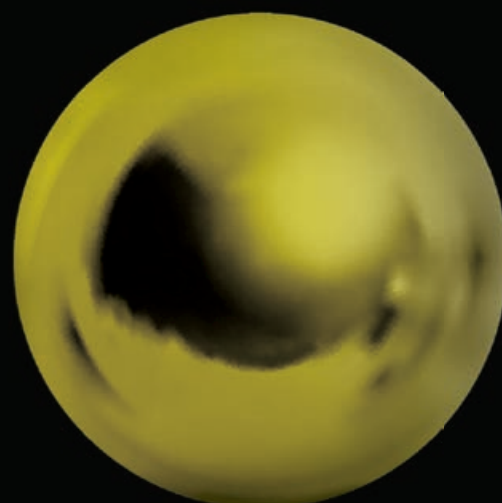
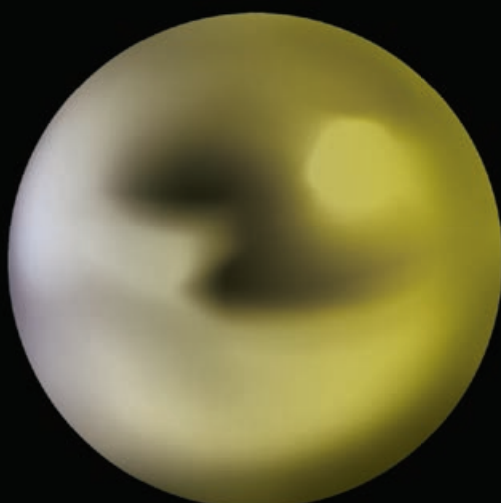


PIANO REFLECTIONS

Eight Intermediate/Advanced Compositions for Solo Piano

by

JOHN BURGE



Including:

The **O CANADA** arrangement
described in the Literary Review of Canada
&

OSCILLATIONS

composed in recognition of Dr. Arthur McDonald's Nobel Prize in Physics

PRELUDE TO A PRELUDE is modeled on the “Prelude in C Major” from J. S. Bach’s first book of *Prelude and Fugues* (as will be immediately obvious to most musicians). Burge adapts Bach’s one-bar pattern using a more jazz-like colouring, often adding a melodic gesture above the pattern that is very easy to project by sharing these notes between hands, although this does require careful hand crossings. Like Bach, Burge changes the pattern just before the end to provide a stronger sense of closure.

This work is dedicated to Ian Burge, the composer’s oldest son who in his early teens was a far better pianist than his father will ever be. John Burge will always remember teaching the Bach “C Major Prelude” to Ian when he was five years old by simply showing him the hand position for a new bar every few days. Even today, over twenty years later, John cannot hear or play the Bach Prelude without thinking of Ian playing this piece so musically with his small hands.

PLAYING TAG employs one of Burge’s favourite compositional techniques in the way that the music often divides black- and white-note patterns between hands that are easy to memorize and for young students, can even be taught to them by rote.

This work is dedicated to Jin Sandbeck and the Peel Music Festival where John Burge has adjudicated many times. Indeed, once he finishes adjudicating there he is often immediately booked for a return visit in three or four year’s time. Music festivals rely greatly on the organizational skills and dedication of many volunteers and Jin does a particularly good job taking care of all the details. She is also a wonderful piano teacher.

VARIATIONS ON A SIMPLE THEME has the following acknowledgement underneath the title, “With a tip of the hat to Kabelevsky’s *Easy Variations*, Op. 40, No. 1.” The Kabelevsky work referenced here is based on a simple descending D major scale that is transformed into a series of contrasting variations that increase gradually in intensity until reaching a satisfying ending. Burge attempts no less a goal but with a theme based entirely on a ‘rising’ C major scale.

