



Interlochen

ARTS ACADEMY

Interlochen, Michigan
22nd Program of the 64th Year

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INTERLOCHEN ARTS ACADEMY

WIND SYMPHONY

Bryan Christian, conductor

Thursday, October 9, 2025
7:30pm, Corson Auditorium

INTERLOCHEN ARTS ACADEMY WIND SYMPHONY

Bryan Christian, conductor

PROGRAM

Until the Scars John Mackey
(b. 1973)

Elsa's Procession to the Cathedral..... Richard Wagner (1813-1883)
arr. Lucien Cailliet

Mary Shelley Meets Frankenstein: A Modern Promethean TangoErika Svanoe
(b. 1976)

English Dances, Set 1, Op. 27 Malcolm Arnold (1921-2006)
Andantino arr. Maurice Johnstone
Vivace
Mesto
Allegro risoluto

The Red MachinePeter Graham
(b. 1958)

Dusk Steven Bryant
(b. 1972)

National Emblem March..... Edwin E. Bagley (1857-1922)
ed. Frederick Fennell

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For Interlochen Arts Academy conductor bios, please visit
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*Special thanks to the Foster Family for supporting this performance through
the Foster Family Costume and Set Production Fund.*

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PROGRAM NOTES

Until the Scars

John Mackey

Until the Scars is an adaptation of the first movement of *Wine-Dark Sea: Symphony for Band*, a work based on the ancient story of *The Odyssey* by Homer. After ten years of bloody siege, the Trojan War was won because of Odysseus' gambit: A horse full of soldiers, disguised as an offering. The people of Troy took it in as a trophy and were slaughtered. Odysseus gave the Greeks victory, and they left the alien shores for home. But Odysseus' journey would take as long as the war itself. Homer called the ocean on which Odysseus sailed a wine-dark sea, and for the Greek king it was as murky and disorienting as its name; he would not find his way across it without first losing himself.

In this section of the story, Odysseus, having filled his ship with the spoils of war, leaves for home, but he carried another, more dangerous cargo: pride. This movement opens with his triumphal march and continues as he and his crew maraud through every port of call on their way home.

John Mackey is an American composer, born on October 1, 1973 and holds a Master of Music degree from The Juilliard School and a Bachelor of Fine Arts Degree from the Cleveland Institute of Music, where he studied with John Corigliano and Donald Erb, respectively. Mackey particularly enjoys writing music for dance and for symphonic winds. Mackey has received many grants, awards, and commissions...to numerous to list here...and his works have been performed all over the world in many of the most prestigious venues.

—Program Note from publisher

Elsa's Procession to the Cathedral

Richard Wagner

Elsa's Procession to the Cathedral, transcription by Lucien Cailliet, has been a treasured icon in the wind band repertoire since its introduction in 1938. It is a wedding procession from Richard Wagner's tragic opera *Lohengrin*, where Elsa, Duchess of Brabant, is about to marry her knight in shining armor, Lohengrin, Keeper of the Holy Grail, who has appeared in a boat, magically drawn by a swan. However, keeping Lohengrin's identity a secret—to Elsa and to everyone in the country—has been a condition upon which the marriage was contingent.

Shortly after the marriage, Elsa succumbs to her curiosity, sown by the antagonist duo: Ortrud, a sorceress who put a spell on Elsa's brother Gottfried, but accused Elsa of his murder; and Telramund, the knight defeated by Lohengrin who has accused him of sorcery. Lohengrin reveals his identity to all, kills his accuser, and then bids eternal farewell to Elsa. As Lohengrin disappears, his swan magically turns into Lohengrin's friend and Elsa's brother, Gottfried. Elsa falls, lifelessly, into Gottfried's arms.

—Program Note by Bryan Christian, Conductor,
Vista Ridge High School Wind Ensemble

Mary Shelley Meets Frankenstein

Erika Svanoe

Mary Shelley Meets Frankenstein: A Modern Promethean Tango imagines a scenario where the young author meets her own creation, the monster brought to life whom we colloquially refer to as “Frankenstein.” In her novel, the creature is quite sympathetic. He tries to learn from the world around him and find human connection. Victor Frankenstein, the creature’s creator, is horrified and disgusted by the creature and rejects him. Victor ultimately shuns his responsibility as the creature’s father and leaves him to fend for himself, with dire consequences.

