



Interlochen

ARTS ACADEMY

Interlochen, Michigan
221st Program of the 59th Year

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FESTIVAL 2021

MUSIC COMPOSITION RECITAL

Wednesday, May 26, 2021

7:00pm, Music Center 1010

The artist statements are written by the composers.

Primordial Voices Jonah Cohen, Farmington Hills, Mich.

I. Fugue

III. Incantation

Jackie Groves, clarinet, Naperville, Ill.

Valerie Xu-Friedman, violin, Williamsville, N.Y.

Andrew Siehr, cello, Fitchburg, Wis.

Chip Miller, piano

Primordial Voices is my attempt to extract earthy sonorities that are evocative of the past from the instruments and from the ensemble. I began the process of composing this piece by exploring ancient music and its use of rhythm and harmony, and my goal was to create a work inspired entirely by this music. However, I discovered that the sound world that was most meaningful and "ancient" to me was quite different and not very reminiscent of the actual ancient music I analyzed. After much debate, I decided to sacrifice my "homage to the past" goal in favor of creating a piece that was more successful in my eyes (and ears). The first movement is, as the title suggests, in the form of a fugue, and attempts to create dark, rich, and, of course, primordial timbres from each instrument. The third movement, entitled *Incantation*, is inspired by chant and its place in the world of religion and spirituality.

My compositions tend to revolve around my fascinations with space, time, motion, and stagnation and how they are relevant in the here and now. I strive to write music that is accessible yet unafraid to explore sonic realms that may be uncomfortable. One of my most central pursuits is balancing risk with safety and security in my music to create memorable and impactful experiences for the audience.

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It Doesn't Mean Anything..... Daniel Elizalde, Goshen, Ind.

Emma Boyd, violin, Madison, Ala.
Valerie Xu-Friedman, violin, Williamsville, N.Y.
Izzie Smith, viola, Wyandotte, Mich.
Shea Yurdana, cello, Portland, Ore.
Aurora Conroy, horn, Siloam Springs, Ark.
Annie Citron, horn, Huntington Woods, Mich.

Daniel Elizalde, conductor

As I've embarked on the universal quest to find my own meaning and purpose, I've taken comfort in the absurdist conclusion that there in fact exists no significant meaning in my existence. This conclusion comforted me because it granted me the ultimate freedom to create for myself my own way. If I mean nothing, then any way I want to be is correct and I will, in the end, have created no significant damage to the universe. However, I found such a conclusion conflicted with my grand sense of duty to the pursuit of creating a better world for those who follow me. I feel simultaneously that I have no meaning or purpose and that my purpose is to improve the state of things. This piece begins with the conclusion that it all means nothing then moves through my own relationship with that conclusion. The piece then ends with a question - maybe it does?

As a composer my aim is to provoke discomfort in an audience in order to encourage agitated self-reflection. I believe art is an interaction between the audience and the work, from which a defined moment of transformation within the audience member occurs. I frequently intend this moment to be a challenging one.

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SOS Tiffany Hee Jae Hwang, Seoul, South Korea

Lucy Chugh, percussion, East Amherst, N.Y.
Renata Rangel, percussion, Chicago, Ill.
Jay Walton, percussion, East Lansing, Mich.

I wrote this piece with three percussionists because I was trying to focus on rhythm instead of melody or harmony. Because of COVID-19, I thought the rhythm that would be interesting to use is the SOS from morse code which is:

. . . — — — . . .

I used this as a motif to expand my ideas. I hope the audience enjoys the development of this motif throughout my piece.

My work is often based on stories from history or my imagination. I am writing music focused on Korean history to familiarize people with it. One such piece is entitled *1910*, which shares the history of the Japanese Occupation. An example of a piece using my imagination is *The Bridge at the Courbevoie*, which is also based on the painting by Van Gogh. I love putting these interesting stories in my compositions, and writing based on history, because it is one of the ways that I can show my emotions directly. Also, it is one of the reasons why I compose. Composition helps me to show my true emotions, and since music is another language, I love how I can share my emotions with the audience.

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Wind Quintet No. 1Rowan Lemaster, Cincinnati, Ohio
I. Allegro Tranquillo

Maya Stewart, flute, Hudson, Ohio
Joshua So, oboe, Manlius, N.Y.
Judson Whitney, horn, Grand Haven, Mich.
Ian Dodd, clarinet, Putney, Vt.
Lucca Caise, bassoon, Santa Monica, Calif.

