Music for Mayo

Cloudlands

Laura Brackney

Commissioned by the Mayo Clinic

Dolores Jean Lavins Center for Humanities in Medicine

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Music for Mayo

The *Music for Mayo* Carillon Music Series, sponsored by the Mayo Clinic Dolores Jean Lavins Center for Humanities in Medicine, is an annual initiative that commissions one new composition for solo carillon each year. Each new work, when completed, is first premiered at Mayo Clinic before being made available to carillonneurs around the world. The program seeks not only to expand the repertoire of quality modern compositions for the carillon, but to ensure they remain accessible to all members of the carillon community. Composers come from varied backgrounds across the world, making each piece unique and highlighting the diversity of patients, staff, and guests at Mayo Clinic.

About the Composer

Laura Brackney is a doctoral candidate in Music Composition at Arizona State University. She views composing as a form of sonic gardening, cultivating each work's interrelationships and sounds as ecosystemic material. Recently, her practice is most concerned with exploring timbral, textural, and temporal extremes and liminalities.

Brackney is currently serving as the Composer-in-Residence for the Arizona State University Wind Ensemble. In addition to traditional concert music, she has created music for theater, film, mixed media, and bicycle installations.

Her work has been commissioned by the Scottsdale Center for the Performing Arts, the Bullock Texas State History Museum, the Blanton Museum of Art, the 78th anniversary of the UT Austin Kniker Carillon, the New Media Art and Sound Summit, the Portland Youth Philharmonic, and Collide Arts, among others. Brackney's work has been premiered at the Oregon Bach Festival Composers Symposium, the Look and Listen Festival by Grit Collaborative + Oh My Ears, and has been performed by groups such as the AURORA trio, Gamelan Lipi Awan, and Quince Ensemble. In 2020, her string quartet, *Desertification*, won First Prize in the Mykytyn Distinguished Composition Award.

She earned her Master of Music in Composition at Texas State University, her BM in Music Theory and Composition at Southwestern University, and previously served as the Co-Creative Director of COTFG, an arts nonprofit dedicated to diversifying Austin's sonic ecosystem.

Program Notes

This piece was inspired by the process of loss and acceptance. The music works to reconcile the differences between a persistent ostinato and freer, wave-like gestures. Competing materials drift against each other, merge, and condense before ultimately dissipating peacefully. The amorphous harmonic language represents clouds of bells which collide and blur into each other.

Cloudlands: a place of dreams, of "impractical speculation", of unreal skies.

Performance Notes

The piece explores simultaneous and competing temporalities.

The upper staff at the beginning shows a continuous ostinato that should be kept at a steady pulse.

The "regular" treble staff presents freer, asynchronous material such as the grace note/wave motive that gradually grows from short interruptions to extended gestures. These gestures are at first represented with spatial notation, in order to allow extreme rhythmic flexibility.

The circled seconds at the beginning of each staff indicate the approximate duration for that line. The opening should feel like it's taking its time.

