

Illumination
Piano works of Victoria Bond

Paul Barnes, piano
Kirk Trevor, conductor
Philharmony "Bohuslav Martinu"
Slovak Radio Symphony Orchestra

Illuminations on Byzantine Chant (2021) World premiere recording

Track 1	Potirion Sotiriu (1999)	8:51
Track 2	Simeron Kremate (2019)	8:51
Track 3	Enite ton Kyrion (2021)	6:12

Track 4: Ancient Keys (2002) 17:05

Black Light (1997)

Track 5	I. Aggressively driving	9:03
Track 6	II. Forcefully	6:47
Track 7	III. Presto	3:54

Byzantine Chant, Paul Barnes, chanter

Track 8	Potirion Sotiriu	1:01
Track 9	Simeron Kremate	1:39
Track 10	Tal	0:51
Track 11	Enite ton Kyrion	1:01

Illuminations on Byzantine Chant and Paul Barnes chanting the Byzantine chants recorded on May 25-26, 2021 in Kimball Recital Hall of the Glenn Korff School of Music at the University of Nebraska-Lincoln. Tom Larson recording engineer, Adam Schulte-Bukowinski piano technician.

Black Light recorded in 1997, Zlin, Czech Republic
Ancient Keys recorded in 2004, Bratislava, Slovakia

Program Notes

Illuminations on Byzantine Chant (2021) for solo piano

published by Protone Music

The compositions on this album represent over twenty years of creative collaboration between composer Victoria Bond and pianist Paul Barnes. It began in 1999 with the recording of *Black Light* when Barnes first introduced Bond to the communion hymn *Potirion Sotiriu*. That started an exploration of three distinctive Byzantine chants, each composed at different times, and all eventually incorporated into the current three-movement *Illuminations on Byzantine Chant*. The two piano concertos, *Ancient Keys* and *Black light* were recorded earlier and are re-released on this album. All of these works are related to each other in that they are about the mystical quality of light.

Potirion Sotiriu (1999)

Paul and I were on our way to a recording session of my first piano concerto *Black Light* and he was relating to me his experiences singing in the choir of a Greek Orthodox Church. I asked him to hum me the melody of one of the chants, and he sang, in a beautiful and clear voice, *Potirion Sotiriu* (Cup of Salvation). The melody was haunting in its purity and profundity and I resolved to incorporate it into a piano piece for Paul. Thus began a long and fascinating journey of discovery, exploring how this melody related, not only to the mystical chants of the Christian Church, but also to my own Jewish background. There was universality to the meditative effect of these notes, which evoke a sense of peace and contemplation of the wonder of creation.

Simeron Kremate (2019)

Simeron Kremate (Today is Suspended) is based on a chant sung during Orthodox Holy Week. Its opening five-note melody features the augmented second and bears an uncanny similarity to the Jewish Passover chant *Tal* (dew) which is sung on the first day of Passover, the same date the Greek Orthodox celebrate Pascha, the Greek word for "Passover." The work was jointly commissioned by the Hixson-Lied College of Fine and Performing Arts at the University of Nebraska and the Soli Deo Gloria Music Foundation in Chicago.

Lento

mp

Σή - με - ρον κρε - μά - ται ε - πί ξύ - λου,
Si - me - ron kre - ma-te e - pi xi - lou



Enite ton Kyrion (2021)

Enite begins as the resolution of *Simeron Kremate* which was left unresolved. It incorporates quotes from both *Potirion* and *Simeron*, ending with exultant and ecstatic bell sounds booming in the bass of the piano. *Enite ton Kyrion* was commissioned by Paul Barnes and the Hixson Lied College of Fine and Performing Arts at the University of Nebraska-Lincoln.

Ancient Keys (2002)

published by Theodore Presser

Commissioned by conductor Kirk Trevor and the Indianapolis Chamber Orchestra, the piano concerto *Ancient Keys* is based on *Potirion Sotiriu*. In expanding the solo piano work for piano and orchestra, I pictured an enormous, cavernous space, like a great cathedral, gradually filling up with rich and sonorous bass tones that swirled around, echoing and disappearing like delicate smoke into the high dome. Work on the concerto began in Baden-Baden, Germany at Brahmshaus, where Johannes Brahms spent many summers composing and hiking in the Black Forest. Writing in the morning and hiking in the afternoon, I could feel Brahms' presence and his mighty legacy as a beacon leading me on.

Black Light (1997)

published by Subito Music

The title *Black Light* implies the light that shines from African America music, which has had a profound effect on my compositions. The first movement contrasts a driving, aggressive orchestra with a playful, jaunty response in the piano. These two themes develop independently at first, and then eventually begin exchanging material. The second movement was inspired by Jewish liturgical music, and uses an actual chant as its main theme. It is a flexible and soul-searching motif, and is set against the orchestra, which plays a rigid and martial figure in unison. Gradually the piano and orchestra exchange material, and the movement ends with the piano, soft and questioning. The third movement is inspired by the scat singing of Ella Fitzgerald and uses a fast-moving bass line to reintroduce the theme of the first movement. It is a combination of variation and rondo forms, with each new introduction of the theme, increasing in intensity and speed.

