



Interlochen

ARTS CAMP

Interlochen, Michigan
197th Program of the 99th Season

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FACULTY COMPOSERS RECITAL

Saturday, August 1, 2026

8:00pm, Music Center 1010

Mundane Mechanisms..... Edward Angelo
No. 1 (b. 1999)
No. 2

Vivek Menon, violin
Koki Tanaka, violin
Alexander Diaz, viola
Brian Kubin, cello

Mundane Mechanisms is about achieving harmony, in the non-musical sense, as individuals. The violins are a close pair of individuals and coexist with the viola and cello who are often very independent. Each of their roles are complex pieces of a whole and change between movements. The parts know their roles, but aren't afraid to step out of their boxes to add to the discussion. Each movement is like a different conversation or negotiation between the parts and always reaches harmony. As with everything there are exceptions. You are encouraged to find the points in the piece where the parts argue, take the lead, listen, manipulate, agree, interrupt, etc...

Fables Akshaya Tucker
(b. 1992)

Vitalii Prusak, clarinet
Brian Kubin, 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 was for my brother (Shankar Tucker, clarinetist) and I (cellist) to play together. Thus, I 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.

Heart-FireCarrie Magin
(b. 1981)

Annie Walton, trumpet
Katie Jordan, horn
Ben Green, bass trombone
Jocelyn Swigger, piano

Heart-Fire was originally composed for choir, commissioned by the Georgia College Choral Ensembles under the direction of Dr. Jennifer M. Flory and premiered at Carnegie Hall in 2018. This brass arrangement was created and premiered in 2026 at Interlochen Arts Camp.

Both versions represent a setting of the spirited and exuberant poem, “Joy” by American poet Sara Teasdale (1884-1933). With lines like, “I am wild,” “I will sing to the stars in the sky,” and “I have heart-fire and singing to give,” the poem expresses a raw abandon that comes from the beauty of experience and from the natural world around us. In composing this work, I was inspired by my own image of “heart-fire,” of a radiant glow emanating from the heart and the deep love and gratitude that one feels from simply existing.

‘Ankhà, Ankhes’ Phillip C. Roberts
(b. 1989)

Gretchen Windt, mezzo-soprano (guest)
Phillip Roberts, piano

*Ankhà ankhes; nexextà,
Ankhà, sesenà nifu.
À neṭem tauī àmi ṭefa, àmi ṣesba,
Sauten er àmi sešet’f,
Nexen peref er ten.*

Life begets life; I grow strong,
I live, I breathe the air.
Hail thou who makes pleasant the world
with tchefa food, with the blue sky,
Watch over him in his cradle,
The babe who cometh forth to you.

Text (Papyrus of Ani, c. 1500-1400 B.C.E):
Translation (E.A. Wallis Budge, *The Egyptian Book of the Dead*:
Transliteration and Translation, 1895)

‘Mother of Exiles’Martin Hebel
(*World Premiere Performance*) (b. 1990)

Gretchen Windt, mezzo-soprano (guest)
Ziqing Guan, flute
Nana Shi, piano

"Mother of Exiles" explores the contradiction between the United States welcoming immigrants and the socioeconomic pressures which force some immigrants and their families to enlist in the armed forces to survive in our society, perpetuating the wars they fled.

"Mother of Exiles" examines this conflict between American ideals and reality by collaging two poems that articulate each side into a single libretto. Lazarus' The New Colossus evokes the image of the Statue of Liberty as a metaphor for the U.S. government's historically welcoming policies toward immigrants and refugees. Cannan's August 1914 presents a stark vignette of an unnamed soldier and the emotional impact of his death.

Contrasting dark and light harmonies, "Mother of Exiles" renders the disparity between truth and ideal in musical terms. Mezzo-soprano and flute soloists trade melodies in dialog, stretching over long, elided chords in the piano. Somber, lyrical sections depict the unnamed soldier's death, contrasting with bright, bold sections evoking Lady Liberty. The flute returns in the epilogue, leading "Mother of Exiles" to a solemn conclusion as the ensemble fades away.

Mother of Exiles

The sun rose over the sweep of the hill
All bare for the gathered hay,
And a blackbird sang by the window-sill,
And a girl knelt down to pray:
 'Whom Thou hast kept through the night, O Lord,
 Keep Thou safe through the day.'

Here at our sea-washed, sunset gates shall stand
A mighty Mother of Exiles, a woman with a torch,
From whose beacon-hand glows welcome.

The sun rose over the shell-swept height,
The guns are over the way,
And a soldier turned from the toil of the night
To the toil of another day,
The sun sank slow,
And a bullet sang by the parapet
To drive in the new-turned clay.

Cries she with silent lips, "Give me your tired, your poor,
Your huddled masses yearning to breathe free.
Send these, the homeless, the tempest-tost to me."

The sun sank slow by the shell-swept height,
The guns had prepared a way,
And a soldier turned to sleep that night
Who would not wake for the day,
And a blackbird flew from the window-sill,
When a girl knelt down to pray.

Martin Hebel, composer & librettist. Written 2021. Excerpts collaged from August 1914 by May Wedderburn Cannan and The New Colossus by Emma Lazarus

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