MICHAEL
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Volume 2 – Orchestral works

Melbourne Conservatorium of Music
Master of Music – Folio of Compositions
Student ID: 671255
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201 Dreams & Their Interpretations

for Orchestra
201 Dreams & Their Interpretations

Recorded by the Melbourne Symphony Orchestra,
Iwaki Auditorium, October 21, 2014
Conducted by Benjamin Northey

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www.michaelbakrnechv.com
Instrumentation

Flute 1
Flute 2 (Piccolo)
Oboe 1
Oboe 2 (Cor Anglais)
Bassoon 1
Bassoon 2 (Contrabassoon)

French Horn 1
French Horn 2
Trumpet in C 1
Trumpet in C 2

Timpani (tam-tam) please note that a superball is required

Percussion (bass drum, vibraphone, triangle, suspended cymbal, superball & violin bow required)

Harp (plectrum required)

Violin I x 10
Violin II x 8
Viola x 6
Violoncello x 4
Contrabass x 2

Please note that this is a transposed score

Duration 13'30"
Performance notes

- **Harp 'buzz effect'** - once the player has struck the string, almost immediately gently place your thumbnail against the widest vibrating point of the string, a large sequence of partials will 'spill' out, and the effect is a metallic twang that has a slight crescendo to it.
- **'Air noise'** – much like drawing the wood of the bow against the strings, air noise does a similar effect except the player dampens the strings with the palm of their hand and draws the bow (normally) across the strings of the instrument. The effect is a wispy, coarse and dry tone.
- **Grace notes** should be played slurred, (apart from instances where the grace note is the same as the following note), as quickly and connected as possible, played before the beat.
- **Piccolo** will sound one octave higher than written.
- **Quarter tones** - are to be as precise as possible.

\[ \uparrow \downarrow \] = a quarter tone sharp
\[ \downarrow \] = a quarter tone flat

Program notes

Dreams are traditionally interpreted by the elders of my family. Whenever someone says 'I had a dream last night', everybody stops what they are doing, and asks what the dream was about, and generally the eldest, and therefore the wisest, will interpret the dream. They want to know who was in the dream, and what they were doing. It seems, that if the dreamer sees a deceased person who is behaving and interacting with either the dreamer or others in a normal way, that it means that they are happy and well looked after in the after-life. If the dreamer sees someone who is currently alive, however, and sees them in a good, healthy state of being, that can often mean that trouble is well on their way. It is mostly associated with financial loss, poor health or some form of family burden.

Again, on the contrary, if one dreams an individual who is currently alive, and they are not well, it would be interpreted that they are well on their way to something of a very positive nature about to happen to them. So, it would seem as if things are the opposite of what they are. This piece reflects on a dream-like nature and musically represents folkloric material that is often not quite what it seems ...

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Sky Jammer

for Orchestra

michael kahrmščen
composek
Sky Jammer

Premiered by the Melbourne Symphony Orchestra
February 10, 2016
Conducted by Benjamin Northey

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www.michaelbakrnciev.com
Instrumentation

Flute (Piccolo)
Oboe (Cor Anglais)
Clarinet in Bb 1
Clarinet in Bb 2 (Bass Clarinet)
Bassoon (Contrabassoon)

French Horn 1
French Horn 2
Trumpet in C 1
Trumpet in C 2
Trombone
Tuba

Percussion 1 (tom-toms, temple blocks, vibraphone, suspended cymbal, triangle)

Percussion 2 (tam-tam, bass drum – hard mallet required, tambourine, suspended cymbal – bow required, temple blocks, congas, wood blocks, piccolo snare drum & tubular bells)

Harp (plectrum required)
Piano

Violin I x 2
Violin II x 2
Viola x 2
Violoncello x 2
Contrabass x 1

Please note that this is a transposed score

Duration 8'30"
Performance notes

- **Grace notes** should be played slurred (apart from instances where the grace note is the same as the following note), as quickly and connected as possible, played before the beat.
- **Slowly release pedal** – pianist is to gradually release foot from sustain pedal so that the sustain weakens gradually; the effect should sound like a diminuendo to silence.
- **Piccolo** will sound one octave higher than written.
- **Quarter tones** - are to be as precise as possible.

\[ \downarrow \] = a quarter tone sharp

\[ \downarrow \] = a quarter tone flat

Program notes

By 2056 forecasters say the population of Melbourne will be climbing towards ten million. Okay, but at what point would our surrounding environment be unable to support so many people? And how will we know?

Sydney’s housing median house price has reached one million dollars and Melbourne’s is not far behind. Younger generations are being forced to move further away from the city centre or from where they grew up. Chances of purchasing one’s own home are fading. Close family ties and old friendships are now difficult to sustain. Increased isolation and alienation are the flavour of life. A new but yet unclear model of our society is constantly revealing itself.

What was once Melbourne’s picturesque streetscape and skyline is giving way to towering skyscrapers, lofty high-rise apartments, and monumental office buildings. These are closing in around us, polluting the air and water, and blocking out the sun and our view of the sky above.

The term “skyscraper” once implied “progress”. To my mind – and thinking not only of my own generation, but of our children’s and their children’s – “progress” has become a dubious word. So emerges this work’s title, Sky Jammer. Watching the city rising around us, I wonder, is this “progress”, or are we facing outcomes we cannot yet grasp?

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