Approximate duration: 6 minutes

Cloudlands

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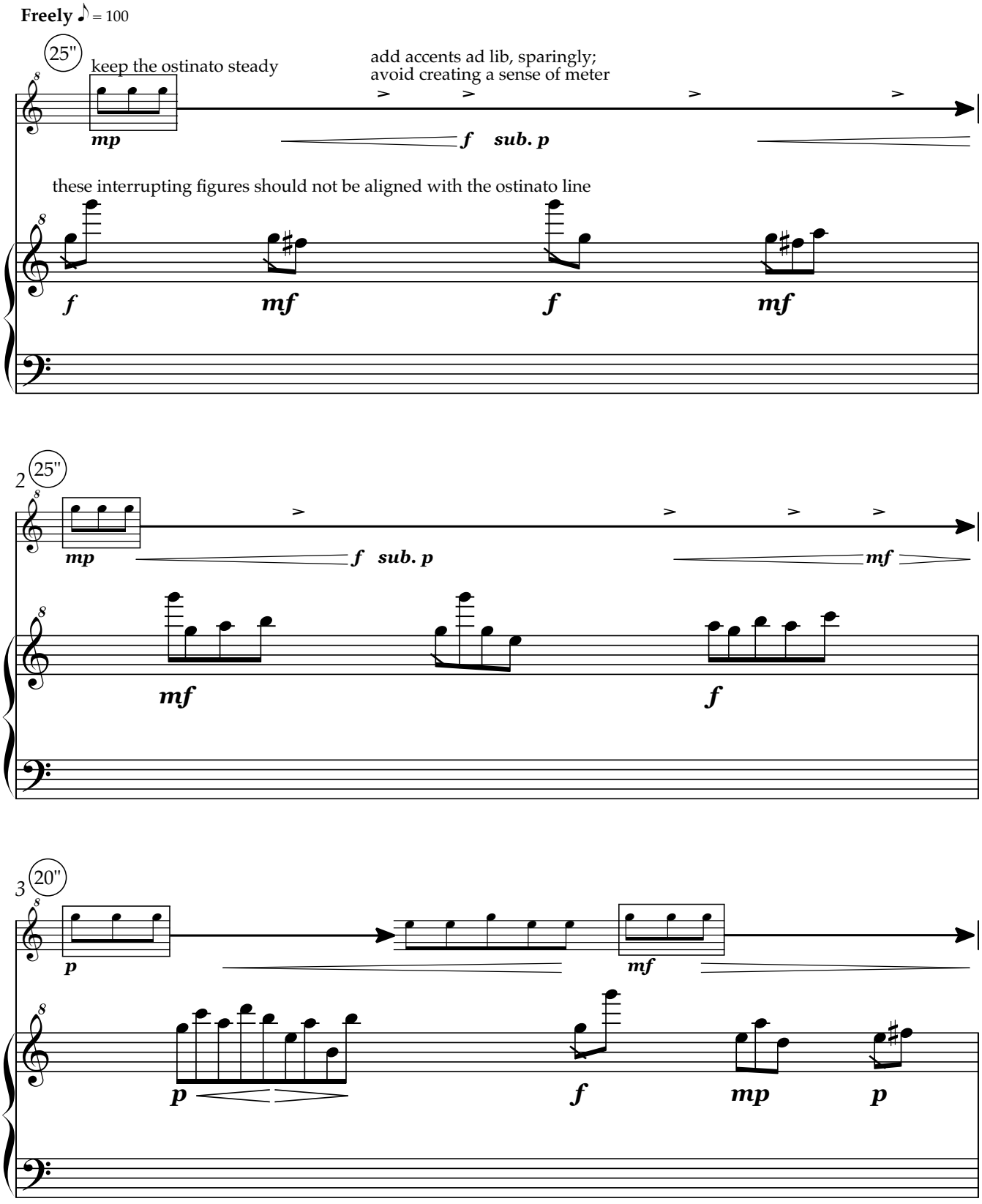
for the 'Music for Mayo' Carillon Music Series

Laura Brackney
(b. 1992)



