



DMA Recital IV

Zachary Senick, bassoon

Wesley Shen, piano

May 27th, 2024, at 7:00pm

Walter Hall

PROGRAMME

Variations on a Theme by Shostakovich for Bassoon and Piano	Anastasiya Komlikova
Epigraph - Theme	(1984-)
Variation I: Rigidly	
Variation II: Clouding of the mind	
Variation III: An unstoppable impulse	
Variation IV: Heartfelt	
Variation V: Ironically	
Variation VI: Con improvvisato	
Coda	
Poem-Nocturne for Bassoon and Piano, op. 15 no.1	Oleksandr Znosko-Borovsky
	(1908-1983)
Three Pieces in F for Bassoon and Piano *	Renata Sokachyk
Andante	(1990-)
Allegretto	
Moderato	
Concerto for Bassoon and Orchestra, arr.	Oleksandr Potiyenko
	(1960-)

INTERMISSION

Sonata for Bassoon and Piano	Yuriy Ishchenko
Allegretto scherzoso	(1938-2021)
Vivace	
Andante	
Allegro fresco	
Naiad for Bassoon and Piano *	Dmytro Demchenko
	(1989-)
Concerto for Bassoon and Orchestra, arr.	Vadym Homolyaka
Allegro non troppo	(1914-1980)
Allegro molto	

* denotes world premiere

This recital is in partial fulfilment of the Doctor of Musical Arts in Performance
Zachary Senick is a student of Eric Hall

Programme Notes

The inspiration for the repertoire featured in this program is to celebrate and enjoy works by Ukrainian composers. The works by Demchenko and Sokachyk will be the world premieres and the works by Homolyaka, Ishchenko, Komlikova, Potiyenko, and Znosko-Borovsky will receive their North American premieres. Ukrainian composers historically have not been performed in North America due to the political struggles and publication bans that were in place during the Soviet Era. Propaganda from the Soviet Union created a misinformed perspective of Ukrainian composers by Western audiences during the 20th century. This recital features seven different Ukrainian composers who have impacted Ukrainian Classical music or are currently shaping what Ukrainian Classical music is today through their evocative and imaginative compositions.

Variations - Anastasiya Komlikova (Анастасія Комлікова)

Anastasiya Komlikova was born on January 8th, 1984 in Donetsk, Ukraine. She holds a doctorate in composition from the Kyiv Conservatory where she studied with Levko Kolodub and Gennadiy Liashenko. She has been a member of the National Union of Composers of Ukraine since 2011. Komlikova is the organizer of the international music festivals Music Imprezas of Ukraine and Kyiv Music Premieres. She was a winner of the Kosenko Award in Composition, the Presidential Grant for her collection of piano music for young musicians, and most recently the Khmelnytskyi Music Prize in 2023 for her symphonic poem for orchestra premiered by the National Philharmonic of Ukraine. Komlikova has a special interest in composing music that has pedagogical significance. She has also written ballets, operas, and chamber music performed across Ukraine and abroad in Germany, Greece, the United Kingdom, and the United States. *Variations* is based on a theme from Dmitri Shostakovich's opera *Lady Macbeth (1934)* and was renamed *Katerina Izmailova*. Initially, this opera was hailed due to its innovation in Soviet art. However, it was condemned by Stalin who attended a performance because of its negative depiction of life in the Soviet Union and Western influences. Ideologically this opera highlighted the corruption created by Marxism in the Soviet Union depicting characters imprisoned by their circumstances. This was a reflection of how Soviet society trapped the average citizen to blindly obey the rules and protocols of the regime, creating a difficult environment to live in. Musically, the opera had Western inspiration from Alban Berg's opera *Wozzeck* through the use of integral interludes and passacaglia-based forms as opposed to separate arias and choruses, typical in Russian operas. This Western inspiration was condemned because contacts with the outside world were discouraged to prevent the contamination of Soviet art by more liberal Western attitudes to keep the state-controlled propaganda strong amongst the people. Komlikova's *Variations* explores the different characters that the bassoon can achieve from legato vocal-like lines to ironic and humoresque staccato passages. The work was written and premiered in 2005 for her final post-graduate recital at the Kyiv Conservatory. The premiere was performed by bassoonist Oleksander Saenko, now the principal bassoonist of the National Opera of Ukraine.

