



# Interlochen

ARTS CAMP

Interlochen, Michigan  
116th Program of the 94th Season

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## FACULTY COMPOSERS FORUM

Wednesday, August 4, 2021

6:30pm, Music Center 1008

Funk Etude for Violin..... Phillip Roberts  
(b. 1989)

Annette Misener, violin

Funk Etude for Violin features a repetitive opening riff that would feel right at home as the bassline to a funk or rock tune. The rest of the piece dissects motives and intervals from the riff and places them in different contexts. There is an emphasis on open-string fifths early in the piece that by the end invert to become a series of relentless fourths.

Reflections, Echoes, and Resonances (2020) ..... Andrew Martin Smith  
(b. 1984)

Robert Satterlee, piano

Sketched on February 19, 2020, this contemplative composition for amplified piano is dedicated to Carlo Andrew Ciancio, on the occasion of his 92nd birthday!

Four Miniatures for "Beginner" Clarinet ..... Elyse Kahler  
(b. 1988)

Mouthpiece and Barrel  
Add Upper Joint  
Mouthpiece, Barrel, Lower Joint  
Full Clarinet

Andrew Martin Smith, B-flat clarinet  
Live Electronics

"Four Miniatures for 'Beginner' Clarinet" is intended to be a light-hearted nostalgic piece reminiscent of my time as a beginner clarinet player. Although the piece itself is not intended to be played by a beginning student, it follows the path they would take while learning the instrument by starting only on the mouthpiece and barrel, adding the upper joint, and then playing on the entire clarinet. The third movement, for which I remove the barrel and upper joint and play on only the mouthpiece and lower joint, is meant as a whimsical reference to the creativity some of my classmates (and now students) had when putting the clarinet together. The music itself draws from clarinet warmups, changes made with the embouchure, finding out what happens when you push different keys, and the inevitable squeaks.

Sonata, for Solo Piano ..... Victor Marquez-Barrios  
II. Calmado (b. 1977)  
Phillip Roberts, piano

The fundamental ideas in this piece are drawn from different “musical memories”, such as guitar-like strumming of chords or rhythmic cells from the Venezuelan folkloric music. I call them “musical memories” because I tried to use these ideas just as they came to my mind, without trying to correct them or compare them with the original material, but rather departing with what survived the filter of memory.

Hall of Ghosts (2020) ..... Amanda Harberg  
Christopher Pell, B-flat clarinet

*Hall of Ghosts*, composed in April 2020, was composed as a ‘thank you’ gift dedicated to the wonderful community of flutists who participated in my Prayer Project- a virtual flute orchestra project that I produced during the Covid-19 lockdown period. In July, 2021, I arranged the piece for the clarinetist Chris Pell to premiere in the new version for Bb clarinet at Interlochen Arts Camp.

*Hall of Ghosts* was inspired by piccoloist Gudrun Hinze, who recorded her part for the Prayer Project in the Gewandhaus Chamber Music Hall. This hall would normally be full of musicians rehearsing and performing, but now, due to Covid-19, the hall lay empty and filled only with echoes and memories. The image of Gudrun's solitary piccolo inspired in me a musical invocation, imploring the spirits to let the music return.

In the first section, the silence of rests and pauses creates an expressive background for the searching and plaintive phrases of the solo piccolo. The lively middle section is a contrapuntal dialogue between the ticking of time and an instrument striving to make itself heard. These materials trade off throughout the piece. You can decide through your interpretation on who wins. The music? Or the ghosts?

TOIL ..... Jamie Leigh Sampson  
(b. 1984)  
Douglas Spaniol and William Short, bassoons

*TOIL* is the third in a series of duos based on single words from the works of Shakespeare. As in the two previous duos *Cross'd* and *Strife*, each of the sections of this work are based on a different letter in the word toil. The rearticulation of the letter T and the dueling parabolas of O are just a few of the shapes and mimicry devices employed.

*TOIL* is the first in the series to quote a line of text. Unlike *Cross'd* and *Strife*, which are from *Romeo and Juliet*, *TOIL* is taken from *Macbeth*. “Double, double, toil and trouble, fire burn and cauldron bubble.”

