

THE 39TH ANNUAL BOWLING GREEN NEW MUSIC FESTIVAL

THURSDAY, OCTOBER 18

3 pm, Bryan Recital Hall

Birds of Paradise (2014).....**Shulamit Ran**
Conor Nelson, flute – Solungga Liu, piano

Lullaby from **Before Sleep and Dreams** (1990).....**Aaron Jay Kernis**
Humay Gasimzadeh, piano

Cantilena (2017).....**Samuel Adler**
Andrew Pelletier, horn

Ritual/Black Swirls (2000/2004).....**Eric Mandat**
Derek Emch and Jessica Pollack, clarinets

Bad Neighbours (2017).....**Catherine Likhuta**
Andrew Pelletier and Garrett Krohn, solo horns
William Schneider, Tyler Treacy, Jacob Markisohn, and Victoria DeRiggi, horns

Program Notes

My decision to name this work *Birds of Paradise* was based entirely on the imagined vision of a fantastical bird of many bright and amazing colors and the ability to soar high and in different speeds, conjured up in my mind. My work intersperses music that is brilliant and energetic with the wondrous and songful. Its title notwithstanding, I did not set out to compose a “bird” piece- Messiaen’s music, which I admire immensely, would seem to render such an effort quite unnecessary. The title does allude, however, to the musical imagery that the music, as I was composing it, was evoking in my own mind, where shifting motion and brilliant color take center-stage. The work is structured in three movement like sections that are played without breaks and that together form a fast-slow-fast shape, more a large ABC than true arch form. internally shaped in ways that allow for numerous detours into further contrasting terrains. -SR

Before Sleep and Dreams is reminiscent of the spirit of works such as Schumann’s *Kinderszenen* or Debussy’s *Children’s Corner*, and contains references to the Romantic and Impressionistic keyboard styles of Debussy and Chopin. The structure of *Before Sleep and Dreams* is based on my idea (not actual experience at the time) of what putting a small child to bed might be like. The second movement, Lullaby has a mel-

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ancholy and searching tone that suggests, through the rocking motion of the minor thirds that open and pervade the movement, the orchestral world of Mahler.

Cantilena is a virtuoso two-movement work for solo horn. The first movement, marked “Slowly and very expressively” is based on the Aleinu chant from the Yom Kippur Afternoon Service, and the second movement is a faced-paced display of flexibility and rhythmic agility. It was composed for, and dedicated to, hornist Andrew Pelletier, and received its world premiere at the 50th Annual International Horn Society Symposium in 2018.

Ritual is a contemplative piece with slow-moving choreography, taking the music and performers gradually from tentative gestures of outreach and connection to a physical and musical coalescence, then apart again.

Black Swirls is organized like a tornado: fast-moving outer A sections focusing on pure physicality, two more intellectually-derived B sections, and a central slower-moving C section conceived on a more deep emotional level.

Bad Neighbours is a 13-minute chamber concerto for two horn soloists and horn quartet, commissioned by Horn Hounds (Peter Luff and Ysolt Clark, Australia). The solo parts are aimed at professional players or advanced graduate students, and the quartet parts are suitable for advanced undergraduate students, though would be engaging for established performers as well. The piece was originally planned for two horns and piano, for the world premiere by Horn Hounds at the 49th International Horn Symposium in Brazil. However, we decided collectively to change the instrumentation before I began composing in order to feature not just Peter and Ysolt but also four of their students at this important international event.

I was born and raised in Ukraine, so you can guess which bad neighbours I am talking about... As the piece is inspired by the (most recent) war and invasion from Ukraine’s ultimate “bad neighbour”, it features numerous musical dialogues, arguments and even fights. It mixes an overall sense of tension and determination with moments of sadness and mourning. Above all, however, it is about fighting for freedom and independence. I embraced my ethnic heritage in this work, consciously incorporating Ukrainian folk modes and angular rhythms from folk dances, mixing them with the characteristic elements of my compositional style, such as jazz influences, metre changes and overall virtuosity. The 1st horn soloist represents Ukraine and has several solo moments which to me sound like singing of Ukrainian folk tunes. This project was generously supported by a grant from the Australia Council for the Arts.

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