



Interlochen

ARTS ACADEMY

Interlochen, Michigan
182nd Program of the 60th Year

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INTERLOCHEN ARTS ACADEMY PERCUSSION ENSEMBLE

Keith Aleo, director
Connor Stevens, percussion assistant

with guest artists
Angela Lickiss Aleo, oboe
Orlando Jacinto Garcia, composer
and faculty soloist
Thomas Lymenstull, piano

Thursday, April 14, 2022

7:30pm, Corson Auditorium

meditation for metal pipes..... Emma O'Halloran
(for reverb-drenched percussion quintet)

Connor Stevens, conductor

una luz en la neblina distante Orlando Jacinto García
(b. 1954)

Angela Lickiss Aleo, oboe
Orlando Jacinto Garcia, conductor

Don't Look Down..... Christopher Cerrone
Hammerspace (b. 1984)

The Great Empty
Caton Flats

Thomas Lymenstull, piano
Keith Aleo, conductor

PERCUSSION ENSEMBLE

Lucy Chugh, N.Y.
Jay Walton, Mich.
Yizhang Qiang, China
Deqi Mu, China

Able Zhou, China
Brenna Lantz-Lewis, Mich.
Grace Schlett, Mich.
Zeyi Guo, China

PROGRAM NOTES

meditation for metal pipes

Emma O'Halloran

Meditation for Metal Pipes is one of six pieces in a consortium commissioning project, entitled "Everybody Hits," organized by percussionist Adam Groh of Western Carolina University. Interlochen Center for the Arts was one of 44 educational institutions that co-commissioned this diverse group of living composers for a wide range of ages and ability levels.

In Adam's own words: "I'm organizing a commission for a set of new percussion ensemble works that brings together some of my favorite things... chamber music, creating new pieces/collaborating with awesome composers, and supporting composers from underrepresented groups!"

Emma O'Halloran is an Irish composer and musician whose work moves freely between acoustic and electronic forces. Currently a doctoral student at Princeton University, Emma has written for folk musicians, chamber ensembles, turntables, laptop orchestra, and symphony orchestra, along with film and theatre. Her work has been performed at the Bang on a Can Summer Music Festival, and MATA Festival, and she has collaborated with artists such as Crash Ensemble, Contemporaneous, the Refugee Orchestra Project, PRISM Saxophone Quartet, and the RTÉ National Symphony Orchestra. An advocate for inclusivity in classical music, Emma is one of the founding members of the #HearAllComposers campaign, a social media campaign designed to bring attention to issues of gender, race and socio-economic discrimination in the music world by positively promoting an inclusive array of composers and their work.

una luz en la neblina distante

Orlando Jacinto Garcia

Una luz en la neblina distante (a light in the distant haze) was written for oboist Leon Biriotti in 1994 and was originally for oboe and string orchestra. In the fall of 2000 the work was re-written in a new version for oboe and percussion ensemble, for premiere at a festival of New Music from Latin America being held in Miami, Florida during January 2001. Most of the oboe part as well as the harmonic and rhythmic materials from the original are the basis for the new version. However, given the great difference in instrumental resources, the new version is a very different work. The title, Una luz en la neblina distante (a light in the distant haze), is a metaphor for the contrasting timbre of the oboe (the light) with those found in the complementing percussion parts (the distant haze).

Through more than 200 works composed for a wide range of performance genres including interdisciplinary, site specific, and works with and without electronics for orchestra, choir, soloists, and a variety of chamber ensembles, Orlando Jacinto Garcia has established himself as an important figure in the new music world. The distinctive character of his music has often been described as "time suspended-haunting sonic explorations" qualities he developed from his studies with Morton Feldman among others.

Born in Havana, Cuba in 1954, Garcia migrated to the United States in 1961. In demand as a guest composer, he is the recipient of numerous honors and awards from a variety of organizations and institutions including the American Academy of Arts and Letters, Rockefeller, Fulbright, Knight, Civitella, Bogliasco, and Cintas Foundations, State of Florida, MacDowell and Millay Colony, and the Ariel, Noise

International, Matiz Rangel, Nuevas Resonancias, Salvatore Martirano, and Bloch International Competitions. Most recently he has been the recipient of five Latin Grammy nominations in the Best Contemporary Classical Composition Category (2009-11, 2015, 2021). With performances around the world at important venues by distinguished performers, his works are recorded on New Albion, O.O. Discs, CRI /New World, Albany, North/South, CRS, Rugginenti, VDM, Capstone, Innova, CNMAS, Opus One, Telos, Toccata Classics, and Metier/Divine Art.

