



INTERLOCHEN

Arts Academy

Interlochen, Michigan
92nd Program of the 52nd Year

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INTERLOCHEN ARTS ACADEMY BAND

Matthew Schlomer, conductor

"A JFK Memorial"

Saturday, November 16, 2013
7:30pm, Corson Auditorium

“A JFK Memorial”

Fanfare for the Inauguration of J.F. Kennedy..... Leonard Bernstein (1918-1990)
arr. Sid Ramin

monologue by William Ouweleen, Evanston, Ill.
written by Carly Miller, Portland, Mich. and Matthew Schlomer

The Leaves are Falling Warren Benson
(1924-2011)

Serenade No. 12 in C Minor, K. 388..... Wolfgang Amadeus Mozart
I. Allegro (1756-1791)
IV. Finale: Allegro

~World Premiere Performance~

Color of the Mind Angel Lam

film by Lixing Mida Chu, Suzhou, China

Sinfonietta..... Ingolf Dahl
Introduction and Rondo (1912-1970)
Pastoral Nocturne
Dance Variations

Variations on a Korean Folk Song John Barnes Chance
(1932-1972)

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PROGRAM NOTES

November 22nd marks the 50th anniversary of John F. Kennedy's assassination in Dallas, Texas. Like 9/11, it was a moment about which people remark, "I still remember where I was when..." His election two years earlier electrified the country with the idea of change and progress. The task of planning the inaugural gala fell to none other than Frank Sinatra. It is no wonder that the gala entertainers were a Who's Who of 1960's cool: Ethel Merman, Nat "King" Cole, Louis Prima, and Ella Fitzgerald to name a few. Sinatra's first choice to represent classical music at the event was Leonard Bernstein, whose film adaptation of *West Side Story* had won 10 Academy Awards the year before, including Best Picture. Bernstein was the opening act, arriving with Bette Davis two hours late by police escort because of a snowstorm. The premier of his *Fanfare* began the event, followed by Sousa's *The Stars and Stripes Forever*. The brief ***Fanfare*** is a compact flurry of hopeful energy in two parts.

Kennedy's presidency was also a dawn of inclusion for the arts. He boldly supported the arts at his inauguration, asking Robert Frost to recite his poetry at the event, and inviting over fifty other writers, painters, and musicians to attend. In their first year in Washington, Mrs. Kennedy sponsored "Concerts for Young People" at the White House, inviting the Interlochen National Music Camp's orchestra and dancers to perform on August 6, 1962.

Warren Benson, a Detroit composer, was entertaining a guest one day in November, 1963, when they decided to turn on the radio to receive the day's news. Benson became emotionally involved in the unfolding tragedy surrounding Kennedy's assassination and wanted to create something to remember the president's legacy. The following week a student brought him the poem *Autumn* by Rainer Maria Rilke and it seemed to suit the mood perfectly:

Autumn

The leaves are falling, falling as if from far off,
as if in the heavens distant gardens withered;
they fall with gestures that say "no."

And in the nights the heavy earth falls
from all the stars into aloneness.

We are falling. This hand is falling.
And look at the others: it is in them all.

And yet there is One who holds this falling
with infinite softness in his hands.

As in Bernstein's *Fanfare*, Benson's ***The Leaves are Falling*** is also in two parts. The first is original material, esoteric in nature, haunted by the pressing pulse of chimes. The second part repeats the original material but over it he smears fragments of a Protestant hymn, *Eine feste Berg*, in complete disregard of the steady chimes.

Mozart's ***Serenade No. 12 in C minor*** seemed a fitting way to follow the solemn events we commemorate. The wind octet was a delicacy of the aristocracy in Mozart's time and was referred to as *harmoniemusik*. The wind octet was a status symbol of the most elaborate courts in Europe and the eight musicians in Emperor Joseph II's court were likely the most highly paid musicians in 18th century Vienna. Mozart's wind serenades are mostly composed for social events, but the c minor serenade stands out as a four movement form that more closely resembles the string quartets of his day. Mozart later rearranged the wind octet for string quartet. It was also in Mozart's time that Western civilization became fascinated with the Far East, which is highlighted later in the program. The serious nature of the serenade's first movement and its royal origin, takes us back in a way, to "Camelot," a fond term for America's 1962 aristocracy: the Kennedy administration.

Perhaps Kennedy's greatest impact on our lives today is in the modern intertwined paths of East and West. As a sailor on a World War II naval ship in the Pacific, as a senator who visited Korea during the Korean War, and as a president struggling with the conflict in Vietnam, Kennedy was directly involved in the East-West relations that exist today. Robert Dalleck of *The Atlantic* argued that as information leaked out after his assassination, it was clear that Kennedy would have preferred to pull out of Vietnam, but history is not written in *what-ifs*.

