



INTERLOCHEN

Arts Academy

Interlochen, Michigan
34th Program of the 56th Year

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INTERLOCHEN ARTS ACADEMY ORCHESTRA Ara Sarkissian, conductor

Saturday, October 13, 2017

7:30pm, Corson Auditorium

- Selections from *Romeo and Juliet*, Op. 64 Sergei Prokofiev
Montagues and Capulets (1891-1953)
The Child Juliet
Friar Laurence
Masks
Death of Tybalt
Romeo at the Grave of Juliet
- La Mer (The Sea) Claude Debussy
I. De l'aube à midi sur la mer (1862-1918)
- L'Oiseau de Feu 1919 Suite (The Firebird) Igor Stravinsky
Introduction (1882-1971)
L'oiseau de feu et sa danse
Variation de l'oiseau de feu
Ronde des princesses
Danse infernal du roi Kastchei
Berceuse
Final

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INTERLOCHEN ARTS ACADEMY ORCHESTRA

J Berry, manager Jennifer Munten, librarian

VIOLIN I

Miyu Kubo, Pa.
Lily Dunlap, Ore.
Mitchell Cloutier, Tenn.
Sydney Canlas, Mich.
Lillian Naill, Md.
Huiyang Xie, China
Mengxiao Hong, China
Alexandra Gonzales Siu, Peru
Laura Herrera Yepez, Venezuela
Kalli Sobania, Minn.
Daisy Abbott, Calif.
Ann Conway, Ind.
Ran Huo, China

VIOLIN II

Deurim Jung, Mich.
Zofia Farley, Mo.
Adrian Nicolas Ong, Philippines
Ilan Naill, Md.
Katherine Eddins, Texas
Antonia Suarez Gomez, Colombia
Khaia Smith, N.J.
Tezah Haddock, Alaska
Chloe Divens, Ind.
Noelle Riccobono, Mich.
Fiona Pantoga-Montoto, Wis.
John Kainer, Wis.
Daniela Grinan Rumbaut, Cuba
Cynthia Love, Ind.
Hunter Parsinen, Texas
Yosvani Rodriguez, Fla.

VIOLA

Joseph Skerik, Mich.
Alyssa Warcup, Ill.
Vincent DiFrancesco, Ohio
Leah Widmaier, Ill.
Miranda Lucas, Va.
Amelia Abouljoud, Mich.
Xavier Tutiven, N.Y.
Adrian Jackson, Texas
Colton Slaven, Mo.
Kelly Avila, Mich.

VIOLA cont.

Gabriella Trulli, Fla.
Ethan Nell, Fla.
Morgan Brown, D.C.
Paul Denison, Ore.
Jenna McGeoch, N.J.

CELLO

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

DOUBLE BASS

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

FLUTE

Ipek Karataylioglu, Turkey
Hyeong Ju Julia Kim, Nev.
(piccolo)
Ruitong Qin, China (piccolo)
Zoe Stier, Mich. (piccolo)

OBOE

Donghwi Kang, South Korea
(English horn)
Victor Romulo Garcia, Mexico
(English horn)
Angela Scates, Mich.

CLARINET

Nicole Martin, Maine
Anders Peterson, Minn.
Daniel Solowey, Fla. (bass)

BASSOON

Luis Manuel Marquez Teruel,
Venezuela
Harrison Short, Neb.
YuanHong Sun, China (contra)
Daniel Zaldana, Fla.

HORN

Charles Ball Fuller, Ark.
Lauren Goff, Mich.
Felix Johnson, N.Y.
Theresa Reagan, Mich.
Jacob Zemans-Ronthal, Canada

TRUMPET

Kathrine Hamann, Neb.
Emma Kosht, Vt.
Reynolds Martin, Ky.
Olga Para, Wash.
Michael Riccobono, Mich.

TROMBONE

Sophia Anasis, Ohio
Francis Lazzara, Texas
David Schonberger, Texas

TUBA

Christofer Miller, Ala.

