



Dave Maric

Colin Currie — Borrowed Time

Predicaments

solo percussion and piano (2003)

-1	1	Nomad	5.29
2	Ш	Deadlock	4.34

Colin Currie percussion Dave Maric piano

Piano, marimba, large suspended cymbal, vibraphone, pedal bass drum, floor tom-tom, rack tom-tom, snare drum, triangle, 2 bongos, open cowbell, muffled cowbell, 2 high temple blocks, splash cymbal, oriental splash cymbal, medium crash cymbal

Commissioned by Radio France
Recorded at Radio France, Paris, 6 December 2003
Producer/Editor: Dave Maric
Co-producer: KML Recordings Ltd
Engineer: Jean Michel Cauquy
Mixed by Rupert Pfaff and Dave Maric at Axon Recordings. London

Lucid Intervals

flugelhorn/trumbet and solo bercussion (2006)

3	1	Part I	3.57
4	Ш	Part 2	4.25
5	- 111	Part 3	2.17

Håkan Hardenberger flugelhorn and trumpet Colin Currie percussion

Flugelhorn, trumpet, marimba, vibraphone, crotales

Commissioned by the Borletti-Buitoni Trust, Håkan Hardenberger and Colin Currie Recorded at St Paul's Church, Knightsbridge, London, 12 February 2007 Producer/Editor: Dave Maric Engineer: Rupert Pfaff from Axon Recordings, London Mixed by Neil Williams

Sense & Innocence 6

live and sambled bercussion (2002)

Colin Currie percussion

Marimba, vibrabhone, crotales, various cymbals

Commissioned by the Lucerne Festival

Recorded at Radio France, Paris, 26 August 2003

Producer/Editor: Dave Maric Co-producer: KML Recordings Ltd Programming: Dave Maric Engineer: Jean Michel Cauquy

Mixed by Rupert Pfaff and Dave Maric at Axon Recordings, London

7 **Shapeshifter**

two bercussionists (2001)

Sam Walton percussion | Colin Currie percussion 2

Percussion 1: marimba, large suspended cymbal, oriental splash cymbal, snare drum (snares off), 2 tom-toms, pedal bass drum, hi-hats Percussion 2: marimba, 2 wood blocks, open cowbell, muffled cowbell, 2 bongos, pedal cowbell, pedal bass drum

Commissioned by Colin Currie and Sam Walton Recorded at The Premises, Hackney, London, 10 February 2006 Engineer: Ian Dowling from Strongroom Studios, London Producer/Editor: Dave Maric

Mixed by Paul Fletcher and Dave Maric at Resident Studios, London

10.11

7 18

8 Borrowed Time

10.00

solo percussion and organ (2003)

Colin Currie percussion Clive Driskill-Smith organ

Organ, marimba, vibraphone, crotales, large suspended cymbal, oriental splash cymbal, large clashed cymbals

Commissioned by Westminster Abbey

Recorded at Westminster Abbey, London, 2 October 2003

Producer/Editor: Dave Maric Co-producer: KML Recordings Ltd

Engineer: Liv Eliot from Overtones Studios, London

Mixed by Rupert Pfaff and Dave Maric at Axon Recordings, London

Trilogy

live and sampled percussion (2000)

9 I	Concentrics	5.2
10 I	ll P elogy	4.00
11.1	III Tamboo	3.3

Colin Currie bercussion

Marimba, vibraphone, crotales, pedal bass drum, 2 sets hi-hats, rack tom-tom, floor tom-tom, 2 pairs bongos, 4 temple blocks, 2 cowbells, piccolo woodblock, 2 opera gongs, tambourine (headless), thunder stick, woodchimes, large tam-tam, oriental splash cymbal, medium crash cymbal, Chinese cymbal

Commissioned by Colin Currie

Recorded at Radio France, Paris, 27 August 2003

Producer/Editor: Dave Maric Co-producer: KML Recordings Ltd Programming: Dave Maric

Engineer: Jean Michel Cauquy

Mixed by Rupert Pfaff and Dave Maric at Axon Recordings, London

TOTAL TIMING 61.36



Beginning at the end, and ending at the beginning ...

