott Good, trombone
Roberto Occhipinti, bass
Dafnis Prieto, drums
Cheldon Paterson, turntables

INTERMISSION

Cheldon Paterson

The Altered Offering
Part 3

John Adams
Arranged by Scott Good

Phrygian Gates
The Gryphon Trio
Scott Good, trombone/conductor
Roberto Occhipinti, bass
Dafnis Prieto, drums

Cheldon Paterson

The Altered Offering
Coda

*The Altered Offering is generously commissioned by the Ontario Arts Council

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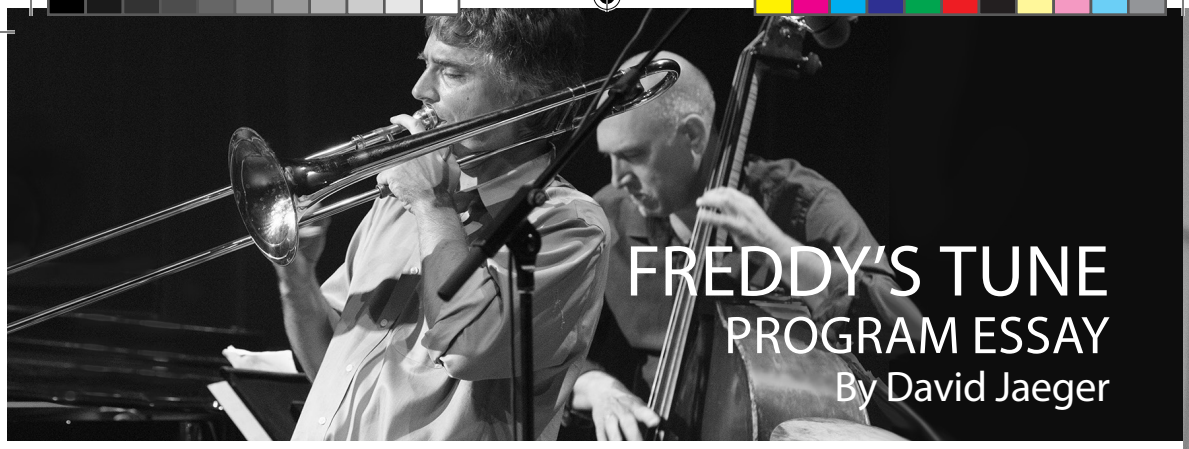

FREDDY'S TUNE
PROGRAM ESSAY
By David Jaeger

On May 7, 1747, Johann Sebastian Bach (1685–1750) was presented to King Frederick II of Prussia (1712–1786) a/k/a "Frederick the Great." Frederick happened to be Bach's son's employer: Carl Philip Emanuel (C.P.E.) Bach (1714–1788) had been appointed choirmaster and harpsichordist to the King in 1740, and the King had been eager to meet "The Old Bach" as Johann Sebastian (J.S.) was known at the end of his career. After years of putting repeated invitations off for various reasons, J.S. could no longer politely refuse, and he made the 160km trip from Leipzig to Potsdam. At this historic meeting, Frederick the Great presented J.S. Bach with a *Royal Theme*, allegedly his own composition, (but likely not—many experts think it was by his employee, C.P.E.,) asking J.S. to improvise a three-part fugue, right then and there. J.S. succeeded famously, improvising a three-part fugue in which the Royal Theme appeared twelve times. The King then challenged J.S. to compose a six-part fugue, and after returning home, he took up the Royal Theme again, and composed a Ricercar a 6 and twelve more pieces with it. Two months later, the collection of all these pieces was sent to the King as a *Musical Offering*.

As long as there have been brilliant musicians, the temptation to challenge them to display their extraordinary skills spontaneously, has also been present. Two seasons ago, *Roman Borys*, co-artistic director of Ottawa Chamberfest, challenged a group of composer-performers led by composer, conductor and trombonist *Scott Good*, to design a program that blended musical languages, with styles ranging from the classical period to the present day. Borys and the Gryphon Trio had been involved in a 2005 Soundstreams project that challenged several contemporary composers to revisit the *Royal Theme,* a/k/a *Freddy's Tune*, and compose fresh chamber works. Soundstreams, the Gryphon Trio and associated artists have combined efforts once again to revisit the challenge of drawing fresh music out of the spirit of that famous theme, designed for improvisation.