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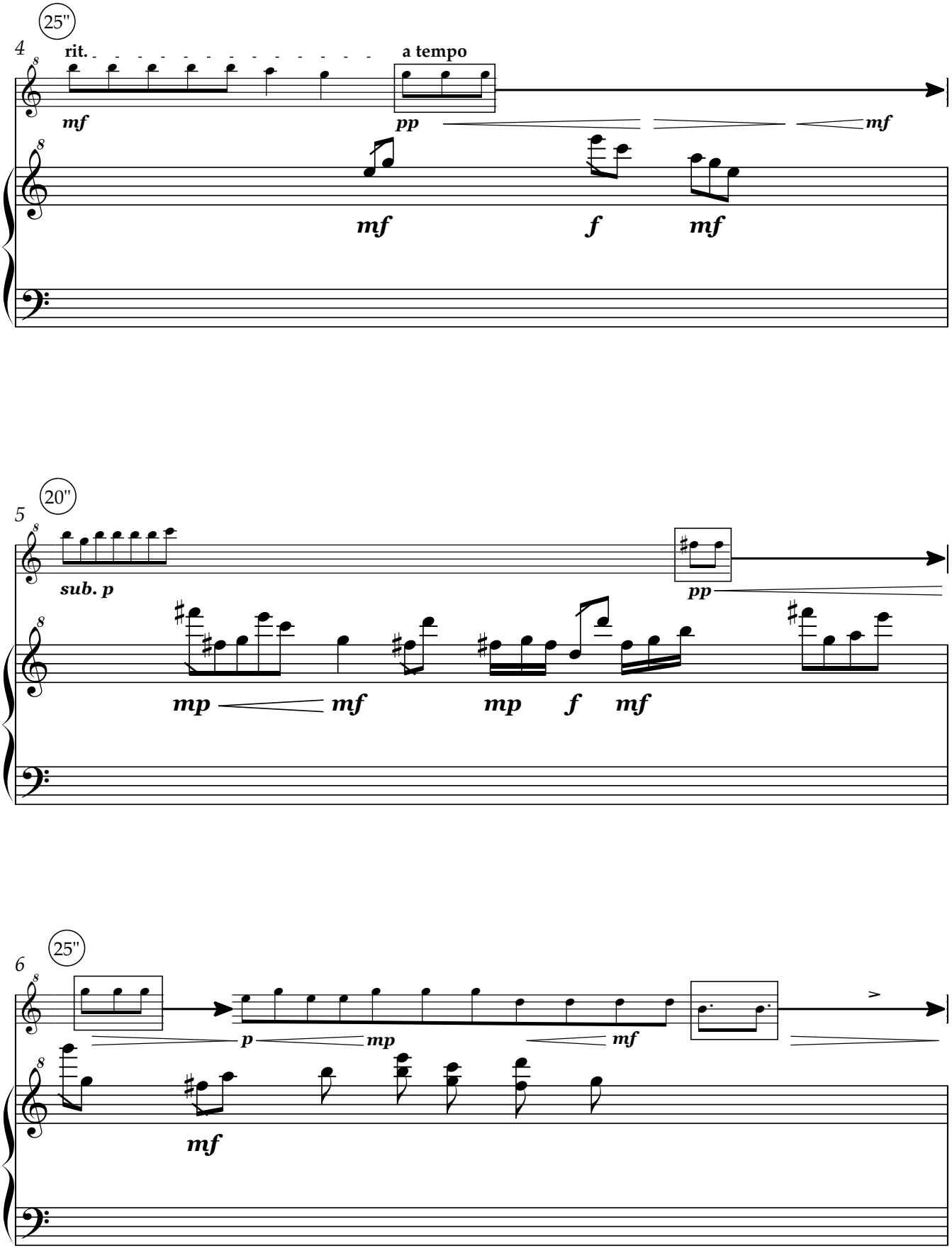
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