This work is dedicated to Janet Fothergill and the Alliance for Canadian New Music Projects, an organization with the wonderful mandate of commissioning, promoting, and preserving “...Canadian contemporary music as a cornerstone of our national heritage by fostering its performance among students, teachers, and performers through education, festivals, and workshops.” Since 1975, each fall in cities across Canada, ACNMP runs an event called Contemporary Showcase, a non-competitive festival often presented in a master-class format. John Burge was an executive member of the Canadian League of Composers when ACNMP was awarded the CLC’s 1997 Friends of Canadian Music Prize—a well-deserved honour—and has been a keen supporter of the organization ever since. Janet is an extraordinary volunteer in the Toronto ACNMP branch and is very much in demand as a festival adjudicator, clinician and piano teacher.

PASTELS is very impressionistic in the evocative way that the music takes advantage of the piano’s sustain pedal and the built-in decay to create a sonic fabric that is richly resonant. The music’s textural complexity often requires three staves creating a visual reference to the later scores of Debussy and most of Messiaen’s piano music. There is a polytonal flavour to the piece that is in part created by the division of white- and black-note material between hands. Unlike **PLAYING TAG** though, here the two pitch collections often occur simultaneously but often with different dynamic indications.

Martha Hill Duncan is the well-deserved dedicatee of **PASTELS** in appreciation of her encouragement to have John Burge join Red Leaf Pianoworks. Martha has composed a wide range of music but is certainly well known for her piano compositions that connect immediately with teachers, students and professionals. Of all the pieces in this collection, **PASTELS** reminds me the most of Martha.

ONE-NOTE GROOVE is a kind of companion piece to Burge’s “Prelude No. 13” from his *Twenty-four Preludes* (JBComps-003). This F Sharp Major prelude is subtitled, “One-Note Ostinato,” and always repeats an F# on every eighth-note beat using four different registers of the piano. This prelude has a high degree of difficulty due in part to the speed and syncopated rhythms. Burge decided that it would be great to use this prelude as a model for a slightly easier composition in the same vein but with the repeated note limited to just one single absolute pitch. The resultant work has an ABA form in which the middle section tends to bury the repeated note in the repeated chords while modulating away from the outer section’s tonic key of E flat major.

This work is dedicated to Alex Nediak who in his formative years studied harmony, counterpoint and composition privately with John Burge. As well as being a very mature and thoughtful composer for his age, he is a fine pianist and Burge felt that Alex would appreciate the self-imposed limitation of the music’s design.

DANCING ARPEGGIOS is really a follow up to **DANCING SCALES** found in the *Parking An Octatonic Truck* collection, and also published in the Royal Conservatory of Music’s *Grade 6 Etudes* (Frederick Harris Music Company Limited). While **DANCING SCALES** is a fast, polka-like piece with running scales that often change key, **DANCING ARPEGGIOS**, emphasizes a flowing waltz meter with the left hand providing most of the melodic material. The arpeggiated figuration in the right hand is relatively unforgiving in the technical requirements needed to overcome the chromatic shifts that are only relaxed slightly when the left hand takes over the arpeggios at the end.

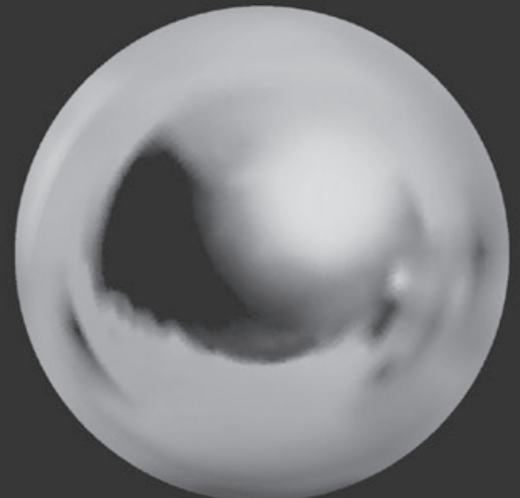
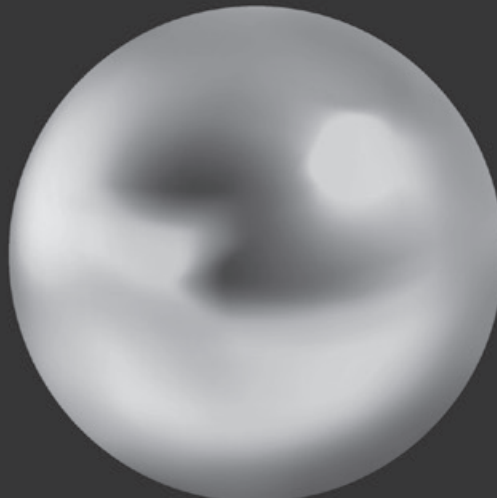
Leo Nediak, the music’s dedicatee, is a young pianist and composer of prodigious talent and Burge has certainly enjoyed working with both boys at various times on harmony, counterpoint and composition studies. Because Leo is such a formidable pianist he never hesitates to incorporate difficult broken chord and arpeggio figures into his own piano music. It is hoped that this work will provide him with some creative encouragement.

