

Catherine Likhuta

ORCHESTRAL WORKS CATALOGUE
2023

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About the composer

Catherine Likhuta is a Ukrainian-Australian composer, pianist and recording artist. Her music exhibits high emotional charge, programmatic nature, rhythmic complexity and Ukrainian folk elements. Catherine's pieces have been played extensively around the world, including highly prestigious venues such as Carnegie Hall (Stern Auditorium/Perelman Stage), Glyndebourne Opera House (Organ Room), five International Horn Symposiums and two World Saxophone Congresses, as well as many festivals and conferences. Her works have been commissioned and performed by prominent symphony orchestras (such as Melbourne Symphony Orchestra, Queensland Symphony Orchestra, The Ohio State University Symphony Orchestra and Orchestra of the National Radio of Ukraine), chamber ensembles (such as Chicago Symphony Orchestra Brass Quintet, Atlantic Brass Quintet, Ensemble Q, ICE, Lyrebird Brass, NU CORNO and U.S. Army Field Band Horns) and soloists (including former presidents of the North American Saxophone Alliance Griffin Campbell and the International Horn Society Andrew Pelletier). Catherine has held residencies at Tyalgum Music Festival, North Carolina NewMusic Initiative, University of Missouri Kansas City, University of Georgia, Ohio State University, Cincinnati Conservatory of Music, Cornell University, Syracuse University and other institutions. She is a two-time winner of the International Horn Society Composition Contest (virtuoso division) and a recipient of several awards, including two grants from the Australia Council for the Arts. Her music can be heard on Albany, Cala, Common Tone, Equilibrium and Summit Records. Horn virtuosa Denise Tryon's album *Hope Springs Eternal* featuring Catherine's piece *Vivid Dreams* was awarded the 2022 American Prize in Instrumental Performance.

Catherine's wind band works have been played by dozens of wind ensembles, including prominent groups such as Dallas Winds and the Royal Australian Navy Band. Her music has enjoyed performances at the Australian School Band and Orchestra Festival (Sydney), the Australian National Band and Orchestra Conference (Perth), the Midwest Clinic (Chicago, IL) and several CBDNA conferences.

Catherine holds a bachelor's degree in jazz piano from Kyiv Glière Music College, a five-year post-graduate degree in composition from the National Music Academy of Ukraine (Kyiv Conservatory) and a PhD in composition from the University of Queensland. She is an active performer, often playing her own music. She was the soloist on the premiere and the CD recording of *Out Loud*, her piano concerto commissioned by the Cornell University Wind Ensemble, and the pianist on Adam Unsworth's CD *Snapshots*.

More information at www.catherinelikhuta.com.

Fully Free

Commissioned by the
Queensland Eye Institute

Instrumentation: symphony orchestra

Duration: 3'

Year of composition: 2022

Watch [performance video](#) on YouTube

Buy sheet music from the
[composer's webpage](#) (pdf) or
[Murphy Music Press](#) (hard copies)

Program notes

Fully Free was commissioned by the Queensland Eye Institute as part of *Last Seen*—a project that centred on ten people with severe vision impairments. Each of these people was matched with a visual artist and a composer. They told us about their last, or their most cherished, visual memory. The visual artists created paintings based on these stories, while the composers wrote three-minute pieces. *Fully Free* is inspired by the last visual memory of Santiago (Santi) Velasquez.