Poem-Nocturne - Oleksandr Znosko-Borovsky (Олександр Зноско-Боровський)

Oleksandr Znosko-Borovsky was born on February 27th, 1908 in Kyiv, Ukraine. He studied violin at the Kyiv Music School graduating in 1927. He then went on to study composition at the Kyiv Conservatory with Levko Revutsky graduating in 1932. Znosko-Borovsky held a variety of different musical positions throughout his career. He started out as the resident composer for the Kyiv Studio of Art Films from 1931 to 1941. Then he was head of the music military service during WWII from 1942 to 1945. Next, he was the director of the publisher Mystetsvo (Art) from 1945 to 1963 and a professor at the Kyiv Conservatory starting in 1946. Finally, he was the director of the Ukrainian branch of Musical Foundation for the National Union of Composers of Ukraine from 1958 to 1968. *Poem-Nocturne* was written between 1938-1940 as part of a collection of pieces for wind instruments and piano. It was published in 1975 by Muzychna Ukraina and is currently out of print. Musically, the piece utilizes elements of neo-romanticism, such as lush harmonies and weaving eighth note accompaniment and folklorism with a folk-like vocal line in the bassoon part. This stylistically follows in the footsteps of the early Ukrainian Nationalist composers such as Lysenko.

Three Pieces - Renata Sokachyk (Рената Сокачик)

Renata Sokachyk was born in 1990 in the village of Vylok, Zakarpattia oblast, Ukraine. She graduated from the Uzhhorod State Music College in 2009 studying piano and composition in the class of Viktor Telychko. In 2014 Sokachyk graduated from the Kyiv National Conservatory studying with Hanna Havrylets. She defended her doctorate in December 2019. Her music has been performed by groups such as the Kyiv Symphony Orchestra, the Kyiv Camerata, and the contemporary ensemble Ricochet. Sokachyk won first prize at the Contemporary Musical Dialogue in the Carpathian Region in 2018 and became a laureate of the Levko Revutsky Prize in 2023. She became a member of the National Union of Composers of Ukraine in 2021. Outside of composing she also teaches music theory at the Kyiv Children's School of the Arts and founded the festival Ukrainian Composers for Children in memory of her teacher Hanna Havrylets. Three pieces in F was written for Zachary Senick and tonight will be the world premiere. The three pieces in this cycle are not connected amongst themselves plotwise, but each of them demonstrates a certain psychological condition of the individual in one's interaction with society. The first piece has a peculiar philosophical reflection that is reflecting the loneliness of an individual. The second has a protest against an aggressive environment and attempts to find a compromise. The third piece displays the everyday doubts and hesitations of an individual, which leaves them without answers. Thus, in such a manner the cycle ends as if it is a question mark.

Concerto - Alexander Potiyenko (Олександр Потієнко)

Alexander Potiyenko was born on March 26th, 1960 in Kyiv, Ukraine into a musical family. His first teacher was his father Boris, a violinist at the National Opera of Ukraine. Later, he studied trumpet at the Lysenko School of Music and the Gnesin Moscow Academy. Potiyenko had composition lessons from 1985 to 1990 with Levko

Kolodub. He became the principal trumpet of the National Opera of Ukraine in 1983 and in 1992 became a trumpet and chamber music professor at the Kyiv Conservatory. He has resided in Germany since 2000 and is an active trumpet player in the brass quintet Blechharmonie. He is also a music teacher at Cloppenburg District Music School and the director of ArtBrass Oldenburg. In 2000, Potiyenko won the Lower Saxony Composers Competition. His compositions have been published by Musikverlag J. Weigert, Berlin. *Concerto for Bassoon* was written in 1994 after an orchestra tour to Spain. The premiere was on March 27th, 1996 in Kyiv by bassoonist Taras Osadchyy who is principal of the National Symphony Orchestra of Ukraine. Musically, the work features inspiration and motifs from Spanish music combined with a neo-romantic style to bring a breath of fresh air to contemporary music.

Sonata - Yuriy Ishchenko (Юрій Іщенко)

Yuriy Ishchenko was born on May 5th, 1938 in Kherson, Ukraine. He studied at the Kyiv Conservatory with Andriy Shtoharenko graduating in 1960. He finished his post-graduate studies in 1964. He eventually earned his doctorate at the same institution in 1977. He became a professor at the Kyiv Conservatory in 1962, where he taught for almost forty years. In 1991, Ishchenko became an Honored artist of Ukraine and won many awards such as the Lyatoshynsky and Lysenko awards. Compositionally his style follows in the traditions of the schools of formalism by Borys Lyatoshynsky and realism by Andrii Shtoharenko. *Sonata for Bassoon and Piano* was written in 1985 and follows principles of the formalist movement with the application of neoclassicism. Ishchenko combines elements from neo-classicism utilizing forms and procedures established in the traditions of Western Classical Music with devices and principles from the avant-garde movement such as atonality and mixed meters, which he combines with folklorism through the reinterpretation of folk material such as modes, rhythm, and syntax in a new, modern language.

