



# INTERLOCHEN

*Arts Academy*

Interlochen, Michigan  
48th Program of the 55th Year

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## INTERLOCHEN ARTS ACADEMY ORCHESTRA

Ara Sarkissian, conductor

Saturday, October 22, 2016

7:30pm, Corson Auditorium

- Die Meistersinger* Overture..... Richard Wagner  
(1813-1883)
- Symphony No. 8..... Franz Schubert  
Allegro moderato (1797-1828)  
Andante con moto
- Le tombeau de Couperin..... Maurice Ravel  
Prélude. Vif (1875-1937)  
Forlane. Allegretto  
Menuet. Allegro moderato  
Rigaudon. Assez vif

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### PROGRAM NOTES

by Santiago Méndez-Vigatá Romero, Torreón, Mexico  
and Ara Sarkissian

#### ***Die Meistersinger* Overture**

**Richard Wagner**

Prelude to the First Act of *Die Meistersinger von Nurnberg*: In 1845, after the premiere of his tragic opera *Tannhauser*, Richard Wagner started to entertain the idea of composing another work centered around a song competition which would eventually evolve into his opera *Die Meistersinger von Nurnberg*. However, a lot of ideas were fermenting inside the composer's head at the time, including *Lohengrin*, *Parsifal*, and *Der Ring des Nibelungen*. *Lohengrin* eventually became a priority for Wagner, since the composer had started work on the opera in 1841, so *Die Meistersinger* had to wait. Wagner did not revisit the idea of writing this opera until 1861, when while visiting Venice he saw a 16th century painting that reminded him of the world of the Mastersingers. After seeing the picture, Wagner wrote in his diary "I determined at once the composition of *Die Meistersinger*."

*Die Meistersinger* holds a very special place in Wagner's oeuvre and is very distinct compared to the rest of his works. For example, the piece is a comedy that revolves around

historical characters set in the 16th century. As a matter of fact, this is the only comedy among Wagner's mature operas. Additionally, *Die Meistersinger* incorporates operatic conventions that Wagner had previously rallied against such as ensemble pieces, choruses, and even ballets.

The opera's plot revolves around the fight between musical conservatism and musical change. The hero of the opera, Walther, helped by Hans Sachs, the leader of the Guild of the Mastersingers, ultimately triumphs with his song, symbolizing the victory of musical change against musical conservatism. In the process, Walther gets the girl and manages to put the antagonist in ridicule, without anyone having to jump off into the sea, die in the arms of his or her loved one, or ride into a funeral pyre. This light-heartedness and the rising sense of nationalism in the German states of Central Europe made the premiere in 1868 an enormous success.

The Overture to the First Act was composed by Wagner during a train ride in March 1862 and was publicly performed in Leipzig in November of the same year. It presents a majestic chorale that later in the opera becomes the leitmotif of the mastersingers. The highly lyric passage in the middle represents Walther's song and the fugato is generally associated with Sixtus Beckmesser's, the antagonist, serenade. By using themes that characterize each one of the main players of the opera, the Overture acts as a vehicle for introducing them before the curtain even goes up.

Sources:

Batta, András, and Sigrid Neef. "Die Meistersinger Von Nürnberg." *Opera: Composers, Works, Performers*. Cologne: Könnemann, 2000. N. pag. Print.  
[http://cso.org/uploadedFiles/1\\_Tickets\\_and\\_Events/Program\\_Notes/030311\\_ProgramNotes\\_Salonen\\_Salonen.pdf](http://cso.org/uploadedFiles/1_Tickets_and_Events/Program_Notes/030311_ProgramNotes_Salonen_Salonen.pdf)

## **Symphony No. 8**

**Franz Schubert**

Symphony No. 8 "Unfinished" in B minor: It is important to realize that Schubert's *"Unfinished" Symphony* was, for a time, "The Forgotten" Symphony. Despite his genius, it was difficult for him to achieve the notoriety that other composers of his time, like Beethoven, had discovered-especially for his symphonic writing. Many of his works, except his lieder and some chamber music, were published posthumously because he died at such a young age. Decades after the composer's death had to go by before his music achieved the level of appreciation that it deserves.

