



Interlochen

ARTS CAMP

Interlochen, Michigan
198th Program of the 97th Season

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FACULTY COMPOSERS RECITAL

Saturday, July 27, 2024

8:00pm, Music Center 1010

Solace Andrew Martin Smith
(b. 1984)

Andrew Martin Smith, 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.

Nocturne Fantasy Ian Guthrie
(b. 1992)

Ian Guthrie, piano

The lockdowns during the Coronavirus pandemic changed a lot of ways I composed. I began to experiment more. I also began to explore piano virtuosity, in my improvisations, performances, and compositions. Thirdly, I embraced my eclectic compositional background more. All three of these elements play important roles in the creation of Nocturne Fantasy.

I composed Nocturne Fantasy for Samantha Martinez-Brockhus, a pianist and accompanist I met as staff at Interlochen Arts Camp a few years ago, and who I realized had a much better knowledge of contemporary neoromantic composers and their piano works (especially Corigliano and other New York City-based composers) than most other pianists. Consequently, this work incorporates some of the harmonies that have fascinated me as of late that in turn draw on composers such as Messiaen and Corigliano. While the virtuosity is much more reserved in this work than in pieces such as my Nocturnes and Nightmares, I continue to incorporate my love for sudden silences. There are many experiments in this work, but as usual, the biggest experiment is: What is the fantasy this piece is telling you?

Reflections, Echoes, and ResonancesAndrew Martin Smith
(b. 1984)

Andrew Martin Smith, piano

Sketched on February 19, 2020, this contemplative composition for amplified piano is dedicated to Carlo Andrew Ciancio on the occasion of his 92nd birthday!

TangoAmanda Harberg
(b. 1973)

Henry Skolnick, bassoon

Amanda Harberg, piano

Tango is a short and playful piece for bassoon and piano that was composed for Sydney Fink in 2020.

“Be Music, Night”Carrie Magin
(b. 1981)

Angela Yoon, soprano

Jason Terry, piano

Be Music, Night

Be music, night,
That her sleep may go
Where angels have their pale tall choirs

Be a hand, sea,
That her dreams may watch
Thy guidesman touching the green flesh of the world

Be a voice, sky,
That her beauties may be counted
And the stars will tilt their quiet faces
Into the mirror of her loveliness

Be a road, earth,
That her walking may take thee
Where the towns of heaven lift their breathing spires

O be a world and a throne, God,
That her living may find its weather
And the souls of ancient bells in a child's book
Shall lead her into Thy wondrous house

—Kenneth Patchen

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“Be Music, Night” is based on a poem by American poet and novelist Kenneth Patchen (1911-1972). My initial springboard of inspiration to set this text stemmed from my own interpretation of the poem—that this is a tender wish for a beloved person. The mellifluous quality of the words and the beautiful, vibrant imagery they instill lent themselves well to music. In this text I found a wondrous world, which I enjoyed exploring through my own musical voice.

F-U-G-U-E.....Andrew Martin Smith
(b. 1984)

fixed electroacoustic sounds

Fugue states are characterized by temporary amnesia and unpredictable wandering, similar in many respects to musical fugues. Under these conditions many people struggle to piece together memories of events prior to the dissociative onset, or they construct completely artificial memories or persona. Generally, these effects are temporary and confined to a single episode. Until the dissociative state has passed, however, those confused about identity and/or past events will experience a wide range of emotional states. Eventually, the effects of the fugue will fade, but, as old memories return, memories of the state itself are often lost.

Firefly TriptychAmanda Harberg
II. Incantation (b. 1973)

Matthew Roitstein, alto flute
Amanda Harberg, piano

Firefly Triptych was commissioned by Matthew Roitstein, Wendy Stern, and 45 co-commissioners seeking to expand the alto flute repertoire. The piece is a journey into a nocturnal world—sometimes mystical, sometimes primal, and sometimes celebratory, with each musical adventure framed by the magic of fireflies. The second movement, Incantation, was inspired by Margaret Atwood's poem, Memory:

Memory is not in the head
only. It's midnight,
you existed once, you exist

again, my entire skin
sensitive as an eye,

imprint of you
glowing against me,
burnt-out match in a dark room.

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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.

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