I imagine if Mary Shelley were to actually meet her monster, as the creature’s creator, she would be quite conflicted. In the novel, the monster is sympathetic and craves human connection. As his creator, she is responsible for teaching the creature what it is to be human; but I imagine the horror of seeing her creation brought to life would overwhelm her sympathy. They meet, circling each other in a dance reflective of a tango.

Mary, the author/creator, is depicted initially by the clarinet, which is the composer’s primary instrument. Frankenstein’s theme is first presented by the baritone saxophone, a half-woodwind, half-brass behemoth of the wind band. Mary is initially curious and sympathetic, while the creature pleads for compassion. In that moment when the two come together (quite literally on a unison middle C) Mary’s sympathy is overwhelmed by horror and she begins to panic, while the creature becomes furious with her rejection. With the final notes, we are left asking ourselves once again—who is the real monster?

Dr. Erika Svanoe (b. 1976) is a conductor, composer, and educator based near Minneapolis, Minnesota. Svanoe earned a D.M.A. in Conducting from the Ohio State University, a M.M. in Wind Conducting from Oklahoma State University, and a B.M.E. from the University of Wisconsin-Eau Claire. Her works have been featured at the Midwest Clinic, the American Bandmasters Association National Conference, the Boston New Music Festival, Wisconsin Public Radio, and performed by “The President’s Own” United States Marine Band.

—Program Note by composer

English Dances, Set 1, Op. 27

Malcolm Arnold

English Dances, Set 1 was written at the suggestion of Malcolm Arnold’s publisher, Bernard de Nevers, who voiced the need for a suite of dances to provide an English counterpart to Antonin Dvorak’s Slavonic Dances or Bartok’s Romanian Folk Dances. Arnold developed eight original melodies that seemed firmly rooted in traditional English dance and song. The melodies were divided into two sets of four. Written in 1950, *English Dances* was dedicated to de Nevers. The first movement, *Andantino*, opens quietly to 4-part chords played by the French horns and a melody introduced by the oboe. The melody is reminiscent of the gentle movement of a country breeze or the slowly flowing streams, sometimes becoming agitated when encountering obstacles. The second movement, *Vivace*, begins with bell tones that seem to signal the start of festivities in a village town. *Mesto*, the third movement, translates as sad or melancholy. The final movement, *Allegro risoluto*, is characterized by a driving and determined rhythm in the brass with ornamentation from the woodwinds.

Malcolm Arnold (b. 1921-d. 2006) was born in Northampton, the youngest of five children from a prosperous Northampton family of shoemakers. As a rebellious teenager, he was attracted to the creative freedom of jazz. After seeing Louis Armstrong play in Bournemouth, he took up the trumpet at the age of 12 and five years later won a scholarship to the Royal College of Music (RCM). At the RCM he studied composition with Gordon Jacob and the trumpet with Ernest Hall. In 1941, he joined the London Philharmonic Orchestra as second trumpet and became principal trumpet in 1943. In 1944, he volunteered for military service, but after he found out the army wanted to put him in a military band, he shot himself in the foot to get back to civilian life. After a season as principal trumpet with the BBC Symphony Orchestra, he returned to the London Philharmonic in 1946 where he remained until 1948 to become a full-time composer. He was knighted in 1993 for his service to music.

—Writer of this Program Note is unknown

The Red Machine

Peter Graham

The Red Machine was commissioned by the London-based Band of the Coldstream Guards. Among the band's duties is the famous changing of the guard ceremony at Buckingham Palace where their reputation for precision marching has led to them being described as the "Red Machine." The music reflects the title and heritage of this fine group: from the aggressive, machine-type music of the opening, the contrasting nostalgic French-flavored waltz through the recapitulation and vivace finale. Listeners may hear references to music associated with the band, from Holst (*The Planets*) through the opening phrase of the chorale *Ein Feste Burg*—familiar to British Guards Bands from the troop march *Les Huguenots*.

Peter Graham, born in Scotland in 1958, is a British composer and has lived in the U.K. for most of his life, with a brief stint in New York City in the mid 1980's. His music for wind and concert band has been recorded and performed by many of the world's leading ensembles, including the Tokyo Kosei Wind Orchestra and the Royal Norwegian Navy Band. Harrison's Dream, commissioned by the United States Air Force Band, Washington D.C., won the 2002 American Bandmasters Association Ostwald Award for composition.