Naiad - Dmytro Demchenko (Дмитро Демченко)

Dmytro Demchenko was born on March 11th, 1989 in Dnipro, Ukraine. He graduated from the Glinka Music College in 2009 and the Dnipro Conservatory in 2015 specializing in instrumental performance. He earned a masters in composition studying with Ostap Manulyak from the Lviv National Music Academy in 2016. For his master's thesis he created his own instrument called the DEM-GITARA. He has participated in festivals in Ukraine, such as the contemporary art Festival Gogolfest in 2019 premiering the project *Dnepromethei Risen* in the unfinished subway center in Dnipro. In 2021, he joined the National Union of Composers of Ukraine as a member at the regional and national levels. Demchenko, since 2021 has been a lecturer and assistant professor at the Dnipro Conservatory teaching courses on composition, instrumentation, arrangement, and the history and theory of twentieth-century music. He is currently pursuing a doctorate researching electroacoustic and computer music by exploring new complex sounds through music-computer technology. The inspiration behind the piece *Naiad* is outer space. *Naiad* is a satellite of Neptune with an irregular and nonspherical shape that was discovered by the Voyager-2 spacecraft in 1989. The word *Naiad* originates from mythology, which are female spirits or nymphs that

gather around springs, streams and brooks. Musically, the composition is based upon free atonality with elements of serial music and micro-series. Demchenko utilizes cluster consonances from the series and micro-series throughout the piece to harmonically tie the work together. Polyrhythms are used to create different rhythmic frameworks within the piece. Demchenko explores different register contrasts and timbral contrasts through his own symbols and unconventional directions to achieve a new quality of sound for the listener's perceptual analysis of the score.

Concerto - Vadym Homolyaka (Вадим Гомоляка)

Vadym Homolyaka was born on October 17th, 1914, in Kyiv, Ukraine, to a family of actors. He initially studied music history and theory at the Kyiv Conservatory from 1939-1941. He began studying composition at the Tashkent Conservatory, interrupted when he was drafted for the Soviet-German War from 1942-1945. Afterward, he continued his studies as a composition student of Levko Revutsky at the Kyiv Conservatory. He held several positions throughout his career such as a theory professor at the Kyiv Conservatory, a secretary for the National Union of Ukrainian Composers, and head of the Ukrainian branch of the Soviet Music Fund. He is best known for his ballets and film music. *Concerto for Bassoon* was written in 1976 and was published by Muzchyna Ukraina in 1979, which is currently out of print. The work is dedicated to bassoonist Oleksandr Lytvynov born in 1906 who was a bassoon professor at the Kyiv conservatory and an All-Union Competition winner. He was described as one of the very best performers on the bassoon in the Soviet Union. Musically, this concerto constantly displays character contrast throughout. Both movements open with fast, fiery articulated sections, which become juxtaposed with slower lyrical sections to fully showcase the wide range of possibilities in character that the bassoon can offer. The orchestral accompaniment supports this through intense rhythmic motifs and lush harmonies it provides underneath the soloist.

I hope you enjoy this celebration of Ukrainian bassoon music this evening. Hopefully, these exciting works will be included in the repertoire played by North American bassoonists in the future. Слава Україні! (Glory to Ukraine!)

Zachary Senick (Захар Сенюк) is a bassoonist originally from Saskatoon, Saskatchewan, he began his studies at age 16 with Marie Sellar. In 2019, he completed his BMus in Orchestral Performance at McGill University under Stéphane Lévesque. Then in 2021, Senick completed a MMus in Instrumental Performance at the University of Toronto under Eric Hall. He has been a member of the National Youth Orchestra of Canada, Orchestre de la Francophonie and a substitute with the Canadian Opera Company, Ontario Philharmonic, Peterborough Symphony Orchestra, and Windsor Symphony Orchestra. An avid contemporary performer, Senick has had works dedicated to him by contemporary Ukrainian composers: Dmytro Kyryliv (*Molfar* for bassoon and piano), Andriy Lehki (*Phasing in 4* for woodwind quartet), and Sergei Pilyutikov (*Turns* for bassoon and piano). He has also given the world

premiere of works by Ukrainian composers Alexander Jacobchuk (Sonata-ballade for bassoon and piano) and Oleksii Shvyrkunov (Four Miniature Scenes for oboe and bassoon) and the North American premiere of around 20 other works. In 2022, he was awarded the Hnatyshyn Foundation's Ukraine Heritage-Spirit and Future grant and performed for the Governor General of Canada at Rideau Hall in June 2023. Currently, he is pursuing a Doctor of Musical Arts in Performance at the University of Toronto, researching solo and chamber works for bassoon by Ukrainian composers. In addition to performing, he has been a music instructor at the Vernon Cadet Training Centre's summer program for 2018-2019, and a music librarian at the International Music Camp in 2017. Recently, he has been working as an editor with Éditions Plamondon to publish editions of wind quintets by Ukrainian composers this summer. In his free time, Senick is an avid cook, and his favorite things to make are вареники (varenyky/perogies) and борщ (borsch).