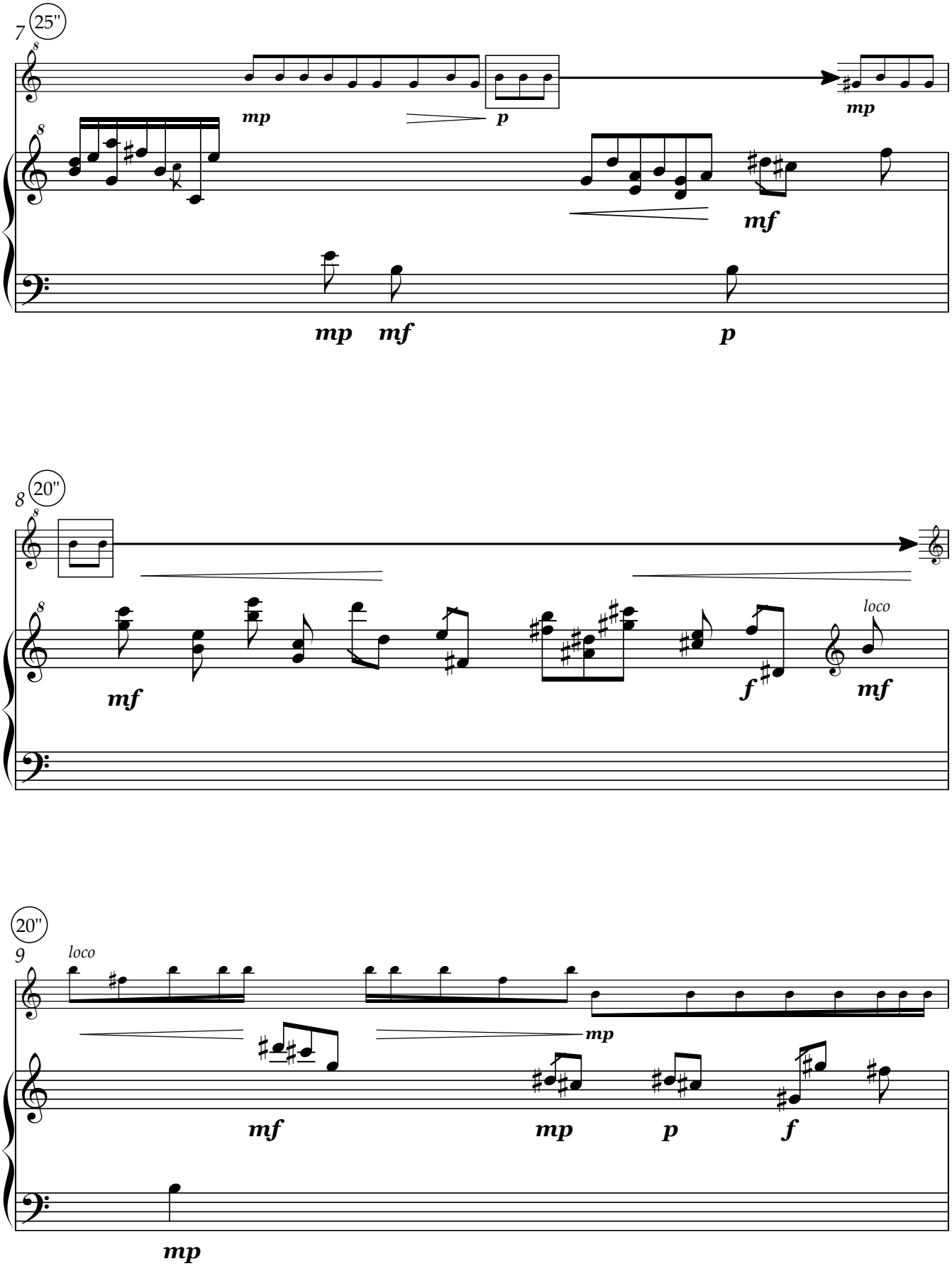
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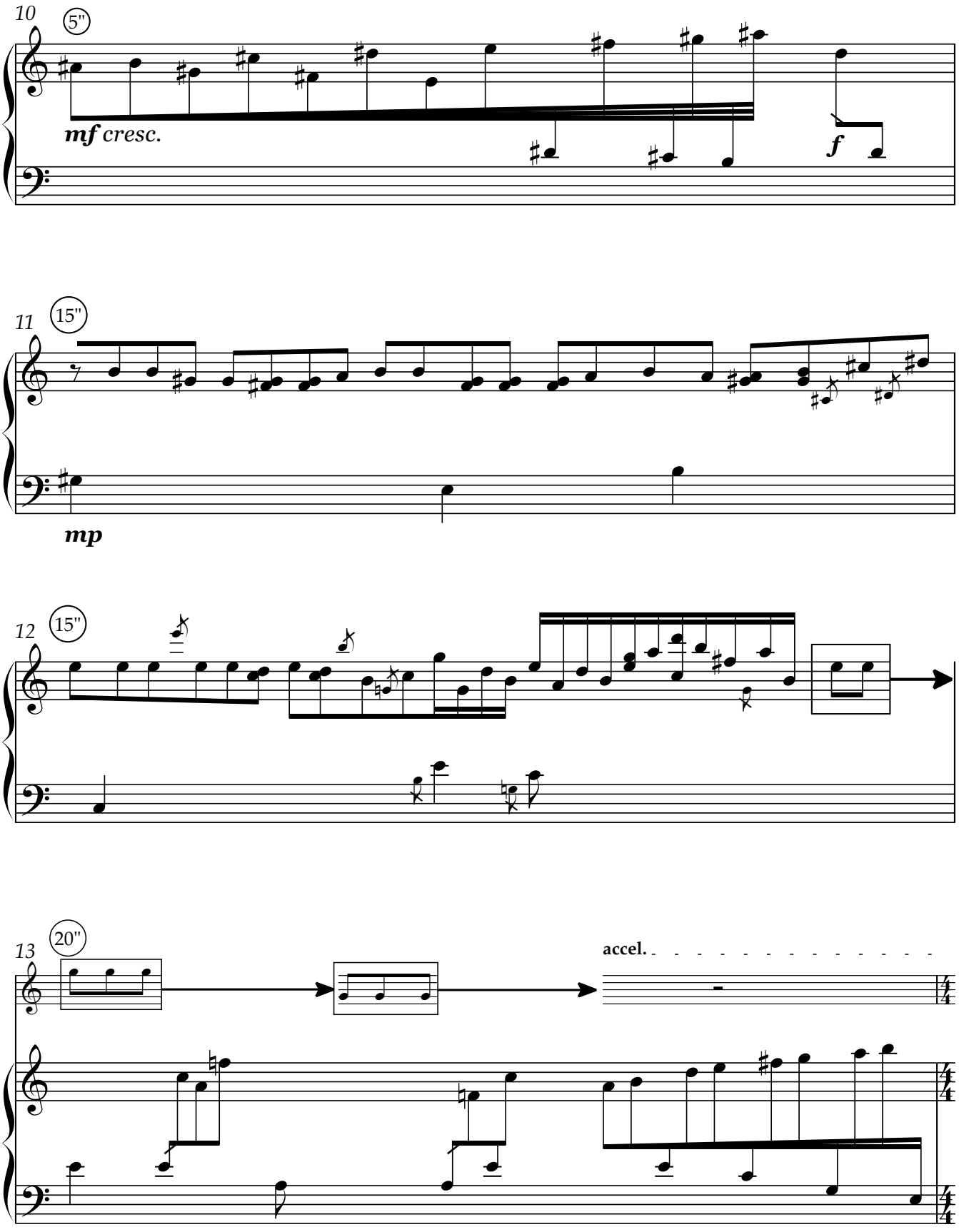