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for Ian Burge

Prelude to a Prelude

In a flexible tempo ♩ = 56

John Burge

espr. 1 2 4 1 2 3 1 2 4 1 3 5

p

(rit.)

3

LH RH LH LH RH LH

(a tempo)

(pedale simile)

5

4 3 5 4

2 3

7

5 4 3 4 5

cresc.

4

9

mf *dim.*

5

Prelude to a Prelude

11 *p* *rall.* *mp* *a tempo* LH RH LH

13 LH RH LH 3 5

15

17 3 4 3 5 LH LH LH LH *cresc. e accel.* *rit.*

20 *a tempo* *p* (sub.) *cresc.* (no accel.) 4 5 4 5 4 5 4 4

Prelude to a Prelude

3

22 *f* *dim. e rit.* *a tempo* LH RH LH

25 LH RH LH 4 3

27 (arp. al fine - ad lib.) *poco cresc.* RH

29 *p* (sub.) (no cresc.) *rit.*

32 *a tempo* *molto rall.* *mp* *p*

[2' 30"]

Playing Tag

Fast $\text{♩} = \text{ca. } 96$

John Burge

The musical score is written for piano in 2/2 time. It consists of five systems of music, each with a treble and bass staff. The key signature has three flats (B-flat, E-flat, A-flat). The score includes various musical notations such as notes, rests, slurs, and dynamic markings. A large, diagonal watermark reading 'SAMPLE' is overlaid across the center of the page.

Measure 1: *mf* (poco marc.)

Measure 5: *sfp*

Measure 9: *sfp*, (no cresc.), (*p*)

Measure 13: *cresc.*

Measure 17: *sfp*

21

sfp

sfp

88

25

8va

fp

cresc.

29

(8va)

f (no dim.)

ffp (no cresc.)

33

cresc.

8va

37

8va

(8va)

5

40

Spoken:
You're it!

f

ff

8va

[1' 00"]

Variations on a Simple Theme

(With a tip of the hat to Kabelevsky's *Easy Variations*, Op. 40, No. 1)

Allegro vivace ♩ = 144
Introduction:

John Burge

Introduction:

12 Theme:

20 Var. 1:

28 Var. 2:

35

f *p* *mf*

5 4 5 4 3 5 4 3 2

43 **Var. 3:**

p *mf*

52 **Var. 4:**

p *cresc.*

59

f *dim.*

66

p *f*

1 5 1 5

74 **Var. 5:**

mf *poco pesante*

1 4 4 4 4 1 2 5 3

Variations on a Simple Theme

82

cresc.

1

1

8^{va}

1

f

4

4 3 1 2

4

4

90

Var. 6:
(8^{va})

mf

p

(sempre *p*)

97

p

mf

8^{va}

104

f

p

8^{va}

112

Var. 7:

mf

mp

mf

mp

mf

mp

118

mf

mp

mf

mp

mf

mp

124

mf *p* *mf* *p* *cresc.*

130

Var. 8:

f marcato

137

144

(no dim.)

