



INTERLOCHEN

Arts Camp

268th Program of the 89th Season
Interlochen, Michigan

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FINAL CONCERT (LES PRÉLUDES)

Sunday, August 7, 2016

7:30pm, Interlochen Bowl

WORLD YOUTH SYMPHONY ORCHESTRA Jung-Ho Pak, conductor

Machine	Jennifer Higdon (b. 1962)
Romeo and Juliet, Fantasy Overture.....	Piotr Ilyich Tchaikovsky (1840-1893)
Olympic Fanfare and Theme	John Williams (b. 1932)

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)
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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
By Amanda Sewell

Machine

Jennifer Higdon

Unlike most of the young musicians featured in today's performance, Jennifer Higdon (b. 1962) had a late start in classical music. She began teaching herself how to play the flute when she was fifteen years old, after she found a flute and a beginning band method book in her parents' house. Despite her relative inexperience with classical music, she decided to major in music as an undergraduate at Bowling Green State University (Ohio), during which time her flute teacher, Judith Bentley, also introduced her to music composition. Higdon went on to receive her Master of Arts degree and Ph.D. in music composition from the University of Pennsylvania, where she studied composition with George Crumb. Crumb (NMC 47) was a member of Interlochen Arts Camp faculty (1957-61) and composer-in-residence at Interlochen Arts Academy (1976). His name appears in the Interlochen Alumni Path of Inspiration.

Higdon is living proof that it is never too late to start, however, because she is one of the most performed and respected classical composers of the twenty-first century. Higdon's orchestral composition *blue cathedral* (2000) has been performed over 600 times since its premiere, and the piece is even included in W.W. Norton and Company's best-selling music history textbook and score anthology. In 2010, Higdon's *Percussion Concerto* was awarded a Grammy for Best Contemporary Classical composition. Later that same year, her *Violin Concerto* won the Pulitzer Prize in Music, a prize that has also been awarded to composers including Howard Hanson (1944), Samuel Barber (1958, 1963), George Crumb (1968), John Adams (2003), and Steve Reich (2009).

Higdon explained the impetus behind *Machine* in a brief program note: "I wrote *Machine* as an encore tribute to composers like Mozart and Tchaikovsky, who seemed to be able to write so many notes and so much music that it seems like they were machines!" In response to Higdon's comments about her piece, it is common for music directors to include pieces by Mozart, Tchaikovsky, or both on programs with *Machine*, such as in today's performance. At just under three minutes in length, *Machine* is lively and boisterous. Ronald Broun, a critic for the *Washington Post*, called the piece "sheer unpretentious fun." The strings scamper atop smears in the low brass while the upper brass instruments play fanfare-like passages and the woodwinds chatter excitedly. The piece builds in complexity and power until its final, exhilarating note.

The National Symphony Orchestra (Washington, D.C.) and its music director, Leonard Slatkin, commissioned *Machine* from Higdon. The piece was given its world premiere in 2003 by the National Symphony Orchestra, under the direction of Grammy award-winning conductor Giancarlo Guerrero. *Machine* received its New York premiere on June 5 of this year when the Interlochen Arts Academy Orchestra performed it as part of their program for the NY Phil Biennial at David Geffen Hall, along with music of other living composers including Nico Muhly, Hannah Lash, and Ashley Fure (IAA 98-00).

Romeo and Juliet, Fantasy Overture

Piotr Ilyich Tchaikovsky

Tchaikovsky ended up writing three different versions of the symphonic poem *Romeo and Juliet* between 1870 and 1880. The first version was completed in 1870, and it was constructed in a relatively standard sonata-allegro form and included a strict fugue in the development section. Since Tchaikovsky was an instructor of music theory at the Moscow Conservatory when he wrote this first version of *Romeo and Juliet*, it is not surprising that he included such textbook forms as sonata-allegro (solidified a hundred years earlier by composers such as Haydn and Mozart) and fugue (codified by J. S. Bach a century and a half prior). This initial version of *Romeo and Juliet* was received relatively indifferently at its 1870 premiere, perhaps due to the music itself or to the fact that audiences were distracted by the scandal du jour: the conductor of the premiere, Nikolai Rubinstein (brother of Anton Rubinstein), was currently embroiled in a court case regarding his involvement with a young female student.

The second version of *Romeo and Juliet* was finished in 1872. Tchaikovsky removed the fugue because he found it too dry and academic for a piece of program music. The musicologist and music critic Michael Steinberg has suggested that Tchaikovsky may have included a fugue in the initial version in emulation of Berlioz's 1839 choral symphony *Roméo et Juliette*. Tchaikovsky also moved themes around to different sections of the piece. This second version was still not successful, unfortunately: it was hissed by an audience in Vienna and trashed in a review by the noted critic Eduard Hanslick.

The third and final version, in which Tchaikovsky heavily reworked the thematic relationships, especially in the final section of music, was completed in 1880 and given its premiere in 1886. This third version of *Romeo and Juliet* is the piece heard in today's concert and the one that has entered the standard repertoire. This version features two main themes, one of which represents the conflict between the Capulets and the Montagues and the other of which symbolizes Romeo and Juliet's love. The two themes are pitted against each other, and although the rivalry theme initially seems to emerge victorious, the serene ending of the piece suggests the tragic ending of the play.

