

ALEXEY LOGUNOV

...IN THE NON-PLACE...

DOCTORAL RECITAL IN COMPOSITION

JACOBS SCHOOL OF MUSIC, AUER HALL
MARCH 3RD, 2025 5:00 PM

FEATURING:

ZHENGJI LI – ELECTRIC GUITAR,
TAYLOR DICLEMENTE – BASS GUITAR, NOAH LOPEZ – DRUM SET,
AARON WONSON, DAVID JIAJUN LAI,
ALEXEY LOGUNOV, INNA MOISEEVA – PIANO,
TIERNEY McCLURE, JUI-LIN HU – FLUTE,
CHRIS HERZ, ELIZA WILLETT – VIOLIN,
CARL EK – BASS CLARINET, THERESA LABUDA – HARP,
MIHAIL BABUS – MARIMBA, DRUM SET, CLARA QIYUN ZHAO – VIOLA,
HANK TAYLOR, ELLE BROCKMOLE – CELLO,
CORINNE FOLEY – OBOE, ANNA FERRARI – CLARINET,
NIKOLAS WRISTON – ALTO & BARITONE SAXOPHONE,
ETHAN HINER-STOLHAND, EVIE HUPKA – HORN,
MARYNA POHLMAN – TRUMPET, ROBERT CARDON-WAKE – TROMBONE,
JAVIER HERNÁNDEZ – DOUBLE BASS,
SAMANTHA MITCHELL – BASS FLUTE,
FAITH MIDDLETON – MEZZO-SOPRANO,
JAE HWAN LEE – CONDUCTOR.

...soil... for electric guitar, electric bass guitar, drum set, piano & electronics (2024)

The idea of the piece is inspired by German-born artist Anselm Kiefer and is based on his painting *Aperiatur Terra et Germinet Salvatore* (Let the earth be opened and send forth a Savior). This painting is part of a landscape series characterized by Kiefer's distinct style, where a low-angle perspective nearly cuts off the dark, cloudy sky. Among other features of Kiefer's works are thick layers of oil that create an extremely dense and tactile texture, and an enormous scale (2.5 x 7 meters). The size and complexity of the painting overwhelms the spectator and brings a strong presence of time dimension, as one must move along it to observe its details. (scan the QR code on the left to see the painting, flip the phone horizontally for better result).

In my work, I sought to capture these visual elements by using multilayered, dense textures, working with largescale form and focusing on gradual changes between different states of music idea over the stretched extended time periods. The focus on soil imagery in Kiefer's painting translates here into the aged sounds of a vinyl player at the beginning of the piece, filtered noise, piano timbre transformed through granulation processes, and electric guitars with distortion effect.

...soil... is the first movement in a planned set of four pieces, which will represent the series of Kiefer's landscapes owned by the Hall Art Foundation.

I'm grateful to Wesley Thompson for his advice and support in the process of creating this piece.

Five preludes for piano (2023-2024)

This set of piano preludes was born from a collaboration series between Piano and Composition Departments at Indiana University Jacobs School of Music. Two of preludes -*Reflections* and *Resonances* - were featured on "24 New Piano Preludes" concerts in 2023 and 2024 by pianists Jongjun Han and David Jiajun Lai. The pieces capture different observations and images, either of natural events and objects, or nostalgic memories from the past.

Clouds: I find the sky on a sunny day to be one of nature's most fascinating sights. Driven by strong winds, the clouds shift and transform continuously, and their movement varies with altitude and density. They remind me of majestic, floating cathedrals, drifting gracefully across the sky.

Resonances: Back home in my apartment, there is an old clock that I inherited from my great grandmother. I noticed that the quality of its ringing is especially bright in the nighttime when it freely and suddenly starts in almost complete silence. This prelude is my reflection on that piercing, rich sound, and an attempt to depict this beautiful acoustic event and the emotions that it evokes.