Soundstreams' resident turntablist, *Cheldon Paterson, a/k/a SlowPitchSound*, has devised The Altered Offering, a work for turntables that manipulates Freddy's Tune, and which is woven throughout the performance. Paterson says that, "It has been said that there may be hidden messages within Bach's Musical Offering. By slowing down sounds, re-arranging and manipulating parts through the art form of turntablism, SlowPitchSound has uncovered these secret messages. Accompanied by the Gryphon Trio, the messages will be heard for the first time tonight."

Scott Good has drawn on the Wu Xing, the five-element theory of Chinese philosophy to compose a quintet for the Gryphon Trio with bassist *Roberto Occhipinti* and drummer *Dafnis Prieto*. Good designed the piece so that the themes are constantly morphing into changed shapes. He says the drum kit part is largely improvised by the brilliant Dafnis Prieto.

Dafnis Prieto says that his own piece, *The Stutterer* is self-explanatory. "It recreates the rhythmic unpredictability of someone who stutters. I related this speaking quality with the changes in the rhythms." His descending chromatic theme has a certain affinity with the contour of *Freddy's Tune*.

Roberto Occhipinti was inspired to write *Tuareg*, a piece loosely based on the music of the Tuareg people of North Africa. He mentions that a notable feature of the music is the use of a two-string bass instrument, the guembri. Occhipinti originally wrote the piece for his Roberto Occhipinti Quintet. He says, "I then rewrote it for the concert with Scott Good and the Gryphon Trio, adding an introduction and some open sections for improvising."

Scott Good told me that, to round out the program, he went searching for a canonic piece for piano that would work well with that addition of drum kit. John Adams' *Phrygian Gates* fit the bill perfectly, and he arranged it for the ensemble.

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ARTIST BIOGRAPHIES

The Gryphon Trio
Piano Trio

Celebrating its 25th anniversary, the Gryphon Trio has impressed international audiences and the media with its highly refined, dynamic performances and has firmly established itself as one of the world's preeminent piano trios.

The Trio tours regularly throughout North America and Europe and their 20 recordings are an encyclopedia of works for the genre. They have commissioned over 75 new works, and regularly collaborate on projects that push the boundaries of chamber music. Honours include two Juno Awards for Classical Album of the Year, and the prestigious 2013 Walter Carsen Prize for Excellence in the Performing Arts from the Canada Council.

Gryphon cellist *Roman Borys* is Artistic Director of Ottawa's Chamberfest. *Annalee Patipatanakoon* and *James Parker* serve as the festival's Artistic Advisors in addition to their responsibilities at the University of Toronto Faculty of Music, where Mr. Parker is the Rupert E. Edwards Chair in Piano Performance and Ms. Patipatanakoon is Associate Professor of Violin.

Scott Good
Trombone/Conductor

Dr. Good is a Canadian composer of orchestral, chamber, performance art, and vocal works. He is also active as a trombonist, conductor, and concert curator.

From 2008 to 2011, he was composer in residence with the Vancouver Symphony Orchestra. He worked as curator for the Esprit Orchestra, and was artistic director of earShot concerts (97-02), and the Morpheus Contemporary Music Ensemble (92-95).

Scott has composed music for a variety of orchestras including the Orchestre Symphonique de Montreal, Vancouver Symphony, National Arts Centre Orchestra, and Esprit. Chamber groups such as ECM+, and I Furiosi, Organizations such as the Montreal International Violin Competition, and the International Harp Society, and soloists such as saxophonist *Wallace Halladay*, trumpeter *Larry Larson,* and trombonist *Alain Trudel.*

He has served as a trombonist in many orchestras, including the Kitchener-Waterloo Symphony Orchestra, and the National Ballet Orchestra. As well, Scott has performed with contemporary music ensembles like Patria Music Projects, Array Music, and New Music Concerts.