152

sfp *mf rit.* *p*

160

Var. 10:

(♩ = ♩)

mp *p* *a tempo* *mp dolce* *mp*

8^{vb} (loco) (pedale simile)

166

mp *mp* *p rit.* *mp* *a tempo*

8^{va} *loco*

170

mp *mp* *mp* *p rit.*

8^{va}

Var. 10:

174 ($\text{♩} = \text{♩}$)

p a tempo *cresc. (poco a poco)*

178

(mp) *(mf)*

182

f dim.

Var. 11:

186

p misterioso *(no cresc.)*

190

cresc.

194

rit.

mf

dolce

p (sub.)

a tempo

198

cresc. (poco a poco)

202

f

206

Molto vivace ♩ = 84

Var. 12:

ff

p

mf

1 2 1 2 5 2

211

p *mf* *p* *mf*

215

p espr. *mp*

219

p *mp*

223

p *cresc.*

227

p *cresc.*

231

f *cresc.* *rall.*

237 **Tempo molto vivace** ♩ = 84
Coda:

(a tempo) *p (sub.)* *cresc. (molto)*

239

241

244

249

Pastels

Easily ♩ = 100

John Burge

8va-----

System 1 (Measures 1-3):

- Right Hand: *f*, (*f*) simile
- Left Hand: *p*, (*p*) simile, (pedale simile)

System 2 (Measures 4-6):

- Right Hand: (*f*)
- Left Hand: (*p*)

System 3 (Measures 7-9):

- Right Hand: *rit.*

System 4 (Measures 10-12):

- Right Hand: *f*
- Left Hand: (*p*) a tempo

10 *(f)* *8va*

12 *8va* *f* *p*

14 *f* *p* *p* *f* *(p)*

16 *p* *f* *mp* *mf* *mf*

[Place the lower note or top note of the LH rolled chord on the beat with RH.]

18

(p)

mf *mf* *mf* *p*

20

cresc. *f*

(no cresc.)

22 (8va)

f (*f*) *p* (*p*)

26

8va (hold pedal until bar 30)

The musical score for 'Pastels' by Debussy, measures 16-30, is presented in a three-system format. The key signature is G major (one sharp) and the time signature is 3/4. The score is written for piano and includes dynamic markings such as *mf* (mezzo-forte), *p* (piano), *f* (forte), and *cresc.* (crescendo). The right hand part features a melodic line with octaves and a final flourish. The left hand part provides harmonic support with chords and octaves. A large 'SAMPLE' watermark is visible across the page.

28

(no cresc.)

cresc.

f

8va

30

mp

mp

mp

mp

8va

32

LH (*p*)

mp

(no cresc.)

cresc.

8va

34

f

mp

mp

8va

8va

36

mp *mp* *mp* *pp*

(8^{va})

38

(no cresc.) *mp*

(8^{va})

40

p *p* (sempre)

(8^{va})

43

mf *p*

(8^{va})

One-Note Groove

Driving ♩ = 168
p stacc.

John Burge

mf (no pedal)

mp (no dim.)

p *mf* (RH)

p (sempre)

mf

mp *p*⁵₂

mp *p*⁴₂

mp *p*

21

mp *p cresc.* (no pedal)

24

mp *p cresc.* (no pedal)

27

f *mp* *p cresc.* (no pedal)

30

f *mp* *p cresc.* (no pedal)

33

f *mp* *p cresc.* (no pedal)

36

39

42

45

[After the first time do not play bars 49-52 (the Coda) but go directly to bar 53.]

Coda
[Only play to end the work after the repeat.]

49

53 **L'istesso tempo**

p *mp* *p*

(no pedal)

57

mp *p*

61

mp *p*

64

mp (no dim.) *cresc. et rit.*

67

mfp a tempo

70

mfp *mfp*

74

mf

mf

77

mf

80

mf

cresc.

