



Interlochen

ARTS CAMP

Interlochen, Michigan
53rd Program of the 98th Season

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FACULTY COMPOSERS RECITAL

Tuesday, July 8, 2025

6:00pm, Dendrinos Chapel/Recital Hall

La Bestia: The Train of Death Victor Marquez-Barrios
(b. 1977)

Brian Kubin, cello
Naomi Niskala, piano

I was born and raised in a country that, for most of the 20th Century, welcomed immigrants and refugees from all over the world. In the early 21st Century and due to decades of poor administration, Venezuelans have become the migrants, the refugees escaping violence, inflation, and shortages of food, medicine, and essential services. According to the UN Refugee Agency (UNHCR), as of February 2023 more than 7 million people (around 25% of the country's population) have left Venezuela since 2014, which makes it the largest-ever refugee crisis in Latin America and one of the largest displacement crises in the world.

While the majority of displaced Venezuelans went to other countries in Latin America and the Caribbean, a significant amount of migrants have come (and keep coming as I write this note) to the U.S., through the dangerous Darién Gap between Colombia and Panamá, and eventually climbing aboard a freight train known as "La Bestia", or "The Beast", which migrants from Mexico and Central America have been using for decades as a way to reach the U.S. southern border in search for a better future.

I moved to the U.S. before this migrant crisis started and under completely different circumstances. In recent years, I have been both shocked and saddened to meet an increasing number of Venezuelans who have come to the U.S. under extremely adverse conditions, and to hear their voices (with an accent that I immediately identify as ours) in numerous interviews and news reports about the migrant crisis at the border. Of those, the ones that strike me the most are the voices of children, traveling north by themselves or with their families and telling journalists about their "Sueño Americano". This composition is both an attempt to raise awareness about this humanitarian crisis, and a lullaby for those children, my personal way of encouraging them to keep dreaming despite the challenges, and to try and convince them (and myself) that the storm will pass, and that there will be calm and better days ahead for all.

This piece was commissioned by and it is dedicated to The Bardin-Niskala Duo. It was created as part of their ALAANA project, which seeks to celebrate identity through music by encouraging African, Latinx, Asian, Arab, and Native American composers to use their music to address their own unique sense of cultural and racial identity and belonging.

Array Music Andrew Martin Smith
Assemblage (b. 1984)
Bundle
Gathering
Batch
Convergence

Jennifer Parker-Harley, flute
Susan Snyder, piano

Array Music was completed in 2018, dedicated to flutist and music educator Kathleen O'Mara in celebration of her culminating experiences during the Master's program at the State University of New York at Fredonia. This series of five miniatures—essentially a set of variations based upon a pitch-class array derived from a simple Latin square—originated as a pedagogical demonstration of advanced serial techniques, specifically those related to combinatoriality without rapid aggregate completion. As I prepared and delivered lectures on this subject to advanced music students, I found myself captivated by some of the possibilities inherent within these initial sketches. This collection is a result of the continued exploration—at the insistence of my students—of these original sketches, yielding music that is at once playful and meticulously structured.

"Can You Imagine?"Lauren Bernofsky
(b. 1967)

Laura Osgood Brown, soprano
Ya-Ju Chuang, piano

"Can You Imagine?" is a soprano aria from Bernofsky's opera, *THE MENSCH*. It is sung by a young Jewish woman who has been rescued by Anton Schmid, the opera's hero. She sings of the torments of living in the Jewish ghetto in Vilnius, Lithuania during the Holocaust. *THE MENSCH* is a 2 ½ hour opera currently under development—it has been completed in piano-vocal score and is currently being orchestrated. Acts I and II have had workshop performances at Indiana University and the University of Illinois Urbana-Champaign, respectively. Tonight's performance constitutes the world premiere of this aria.

The Snow Is Deep On The GroundCarrie Magin
(b. 1981)

Sergio Ruiz, piano

The opening of the score to "The Snow Is Deep On The Ground" instructs performers to perform the work, "Like a gentle snowfall on a cold, silent night." This piece was originally written for women's choir and piano and made use of Kenneth Patchen's poem by the same title. The poem evokes for me the beautiful stillness of silent nights in which the only sound is the sound of falling snow. This piece was adapted for solo piano in 2025 for pianist Kalina Mrmevska and premiered by Sergio Ruiz at Interlochen Arts Camp.

The Snow Is Deep On The Ground

The snow is deep on the ground.
Always the light falls
Softly down on the hair of my beloved.

