

Cheekwood and Intersection  
PRESENT

# WHIRLING eSPRING

**February 23**  
**7 p.m. | Cheekwood**

Guest Dancers from  
Ensworth School of Dance



**ENSWORTH**  
*In Search of Truth*

**intersection**

[www.intersectionmusic.org/whirlingspring](http://www.intersectionmusic.org/whirlingspring)

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**Cheekwood**  
ESTATE & GARDENS

▶ **PROGRAM** ◀

Cristina Spinei

Whirl (2021)

Ruth Crawford Seeger

Music for Small Orchestra (1926)

I. Slow, Pensive

II. In roguish humor. Not fast

Jenni Brandon

Colored Stones for Solo Bassoon (2014)

II. Lapis Lazuli

III. Tiger's Eye

Dayla Spencer

Navy Blue from "Ventus Colores" (2022)

\*Premiere Performance

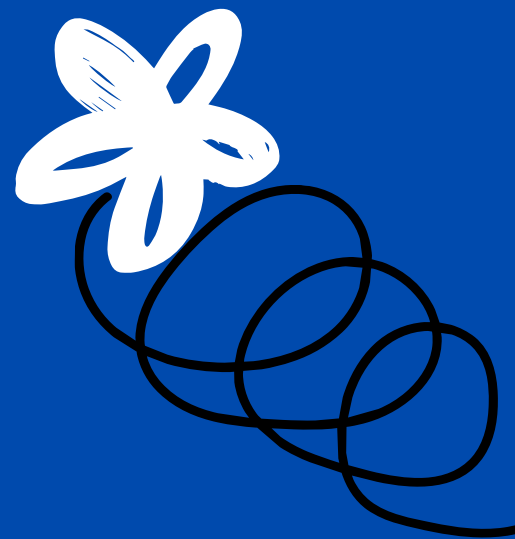
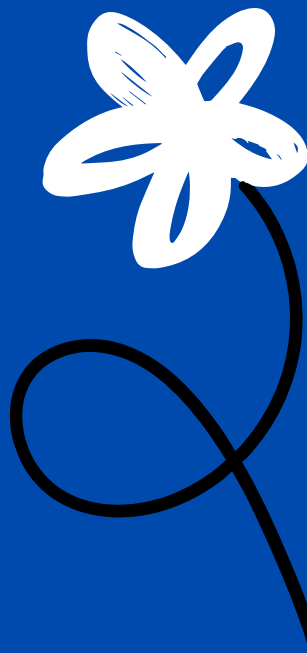
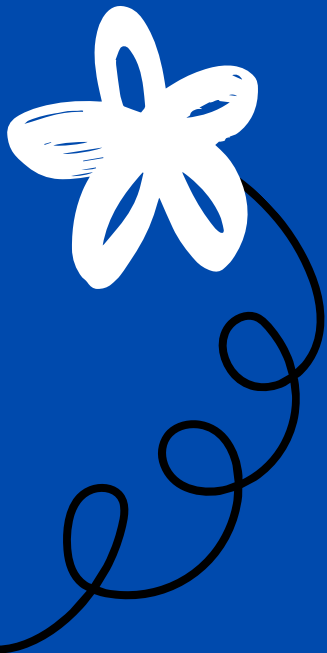
**INTERMISSION**

Pauline Oliveros

Rock Piece (1979)

Aaron Copland

Appalachian Spring Suite  
for 13 Instruments (1944)



# PERFORMERS AND ARTISTS

Kelly Corcoran, conductor  
Beata Santora, choreographer (Ensworth School of Dance)

