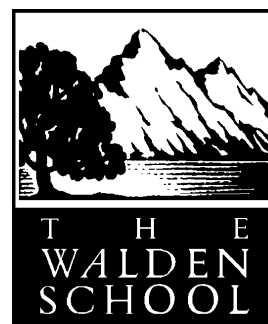


# THE WALDEN SCHOOL

## Young Musicians Program



### International Contemporary Ensemble

#### Faculty Commission Concert

Friday, July 13, 2018  
7:30 pm  
Louise Shonk Kelly Recital Hall  
Dublin School  
Dublin, New Hampshire

*Tonight's concert is dedicated to Ellen & Ed Bernard.*

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**Sueño Lúcido**

Bridget Kibbey, *harp*

**Moshe Shulman**

**Uncreation II – HUSK**

Ryan Muncy, *soprano saxophone*  
Jacob Greenberg, *prepared piano*

**Dennis K. Sullivan II**

**The Color of Dreams**

- I.
- II.
- III.
- IV.
- V.

Isabel Gleicher, *flute*  
Josh Modney, *violin*  
Bridget Kibbey, *harp*  
Ross Karre, *percussion*

**Erin Cameron**

**I Went in the Water**

Ryan Muncy, *alto saxophone*  
Josh Modney, *violin*  
Jacob Greenberg, *piano*

**Sarah Riskind**

**Ope! A Swan**

Jacob Greenberg, *piano*

**Brian Fancher**

**The Adventurous Tales of Two Siblings**

**Terry L. Greene II**

Terry L. Greene II, *narrator*  
Isabel Gleicher, *flute*  
Ryan Muncy, *alto saxophone*  
Bridget Kibbey, *harp*  
Josh Modney, *violin*  
Jacob Greenberg, *piano*  
Ross Karre, *percussion*

**INTERMISSION**

**Task Analysis**

**Kittie Cooper**

Isabel Gleicher, *flute*  
Ryan Muncy, *alto saxophone*  
Ross Karre, *percussion*

**Steps**

**Cara Haxo**

Ryan Muncy, *soprano saxophone*  
Bridget Kibbey, *harp*

**Kid Carbon**

**Nate May**

Isabel Gleicher, *flute*  
Josh Modney, *violin*  
Ross Karre, *percussion*

**Memory Calendar with Pieces Missing**

**Alex Christie**

Ryan Muncy, *alto saxophone*  
Jacob Greenberg, *piano*  
Ross Karre, *percussion*

**Amateur Theatrics**

**Daniel Felsenfeld**

Isabel Gleicher, *flute*  
Bridget Kibbey, *harp*  
Jacob Greenberg, *piano*  
Ross Karre, *percussion*

## PROGRAM NOTES

### **Sueño Lúcido**

A piece for harp solo that searches to create within itself a dance, inspired by the little expressive rhythmic details that dancers exude.

### **The Color of Dreams**

*The Color of Dreams* is about attempting to remember the details of something fleeting and transient, like the colors in a dream. The piece is structured in five short movements, each of which explores unstable, fluctuating sonic colors.

### **I Went in the Water**

This trio for violin, saxophone, and piano grew out of a modal theme that begins “do-ra-mi, do-ra-mi, do-ra-mi-fi-sol,” which resembles both the octatonic scale and the Phrygian dominant scale (common in Jewish music). The opening of the piece can express the cautious way that some people dip their toes in water before wading in and swimming. The remainder resembles a dance or a jam session, and it can illustrate a feeling of freedom, losing inhibitions, or playfully splashing friends in the water. The instrumentalists explore this freedom in the middle section by improvising on a notated scale, then joining in a lively dance with frequent metrical shifts that culminate in a wild ascent.

### **Ope! A Swan**

Being my first composition, I thought of no better way to begin than with a pun. The working—and now permanent—title, *Ope! A Swan*, didn't necessarily serve as any direct inspiration for the piece, rather simply reminding me of what a Midwesterner such as myself might say when stumbling upon a majestic, white, avian creature. Looking back on the piece and its title, there does seem to be a sort of story being told about this hypothetical Ohioan and their happening upon a swan. The strong, stately opening transitioning to an ethereal exploration of that melody before a frantic, obsessive panic as the bird is about to take flight. Once in the air, the Ohioan is in awe of its beauty, and the swan is able to gracefully fly away into the distance. Again, I will remind you that this is not what the piece is about, but it's nice to think about!

### **The Adventurous Tales of Two Siblings**

*The Adventurous Tales of Two Siblings* is a snippet of a larger idea. Details like the names of characters are left out because I want anyone to be able to imagine themselves on these adventures.

The first story introduces the children. The second story occurs somewhere within a larger narrative for these characters that has yet to be developed.

In short, I've managed to combine my dormant talent for short stories, my love of collaborative music performance, and Meshuggah (my favorite band on planet Earth) all into one piece. I continue to work towards a life in which I write, collaborate, and perform music of my own and others on a frequent basis.

This performance is for Eliza Brown and Chris Wild. To the Walden students, I thought about you while writing this work: what should happen next? To ICE, it has been a tremendous honor! Let's do more!

### **Task Analysis**

Task analysis is a teaching strategy in which complex tasks are broken down into smaller steps. This piece creates an environment where performers encounter obstacles in performance and collaboration. Each step of the piece presents individual challenges that interfere with the cohesion of the ensemble.

### **Steps**

Lydia Davis's microstory “The Thirteenth Woman” describes a town of twelve women in which a thirteenth woman lives. Although she is ignored by the town and its residents, she continues to live in the town without resenting it. *Steps* (2018) is very loosely inspired by her story.

### **Memory Calendar with Pieces Missing**

Some calendars don't tell us the specific time but rather the type of time we are in. Some memories are incomplete, blurred, and hidden.

### **Amateur Theatrics**

I like looking at the sleight pieces of the great composers—Stravinsky's music for the elephant; Beethoven's severe anger at losing a penny—and strove to make my own amusing trifle. It was especially gratifying to write a piece with the word “amateur” in the title for members of the International Contemporary Ensemble, who are the most professional people I can think of. Plus it is a title I've wanted to use for some time.

*Please see pages 6-7 of the festival program book for the full 2018 Concert Series schedule.*

## **ABOUT THE WALDEN SCHOOL**

The Walden School, founded in 1972, is a summer music school, camp, and festival offering programs that emphasize creativity and community, specifically through the study of composition, musicianship, improvisation, and choral singing. In residence on the beautiful campus of the Dublin School in Dublin, New Hampshire, Walden provides an inspiring retreat-like environment ideal for creative music making.

The Walden School's 2018 programs include the Young Musicians Program for students ages 9 to 18, and the Creative Musicians Retreat for adults. The School's Concert Series showcases free public performances by renowned artists and ensembles that work closely with program participants.

The Walden School has twice been awarded a Chamber Music America/ASCAP Adventurous Programming Award, has won a New Music Educator Award from the American Music Center (now New Music USA), has been a finalist for the National Arts and Humanities Youth Program Award, and in 2017, was awarded a Ewing Arts Award. The Walden School is the successor organization to the Junior Conservatory Camp. The Walden School is a 501(c)3 organization, supported by major foundations, corporations, and hundreds of generous individual donors. For more information about The Walden School, visit our website at [www.waldenschool.org](http://www.waldenschool.org).

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