



INTERLOCHEN

Arts Camp

263rd Program of the 88th Season
Interlochen, Michigan

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FINAL CONCERT (LES PRÉLUDES)

Sunday, August 9, 2015

7:30pm, Interlochen Bowl

WORLD YOUTH SYMPHONY ORCHESTRA

Jung-Ho Pak, conductor

- Fanfare for the Common Man Aaron Copland
(1900-1990)
- The Saturn Expedition John William Griffith II, South Bend, Ind.
(b. 1997)
- Appalachian Spring Suite Aaron Copland

JUNG-HO PAK, conducting

~ PAUSE ~

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

- Les Préludes, Symphonic Poem No. 3 Franz Liszt
(1811-1886)

JEFFREY S. KIMPTON, conducting

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

Aaron Copland, *Fanfare for the Common Man*

The United States entered World War II in December 1941, and the entire nation found ways to contribute to the war effort. Even musicians did their part: Eugene Goossens, conductor of the Cincinnati Symphony, commissioned fanfares from eighteen different composers. Each Cincinnati Symphony concert of the 1942-43 season would open with one of these new fanfares. Goossens stipulated that all pieces must feature brass and percussion, and the fanfares needed to be “stirring and significant contributions to the war effort.” Although most of the fanfares were never heard again after that season, one became one of the most enduring and recognizable pieces ever written by an American composer: Aaron Copland’s *Fanfare for the Common Man*.

Copland considered several different titles for his piece, including *Fanfare for the Spirit of Democracy*, *Fanfare for a Solemn Ceremony*, *Fanfare for the Rebirth of Lidice* (a Czechoslovakian city destroyed by the Nazis), and *Fanfare for the Four Freedoms* (freedom of speech, freedom of religion, freedom from want, and freedom from fear). His inspiration and the piece’s title came from a 1942 speech given by then-Vice President Henry A. Wallace, who extolled the twentieth century as “The Century of the Common Man.” Copland later acknowledged that he had written the piece for the common man because “it was the common man, after all, who was doing all the dirty work in the war and the army. He deserved a fanfare.”

The piece itself is only three minutes in length. It is far slower in tempo than many fanfares, although it does feature the brass and percussion instrumentation commonly found in many fanfares. *Fanfare for the Common Man* opens with percussion, including timpani, bass drum, and tam-tam. Three unison trumpets introduce the main theme, and horns then join the theme to create harmony. (The widely-spaced intervals heard in the melody are typical of Copland’s music composed during this period of time, although he used those wide intervals for quite a different effect in *Fanfare for the Common Man* than in, for example, *Appalachian Spring*.) The trombones and tubas jump in next, anticipating the next statement of the melody before the higher brass instruments can get there first. The note durations increase as all brass instruments play together, and the piece reaches its highest level of intensity.

Fanfare for the Common Man has taken on a life and identity of its own in the nearly three quarters of a century since its premiere. Copland himself incorporated it—in a much expanded and developed form—into a movement of his Third Symphony, written in 1946. Popular and rock ensembles including Styx, Mannheim Steamroller, and Emerson, Lake and Palmer have recorded their own versions of the piece. A synthesized arrangement of *Fanfare for the Common Man* was used as the theme music for the *CBS Sports Spectacular*. The piece has been heard in recruiting advertisements for the United States Navy, and the New York Philharmonic played it at the 2014 dedication of the 9/11 Museum.

~ Program notes by Amanda Sewell

John William Griffith II, *The Saturn Expedition*

The Saturn Expedition was written this summer for the World Youth Symphony Orchestra, and follows an imaginative space journey from the Earth to Saturn and back. I was greatly influenced by two of my favorite composers in writing this piece, John Adams and Igor Stravinsky. I challenged myself in this composition to use mixed meter, crunchy harmonies, and unexpected syncopations with the goal of keeping the listener actively engaged in the storyline of the music, while also conveying different elements of space travel.

