



Interlochen

ARTS CAMP

Interlochen, Michigan
208th Program of the 98th Season

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FACULTY COMPOSERS RECITAL

Tuesday, July 29, 2025

6:30pm, Music Center 1010

Nonfiction Victor Marquez-Barrios
II. Nonattachment (b. 1977)
IV. The Pinto Thrush

David Steinhardt, guitar

Even though nostalgia has been part of the motivation behind several of my works, Nonfiction responds more directly (and honestly) to my need to reconnect with home than any other of my compositions so far. The word "home", in this case, represents both that place where I grew up (and that now exists only in my memory), and the guitar as my musical home, where I took my first steps as a musician.

II. Nonattachment is a personal attempt to deal, through music, with the grief caused by the disintegration of my beloved home country. IV. The Pinto Thrush, is a lighter movement musically based on the fusion of a playful nursery rhyme that I used to sing as a child (El Gallo Pinto), and the call of the hermit thrush, a bird widely found (and easily heard) in New Hampshire, where the work was written.

Fables Akshaya Avril Tucker
(b. 1992)

Noah Stoker, alto saxophone
Franklin Sandoval, cello

Fables was inspired by my mother Kamini Avril's 2019 painting exhibit by the same name, at the Bowery Gallery in New York City. The original version of Fables was for clarinet and cello, for my brother (Shankar Tucker, clarinetist) and I (cellist) to play together. Thus, we built our idiosyncrasies into the piece: my character, who is most comfortable playing a supportive role, and my brother's often-virtuosic improvisations that float in the space between classical, jazz and Hindustani music. (This version of the piece includes my brother's improvised solos from the premiere, transcribed.) The piece captures the way he and I interact, from serious to (lovingly) verbally jabbing at one another. There's even a sequence of escalating musical dares. But throughout, each musical line supports and relies on the another.

Here are two of the images from the painting exhibit that inspired the piece: Haunting, luminescent birds bearing departed souls in their beaks; and myself seated, composing at the piano, in the exact position my grandfather (also a

composer, Edwin Avril, who died in 2018) used to sit-- the memory of his image contained in mine. Fables aims to connect these images which bridge ancestral, imaginative worlds, where shadows of memory take the form of spirit-bearing animals: huge black cats, enormous green and purple birds, and translucent deer.

Vergente mundi vespereCarrie Magin
(b. 1981)

Kodak Quartet
Edgar Donati, violin
Martin Noh, violin
Daniel Spink, viola
Blake Kitayama, cello

The title, Vergente mundi vespere, comes from the third stanza of "Conditor alme Siderum" ("Creator of the Stars of Night"), which is an anonymous 7th century Advent text.

Vergente mundi vespere	When the old world drew on toward night,
uti sponsus de thalamo	thou camest, not in splendor bright
egressus honestissima	As monarch, but the humble child
Virginis matris clausula.	Of Mary, blameless mother mild.

This composition was originally a choir piece within the larger work VOICES OF LIGHT: An Advent Cantata, which was commissioned in celebration of Advent by Michael Fuchs and the Immanuel Presbyterian Church in Cincinnati, Ohio (December, 2013).

Anacostia JournalLauren Bernofsky
IV. Stench (b. 1967)

Kodak Quartet
Edgar Donati, violin
Martin Noh, violin
Daniel Spink, viola
Blake Kitayama, cello

I wrote "Anacostia Journal" as part of a residency sponsored by the American Composers Forum, where I was linked up with the Earth Conservation Corps' Eagle Corps (Washington, D.C.) I interviewed the Corps members about their experiences with the nature they were working to preserve, and I took their thoughts and observations and reflected them in music.

This piece is a tribute to the endangered nature in the Anacostia River region in Washington, D.C. and the efforts of the Eagle Corps to restore the natural environment to its original state.

"Anacostia Journal," for string quartet, is comprised of six movements. Tonight's performance features the fourth movement, Stench, about a terribly hot and humid day when the ECC participants were out in the river (and I really mean IN the river—they were wearing waders, which are boots that go up to your chest) and they were taking out trash, tires, etc. It had rained recently, and the river was high and there was an especially large amount of extra junk in the river, which happens after a lot

of rain. But, most of all, it STANK. So, this movement is about that hot, muggy, stinky day. I have the cello doing a sort of walking bass line in pizzicato, the violins playing a syncopated line in thirds (in a different key), and the viola making the odd appearance as a mosquito.

Radiant PillarsMartin Hebel
(b. 1990)

William Hueholt, piano
Martin Hebel, video projection

Radiant Pillars is an abstract reflection on two scientific observations which expanded our understanding of the universe: the Hubble telescope image, "Pillars of Creation," showing stars forming from massive clouds of gas and dust, and the discovery of the Cosmic Microwave Background, the edge of the universe still expanding from the Big Bang.

Radiant Pillars begins by contrasting light, gently reverberating motives and delicate fragments with darker, colossal columns, illuminated by cascades of vivid, intense color. Bright, vibrant flourishes follow, building a torrent of energy as Radiant Pillars culminates in an immense explosion. Finally, clear, gentle fragments return, echoing in the highest reaches of the piano as they fade away.

Undivided AttentionJackson Joyce
I. (b. 2005)

Noah Stoker, alto saxophone
Ryan Godfrey, piano

Our undivided attention is needed almost everywhere: to art, to change, and to ourselves. The more we truly devote our focus to the small needs of our day-to-day lives, the more we understand what is required of us as a people. Three movements present the piece as a triptych for strife, longing, and uprising. This first movement is a scherzo of sorts—a jolting race of glory and fervor. Inspiration comes from the Olympic race scene at the beginning of Madeline Miller's "The Song of Achilles," where the mortals have one shot to evince their strength as gods.

Step to It Phillip Roberts
(b. 1989)

Anne Meisner, violin
Phillip Roberts, piano

Let loose and step to the groove!
Step two: rinse and repeat.
Doing the two-step was never so easy;
Move your feet in step to the beat!

Would that the steps to Parnassus were so easily scaled. This song is a call to step up to the occasion and engage in activism, no matter how small the act. It has a predilection for major sevenths and tritones but is largely a romp with touches of inspiration from Herbie Hancock, the Pointer Sisters, Julius Eastman, and Charles Stepney. Step to it!

Two Latin Dances.....Lauren Bernofsky
Bossa Nova (b. 1967)
Tango

Dennis Kim, violin
Johan Botes, piano

When trombonist Natalie Mannix commissioned me to write a piece for her upcoming CD, I at first didn't know what to do, what direction to take the music. I thought about it for a few days and then suddenly had the idea to write a piece inspired by Latin music. I'm no expert in the area, but I do love to listen to it—I find it intoxicatingly ... delightful! This pair of pieces could be considered my impressions of Latin music—Latin music through my own “filter.”

Coming from a performing background myself (as a violinist), I know what I like in a solo piece. First off, it should be comfortably playable (some challenges are good, but reasonable challenges that still follow the technical capabilities of the instrument.) It should have memorable tunes, so not only the audience will enjoy it but also the performer, who will spend a whole lot more time with it than the audience. The piece should have variety technically for the instrument as well as in the texture of the piece. It should be original, even quirky, but, most of all, it should be immediately likable.

My Two Latin Dances went on to become quite popular in the trombone world, and other players started asking me for versions for their instrument as well. The piece turned out to be surprisingly transportable, and it now exists in versions also for trumpet, horn, tuba, contrabass tuba, bass trombone, bassoon, violin, and cello.

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