INTERLOCHEN ARTS ACADEMY ORCHESTRA
Ara Sarkissian, conductor

with
CONCERTO COMPETITION WINNERS
David Schonberger, bass trombone
Luis Manuel Marquez Teruel, bassoon

and soloist
Crispin Campbell, cello

Friday, April 27, 2018
7:30pm, Corson Auditorium
PROGRAM

Sarabande and Courante ................................................................. Dietrich Buxtehude
(c.1637-1707)

Crispin Campbell, cello

Andante and Rondo Ungarese, Op. 35 ........................................ Carl Maria von Weber
(1786-1826)

Luis Manuel Marquez Teruel, bassoon, Maracaibo, Venezuela

Concerto for Bass Trombone and Orchestra ............................... Thom Ritter George
(b. 1942)

David Schonberger, bass trombone, El Paso, Texas

Marche Slave, Op. 31 ................................................................. Piotr Ilyich Tchaikovsky
(1840-1893)

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THE SOLOISTS

The student soloists performing tonight are two of the four students selected from a total of 43 entries in the annual concerto competition at Interlochen Arts Academy. Preliminary concerto auditions were judged by a team of Interlochen Arts Academy faculty in categories of voice, piano, strings, woodwinds, brass and percussion. Ten students advanced to the final concerto auditions, held on Saturday, November 4, 2017. Judges for the final auditions were:

Charles Castleman ~ violin ~ University of Miami Frost School of Music
Benjamin Pasternack ~ piano ~ Peabody Conservatory of Music
Jim Walker ~ flute ~ Colburn School Conservatory of Music/USC Thornton School of Music

Luis Manuel Marquez Teruel is a junior at Interlochen Arts Academy where he is a member of the orchestra and band and a student of Eric Stomberg. He has been studying bassoon for six years. As a member of the National Children's Orchestra of Venezuela, Luis performed at the 2013 Salzburg Festival in Austria and also in Caracas. In January of 2016 he toured Europe (Spain, France, Luxembourg, Germany, England) with the Simon Bolivar Symphony Orchestra of Venezuela. He won second prize in a music competition at the New World Festival and Academy in Aruba. Luis has played as a soloist with the Youth Orchestra of Cabimas, Zulia; the Maracaibo Symphony Orchestra and the Trujillo Symphony Orchestra. He performed the Soldier’s Tale of Stravinsky on February of 2018. Luis plans to pursue a career in music and his interests other than music include aquariums.
David Schonberger is a junior at Interlochen Arts Academy where he is a member of the band and jazz ensemble and a student of Thomas Riccobono. He has been studying bass trombone for six years. David participated in Carnegie Hall's National Youth Orchestra of the United States of America which performed at Carnegie Hall and toured internationally with concerts in Guadalajara, Mexico; Quito, Ecuador; and Bogotá, Colombia. He has also performed in the National Youth Orchestra 2, the Texas TMEA All-State Jazz Ensemble, the Texas TMEA All-State Symphony Orchestra, and for a number of years with the El Paso Symphony Youth Orchestras. He was the winner of the American Trombone Workshop Division I solo competition for bass trombone and also the El Paso Symphony Youth Orchestra’s Concerto Competition. David will be attending the Curtis Institute in the fall and plans to pursue a music career playing with a symphony orchestra and teaching his craft.

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PROGRAM NOTES
by Amelia Abouljoud, Grosse Pointe Park, Mich.
and Ara Sarkissian

Sarabande and Courante
Dietrich Buxtehude

Buxtehude’s Sarabande and Courante is two dance-like pieces written for a nyckelharpa and has been transcribed for cello in this performance. A nyckelharpa is a Swedish instrument predominantly used in the 14th and 15th century. It contains 16 strings, and can be described as a cross between a violin and keyboard. The instrument is not as popular as it once used to be. It lost popularity in the early 20th century, but then regained it in the 60s and 70s. It is still played today, mostly in Sweden, and about 10,000 people play it professionally.

