



INTERLOCHEN

Arts Camp

166th Program of the 90th Season
Interlochen, Michigan

*

WORLD YOUTH SYMPHONY ORCHESTRA

Carlos Izcaray, conductor

with special guest
Alon Goldstein, piano

Sunday, July 30, 2017

8:00pm, Kresge Auditorium

The Chairman Dances: Foxtrot for Orchestra John Adams
(b. 1947)

Piano Concerto No. 2 in G Minor, Op. 22.....Camille Saint-Saëns
Andante sostenuto (1835-1921)
Allegro scherzando
Presto

Alon Goldstein, piano

La Mer (The Sea) Claude Debussy
De l'aube a midi sur la mer (From Dawn to Midday on the Sea) (1862-1918)
Jeux de Vagues (The Play of the Waves)
Dialogue du Vent et de la Mer (Dialogue of the Wind and the Sea)

*The audience is requested to remain seated during the playing of the
Interlochen Theme and to refrain from applause upon its completion.*

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PROGRAM NOTES
By Amanda Sewell

The Chairman Dances: Foxtrot for Orchestra

John Adams

John Adams composed *The Chairman Dances: Foxtrot for Orchestra* as a companion piece to his 1987 opera *Nixon in China*. *Nixon in China* was Adams's first opera, and it portrays the 1972 trip that President Richard Nixon made to China. All of the characters in the opera are historical figures, including Richard and Pat Nixon, Henry Kissinger, Mao Zedong and Madam Mao. The libretto, written by Alice Goodman, is based on historical documents and transcripts from Nixon's visit. For example, when the Nixons arrive, a Chinese military chorus sings "The Three Rules of Discipline and the Eight Points for Attention," the military doctrine Mao issued for the Red Army. In the opera itself, Adams mixes many different musical styles, including minimalism, jazz and big band, neoclassicism and 19th-century Strauss-esque waltzes.

Adams actually composed *The Chairman Dances* before he had composed *Nixon in China*. He has called *The Chairman Dances* a "kind of warmup for embarking on the creation of the full opera." In 1985, he was sketching musical ideas for the opera, having been given the scenario by Goodman. At the same time, he needed to compose a commissioned work for the Milwaukee Symphony, so he wrote an orchestral piece inspired by the opera's Act III scenario. In the scenario, Jiang Ching, the former film actress who became Madame Mao after she wed Mao in 1938, is in attendance at a presidential banquet. After watching the festivities, she hangs paper lanterns around the hall, changes into a fancy gown, commands the orchestra to play and then begins to dance by herself. Mao, who has been watching the entire scene from his portrait on the wall, steps out of the portrait, and the two begin to foxtrot together.

The Chairman Dances depicts the above scenario in about 13 minutes of music. At the end, the music gradually fades away, as if the gramophone is slowing to a stop. *The Chairman Dances* is scored for large orchestra and a rich variety of percussion instruments, including bell tree, four types of cymbals, sandpaper blocks and castanets. In the title of the piece, "dances" is a verb, and not a noun: it refers to the fact that Mao is dancing with his wife, not to a set of dances.

The Chairman Dances was first performed in 1985, but the opera *Nixon in China* was not completed and premiered until October of 1987. In those two years, Goodman and other collaborators changed the scenario for Act III of the opera from the version that Adams had used to compose *The Chairman Dances*. Now, in Act III of *Nixon in China*, the Nixons and Maos are in their respective bedrooms, reminiscing about the past. Mao and Madame Mao do dance together in the opera and talk about the 1930s and when they first met, but their music in this scene is different from that heard in *The Chairman Dances*. Although the two works are inextricably linked, *The Chairman Dances* remains an entirely separate piece from *Nixon in China*.

