



INTERLOCHEN

Arts Camp

301st Program of the 92nd Season
Interlochen, Michigan

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FINAL CONCERT (LES PRÉLUDES)

WORLD YOUTH SYMPHONY ORCHESTRA
Jung-Ho Pak, conductor

Sunday, August 4, 2019

7:30pm, Interlochen Bowl

Fanfare for the Uncommon Woman, No. 1	Joan Tower (b. 1938)
From the Northland.....	Leo Sowerby (1895-1968)
III. Burnt Rock Pool	
IV. The Shining Big-Sea Water	
El Salón México	Aaron Copland (1900-1990)

~ PAUSE ~

WORLD YOUTH SYMPHONY ORCHESTRA
INTERLOCHEN PHILHARMONIC
WORLD YOUTH WIND SYMPHONY
INTERLOCHEN WIND ENSEMBLE
INTERLOCHEN SUMMER DANCE ENSEMBLE

Les Préludes, Symphonic Poem No. 3	Franz Liszt (1811-1886)
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*The audience is requested to remain seated
during the playing of the Interlochen Theme.*

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PROGRAM NOTES
by Amanda Sewell

Fanfare for the Uncommon Woman, No. 1

Joan Tower

Duration: three minutes

Instrumentation: three trumpets, four horns, three trombones, tuba, and percussion

Joan Tower composed *Fanfare for the Uncommon Woman* in 1986 as a commission for the Houston Symphony's Fanfare Project. The piece was first performed in January 1987 by the Houston Symphony Orchestra, conducted by Hans Vonk.

The title of the work and the music it contains make clear references to Aaron Copland's *Fanfare for the Common Man* (completed in 1942). Tower's piece is generally regarded as a feminist counterpoint to Copland's work: it stands clearly in relation to its predecessor while also making new statements. For example, Tower used the same instrumentation as Copland but added more percussion, including glockenspiel, marimba, and chimes. Tower's *Fanfare* opens with and features throughout the same percussive strikes as Copland's. Clocking in at about three minutes, Tower's *Fanfare* is almost exactly the same length as Copland's. It also includes musical quotations from Copland's piece.

Tower has said that the title of Copland's *Fanfare* evoked a sense of elitism to her, so she chose to address and empower women with the title of her work. To her, an "uncommon woman" is someone who takes risks and is adventurous. Tower dedicated the piece to the conductor Marin Alsop, the first woman to receive the Koussevitzky Conducting Prize from Tanglewood.

Since 1986, Tower has composed a total of six *Fanfares for the Uncommon Woman*. Fanfare No. 2 was completed in 1989 and dedicated to Joan Briccetti, general manager of the St. Louis Symphony Orchestra (of which Tower was the composer-in-residence at the time). Fanfare No. 3 premiered in 1991 and was dedicated to Frances Richard, the director of the ASCAP Symphony and Concert Committee. Fanfare No. 4 was composed in 1992 and dedicated to conductor JoAnn Falletta, and it was the first of the Fanfares to use the full orchestra. Fanfare No. 5 was finished just a year later, in 1993, and Tower herself conducted its world premiere performance by the Empire Brass. Fanfare No. 6 is the most recent; it was completed in 2014 and dedicated to the composer Tania Leon. Marin Alsop, the dedicatee of the first Fanfare, conducted the world premiere of No. 6 with the Baltimore Symphony Orchestra.

Alsop also recorded the first five Fanfares with the Colorado Symphony Orchestra on the Koch International Classics label in 1999. In 2014, this recording of Tower's *Fanfares* was added to the National Recording Registry of the Library of Congress because it was deemed to have met the admission criterion of being "culturally, historically, or aesthetically important." As of this writing, the first *Fanfare for the Uncommon Woman* has been performed over 500 times and is one of Tower's most popular works for orchestra.

From the Northland

Leo Sowerby

Duration: 20 minutes

Instrumentation: two flutes, one piccolo, two oboes, one English horn, two B-flat clarinets, one E-flat clarinet, one bass clarinet, two bassoons, one contrabassoon, four horns, three trumpets, three trombones, one tuba, percussion, harp, celesta, piano, and strings

Leo Sowerby was born in Grand Rapids in 1895. He began composing at the age of ten and more or less taught himself to play the organ a few years later. In fact, he is said to have only taken five organ lessons. Because it cost 25 cents per hour to practice on an actual organ, he used a large sheet of butcher paper to create a sketch of the pedal board that he placed on the floor under his piano at home. He studied composition formally at the American Conservatory of Music in Chicago (now defunct). He was very successful very soon: the Chicago Symphony Orchestra gave the premiere performance of his *Violin Concerto* in 1913, when he was still a teenager.

