



# Interlochen

## ARTS CAMP

Interlochen, Michigan  
205th Program of the 97th Season

\*

### FACULTY COMPOSERS RECITAL

Tuesday, July 30, 2024

6:30pm, Music Center 1010

Fireline .....Martin Hebel  
(b. 1990)

Franklin Sandoval, cello  
Otávio Kavakama, cello  
Ma'ayan Kertcher, cello  
Brian Kubin, cello

Fireline seeks to draw attention to global climate change by evoking wildfires whose prevalence and ferocity it has worsened around the world.

Fireline contrasts angular fragments and dissonant chords with sweeping melodies. Sharp, accented stabs shatter fleeting moments of delicate, harmonic beauty as short, energetic motives propel Fireline at an aggressive tempo from beginning to end.

Just as leaping flames of wildfires alert us to the urgency of the climate crisis, Fireline presents listeners with this environmental warning light in hopes of sparking action to address this threat.

Fireline was composed with gratitude for UCelli, the Columbus Cello Quartet—Pei-An Chao, Mary Davis, Cora Kuyvenhoven, and Wendy Morton—commissioned and funded by the Johnstone Fund for New Music of Columbus, Ohio.

TaleTeller.....Carrie Magin  
(b. 1981)

William Short, bassoon  
Ryan Goodwin, bassoon  
Mackie Thomas, bassoon  
Henry Skolnick, bassoon

As a composer, I'm usually aware of the approximate length and trajectory of the sections I'm composing, but in writing TaleTeller, I found myself surprised at the direction the piece wanted to take. This work gave me the impression I was listening to someone else tell stories or tales, and I hoped to reflect that amusing process in

the title. In addition, the piece makes use of the basic musical idea of two repeated notes, which occur in every significant melodic or motivic line, so I found the alliteration of TaleTeller fitting.

TaleTeller was commissioned by the Trombones of the Saint Louis Symphony and was premiered at the University of Central Arkansas in 2020. The arrangement for four bassoons was created for Hank Skolnick and premiered at Interlochen Arts Camp in 2024.

A Farewell Elegy ..... Ian Guthrie  
(b. 1992)

Ian Guthrie, piano

Like many of my works, I intend the title "A Farewell Elegy" to stimulate people's imagination, rather than refer to anything specific. However, it is worth mentioning that I did write this work during a period when I had no commissions; I therefore had no audience in mind besides myself. This was also a time when I struggled to find enough gigs and other jobs as a composer-performer. It was one of those times where I had something to say that could not be explained through words—only music

Dancing at Daybreak ..... Victor Marquez-Barrios  
(b. 1977)

Henry Skolnick, contrabassoon  
Christie Cho, piano

This is not the first dance of the day, but the last dance of the previous night. The rising sun announces the end of the celebration, but it also provides a last opportunity to summarize a dance that lasted all night, with its highs and lows, in one last dance. Both instruments move back and forth between percussive and lyrical roles, each of them leading at different points, but always moving forward with strong rhythmic drive.

"Mnemosyne" ..... Carrie Magin  
(b. 1981)

Ian Greenlaw, baritone  
Susan Snyder, piano

### **Mnemosyne**

Take off my gown, let down my fiery hair,  
do with me what you've wanted, have your will.  
Nothing will change though you possess me whole.  
All you engender in me time will kill.  
Time the assassin shadow at the door  
that sniggered as you entered, time the sill  
on which you set your watch just now, the wall  
you lean against, the ceiling and the floor.  
Time is the house you're born in and it's here

we'll burn to the bittersweetened end, my dear.  
The rafters are lit already, see the fire  
lick at the sheets I lie inside. Don't fear,  
the flames won't touch *you*, we've been through this before night after night. You  
know my name, remember?

—Todd Hearon

“Mnemosyne” was commissioned by *The Cincinnati Review* and premiered by Ian Greenlaw (baritone) and Brianna Matzke (piano) in July of 2016 at Interlochen Arts Camp.

The Lives & Opinions of Literary Cats ..... Jennifer Jolley  
(b. 1981)

Alex Shiozaki, violin  
Jeffrey Lastrapes, cello  
Sergio Ruiz, piano

I was asked by the Left Coast Chamber Ensemble to write a piece that imagines the Brahms’s B Major Trio being heard through the looking glass, and all I could hear were cats.

Let me explain: there was a time when Johannes Brahms signed his musical works with the moniker “Johannes Kreisler,” a fictitious composer found in E.T.A Hoffman’s novel *The Life and Opinions of the Tomcat Murr*. In this novel, a printer’s error accidentally splices and mixes the Tomcat Murr’s autobiography—yes, an autodidact cat wrote his own autobiography—with a book about the composer Johannes Kreisler, and the reader has a hard time figuring out who is the cat and who is the composer. And if one cat isn’t enough, at the beginning of *Through the Looking-Glass*, Alice is playing with her kittens Snowdrop and Kitty, one of which is behaving badly (it’s the black one), right before she steps through that infamous looking-glass.

This ultimately begs the question: is this cat music or composer music? Is Johannes Brahms now Johannes Kreisler, or even Tomcat Murr, Snowdrop, or Kitty?

Philadelphia Suite ..... Amanda Harberg  
I. Firefly Prelude (b. 1973)  
II. A Close Call  
III. Kingfisher and the Fish  
IV. Urban Hootenanny

Christian Colberg, viola  
Sergio Ruiz, piano

My childhood home in Chestnut Hill, Philadelphia was for me a place filled with magic, yearning, playfulness, heartbreak, wonder, happiness, and much more. The five movements of Philadelphia Suite reflect the nostalgia of this rich emotional landscape, from the raucous voices of my many relatives at a summer party (Urban Hootenanny), to the lush, evocative air in Fairmount Park where I watched birds hunting goldfish in the pond (Kingfisher and the Fish), and later, to watching my own

three-year old son chasing fireflies and my year-old daughter tottering after him (Firefly Prelude).

Philadelphia Suite is about these memories and others. It is also about my observations of the place where I was a child filtered through the experiences of my own children. The piece was composed for violist Brett Deubner, and is dedicated with love and gratitude to my parents.

\* \* \*



For Interlochen Arts Camp music composition faculty bios, please visit our website at [interlochen.org/directory/faculty](http://interlochen.org/directory/faculty) or scan the QR code with your phone's camera.

\* \* \*

You can ensure the next promising young artist has the opportunity to come to Interlochen by supporting student scholarships. Make your gift to the Interlochen Annual Fund by scanning the QR code included on this page or by visiting [www.interlochen.org/giveonline](http://www.interlochen.org/giveonline).



Many of our venues are equipped with hearing assistance systems. Please ask one of our ushers if you need assistance connecting. Support for recent upgrades to these systems provided by Michigan Arts and Culture Council; the NEA; Rotary Charities of Traverse City; the Les and Anne Biederman Foundation, Inc.; the Oleson Foundation; and Robert W. Anderson.

In consideration of the performing artists and other patrons, the use of flash photography is not permitted. Federal copyright and licensing rules prohibit the use of video cameras and other recording equipment.

In order to provide a safe and healthy environment, Interlochen maintains a smoke-free and alcohol-free campus. Michigan law prohibits any weapons, including concealed weapons, on Interlochen property because we are an educational campus.

Thank you for your cooperation.

**[www.interlochen.org](http://www.interlochen.org)**