This is a good world.
The war has failed.
God shall not forget us.
Who made the snow waits where love is.

Only a few go mad.
The sky moves in its whiteness
Like the withered hand of an old king.
God shall not forget us.
Who made the sky knows of our love.

The snow is beautiful on the ground.
And always the lights of heaven glow
Softly down on the hair of my beloved. —Kenneth Patchen

My Garden...My WorldAndrew Martin Smith
(b. 1984)

Andrea Priester Houde, viola

"A single rose can be my garden... a single friend, my world." —Leo Buscaglia

Born Felice Leonardo Buscaglia on March 31, 1924, Dr. "Leo" Buscaglia was an American author, public speaker, and a professor in the Department of Special Education at the University of Southern California. During his time at USC, a student's suicide profoundly affected Buscaglia, moving him to contemplate human disconnectedness and the meaning of life, which subsequently became the impulse for his first book, *Love*, published in 1972.

While pondering Buscaglia's quote, and considering the nature of my own personal connections, I learned that a dear friend and colleague, Andrea Priester Houde, had recently lost her grandmother, Patricia Wilda Haney Perrodin (November 30, 1919–June 26, 2019). Knowing first-hand the emotional turmoil that comes with the passing of a close family member, I immediately began work on a short composition for Andrea, in the hopes that music would provide an opportunity for her to process and express her own grief through an artform she loved. In times of intense tribulation, it has been comforting for me to know that solace is often found in the simplest of things...or within the smallest gesture of kindness. As so many others have done for me, I wished to give something of myself to Andrea, in supportive friendship, at a time of heartache.

Premiered in 2019 by violist Andrea Priester Houde during the 92nd season of Interlochen Arts Camp, *My Garden...My World* is a sonic meditation. Its title, concept, and formal structure is a musical nod to Buscaglia's profound words, as well as an homage to the German-born American composer Ursula Mamlok, whose composition *From My Garden* had significant influence upon the harmonic framework within this piece.

Silent Augurs.....Martin Hebel
(b. 1990)

Marco Gómez, bass trombone

Silent Augurs conjures two endangered icons of the Pacific Coast landscape—majestic redwoods and diminutive wildflowers—as silent omens of environmental degradation.

Arching lines, shifting glissandi, and colorful runs suggest wildflowers swaying gently in the wind. Bold fanfare figures leap above like towering redwoods. Flowing, arhythmic gestures rise into the highest range of the bass trombone as they fade away, like redwood crowns disappearing into coastal mist.

Silent Augurs invites listeners to interpret these omens, remembering our shared vulnerability with our environment, in hopes of inspiring preservation action before these imperiled natural treasures disappear permanently due to human impact.

Five MiniaturesAndrew Martin Smith
(b. 1984)

Gioioso
Espressivo
Gioioso
Espressivo
Gioioso

Dawson Coleman, saxophone
Noah Stoker, saxophone

This series of brief, contrasting miniatures was composed on December 10, 2016 and dedicated to Decho Ensemble's Jacob Swanson and Sarah Marchitelli, on the occasion of their wedding. The set is a playful representation of human relationships,

articulating their many moments of joy, tenderness, and fun juxtaposed with expressive, emotional turmoil (and possibly a little sass!). The saxophonists take turns leading their partner in conversation. As their voices intertwine, the distinctiveness of their role within the relationship is blurred. Each subsequent miniature includes more complex harmonic information, which represents the metaphorical baggage we carry with us—for better or worse—through time. The work ends in an unresolved fashion, looking toward the future.

Unum Martin Hebel
 Plaintive (b. 1990)
 Bright and Bold

Raquel Samayoa, trumpet
 Reynolds Martin, trumpet
 Kurt Civilette, horn
 Jordan Dove, trombone
 Philip Sinder, tuba

Unum is a meditation on the tragic loss of life in the COVID-19 global pandemic and a reflection on the selfless actions of so many in response to it. Composed in two movements, Unum seeks to evoke the spirit of unity that humanity found in that moment.

The slow, quiet first movement memorializes the pandemic's victims through plaintive melodies and poignant solo lines. The bright, energetic second movement's heroic leaps and bold fanfare figures celebrate the contributions of dedicated responders and the spontaneous outpouring of compassion by people everywhere.

This quintet was commissioned by the United States Air Force Band of the Golden West. It is dedicated with gratitude to all those who united in the fight against the global pandemic and solemn remembrance of its victims around the world.

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Thank you for your cooperation.

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