In 1921, he received the Rome Prize from the American Academy in Rome, and he traveled there to study composition for three years. The very first two Rome Prize winners for music composition were Sowerby and Howard Hanson. Both men would serve as guest conductors during the first summers of Interlochen's existence. (The Rome Prize wasn't the only prize Sowerby and Hanson would each win: Hanson received the Pulitzer Prize for Music in 1944 for his *Symphony no. 4*, and Sowerby received it in 1946 for his cantata *The Canticle of the Sun*. Hanson was on the jury the year Sowerby won.) In 1927, Sowerby became the organist and choirmaster at Chicago's St. James Episcopal Church, where he would serve until his retirement in 1962.

Sowerby visited Interlochen as a guest conductor every summer between 1928 and 1931, that is, for each of the first four summers of the National Music Camp (then called the National High School Orchestra Camp and now called Interlochen Arts Camp). In 1929, Sowerby conducted one of the very first world premiere performances given by the students in the National High School Symphony Orchestra (now the World Youth Symphony Orchestra), his own work *Prairie*. Inspired by Carl Sandburg's poem of the same name, *Prairie* was dedicated to the young musicians of the NHSSO.

The piece on today's program, *From the Northland*, is another orchestral work by Sowerby. Composed in 1923, *From the Northland* is subtitled "Impressions of the Lake Superior Country." Sowerby was inspired to write the piece after a road trip to Canada that took him around Lake Superior and Lake Huron. It began as a suite for piano in five movements, and Sowerby then orchestrated four of the movements. In order, the four movements in the orchestral suite are "Forest Voices," "Cascades," "Burnt Rock Pool," and "The Shining Big-Sea Water." Today's program includes the final two movements of the suite.

El Salón México

Aaron Copland

Duration: 10 minutes

Instrumentation: piccolo, two flutes, two oboes, English horn, two clarinets, E-flat clarinet, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion, piano, and strings

Although Aaron Copland is well known for his distinctively American-sounding musical style, his music didn't always sound like that. During the 1920s and early 1930s, while he was studying with renowned composition teacher Nadia Boulanger in Paris, Copland tried on a number of the modernist styles of the period. Early pieces such as his *Piano Variations* are largely atonal and somewhat abstract. Boulanger encouraged him to pursue a more distinctively American-sounding style of composition, likely because plenty of European composers were already writing in that atonal style and the United States was still formulating its own unique compositional voice.

The first piece that Copland wrote in this new, more populist style was *El Salón México*. Copland's first piece in his "American" style, though, was written as a musical to a Latin American country, not to the United States. Copland made several trips to Mexico in the 1930s, both for business and for pleasure. During one trip, the Mexican composer and conductor Carlos Chávez invited Copland to give a concert of his music. Afterwards, they visited a dance hall called *El Salón México*. Copland fell in love with the place, the people, and the music and began working on a new composition that incorporated all of those elements that he had experienced.

Copland was particularly charmed by the fact that the club *El Salón México* had three separate dance halls: one for people who were dressed up, one for people who were wearing overalls and shoes, and one for people who were barefoot. (He noted in his diary that a sign on the wall asked patrons not to throw lit cigarettes on the floor in order to protect the women's bare feet) Copland portrayed each of these three halls in the piece, and he did so using several Mexican folk songs. The folk songs Copland used were not what he heard performed in the hall during his visit. Instead, his papers include the sheet music for several folk songs that he appears to have gotten from two recently-published anthologies of Mexican folk music. The songs include "La Jesusita," "El mosquito," and "Camino Real de Colima," and the recurring refrain in the piece is based on "El Palo Verde." *El Salón México* opens with a long passage from the song "El Mosco."

Carlos Chávez and his orchestra gave the first performance of *El Salón México* in 1937, and the work was practically an overnight smash hit. Serge Koussevitzky and the Boston Symphony recorded *El Salón México* in 1939, and Arturo Toscanini and the NBC Symphony gave broadcast performances of it in 1942. The English composer Benjamin Britten took notice and helped Copland secure a publishing contract with Boosey and Hawkes. *El Salón México* kicked open the door for Copland's career and for his new style of composition.