Nick Breckenfield in conversation with composer/pianist Dave Maric [DM] and percussionist Colin Currie [CC]

How did you meet?

CC: I was asked to play with the Steve Martland Band when I was nineteen whilst studying at London's Royal Academy of Music. Dave was very much involved with Steve at that time through playing piano in the band, and that's when we met, in 1995.

Dave left the band in 1997 but we stayed in touch and later I got a chance to hear some of his music. I was very interested in the way it made use of electronic sounds, especially in combining electronic sounds with live instruments — and I thought 'that's it'.

That's how I commissioned *Trilogy*. In December 2000 I had a series of concerts in Japan and USA that were my first full-length recitals. I needed new works to play, and I certainly got my money's worth ... I've played *Trilogy* about fifty times since then.

DM: Colin originally asked for a fairly short work, but I was so inspired by his vast range of percussion sounds that I decided to make it twice as long. The result being a three-movement work totalling thirteen minutes.

CC: We had this jam session where we got the store cupboard open and everything came out. I played some random riffs on the marimba, even threw my sticks at it to make a clattering sound and scraped the resonators etc. ... So there was a combination of weird, messing around stuff, and very simple sounds: pure vibraphone notes, pure cymbal hits.

DM: Most of the recorded part is made up of single hits, though there are some loops, predominantly in the third movement . . .

CC: ...which must have been improvised by one of us.

Are there any particular sounds you remember recording?

CC: That's funny, because there is the sound of a cymbal that no longer exists because it has since been pummelled to bits. It exists now as a part of history, on the backing track... Requiem for an 8-inch splash cymbal!

From the first to the most recent piece, Lucid Intervals, in which you team up with Håkan Hardenberger, premiered at the Verbier Festival in 2006.

CC: This brought several things together for me. I wanted to work with Håkan and we both wanted to try and rejuvenate the repertoire for trumpet and percussion. So I automatically approached Dave and this new work developed quickly.

DM: I spent roughly a month writing this ten-minute work and it's an unambiguous piece of music through the use of very clear rhythmic and melodic ideas, which I'm very happy about.

CC: It is a very pure, clear piece of chamber music. There's no funny business in it, there are one or two muted notes that are unusual, but the music itself is very characteristic with no odd effects, music that is just very pared down, in a really focussed way.

And two different brass sonorities to play with: flugelhorn and trumpet.

DM: Well, Håkan really wanted a flugelhorn piece, but I was really keen to get some of the bright trumpet sounds in there too. As it happens, Håkan can actually play the flugelhorn pretty much like a trumpet! But it worked out quite well because in the first movement he switches between them, and then you have one movement dedicated to the trumpet and finally one dedicated to the flugelhorn alone, balancing it all out quite effectively.

The title piece for this recording is also an unusual combination of percussion and another instrument. Borrowed Time pairs Colin with the Westminster Abbey organ, played by Clive Driskill-Smith.

DM: Yes, I spent many solitary winter evenings in the Abbey, which was a beautiful opportunity as the organ there is the most amazing instrument, with the most incredible bottom end! Those bass pedals make any nightclub sound system sound pathetic! I spent a lot of time thinking about whether I should be writing an intricate organ part, but then it's a little bizarre how you wouldn't see the organist in concert (high in his organ loft), you'd just hear him going mad, while Colin would potentially be just standing there, waiting to hit something occasionally...

So I reversed that, having the marimba dominating the music with the organ creeping in underneath, eventually taking over a little and then fading away again. I'm not really a great fan of mad-professor organ music anyway, so I felt that — especially in a space like the Abbey's — you don't need a great deal more than a very simple organ part; just a few simple low-end bass notes and static chords felt like enough.

The premiere was in 2003 and then you went back to the Abbey to record it for this disc.

CC: Yes, crucially, as Borrowed Time was very inspired by the venue and its acoustic. The piece does sound very expansive. Then there are the colours — the way that the organ matches the marimba and supports it with the bass notes. You have the marimba playing these repeated patterns, changing very slightly by degree, like a kaleidoscope changing very slowly. Sonically it turned out to be a masterstroke.

And where does the title come from?

DM: It's a slightly bleak title, I suppose, but it refers to life itself, and also how life-spans in various contexts are finite and how you come to terms with that.