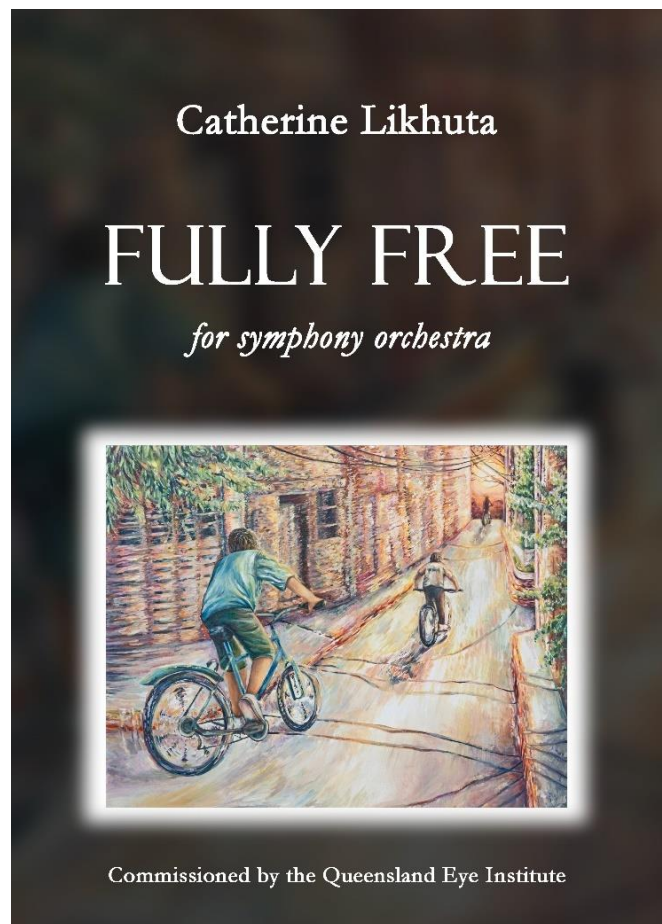
Currently in his late twenties, Santi has glaucoma, sclerocornea and microphthalmia. He has roughly two-percent vision in his right eye and no vision in his left. One of his main missions is to develop software to help vision-impaired people find their way around. His output includes an app that makes it possible for people like him to use public transport in Brisbane.

Santi saw his last image when he was nine years old, biking with friends in his native Colombia. He remembers the sounds of them laughing and roaming carefree, with no one paying attention to his impairment. At that time, his vision was at about seven percent, enough for him to cycle by himself. Today he uses a tandem bike. He explains: “The bike is my last seen image. It was my last time to be fully free as I didn’t have to walk slowly to check out the surroundings as I do now.”

A sentimental little time capsule, the piece has a light Latin-American feel to it, as an homage to the time and place in Santi’s life when he last felt fully free.

World premiere: Conservatorium Theatre, Queensland Conservatorium Griffith University, Brisbane, Australia, 21 April 2023

Queensland Conservatorium Symphony Orchestra (Peter Morris, conductor)



From the Land of Tomorrow

Commissioned by Miriam Burns and the School of Music at The Ohio State University

Instrumentation: overture-fantasia for symphony orchestra

Duration: 10'

Year of composition: 2022

Listen to [recording](#) on SoundCloud

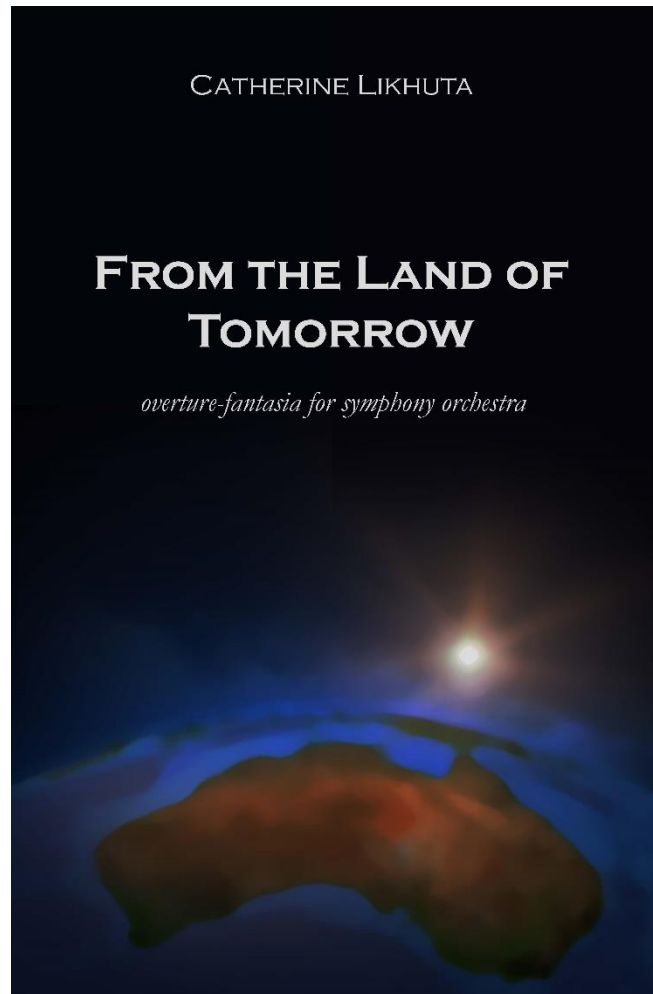
Buy sheet music from the [composer's webpage](#) (pdf) or [Murphy Music Press](#) (hard copies)