Music that can inspire people to further explore music is very important to me. I compose music for the purpose of this type of inspiration. It is very gratifying to me when I know that my work has impacted someone in a way that will motivate that person to explore things that are unfamiliar to them. I want people to be able to have a personal connection to my music so that they further their relationship with music.

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Soon Atticus Rebmman, Edwardsville, Ill.

Cameron Suber, saxophone, Sandy Springs, Ga.
Leonardo Martinez, bass, West Park, Fla.
Ismael Rodriguez, drums, Miami, Fla.
Atticus Rebmman, piano

I want to be able to help flesh out people's creative ideas into compositions, being able to manifest someone's emotions or vision into something you can listen to. I really like the process of working with people through music and seeing the finished product.

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Always AlsoElizabeth Duers, Mansfield Center, Conn.

Elizabeth Duers, electro-acoustic recording, guitar, and voice

Always Also is an electroacoustic piece that features heavily delayed overlapping guitar and vocal parts. I began the piece in late 2020, and the idea behind it was sacrificing immediate comfort for the sake of empathy. The title is a name I made up for the transfiguring phenomenon of always also needing to think about the multitude of overlapping effects that one's presence has on their environment. Sometimes it seems like once you get into a subconscious routine of always also thinking about one potential outcome of an action, the circumstances change and another always also takes its place. That is what inspired me to write this, however, its meaning is of course up for individual interpretation.

My most vivid and lasting memories have been formed with and around song and rhythm. This experience is universal, so by pursuing the study and creation of music I am able to effectively communicate and form connections surrounding this shared experience. Through writing music I can communicate love, frustration, and I can contribute to memories for others.

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Let Ring Forever Jack Kaiser, Chicago, Ill.

Shea Yurdana, cello, Portland, Ore.

Let Ring Forever is a tribute to my late grandfather, Judson Green, who taught me most of what I know about music. I hope that his music may sound forever through mine and through those who knew him best.

I've found music to be the thing that most consistently forces people to feel emotion. To me, there is no greater pleasure than to help people to feel through art.

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In Opposition to PrimitivismAdrian Stark, Colorado Springs, Colo.

Dylan Hakken, flute, Arlington, Va.
Cynthia Van Maanen, bass flute
Noa Weinreb, oboe, Raleigh, N.C.
Najee Greenlee, clarinet, Flint, Mich.
Jackie Groves, bass clarinet, Naperville, Ill.
Jennelle Williams, horn, Sleepy Hollow, Ill.
Makenna Ford, bassoon, Chelsea, Mich.
Adrian Stark, conductor

In Opposition to Primitivism is a piece inspired by folk music from the Makuai people and Nyanga, two cultural groups in central and East Africa. Oftentimes it is assumed that Africa is a place of primitivism, where industrialization has yet to hit, and the people still have primitive ideas of culture. I attempted to poke fun at this misconception by writing a piece entirely based on a soundscape from the Ituri rainforest, utilizing transcriptions of bug and bird calls. I then layer these elements of folk music, a full transcription of a Makua chant, and quotes and references to Nyanga panpipes dances throughout. I use the bass flute specifically to reference the sound of the Ngororombe, a Nyanga panpipe played in northern Mozambique. All of this is to showcase the deep connection and intricacies of this folk music and how it's related to their natural world. Despite the industrialization of their technology, their connection with the natural world still remains, and their culture has never been primitive.

With my music, I aspire to incorporate my love for ethnomusicology, and music of the world, to tell unique stories, and inform people about other cultures. I am influenced by my heritage in Eastern Europe, and the practice of muqam and maqam, as there is something so powerful inherent in this music. With my own music, I hope to inspire this inherent power and beauty, and share this portrait of other wonderful places throughout the world.

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Dialogue Will Collin, Dexter, Mich.

Sarah Goldberg, trombone, Fort Worth, Texas

Jacob Ellgass, trombone, Bentonville, Ark.

Will Collin, piano

My intent with *Dialogue* is to tell a fun, cartoonish narrative in as obvious a manner as possible, and for the piece itself to create and explore the identity of the characters, and further accompany and reflect their evolution. (OK but honestly, I just wanted an excuse to write a piece in which two trombones blast at each other. I hope you enjoy!).

Music is, to me, about raw expression. My main purpose as a composer is for each piece to tell an interesting and dynamic story in a direct, obvious, and confrontational manner (despite music's inherent ambiguity). I'd like to continue studying an audience's reaction to specific sounds to explore new methods of telling a narrative through audio.

The featured composers are from the composition studio
of Cynthia Van Maanen.

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