Traces is inspired by the sound of dried leaves rustling as they are carried by the wind. I associate this with the fall time, when nature gradually drifts into hibernation, and creates an atmosphere of quiet, melancholic serenity.

Silhouettes: The contrast between the highest and lowest piano registers in this prelude mirrors the interplay of light and shadow cast by the stained-glass windows of Gothic cathedrals. In such spaces, I experience a profound sense of time slowing down, offering refuge from the stresses of daily life — a moment of peace and contemplation.

Reflections shares an experience of being in an ice cave. Acoustically, the reverberation created by the icy walls echoes every minute sound. Visually, each ray of light is refracted by the wall and creates beautiful shadows. I tried to recreate this mysterious, surreal and fascinating feeling by clarity of harmonies and resonance of sostenuto pedal.

Ultramarine for 9 performers (2024)

Ultramarine is inspired by the radiant sparkles of sunlight reflecting on the water's surface. The ever changing nature of the sea has always fascinated me. Its deep blue color is calming, yet it evokes the feeling of standing on the edge of an abyss. Sudden changes in musical texture in *Ultramarine* depict the contrasting colors of the sea under different weather patterns. It showcases both the radiant sunlight and the ominous grayness of a storm, as well as the circles created by raindrops on the still water's surface.

Commissioned with the generous support of Elizabeth and Justus Schlichting and additional support from the ASCAP Foundation for the Bang on a Can Summer Music Festival at MASS MoCA

On the Blue Sea for mezzo-soprano, flute, violin & prepared piano (2023)

Как у нас на синем да на море сильная дробная да волна
A strong wave is coming on the blue sea

Как меня удалого да й мальчишку тёмная ночь ох да обняла
Dark night embraced me, young boy

Какъ я удалой да й мальчишка я на взгоренке да лежу
I'm lying on the small hill

Скрозь мои кости да суставы травка муравка охъ проросла
Through my bones the grass grown

Скрозь мои да резвые ножки стёжка дорожка охъ пролггла
Through my fast legs a stitch path lay

Скрозь мои прослышнаи ушки чёрная змейка охъ проползла
Through my ears a black snake crawled

Скрозь мои сахарные усты быстрая речка охъ протекла
Through my sugar lips a fast creek is flowing

Ты слетай белая лебёдка на родиму охъ сторону
Fly to the native side, white swan

Не скажи белая лебёдка что я молод охъ запропал
Don't tell them that I was lost

А скажи белая да лебёдка что я молод охъ женился
But tell that I married

(говором) Не пора ли нам братцы да ребята со синя ох моря домой?
(spoken) Isn't it time for us, brothers, to go back home?

based on a Russian folk song. Text translated by Alexey Logunov

non-place for bass flute & chamber orchestra (2024)

The term "non-place" was introduced by French anthropologist Marc Augé in his book *Non-Places: Introduction to an Anthropology of Supermodernity*. It describes spaces that are perceived as transitional or liminal, such as airports, shopping malls, and hotels. They can create a psychological sense of disturbance. In such places one experiences a state of "in-betweenness," anonymity, temporariness, and a lack of belonging. I explored this unsettling feeling in my music and tried recreating the sense of busyness and crowdedness that is common for non-places - elements that overwhelm and at times alienate us.

non-place for solo bass flute and chamber orchestra was written for Synesthesia Lab 2024. I'm grateful for the opportunity to create this piece for its first performers: Konstantin Efimov, Fyodor Lednyov and the Orchestra of the Sofia Gubaidulina Center for Contemporary Music (Kazan, Russia).

ABOUT COMPOSER

ALEXEY LOGUNOV IS A COMPOSER AND PIANIST WITH A PRIMARY FOCUS ON CONTEMPORARY AND EXPERIMENTAL MUSIC. HIS MUSIC EXPLORES TEXTURAL DENSITY, TIMBRAL COMPLEXITY, AND FUSION OF ACOUSTIC AND ELECTRONIC SOUND WORLDS. HE IS INSPIRED BY A BROAD RANGE OF STYLES, FROM THE EMOTIONAL DEPTH OF LATE ROMANTICISM TO DYNAMIC ENERGY OF PROGRESSIVE ROCK AND HEAVY METAL.

