



Monument

for Piano, Four Hands

Gary Kulesha

Piano Score

counterpoint
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Program Note by the Composer:

Monument was composed in 1978. It was commissioned by one of my closest friends, Brian Wallace. The title is intended to suggest an image of something strong and permanent. At the time it was written, I would not have guessed that even now, Brian and I are still friends, having first met 50 years ago. The music begins in stillness, and slowly builds to a powerful apotheosis. This dies away and the opening meditative music returns. I completed the work on Christmas Eve of 1978.

December, 2020

Composer Biography:

GARY KULESHA is one of Canada's most active and most visible musicians. Although principally a composer, he is active as both a pianist and a conductor, and as a teacher.

Mr. Kulesha's music has been commissioned, performed, and recorded by musicians and ensembles all over the world. His *Angels* for Marimba and Tape has become a standard repertoire item for percussionists, and receives over a hundred performances per year. His works for Danish recorder virtuoso Michala Petri have been toured by her throughout the world, and have been recorded on RCA Red Seal. Over 15,000 copies have been sold in Europe alone. Works such as *Mysterium Coniunctionis* for Clarinet, Bass Clarinet, and Piano, and the *Sonata for Horn, Tuba, and Piano* (his best-selling work), are performed regularly around the world, and are often taught as part of performance curricula in these places. *Celebration Overture* is one of the most performed orchestral pieces written in Canada. *Four Fantastic Landscapes* has entered the repertoire of several noted pianists from Canada and Europe. Mr. Kulesha's first opera, *Red Emma*, was included in Opera America's book of *Operas which should be performed more often*, beside works by Copland, Bernstein, and Weill.

In 1988, he was appointed Composer-In-Residence with the Kitchener-Waterloo Symphony Orchestra, a position he held until 1992. In 1993, he was appointed Composer-In-Residence with the Canadian Opera Company, a position he held until the end of 1995. *Red Emma* was composed for and premiered by the Canadian Opera Company, on November 28, 1995. On September 1, 1995, he was appointed Composer-Advisor to the Toronto Symphony Orchestra, where his duties include composing, conducting, and advising on repertoire. His works have been performed in Canada and around the world, including on tours with the Toronto Symphony Orchestra in Europe, and North America.

Mr. Kulesha and his works have won a number of awards, including his *Symphony* in 2001 as the Best Canadian Orchestra Composition of the 1990s, On March 19, 2002, Mr. Kulesha was one of three composers awarded the first National Arts Centre Orchestra Composer Award. This began an extended relationship with the NACO and its then Artistic Director, Pinchas Zukerman. Mr. Kulesha has toured twice with Mr. Zukerman and the orchestra, and has written several works for them.

In 1990, Mr. Kulesha was nominated for a Juno award for his *Third Chamber Concerto*. He was nominated again in 2000 for *The Book of Mirrors*. In 1986, he was named Composer of the Year by PROCANADA, the youngest composer ever so honoured. Also in 1986, he represented Canada at the International Rostrum of Composers in Paris. He was the first composer ever appointed to the position of Composer-In-Residence with the Festival of the Sound in Parry Sound, Ontario, in the summer of 1990. He continued to direct this programme from 1996 until 2004. His work *Sonata for Trombone*, written for and recorded by, the principal trombone of the Toronto Symphony Orchestra, Gordon Wolfe, was chosen as the mandatory Canadian work for the trombone competitors of the Orchestre symphonique de Montreal's 2017 OSM Manulife Competition, devoted to woodwind, brass and voice categories. This piece was performed in the 2020 edition of the same competition by trombonist Robert Conquer, who won the prize for Best Performance of a Canadian Work, performing the *Sonata for Trombone*.

An active supporter of young composers and performers, Mr. Kulesha has three times directed the National Arts Centre Orchestra's Young Composers Programme. He also was the Artistic Director of The Composers' Orchestra from 1987, stepping down in 2004 in favour of three young composers. His conducting activities are extensive, and he has premiered literally hundreds of works. He has guest conducted frequently with several major orchestras throughout Canada, and has recorded for radio and CD. Although he is well-known as a specialist in 20th Century music, his repertoire is extensive, ranging from little-known Baroque music through to the music of our time.

Mr. Kulesha was one of the chief architects of the Massey Hall New Music Festival, which ran for 7 years from 1995-2002. He is currently assisting Toronto Symphony Music Director Peter Oundjian, with the design and programming of the Toronto Symphony's New Creations Festival, one of the most successful new music festivals in the history of Canadian music.

Mr. Kulesha is on the fulltime faculty of the Faculty of Music at the University of Toronto. Gary Kulesha lives in Toronto with his wife, composer Larysa Kuzmenko.

Please visit the composer's website at: www.garykulesha.com

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Commissioned by Brian Wallace

"Monument"

for Piano 4 Hands

Gary Kulesha

Very Slow

pp *legato* *p* *ppp*

legato pp *poco* *ppp*

5

pp *p* *pp*

8va 8va 8va

6 6 6

8 (8)⁷ | *loco* *8va* | *loco*

p *pp* *8va* *6* *6* *poco cresc.*

11

pp *6* *6* *p* *p* *pp*

14

Musical score for measures 14-16. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The time signature is 3/4. Measure 14 features a piano (*p*) dynamic with a crescendo hairpin. Measure 15 features a mezzo-piano (*mp*) dynamic with a decrescendo hairpin. Measure 16 features a decrescendo (*dim.*) dynamic. The music consists of chords and melodic lines with various articulations and slurs.

17

Faster

Musical score for measures 17-19. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The time signature is 3/4. Measure 17 features a piano (*p*) dynamic. Measure 18 features a mezzo-forte (*mf*) dynamic with the instruction "Faster" above the staff. Measure 19 features a crescendo (*cresc.*) dynamic. The music consists of chords and melodic lines with various articulations and slurs.

Faster

pp *molto* *mf*

20

Musical score for measures 20-23. The score is written for piano in three systems. The first system (measures 20-21) is in 3/4 time, the second (measures 22-23) is in 2/4 time, and the third (measures 24-25) is in 5/4 time. The key signature changes from one flat to one sharp. The first system includes a *ff* dynamic marking. The second system includes a *ff* dynamic marking. The third system includes a *v* marking. The score features complex rhythmic patterns, including triplets and sixteenth notes, and various articulations such as accents and slurs.

23

Musical score for measures 23-26. The score is written for piano in three systems. The first system (measures 23-24) is in common time, the second (measures 25-26) is in common time, and the third (measures 27-28) is in common time. The key signature changes from one sharp to one flat. The first system includes a *cresc.* dynamic marking. The second system includes a *cresc.* dynamic marking. The third system includes a *v* marking. The score features complex rhythmic patterns, including triplets and sixteenth notes, and various articulations such as accents and slurs.