The music of the 1960's reflects the world's focus on global politics, whether it is Chance's overt ***Variations on a Korean Folk Song*** or Dahl's delicate subtleties of exotic color in his ***Sinfonietta***, written in 1961.

The collaboration with Angel Lam arose from a suggestion she made during our cultural exchange with Singapore School of the Arts last January. The result was a project natural to incubate at Interlochen, and difficult to imagine anywhere else. Ms. Lam suggested film, and my previous experiences with filmmaker Mida Chu, led me to believe that this would be a worthwhile exploration. The challenge was to let each aspect of the collaboration grow together, rather than write a movie to go with existing music, or the opposite. Angel suggested the beautiful story before us, which is based on a true experience from her childhood. The music begins with several ideas flowing, almost incomprehensibly, over one another. As the story progresses, the music also reveals itself in unexpected ways, with the piano and harp forming a central voice in the orchestration.

Ingolf Dahl's *Sinfonietta* was written in 1961, the year of Kennedy's election. The composer chose a sequence of only six notes as both melodic and harmonic material rather than a standard major or minor scale. Dahl then transposes these six tones to nearly every key. Somehow Dahl manages to create a sense of tonality at the same time, using delicate scoring that strives for transparency in every measure. The result is an exotic sounding work that feels pleasant yet challenging, familiar yet constantly leading us to new adventures. The form of the entire piece is in an arch; beginning and ending similarly. The first movement is in a quasi sonata/rondo form with a playful cadenza-like melody in the clarinets alone. The second movement begins with another beautiful passage in the clarinets and transforms into a canon-inspired waltz. Here we also find the center of the arch--a *gavotte* serving as the lightest section of the piece. At the end of the second

movement, Dahl makes a little musical joke about a band, known in his day mostly for marching, playing a delicate waltz. The final movement is an energetic theme and variations that gradually winds down to mimic the work's opening.

John Barnes Chance learned the melody for this work, "Arirang," while serving in a military band in Korea in 1958-59. The tune persisted in his mind until he wrote the work in 1967. The ancient melody is an unofficial national anthem of Korea. The lyrics vary greatly between regions but they often describe a woman waiting at a mountain pass for her love to return; an appropriate way to end our evening of remembering President Kennedy and his legacy.

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MATTHEW SCHLOMER is the conductor of the Interlochen Arts Academy Band and teaches conducting and classical saxophone. Previous positions have been at the University of Wisconsin-Madison, Luther College, Edgewood College, Kettle Moraine Lutheran High School and Sheboygan High School. He studied wind conducting with Scott Teeple and Allan McMurray, saxophone with Jean-Marie Londeix and Tom Myer, and dance with Kate Corby. Further conducting studies have been with Bob Reynolds, Craig Kirchhoff, Michael Haithcock, Mallory Thompson, Jerry Junkin, John Whitwell, Frank Wickes, and Glen Adsit. Dr. Schlomer holds a D.M.A. and M.M. in instrumental conducting with a minor concentration in dance from the University of Wisconsin, a B.M. in education from the University of Colorado at Boulder, and a gold medal in saxophone from Bordeaux Regional Conservatory in France. While at UW-Madison he twice received the Richard Church Memorial Conducting Award. Dr. Schlomer has presented his research in dance and conducting pedagogies at the College Band Directors National Association and at the Wisconsin Summit. He is resident conductor of the experimental percussion group Clocks in Motion and serves as a conducting and rehearsal clinician. He is a strong advocate for integrating all the arts into music education.

ANGEL LAM is a music composer and writer who uses the beauty of soundscape, instrumentation and language to express refined emotions and her passion for life. Her compositions reflect not only her own life, but are also evidence of humanity where time and space interfere with each other in an uncertain, timeless manner. Her compositions are praised as "an otherworldly, dreamily poetic short story...rich, singing tone and sense of drama...fanciful music" (*New York Times*), "an unusually affecting piece, filled with luxuriant chords, tender string songs and sensuous glissandos" (*TwinCities Pioneer Press*), and "a born storyteller." (*Financial Times* music theater review) In 2012, as composer, librettist and artistic director, Dr. Lam premiered her first full-length theater work, *June Lovers*, at the prestigious Hong Kong Arts Festival. Recently, she is developing two theater works in New York, one is *Ghost Wife*, based on a lost diary from 1921, and another is *Steal Peaches*, a drama with original music and puppetry. She has performed *Ghost Wife* as a solo performer at several cultural institutions in New York City with her original music and documentary visual projections. She is currently writing her first novel based on true

