



INTERLOCHEN

Arts Academy

Interlochen, Michigan

161st Program of the 58th Year

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COMPOSERS FORUM

Saturday, February 8, 2020

7:30pm, Dendrinos Chapel/Recital Hall

Hope Shaan Chhadva, Mumbai, India and Hixon Foster, Carpinteria, Calif.
in collaboration with Carter Stark, Colorado Springs, Colo. and Ionas Finser

Hixon Foster, electric guitar

Carter Stark, acoustic guitar

Kaja Deric, acoustic guitar, Bethesda, Md.

Shaan Chhadva, live electronics

Adrian Stark, conductor, Colorado Springs, Colo.

Hope is different from other pieces because we set a goal for each member to spend only four hours working on it. We wanted to limit each member to only spend four hours on this project because it would be a fun way to challenge ourselves to get a musical idea across in a short amount of time. If we wanted more musical ideas, we had to ask other musicians to collaborate with us on this piece. We called upon various other musicians, from a variety of places. After a while, this small piece turned into a huge, lush soundscape with many collaborators working towards the same goal of making a cohesive piece. Over ten people have come together to make this piece a reality and I'm very thankful to work alongside such wonderful musicians.

She Gives and Gives Seessa Kauffman, Idlewylde, Md.

Dylan Hakken, piccolo, Arlington, Va.

Zofia Los Leznicka, flute, Warsaw, Poland

Eloise Hartings, flute, Keedysville, Md.

Kaja Hammerschmidt, alto flute, Chandler, Ariz.

In the Incan native language of Kichwa, Mother Nature is represented as the God "Pachak Mama." *She Gives and Gives* shows the history of Pachak Mama and how much She gives to the animals and humans that live on earth. In the beginning, there is a slight stirring of something going on until there is a "big bang" of life, happiness, and harmony. Then, industrializers come to take what She has given them and the piece turns chaotic.

Sun and Moon Shaan Chhadva and Adrian Stark

Carter Stark, electric guitar
Daniela Nimo, drum set, Naples, Fla.
Caleb Orvik, bass, Watertown, Mass.
Shaan Chhadva, piano
Hee Jae Tiffany Hwang, violin
Santiago Mieres, violin, Caracas, Venezuela
Jack Kaiser, viola
Gabriel Hennebury, cello, Ann Arbor, Mich.

Sun and Moon reflects a beautiful early world which slowly changes. The melody is very peaceful and hopeful, but also dissonant in various places. The piece slowly modulates to create a different environment from the beginning. Additionally, the first time this is played through, it is meant to represent a sort of blissful ignorance within our content world. When the melody is played through the second time, more changes begin to develop through improvisation. This improvisation represents a newfound knowledge while still securing a glimmer of faith within a lost cause.

Echoes of an Empty Earth
(all movements are attacca)

Matthew Duvall contacted me in September of 2019 about an experiential piece he was bringing to Interlochen in February called *Transient Landscapes* by composer Matthew Burtner. That piece was performed yesterday on Cabutti Field here at Interlochen. Matthew Duvall wanted to involve my student composers in the experience in any way that interested them. Not only were all the composers involved in helping perform *Transient Landscapes*, but the students you see listed below also decided to compose a joint work. We began the process by having everyone submit a motivic idea. As a group we voted on which motive best captured our imaginations and spoke to our ideas about climate change. Each composer began writing music in their own style using this motive. Two of the composers (Jack and Adrian) agreed to be our transition writers and composed the introduction and four transitions which connect each unique section. The nature of this project meant that students had to be aware of each other's styles and ideas while trying to craft their own musical style toward the next section. This was a phenomenal collaboration that brought out not only exploration of climate change but deep knowledge about compositional process.

~Cynthia Van Maanen

Introduction Jack Kaiser, Chicago, Ill.

It has been an interesting experience creating a collaborative piece with the other composers. It was especially exciting to have the job of combining every movement of the piece together through transitional material. I was required to bridge some very different ideas and styles while trying to keep everything unified and maintain the musical artistry of the entire work.

Now What? Hee Jae Tiffany Hwang, Seoul, South Korea

The piece *Now What?* contains the symbolic idea of emptiness. As the temperature increases, the number of deaths will also increase. This tells us that all the creatures will disappear, and the only thing left will be 'Emptiness.' By writing this piece, I wanted the audience to reflect on our behavior, and think about what the next steps to improve this situation might be. There is a long period of silence toward the end of the piece meant to give reflection time.

Transition 1 Jack Kaiser

On & un-..... Yuwen Helga Tong, Shanghai, China

"Human Demands" vs. "Nature Resilience." *On & un-* is the representative of two opposite conditions of nature. The piece starts with simple notes played by few instruments and as it goes further, the phrases expand and more instruments are involved. The musical changes are subtle at first but they gradually add up, representing nature's inability to fulfill human desires. This leads to total chaos. The large use of silence in the first half prepares the chaos notable at the end, and I hope it will let the audience feel the severeness that we are dealing with for our climate situation.

Transition 2 Jack Kaiser

The Demand of Emptiness Lilah Asbornsen, Florence, Mass.

The Demand of Emptiness is meant to capture the outrage felt when you realize how many contributing factors of climate change are not in your control. This is true even if you drive an electric car and compost. By using trash as percussion, I was aiming to mimic the various sounds of the garbage clumped together in the ocean.

Transition 3 Adrian Stark

Making transitions between these movements was a very interesting process. I got to move from one idea of outrage to another idea of soft reflection and then to an ultimately hopeless outcry. This was an extremely difficult process. I worked to find ways of bringing other composers' voices together by connecting them in musical ways that made sense. My first transition was written as a way of, even within our outrage, having time to reflect sadly on what is left and what is leaving us. My second transition is meant to reflect on the harsh reality of a burning world moving into the hopelessness of the final movement.

Reflections in the Fire Avery Ross, South Rockwood, Mich.

After all the emptiness and chaos, my composition is a time of reflection, peace, and hope. Two birds, the oboes, mirror each other and the other instruments as they navigate through the world while it slowly burns. Amongst the chaos that is in every other piece, this is a time to digest all that has happened before and prepare for what is coming after.

Transition 4Adrian Stark

I Don't Want Your Hope Daniel Elizalde, Goshen, Ind.

Throughout this process, my primary inspiration came from a single quote by Greta Thunberg: "But I don't want your hope. I don't want you to be hopeful. I want you to panic. I want you to feel the fear I feel every day. I want you to act. I want you to act as you would in a crisis. I want you to act as if the house is on fire, because it is." In this piece, I want to present panic in contrast to a state of apathetic ignorance. The piece is a blatant rejection of hope. Hope lulls its bearer into a sense of safety, which encourages inaction.

Joshua So, oboe, Manlius, N.Y.

Jonah Richardson, oboe, English horn, handbells, triangle, Powell, Ohio

Alexei Chang Kit, tenor saxophone, Cascade, Trinidad and Tobago

Valerie Xu-Friedman, violin, Williamsville, N.Y.

Santiago Mieres, violin

Jack Kaiser, viola

Gabriel Hennebury, cello

Angel Peng, piano, Shenzhen, China

Cynthia Van Maanen, conductor

Tonight's featured composers are from the studios of
Cynthia Van Maanen and Tom Childs.

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