Program notes

From the Land of Tomorrow is an overture-fantasia for symphony orchestra, full of optimism and youthful energy. Amidst the exhaustion from the pandemic and the extremely dramatic events of 2022, I felt that the world (and I!) needed some positivity. The piece connects elements of classical music, jazz and Ukrainian folk tunes and rhythms. The word “tomorrow” in the title has three symbolic meanings:

1. The students at the Ohio State Symphony Orchestra, who premiered the piece, are the world-leading musicians of tomorrow.
2. It alludes to the hopeful resilience of Ukrainian people, which I deeply admire.
3. Most of the time when I chat to my US collaborators, it is evening in the US and the middle of the next day in Australia. So, I jokingly refer to Australia as the Land of Tomorrow.

World premiere: Weigel Hall, The Ohio State University, Columbus, OH, USA, 17 November 2022
The Ohio State University Symphony Orchestra (Miriam Burns, conductor)



Through Healers' Eyes

Commissioned by The University of Queensland School of Music

Instrumentation: symphony orchestra

Duration: 6'

Year of composition: 2020/2022

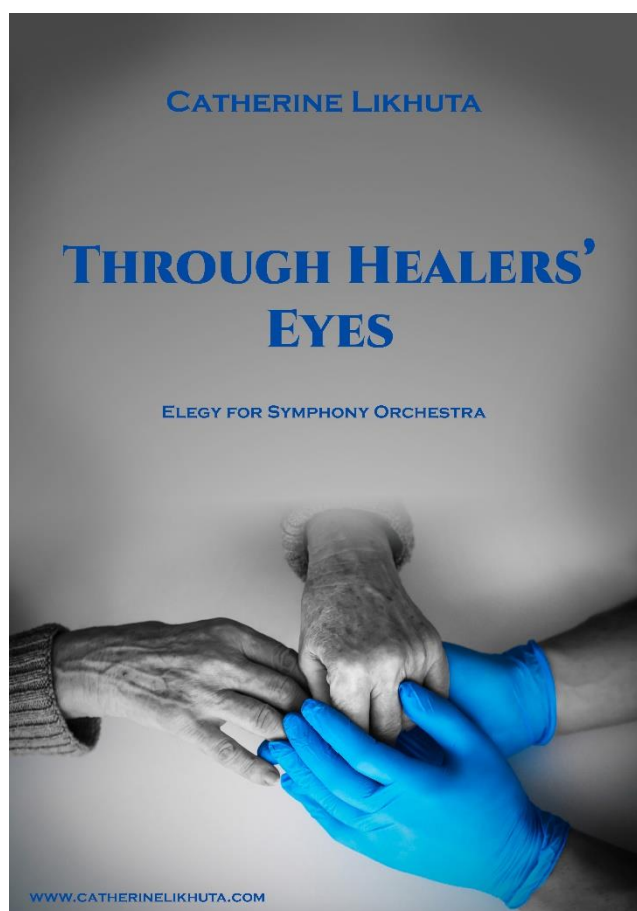
Watch [performance video](#) on YouTube

Buy sheet music from the [composer's webpage](#) (pdf) or [Murphy Music Press](#) (hard copies)

Program notes

Through Healers' Eyes is an elegy for symphony orchestra. The original version was commissioned for wind band by Brisbane Girls Grammar School, where it was premiered at their 2020 International Women's Day musical showcase. The piece was inspired by the life story of a Brisbane nurse, Grace Wilson—in particular, her work as a high-ranked army nurse with the Australian Army Nursing Service during World War I and the early years of World War II. Interestingly, my great grandmother, Lydia Holovko, who helped raise me, was also a war nurse, though on the other side of the world—in Ukraine. As a result, this topic was very close to my heart. This piece is an emotional depiction of war as seen by war nurses, the way I imagine it. It is about healing, courage, compassion, patience, care, battle, reflection and perseverance.