83

(half pedal)

87

ff

cresc. (molto)

90

ff

Dancing Arpeggios

Molto vivace ♩. = ca. 66

John Burge

The musical score is written for piano and consists of five systems, each with a treble and bass staff. The key signature is A major (three sharps) and the time signature is 3/4. The tempo is 'Molto vivace' with a quarter note equal to approximately 66 beats per minute.

- System 1 (Measures 1-4):** Treble staff has arpeggiated chords with triplets. Bass staff has single notes with fingerings 3, 2, 1, 2, 3, 1. Dynamics: *p* (piano), *cresc.* (crescendo). Pedal marking: *(pedale simile)*.
- System 2 (Measures 5-8):** Treble staff continues arpeggiated chords. Bass staff has single notes with fingerings 3, 5, 4, 1, 2, 3, 4, 1, 3, 5. Dynamics: *mp* (mezzo-forte), *dim.* (diminuendo).
- System 3 (Measures 9-12):** Treble staff continues arpeggiated chords. Bass staff has single notes with fingerings 4, 1, 3, 1, 5, 1, 4, 1, 3, 1. Dynamics: *p* (piano), *cresc.* (crescendo).
- System 4 (Measures 13-16):** Treble staff continues arpeggiated chords. Bass staff has single notes with fingerings 5, 1, 4, 3, 2, 1, 3, 1, 4, 3. Dynamics: *mf* (no dim.) (mezzo-forte, no diminuendo), *p* (sub.) (piano, subito), *cresc.* (crescendo), *mf* (no dim.) (mezzo-forte, no diminuendo).
- System 5 (Measures 17-20):** Treble staff continues arpeggiated chords. Bass staff has single notes with fingerings 3, 2, 1, 2, 1, 2, 4, 1, 3, 5. Dynamics: *p* (sub.) (piano, subito), *cresc.* (crescendo).

25

mf *dim.* *poco rit.*

(2) (3) (4) 1 2

29

p a tempo *cresc. poco a poco*

3 5 2 4 1 4 1 4

33

p (sub.)

1 4 1 4 1 4 1 4

37

mf *dim.* *poco rit.*

2 4 5

41

mf *dim.* *poco rit.*

2 4 5

45

p *a tempo*
(*molto legato*) 4 3 1 3 2
(*no cresc.*)
simile

49

cresc.

53

mf

57

cresc. 8va

61

f

65

dim.

1 3 2

69

8va

1

73

8va

poco rit.

5

77

8va

p a tempo

1 2 1 2 1 2

poco cresc.

simile

81

1 2 1 3 2 4

mp *dim.*

3

85

p

(no pedal)

90

poco cresc.

94

mp *dim.*

8va

98

p

(no cresc.)

(no pedal)

103

mp *p* *poco rit.*

The musical score is written for piano in G major (one sharp). It consists of five systems of two staves each. The first system (measures 85-89) features a treble staff with a melodic line and a bass staff with arpeggiated accompaniment. The second system (measures 90-93) continues the arpeggiated pattern with a 'poco cresc.' marking. The third system (measures 94-97) shows the treble staff with sustained chords and the bass staff with arpeggios, marked 'mp' and 'dim.'. The fourth system (measures 98-102) includes fingerings (1-4) and a 'p' dynamic. The fifth system (measures 103-107) ends with a 'poco rit.' marking. Pedal markings include '(no pedal)' and a pedal line. A large 'SAMPLE' watermark is visible across the center of the page.

O Canada

"An arrangement described in the Literary Review of Canada, July/August, 2015."

Poco agitato ♩ = 100

Arranged by: John Burge

8va

mp *espr.* *p* *(RH)* *mfp* *(no ped.)*

4

p (sub.) *cresc. e accel.*

7

rit. *ff* *dim.* *a tempo*

10

mp *mf* *p* *(RH)* *(no ped.)*

15 **Moderato** ♩ = 80

p dolce

mp

┘ (pedale normale)

19

p *cresc.* *mf*

22

p *cresc.*

25

mf *p* *molto cresc.*

28

ffp marcato

31

ff *mf* *ff*

34

mf *ff* *mf*

37

sfp *ffp* *ff*

40

mf *ff* *rit.*

42

fff *f* *fff* *f* *fff* *ff* *ffff*

(ped. al fine)

[2' 00"]

Oscillations

Composed in Recognition of Dr. Arthur McDonald's 2015 Nobel Prize in Physics.

