

erin cameron: solo show {with friends}

<1.18.20, 8p, tb winds, denton, tx>

spate (2018) *

adam kennaugh

b. 1989

i want to build that shed out in the garden (2018) *

adam d. o'dell

b. 1992

- i. the fog is where i wanted to be
- ii. just
- iii. so you carry it around...

third inversion reed trio:
jonathan thompson, oboe
erin cameron, clarinet
alex meaux, bassoon

scrim (for robert irwin) (2016-17) *

weston olencki

b. 1992

spate

adam kennaugh

*world premiere

(keep going)

<improvisational set>

sonoren:

erin cameron, bass clarinet

sarah jay, voice/electronics

jessica stearns, saxophone

about the pieces

<spate by adam kennaugh>

By overlaying techniques to occur simultaneously, *Spate* plays on the dichotomy of what is expected, and what is experienced. -Adam Kennaugh

<i want to build that shed out in the garden by adam d. o'dell>

I wrote *I want to build that shed out in the garden* in the Autumn of 2018. I am hesitant to address depression in my writings or my pieces. While it has been more-or-less present throughout my entire adult life, and undoubtedly left its mark on several of my works, I intentionally avoided it as an overt theme in my music. However, shortly after solidifying plans with the Third Inversion Reed Trio for a new piece, I learned of the death of a close friend of mine, Ally. She

and I kept in touch after we premiered a musical together, and I would visit her in Brooklyn whenever I was able to make it to the city. Losing her in the middle of my first semester of DMA study made it difficult to separate my grief from the everyday grind of school and work, and it became clear that my path to acceptance would require me to break the self-imposed filter between my mental health and my music.

The work as a whole, and the outer movements, get their names from quotes of plays I read in my high school and undergraduate years. These plays, and the quotes specifically, stuck with me when I felt down, and took on a special meaning while writing this piece. The quote “I want to build that shed out in the garden” comes from Harold Pinter’s *The Caretaker*, in the scene where Aston, who has suffered mental, physical, and emotional trauma from his years in electroshock therapy, states his intention to build a shed. This goal represents structure and autonomy for him where he otherwise feels powerless. “The fog was where I wanted to be” comes from Eugene O’Neill’s *Long Day’s Journey into Night*, where the fog represents Edmund’s substance abuse. He enjoyed being able to be in a world by himself, and used alcohol as means to achieve that separation. This movement is dedicated to Ally, who was studying to become an addiction counselor before her passing. The middle movement, *Just*, acts as an intermezzo devoid of dedications, quotes, or other influences, coping with the onset of an anxiety attack. The word “just” precedes many “simple” actions, but those simple actions can have complex and powerful effects, both good and bad. “So you carry it around...” comes from a larger quote from David Lindsay-Abaire’s *Rabbit Hole*, a quote which continues “and it doesn’t go away.

Which is... fine, actually.” The line, spoken by the character Nat, describes her feelings of grief several years after the death of her son, and how she has learned to live with her grief because it’s what she has to remember who she had. This movement is dedicated to Nicole, whose memory I have carried with me since 2014.

-Adam D. O’Dell

<scrim (for robert irwin) by weston olencki>

{image: scrim veil by artist robert Irwin}



special thanks

- tony barrette and jen guzman at tb winds
- austin martinez for recording/video services
- luke ellard for running sound during the show
- my incredible collaborators: jonathan thompson, alex meaux, sarah jay, jessica stearns

Please join us after the show at wine squared!