Andante and Rondo Ungarese, Op. 35
Carl Maria von Weber

German composer Carl Maria von Weber wrote Andante and Rondo Ungarese in 1809 for his brother, Fritz, who was a violist. Weber's colleague George Friedrich Brandt, a bassoonist, asked him to transcribe the concerto for bassoon solo in 1816. Since then, it has been more commonly played on bassoon, but is still played on viola from time to time.

The first movement, Andante, presents a beautiful, dance-like theme that becomes three variations throughout the movement. The Rondo Ungarese is a lively, upbeat movement in which the main melody is passed around the orchestra, giving it different variations of texture and character.
Concerto for Bass Trombone and Orchestra

Thom Ritter George

Thom Ritter George, a native to Michigan, wrote this concerto for bass trombone for his colleague Robert Braun. The piece made its debut on February 12, 1964 in Kilbourne Hall at the Eastman School of Music. In the first section of the concerto, the main theme is presented by the solo trombone over a beautiful harmony played by the strings. Technical gestures are played by the soloist in the second section (Allegro), and then the main theme is repeated throughout the rest of the concerto.

Marche Slave, Op. 31

Piotr Ilyich Tchaikovsky

Russian composer, Piotr Ilyich Tchaikovsky, wrote Marche Slave as a commissioned work by the Russian Music Society. It is comprised of Serbian and Russian folk themes, and was written for the Serbian soldiers, who were fighting against the Ottoman Empire at the time. The piece’s first debut was in Moscow in November 1876. It was performed at a benefit concert for the Serb soldiers who were injured while fighting.

The piece is filled with both dark and vibrant characters representing patriotism and the fighting soldiers. Themes are passed around the orchestra; each being layered with different instruments creating a fuller effect. This effect adds to the passion and patriotic character of this exciting piece.

Sources:

Sarabande and Courante-Buxtehude
http://www.nyckelharpa.org/about/what-is-a-nyckelharpa/

Andante and Rondo Ungarese-Carl Maria von Weber

Concerto for Bass Trombone and Orchestra-Thom Ritter George
http://www2.isu.edu/~georthom/cn176.html
http://www2.isu.edu/~georthom/comp-bio.html

Marche Slave-Tchaikovsky
https://www.britannica.com/topic/Marche-Slave-Op-31
https://theclassicalnovice.com/2015/09/10/tchaikovsky-marche-slave/

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ARA SARKISSIAN is Conductor of the Interlochen Arts Academy Orchestra, and is Instructor of Violin for Interlochen Arts Academy and Camp. He began studying the violin at the age of four and continues to enjoy performing and teaching both domestically and abroad. As a performer of contemporary music, he has collaborated with esteemed composers including Pierre Boulez, Peter Eötvös, Helmut Lachenmann, Wolfgang Rihm, Steve Reich, Frederic Rzewski, and George Benjamin. A highlight of his career was performing George Benjamin’s *Palimpsests I and II* under the direction of Pierre Boulez at the Lucerne Festival in Switzerland. An avid music educator, Sarkissian has taught private lessons and coached numerous young chamber ensembles across the country. His principal teachers were Marylou Speaker Churchill and James Oliver Buswell IV. Other important mentors include Mary LaMonaca, Paul Biss, Carol Ou, Paul Katz, Roger Tapping, Phil Setzer, and Soovin Kim. Sarkissian earned Bachelor and Master of Music degrees in Violin Performance from the New England Conservatory of Music.