Chant texts sung by Paul Barnes

Potirion Sotiriu (Psalm 115: 13)

I will lift the cup of salvation and call upon the name of the Lord

Simeron Kremate (from the Matins Service of Holy Friday)

Today, He who suspended the earth on the waters is suspended on a cross.
The King of the Angels wears a crown of thorns. He who wraps the sky in clouds is wrapped in a fake purple robe. He who freed Adam in the Jordan accepts to be slapped.
The Bridegroom of the Church is fixed with nails to the cross.
The Son of the virgin is pierced with a spear.
We worship Your Passion, O Christ. Show us also Your glorious Resurrection.

Tal (From the Jewish Passover service)

Dew, dew, precious dew. Fill our land with Heaven's blessing.

Enite ton Kyrion (Psalm 148:1)

Praise the Lord from the heavens, praise Him in the highest.

Victoria Bond, composer leads a multifaceted career as composer, conductor, lecturer, and artistic director of Cutting Edge Concerts. Bond's opera, *Clara*, premiered at the Berlin Philharmonic Easter Festival in Germany in 2019. Recent commissions include: *The Adventures of Gulliver* (American Opera Project through a commissioning grant from Opera America); *Blue and Green Music* (Chamber Music America commission for the Cassatt String Quartet); *The Miracle of Light* (The Young Peoples Chorus of NYC, commission, premiered by Chamber Opera Chicago). Recent recordings include *Instruments of Revelation* (Naxos American Classics), *Soul of a Nation: Portraits of Presidential Character* (Albany Records), *The Voices of Air* (Albany). Bond has composed eight operas, six ballets, two piano concertos and orchestral, chamber, choral and keyboard compositions. She has been commissioned by ensembles including the Houston and Shanghai Symphony Orchestras, Cleveland and Indianapolis Chamber Orchestras, Michigan Philharmonic, Cassatt String Quartet, Los Angeles County Museum of Art, Soli Deo Gloria Music Foundation, American Opera Project, Young Peoples' Chorus of NYC, Manhattan Choral Ensemble, Choral Society of the Hamptons, American Ballet Theater, Pennsylvania Ballet, and Jacob's Pillow Dance Festival. Her compositions have been performed by the Dallas Symphony, New York City Opera, Saint Paul Chamber Orchestra, Anchorage Opera, Irish National Orchestra (RTE), Shanghai Symphony and members of the New York Philharmonic and Chicago Symphony, among others. Victoria Bond is principal guest conductor of Chamber Opera, Chicago, a position she has held since 2008. Ms. Bond is the recipient of the Victor Herbert Award, the American Academy of Arts and Letters' Walter Hinrichsen Award, the Perry F. Kendig Award and the Miriam Gideon Prize. She is a graduate of Juilliard with a DMA in conducting.

Paul Barnes, pianist

Praised by the New York Times for his "Lisztian thunder and deft fluidity," and the San Francisco Chronicle as "ferociously virtuosic," pianist Paul Barnes has electrified audiences with

his intensely expressive playing and cutting-edge programming. He has been featured seven times on APM's *Performance Today*, on the cover of Clavier Magazine, and his recordings are streamed worldwide. Celebrating his twenty-five-year collaboration with Philip Glass, Barnes commissioned and gave the world premiere of Glass's *Piano Quintet "Annunciation."* Glass stated: *"You have a world-class pianist in Paul Barnes. He's a pure piano virtuoso."* Barnes also commissioned *Ancient Keys* by Victoria Bond as well as *Simeron Kremate*, co-commissioned by the Hixson-Lied College of Fine and Performing Arts and the SDG Music Foundation in Chicago. Barnes is Marguerite Scribante Professor of Music at the University of Nebraska-Lincoln Glenn Korff School of Music. He teaches during the summer at the Vienna International Piano Academy and the Amalfi Coast Music Festival. In great demand as a pedagogue and clinician, Barnes has served as convention artist at several state MTNA conventions, and was recently named 'Teacher of the Year' by the Nebraska Music Teachers Association. Barnes latest recital *A Bright Sadness: Piano music inspired by Greek, Latin, Hebrew, and Native American chant* features a contemplative and cathartic program of piano works inspired by the mystical world of chant. Barnes latest recital *A Bright Sadness: Piano music inspired by Greek, Latin, Hebrew, and Native American chant* features a contemplative and cathartic program of piano works inspired by the mystical world of chant. The overall theme of "bright sadness" permeates the program as the tremendous depth and intensity of ancient chant is seen through the bright prism of hope and love. Barnes' recordings are available on Spotify, Pandora, iTunes, Apple Music, YouTube, and Amazon.

Kirk Trevor, conductor

Internationally known conductor and teacher, Kirk Trevor is a regular guest conductor in the world's concert halls. Born and educated in England, he trained at London's Guildhall School of Music where he graduated cum laude in cello performance and conducting. From 1995 to 1999 he was Chief Conductor of the Martinu Philharmonic Orchestra in the Czech Republic, and in 2000 forged a new relationship with the famed Slovak Radio Symphony Orchestra (SRSO) in Bratislava. With the SRSO he began a new series of recordings of American music for various record companies. In 2003 he was appointed Principal Guest Conductor of the orchestra and took them on a three-week tour of Japan as well as many other concerts throughout Europe. He and his wife Maria and their three children; Sylvia, Daniel and Aidan make their home in Columbia and Bratislava. Maestro Trevor's eldest daughter Chloe is a renowned violin soloist and appears worldwide, and often shares the spotlight with her father.