



Interlochen

ARTS CAMP

Interlochen, Michigan
50th Program of the 95th Season

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FACULTY COMPOSERS RECITAL

Tuesday, July 12, 2022

6:00pm, Dendrinos Chapel/Recital Hall

Melting.....Akshaya Avril Tucker
(b. 1992)

Julia Klein, clarinet (Teaching Assistant)
Jordan Curry, violin (Teaching Fellow)
Sandro Sidamonidze, cello (Teaching Assistant)
Nicole Knorr, piano (Teaching Assistant)

In the winter of 2020, during COVID, I wanted to write the saddest music I could think of.

It's the music of a slow thaw, earth
releasing itself from winter into spring
A spring that comes too soon, too abruptly,
violently -- erratically.

This spring, this fictional thaw: is slow. And I,
myself: falling, falling, falling
melting, melting
Let every hurt fall away, let
every hurt heal.

It's the sound of one long, pandemic exhalation. We've been indoors with our thoughts for so long... There are hurts and pains that finally saw the light of day, in here, in these four walls - sometimes to be acknowledged and released, and other times to linger with others. And linger. And linger.

And I,
myself: falling, falling, falling
melting, melting
Let every hurt fall away, let
every hurt heal.

Many thanks to the Soli Ensemble and Alexandra Gardner for their role in the creation of this piece.

Tango Amanda Harberg
(b. 1973)

Sydney Fink, bassoon, Glen Ridge, N.J.
Amanda Harberg, piano

Substratum Andrew Martin Smith
(b. 1984)

Nicholas Phillips, piano (faculty)

This "great, marchy waltz" was composed for Nicholas Phillips and the #45miniatures project in December of 2018. "Substratum" is a mingling of musical materials taken from the national anthems of both the Union of Soviet Socialist Republics and the United States of America. The work is polytonal, with the pianist's right hand written in B minor (ish) and their left hand written in B-flat major (ish). The common tone of D(onald) ties these seemingly disparate tunes together in an unsettlingly seamless way.

With the future of all things being unknown to those in the present, the performer can choose to end the composition in one of two ways: they may choose to wait until America is great again before playing the final chord, or, if they deem the United States to be a continuously evolving social experiment—an imperfect system of checks and balances that is simultaneously strong and deeply flawed— they may choose to perform the final chord, or not, regardless of America's greatness. Ultimately, this choice lies with the particular pianist and their individual perspective. After all, the United States of America is a free country...for the moment.

Democracy Dies in Darkness Jennifer Jolley
(b. 1981)

Nicholas Phillips, piano

This piece was partly inspired by *The Post*, a film dramatization of Katharine Graham and Ben Bradlee's publication of the Pentagon Papers in the *Washington Post*. The title comes from that newspaper's 2017 slogan adopted partly as a response to backsliding liberal governance at home and abroad. To me, the incessant key is the clatter of a typewriter, the unquiet voice that won't leave well enough alone, and the disruptive quality of truth. I wrote this as part of Nicholas Phillips's #45miniatures project.

Threw and Through.....Jamie Leigh Sampson
I. Flight (b. 1984)
II. Collisions
III. Meditations
IV. Brush

Andrea Priester Houde, viola (faculty)

Words are toys and so is timbre. This work, written for Andrea Priester Houde in the 95th season of Interlochen Arts Camp, explores the timbre and lyricism of the viola as a solo instrument as told through miniatures. The play on words in the title carries through each of the movements where one might be thrown into each of the movement titles, but one can also move through each as well.

TaleTeller Carrie Magin
(b. 1981)

Jonathan Lombardo, trombone (faculty)
Tom Riccobono, trombone (faculty)
Austin Oprean, trombone (Teaching Assistant)
Mark Lusk, bass trombone (faculty)

As a composer, I'm usually aware of the approximate length and trajectory of the sections I'm composing, but in writing TaleTeller, I found myself surprised at the direction the piece wanted to take. This work gave me the impression I was listening to someone else tell stories or tales, and I hoped to reflect that amusing process in the title. In addition, the piece makes use of the basic musical idea of two repeated notes, which occur in every significant melodic or motivic line, so I found the alliteration of TaleTeller fitting.

TaleTeller was commissioned by the Trombones of the Saint Louis Symphony and was premiered at the University of Central Arkansas in 2020.

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