Con moto ma espressivo ♩ = 100-120

John Burge

p (accel.) *mp* *p* (rit.)

molto pedale

3 *mp* *(a tempo)* *(sempre p)*

5 *mf* *f*

10 *mp* *f* *mp cresc.*

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Oscillations

20 *mf* *f*

25 *f* (*sempre p*) *p* *cresc.*

30 (*p*) *mf* *pp* *p* *mf* *p*

35 *mf* *p* *pp* *p* *mf* *p* *pp*

40 *p* *pp* *p* *mf* *p* *pp*

(keep pedal sustained until bar 62)

45 *pp* *p* *mf* *p* *pp*

50 *p* *mf* *p* *pp* *fp*

55 *fp* *f*(sempre)

58 *p*(sub.) *cresc.* *accel.*

60 *rit.*

(do not lift pedal)

62 (RH non-arp.)

ffp *cresc. e accel.*

62 63

64

64 65

Poco più mosso

67

ff *mf* (no cresc.) *ff* *mf*

sonorously

mf *ff* *mf* *ff*

67 68

69

ff *mf* *ff* *mf*

mf *ff* *mf*

69 70

71

ff *p*

rit.

fff *dim. poco a poco*

71 72

73 **Tempo primo**

p misterioso *cresc.*

75

77 *sfp* (no cresc.)

79 *sfp* *sfp* *sfp*

81 *sfp*

83

sfp

(b)

This system contains measures 83 and 84. The treble clef staff features a series of chords, each marked with a dynamic accent (>) and a flat (b). The bass clef staff contains a continuous sequence of chords, with the first measure marked with a dynamic accent (>) and a flat (b). A large, faint watermark 'SAMPLE' is visible across the page.

85

sfp

(b)

This system contains measures 85 and 86. The treble clef staff features a series of chords, each marked with a dynamic accent (>) and a flat (b). The bass clef staff contains a continuous sequence of chords, with the first measure marked with a dynamic accent (>) and a flat (b). A large, faint watermark 'SAMPLE' is visible across the page.

87

sfp

This system contains measures 87 and 88. The treble clef staff features a series of chords, each marked with a dynamic accent (>). The bass clef staff contains a continuous sequence of chords. A large, faint watermark 'SAMPLE' is visible across the page.

89

sfp

This system contains measures 89 and 90. The treble clef staff features a series of chords, each marked with a dynamic accent (>). The bass clef staff contains a continuous sequence of chords. A large, faint watermark 'SAMPLE' is visible across the page.

91

sfp (no cresc.)

This system contains measures 91 and 92. The treble clef staff features a series of chords, each marked with a dynamic accent (>). The bass clef staff contains a continuous sequence of chords. A large, faint watermark 'SAMPLE' is visible across the page.

94 *(sempre p)*

mf *dim.*

98 *(mezzo voce)*

p molto espr. *cresc. poco a poco*

(pedale simile)

102

p molto espr. *cresc. poco a poco*

107

f *dim. poco a poco*

109

f *dim. poco a poco*

111

111

113

dim.

113

115

p

(non-arp.)

115

117

mp

p

117

120

(no cresc.)

p

mf

^ (Sustain pedal until bar 150)

120

124 *p* *mf* *p* *pp* *p*

p *pp* *p* *mf* *p*

129 *mf* *p* *pp* *p* *mf*

pp *p* *mf* *p* *pp*

134 *p* *pp* *p* *mf* *p*

p *mf* *p* *pp* *p*

139 *pp* *p* *mf* *p* *pp*

mf *p* *pp* *p* *mf*

144 *mf* *dim. poco a poco*

p (no dim.)