La Mer (The Sea)

Claude Debussy

Claude Debussy (1862-1918) composed *La Mer* (or The Sea) between 1903 and 1905. He had greatly admired the sea since his childhood. As Debussy wrote to a friend, “I was intended for the noble career of a sailor and have only deviated from that path thanks to the quirks of fate. Even so, I’ve retained a sincere devotion to the sea.” The work unfolds in three movements: From Dawn to Midday on the Sea, The Play of the Waves, and Dialogue of the Wind and the Sea. Each movement is richly evocative, and Debussy’s subtle depictions are general rather than programmatic. That is, he evokes a scene or an idea of the sea as opposed to a specific story or event in each movement of *La Mer*.

Debussy was largely self-taught as a composer, and he avoided many traditional approaches to instrumentation and orchestration in his music. In the first movement of *La Mer*, for example, Debussy subdivided the cellos into several parts (this approach is so remarkable that this passage has been included in many orchestration textbooks). Surprising and unexpected combinations of instruments appear throughout the piece, such as cellos combined with English horns in a solo passage in the first movement. Moreover, *La Mer* calls for not just one but two harps.

For the cover of the 1905 edition of the score, Debussy insisted that his publisher Jacques Durand use an illustration based on Katsushika Hokusai’s iconic woodblock print *The Great Wave off Kanagawa*. Durand recalled, “Debussy was particularly enamored of this wave. It inspired him while he was composing *La Mer*.” Hokusai’s *Great Wave* has appeared many places, including on a banner on the side of the Chase Bank building in downtown Traverse City, in an emoji on iOS devices, and in a parody version featuring Cookie Monster as the wave.

La Mer was not well-received at the time of its premiere. One reviewer wrote, “I see no sea, I hear no sea, I feel no sea.” The criticisms of *La Mer*’s 1905 premiere were not only musical, though. Debussy was under fire in Parisian society because he had recently left his wife, the fashion model Lilly Texier, for the married singer Emma Bardac. The scandal around his affair increased in fervor when Texier attempted suicide in a public square in Paris (she survived). Within a few years, though, the buzz around Debussy’s personal life had abated, and audiences became more receptive to his music.

Debussy did not begin conducting his own music until the final decade of his life. He made his conducting debut with *La Mer* in a 1908 performance by the Concerts Colonne. The combination of Debussy’s conducted performance of the work and the passing of his infidelity scandal—he and Bardac had married the same week in 1908 that he conducted *La Mer*—helped *La Mer* achieve success with Parisian audiences. Over the last century, *La Mer* has become not only one of Debussy’s most-performed works but also one of the most-performed orchestral works in the symphonic repertoire.

CARLOS IZCARAY (IAA 94-95, IAC 94) is Music Director of the Alabama Symphony Orchestra and as of the 2016/17 season Music Director of the American Youth Symphony. Praised by the international press, he won top prizes at the 2007 Aspen Music Festival and later at the 2008 Toscanini International Conducting Competition. Since then he has appeared with numerous ensembles across five continents and is now firmly established as one of the leading conductors of his generation. Throughout his career Izcaray has shown special interest and prowess in tackling some of the most complex scores in the symphonic repertoire, while also championing the historically informed approach to works from past eras.

On the symphonic platform he has led the St. Louis, North Carolina and Kitchener-Waterloo Symphonies, Chamber Orchestra of San Antonio, Orchester der Komischen Oper Berlin, Malmö Symfoniorkester, Filarmonica Arturo Toscanini, Orchestra Regionale dell'Emilia-Romagna, Orchestre de Chambre de Lausanne, Macedonian Philharmonic, Bangkok Symphony Orchestra, Kwazulu-Natal Philharmonic, National Symphony Orchestra of Colombia, Bahia Symphony Orchestra, Salta Symphony Orchestra, Venezuela Symphony Orchestra, Orquesta Sinfónica Municipal de Caracas, and Orquesta Filarmónica Nacional de Venezuela, among others.

Izcaray is equally at home with opera repertoire, receiving rave reviews for his performances at the Opera Theatre of Saint Louis, Utah Opera, International Opera Festival Alejandro Granda in Peru, and in particular at the Wexford Festival Opera, where he has led many productions since the opening of Ireland's National Opera House. His 2010 performances of *Virginia* by Mercadante won the Best Opera prize at the Irish Theatre Awards.