Copland visited Interlochen twice, in 1967 and 1970. During each visit, he conducted student performances of many of his compositions, including *Appalachian Spring*, selections from *The Tender Land* and *Our Town*, and *Danzon Cubano*. It does not appear that he conducted *El Salón México* during either of these visits.

Les Préludes, Symphonic Poem No. 3

Franz Liszt

Duration: 15 minutes

Instrumentation: three flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, two trombones, bass trombone, tuba, timpani, percussion, harp, and strings

Completed in 1854, Franz Liszt's symphonic poem *Les préludes* is in one movement but has five distinct sections: Question, Love, Storm, Bucolic Calm, and Battle and Victory. Music from the initial Question section briefly recurs during the final Battle and Victory passage. The title of *Les préludes* refers to an 1823 poem by Alphonse de Lamartine (1790-1869), who is widely considered to be the first French Romantic poet. When the piece premiered in 1854, *Les préludes* included a lengthy textual introduction penned by Liszt's longtime companion Princess Carolyne zu Sayn-Wittgenstein. Her preface included her own reflections on as well as quotations from and glosses of Lamartine's poem. When the piece was first published, the Princess's preface was included but substantially shortened to only the following sentence: "What else is our life but a series of preludes to that unknown Hymn, the first and solemn note of which is intoned by death?" Contrary to popular belief, this line is not from Lamartine's poem but was written by Princess Carolyne.

Les préludes has been an integral part of camp life at Interlochen since 1928, when it was performed as the final work on the final concert of the very first Camp season. Moved by Liszt's music and by Princess Carolyne's textual preface, the students asked Dr. Maddy if they could play the piece again on the final concert of the 1929 season. With this request, the students established a tradition that continues nearly a century later. *Les préludes* has been performed on the final Sunday of camp every year, with only two exceptions. In 1933, the final concert of the camp season was given on a Tuesday (instead of a Sunday) because the campers traveled to Chicago the next day to perform at the Century of Progress and the Chicagoland Festival at Soldier Field. In 1939, the orchestra traveled to New York to perform at the World's Fair, where they performed *Les préludes* as the final piece of the final concert. The 1939 New York concert is the only time *Les préludes* was not performed in Michigan at the conclusion of the camp season.

Only five people have ever conducted *Les préludes* at Interlochen: Joseph E. Maddy (1928-1965), George C. Wilson (1966-1979), Edward Downing (1980-2003), Jeffrey Kimpton (2004-2016), and Jung-Ho Pak (2017-present). Although four of the five people who have conducted the piece have also served as Interlochen's president (Wilson was interim president from 1970 to 1971), the president is not required to conduct *Les préludes*. Presidents Karl Haas, Roger Jacobi, Dean Boal, and Richard Odell never conducted the piece during their tenures, and Interlochen's current president Trey Devey has chosen not to conduct it, either. Also, Ed Downing began conducting the work in 1979 at the end of his first year as a member of the faculty, but he did not become the President of Interlochen for almost 20 years, in 1998. Since 2017, *Les préludes* has been led by Jung-Ho Pak, who has conducted WYSO every summer since 1999.

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JUNG-HO PAK has been Artistic Director and Conductor of the Cape Symphony Orchestra since 2006. He has been conductor of the World Youth Symphony Orchestra at Interlochen Arts Camp since 1999. He was past Artistic Director with Orchestra Nova San Diego and Music Director Emeritus of the New Haven Symphony Orchestra, Music Director of the World Youth Symphony Orchestra, and Director of Orchestras at Interlochen Center for the Arts. He has also been Music Director of the San Diego Symphony, guiding the orchestra's emergence from bankruptcy to financial success. Pak has been Music Director with the University of Southern California, San Francisco Conservatory of Music, Colburn School of Music, University of California, Berkeley, Emmy-nominated Disney Young Musicians Symphony Orchestra, International Chamber Orchestra, and Diablo Ballet. He has conducted in Europe, Soviet Union, South America, and Asia. Pak is a frequent speaker on television and radio about the relevance of art in society and the importance of music education, and clinician and guest conductor at national music festivals.