149

p *mp* *p* *mp*

(pedale simile)

154

p *mf* *mf* *dim.*

159

[More held back than before]

p

164

mp *p*

molto pedale

166

p

169

(hold pedal until end)

174

8va

180

mf *p* *mf* *p*

(no cresc.)

mf *p* *mf*

186

mf *p*

33

p

191

pp

5

O CANADA was composed by Calixa Lavallée (1842-1891) in 1880. Although it was used as Canada's national anthem for many decades, it was only officially recognized as such by an act of parliament in 1980 (one hundred years after the song was first published). There are numerous arrangements of this tune and one of John Burge's favourite is by Godfrey Ridout with whom Burge studied counterpoint at the University of Toronto. Like many pianists, Burge has often found himself in situations where he has had to play "O Canada" on the piano and over the years his own arrangement has become quite stylized in a somewhat virtuosic fashion. He has also incorporated the study and analysis of this tune into many of his theory and analysis classes at Queen's University, especially around the date of a federal election. During the year that Stephen Harper was first elected Prime Minister of Canada, Adèle Barclay, a student of one such class, summarized Burge's treatment of the national anthem in the *Literary Review of Canada* (July/August 2015, p.9) while reviewing Brian Thompson's biography of Calixa Lavallée (*Anthems and Minstrel Shows: The Life and Times of Calixa Lavallée*, McGill-Queen's University Press, 2015):

During my first-year music theory course at Queen's University, Professor John Burge demonstrated a particular harmonic sequence using the opening chords of "O Canada" as an example. The first three chords are a basic enough riff off Pachelbel's Canon, but in "O Canada" their resolution is relaxed, making the familiar strong chords tentative—which is a curious construction for what is supposed to be a patriotic march. Anthems typically boast at the onset, pursuing unflinching triumph rather than coy lyricism. Burge pointed out that this particular harmonic design dovetails with the unassuming Canadian identity. He suggested that this coincidence was possibly due to intuition of the part of the composer or, perhaps, that this inaugural delicate pathos appealed to later generations when they adopted "O Canada" as our national anthem.

Burge timed the lesson to fall on an election day and interrupted the class to answer a fake phone call from Prime Minister Paul Martin—the purpose of which was to inspire the class, predominantly 18-year-olds, to vote for the first time. After hanging up the phone, Burge launched into a full-fledged performance of "O Canada" on the grand piano. The music majors sang with their practiced voices a compelling and impromptu rendition of the national anthem. Burge's performance was a lesson on the relationship between music and nationalism.

This arrangement is dedicated to Mary and Peter Burns. Mary was John's harmony, counterpoint and analysis teacher when he was growing up in Calgary and she was certainly a great help in completing all of the requirements for the Associate Diploma of the Royal Conservatory of Music while he was still in high school. A fine pianist herself, Mary was in demand as an accompanist and kindly played the orchestral reduction for a number of piano concertos that John learned at the time. Successful arrangements of existing tunes often rely heavily on harmony and counterpoint and as such, this particular dedication seems very fitting.

OSCILLATIONS was written in tribute to Dr. Arthur B. McDonald, Professor Emeritus in the Department of Physics, Engineering Physics and Astronomy at Queen's University, Kingston, Ontario, in recognition of his co-winning of the 2015 Nobel Prize in Physics. Along with Takaaki Kajita of the University of Tokyo, this particular prize honors their key contributions to the experiments that demonstrated that neutrinos change identities or "oscillate". Dr. McDonald's research took place at the Sudbury Neutrino Observatory (SNO), a cutting-edge research facility located two kilometres underground in an active nickel mine. The experiment demonstrated that neutrinos from the sun were not disappearing on their way to earth and were captured with a different identity when arriving at SNO. Meanwhile, Dr. Kajita presented the discovery that neutrinos from the atmosphere switch between two identities on their way to the Super-Kamiokande detector in Japan. This "metamorphosis" requires that neutrinos have mass and collectively their findings solved a puzzle that physicists had wrestled with for decades as summarized in the Nobel Academy's announcement:

For particle physics this was a historic discovery. Its Standard Model of the innermost workings of matter had been incredibly successful, having resisted all experimental challenges for more than 20 years. However, as it requires neutrinos to be massless, the new observations had clearly showed that the Standard Model cannot be the complete theory of the fundamental constituents of the universe.