—Program Note from publisher and from the Wind Repertory Project

Dusk

Steven Bryant

Dusk was commissioned by the Langley High School Wind Symphony, Andrew Gekoskie, conductor, and was premiered in April 2004 at the MENC National Convention by the commissioning ensemble.

This simple, chorale-like work captures the reflective calm of dusk, paradoxically illuminated by the fiery hues of sunset. I'm always struck by the dual nature of this experience, as if witnessing an event of epic proportions silently occurring in slow motion. *Dusk* is intended as a short, passionate evocation of this moment of dramatic stillness. *Dusk* is part of a three-work "night cycle," continuing with *The Marbled Midnight Mile* and concluding with *First Light*.

Steven Bryant (b. 1972) is an American composer and conductor who studied composition with John Corigliano at The Juilliard School, Cindy McTee at the University of North Texas, and William Francis McBeth at Ouachita University. The son of a professional trumpeter and music educator, he strongly values music education, and his creative output includes a number of works for young and developing musicians. Bryant offers a varied catalog, including works for wind ensemble, orchestra, electronic and electro-acoustic creations, chamber music, and music for the web.

—Program Note by composer

National Emblem March

Edwin E. Bagley

National Emblem is probably Edwin Eugene Bagley's most prominent contribution to music. He composed the score during a 1902 train tour with his family band but became frustrated with the ending and tossed the composition into a trash bin. Members of the band fortunately retrieved it and secretly rehearsed the score in the baggage car. Bagley was surprised when the band informed him minutes before the next concert that they would perform it. It became the most famous of all of Bagley's marches. Despite this, the composition did not make Bagley wealthy, as he sold the copyright for 25 dollars.

Bagley (b. 1857–d. 1922) incorporates the first twelve notes of The Star-Spangled Banner (played by euphoniums and trombones) ingeniously disguised in duple rather than triple time. All the remaining themes are Bagley's, but they all have a nationalistic, "Stars and Stripes" kind of feel to them. Speaking of the "Star and Stripes," Bagley's march, unlike most marches, does not incorporate either a break strain or a stinger. Still, the famous "March King," John Philip Sousa declared *National Emblem* as one of the three finest street marches ever written. Additionally, Frederick Fennell has described *National Emblem* as a march that is "as perfect as a march can be." He went on to say...

"This marvelous march never fails to lift my spirit to the loftiest heights of inner joy, outer physical exhilaration, and ultimate personal fulfillment. On some occasions I have felt that knowing it, loving it—being able to listen to it any time being played by the band in my head—was my whole reason to be alive. It's just my march, and I began to teach it to myself by marching my way to high school while whistling or singing it, totally oblivious of what I am sure were quizzical and suspicious glances from people I encountered en route! ... It is a march for marching; sit-down performances of it should continue to march, for that is its heritage—music for the feet, not for the head—and it is unmistakably music for the spirit."

On the strength of *National Emblem* alone, E.E. Bagley deserves a place as one America's great march composers.

—Program Notes sources: University of North Texas Symphonic Band concert program (2/9/2016); "Heritage Encyclopedia of Band Music;" and the Vista Ridge High School Wind Ensemble Midwest concert program (12/19/2014).

INTERLOCHEN ARTS ACADEMY WIND SYMPHONY

Tyler Castellanos, manager Dylan Rosenthal and Jenna Storiz, librarians

FLUTE

Elisha Chiu, Texas
Page Fougereousse, Ga.
Yudi Liu, Ill.
Amelia Martin, Mich.
Cici Sun, China
Elena Yamauchi, N.J.
Tala Zaldivar, Pa.

OBOE

Olivia Jang, South Korea
Ivy Shen, China
Bohan Bobby Yang, Australia

CLARINET

Sebastian Cardona, Fla.
Sabin Caval, Romania
Aiden Fawcett, Fla.
Christian Hernandez, Md.
Zoe Keller, Wash.
John Wolch, Wash.

ALTO SAXOPHONE

Dimitri Ho, Taiwan
Brianna Tang, N.Y.

TENOR SAXOPHONE

Brett Elpers, Ind.

BARITONE SAXOPHONE

Connor Reed, Fla.

BASSOON

Julianna Capretta, Ill.
Soren Hillesland, Calif.
Amy Juhascik, Ohio
Adam Weekes, S.C.
Coco Yan, N.Y.