Sense and Innocence, written the year before, has a similar title.

DM: I think it's probably a story about how the 'innocent' can easily be overwhelmed by the darker experiences in life.

CC: I certainly had in mind that this should be a companion piece to *Trilogy*: a kind of corollary, another piece with an electronic buffer of sounds to be performed with live percussion on top. Having said that, I think we both felt it should work differently.

So we had this session where Dave came round again to record percussion sounds and I think it was Dave who picked up a double-bass bow that was lying around and he started bowing a variety of instruments. It was really experimental ... and the laptop was just running and eventually we bowed really unusual things, things I hadn't tried bowing before, like funny little cowbells...

DM: A bowed cowbell became the breathing noise that occurs throughout the middle of the work; sounds a bit like Darth Vader!

CC: And all kinds of things came into it: the assembling and disassembling of instruments, and even little bits of conversation between us, all appearing in the final piece. All sounds were democratised; everything became valid. Together all these sounds were quite strange, having an equal footing with the musical notes: a sonic exploration.

There are some very challenging moments in Sense and Innocence where my part is quite complicated and I have to fit it in very precisely with the backing track. It takes a lot of rehearsal.

DM: But there are other moments that allow for more flexibility, like long sounds, where you are able to be a little freer.

CC: Yes — Dave very cleverly gave me just enough. Once or twice I said 'can you put something back in', because taking it out had made it impossible for me to play along with the backing track.

So to Shapeshifter: a grand duo with Sam Walton.

CC: This is an excellent example of a seamless fusion between the pitched and the unpitched instruments. Here Dave uses the unpitched instruments very melodically and also colouristically, so they play in unison with marimba lines, adding colour to the harmonies and melodies.

It's incredible, when you hear it; it sounds like a large, refined ensemble starting out with just this little two-note pattern that grows and then incorporates unpitched instruments. The ending with its emphatic chords (that have been introduced near the beginning of the work) is combined with very declamatory unpitched sounds. It's a very resolute ending from quite an ambiguous beginning.

DM: The piece evolves pretty much as Colin describes it: it's an example of me improvising at the keyboard; evolving the composition through improvisation and then going back and re-structuring it. It is organic in that sense: it grows out of a spontaneous performance. Another appealing thing about Shapeshifter is its very straightforward structure.

CC: Once you get to know the work, you understand the material has been quite cleverly limited, and although there is a very improvised-sounding (and I'm sure it originally was!) solo in the middle section, there's not a huge amount of material used. It's very carefully put together with musical material placed in different combinations and stretched in different ways.

And the title?

CC: I think it refers to the polyrhythms found throughout the work...

DM: ...and also the metric modulations which are used to relate different sections with changes in tempo.

We end with the first piece on the disc, Predicaments. In a sense it takes you back to where you started; Dave at the piano, Colin at the marimba.

DM: Yes. It was a great opportunity to be commissioned to write a piece for the two of us to play together — and it's one that I'm very proud of. There are two contrasting movements, beginning with the marimba in the more atmospheric first movement, then going on to the vibes and untuned percussion in the second, which is very different in mood, pounding in its drive with the piano and percussion locked together.

CC: I think starting the disc with *Predicaments* says something about us: we open up with us playing together because that is how we first met and that's how I was first inspired by Dave. He is a really unusual and excellent pianist and I am attracted to that. He initially inspired me as a performer as I didn't know he could compose at that time, so *Predicaments* we really enjoyed doing.

And a final word about the Borletti-Buitoni Trust?

CC: The BBT is the reason why the disc is here! And they also helped with the commission of *Lucid Intervals*, for which I'm incredibly grateful. It would have been hard to get the disc off the ground without them. It means an awful lot to me and I think it is representative of the way I like to work. I'm also really proud of my collaboration with Dave and his work: I'm a big fan of his music. I want people to hear it and I enjoy seeing their reaction when they do. And the fact the BBT so keenly and genuinely wants to support that kind of attitude is very rewarding and fruitful for all concerned.