The request for a musical acknowledgement of this award came from Dr. Alan Harrison, Provost of Queen's University at the time. Queen's University, like the city of Kingston where it is located, is a relatively close-knit community and John Burge knew Art McDonald prior to his becoming a Nobel laureate, as they are both fellow members of the Royal Society of Canada but also from occasionally seeing each other at concerts. Indeed, Art's wife Janet is a retired pianist and piano teacher and John and Janet are both members of the Kingston branch of the Ontario Registered Music Teachers' Association. It is for this reason that John shaped the tribute as a solo piano composition and dedicated the work to both Art and Janet.

Other John Burge compositions published with Red Leaf Pianoworks:

- **Parking an Octatonic Truck** – a collection of Elementary to Intermediate solo piano pieces (JBComps-001).
- **Everything Waits for the Lilacs** – a six-minute Diploma-level piano solo (JBComps-002).
- **Twenty-four Preludes** – a collection of Late Intermediate to Diploma-level piano solos in all major and minor keys some of which involve imaginative (but tonal) extended instrumental techniques (JBComps-003).



John Burge (b. 1961, Dryden, Ontario) is a Canadian composer who has been teaching at Queen's University in Kingston, Ontario since 1987. A Juno-winning composer, he has produced a large body of instrumental and vocal music including a number of symphonies and concertos as well as a chamber opera. Like many composers he has a close affinity to the piano and as a solo performer, he still tries to find time to present concerts or lecture/demonstrations of his own music on the piano. In 2013 he joined the Red Leaf Pianoworks collective and began releasing new editions of his solo piano music starting with **PARKING AN OCTATONIC TRUCK** (JBComps-001). This earlier set consisted of piano solos ranging from grades 1-8, a number of which had been composed as quick-study compositions for use at music festivals where Burge had adjudicated.

PIANO REFLECTIONS is in some ways a follow-up to the **PARKING AN OCTATONIC TRUCK** collection in that both books include compositions that were written in the late 1990's for use as quick-study pieces. Initially this new set was to consist of only six pieces but while assembling and editing the music, Burge was asked to write a composition for one of his colleagues at Queen's University in honour of the university's first Nobel Prize recipient in 2015. Although completely unanticipated at the time, the resultant tribute to

Dr. Arthur McDonald titled, "Oscillations," became this collection's most significant work. Additionally in 2015, Adèle Barclay, a writer and former first-year harmony student of Burge's, happened to mention his solo piano arrangement of "O Canada" in a **Literary Review of Canada** book critique. As this arrangement often changed character due to its improvisational underpinnings, finally putting the notes down on paper made his setting of "O Canada" another ideal addition.

In examining this collection's pieces it seemed that many of the works have an inspirational source that reflects a preexisting composition or image. This factor lead to the set's overall title of **PIANO REFLECTIONS**. Further, the dedication of "Oscillations" to Art and Janet McDonald seemed to require a dedicatee for the other pieces in the collection, which by extension provided a very tangible display of how a composer's personal life can be connected to the music that they produce.

While it is often quite subjective to gauge the difficulty level of a composition until it has been played and taught by a number of pianists and teachers, John Burge suggests the following grade levels for these pieces:

Grade 7:	Playing Tag
Grade 8:	Prelude to a Prelude
Grade 9:	One-Note Groove Pastels Variations on a Simple Theme
Grade 10:	Dancing Arpeggios [Etude] O Canada [Arrangement]
Diploma:	Oscillations

—Do check out the websites listed below for recordings of John Burge's solo piano music.—

ISMN: 979-0-9001494-1-1



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