Molly Barth, flute

Mariam Adam, clarinet

Peter Kolkay, bassoon

Alessandra Volpi, piano

Christina McGann, violin

Elena Lim, violin

Carrie Bailey, violin

Monona Suzuki, violin

Carl Larson, viola

Sarah Cote, viola

Kaitlyn Raitz, cello

Dongdong Zhang, cello

Tiffany Freeman, bass

## ENSWORTH SCHOOL OF DANCE PERFORMERS

Tiana Crow

Laura Hill

Julia Grace Linn

Natalie Linn

Mia McDermott

Sara McDermott

Madison Miller

Nathalie Peete

Hannah Smokler

# PROGRAM NOTES



## Whirl (2021) by Cristina Spinei - String Orchestra

### Note from the Composer

As much as I love living in Nashville, I haven't gotten used to the tornado threats and flood warnings that plague our spring and early summer. I composed this piece during a week that we had multiple tornado warnings and a flood. I didn't intend on writing a fast, swirling work, but I must have been influenced by our crazy weather. During the time I composed "Whirl" I was listening to Vivaldi's "Concerto for Four Violins" and "The Four Seasons". "Whirl" turned into my own interpretation of Spring.

## Music for Small Orchestra (1926) by Ruth Crawford Seeger

Ruth Crawford Seeger was a pioneering figure in the development of modern classical music in the United States and was an early advocate for the use of unconventional harmonies, dissonance, and complex rhythms. She developed a unique style that combined modernist techniques with elements of American folk music, resulting in a distinctively American sound. Crawford Seeger was also an important figure in the collection and preservation of American folk music. In the 1930s, she worked for the federal government's Resettlement Administration and helped document and record traditional music from across the country. Her fieldwork and research helped to preserve a rich and diverse musical heritage that might otherwise have been lost. Later in life, Crawford Seeger focused more on arranging and transcribing folk music. Her work in this area, including the influential songbook "American Folk Songs for Children" (1948), helped to popularize traditional American music and inspired the folk music revival of the 1950s and 1960s. Overall, her contributions to modern classical music and her work in preserving and promoting traditional American music have had a lasting impact on American music and culture. Her pioneering approach to composition and her dedication to documenting and preserving folk music continue to inspire musicians and scholars today.

Her "Music For Small Orchestra", composed while Crawford was a young composer living in Chicago, is also influenced by spiritual elements. Crawford was interested in theosophy, a mystical and esoteric philosophy that combines elements of Eastern and Western spirituality. Theosophy had a profound impact on her thinking and her approach to music, and she incorporated elements of its philosophy and aesthetics into her compositions. She saw music as a means of tapping into the transcendent and expressing the ineffable, and many of her compositions are characterized by a sense of searching and striving towards a higher spiritual reality.



program note written with the assistance of ChatGPT



# PROGRAM NOTES



## Colored Stones (2014) by Jenni Brandon – Solo Bassoon

### Note from the Composer

Colored Stones for solo bassoon tells the story of three stones\*: smoky quartz, lapis lazuli, and tiger's eye. Some cultures and spiritual practices believe these stones have powerful qualities such as the ability to heal, protect, and offer spiritual guidance. The bassoon explores these beautiful stones' unique qualities. \*Note - this performance omits the first movement of this work

Lapis Lazuli- Prized for its colors, this deep blue stone was used by kings and queens in paintings and ceremonial robes. Believed to help foster truthful expression and communication, it supports the immune system and brings peace. The bassoon explores the luxurious blue color, mixing in flashes of gold found in the stone.

Tiger's Eye – Tiger's eye, a golden brown to deep red stone, is very grounding and can bring luck and ward off evil. The bassoon is sometimes “protective and seeing,” moving quickly to remove the look of the “evil eye” and other times moving dreamily through an ancient landscape of protective energy.

## Navy Blue from “Ventus Colores” (2022) by Dayla Spencer – String Ensemble

### Note from the Composer

“Ventus Colores” is a dynamic three-movement suite that utilizes the textural capabilities and explores the timbre of the contemporary string quartet through syncopated rhythms and overlapping harmonies. The title, meaning “favorite colors” in Latin, showcases my 3 favorite colors: light pink, sunflower yellow, and navy blue. Inspired by Robert Starer's “Sketches in Color” for solo piano, each movement evokes a different emotion from the listener. “Navy Blue” uses the driving, menacing cello as a foundation for the upper strings to create an eerie yet bizarre ambience.

