



# INTERLOCHEN

*Arts Academy*

Interlochen, Michigan  
45th Program of the 55th Year

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## INTERLOCHEN ARTS ACADEMY BAND

Matthew Schlomer, conductor

Friday, October 21, 2016

7:30pm, Corson Auditorium

### *“Reformation”*

Gabriel Kennis, narrator, Frankfort, Mich.

Medieval Suite ..... Ron Nelson  
I. Homage to Leonin (b. 1929)

Allerseelen.....Richard Strauss  
arr. Albert O. Davis / ed. Frederick Fennell

Toccat and Fugue in D Minor ..... Johann Sebastian Bach (1685-1750)  
arr. Donald Hunsberger

Sonatina No. 1.....Richard Strauss  
I. Allegro moderato (1864-1949)

Bali ..... Michael Colgrass  
(b. 1932)

The Old Hundredth Psalm Tune..... Ralph Vaughan Williams (1872-1958)  
arr. Robert Washburn

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### **“REFORMATION”**

The 500th anniversary of the Reformation will be celebrated in 2017. The significance of that historic event is felt throughout the Western world and into modern times. One person had the courage to stand up to a system that he believed corrupt and gave voice to sentiments shared by many people. Through our music this evening we will explore the essence of reform and the many ways it has been sparked over time.

Ron Nelson's "**Homage to Leonin**," is the first movement of a Medieval Suite based on composers of the 12th century. Leonin's work was steeped in Gregorian chant, a style central to early Catholicism. Chant strived to capture ideals of purity and meditation by using "pure" intervals and avoiding any startling melodic or harmonic changes. It was during these "Dark Ages" that crusaders were offered indulgences if they participated in a crusade. The later Protestant Reformation reacted to growth of this practice and the growing influence and policies of the pope in Rome.

It was during the church's festival of **Allerseelen**, or "All Saints Day," that Martin Luther posted his 95 statements of criticism of papal policies. His intention was not to destroy, but to reform and readjust an organization that he loved dearly. On All Saints Day it was believed that the dead would walk among the world for one day each year. Strauss' work was originally a song that ponders a visit with a lost loved one on this day. The tender lyrics capture the bittersweet emotions of that imagined visit:

### **All Souls Day**

Place on the table the fragrant mignonettes,  
Bring in the last red asters,  
and let us talk of love again,  
as once we did in May.

Give me your hand, so that I may secretly press it;  
and if someone sees, it's all one to me.  
Just give me one of your sweet glances,  
as once you did in May.

Flowers bloom and spread their fragrance today on every grave;  
one day in the year is sacred for the dead.  
Come close to my heart, so that I can have you again,  
as once I did in May.

One of western music's most influential figures is Johann Sebastian Bach, whose life and music are inseparable with the birth of Protestantism. His compositions were inscribed with the words "Soli Deo Gloria," a phrase central to the reformation. Bach's "**Tocatta and Fugue in D minor**" is one of his most iconic compositions but it is uniquely simple compared to his other works for keyboard. With uncharacteristically few harmonic modulations, the work seems to make a point of clinging to the D minor key. The common practice in minor keys was to make the final cadence resolve to major but Bach does the opposite. He boldly resolves to D major in his introduction and then mockingly avoids it in the final cadence, almost trying to prove that ending in minor is perfectly satisfying. Incidentally, in modern times this work has become associated with haunted houses and the festivities of Halloween, the modern iteration of "Allerseelen."

Richard Strauss found ways to reform and resist in more subtle ways than Martin Luther. Composing during the rise of the Nazi party, he became the president of the German *Reichsmusikkammer*, Reich's Chamber Music. "I hoped that I would be able to do some good and prevent worse misfortunes," he said later. From this position Strauss refused to blacklist Jewish artists and also publicly recognized his friendships with them. He was soon removed from his post because of these friendships but was spared further persecution most likely because of his popularity. Strauss' "**Sonatina**" is subtitled, "from an invalid's

workshop,” being written while he was recovering from serious illness in the later years of his life and the closing years of WW II. The music is ironically optimistic and lush with unpredictable phrase shapes and lengths with no evidences of the horrors taking place around him.

Michael Colgrass’ “**Bali**” was inspired by his stay in Ubud, the arts center of Bali. Every morning he heard a gamelan playing and this work includes the 5 note scale particular to that part of the island. Colgrass writes of the Balinese ability to reform:

The Balinese are warm, playful and artistic-minded people, all of whom play instruments and dance, as well as work in the rice fields. Creativity is such a basic part of their life that they don’t even have a word for it, because it is simply taken for granted as the basis for a spiritual life. The Balinese are a quiet and peace-loving people, who have never been successfully occupied by a foreign power. The Dutch, the Japanese, and the Communists all failed to dominate this little island, and finally gave up and left, because they could not conquer the passive resistance of the Balinese people.