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COLIN CURRIE

Percussionist Colin Currie has established a unique reputation for his charismatic and virtuosic performances of works by today's leading composers, and has appeared with many of the world's most important orchestras — the Royal Concertgebouw Orchestra, London Philharmonic Orchestra, Philadelphia Orchestra and London Symphony Orchestra among them. Regularly commissioning and recording new works, he has made an inspirational and innovative contribution to percussion repertoire.

At the age of fifteen Colin Currie won the Shell/LSO prize and subsequently was the first percussion finalist in the 1994 BBC Young Musician competition. He was awarded the RPS Young Artist award in 2002 for his outstanding role in contemporary music-making, and was a Borletti-Buitoni Trust award winner in 2005. Currie was a BBC New Generation Artist from 2003 to 2005, and is Visiting Professor of Solo Percussion at the Royal Academy of Music and at the Royal Conservatoire of the Hague.

Colin Currie is deeply committed to the development of new repertoire for percussion in its widest form. He has premiered a number of concerti written for him, including Jennifer Higdon's Percussion Concerto with the Philadelphia Orchestra (in Philadelphia, Washington and Carnegie Hall), Dallas Symphony and Indianapolis Symphony; Steven Mackey's *Time Release* with the Scottish Chamber Orchestra, Residentie Orkest, Swedish Chamber and Ensemble Orchestral de Paris; and future commissions include a concerto by Simon Holt with the City of Birmingham Symphony Orchestra for 2008. Colin has also premiered works by composers such as Michael Torke, Thea Musgrave, Michael Nyman and Joe Duddell and has a particularly close collaboration with composer Dave Maric who has written a range of works for him.

Currie has performed extensively as recitalist across Europe, the Far East and the USA, including the Lucerne Festival, Verbier Festival, Wigmore Hall, Paris Présences, Klavierfest am Ruhr, Vienna Konzerthaus and the Amsterdam Concertgebouw. An active chamber musician, Currie has collaborated with artists such as Håkan Hardenberger, the Labèque sisters, Dawn Upshaw, Viktoria Mullova, Pierre-Laurent Aimard, Joshua Bell, Steven Isserlis, Peter Erskine, Kenny Wheeler and John Taylor.

Colin Currie's first solo album, Striking a Balance, was released on EMI in 1998. Since then he has recorded Torke's concerto Rapture with the Royal Scottish National Orchestra and MacMillan's Veni, veni Emmanuel with the Ulster Orchestra, both for Naxos.

www.colincurrie.net



DAVE MARIC

Dave Maric is a UK-based composer of acoustic and electronic music. Throughout his student life, he shied away from academic training in composition and instead spent his creative time working on his own independent projects within the fields of jazz, improvisation, electronic and popular music.

In 1991 he began a six-year stint as pianist in the Steve Martland Band, which also led to performance opportunities with other contemporary music ensembles (including the London Sinfonietta). During this period he became fully immersed in a branch of contemporary classical music that was as much informed by pop music and jazz as it was by western art music. This gave him the impetus and inspiration to start creating his own 'classical' works, beginning with a number of formative chamber pieces written between 1994 and 2000. Meanwhile, Maric experimented further with electronic compositions and increasingly used this discipline in tandem with his writing for acoustic instruments, which eventually led to his first commissioned work: Trilogy, for percussionist Colin Currie in 2000.

The immediate success of this piece very quickly led to a number of new chamber works for musicians such as pianists Katia and Marielle Labèque, and violinist Viktoria Mullova. Katia Labèque collaborated with Maric for a number of years on a live performance project called the Katia Labèque Band which released one album recording: Unspoken. Festivals and organisations such as the Lucerne Festival, Radio France and BBC Radio 3 then began to take note and commissioned Maric for a number of new works, including music for Currie, Labèque, Mullova, guitarist Fred Frith, and his first commissioned orchestral work (written for L'Orchestre National de Montpellier).

Maric then embarked on his long-term ambition to work with contemporary and classical dance after the British choreographer Cathy Marston chose his work *Broken Fiction* as the basis for a new dance piece of the same name in 2003. This ultimately led to a number of successful collaborations between Maric and Marston, most notably the full evening work *Ghosts*, for the Royal Opera House, London in 2005.

www.davemaric.co.uk

HÅKAN HARDENBERGER

Håkan Hardenberger is regarded as the greatest trumpet soloist in the world today and it is not only for his phenomenal virtuosity that he is held in such high regard; the notable list of works written for Hardenberger include works by Birtwistle, Gruber, Henze, Martinsson, Neuwirth, Pärt and Turnage.