CRISPIN CAMPBELL is Instructor of Cello, Chamber Music and String Improvisation at Interlochen Arts Academy and also cello faculty for the Interlochen Cello Institute and Clazz Music Festival in Arcidoso, Italy. His major teachers were Margaret Rowell in Berkeley, California and George Sopkin in Milwaukee, Wisconsin. Campbell performs with a wide variety of musicians in creative formats, from classical chamber groups to jazz and world music ensembles internationally. He was also founder and Artistic Director of the Manitou Musical Festival in Leelanau County from 1991 to 2004. His musical interests are wide, ranging from the classical cello repertoire to varying styles of improvisation, including jazz, blues, folk and Latin American music. His collaborative performances have involved chamber music with colleagues at Interlochen, as well as members of the Juilliard, Fine Arts and Stradivari Quartets, the Raphael Trio, and members of the Chicago and Detroit Symphonies. His improvisational playing with cellists Eugene Friesen and Naseem Alatrash, violinist Jeremy Cohen, the Neptune Quartet and vocalists Janice Keegan and Claudia Schmidt involves appearances at music festivals and concert venues both nationwide and internationally. Campbell has been a guest artist and instructor at numerous music festivals, and has been an instructor for Javeriana University and the Filarmonica Joven de Colombia in Bogota, Colombia. His students hold positions in major orchestras, chamber ensembles and music schools internationally. He holds degrees from the University of Wisconsin-Milwaukee and San Jose State University. Campbell is finishing his work at Interlochen in June, after 38 years, to pursue other projects.
INTERLOCHEN ARTS ACADEMY ORCHESTRA
J Berry, manager     Jennifer Munten, librarian

VIOLIN I
Katherine Eddins, Texas
Lily Dunlap, Ore.
Deurim Jung, South Korea
Kalli Sobania, Minn.
Adrian Nicolas Ong, Philippines
Alexandra Gonzales Siu, Peru
Zofia Farley, Mo.
Ran Huo, China
Jimena Burga, Peru
Miyu Kubo, Japan
Fiona Pantoga-Montoto, Wis.
Yiwen Liang, China
Laura Herrera Yepez, Venezuela
Abigail Skerik, Mich.
Sydney Canlas, Mich.

VIOLIN II
Lillian Naill, Md.
Cynthia Love, Ind.
Daisy Abbott, Calif.
Mitchell Cloutier, Tenn.
Ann Conway, Ind.
Khaia Smith, N.J.
Hunter Parsinen, Texas
Antonia Suarez Gomez, Colombia
Noelle Riccobono, Mich.
Daniela Grinan Rumbaut, Cuba
John Kainer, Wis.
Mengxiao Hong, China
Huiyang Xie, China
Tezah Haddock, Alaska
Sofia Antonelli *
Matteo Verzari *

VIOLA
Joseph Skerik, Mich.
Vincent DiFrancesco, Ohio
Adrian Jackson, Texas
Amelia Abouljoud, Mich.
Gabriella Trulli, Fla.
Leah Widmaier, Ill.
Xavier Tutiven, N.Y.
Miranda Lucas, Va.
Morgan Brown, D.C.
Colton Slaven, Mo.
Charlotte Lohmann, Wis.
Kelly Avila, Mich.
Jenna McGeoch, N.J.
Paul Denison, Ore.
Ethan Nell, Fla.

VIOLA cont.
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Charlotte Lohmann, Wis.
Kelly Avila, Mich.
Jenna McGeoch, N.J.
Paul Denison, Ore.
Ethan Nell, Fla.

CELLO
Daniela Gonzales Siu, Peru
Joshua McClendon, Mich.
Tres Foster, Ind.
Grace Smith, Mich.
Sam Sykes, Iowa
Tu Gu, China
Ella Bondar, Ill.
Alexis DePaolo, Wyo.
Andrew Blomquist Shinn, N.J.

DOUBLE BASS
Camilla Carvalho, Fla.
Bowen Ha, China
Zen Williams, Calif.
Yihan Wu, China

FLUTE
Xinyu Li, China
Ainhoa Ortiz Noriega, Spain
Sage Park, Ore.
Sebastian Brea Perez, Venezuela
Zoe Stier, Mich. (piccolo)
Lauren Whitaker, Mich. (piccolo)

OBUE
Robert Diaz, Fla.
Donghwi Kang, South Korea

CLARINET
Nathan Landers, Wash.
Fernando Montes III, Texas
Linus Poon, Hong Kong (contra)

BASSOON
Harrison Short, Neb.
YuanHong Sun, China (contra)
Daniel Zaldana, Fla.