This work offers an example of their indomitable spirit. It is divided into three main parts: the bright dance rhythms of the gamelan orchestra are the outer sections, and the middle section is a slow lament for the dead, introduced by an explosion representing the 2002 terrorist bombing of a nightclub in the island’s capital, Denpasar. The offstage oboes represent peace-loving Muslims, who are the majority, grieving for the victims.

The Balinese have a unique way of dealing with tragedy: they build a spiritual monument on the spot where the event took place as an offering to the gods. Following requiem-like music we hear a gradual build-up of bright sounds representing the sun reflecting off of the icon built to the memory of the dead, which then leads to a return of the dance.

To close we will hear a prominent Protestant hymn arranged by Vaughan Williams for the coronation of Queen Elizabeth II in 1953. The tune was originally found 400 years earlier in the *Geneva Psalter* in 1551, which was organized by another reformer, John Calvin.

~ Program Notes by Matthew Schlomer

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MATTHEW SCHLOMER is the Conductor of the Interlochen Arts Academy Band, teaches conducting and classical saxophone at the Academy, and serves on the faculty at Interlochen Arts Camp. 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 and Mary Brennan. He holds a doctoral degree in Instrumental Conducting with a minor concentration in Dance from the University of Wisconsin, a bachelor degree in Music 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 is an avid collaborator, creating events with artists in music, film, dance, creative writing, theater, and the culinary arts. He is resident conductor of the experimental percussion group Clocks in Motion and the Traverse City Dance Project. He serves internationally as a conductor, clinician and innovator in music education.

# INTERLOCHEN ARTS ACADEMY BAND

Stephanie Jordan, manager

## FLUTE

Campbell Barnes, Calif.  
Katherine Berry, Md.  
Sebastian Brea Perez, Venezuela  
Olivia Elerson, Texas  
Hyeong Ju Kim, Nev.  
Madeline Merwin, Mich.  
Nicolas Quero, Ill.  
Alyssa Rivera, Tenn.  
Zoe Stier, Mich.

## OBOE

Donghwi Kang, South Korea  
Victor Romulo Garcia, Mexico  
Margaret Williams, N.C.

## CLARINET

Jadon Cochran, Calif.  
Claudia Hernandez Guerrero, Fla.  
Nathan Landers, Wash.  
Nicole Martin, Mich.  
Andrew Mazanko, Russian  
Federation  
Jue Mei, China  
Zhiwei Ni, China  
Eva Sauer, Md.  
Gerardo Tirado Polo, Venezuela  
Shiyue Zhang, China

## BASSOON

Maya Grossman, Mich.  
Hannah Howell, Mich.  
Mingze Li, China  
YuanHong Sun, China

## SAXOPHONE

Caleb Allen, W.Va.  
Donovan Elliott, N.C.  
Alex Gurchinoff, Va.  
Jade Parker, Mich.  
Alyssa Peterson, S.D.  
Rebecca Williams, N.C.

## TRUMPET

Ahmadbaset Azizi, Texas  
Brandon Bellile, Iowa  
Ryan Casoni, Fla.  
Kathrine Hamann, Neb.  
Raphael Maleh, Fla.  
Sebastian Martinez, La.  
Jared Moore, Wis.  
Shane O'Brien, Calif.  
Jon-Michael Taylor, Mich.

## HORN

Ryan Haines, Nev.  
Elisabeth Pesavento, Wash.  
Shawn Zheng, Tenn.  
Kylie Twadell, Ill.

## TROMBONE

Sophia Anasis, Ohio  
Claire Bergin, Mich.  
Mary Paz Cubero Navarro,  
Costa Rica  
Quinn McGillis, Canada  
Colin Motley, Ore.

## EUPHONIUM

Allee Zaccor, Calif.

## TUBA

Conor Dailey, Mich.  
Oriana Fife, Idaho  
Stefan Hopman, Fla.  
JunMing Wen, China

## HARP

Hannah Allen, Conn.  
Margaret Foster, Mich.

## PIANO

Sua Lee, South Korea  
Hanyang Derek Wang, China

## CELESTE

Muying Chen, China

## ORGAN

Martin Jones, N.J.

## DOUBLE BASS

Stephanie Price (guest)

## PERCUSSION

Chandler Beaugrand, Fla.  
Gabriel Costache, Colo.  
Andre DeGrenier, Fla.  
Emma Geisler, Calif.  
Oliver Holden-Moses, Okla.  
Euijin Jung, South Korea  
Eli Reisz, Calif.  
Margot Takeda, Calif.  
Mitchell Vogel, Fla.

Sections listed in alphabetical order

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