As a child, I was fascinated by space, and my particular obsession with the ringed planet inspired the concept of this piece. It begins with the imagery of NASA preparing to launch a rocket toward Saturn. The level of precision and preparation that goes into a rocket launching is reflected in the intense mixed meter rhythms in the opening of the piece. Once past Earth's atmosphere, the orchestration momentarily thins down to the strings alone, and is then joined by abrupt melodic lines in the winds, alluding to the curiosity an astronaut would have as he or she gazes at all the stellar objects floating in the solar system. The excitement builds as the rocket gets closer and closer to its destination, but suddenly the rocket is out of control, and likewise the orchestra jumps back into mixed meter. Finally, the rocket approaches the ringed planet peacefully, and with Saturn and its colorful rings in view, a grand, luscious melody soars through the orchestra. The rocket then races back to Earth with wild excitement, eager to inform the Earthlings of its findings.

~ Program notes by John William Griffith II

Aaron Copland, *Appalachian Spring*

In 1944, American dancer and choreographer Martha Graham commissioned the score for *Appalachian Spring* from Aaron Copland to accompany a new ballet. Since the two artists were geographically separated (Copland composed a reduced score in California and completed the orchestration during a trip to Mexico), Copland relied heavily on the scenarios Graham mailed him as he scored the ballet. Rather than describing specific actions or suggesting specific music that she wanted in each scene, Graham provided in-depth character analyses and discussed the moods she wanted to set. Copland thus had quite a degree of freedom in the composition of the music, and the resulting score has become one of his most famous and enduring compositions.

The ballet depicts 19th-century American revivalist pioneers in Pennsylvania. A young bride and groom are building a new farmhouse to celebrate their wedding. A revivalist preacher, his congregants, and an elderly neighbor are among those who offer the young couple both advice and warning. At the end of the ballet, the couple, in Copland's words, "is left quiet and strong in their new house."

The most recognizable musical element of Copland's *Appalachian Spring* is a set of variations on a melody borrowed from the Shaker dance song "Simple Gifts," also known by its first line, "Tis the Gift to be Simple." *Appalachian Spring* is *not* a Shaker ballet, though: Shakers promoted lifelong celibacy, and *Appalachian Spring* celebrates the marriage of two young members of a revivalist movement. Whereas most composers of variations change the key, rhythm, or character of the melody itself in each variation, Copland's treatment is novel: he leaves the melody unaltered and instead changes its surroundings, placing it in different registers, various instruments, alongside different countermelodies, and amidst different harmonies. Copland had great affection for "Simple Gifts" and returned to it in his 1950 *Old American Songs* for voice and piano.

During the composition process, Copland did not know what the ballet's title would be, so he simply called his piece "Ballet for Martha." Just before the piece's premiere, Graham suggested *Appalachian Spring*, from the first line of Hart Crane's 1930 poem "The Dance." Although many critics and listeners praised Copland for so accurately capturing the beauty of Appalachia in the piece, the truth is that he was no more inspired by the Appalachian Mountains than he was by the Andes or the Urals.

Further, Copland only saw Graham's choreography for the first time a few days before the ballet premiered. Surprised that music he had written with a particular movement or action in mind was used to accompany a completely different type of movement, Copland nonetheless

accepted Graham's choices, noting, "That kind of decision is the choreographer's, and it doesn't bother me a bit, especially when it works."

Less than a year after the premiere of the ballet, Copland arranged an orchestral suite of its music. Conductors including Leonard Bernstein, Serge Koussevitzky, and Eugene Ormandy programmed and recorded the suite. The popularity of the orchestral suite helped increase the popularity of the ballet, securing substantial recognition and respect for Copland, Graham, and their collaborative efforts.

~ Program notes by Amanda Sewell

Les Préludes, Symphonic Poem No. 3 Franz Liszt

The tradition of concluding each Interlochen summer with *Les Préludes* began with the very first National High School Orchestra and Band Camp in 1928. For the final concert, Dr. Maddy opened with the Brahms *Symphony No. 2* and closed with *Les Préludes* by Franz Liszt. The next summer's orchestra members asked to play *Les Préludes* for their final concert also; thereby launching the tradition that has continued through all 88 summers of camp. Some faculty members joined the campers in those early years, and the full band was included in 1931. In 1933, alumni joined to form an even larger ensemble and played *Les Preludes* on a Tuesday, the only time in the tradition's history. The next morning, the entire camp took the train to Chicago and closed the eighth week of camp with six concerts at the city's World Fair, "A Century of Progress". Over the next 60 years, the spectacle of *Les Préludes* grew to include dancers, choirs, and Intermediate Division musicians—nearly a thousand performers in all. The Interlochen Bowl was reconfigured at the turn of the century, and now the production features over 300 high-school musicians and dancers. Tonight, President Kimpton conducts *Les Préludes* for the twelfth time.