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WORLD YOUTH SYMPHONY ORCHESTRA NAMED GIFTS

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+ Denotes concertmaster ^ Denotes principal IG=Intermediate Girls Division

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

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WORLD YOUTH SYMPHONY ORCHESTRA

Courtney Nottingham and Maxwell Trombley, managers

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VIOLIN I

Gabriel Fedak, Texas+
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Andre Daniel, Texas
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Isabella Hayden, Calif.
Chui Hei Ivy Kan, Hong Kong
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Melissa Rinzler, Ga.
Chloe Schwartz, Calif.
Esme Smith, Utah
Claire Sze, Calif.
Mana Tatsuki, Calif. (IG)
Eddie Zhou, Calif.

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Emma Boyd, Ala.~
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Catherine McLean, Tenn.*
Anne Mills, Ohio
Sarah Munson, Ohio
Kate Ng, Calif.
Braden Thompson, Okla.*
Sabrina Vanyo, Texas
Isabella Yuan, Calif.
Valerie Xu-Friedman, N.Y.

VIOLA

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Cipriano Bell, Texas*
William Beardslee, Mich.*
Erika Cho, Va.
Claire Hong, Ga.*
Allison Keller, N.Y.*
Adele Kelley, Calif.

VIOLA cont.

Emily Moloney, N.Y.
Reid Schuncke, Md.
Emily Singleton, Fla.~
Felix Vesper, Pa.
Emily Whitney, Wis.
Justin Williams, Pa.
Albert Zhou, Calif.

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Vincent Claes, Ariz.
Jacob Egol, N.J.
Peter Falb, Mich.
Zixi Gao, China
Campbell Gardiner, Calif.
David Graf, Texas
Colin Guan, Ariz.
Joey Mok, Hong Kong
Sami Sharif, Texas
Andrew Siehr, Wis.
Brendan Stock, Ind.

DOUBLE BASS

Broner McCoy, Tenn.*^
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Micah Katahara, Va.
Anna Mears, Ohio
Anders Ruiten-Feenstra, Mich.
Danny Sesi, Mich.
Samuel Stover, Pa.
Andrew Vinther, Wash.

FLUTE

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Sergio Miragliotta, Calif.*
Thomas Kaminsky, Wash.
Benjamin Smith, Ga.*

OBOE

Jacks Pollard, Tenn.^
Noa Weinreb, N.C.~
Grayson Eichmeier, Wis.
Emma Nichols, Va.

CLARINET

Craig Swink, Md. ^
Johnny To, Texas*
Nicholas Maldonado, Minn.
Adam Kuhn, Texas*

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Luis Marquez Teruel, Venezuela*
Alejandro Duenez, Texas~
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HORN

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Annie Citron, Mich.

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Samuel White, Tenn.
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Rae Ching Rachel Wong,
Hong Kong
Christopher Gonzalez, Fla.*(bass)

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HARP

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PERCUSSION

Will Richards, Ill.* ^
Hayden McGarvey, Pa.*
Liam McDonald, N.Y.
Jason Amis, Mass.*
Matt Boyle, Colo.*

*Strings are listed alphabetically
after principals in the roster.
Remaining sections are listed by
chair.*

SECTION FACULTY

Violin – Martin Chalifour (1), Timothy Lees (2), Celeste Golden Boyer (3),
Dennis Kim (4), Celeste Golden Boyer (5), Jeff Thayer (6)

Viola – Michael Ouzounian / Leonard Schranze

Cello – Jonah Kim / Natalie Helm

Double Bass – Winston Jack Budrow / Lawrence P. Hurst

Flute – Matthew Roitstein / Alexa Still

Oboe – Linda Strommen / Dwight Parry

Clarinet – Yao Guang Zhai / Scott Andrews

Bassoon – Harrison Miller / 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

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An Evening with the World Youth Symphony Orchestra on Classical IPR

This performance of the World Youth Symphony Orchestra is recorded by Interlochen Public Radio and broadcast live on Classical IPR 88.7 FM, Interlochen; 94.7 FM, Traverse City; 88.5 FM, Mackinaw City and online at classicalipr.org. This season **An Evening with the World Youth Symphony Orchestra** starts at 7 p.m. Ahead of the live concert you can experience a half hour of treasures from the Interlochen archives, conversations with conductors and more. This concert is also webcast live and in its entirety at live.interlochen.org beginning at 7:30 p.m. (*schedule subject to change*).

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