

Simona Simunoska (born in 1986 in Tetovo, Macedonia) is a second year student at the UKIM FM Composition Undergraduate Program, working with professor Goce Kolarovski. During the period of her studies she has written the following compositions: Three miniatures for piano, Three songs for baritone and piano based upon the poems of Heinrich Heine, *Tebe Poem* for female choir, Two pieces for solo clarinet and *Fantasy* for violin and piano. Her works were performed at the festival *Days of Macedonian Music 2005*, at the two concerts of the compositions students of UKIM FM (recorded and broadcasted on the IRAM Internet Student Radio). The composition *Tebe Poem* was performed by the female choir *Menada* from Tetovo. The *Fantasy* for violin and piano is dedicated to the violinist Peter Sheppard Skaerved, who performed this piece several times in Macedonia and abroad.

The Story (2006) (for flute, clarinet in B flat, violin, viola, cello and piano) should express deepest personal experiences.

*...the story is part of my life,
fortunately, I could impart it to the performers of the Sonanza ensemble
who sympathized with me
and transferred my feelings to the audience...
(Simona Simunoska)*

The thematic material of the piece is atonal and written in traditional notation. The work has a three-part structure A B A1 with a dominant use of polyphony.

The introduction of the A part is based on a cluster of the piano. The repeating cluster should depict the passive listener of the story. The imitations distributed through the instruments lead to the culmination where all of the instruments simultaneously bring the theme in *forte* dynamics.

In the second part the piano joins the group of the storytellers, playing the melancholic second theme solo. The imitations appear in the flute and clarinet part, while the other instruments accompany them in slow quarter note movements in *piano* dynamics. The imitations that follow move the thematic material to the string section (the violin and the viola).

The recapitulation A1 is a shorter version of the first part, beginning with the cluster in *pianissimo* dynamics. The order of imitations is changed while the dynamics stay *sempre piano*.

The work finishes with a coda in *Largo* tempo where a new thematic material with a choral character is introduced. All instruments perform in the lower registers, while the piano brings the cluster from the beginning of the composition as a reminiscence.

Written by Dojrana Prokopieva