



Interlochen, Michigan
51st Program of the 99th Season

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FACULTY COMPOSERS RECITAL

Tuesday, July 14, 2026

6:00pm, Dendrinos Chapel/Recital Hall

O'Keeffe SuiteCarrie Magin
Starlight Night (b. 1981)
Evening
Palo Duro Canyon
Morning Sky with Houses
Sunrise

Kathleen Carter Bell, oboe
Conor Bell, bassoon
Nicholas Phillips, piano

In composing O'Keeffe Suite, I found inspiration in Georgia O'Keeffe's vivid paintings themselves, but also in the way they offer a window into her life. Each movement of the suite relates to a specific piece of O'Keeffe's artwork created between 1916 and 1917, a period she spent living in Texas. Additionally, the composition represents my understanding of the trajectory of her life—from a young girl with a desire to create, through the challenges of confronting a world that was not made for her, to eventual freedom and self-expression.

The first movement, Starlight Night, was inspired by the painting with the same title ("Starlight Night, 1917"). The pattern of stars in the sky, the prominent and hopeful horizon, and the gentle monochromatic blue colors served as a foundation for the composition. Additionally, O'Keeffe's desire to be an artist at a young age influenced the way this movement expresses a character of childlike playfulness, curiosity, and energy.

The second movement, Evening, introduces dissonance and a subtle unease. "Evening, 1916" contains more colors (purple, blue, and orange), but despite the serenity of the image, the contrasting colors evoke an unsettling quality for me. I imagined Georgia O'Keeffe gradually beginning to witness the societal constraints and gender expectations placed on women during this time period.

The third movement, Palo Duro Canyon, was very much inspired by her work, "Palo Duro Canyon, 1916-1917" and the bold, vibrant, and almost ominous shapes and colors of this landscape. Her description of the canyon as "a burning, seething cauldron, filled with dramatic light and color," also informed the tonality and dramatic impact of the music. I wrote this movement after realizing that women had not yet

obtained voting rights during this period, that O’Keeffe was not widely known as a great artist, but rather a great “female” artist, and that her work was and still is misrepresented as intentionally symbolizing aspects of femininity and sensuality.

In Morning Sky with Houses, the atmosphere shifts to one of somber longing and reflection. With its lyrical and haunting melody, this movement expresses my imagination of an artist grappling with the reality of inequality.

The final movement, Sunrise, depicts a surge of energy that comes from freedom and self-realization. Despite the oppressive forces of the time she lived in, Georgia O’Keeffe forged a life of her own creation—living independently, continuing her art on her own terms, and making a profound impact as a renowned and innovative artist.

In learning about Georgia O’Keeffe’s life, I noticed themes of misrepresentation, gender inequality, and the struggle for freedom. As creators, we often connect our work to our own experience, and I couldn’t help associating these themes to the current events in the United States and the world in 2025. The middle movements of this suite contain more dissonance than typical of my work, and I attribute this to my visceral reaction to what Georgia O’Keeffe faced and also the injustices and removal of rights for specific people today. I wanted to end this work, however, with light and hope; Georgia O’Keeffe rose above the many obstacles and became one of the most influential artists of the 20th century. I hope that we, too, will rise up to make change in our country and world—so that all people will have access to safety, equality, human rights, and freedom.

Yielding to TranquilityMartin Hebel
(b. 1990)

Matheus Souza, violin
Brian Kubin, cello
Faith Zuniga, piano

Yielding to Tranquility distills a summer-evening moment in the composer’s native New England.

Melodic lines intertwine in counterpoint like an unhurried summer breeze among gently swaying trees. Colorful flourishes flutter between bright chords and gestures, evoking birds amid sunset’s vivid hues. String harmonics linger as their dusk chorus suspends the moment before yielding to night’s tranquility.

Yielding to Tranquility invites listeners to contemplate the fragile beauty of the natural world in hopes of inspiring support for environmental preservation.

The Boston New Music Initiative commissioned Yielding to Tranquility from composer Martin Hebel as a winner of the New England Legacies: The Boston Six Reimagined Commissioning Prize which commemorates the work of the Second New England School of composers by soliciting musical responses to their work. Yielding to Tranquility responds to Amy Beach’s Piano Trio, Op. 150, chosen from among the work of the Boston Six: Amy Beach, George Whitefield Chadwick, Arthur Foote, Edward MacDowell, John Knowles Paine, and Horatio Parker.

in dreams Mihir Borah
(b. 2003)

Mihir Borah, flute
Elijah Stevens, piano

in dreams is inspired by Emilie Louise Gossiaux's "Kong Play"—the work consists of 100 ceramic replicas of their late guide dog's favorite toy, imagining a pleasure-filled afterlife. I sought to represent this afterlife in this piece, leaning into the high register of the piano, as well as jazz-inspired harmonies and swing to represent both playfulness as well as nostalgia and grief.

Attachment Edward Angelo
(b. 1999)

Nicki Roman, soprano saxophone
Emma Allen, alto saxophone
Brayden Hibbard, tenor saxophone
Dawson Coleman, baritone saxophone

Lemon Clover Akshaya Tucker
(b. 1992)

Vitalii Prusak, clarinet
Matheus Sardinha Garcia Souza, violin
Brian Kubin, cello
Manuel Molina, piano

Lemon Clover was commissioned by Copland House for its CULTIVATE 2026 Emerging Composers Institute. Premiered by members of the Copland House Ensemble on June 7, 2026 at Copland House at Bluestone Farm in Brewster, New York, and on June 9, 2026 at Elebash Hall, The Graduate Center of the City University of New York.

Lemon clover (Common Yellow Woodsorrel) is one of the first plants I learned how to forage as a child growing up in Western Massachusetts. A lemony, heart-shaped clover, it grew around our house, under hundred-year-old pine and maple trees. This piece captures my memories of identifying and snacking on this citrusy leaf, while on outdoor adventures. Using expressive gestures and musical loops, I invoke a beautiful and bountiful summer: warm, green, and temperate.

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