events from 1946. She has been voted "Artist of the Month" by *Musical America* and "Yalie of the Week" by Yale University *Yale Alumni Magazine*. She has received three Carnegie Hall commissions, most recently a commission dedicated to solo cellist Yo-Yo Ma, the Atlanta Symphony Orchestra and Carnegie Hall's China Festival "Ancient Paths, Modern Voices: A Festival Celebrating Chinese Culture." Her recent collaborations include a commission from multiple Grammy-nominated Yale Cellos, directed by Aldo Parisot, and interviewed on Yale Cellos Featurette youtube video, Yale Norfolk Chamber Music Festival, Minnesota Orchestra *Inside the Classics Series* (2010) and *Composers Institute* (2009), Colorado Symphony Orchestra and Earshot, among others. She first received a Carnegie Hall commission in 2006 working with Yo-Yo Ma and the Silk Road Project, then again in 2007 working with Grammy Awards-winning composer Osvaldo Golijov and vocalist Dawn Upshaw. Her composition is on the touring repertoire of Yo Yo Ma and the Silk Road Ensemble, released by Sony/BMG on Silk Road Ensemble's CD *New Impossibilities* as an exclusive bonus in 2007, and recorded again in the CD *Off the Map* in 2009. *Off the Map* was nominated for a 2011 GRAMMY for Best Classical Crossover Album.

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SPECIAL THANKS TO:

Angel Lam, Mida Chu, Charlotte Griffith, David Holland, Dara Potts, Anna Kotyza, Bill Singer and the maintenance staff, and David and Jessica Griffith, for your efforts in making a unique collaboration happen.

David Griffith and Bill Church for developing the JFK monologue.

Nancy Stagnitta, Eric Stomberg, Tom Riccobono, and Byron Hanson for your coaching expertise.

Chris Hintz and Gregory Johnson for your video work.

Rory Baker, Jennifer Apple, and Patti Ferguson, and the production staff, for the extra technical magic in tonight's performance.

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INTERLOCHEN ARTS ACADEMY BAND

Christopher Bruce, manager

FLUTE

Hannah Criswell, Texas (piccolo)
Charlotte Angier, N.J.
Brittany Bindon, Mich.
Indigo Fischer, Ark. (piccolo)
Alex Burris, La.
Alexandra Ong, Ohio
Chun Sum Wong, Hong Kong (alto)

OBOE

Lucian Avalon, N.M.
Izabella Deeg, Ala.
Morgan Westbrook, Wash.
Benjamin Brogadir, Calif.
Alejandro Briceno, N.C. (E.H.)

CLARINET

Vladimir Gessen,
Russian Federation
Hae Sol Hur, Wash.
Martin Kocev, Macedonia (bass)
Sydney Lusby, Texas
Jason Pinnell, Wash.
Sirui Wang, China (contra)
Rhiana Caterisano, Texas
ZiKang Wang, China
Zachary West, Mass. (Eb contra)

BASSOON

Emily Simpson, Ky.
Tamara Snyder, Ga.
Tatum Shellenberger, Fla.
Madelaine Stearn, Wash. (contra)

ALTO SAXOPHONE

Brian Bibb, Fla. (soprano)
Naomi Walerys, Fla.

TENOR SAXOPHONE

Raef Sengupta, Ill.

BARITONE SAXOPHONE

Kameron Sheffield, Mich.

TRUMPET

Francis Chiodo, Mich.
Kyle Braun, Ohio
Terrence Martin, Conn.
Laura Egyed, Tenn.
Madison Lusby, Texas
Maxfield Hurvitt, Maine
Cedric Merrills, Mich.
Chad Erickson, Ill.
Alexander Meade, Mich.
Abigail Rowland, Hong Kong

HORN

Nate Klause, Ariz.
Seong Jin Ray Han, South Korea
Kaci Cummings, Texas
Antonio Brindise, Tenn.

TROMBONE

Aaron Albert, S.C.
Danna Nelson, Minn.
Sam Silverman, Calif.

TUBA/EUPHONIUM

Ada Brooks, Mont.
Andrew Ennis, N.Y.
Aden Beery, N.C.
Cristina Dougherty, N.M.
Christian Birkness, Canada
James MacKenzie, Ohio

HARP

Rachel Clemente, Ohio
Edward Manuel, Mich.

BASS

Max Mulpagano, Ind.