A strong believer of supporting the younger generations, Izcaray has worked extensively with the world's top talents and leading music institutions, including his country's own El Sistema. Building on his passion for music education, he became the Music Director of the American Youth Symphony from autumn 2016. In 2014 he led a tour of the Filarmónica Joven de Colombia, and he has additionally worked with the Fundación Batuta, Neojiba in Brazil, London Schools Symphony Orchestra, and Cambridge University Music Society, where he has also taught conducting workshops. Summer 2015 marked his début at Interlochen Center for the Arts, where he led a performance with the World Youth Symphony Orchestra, and he also conducted the Orquesta Sinfónica do Porto Casa da Música in the final round of the International Cello Competition Guilhermina Suggia.

A distinguished instrumentalist himself, Izcaray has featured as concert soloist and chamber musician worldwide, and served as Principal Cello and Artistic President of the Venezuela Symphony Orchestra prior to dedicating his career fully to the podium. Increasingly active as a composer, Izcaray's most recent orchestral piece, *Cota Mil*, was premiered by the Orquesta Sinfónica Municipal de Caracas.

Izcaray was born into a family of several artistic generations in Caracas. At the age of three he was enrolled in Venezuela's public system of youth orchestras, continuing at the Emil Friedman Conservatory, where he was a boy chorister as well as an instrumentalist. He studied conducting with his father since he was a teenager, and went on to become a distinguished fellow at the American Academy of Conducting at Aspen. Izcaray is an alumnus of Interlochen Arts Academy, New World School of the Arts and Jacobs School of

Music at Indiana University. He is a dual citizen of Spain and Venezuela, and divides his time between Birmingham (Alabama) and Berlin.

ALON GOLDSTEIN is one of the most original and sensitive artists of his generation, admired for his musical intelligence and dynamic personality. His artistic vision and innovative programming have made him a favorite with audiences and critics alike throughout the United States, Europe and Israel. He made his orchestral debut at the age of 18 with the Israel Philharmonic under the baton of Zubin Mehta, and returned a few seasons ago with Maestro Herbert Blomstedt in Beethoven *Concerto No. 1*. In recent seasons Goldstein has performed with the Los Angeles Philharmonic, Philadelphia Orchestra, the San Francisco, Baltimore, St. Louis, Houston, Vancouver, Kansas City and North Carolina Symphonies, the Rhode Island Philharmonic, and orchestras on tour in Paris, Russia, Romania and Bulgaria.

His 2016-2017 season began with appearances at Music@Menlo performing Rachmaninoff's *Piano Trio No. 2* with Paul Watkins and Elmar Olivera. Over the course of the season, he will be performing with the Costa Rica National Symphony, Virginia Symphony, Budapest Philharmonic, Delaware Symphony, Ann Arbor Symphony, El Paso Symphony, Fairfax Symphony, Rogue Valley Symphony, Savannah Philharmonic and Bucharest Philharmonic in Romania. He will also be heard in solo recitals and with the Goldstein-Peled-Fiterstein Trio, Tempest Trio, Fine Arts Quartet and Ariel String Quartet in chamber music concerts throughout the world including appearances in Mexico, Central America and across the United States. A passionate advocate for music education, his recent teaching engagements have included posts at The Steans Institute of the Ravinia Festival and The Gilmore International Keyboard Festival, in addition to extended educational residencies across the country. In the fall of 2015, Naxos released his recording of Mozart *Piano Concertos No. 20 and No. 21* with the Fine Arts Quartet to enthusiastic reviews.