TRUMPET

Sera Hendrey, Va.
Romero Hunt, Calif.
Yuxi Liu, China
Gustav Lumelsky, Mich.
Santiago Nieto Xirinach,
Costa Rica
Ethan Savage, Wash.

HORN

Madelyn Atkinson, Mich.
Isabella Craig, Texas
Leland Evans, Texas
Busby Gartshore, Ind.
Enzo Moscola, Calif.
Jack Ziegler, Texas

TROMBONE

Siang Chen, China
Evelyn Elliott, Texas
Austin Hart, N.J.
Chanon Limjerajarus,
Thailand
Lucas Martin, Mich.
Jimmy Norfleet, Ore.

EUPHONIUM

Cyrus Hansen, Mich.
Audrey Mitchell, Ga.
Colin Park, Md.
William Watson, Tenn.

TUBA

Bryce Ames, Maine
Tim Cranston, Texas

HARP

Charlotte Benbrook, Wis.

SYNTHESIZER

Helen Nguyen, Vietnam

PERCUSSION

Ethan Blesch, Ill.
Jesse Brown, Ohio
Jonah Hilles, Mont.
Carlos Montenegro, Fla.
Joel Moss, Alaska
William Tao, China
Leslie Yang, Va.
Lucas Young, Calif.

The musicians are listed
alphabetically within their
section.

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UPCOMING SIGNATURE SERIES HIGHLIGHTS

An Evening with David Sedaris | Thursday, Oct. 23 | Corson Auditorium

Renowned for his sardonic wit and incisive social critiques, David Sedaris is widely regarded as one of America's preeminent humorists. Join Sedaris for a humorous yet heartfelt evening of readings and reflections.

9 to 5

Music & Lyrics by Dolly Parton, Book by Patricia Resnick

Friday, Nov. 14-Sunday, Nov. 16 | Corson Auditorium

Pour yourself a cup of ambition—Dolly Parton’s iconic gripe against corporate culture becomes a lyrical comedy in *9 to 5: The Musical*. Adapted from the 1980 film, the Tony Award-nominated musical tells the tale of three disgruntled employees who plot the demise of their lecherous and domineering boss. Join Interlochen Arts Academy theatre students and director Erin Jerozal for a “satisfying tale of comical comeuppance” (*Variety*) featuring a book by Patricia Resnick—plus classic hits and original songs by the Queen of Country herself.

The Nutcracker

Thursday, Dec. 11-Sunday, Dec. 14 | Corson Auditorium

Marvel at the wonder and magic of the holiday season as the Interlochen Arts Academy Dance Division performs Piotr Ilyich Tchaikovsky’s beloved ballet *The Nutcracker*. The timeless story of Clara, her enchanted Nutcracker, and their journey through the Land of Sweets comes alive in a spellbinding production featuring breathtaking scenic design, intricate hand-crafted costumes, awe-inspiring special effects, original choreography by Director of Dance Joseph Morrissey, and live music. Don’t miss an enduring holiday tradition that will entrance audiences of all ages.

Sounds of the Season

Thursday, Dec. 18-Friday, Dec. 19 | Corson Auditorium

Jingle all the way to Corson Auditorium for a wintry mix of seasonal songs and stories by Interlochen Arts Academy’s music, theatre, and interdisciplinary arts students. The festivities conclude with a holiday sing-along and a special appearance by the jolly big man himself! Don’t miss a family-friendly holiday spectacular that will make your spirits bright.

For information and tickets, visit tickets.interlochen.org

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You can ensure the next promising young artist has the opportunity to come to Interlochen by supporting student scholarships. Make your gift to the Interlochen Annual Fund by visiting www.interlochen.org/giveonline.

Many of our venues are equipped with induction loop systems for the hearing impaired. Please ask one of our ushers if you need assistance connecting to the system. Support for recent upgrades to these systems provided by Michigan Arts and Culture Council; the NEA; Rotary Charities of Traverse City; the Les and Anne Biederman Foundation, Inc.; the Oleson Foundation; and Robert W. Anderson.

In consideration of the performing artists and other patrons, the use of flash photography is not permitted. Federal copyright and licensing rules prohibit the use of video cameras and other recording equipment.

In order to provide a safe and healthy environment, 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