Håkan Hardenberger performs with the world's leading orchestras, including the Chicago Symphony, Los Angeles, Vienna and London Philharmonics, London Symphony Orchestra, the Philharmonia, Orchester des Bayerischen Rundfunks and NHK Symphony Orchestra. He has formed longstanding partnerships with conductors including Paavo Berglund, Pierre Boulez, Thomas Dausgaard, Alan Gilbert, Daniel Harding, Neeme Järvi, Ingo Metzmacher, Esa-Pekka Salonen, John Storgårds and David Zinman.

Hardenberger has an extensive discography with Philips, EMI, BIS Records and, most recently, Deutsche Grammophon, where his Turnage, Gruber and Eötvös CD received high praise. He has several unique recital partnerships: with pianists Aleksandar Madžar and Roland Pöntinen; with percussionist Colin Currie, and a collaboration with Swedish poet Jacques Werup and jazz pianist Jan Lundgren. He is a professor at the Malmö Conservatoire and a Fellow of the Royal Northern College of Music in Manchester.





SAM WALTON

Sam Walton studied timpani and percussion at the Royal Academy of Music, where he received the Queen's Commendation award, the Zildjian Percussion Scholarship and the James Blades Timpani Prize.

In 1996, Sam won the percussion section of the BBC Young Musician competition and in the same year, the bronze medal in the Shell/London Symphony Orchestra competition.

He appears regularly as a percussionist and timpanist with many of the UK's top orchestras, including the London Symphony, London Philharmonic, BBC Symphony, London Sinfonietta and the Chamber Orchestra of Europe. He also works in the West End on a variety of shows.

As a soloist, Sam has appeared with the Royal Philharmonic Orchestra and the Orquesta de Castilla y León, and as a solo recitalist and with duo partner Colin Currie at venues in the UK and worldwide.

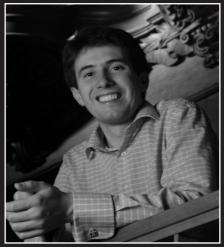
As a chamber musician, Sam has recorded a recital disc with Colin Currie for EMI Classics, played the Bartók Sonata for Two Pianos and Percussion with Pierre-Laurent Aimard and Tamara Stefanovich, performed on Viktoria Mullova's album Through the Looking Glass, and has recorded and performed extensively in Europe, the Far East, Australia and the UK with the ensemble Between the Notes. He gave the world premiere of Silkhouse Tattoo by Harrison Birtwistle, and the UK premiere of Sippal, dobbal, nádihegedüvel by György Ligeti.

CLIVE DRISKILL-SMITH

Clive Driskill-Smith is one of the leading organists of his generation. He has been hailed as a 'star of a new generation' (Evening Standard), and critics have praised his 'blazing technique' and 'unbelievable virtuosity' (American Guild of Organists).

Born in 1978, Clive spent a year as Organ Scholar at Winchester Cathedral and Assistant Organist at Winchester College. A pupil of David Sanger and Hans Fagius, he continued his studies on the Continent with Marie-Claire Alain, Guy Bovet, Andrea Marcon, Luigi Tagliavini and Dr Harald Vogel.

Clive has performed in the UK, France, Belgium, Germany, Italy, Spain, Denmark, Norway, Finland, South Africa, Hong Kong, Korea, Japan, Canada, the USA, South America, Australia and New Zealand.



His repertoire includes the complete works of Maurice Duruflé and Olivier Messiaen. He has recorded two well-received solo CDs: The Organs of Eton College, (Priory, 2004) and Fiat Lux, (Herald 2006).

Recently, Clive has performed at the Royal Albert Hall in London, and Scotch College in Melbourne, where he gave the inaugural recital on the new organ. Clive is currently Sub-Organist at Christ Church Cathedral in Oxford.

www.organist.org.uk



Colin Currie playing Trilogy

ALL MUSIC COMPOSED BY DAVE MARIC
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www.kmlrecordings.com

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