At the outset, Liszt intended to compose an introduction to precede *Les quatre éléments*, his setting of four poems by Joseph Autran. That choral project was put on hold for a time, however, and what he initially intended to be an introduction eventually evolved into a symphonic poem, *Les Préludes*. Since symphonic poems customarily imply a literary association, Liszt found a text he associated with his composition after the piece was already written, reversing the normal compositional process the same way Copland did for his ballet a century later. Liszt chose a poem by Alphonse de Lamartine, a poetic meditation on life's constant cycle of beginnings, struggles, and reflections. The published score of Liszt's third symphonic poem contains his own paraphrase of de Lamartine's meditation.

In 1931, during the fourth summer of camp, program writer Ms. Sadie Rafferty offered the following translation of Liszt's inscription on the score: "What is life but a series of preludes to that unknown song whose united solemn note is tolled by Death? The enchanted dawn of every life is love; but where is destiny on whose first delicious joys some storm does not break?—a storm on whose deadly blast disperses youth's illusions, whose fatal bolt consumes its altar. And what soul thus cruelly bruised, when the tempest rolls away, seeks not to test its memories in the pleasant calm of rural life? Yet man allows himself not long to taste the kindly quiet which first attracted him to Nature's lap; but when the trumpet gives the signal he hastens to danger's post, whatever be the fight which draws him to its lists, that in the strife he may once more regain full knowledge of himself and all his strength."

For each camper, the annual performance of *Les Préludes* symbolizes the achievements of an enriching, Interlochen summer, a celebratory prelude to whatever the future may hold.

~Program Notes by Byron Hanson and Ashley Turner

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JUNG-HO PAK is Artistic Director and Conductor of the Cape Cod Symphony Orchestra, and Music Director Emeritus of the New Haven Symphony Orchestra. He has been a conductor of the World Youth Symphony Orchestra at Interlochen Arts Camp since 2003. Formerly Music Director of the San Diego Symphony, he helped guide the orchestra's emergence from bankruptcy to financial success. Mr. Pak has been Music Director with the University of Southern California, San Francisco Conservatory of Music, Colburn School of Music, and University of California. He has also served as principal conductor of the Emmy-nominated Disney Young Musicians Symphony Orchestra and as music director of the International Chamber Orchestra, NEXT Chamber Orchestra, Colburn Chamber Orchestra and Diablo Ballet. Guest conducting has taken him to Europe, the Soviet Union, South America and Asia. Mr. Pak is a frequent speaker on television and radio about the relevance of art in society and the importance of music education. He is also a clinician and guest conductor at numerous national music festivals. Mr. Pak received his Master of Music degree in Orchestral Conducting from the University of Southern California and the San Francisco Conservatory of Music and his Bachelor of Arts degree from the University of California.

JEFFREY KIMPTON is the seventh president of Interlochen Center for the Arts, where he leads all aspects of its distinguished programs in arts education, public broadcasting, presentations and engagement. A graduate of the University of Illinois with degrees in music education and music and arts administration, Mr. Kimpton has four decades of leadership in arts education, having taught and led regional and nationally recognized K-12 programs in music and arts education in New York, Minnesota and Kansas. He served as director of education at Yamaha Corporation of America, leading strategic planning, program development and publishing in music education, and later as director of research and professional development in school change and public engagement at Brown University's Annenberg Institute. He was director of the School of Music and professor of music education at the University of Minnesota before coming to Interlochen in 2003. Since his appointment, Interlochen has undertaken significant change initiatives in futures planning that have led to growth in artistic quality, program and curricular growth, adding motion picture arts, comparative arts, singer-songwriter and Interlochen College for adult learners, new collaborations and partnerships with international partner schools in Shanghai, Singapore, Brisbane and Paris, arts organizations such as Orpheus, eighth blackbird, the New York Philharmonic, Martha Graham Dance Company, and many others. Interlochen's engagement with the world has grown through strategic investments in marketing, communications, technology and media, and the expansion of Interlochen Public Radio. More than 185,000 square feet of new or renovated buildings have revitalized the campus infrastructure. Invested assets and endowment have grown from \$25M to more than \$120M, with financial aid and scholarship support increasing from \$5M to \$13M. Interlochen received the National Medal of Art in 2006 for its leadership in arts education.

