



Interlochen

ARTS CAMP

Interlochen, Michigan
198th Program of the 98th Season

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FACULTY COMPOSERS RECITAL

Saturday, July 26, 2025

8:00pm, Music Center 1010

Of Molluscs Lauren Bernofsky
(b. 1967)

Dwight Parry, oboe
Carin Miller, bassoon

Of Molluscs was inspired by the poem of the same name by May Sarton. While a doctoral student at Boston University, a classmate asked me to set Sarton's love poem to music. I had never heard of this poet up to that point, and I found the poem captivating and a natural choice for setting to music, because it stays with one metaphor, that of a mollusc in the ocean. At this point, I don't recall if the choice of instrumentation was mine or the singer's, but the oboe lends itself beautifully to evoking the rising and falling of waves. I have since made several other versions of the piece, including versions with trumpet, clarinet, and horn, as well as the version heard tonight, where the voice line is played, down an octave, by the bassoon. Tonight is the premiere of this version.

Microsonata No. 1 Andrew Martin Smith
(b. 1984)

Bobby Pace, piano

Written for pianist Joshua Espinoza in 2018, during the 91st Season of Interlochen Arts Camp, Microsonata No. 1 is a distilled version of the multi-movement sonata form prevalent within the Western musical canon. The work opens with two distinct motives, separated by a transitional flourish. The slow second section of the composition features a syncopated, quasi-jazz-style melody, supported by an ostinato bassline. The melody and accompaniment gradually separate from each other in pitch space, until this process is interrupted by the onset of the work's finale. Throughout this whimsical miniature, motivic materials are minimally developed in a variation-like manner.

Welcoming Carrie Magin
(b. 1981)

Ya-Ju Chuang, piano

Welcoming (original art song version) is based on a text by poet Andrea Nicki and tells the story of the varied emotional states one experiences when moving to a new

city. Working through self-encouragement, expectation/hope, and loneliness, the narrator finally comes to acceptance regarding this significant life change.

The solo piano version of this piece was arranged for Brianna Matzke for premiere at "Música pro Femina," organized by Salon 21 in Cincinnati, Ohio (2018).

Sonder Wander.....Jackson Joyce
(b. 2005)

Jackson Joyce, alto saxophone
Dan Raczka, baritone saxophone

College dorm buildings are a mosaic of information. Each window on a building at night shows a unique glow and color their residents have added. I wrote this piece on one of my first nights at my university, noticing the multicolored squares representing the little lives in little bubbles of existence. The only likeness that appears among all humankind is the different ways each person reveals themselves; we stay the same only by varying. I was with a fellow saxophonist at the time, so I felt a duet was most appropriate.

Syncop(e)Andrew Martin Smith
(b. 1984)

à la Pärt
à la Muczynski
à la Lutosławski (avec Stravinsky)
à la Muczynski
à la Pärt

John Silvey, English horn
Chadwick Thomas, bass clarinet

Syncop(e) is a quirky, five-part conversation between English horn and bass clarinet, written for two friends and colleagues at the State University of New York at Fredonia: Dr. Sarah Hamilton and Dr. Andrew Seigel. The title plays with the word's syncopation (off-kilter rhythms) and syncope (a kind of temporary blackout), hinting at the playful tension between stability and disruption that runs throughout the piece. Built in an arch shape—movements I and V mirror each other, as do II and IV, with the central movement providing a bit of a controlled chaos. Each movement gives a nod to a different composer: you'll hear hints of Pärt's meditative stillness, Muczynski's rhythmic clarity, and Lutosławski's layered unpredictability (with a little Stravinsky mischief stirred in). The result is both a tribute and a mash-up, full of rhythmic quirks, breathy textures, and a bit of surprise. Its music written for two incredible players who know how to listen—and disrupt—together.

Trio for Brass.....Lauren Bernofsky
(b. 1967)

Allegro deciso
Berceuse
Vivo

Reynolds Martin, trumpet
Kristen Ronning, horn
Ben Green, trombone

Trio for Brass was commissioned by Mary L. Thornton for a premiere by her group, The Del Mar Trio. I have always enjoyed writing music with specific performers in

mind, and I was especially pleased to have the opportunity to write a piece for this group, with whom I have a personal tie: Mary Thornton and I became friends over the course of the time she spent writing her doctoral dissertation on my trumpet concerto. Before I began this piece I also corresponded with the others of the group, so I felt like I already knew them as well.

I tried to create variety in the piece through different textures. The outer movements often alternate between sections of homophony, where the instruments all play the same rhythms together, and more complex-sounding contrapuntal textures. Much of the middle movement has a clear bass line, middle voice, and melody, and I wrote it as a necessary release from the outer movements, which are a little more challenging with regard to harmony and rhythm.

This piece has become a standard of the brass trio repertory, being regularly performed across the United States and internationally. It has been recorded by The University of Maryland Brass Trio (Albany Records) and the Lantana Trio (MSR Classics).

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