The past few seasons included the release of Goldstein's acclaimed Centaur recording of Mendelssohn *Concertos Nos. 1 and 2* with the Israel Chamber Orchestra conducted by Yoav Talmi, which was preceded by an enthusiastically-received 17-concert Latin American tour with the Israel Chamber Orchestra. Other highlights included an appearance as soloist with the Chicago Symphony at Ravinia in the Mozart *Double Concerto*, K. 365 with Katherine Jacobson Fleisher as well as in the *Triple Concerto*, K. 242 with Leon Fleisher and Jacobson Fleisher. A few months earlier, he appeared at the prestigious Ruhr Piano Festival in Germany performing the Britten *Diversions* and the Poulenc *Double Concerto* with Fleisher, his former teacher, conducting.

Among many memorable recent experiences was the premiere *Lost Souls* with the Kansas City Symphony and Michael Stern written for him by the noted young Israel composer Avner Dorman; his successful debut with the London Philharmonic Orchestra and Vladimir Jurowski playing Mendelssohn *Concerto No. 1*, a return to the IRIS Orchestra for Saint-Saëns *Concerto No. 2* with Michael Stern, performances of Tchaikovsky *Concerto No. 1* with Jaime Laredo and the Vermont Symphony and *Concerto No. 2* with the Toronto Symphony. He was also heard in Paris with the Orchestre Philharmonique de Radio France with Leon Fleisher conducting. He made his Carnegie Hall debut in the Mozart

Triple Concerto with Joseph Kalichstein and Shai Wosner, as well giving the world premiere of a concerto by Mark Kopytman with Avner Biron and the Jerusalem Camerata Orchestra.

Goldstein has appeared at the Gilmore, Santa Fe, Tanglewood, Ravinia, Marlboro, Seattle, and Steamboat festivals in the United States as well as Prussia Cove, the Verbier Festival and Klavier Festival in R uhr. He performed at the Hollywood Bowl with the Los Angeles Philharmonic and Millennium Park in Chicago with the Grant Park Symphony Orchestra. Over the past several years he has also taught and played at the “Tel Hai” international piano master classes held in Israel.

He is the winner of numerous competitions, among them the Arianne Katcz Piano Competition in Tel Aviv, Nena Wideman Competition in the United States and the Francois Shapira competition in Israel. He is also the recipient of the 2004 Salon di Virtuosi Career Grant and the America Israel Cultural Foundation Scholarships. The Phillips Collection in Washington, DC chose a live recording of one of Goldstein’s recitals there for its first CD release. Other recordings include solo recital programs through the Jerusalem Music Center “Mishkenot Sha’ananim” and the Israeli Music Institute featuring works by Israeli composers. Goldstein graduated from the Peabody Conservatory where he studied with Leon Fleisher and served as his assistant – a position assigned only to his most exceptional students.

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SECTION FACULTY

Violin I – Margaret Batjer, Martin Chalifour, Dennis Kim,
Celeste Golden Boyer, Nathan Olson, Jeff Thayer
Violin II – Ara Sarkissian / Timothy Shiu
Viola – Michael Ouzounian / Leonard Schranze
Cello – Jonah Kim / David Garrett
Double Bass – Winston Jack Budrow, Jr. / Lawrence P. Hurst
Flute – Brian Gordon / Alexa Still
Oboe – Mary Lynch / Dwight Parry
Clarinet – Christopher Pell / Anton Rist
Bassoon – Keith Buncke / William Short
Horn – Bruce Henniss / Bradley Gemeinhardt
Trumpet – John Aley / Vincent DiMartino
Trombone/Tuba – Mark Lusk/Gerry Pagano
Harp – Joan Raeburn Holland/Sylvia Norris
Percussion – Keith A. Aleo

WYSO Roster Denotes

+ Denotes concertmaster

^ Denotes principal/co-principals

*Denotes Interlochen Orchestral Scholar. This merit-based scholarship recognizes exceptional high-school musicians in the Orchestra program.

~Denotes Paine Orchestral Scholar. This merit-based endowed scholarship recognizes exceptional high-school musicians in the Orchestra program.