ALEXEY WAS BORN IN LENINGRAD, RUSSIA. HE GRADUATED IN 2014 FROM SAINT-PETERSBURG STATE CONSERVATORY OF RIMSKY-KORSAKOV, WHERE HE STUDIED COMPOSITION WITH VLADIMIR TSITOVICH AND GENNADY BANSHCHIKOV AND WAS LATER ASSISTANT TO SERGEI SLONIMSKY. LOGUNOV STUDIED PIANO PERFORMANCE AT SAINT PETERSBURG CONSERVATORY, MENTORED BY EKATERINA MURINA FROM 2016 TO 2018. IN 2020, HE EARNED A MASTER OF MUSIC DEGREE IN COMPOSITION FROM THE INDIANA UNIVERSITY JACOBS SCHOOL OF MUSIC, WHERE HE STUDIED WITH P. Q. PHAN, EUGENE O'BRIEN, AND TANSY DAVIES. LOGUNOV IS NOW A DOCTORAL STUDENT AND RECIPIENT OF A FELLOWSHIP FROM THE COMPOSITION DEPARTMENT AT THE JACOBS SCHOOL OF MUSIC.

LOGUNOV'S COMPOSITIONS HAVE BEEN PERFORMED AT NUMEROUS FESTIVALS IN RUSSIA AND INTERNATIONALLY, INCLUDING SYNSTHESIA LAB 2024, BANG ON A CAN LOUD WEEKEND, FROM AVANTGARDE TO PRESENT DAYS, CHILDREN'S EARTH, SOUND WAYS, REMUSIK.ORG, MUSICA FUTURA (MINSK, REPUBLIC OF BELARUS), NEW MUSIC-NEW REALITY (EKATERINBURG), COMPOSER 2.0 (YAROSLAVL) AND THE MIDWEST COMPOSERS SYMPOSIUM 2019 (INDIANA UNIVERSITY, USA), PERFORMING MEDIA FESTIVAL 2024 (SOUTH BEND, INDIANA) AND SEAMUS@40 (LOUISIANA STATE UNIVERSITY, USA). HE COLLABORATED WITH ARTISTIC GROUPS "MUSICA FUTURA" AND "DIALECTIC OF SOUND" FROM 2010 TO 2011. IN 2016, HE PARTICIPATED IN THE "ROCHE CONTINENTS" PROGRAM IN SALZBURG, AUSTRIA. THE FOLLOWING YEAR, HE WAS ON A CONCERT TOUR OF FRANCE'S ATLANTIC COASTAL CITIES AS PART OF THE DINARD RÉUNIT LES JEUNES VIRTUOSES FESTIVAL.

ALEXEY LOGUNOV IS A LAUREATE OF THE IV INTERNATIONAL COMPETITION OF PERFORMING MUSICIANS AND COMPOSERS "ROMANTICISM: SOURCES AND HORIZONS" FRANZ SCHUBERT'S IN MEMORIAM (2013, MOSCOW), VI AND VII YOUNG COMPOSER'S COMPETITIONS AT THE INTERNATIONAL FESTIVAL "THREE CENTURIES OF CLASSICAL ROMANCE" (2016, 2018, SAINT-PETERSBURG), II YOUNG COMPOSERS COMPETITION "SIBERIA SYMPHONY" (2017, KRASNOYARSK), DIPLOMANT OF XVI OPEN COMPOSERS COMPETITION NAMED AFTER ANDREY PETROV (2022, SAINT-PETERSBURG). HE IS A WINNER OF 2023 GEORGINA JOSHI COMPOSITION COMMISSION AWARD AT JACOBS SCHOOL OF MUSIC AND A NOMINEE FOR A 2024 AMERICAN ACADEMY OF ARTS AND LETTERS MUSIC AWARD.