Program and Performance Notes

Program Note

Although extremely simple—even childlike—Bliss Carman's poem "Children of Dream" [sic] provided a rich source of inspiration for this piece. The poem's varied natural images add up to something larger: the idea that all living things enhance each other with their differences—that we are one because we are diverse. Musically, I reflected this rich diversity with colourful harmonies and polyphonic textures. Different voices present contrasting images from the poem in counterpoint, often playing off each other's musical material. No matter how complex this counterpoint gets, however, it always leads back to simple homophony (signifying unity) on the refrain "all are children of a dre m."

Performance Notes

The faster sections of this piece (mm. 1.42 and ...m. 72-83) should maintain a sense of lightness and rhythmic ere 3 m arked tempos should be followed (not too slow!) and the piano should provide a steady, flowing 8th-note pulse. Rehearsing these sections up to ter up may also help give singers a clearer sense of direction across the m sice long phrases.

The polyphonic section at "F" (m. 72) should have an energized, driving quality. Steady tenno, precise tone, and crisp consonants are especially important here (pretend you're singing Handel!) in order to prevent the texture from getting too thick and heavy.

Unless otherwise indicated, sections should breathe together at commas in the text.

NRK

Children of a Dream

S.S.A.A., piano

Bliss Carman (1861-1929) Nicholas Ryan Kelly Light and flowing, =96-104 SOPRANO 2 The lo - cust sings ALTO 2 The lo - cust sings. Light and flowing, =96-104 Piano Led. Led. * * p **S**.1 the frog **S**.2 - gust noon, the Au p A.1 the frog A.2 in the Au - gust_ noon, b Pno. sim (**Led**. harmonically) (duration: approx. 4'30")

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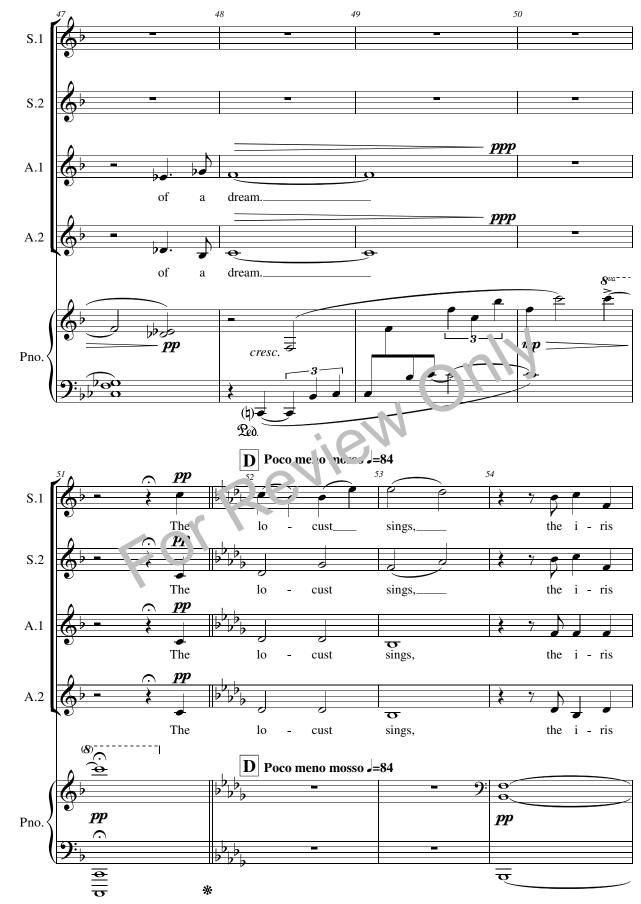














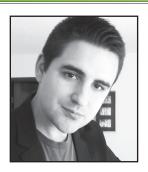












Commended by the Vancouver Sun for his "sophisticated work of such immediate, glittery appeal," Nicholas Ryan Kelly composes music for bands, choirs, and (occasionally) orchestras throughout North America.

First drawn to music's storytelling power through film soundtracks and symphonic poems, he studied music composition at Ithaca College in New York and the University of British Columbia in Vancouver. Since 2015, he has received numerous national and international

awards for his choral and wind band compositions, including the Edwin Fissinger Choral Composition Prize.

Originally from rural New York State, Nick now lives in British Columbia's beautiful Okanagan Valley, where he is heavily involved in music-making at the community level as a composer, conductor, and teacher.





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