World premiere: Queensland Performing Arts Centre, Brisbane, Australia, 4 September 2022
The University of Queensland Symphony Orchestra (Dane Lam, conductor)



Rituals of Heartland

Commissioned by the Melbourne Symphony Orchestra as part of the Cybec 21st Century Australian Composers Program

Instrumentation: symphony orchestra or chamber orchestra

Duration: 12'

Year of composition: 2017

Watch [performance video](#) on YouTube

Buy sheet music from the [composer's webpage](#) (pdf) or [Murphy Music Press](#) (hard copies)

Program notes

Rituals of Heartland is a contemporary ten-minute take on a symphonic poem. Born and raised in Ukraine, I have wonderful childhood memories of snowy winters and rich culture and folklore, with many legends and traditions dating back centuries. As a mother of a four-year-old girl, Skylië, I always need to have a few fairy-tales up my sleeve to keep her entertained. I try to incorporate bits and pieces of Ukrainian folklore into those fairy-tales, and they always leave Skylië fascinated and craving for more. In her turn, she takes great interest in my music, both the process and the final result. When this commission came through, I decided it would be an interesting idea to involve Skylië in the creative process—not in the creation of the music, but more as a source of inspiration. Together we came up with a fairy-tale about Mariyka, a brave young girl from medieval Ukraine, who lost her puppy in a snowy enchanted forest, and was on a mission to find and rescue it from an evil witch. I proposed the beginning: the puppy runs away chasing squirrels, and Mariyka has a scary encounter with wolves before heading into the depth of the forest to find her pet. Skylië was given a task to draw/paint a number of pictures which would contribute new characters to the story (because no adult could ever match the wild imagination of a four-year-old). She came up with a baby monster in a cape, a family of enchanted trees, an angry mermaid queen (living underneath a magical frozen lake) and her army of enchanted fishies, a naughty witch and a lake of hot lava. We then took these characters and made a cohesive story, libretto of sorts. Finally, I went to my composing studio and reflected this “libretto” in my music, drawing additional inspiration from the angular rhythms and characteristic harmonies of Ukrainian folk dances. As things become rather intense towards the end of the story, in the final section Mariyka wakes up and realises it was all just a scary dream... because mummy didn't know how to explain all these creatures otherwise.

World premiere: Iwaki Auditorium, ABC Building, Melbourne, Australia, 21 February 2018
Melbourne Symphony Orchestra (Tianyi Lu, conductor)

Catherine Likhuta



Rituals of Heartland for symphony orchestra

*Commissioned by the Melbourne Symphony Orchestra
as part of the Cybec 21st Century Australian Composers Program*

www.catherinelikhuta.com

A Place That Is Yours

In memory of Steven Stucky

Commissioned by Cornell University with support
from Syracuse University

Instrumentation: fanfare-chorale for brass,
percussion and viola or flugelhorn soloist

Duration: 3'

Year of composition: 2022

Watch [performance video](#) on YouTube

Buy sheet music from the
[composer's webpage](#) (pdf) or
[Murphy Music Press](#) (hard copies)

Program notes

A Place That Is Yours was written in loving memory of Steven Stucky. Steve was a long-serving professor of composition at Cornell, composer-in-residence with LA Phil and the 2005 Pulitzer Prize winner. He was also one of my composition mentors during my time in Ithaca in 2005–2009, always incredibly generous with his time and knowledge. After a little while, he became a dear friend and a person whom I admired in so many ways. In my heart and mind, Cornell will always be associated with Steve. *A Place That Is Yours* is a musical way of describing the feeling of missing a special person in your life, whom you associate with a special place in your life. I used chimes and bell-sounding instruments throughout this piece, to replicate Cornell's chimes. I chose viola for the soloist, as this was Steve's primary instrument, before he became a composer. He often said that, as a viola player, he didn't get very busy parts in the orchestra, and that gave him an opportunity to sit and listen to what was happening around him, perhaps leading to his becoming a brilliant orchestrator later. Writing this sentimental dedication felt special and brought back so many wonderful memories and a strong feeling of gratitude. I am very thankful to Dr James Spinazzola for coming up with the concept for this commission and giving me the opportunity to musically say thank you to Steve and to connect with my Cornell memories from the time that ultimately shaped me as a composer.

World premiere: Bailey Hall, Cornell University, Ithaca, NY, USA, 13 November 2022

Cornell University Wind Ensemble (James Spinazzola, conductor; Victoria Miskolczy, viola soloist)