TENOR SAXOPHONE

Donovan Elliott, N.C.

HARP

Hannah Allen, Conn.
Emily-Rose Matskows, Australia

PIANO/CELESTE

Yuhki Ueda, Philippines
Sunmin Shin, South Korea

PERCUSSION

Chandler Beaugrand, Fla.
Gabe Costache, Colo.
Jakob Schoenfeld, Fla.
Margot Takeda, Calif.
Nupur Thakkar, Ill.

PROGRAM NOTES

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

Romeo and Juliet Suite

Sergei Prokofiev

Sergei Prokofiev began his formal education of composition at age eleven under the composer Reinhold Glière. Feeling as though Glière teachings were too traditional, Prokofiev began to study under Alexander Glazunov at the Saint Petersburg Conservatory at age twelve. His first major success as a composer occurred in 1911 when music publisher Boris Jurgenson signed a contract with him. With this contract, he was able to tour internationally and in 1913, he traveled to Paris and London, where he met Sergei Diaghilev and the famed Ballets Russes. Together, they wrote several short ballets, but their most successful work together was *Romeo and Juliet*. The score of this ballet was composed in 1935 for the Leningrad Theatre of Opera and Ballet, and was only performed as a suite that Prokofiev continued to arrange until 1940. The ballet's premiere took place on January 11, 1940 at the Kirov Theater in Russia. The performance was a critical success, and it has remained one of the most famous ballets in the repertoire.

La Mer (The Sea)

Claude Debussy

Growing up in Saint-Germain-en-Laye, France, Claude Debussy's family hoped he would one day become a sailor. This expectation and his own fascination with water was the source of his inspiration for *La Mer*, meaning "the sea." Debussy's eccentric orchestration and use of colors in *La Mer* captures the impressionistic style and beauty brought in paintings by his favorite painter, J. M. W. Turner. He began working in 1903 by memorizing images of the sea, then going to the keyword and transferring the beautiful sights into music, just as Turner would do with his paintings. You can hear how Debussy imitates the paintings of Turner by being aware of various musical colors and textures, especially in the strings. The composition was finished in March of 1905 and debuted in October 1905, and was intended to represent an entire day at sea. The first movement, that we will perform tonight, depicts the beautiful morning sunrise and the color of the rays shining along the water.

L'Oiseau de Feu 1919 Suite (The Firebird)

Igor Stravinsky

Igor Stravinsky, born in Lomonosov, Russia, began his musical training in St. Petersburg Russia, under the highly acclaimed Nikolai Rimsky-Korsakov. He studied under Rimsky-Korsakov throughout the 1890s, but left to begin work on his own. Stravinsky premiered his most famous ballets with Sergei Diaghilev and the Paris-based Ballets Russes. The ballet company premiered *The Firebird* on June 25, 1910, which launched Stravinsky's career and established 20th-century modern-style of music. Within this work, Stravinsky sewed in some of Rimsky-Korsakov's folk tunes, as well as the depiction of gruesome beings with chromatic lines throughout the orchestra. This fabulous work brought about a new kind of music, and relieved the melancholy trends of Impressionistic and Expressionistic music. The ballet's choreographer, Michel Fokine, was inspired by the boldness of Stravinsky's score, which encouraged him to break free from the choreography of classical technique. With his intricate orchestration and rhythms, Stravinsky composed one of the most exciting and popular ballets in the repertoire.

Sources

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Huscher, Phillip. "Liner Notes for Prokofiev: Suite from 'Romeo and Juliet' - CSO Sounds & Stories." CSO, CSO Resound, 15 Sept. 2014, csosoundsandstories.org/liner-notes-for-prokofiev-suite-from-romeo-and-juliet/.

Newman, Lori. "Program Notes: Prokofiev's Romeo and Juliet." *New Mexico Philharmonic*, 2 Mar. 2013, nmphil.org/music-in-new-mexico/program-notes-prokofievs-romeo-and-juliet/.

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ARA SARKISSIAN is the 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.

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