



Interlochen

ARTS ACADEMY

Interlochen, Michigan
188th Program of the 60th Year

*

COMPOSERS FORUM

Saturday, April 16, 2022

7:30pm, Corson Auditorium

Tonight's featured composers are from the studio of Cynthia Van Maanen. Katie Dorn is the faculty advisor for tonight's choreographers and dancers. A special thanks to Steve Larson for helping to bring the dancers and composers together for this project, and for performing in several student works.

Interrelation Jack Kaiser, Chicago, Ill.

Vivienne Lucier, viola, Lexington, Ky.
Camden Wentz, cello, Buckhannon, W.Va.
Steve Larson, piano

Choreography by Louise Coleman, South Bend, Ind.

Dancers:

Aimee Craig, Mill Bay, Canada
Chloe Cowgill, Tucson, Ariz.
Leah Hager, Cottage Grove, Wis.
Jayla Stafford, Detroit, Mich.

*

Deep Breath Joshua Alexander Dix, Newark, Del.

Choreography by Michael Braun, Traverse City, Mich.

Dancers:

Taylor Jones, Dayton, N.J.
Sophia Stajos, Dewitt, Mich.

I believe that all art tells a story, but music is unique in the way that time and development are integral to its creation. I write music not only to tell a story, but as a way of enhancing the impact of other stories. It is often almost entirely the music that makes me cry, jump in fright, or sit at the edge of my seat in anticipation while watching a movie. These are the experiences I want to give to people.

*

Movement..... Winter Makler, Palo Alto, Calif.

I. Stagnant

II. Shifting

III. Falling

Kaja Hammerschmidt, flute, Chandler, Ariz.

Orly Lindner, oboe, Bellingham, Wash.

Sophie Choy, horn, Kowloon, Hong Kong

Grace Schlett, log drum, Alto, Mich.

Jane Finlayson-Fife, violin, Winnetka, Ill.

Avi Lindner, cello, Bellingham, Wash.

Composing, to me, is about turning raw emotions into sound. In writing music, I push myself to take my own emotions and try to amplify and transcribe them in a way that listeners can understand and feel those emotions.

*

Quintet for Piano and Winds Rowan Lemaster, Cincinnati, Ohio

Kaja Hammerschmidt, flute, Chandler, Ariz.

Cynthia Van Maanen, alto flute

Sophie Choy, horn, Kowloon, Hong Kong

Grey Wessells, bassoon, Poolesville, Md.

Steve Larson, piano

Jonah Cohen, conductor

Choreography by Leah Morawa, Roselle, Ill.

Dancers: Julia Birkenstein, Glencoe, Ill.

Lilly Coate, Oklahoma City, Okla.

Tinyade Sharra, Okemos, Mich.

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 them to explore things that are unfamiliar. I want people to be able to have a personal connection to my music so that they further their relationship with all music.

*

Excerpts from WONDERLAND..... Joshua Alexander Dix, Newark, Del.

I. A Mad Tea-Party

Melody Zhang, piano, New York, N.Y.

II. The Lobster Quadrille

Madeleine Beeghly, voice, Shorewood, Wis.

Camden Wentz, cello, Buckhannon, W.Va.

Rachel Lang, piano, Laurel, Md.

III. Advice from a Caterpillar

Lucas Mallars, alto saxophone, Yorba Linda, Calif.
Grace Schlett, percussion, Alto, Mich.
Joshua Alexander Dix, piano

IV. Pool of Tears

Tendekai Mawokomatanda, double bass, Atlanta, Ga.
Joshua Alexander Dix, piano

Visual Art by Maggie Nicole Morris, Agoura Hills, Calif.

*

Few and Far Between Jack Kaiser, Chicago, Ill.

Lydia Hanje, trumpet, Vestavia Hills, Ala.
Nigel Floreska, trumpet, North Baldwin, N.Y.
Natalie Kloos, horn, Westerville, Ohio
XiuZhang Cao, trombone, Yantai, Shandong, China
John Calma, bass trombone, Sterling, Va.

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

*

Together in SolitudeJonah Cohen, Farmington Hills, Mich.

Bonham Geller, acoustic guitar, St. Thomas, U.S. Virgin Islands
Matilda Goldie, violin, Toronto, Canada
Julian Naimon, cello, Washington, D.C.

Choreography by Zara Rose Brown, Durango, Colo.

Dancers:

Bella Brady, Kenilworth, Ill.
Samuel Brissette-Hatch, Old Town, Maine
Chloe Cowgill, Tucson, Ariz.
Connor Gibbs, Ashland, Ore.

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.

*

Soundscapes Hunter Reid, Santa Cruz, Calif.

Auty Scherden, violin, Longmont, Colo.
Iris Danek, violin, Granada Hills, Calif.
David Lawrence, viola, Salt Lake City, Utah
Abby Heck, cello, Avon, Ind.

Composing is how I make my world simple. Life moves at a million miles per hour, and by writing music I remove its complexities for myself. "Soundscapes" is perhaps a contradiction to this—it is a representation of the complicated world of sound that I live in. I struggle with hyperacusis, misophonia, and pulsatile tinnitus.

Hyperacusis is a rare hearing disorder affecting less than 1 in 50,000 people. For me, it means that my tympanic muscle is unable to protect the sensitive areas of my inner ears, causing severe inflammation from common sounds such as a car engine. Some days I am in so much pain that I can barely hold a conversation because a human voice is too loud.

Misophonia is a disorder where every day sounds can trigger unreasonable emotional responses - rage, disgust, panic. A few years ago I could barely sit in a classroom for five minutes before I would begin to have intrusive thoughts from anger. I wore headphones for hours and hours every day. In "Soundscapes," I represent this using a metronome—a very real trigger for me.

Pulsatile tinnitus is a subcategory of tinnitus where sufferers experience whooshing or other rhythmic noises inside of the ear. I find it similar to when I have water stuck in my ear—except it never goes away. This will be featured in a new movement in the future.

"Soundscapes" is a unique auditory experience, especially for those who struggle with sensory processing. Please take care of yourselves as you listen to this. I have walked out of many concerts because I am having a tough time, and I won't take it personally if an audience member needs to leave. I hope that you will find empathy for sufferers after spending a few minutes in my world.

* * *

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 visiting interlochen.org/giveonline.

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