JOHN WILLIAM GRIFFITH II has felt a deep emotional connection with music since a very young age. In the past two years, he has studied music composition with Dr. Jorge Muñiz at Indiana University South Bend (IUSB) and his works have been performed by various ensembles including the South Bend Youth Symphony Orchestra, Ensemble Concept 21 at IUSB, and a similar chamber ensemble in Oviedo, Spain. This summer, while studying with Dr. Carrie Magin, he has composed for brass choir, soprano voice, saxophone quartet, and the World Youth Symphony Orchestra, in addition to composing a film score for the Interlochen Motion Picture Arts majors. John also pursues piano studies with Dr. John Blacklow at the University of Notre Dame. He has attended the Boston University Tanglewood Institute for piano and has performed in master classes with renowned teachers and pianists including John Perry and Leon Bates. This is John's fifth year attending a summer program at Interlochen, and he is honored to have his work premiered by his fantastic colleagues.

WORLD YOUTH SYMPHONY ORCHESTRA

Sean Maree, manager

Mark Fugina, librarian

VIOLIN I

Yulia Price, N.C.* +
Manya Aronin, Md.*
Natalie Boberg, Calif.
Mitchell Cloutier, Tenn.*
Erika Dalton, Nev.*
Lydia Davidson, Colo.*
Karl Falb, Mich.
Daniel Fields, Ohio
Benjamin Goldstein, N.Y.*
Aurora Greane, Wis.
Simone Hammett-Lynch, Colo.
Miyu Kubo, Pa.
Kailee McGillis, Ill.
Kristen Nalecz, N.Y.
Allie Quan, N.Y.
Matthew Tung, China

VIOLIN II

Esther Pak, Mass.* ^
Natalie Bloss, Mich.
Malena Cheng, China
Alyssa Chung, Wash.
Benjamin Gerhardt, N.C.
William Harrington, Fla.
Deurim Jung, Kyrgyzstan*
Aaron Levett, Mich.*
Angela Llanes, Texas
Leah Pernick, Mich.
Andria Radaios, Ill.
Olivia Skaja, Minn.
Natalie Smith, Texas
Elizabeth Stratton, Mich.
Isabel Tannenbaum, Ill.
Teresa Yu, Ariz.*

VIOLA

Cassie Drake, Fla.* ^
Elisabeth Atlee Daniel, Texas
Alejandro Gallagher, Tenn.
James Kang, Ga.*
Gloria Lam, N.Y.
Lawson Long, Va.*
James Marshall, Wash.
Isaiah Morris-Polk, Ohio*
Josephine Pittman, Mich.
Emma Reynolds, Texas
Jotham Rosen, S.C.*
Kyle Thiessen, Wash.

VIOLA cont.

Alyssa Warcup, Ill.
Catherine Weibel, Ariz.
Leah Widmaier, Ill.
Christopher Young, Mich.

CELLO

Ethan Cobb, N.Y.* ^
Liliana Arida-Moody, Mich.
Ezra Escobar, Ill.
Francisco Garay, Texas
Giacomo Glotzer, Ill.
Helen LaGrand, Mich.
Sydney Maeker, Texas
Caleb Marshall, Mo.*
Benjamin Maxwell, N.C.
Joshua McClendon, Mich.
Lia Pikus, N.H.
David Ryu, Iowa*
Anna Seppa, Wash.
David Sheng, N.Y.
Adam Willson, N.Y.*
Matthew Young, Mich.

DOUBLE BASS

Aleck Belcher, Ind.* ^
Andres Almodovar, Puerto Rico
Gabriel English, Ga.
Redd Ingram, Ohio
Kaleb Keller, Tenn.
Attila Kiss, Wash.
Sarah Wager, N.Y.
Chad Wesselkamper, Ohio*

FLUTE

Jessica Shand, Colo.* ^
Shruti Gupta, Minn.
Lyric Rivera, Tenn.

OBOE

T. Colton Potter, Fla.* ^
Rebecca Cherry, Denmark*
Mickenna Keller, Mich.
M. Isaac Ripple, Pa.

CLARINET

Javier Morales Martinez, Calif.* ^
Justin Best, Fla.*
Nikita Korniyushin, Russian
Federation

CLARINET cont.

