



Interlochen

ARTS CAMP

Interlochen, Michigan
51st Program of the 97th Season

*

FACULTY COMPOSERS RECITAL

Tuesday, July 9, 2024

6:00pm, Dendrinos Chapel/Recital Hall

Tenement RhapsodyAmanda Harberg
Subway (b. 1973)
At Home
At Play

Sergio Ruiz, piano
Amanda Harberg, piano

Tenement Rhapsody was written as my farewell to New York City, after having lived there for 17 years. The first movement, "Subway," is a jagged, jazzy dance in which the instruments bicker, bump into each other and compete to be heard over one another. True to the piece's character, the ideas came to me while jostling my way onto the subway at Union Square Station during a winter rush hour. The second and third movements were inspired by life behind the doors of our Lower East Side tenement apartment building. "At Home" offers the emotional center of the piece with its melodic and lush materials. And "At Play" features a diatonic passacaglia line, layered throughout the movement with playfully contrasting materials. The spirit of this final movement was inspired by my then 14 month-old baby as I watched him explore his universe with eager eyes and the swagger of a drunken sailor.

Lynes and SpacesAndrew Martin Smith
I. Largo (b. 1984)

Ian Guthrie, piano

Lynes and Spaces is a collection of short piano miniatures that explore varied approaches to serial composition technique. Unlike traditional 20th-century serialism, which typically utilizes all 12 pitch classes of the Western chromatic scale, this composition features orderings of smaller subsets of pitch classes to create its musical fabric.

Each miniature within Lynes and Spaces is crafted with meticulous attention to these serial subsets, weaving a tapestry of melodies and harmonies that evoke a sense of, occasionally nostalgic, inward contemplation. The title itself hints at the dual nature of the music, with "Lynes" symbolizing the interconnected horizontal aspects of musical structure and "Spaces" representing the vertical pauses and breaths between them, integral to the composition's rhythmic respiration and expressive character.

Each piece within the set unfolds with its own narrative, inviting the listener into a world where order and freedom coalesce. As you experience Lynes and Spaces, listen for the delicate interplay of pitch classes and the nuanced exploration of texture, where the past and present converge in a soundscape of evocative beauty.

Vivid BlueMartin Hebel
(b. 1990)
Kaju Lee, piano

Vivid Blue evokes the vibrant colors and striking beauty of nature, a fragile ecosystem rapidly disappearing due to humanity's impact. Flowing runs and bright flourishes converse with gentle, open chords, contrasting pools of calm with streams of activity. A vanishing world distilled for solo piano, Vivid Blue seeks to inspire listeners to preserve the beauty around us.

Rut Phillip Roberts
(b. 1989)
Dawson Coleman, baritone saxophone

Rut was written as a commission for saxophonist Carly Hood, who requested it as part of her CD project. The piece speaks to the compositional rut, or more broadly productive malaise, that the composer and many of us felt in the wake of a worldwide pandemic. Tight trills and harmonic clusters give way to open fifths, and hope for all experiencing a productive rut for whatever reason to come out on the other side of it all the better.

"Hope" is the thing with feathers..... Jennifer Jolley
After great pain, a formal feeling comes (b. 1981)
"Hope" is the thing with feathers
I dwell in Possibility
Fotina Naumenko, soprano
Cynthia Van Maanen, flute
David Steinhardt, guitar

I met Fotina Naumenko when we were both in graduate school. She was brilliant then and has only gotten better. When she asked me if I would contribute some pieces to her upcoming bespoke song album, I immediately agreed, even though I knew how challenging the project would be. Writing for voice is difficult, but writing for a specific voice, its range, and particular strengths delimit the possibilities for a composer. Add to this the need for your music and your singer to get along with the words of a third creative, and things can become constrictive.

Fortunately, Fontina and I agreed to set texts by Maggie Smith from her poetry/essay collection Keep Moving (2020). I chose meaningful snippets that were as profound as they were short and delicate, like a chrysalis. I've been a fan of Smith's work since she was a visiting professor at Ohio Wesleyan University and have followed her on Twitter since. Then we ran into a wall: permissions. I was crestfallen. I needed to

start from scratch. Then, I realized that Smith had provided me with the answer. My selection from *Keep Moving* concludes with her quoting another poet, Emily Dickinson, Emily-patron-saint-of-the-public-domain Dickinson.