Very little is known about the history and circumstances in which Schubert's *Eighth Symphony* was composed. It is widely accepted that Schubert composed the symphony as a way to offer his thanks to the Styrian Music Society after being awarded an Honorary Diploma in 1823. This theory is supported by the fact that Schubert sent the manuscript of the two completed movements and two pages of an unfinished scherzo to Anselm Huttenbrenner, the director of the society. However, Huttenbrenner never performed the piece nor told the society of its existence, which sparked many theories about why he kept the symphony secret from the world.

After Schubert's death in 1828, Huttenbrenner shelved the score of the symphony for more than 30 years until finally giving it to the conductor Johann von Herbeck. However, Herbeck was disillusioned with the incomplete symphony and decided to add the last movement of Schubert's *Third Symphony* as a finale-despite the fact that the earlier piece was inadequate compared to the monumentality of the other two movements. Nevertheless, the premiere was a huge success, helping the *Eighth Symphony* cement the popularity that it has today.

There has never been a clear explanation of why Schubert didn't finish his *Eighth Symphony*, but there are many theories that try to examine why. For example, some people think the piece was never completed because they believe that Schubert died before being able to finish it, but this is easily disproven because Schubert lived for five years after ceasing work in the "Unfinished." I might argue that the reason behind the abandonment was because Schubert realized it was too similar to Beethoven's compositional style. Another theory argues that it was left incomplete because the piece reminded Schubert of when he was first diagnosed with syphilis, the disease that would later kill him. Contrarily, some argue that he did in fact finish the symphony but that the rest of the scherzo was lost and the Finale was later reused as the "First Entr'acte" to the incidental music for *Rosamunde*. This argument is based on the fact that both the symphony and the "Entr'acte" are in B minor, and have similar styles and instrumentation.

Schubert's 'Unfinished' Symphony marks the point when the composer took a different direction with his music. Before this piece, most of the composer's works were more light-hearted and closer to the style of Mozart and Haydn. However, Schubert found a new voice with his *Eighth Symphony*; one that would be solidified a few years later with the completion of 'The Great' Symphony. The two complete movements of the 'Unfinished' display an astonishingly original conception of what symphonic music is through the use of expansive phrases and almost obsessive repetitions. One could say that Schubert laid the foundation for composers like Johannes Brahms and Anton Bruckner, who eventually would use a very similar style.

Sources:

<http://csosoundsandstories.org/schubert-facing-down-the-giant-with-his-unfinished-symphony/>  
<http://www.laphil.com/philpedia/music/symphony-no-8-unfinished-franz-schubert>  
<http://interlochen.naxosmusiclibrary.com/sharedfiles/booklets/NAC/booklet-8.553223.pdf>  
<http://www.laco.org/schubert-unfinished-program-notes/>

### **Le tombeau de Couperin**

**Maurice Ravel**

Ravel composed this piece originally for piano between 1914 and 1917 and orchestrated it two years later, without the original Fugue and Toccata. This suite, based on baroque dances, was originally meant to be a tribute to great composers of the French baroque era such as Rameau, Chambonnières, and both Louis Couperin and his nephew Francois Couperin, *le Grand*.

After the outbreak of the First World War in 1914, Ravel felt deeply patriotic which pushed him to try to enlist in the French army to fight the invading German army. However, the composer was rejected from the army due to his poor health, and was only allowed to serve as an ambulance driver. After seeing the horrors of the war, and losing many loved ones because of it, Ravel decided to dedicate each movement of the suite to a different friend that had died in the conflict. The "Prelude" was dedicated to Charles Charlot (transcriber of *Ma mere l'oye* for solo piano), the "Forlane" to Gabriel Deluc (a Basque painter from Saint-Jean-de-Luz), the "Menuet" to Jean Dreyfus (at whose home Ravel recuperated after he was demobilized), and finally the "Rigaudon" to Pierre and Pascal Gaudin (two brothers and childhood friends of Ravel, killed during combat in November 1914).