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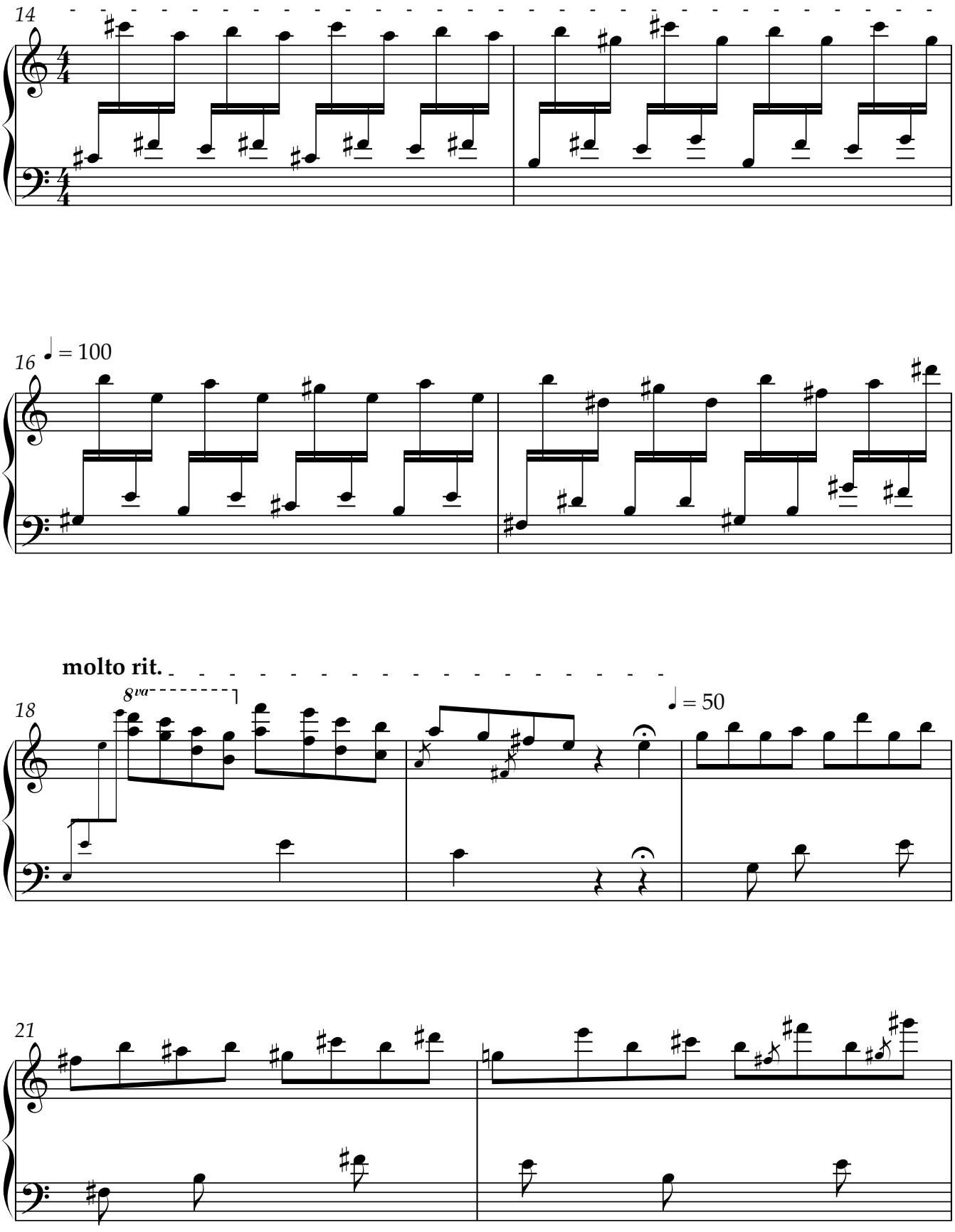
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