Choosing Dickinson wound up being, however, a tremendous creative benefit. It wasn't until I started setting Dickinson's poems that I realized how my closeness to Maggie Smith's work had affected my artistic voice. I read Smith's poems intensely, trying to find a proper scansion that would shape my music. I've also heard Smith read, which meant I already thought of her melodies and patterns as the correct interpretation. This didn't leave enough space for me creatively. I wanted to set Smith's words to conjure my memories of her oral performance. It didn't leave enough space for my contribution. I came to her poetry thinking of my music as a vehicle for her words. The artistic imbalance that this created was something I would never normally tolerate. (I should also point out that this has nothing to do with Maggie Smith. My conflict is with my inner fangirl, who puts Smith on an admittedly deserved pedestal.)

Dickinson, conversely, scanned in a predictable manner that created a scaffolding for my music. She's literally lyrical. And while I admire Dickinson, I do not have an inner fangirl in me for her that could defeat my ego. I could impose; I could take her words as material. That said, setting Dickinson's poems made me genuinely appreciate her contributions to and legacy within American poetry. Fontina and I chose three works ("'Hope' is the thing with feathers," "After great pain, a formal feeling comes—," and "I dwell in Possibility—") that highlight her astonishing capacity for honesty and intimacy. All of them were simple, ambiguous, yet ardent, perfect for the form—an extraordinary voice confessing in song.

Dance Lessons..... Victor Marquez-Barrios
The Upside-Down Triangle (stubborn dance) (b. 1977)
The Broken Pianola (mixed-up waltz)
Henry Could Fiddle (on a 1709 Stradivarius)

Mary Grace Johnson, violin
Giancarlo Latta, violin
Jiho Chung, viola
Otavio Manzano Kavakama, cello

Dance Lessons is a series of short pieces attempting to replicate, voluntarily and with sound, the kind of involuntary beat displacement evident in an untalented dancer's movements. The pieces draw inspiration from personal foibles, as well as literary quotes referencing dance-related situations:

I. The Upside-down Triangle: Based on a dance from my home state of Zulia, in Venezuela, this piece is inspired by an anecdote involving a stubborn father (mine), defending an imaginary triangle-shaped map in his head over the actual map held by his daughter (my sister), while totally lost driving during a family vacation.

II. The Broken Pianola: "José Arcadio Buendía stopped his pursuit of the image of God, convinced of His nonexistence, and he took the pianola apart in order to

decipher its magical secret. Two days before the party, swamped in a shower of leftover keys and hammers, bungling in the midst of a mix up of strings that would unroll in one direction and roll up again in the other, he succeeded in a fashion in putting the instrument back together... Those who were familiar with the piano, popular in other towns in the swamp, felt a little disheartened, but more bitter was Úrsula's disappointment when she put in the first roll so that Amaranta and Rebeca could begin the dancing and the mechanism did not work... Finally, José Arcadio managed, by mistake, to move a device that was stuck and the music came out, first in a burst and then in a flow of mixed-up notes. Beating against the strings that had been put in without order or concert and had been tuned with temerity, the hammers let go. But the stubborn descendants of the 21 intrepid people who plowed through the mountains in search of the sea to the west avoided the reefs of the melodic mix-up and the dancing went on until dawn." –From One Hundred Years of Solitude, by Gabriel Garcia Marquez.

III. Henry Could Fiddle: "As an amateur fiddler, [Henry] Ford had a special passion for the violin and—as one of the wealthiest men in the world—could indulge this passion by buying the finest violins...By January 1926, Ford had purchased a total of seven exquisite Italian-made violins, crafted by Cremona's master violinmakers during the 17th and 18th centuries...Ford often played his classical violins for his own enjoyment, usually scratching out tunes like Turkey in the Straw." –Jeanine Head Miller, Curator of Domestic Life, The Henry Ford Museum.

* * *



For Interlochen Arts Camp faculty bios, please visit our website at 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.



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