



Interlochen

ARTS CAMP

Interlochen, Michigan
46th Program of the 96th Season

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FACULTY COMPOSERS RECITAL

Tuesday, July 11, 2023

6:00pm, Dendrinis Chapel/Recital Hall

Feathers and WaxAmanda Harberg
(b. 1973)

Sharon Sparrow, flute
Amanda Harberg, piano

Feathers and Wax is a soaring and playful showpiece for flute and piano that was inspired by the Greek myth of Icarus. Through virtuosic and jazz-influenced writing, the piece depicts the brash, young Icarus reveling in the thrill of flight, before he meets with his tragic demise. Feathers and Wax was commissioned by flutist Julietta Curenton in 2013, and was premiered at the Philadelphia Museum of Art in 2014.

Five MiniaturesAndrew Martin Smith
(b. 1984)

Gioioso
Espressivo
Gioioso
Espressivo
Gioioso

Jonathon Nickell, alto saxophone
Dawson Coleman, baritone saxophone

This series of brief, contrasting miniatures was composed on December 10, 2016 and dedicated to Decho Ensemble's Jacob Swanson and Sarah Marchitelli, on the occasion of their wedding. The set is a playful representation of human relationships, articulating their many moments of joy, tenderness, and fun juxtaposed with expressive, emotional turmoil (and possibly a little sass!). The saxophonists take turns leading their partner in conversation. As their voices intertwine, the distinctiveness of their role within the relationship is blurred. Each subsequent miniature includes more complex harmonic information, which represents the metaphorical baggage we carry with us—for better or worse—through time. The work ends in an unresolved fashion, looking toward the future.

Softly BrokenCarrie Magin
(b. 1981)

Laura Osgood Brown, soprano
Jason Terry, piano

Lesson Learned in Quarantine with a Doomed Relationship

A falling feather
Does not pick up speed as it falls
It glides to and from
and kisses the ground

Ours was a slow descent
Broken on soft impact

After a fall so gradual
It was mistaken for flight

—Ricki Rothchild

Though the title of Ricki Rothchild’s poem is "Lesson Learned in Quarantine with a Doomed Relationship," I’ve titled this composition Softly Broken as a way of highlighting what I see as the two main aspects of this text, the softness and the brokenness within. The composition also seeks to portray contrasts—steady versus disjunct, uniting versus separating, and struggling versus resolution.

Softly Broken was commissioned in the fall of 2021 by Kara Dugan for a project titled "In a New York Minute." In this project, five female composers were commissioned to set texts created by NYC poets. The project resulted in a collection of five one-minute pieces that aim to promote female voices while endeavoring to represent our collective experience of transitioning out of pandemic life.

A Thread of Hope Elyse Kahler
(b. 1988)

Bobby Pace, piano

Humanity is obsessed with “stuff.” We are fixated with getting new stuff—the newest phone, the latest book/movie/game, the most fashionable clothes. And yet at the exact same time we are preoccupied with getting rid of stuff—living minimally, cleaning out closets, Marie Kondo-ing our belongings, and most dangerously to the planet, throwing away single-use plastics. Single-use plastics like straws, plastic bags, water bottles, and wipes not only pollute our oceans and land, but also contribute to rising levels of heat-trapping gasses from their production to when they are thrown out. A Thread of Hope begs us to continue being obsessed with stuff: obsessed with how we treat the stuff we accumulate and mindfully reuse the things we already have, recycle the things we won’t use anymore, and reduce and refuse the things we bring into our lives to begin with. Musically, nature is represented by a single E—the Thread —, resounding over and over again. E can mostly be found throughout the piece, but sometimes it’s hard to find, sometimes it’s distorted into an Eb, and sometimes it’s

gone from our ears completely as more and more notes—more stuff—are added. The additional weight of notes and humanity’s plastic waste is a lot for a fragile thread of nature to sustain. Ultimately, A Thread of Hope asks us to consider how we can save Planet Earth from the harm humanity’s baggage has caused her.

SolaceAndrew Martin Smith
(b. 1984)
Robert Satterlee, piano

During times of discomfort or stress, we find solace in many things: the company of friends and family, a beloved activity, or simply time away from it all. Some find solace practicing a craft, in which creative energies can be leveraged to produce a tangible result of one's time spent drifting through the cosmos. Solace was written during the fall of 2018, for no other reason than to experience the simple joy of composing.

Adrift|Entwined..... Jamie Leigh Sampson
(b. 1984)
Cynthia Van Maanen, bass flute
Andrew Martin Smith, clarinet
Douglas Spaniol, bassoon
Mary Grace Johnson, violin
Phillip Roberts, piano

Adrift|Entwined was written for the Fredonia College Symphony Orchestra to be performed either over Zoom or with a socially distanced ensemble. Each player has a timer guiding the movements, flowing and freely floating while at the same time being completely constricted... capturing just a few of the many emotions experienced in the first two years of the pandemic.

Two Etudes for PianoPhil Roberts
(b. 1989)
Hocket Rocket
Sassafras
Phil Roberts, piano

Two Etudes for Piano, composed in 2011, were Roberts' first pieces in his characteristic folk-funk style. "Hocket Rocket" sees various gestures and related melodies hocket in and out around a repeated note motive, and its final 7/4 vamp draws inspiration from the mid-tempo grooves of early Funkadelic. "Sassafras," named after Roberts' cat, in turn named after a line in a Fifth Dimension tune, develops a riff that is based on two competing blues scales.

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Many of our venues are equipped with induction loop systems for the hearing impaired. Please ask one of our ushers if you need assistance connecting to the system. Support for recent upgrades to these systems provided by Michigan Arts and Culture Council; the NEA; Rotary Charities of Traverse City; the Les and Anne Biederman Foundation, Inc.; the Oleson Foundation; and Robert W. Anderson.

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Thank you for your cooperation.

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