PIANO

Seong-Hwan Lee,
South Korea
Jing Yi Qu, China

PERCUSSION

Casey Voss, Mich.
Andrew Grossman, Fla.
Meicheng Wang, China
Casey Batterbee, Mich.
Andrew Alford, Calif.
Alexandre Johnson, Fla.
Kyle Martin, Conn.

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In order to provide a safe and healthy school, Interlochen maintains a smoke-free and alcohol-free campus.
Michigan law prohibits any weapons, including concealed weapons, on Interlochen property
because we are an educational campus. Thank you for your cooperation.

www.interlochen.org

UPCOMING HIGHLIGHTS OF THE 2013-14 PERFORMING ARTS SERIES

“Spring Awakening”

Interlochen Arts Academy Musical Theatre Co.

November 21 & 22 and December 6 & 7, Harvey Theatre, Thursday & Friday, 7:30 p.m., Saturday, 2 p.m. & 7:30 p.m.

Winner of eight TONY® Awards, including Best Musical, “Spring Awakening” tells the story of the transition from youth to adulthood and vividly portrays the many joys, sorrows, exhilarations and heartbreaks of that vital time of life. Set in late 19th century Germany, “Spring Awakening” presents difficult themes and at times tragic situations. However, the audience will leave believing in the power of the award-winning musical’s positive and hopeful message. Music by Duncan Sheik; Book and Lyrics by Steven Sater. *Please note: “Spring Awakening” contains adult themes and adult language. Parental discretion is advised.*

“The Nutcracker”

Interlochen Arts Academy Dance Co. and Orchestra

December 12, 13 & 14, Corson, Thursday & Friday, 7:30 p.m., Saturday, 2 p.m. & 7:30 p.m.

The Interlochen Dance Co. and Orchestra present the story of Clara, Herr Drosselmeyer, a villainous Mouse King, and the beloved Nutcracker who comes to life. A perennial favorite with audiences of all ages, this enchanting holiday classic features magnificent dancing, colorful costumes and one of the most enduring scores in all of ballet.

Jonathan Biss

Tuesday, January 14, Dendrinos Chapel, 7:30 p.m.

Come and share an exceptional evening of Brahms, Chopin, Beethoven and more with American pianist Jonathan Biss. Widely regarded as “one of the most thoughtful and technically accomplished pianists of the younger generation” (*BBC Music Magazine*) the acclaimed pianist will make a special appearance at Dendrinos Chapel before taking the stage at Carnegie Hall.

Winterlochen Arts Day ~February 22

Beat the winter blues with Interlochen Arts Academy! Enjoy a day filled with student and faculty performances, hot chocolate, ice sculptures, food vendors and more. Then top it off with a 7:00 p.m. performance featuring the acclaimed Hot Club of San Francisco and the popular French vocalist Isabelle Fontaine as they present “Meet Me In Paris.” Love songs and driving gypsy jazz are a combination made famous in Paris during the ‘20s and ‘30s by the legendary Hot Club de France, Django Reinhardt and Stephane Grappelli. Ms. Fontaine’s mix of sweet and sultry songs adds a touch of beauty and authenticity that echoes the historic Ville-Lumière, “the city of light.”

“Coriolanus”

Interlochen Arts Academy Theatre Co.

February 28 & March 1, Harvey Theatre, Friday, 7:30 p.m., Saturday, 2 p.m. & 7:30 p.m.

For his heroism in defeating an uprising against Rome, Coriolanus is nominated for the office of consul. His opponents, however, are quick to seize on his fatal flaw: his refusal to play the political games demanded by the common people. Soon, the man of the hour becomes a hated outcast - and vows a terrible revenge. “Coriolanus” is one of the final great tragedies composed by Shakespeare – and one not to be missed.

“Discover Dance: Exploring New Works”

Interlochen Arts Academy Dance Co.

March 7 & 8, Corson Auditorium, Friday, 7:30 p.m., Saturday, 2 p.m. & 7:30 p.m.

Join the Interlochen Arts Academy Dance Co. as they present a contemporary dance program for all ages. From ballet to modern dance, this can’t-miss performance will feature original choreography, stunning costumes and more.

Motionhouse Dance

Tuesday, April 1, 7:30 p.m., Corson Auditorium

Dubbed “a fascinating experience... an assault on the senses, amazing” (*Manchester Evening News*), Motionhouse meshes live performance with film, intertwining the elements so tightly that the experience transports you to places unimagined. Hold your breath—this company dares to scale bounds and traverse art forms with “a huge dose of choreographic flare, acrobatic flourish, humor, empathy and real life relevance” (*Brighton Festival*).

For information and tickets, visit tickets.interlochen.org or call 800.681.5920.