HORN
Charles Ball Fuller, Ark.
Lauren Goff, Mich.
Felix Johnson, N.Y.
Derrick Rassinier, Ark.
Kylie Twadell, Ill.

TRUMPET
Kathrine Hamann, Neb.
Evan MacKay, Mich.
Reynolds Martin, Ky.
Olga Para, Wash.

TROMBONE
Sophia Anasis, Ohio
Rocky Fox, Fla.
Francis Lazzara, Texas

TUBA
JunMing Wen, China

PERCUSSION
Gabe Costache, Colo.
Zhaohan Pan, China
Eli Reisz, Calif.
Jakob Schoenfeld, Fla.
Margot Takeda, Calif.

* Denotes guest from Italian Conservatory
UPCOMING HIGHLIGHT OF THE 2017-18 IAA PERFORMING ARTS SERIES

Sweeney Todd: The Demon Barber of Fleet Street, Arts Academy Theatre Co.
May 11, 7:30 p.m.
May 12, 2 p.m. and 7:30 p.m.
Corson Auditorium
*Contains mature content

Sweeney Todd has become a bloody, worldwide success since being awarded eight Tony's, including Best Musical, for its Broadway premiere. Stephen Sondheim's and Hugh Wheeler's tasty, thrilling, theatrical treat has simultaneously shocked, awed and delighted audiences across the world. An infamous tale, Sweeney Todd, an unjustly exiled barber, returns to nineteenth century London, seeking vengeance against the lecherous judge who framed him and ravaged his young wife. The road to revenge leads Todd to Mrs. Lovett, a resourceful proprietress of a failing pie shop, above which, he opens a new barber practice. Mrs. Lovett's luck sharply shifts when Todd's thirst for blood inspires the integration of an ingredient into her meat pies that has the people of London lining up. Featuring some of the most chilling music ever written for the stage, Sweeney Todd is a masterpiece sure to both thrill and delight audiences.

For information and tickets, visit tickets.interlochen.org
JUNE PERFORMANCES
Thursday, June 28
An Evening With YES
June 29 & 30
Much Ado About Nothing
Interlochen Shakespeare Festival
Saturday, June 30
Blondie

JULY PERFORMANCES
July 2, 3 & 5
A Doll’s House, Part 2
Interlochen Shakespeare Festival
Tuesday, July 3
The Capitol Steps
Wednesday, July 4
The Glenn Miller Orchestra
Thursday, July 5
Sarah Cahill, pianist
Friday, July 6
Detroit Symphony Orchestra presents an Evening of Chamber Music
July 6 & 7
Much Ado About Nothing
Interlochen Shakespeare Festival
Saturday, July 7
Koresh Dance Company
Wednesday, July 11
George Clinton Parliament Funkadelic and Robert Randolph and the Family Band
Thursday, July 12
Creedence Clearwater Revisited
Friday, July 13
An Evening With Lindsey Stirling
Tuesday, July 17
The Beach Boys
Wednesday, July 18
Brentano String Quartet
Saturday, July 21
THE PEKING ACROBATs
Tuesday, July 24
Reba McEntire
Saturday, July 28
Friction Quartet

AUGUST PERFORMANCES
Aug. 2 - 5
MEREDITH WILLSON’S
THE MUSIC MAN
High School Musical Theatre Co.
Friday, Aug. 10
The Avett Brothers
Saturday, Aug. 11
Steve Martin and Martin Short:
An Evening You Will Forget for the Rest of Your Life with the Steep Canyon Rangers and Jeff Babko
Aug. 13, 15, 18
The Telegraph Quartet
Thursday, Aug. 16
Jim Gaffigan
Tuesday, Aug. 21
Earth, Wind & Fire
Friday, Aug. 24
Jeff Daniels and the Ben Daniels Band
Tuesday, Aug. 28
Chick Corea Akoustic Band with John Patitucci and Dave Weckl

tickets.interlochen.org • 800.681.5920