All Else Above ..... Carrie Magin  
I. I Said to Love (b. 1981)  
II. Hap  
III. Between Us Now  
Laura Osgood Brown, soprano  
Katie Jordan, horn  
Ya-Ju Chuang, piano

## I. I Said to Love

I said to Love,  
"It is not now as in old days  
When men adored thee and thy ways  
All else above;  
Named thee the Boy, the Bright, the One  
Who spread a heaven beneath the sun,"  
I said to Love.

I said to him,  
"We now know more of thee than then;  
We were but weak in judgment when,  
With hearts abrim,  
We clamoured thee that thou would'st  
please  
Inflict on us thine agonies,"  
I said to him.

I said to Love,  
"Thou art not young, thou art not fair,  
No faery darts, no cherub air,  
Nor swan, nor dove  
Are thine; but features pitiless,  
And iron daggers of distress,"  
I said to Love.

"Depart then, Love! . . .  
—Man's race shall end, dost threaten thou?  
The age to come the man of now  
Know nothing of?—  
We fear not such a threat from thee;  
We are too old in apathy!  
*Mankind shall cease.*—So let it be,"  
I said to Love.

## II. Hap

If but some vengeful god would call to me  
From up the sky, and laugh: "Thou suffering thing,  
Know that thy sorrow is my ecstasy,  
That thy love's loss is my hate's profiting!"

Then would I bear it, clench myself, and die,  
Steeled by the sense of ire unmerited;  
Half-eased in that a Powerfuller than I  
Had willed and meted me the tears I shed.

But not so. How arrives it joy lies slain,  
And why unblooms the best hope ever sown?  
—Crass Casualty obstructs the sun and rain,  
And dicing Time for gladness casts a moan. . . .  
These purblind Doomsters had as readily strown  
Blisses about my pilgrimage as pain.

## III. Between Us Now

Between us now and here –  
Two thrown together  
Who are not wont to wear  
Life's flushest feather –  
Who see the scenes slide past,  
The daytimes dimming fast,  
Let there be truth at last,  
Even if despair.

So thoroughly and long  
Have you now known me,  
So real in faith and strong  
Have I now shown me,

That nothing needs disguise  
Further in any wise,  
Or asks or justifies  
A guarded tongue.

Face unto face, then, say,  
Eyes mine own meeting,  
Is your heart far away,  
Or with mine beating?  
When false things are brought low,  
And swift things have grown slow,  
Feigning like froth shall go,  
Faith be for aye.

~Thomas Hardy

The poetry of Thomas Hardy (1840-1928) has been captivating for me to set, because I'm intrigued and moved by the depth of language and meaning in his work. As a composer, I'm inspired by texts that are both rich with imagery and sonically pleasing – and for me, Hardy's poetry balances these qualities in a delightfully eloquent way.

*All Else Above* is a setting of three Thomas Hardy poems, each of which revolves around love. "I Said to Love" questions love: considering how love has changed over time, the disillusionment of love, and eventually the denial of love. My setting of "Hap" expresses a cold and abrasive tone as the text conveys the pain of lost love and how unjust the randomness of life is. "Between Us Now" is the culminating movement of the cycle, voicing a hopeful view of love, connection, and fulfillment.

Though "Between Us Now" was composed in 2015, the entire cycle was commissioned and premiered by the Amity Trio in 2021. The mission of the Amity Trio is to support and foster the development of new works by composers from underrepresented groups. For more information visit: [www.amitytrio.com](http://www.amitytrio.com).

Birding in the Palisades ..... Amanda Harberg  
I. Eagles' Flight

Matthew Roitstein, flute  
Christopher Pell, B-flat clarinet  
Amanda Harberg, piano

Commissioned by the Palisades Virtuosi, 'Birding in the Palisades' is a three-movement piece for flute, clarinet, and piano. The first movement, "Eagles' Flight", depicts an aural dance between two American Bald Eagles perched high on treetops swaying in a gusty breeze. When the wind picks up, the Eagles take flight and we follow them as they play in the sky, soaring, diving, and gliding.

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