Roberto Occhipinti
Bass

Roberto Occhipinti is an award-winning bassist, composer and producer.

Occhipinti was a member of the Winnipeg Symphony Orchestra (1976-8), Hamilton Philharmonic Orchestra (1980-5) and Canadian Opera Company Orchestra (1984-9). In the field of contemporary music, he was principal bassist with the Esprit Orchestra (1986-94) and a member of Array Music (1979-2000).

One of a small number of musicians who have had successful careers in both classical music and jazz, in 1997 Occhipinti began working with Cuban expatriate jazz pianist *Hilario Durán*, recording Killer Tumbao (1997), Habana Nocturna (1999), Havana Remembered (2001), New Danzon (2004) and From The Heart (2006). These recordings brought him into contact with saxophonist *Jane Bunnett*.

He toured with her and appeared on three of her recordings: *Ritmo and Soul* (2000), *Alma de Santiago* (2001) and *Cuban Odyssey* (2003).

In addition to performing, Occhipinti has been a producer for artists including Durán, Dafnis Prieto, The Gryphon Trio, *Quartetto Gelato* and *Shurum Burum Jazz Circus,* and a music supervisor and orchestra contractor for films and commercials.

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ARTIST BIOGRAPHIES

Dafnis Prieto

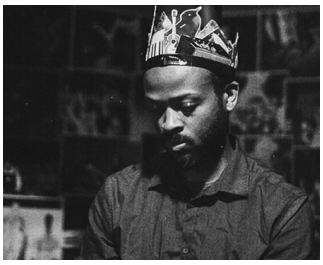
Drums

From Santa Clara, Cuba, Dafnis Prieto's revolutionary drumming techniques and compositions have had a powerful impact on the Latin and Jazz music scene, nationally and internationally.

Various awards include a 2011 MacArthur Fellowship, Up & Coming Musician of the Year from the Jazz Journalists Association in 2006, a GRAMMY nomination for Absolute Quintet as Best Latin Jazz Album, and a Latin GRAMMY nomination for Best New Artist in 2007.

As a composer, he has created music for dance, film, chamber ensembles, and most notably for his own bands, ranging from duets to big band, and including the distinctively different groups featured on seven acclaimed recordings as a leader: *About The Monks*, *Absolute Quintet*, *Taking the Soul For a Walk*, *Si o Si Quartet: Live at Jazz Standard*, *Dafnis Prieto Proverb Trio, Triangles and Circles,* and *Back to the Sunset*. He has received commissions, grants, and fellowships from Chamber Music America, Jazz at Lincoln Center, East Carolina University, and Meet the Composer.

Prieto is the founder of the independent music company Dafnison Music. He endorses Yamaha Drums, Sabian Cymbals, Latin Percussion, Evans Drumheads, and Vic Firth Sticks.



SlowPitchSound a/k/a Cheldon Paterson

Turntables

Cheldon Paterson a/k/a SlowPitchSound is a full time artist who is known for experimenting with music, visuals and live performance. He is the Co-winner of the 2018 CMC Toronto Emerging Composer Award. Cheldon has been developing his own style of music composition over 20 years and has released seven studio albums. His work has been featured at classical and new music events, popular indie music festivals, world renowned electronic festivals, theatres, museums and many creative spaces. Cheldon's passion for presenting fresh ideas has allowed him to perform works around the world with established artists from a number of genres. Together with longtime collaborator and legendary Toronto dancer *Lybido*, SlowPitchSound's shows combine improvised music, dance and projected visuals to create a truly one of a kind performance. When he is not improvising or performing as SlowPitchSound he is co-operating and instructing at Toronto's Off Centre DJ & Electronic Music Production School as well as mentoring at the Regent Park Music School as part of the Turning Point Youth Services Program.

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