Garcia is the founder and director of the NODUS Ensemble, the Miami Chapter of the International Society for Contemporary Music, the New Music Miami ISCM Festival, and is a resident composer for the Miami Symphony. A dedicated educator, he is Distinguished University Professor and Composer in Residence for the School of Music at Florida International University.

Don't Look Down

Christopher Cerrone

Don't Look Down is an accidental diary of having lived through the worst pandemic of the last hundred years. When I started writing this piece in February 2020, it would be inconceivable to imagine the world we live in now. The one thing that kept me sane during this period was clocking into work—that is, working on this piece. So looking back, it's not at all surprising the piece would wind up reflecting both the strangeness and the instability of the world we live in.

The title of the work takes its name from an article by the economist Paul Krugman, himself referring to the moment when the cartoon character Wile E. Coyote would look down and suddenly realize he'd fallen off a cliff, at which point he would actually drop. The first movement, "Hammerspace," is the world before: all grooving and relentless energy. The pianist hammers away at the high notes of the piano which have all been muted with putty. I imagined his part as like a drum solo performed in an echo chamber—the rhythmic muted notes create unique and fantastic sympathetic resonances with the lower strings of the instrument when the pedal is held down. A variety of percussion instruments support him, from the more traditional to drum set to other oddities like a bicycle pump and sandpaper block.

The piece "looks down" at the start of the second movement, "The Great Empty," when all of sudden, all of the energy stops and we are left with an uncertain and static soundscape: instead of playing the piano, the pianist "bows" the instrument by drawing fishing tackle over the strings. The percussionists play cheap harmonicas and blow over the tops of wine bottles alongside other instruments to create a dissonant and deliberately out-of-tune sound world. The piano part that interjects halfway through is similarly out-of-tune: the pianist has placed small pieces of putty, causing the piano to sound as out of tune as the percussion instruments. The title of the movement is drawn from a photographic series that was shown in the New York Times of city centers devoid of people.

The final movement, "Caton Flats," refers to a construction site active on my block in Brooklyn. When I was working on this movement in my studio, my partner, Carrie, walked into the room and remarked that the music "sounds like the construction going on outside"! I loved the idea so much that I had to include it in the piece. I also loved the idea that the things that most drive us crazy—like noisy construction on our street—could become a thing of nostalgia when it's gone.

Don't Look Down was commissioned by Elizabeth and Justus Schlichting for Conor Hanick and Sandbox Percussion, with additional support provided by Sandbox Percussion.

Christopher Cerrone (b. 1984) is internationally acclaimed for compositions characterized by a subtle handling of timbre and resonance, a deep literary fluency, and a flair for multimedia collaborations. Recent commissions include *In a Grove*, a new opera co-produced by LA Opera and Pittsburgh Opera, a violin concerto for Jennifer Koh and the Detroit Symphony, an antiphonal brass concerto for the Cincinnati Symphony, a piano concerto for Shai Wosner and the Phoenix and Albany Symphonies; a percussion concerto for Third Coast Percussion; and three works for the LA Philharmonic. His first opera, *Invisible Cities*, based on Italo Calvino's novel, was a finalist for the 2014 Pulitzer Prize and he is the recipient of multiple GRAMMY nominations. He is also the winner of the 2015-2016 Rome Prize. Christopher Cerrone holds degrees from Yale and the Manhattan School of Music and is published by Schott NY. He is on the composition faculty at Mannes School of Music and lives in Brooklyn with his wife. christophercerrone.com.

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Angela Lickiss Aleo started playing the piano at age three and was immediately hooked. She began playing the oboe when she was 11 years old. She earned a Bachelor of Music in Oboe Performance from Middle Tennessee State University, a Master of Music in Oboe Performance from the Boston Conservatory, and a Doctorate of Music in Oboe Performance and Pedagogy with a Secondary Area in Music History from the University of Iowa. She wrote her DMA thesis about Ross Edwards and his music for oboe and English horn. Her teachers were Dewayne Pigg, Kyoko Hida, Mark Weiger, Humbert Lucarelli, and Andrew Parker. Dr. Lickiss Aleo enjoys playing all genres of music, though she enjoys playing new music and exposing young players to new music that they might otherwise have overlooked. She recently finished *Expanding Your Toolbox: A guide to beginning contemporary techniques for Oboe*, an etude book designed to teach high school and college age players to produce contemporary techniques and be able to play a suggested list of standard repertoire that requires these techniques. She is currently working on recording the etudes from *Expanding Your Toolbox* to be made available soon on her website. angelalickissaleo.com

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