The third movement of this suite (Navy Blue) was influenced primarily by John Adams' “Shaker Loops” for strings, specifically Part I: “Shaking and Trembling”. The pulsating and driving rhythms highlighted by the low strings in the beginning and ending sections of the piece establish an intimidating tone that, for a long time, doesn't seem to stop. The middle portion transitions temporarily to a state of anxiety and uncertainty. The pizzicato in the upper strings, slowly creeping up and never seeming to resolve with the low thumping of the cello, finally circles back to its original, agitated state.



# PROGRAM NOTES



## Rock Piece (1979) by Pauline Oliveros

Pauline Oliveros (1932-2016) was an American composer, performer, and pioneer of experimental and electronic music. She was a leading figure in the development of the American avant-garde and was widely recognized for her work in expanding the boundaries of music through the use of new technologies and non-traditional performance practices. In the 1970s, Oliveros developed a new approach to music-making called "Deep Listening," which emphasized the exploration of sound and the development of heightened states of consciousness through attentive listening. She established the Deep Listening Institute in 1985 to further the practice of Deep Listening and to promote education and research in the sonic arts. In "Rock Piece" musicians are instructed to "choose a pair of resonant rocks to use as percussion instruments. Each participant establishes an independent pulse with the rocks."

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## Appalachian Spring Suite for 13 Instruments (1944) by Aaron Copland

"Appalachian Spring" is a ballet suite for 13 instruments commissioned by the choreographer and dancer Martha Graham. The piece premiered on October 30, 1944, at the Library of Congress in Washington, D.C. It tells the story of a newlywed couple settling in a Pennsylvania farmhouse, and the emotions they experience as they begin their new life together. Copland's music captures the feeling of the American frontier, blending folk tunes with his unique style of modernism. Copland was part of a group of American composers known as the "Americanists," who sought to create a distinct musical language that reflected the cultural and social realities of America. In "Appalachian Spring," Copland used elements of folk music and other musical traditions to create a uniquely American sound. The piece marked a turning point in Copland's career, as he began to move away from the more dissonant and complex style of his earlier works and towards a more accessible and populist style. "Appalachian Spring" is one of his most famous works, and it continues to be widely performed and celebrated today as an important cultural touchstone in the United States. This performance includes original choreography by Beata Santora and performers from The Ensworth School of Dance as we pay homage to Copland's seminal composition.

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# ABOUT INTERSECTION

## MISSION

Intersection is a flexible contemporary music ensemble dedicated to challenging the traditional concert experience, exploring music of the 20th and 21st centuries, supporting living composers, presenting programs for younger audiences, embracing collaboration, technology and the avant-garde, while expanding, respecting and embracing the musical and cultural diversity of Nashville.

## VISION

The vision of Intersection is to expand and shift the perspectives of audiences and musicians of all ages, through the creation, cultivation and performance of contemporary music, a vital, thriving and inspiring form of art.

## FOLLOW & DONATE

Intersection is a 501(c)3 non-profit organization and appreciates the generosity of our supporters and donors. To make a donation visit our website [HERE](#).

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## SPECIAL THANKS

Intersection is supported by New Music USA's New Music Organizational Development Fund. In addition to our gratitude for all of our donors, partners, artists, Metro Arts, and the Tennessee Arts Commission, Intersection expresses gratitude to Cheekwood for hosting our event and Lipscomb University for hosting our rehearsals for Whirling Spring. In particular at Cheekwood we would like to thank Mark Mason, Jane MacLeod and Nathalie Lavine. We also express deep gratitude to Beata Santora for her time, artistry and commitment to this event.

## UPCOMING EVENTS

May 2023 - Date TBA

Upon These Shoulders

May 5, 2023 - 3:30pm

Boundless Beats at Nashville Public Library - A Collaboration with Southern Word

May 12, 2023 - 7pm

Lullaby Showcase at W.O. Smith Community Music School

Additional Details Coming Soon



LEARN MORE AT  
[WWW.INTERSECTIONMUSIC.ORG](http://WWW.INTERSECTIONMUSIC.ORG)