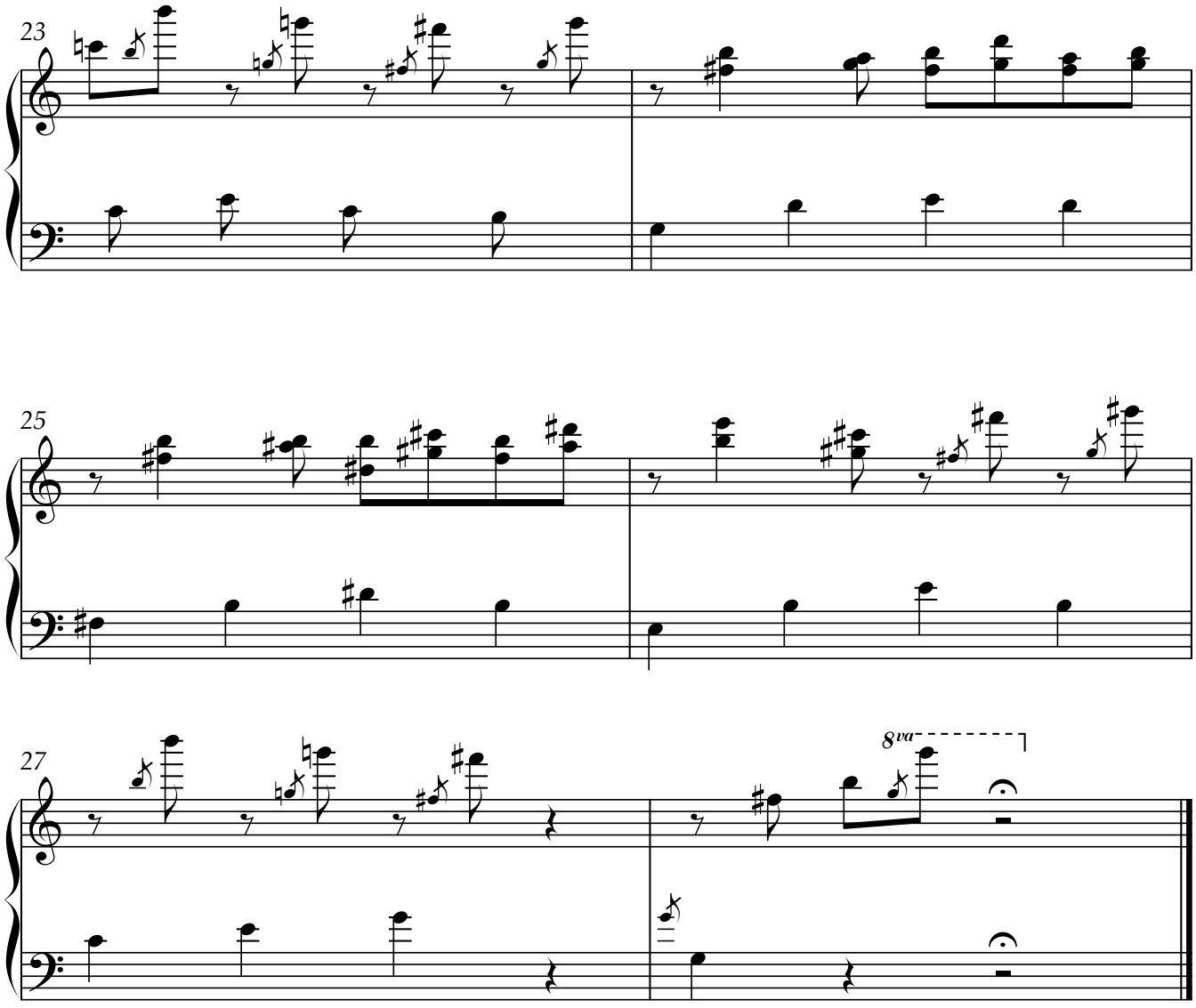

Dedicated to Johanna Rian, PhD, on her retirement as
Director of the Lavins Center for Humanities in Medicine