Alisha Zamore, Ga.

BASSOON

Brian Kirkman, Wash. ^
Sarah Bobrow, N.Y.
Peter Ecklund, Mich.
Matthew Wildman, Wash.*

HORN

Lee Cyphers, N.Y. ^
Casey Davis, Nev.*
Leah Jorgensen, Pa.
Alexander Moore, Texas
Helen Wargelin, Mass.

TRUMPET

Malcolm Horava, Canada^
Daniel Dancer, Texas
Joseph Tkach, Texas*
Di Yue, Pa.

TROMBONE

Rachel Waterbury, Ohio^
Christopher Houlihan, Md.*
Simon Lohmann, Wis.*

TUBA

Corey Hamilton, Ga.*

HARP

Blair Webber, Tenn. ^
Juanito Riveros, Texas*

PIANO

Charles Berofsky, Mich.

PERCUSSION

Zubin Hathi, Va.* ^
Angelo Antinori, N.Y.
Sofia Carbonara, N.Y.*
Dominic Grande, Fla.

*Sections are listed
alphabetically after principal*

+ Denotes concertmaster

^ Denotes principal

* Denotes Emerson Scholar. The merit-based Emerson Scholarship which recognized exceptional high school musicians was one of the most prestigious scholarship offerings at Interlochen Arts Camp for more than twenty years. While program funding has concluded, we are recognizing Emerson's many years of significant philanthropic support by designating a group of students this summer who meet those high artistic standards.

The World Youth Symphony Orchestra (WYSO) concertmaster endowed chair is named in honor of Mikhail Stolarevsky, who was a string teacher at Interlochen from 1929 to 1946. The gift for this endowed chair was given by Mr. Stolarevsky's son, Alexander Stolley.

Special gifts to Interlochen's Endowment have provided funds that support WYSO and the Interlochen Arts Camp music program. Interlochen gratefully recognizes the following named WYSO orchestra chairs:

Concertmaster: M. Stolarevsky/A. Stolley Family Chair
Principal Chair (Viola): Bettyjo Heckrodt Endowed Viola Chair
Principal Chair (Cello): Martha L. Snyder Endowed Chair
Principal Chair (Clarinet): Drs. Neil and Susan Bressler Endowed Chair
Section Chair (Violin II): Daniel Hartman Memorial Chair (through 2021)

We are actively seeking to more fully endow the World Youth Symphony Orchestra. If you are interested in learning more about how you might participate in our WYSO endowment opportunities, please contact the Interlochen Advancement department at 231-276-7623.

SECTION FACULTY

Violin I – Marcin Arendt
Violin II – Maggie Gould/ Amy Griswold
Viola – Michael Ouzounian/Leonard Schranze
Cello – Astrid Schween
Double Bass – Winston Jack Budrow, Jr./Lawrence P. Hurst
Flute – Philip Dikeman/Alexa Still
Oboe – Daniel Stolper
Clarinet – Dan Silver
Bassoon – Eric Stomberg
Horn – Bruce Henniss / Bradley Gemeinhardt
Trumpet – John Aley / Vincent DiMartino
Trombone/Tuba – Mark Lusk/Gerry Pagano
Harp – Joan Raeburn Holland/Sylvia Norris
Percussion – Jeffrey Irving/Keith A. Aleo

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WYSO BROADCAST ON IPR

This performance is recorded by Interlochen Public Radio and broadcast on Classical IPR, at 88.7 FM, Interlochen; 94.7 FM, Traverse City; 88.5 FM, Mackinaw City; and 100.9 FM, East Jordan-Charlevoix, or online at classicalipr.org. This concert will be broadcast Sunday, August 16, at 2:00pm.

(schedule subject to change)

Broadcasts of the World Youth Symphony Orchestra from Interlochen are made possible in part by Yamaha Corporation of America, the world's largest maker of musical instruments, sharing passion and performance for more than 125 years.



THANK YOU FOR BEING A PART OF THE 88th SEASON OF INTERLOCHEN ARTS CAMP

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Interlochen Arts Camp is part of the nonprofit Interlochen Center for the Arts, a recipient of the National Medal of Arts and the only community in the world that brings together the finest in arts education, performance and public radio.

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 school, 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