



Interlochen

ARTS CAMP

Interlochen, Michigan
175th Program of the 95th Season

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FACULTY COMPOSERS RECITAL

Tuesday, August 2, 2022

6:30pm, Music Center 1010

The Moments Between Victor Marquez-Barrios
(b. 1977)

Dunia Andreu Benitez, clarinet
Julia Klein, bass clarinet

In *The Moments Between*, the two instruments involved are dependent on one another in ways that challenge traditionally assigned roles in music, such as: melody + accompaniment, high/low, etc. In this case, both clarinets move constantly into each other's territory in terms of register and timbre, playing with extreme dynamics in an attempt to blur the line dividing the two individual parts. As a result, the main thematic ideas in this work are made up of the interlocking of the two musical lines.

This piece was created as part of an on-going collaboration between visual artist Rafael E. Vera (www.rafaelevera.com) and myself, to be premiered at Vera's exhibition *The Moments Between*, curated by Jessica Cochran at the Averill and Bernard Leviton A+D Gallery of Columbia College in Chicago, in February of 2015. In that sense, and in addition to the title, some of the creative principles and aesthetic ideas behind Vera's sculptures served as inspiration for this work.

Anyone Lived Jamie Leigh Sampson
(b. 1984)

Adeline Carter, oboe
Julia Klein, clarinet
Vincent Martinez, bassoon

Anyone Lived for trio d'anches was written in 2017 and is based on E.E. Cummings's poem "anyone lived in a pretty how town." The poem captures an odd angle of two characters, anyone and noone, as they live out their lives, fall in love, and die... just to have "busy folk bur[y] them side by side," while the pace of the poem and the world never slows. Lines that reorder the seasons, the weather, and celestial bodies mark the passage of time, while the organisms that inhabit the Earth whirl and buzz by.

The rapidity of action and irregular rhythmic motives that come from a reading of the poem seemed to match the repertoire of a trio d'anches or wind trio. Of all of the

potential wind chamber groups, the wind trio is fairly common, with much of its repertoire being produced in the early twentieth century. Witold Lutoslawski, Heitor Villa-Lobos, Adrian Cruft, and Paul Pierné all wrote popular works for this ensemble.

This piece is dedicated to Sipkje Pesnichak and Andrew Martin Smith of the ADVerb Trio, with whom I've been making music for over half of my life.

Three Movements for String Quartet Phillip Roberts
The Voyage (b. 1989)
The Fountain
The Return

Anne Misener, violin
Lauretta Werner, violin
Gabrielle Padilla, viola
Daria Miśkiewicz, cello

Three Movements for String Quartet are recently revised versions of pieces written between 2008 and 2011. While the first two movements were originally written for choir, they retain their programmatic intent. "The Voyage" tells the story of an explorer setting out in search of the Fountain of Youth with uncertainty but ambition, and musically forms a perfect mirror of pitch inversion around an axis of D (heard as a drone throughout). "The Fountain" paints the explorer's arrival at the fountain; beholding its grandeur and mystery. "The Return" depicts their decision not to drink from the fountain and return home, albeit with a reinvigorated outlook on life.

Cipher..... Andrew Martin Smith
(b. 1984)
Douglas Moore-Monroe, clarinet
Amanda Harberg, piano

Cipher was completed in 2019 as a token of esteem for clarinetist Douglas Moore-Monroe, Associate Professor of Clarinet at East Carolina University and music faculty at Interlochen Arts Camp. A cipher often involves a secret or disguised way of writing; it's a code that is designed to be "puzzled out" by those in possession of the appropriate clues or keys. This composition for clarinet and piano is built with this meaning in mind. The melodic material is generated algorithmically, using elements of Morse code as a fundamental rhythmic device to derive specific motives and themes. The message encoded is one of "world friendship," in an acknowledgment of the profound influence and impact Interlochen Center for the Arts has had on the composer's personal and professional life.

"Mnemosyne" Carrie Magin
(b. 1981)
Ian Greenlaw, baritone
Johan Botes, piano

Mnemosyne

Take off my gown, let down my fiery hair,
do with me what you've wanted, have your will.
Nothing will change though you possess me whole.
All you engender in me time will kill.
Time the assassin shadow at the door
that sniggered as you entered, time the sill
on which you set your watch just now, the wall
you lean against, the ceiling and the floor.
Time is the house you're born in and it's here
we'll burn to the bittersweetened end, my dear.
The rafters are lit already, see the fire
lick at the sheets I lie inside. Don't fear,
the flames won't touch you, we've been through this before
night after night. You know my name, remember?

—Todd Hearon

"Mnemosyne" was commissioned by The Cincinnati Review and written for Joel David Balzun (baritone). The piece was premiered by Ian Greenlaw (baritone) and Brianna Matzke (piano) in July of 2016 at Interlochen Arts Camp.

Tres Recuerdos Victor Marquez-Barrios
I. San Benito (b. 1977)

Matthew Roitstein, flute

The fundamental ideas in this piece are drawn from different musical memories from my earliest experiences as a musician. I tried to use these musical memories 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 time. San Benito is based on the memory of the music accompanying a popular religious celebration in my hometown of Maracaibo.

Lilac Tears Jennifer Jolley
(b. 1981)

Timothy McAllister, alto saxophone
Amanda Harberg, piano

When Tim McAllister asked me to write him and his piano partner, Liz Ames, a piece for their ongoing "Project Encore," I was delighted. The opportunity to write for one of the greatest saxophonists of all time is a great honor, if also a joyful challenge. How does one write an encore for a top performer who always plays a brilliant concert? As I began to sketch my first attempts at the commission, I kept thinking about how similarly gifted instrumentalists concluded a performance. Suddenly I thought of a perfect analog: Prince's 2004 performance of George Harrison's "While My Guitar Gently Weeps" at Harrison's posthumous induction to the Rock & Roll Hall of Fame.

Harrison's song is a meditative piece written for his band The Beatles. It is often tied to a disharmonious period in the band's tenure and the spiritual ambivalence of its author. In form, it is a sort of twentieth-century pop music chaconne in its schematic structure that operates as a vehicle for a dazzling instrumental line in its final third. On the night of the performance, Prince stood to the side of an all-star band that included Tom Petty and the Heartbreakers, Jeff Lynne, and Steve Winwood. When The Purple One (uncharacteristically dressed in red under his black mourning suit) emerged for the final third, he proceeded to eclipse his collaborators. Prince's performance cemented his status as one of music's greatest guitarists and acted as an ecstatic apotheosis that remedied the doubt detected in Harrison's earlier verses.

Lilac Tears is my engagement of this phenomenal solo with the ambition to showcase Tim's skillful playing and the emotional depths that his playing inspires. It is an homage to the almost alchemical experience of great instrumentalists and a testament to my esteem for Tim in the comparison.

Suite for Violin and Piano..... Amanda Harberg
Feathers and Wax (b. 1973)
When We Sat for Tea
Urban Hootenanny

Dennis Kim, violin
Amanda Harberg, piano

I created this jazz influenced suite for violinist Dennis Kim. The three movements are arrangements of earlier works for flute, piccolo, and viola.

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