When listening to the orchestral version of *Le Tombeau de Couperin*, one can truly appreciate Ravel's mastery of orchestral writing. His way of using instrumental colors to create atmosphere, and his use of crisp, rhythmic motives stand out as reasons why he gained his reputation of being one of the best orchestrators in classical music history. All these techniques and others were used to orchestrate another famous masterwork-Modest Mussorgsky's, *Pictures at an Exhibition*. Because *Tombeau* is a smaller and more intimate work, it's a magical experience to listen and perform.

Sources:

<http://www.maurice-ravel.net/tombeau.htm>  
<http://www.laphil.com/philpedia/music/le-tombeau-de-couperin-maurice-ravel>

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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 New England Conservatory of Music.

## INTERLOCHEN ARTS ACADEMY ORCHESTRA

J Berry, manager

### VIOLIN I

Emera Gurath, S.D.  
Deurim Jung, Mich.  
Kate Eddins, Texas  
Mitchell Cloutier, Tenn.  
Natalie Smith, Texas  
Alyssa Chetrick, Va.  
Kailee McGillis, Ill.  
Kalli Sobania, Minn.  
Mengxiao Hong, China  
Huiyang Xie, China  
Ann Conway, Ind.  
Khaia Smith, N.J.

### VIOLIN II

Nathaniel Heyder, D.C.  
Miyu Kubo, Pa.  
Adrian Nicolas Ong, Philippines  
Abigail Skerik, Mich.  
Fiona Pantoga-Montoto, Wis.  
Natalya Harp, Ill.  
Emma Binosi, Ill.  
Tanner Manley, Mich.  
Cynthia Love, Ind.  
Chloe Divens, Ind.

### VIOLA

Isaiah Morris-Polk, Ohio  
Jerome McCoy, Md.  
Joseph Skerik, Mich.  
Claire Satchwell, Calif.  
Alyssa Warcup, Ill.  
Vincent DiFrancesco, Ohio  
Gabriella Trulli, Fla.  
Sydney Whipple, Calif.  
Rachel Miner, Okla.  
Benjamin Barron, Va.  
Colton Slaven, Mo.

### VIOLA cont.

Santiago Mendez Vigata Romero,  
Mexico  
Andre Harper-Rosenberg, Fla.

### CELLO

Joshua McClendon, Mich.  
Sydney Maeker, Texas  
Felix Hughes, United Kingdom  
Miquel Fuentes, Mich.  
Andrew Blomquist Shinn, N.J.  
Daniela Gonzales Siu, Peru  
Tu Gu, China  
Lucas Donahue, S.D.  
Tres Foster, Ind.  
Ella Bondar, Ill.  
Caroline Quinones De La Cruz,  
Peru  
David Yudis, Mass.

### DOUBLE BASS

Ryan Avila, Mich.  
Matthew Scott, Md.  
Joseph Lee, Calif.

### FLUTE

Ipek Karataylioglu, Turkey  
Dyrel Jarrett May, Texas (picc.)  
Ruitong Qin, China

### OBOE

Ha Young Rosemary Cho,  
South Korea  
Angela Scates, Mich.  
Margaret Williams, N.C. (E. horn)  
David Zoschnick, Ind.

### CLARINET

Shihao Hugh Zhu, Calif.  
Anders Peterson, Minn.

### BASSOON

Ryan Goodwin, Tenn.  
Emmali Ouderkirk, Texas  
Harrison Short, Neb.  
Daniel Zaldana, Fla.

### HORN

Kiri Maza, Md.  
Natalie Myers, Mich.  
Elisabeth Pesavento, Wash.  
Shawn Zheng, Tenn.

### TRUMPET

Declan Scott, Canada  
Jamie O'Brien, Pa.  
J. Reynolds Martin, Ky.

### TROMBONE

Jackson Bert, Mo.  
Paul-Pierre Boutet, Alaska  
Colin Towbin, Fla.

### TUBA

Christopher Hall, Va.

### HARP

Juanito Riveros, Texas  
Naomi Sutherland, Wis.

### PERCUSSION

Andre DeGrenier, Fla.  
Mitchell Vogel, Fla.  
Euijin Jung, South Korea

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