

LUBOMYR MELNYK THREE SOLO PIECES



M A R G I N A L I N V I T A T I O N

(8:12) solo piano, created in New York, October 2012, this is an essay into the essential character of piano playing, with a deeply rooted melodic sense, albeit somewhat subdued in character . . .



C O R R O S I O N S O N T H E S U R F A C E O F L I F E

(8:55) solo piano, created in New York, October 2012 . . . the ability to control various incongruent patterns in each hand simultaneously is one of the fundamental capacities for the Continuous Music player. It creates a gentle flow in the mind, hence the title for this piece . . . the dark spiral of difficulties we face in life . . . that journey through hardships . . . the workings of our mind as we see the dangers and the disasters looming . . . the mind working, working . . . to see a way out, to find that saving solution . . . the images spoken through the Continuous Technique . . . yes, there is a way out, that soothes the wounded surface of our lives.



C L O U D P A S S A D E N O . 3

(18:22) solo piano, composed in Estonia, 2010. The Cloud Passades are a group of pieces in 6/8 rhythm with a chordal flow that is simple yet complex in its execution . . . All of the Cloud Passades have an internal chordal melody -- a song that is sung by the chords, without a visible melodic line. In this performance, I chose a moderately slow speed to give a calmer effect, creating a gentle tapestry that blends into the distance . . . The Cloud Passade No.3 is much larger than most of the others, and has several added sections for variation. The duration of this piece is also quite variable . . . moreover, it can be performed as a 2-piano work. Each “chording” is in free-time, allowing the player to stretch or condense the duration of each chording. The note-speed is also quite adjustable to suit each player’s finger control. When I performed this work live at concert speeds, I found my right hand undergo a painful and difficult transformation internally with bones and tendons being shifted into their “perfect” structure . . . with the joyous result that the right hand became pure light.