WORLD YOUTH SYMPHONY ORCHESTRA
Stuart Englehart, manager Chelsea Hoover, librarian

VIOLIN I

Benjamin Goldstein, N.Y.* +
María Sofia Alvarado,
Venezuela*
Karl Falb, Mich.~
Solveig Geenen, Mo.
Cole Habekost, Ohio
Ran Huo, China*
Gloria Kennedy, Pa.
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Suwon Kim, Mass.
David Kwon, N.J.
Adryan Rojas, Ohio
Julia Sellman, Ga.
Olivia Skaja, Minn.*
Alexandra Soo, Mich.

VIOLIN II

Belle Wang, Ariz. ^
Ingrid Anderson, S.D.
Gabriel Fedak, Texas
Julia Koehler, Alaska
Talia Honikman, Calif.
David Kirchenbauer, Va.
Lucy Lin, Ore.*
Joseph Linde, Wash.
Adam Murphy, Ohio
Joseph Prentice, N.J.
Lillian Nail, Md.*
Kyanna Rudolph, Calif.
Yilong Song, China
Julie Stanwyck, Ill.

VIOLA

Gillian Hilscher, S.D.* ^
Ashley Ahn, Ga.
Joshua Baw, N.J.
Asher Boorstin, Md.
Julia Hernandez, Fla.
Adrian Jackson, Texas
Diego Mieres, Venezuela
Hannah Olson, Texas
Torrón Pfeffer, N.J.~
Lauren Praiss, Mo.
Olivia Puntteney, Ohio
Brian Shoop, S.C.*
Zachary Sobania, Minn.
Xavier Tutiven, N.Y.*

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Jacob Egol, N.J.
Zoe Hardel, Maine
Joseph Kim, Calif.*
Robert Kirchenbauer, Va.
Esther Loya, Mo.
Eric Rice, Tenn.
Christopher Soo, Mich.
Sam Sykes, Iowa*
Thomas Walter, Germany

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Barnaby Woods, Wash.* ^
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Beatrice Hammel, Neb.
Alice Kazal, Canada
Jacob Kolodny, Pa.
Xuanchi Li, China
Diego Martinez, Tenn.
Cole Seawell, Canada
Robin Steuteville, N.Y.
Zen Williams, Calif.

FLUTE

Alisa Smith, R.I. ^
Ann Kuo, Calif.*
David Valderrama, N.Y.
Amrutha Murthy, Texas

OBOE

Keslie Pharis, Texas*^
Mia Fasanello, N.Y.
Adair Kelley, Calif.
Gwen Goodman, Ill.

CLARINET

Anoush Pogossian, Calif. ^
Annie Huang, N.J.
Peter Perez, Canada~
Victor Mangas, Canada

BASSOON

Lauryn Sparger, Fla.* ^
Daniel Schulze, Texas*
Justin Cherry, Denmark
Thalia Navas, Canada

HORN

Benjamin Beckman, Calif. ^
Gretchen Bonnema, Mich.~
Isaac Ferrell, Tenn.
Kira Goya, Hawaii
Carys Sutherland, Texas

TRUMPET

Madeline Hay, Canada^
Quincy Erickson, Minn.
Grace O'Connell, Wis.
Ben Rattanaovong, Tenn.
Sarah Palmer (IAC staff)

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Roger Dahlin, Md.

TUBA

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HARP

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Greta Wodny, Minn.*
Catherine Reid, Md.
Carly Nelson (IAC staff)

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CELESTE

Kenoly Kadia, Texas

PERCUSSION

Gabriel Solano, Texas^
Jakob Schoenfeld, Fla.
Will Harris, S.C.*
Gregory Phifer, Ill.
Daniel Torres, Costa Rica

Strings are listed alphabetically
after principals. Remaining
sections are listed by chair.

WORLD YOUTH SYMPHONY ORCHESTRA NAMED GIFTS

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William and Martha Paine Orchestral Scholars Valade Fellows Teaching Endowment

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Principal Chair (Viola): Bettyjo Heckrodt Endowed Viola Chair
Principal Chair (Cello): Martha L. Snyder Endowed Chair
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