Despite the extensive revisions made to the piece over a decade, Tchaikovsky had included the famous love theme from the earliest version of the piece. Indeed, Tchaikovsky's friend and mentor Mily Balakirev, a composer and member of the Russian Five or "Mighty Handful," told him of the theme, "I want very much to hug you for it." Balakirev loved the theme so much that he insisted Tchaikovsky play it on the piano every time the two met. This sweeping theme has come to symbolize love at first sight in popular culture, and it has appeared in everything from the 1927 Al Jolson film *The Jazz Singer* to the children's television show *Sesame Street* to the video game *The Sims*. Bandleader Larry Clinton adapted the theme into the 1939 song "Our Love," which was the first song ever recorded by Frank Sinatra. "Our Love" was also later recorded by Tommy Dorsey and his Orchestra.

Les préludes, Symphonic Poem No. 3

Franz Liszt

Franz Liszt completed the symphonic poem *Les préludes* in 1854. The piece is in five sections: Question, Love, Storm, Bucolic Calm, and Battle and Victory, with a brief reprise of the Question material during the final Battle and Victory passage of the piece. The title of *Les préludes* refers to an 1823 poem by Alphonse de Lamartine that appeared in a larger collection called *Nouvelles méditations poétiques*. Lamartine is generally considered the first French Romantic poet. At the time of the piece's premiere in 1854, *Les préludes* included a lengthy textual preface written by Liszt's longtime companion Princess Carolyne zu Sayn-Wittgenstein. Her preface included her own reflections as well as quotations from and glosses on Lamartine's poem. At an 1855 performance of *Les préludes*, Carolyne's preface was shortened substantially, including only the 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 actually written by Princess Carolyne.

Liszt's *Les préludes* has been an integral part of life at Interlochen Arts Camp since 1928, when it was first performed as the final work on the final concert of the very first Camp season. The students, moved by Liszt's music as well as by the work's textual preface, asked to play the piece again as the close to the 1929 camp season, thereby establishing the tradition that continues to this day. *Les préludes* has been performed on the final Sunday of Camp every year since then, with only two exceptions. In 1933, the final concert was given on a Tuesday because the entire camp 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 concert that took place in New York is the only time *Les préludes* was not performed in Michigan.

Since 1928, the performance of *Les préludes* has only been conducted by four people: Joseph E. Maddy (1928-1965), George C. Wilson (1966-1979), Edward Downing (1980-2003), and Jeffrey Kimpton (2004-2016). Although each conductor has also been the President of Interlochen, it is not required for the President to conduct *Les préludes*. Presidents Karl Haas, Roger Jacobi, Dean Boal, and Richard Odell never conducted the piece. Further, Ed Downing began conducting the work in 1979 (at the end of his first year as a member of the Academy faculty), but he did not become the President of Interlochen until 1998. Following President Kimpton's retirement next year, it will be interesting to see if the newly-appointed President chooses to conduct *Les préludes* in 2018 or if the role will be filled by a different conductor. Either way, in two years, only the fifth person in history will take the baton as the conductor of *Les préludes*.

Thank you to Byron Hanson and Leo Gillis for contributing to these program notes.

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. Pak has been Music Director with the University of Southern California, San Francisco Conservatory of Music, Colburn School of Music, and the University of California-Berkeley. 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 the Diablo Ballet. Guest conducting has taken him to Europe, the Soviet Union, South America and Asia. He 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. Pak received his Master of Music degree in orchestral conducting from the San Francisco Conservatory of Music and the University of Southern California, 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, 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 for 16 years in New York, Minnesota and Kansas. He served as director of education at Yamaha Corporation of America, leading strategic planning, program and product development and publishing in music education, and was 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 where he led efforts that substantially increased enrollments, developed new undergraduate curriculum and raised more than \$15 million in scholarship support.

Since coming to Interlochen in 2003, significant initiatives have led to growth in artistic quality, program and curricular growth, adding majors in motion picture arts, comparative arts, singer-songwriter and Interlochen College for Creative Arts, new collaborations and partnerships with international partner schools around the globe and 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 200,000 square feet of new or renovated buildings have revitalized the campus and provided state of the art facilities for students and faculty. The endowment has grown from \$25M to \$115M, with financial aid and scholarship support increasing from \$5M to \$13M. Interlochen received the National Medal of Art in 2006 from President George W. Bush for its leadership in the arts.

WORLD YOUTH SYMPHONY ORCHESTRA
Alexandra Robinson, manager John Doney, librarian

VIOLIN I

Symphony Koss, Wash.* +
Mitchell Cloutier, Tenn.
Mateus Dandolo, Brazil
Karl Falb, Mich.
Roman Fedak, Texas
Daniel Fields, Ohio
Jet Glover, Calif.
K. Astrid Nakamura, Canada*
Lucy Poteshman, N.Y.
Andria Radaios, Ill.
Eliana Silverman, Mich.
Mia Smith, Ky.
Elizabeth Stratton, Mich.
Ana Strong, Mont.
Isabel Tannenbaum, Ill.*

VIOLIN II

Christophe Koenig, N.Y.* ^
Tiffany Chang, Ariz.*
Gabriel Fedak, Texas
Benjamin Gerhardt, N.C.
Laura Herrera, Venezuela
Miles Huang, Calif.*
David Kwon, N.J.*
Leonardo Matsuoka, Calif.
Joseph Prentice, N.J.
Iroha Shirai, N.H.*
Olivia Skaja, Minn.
Natalie Smith, Texas
Kalli Sobania, Minn.
Alexandra Soo, Mich.
Austin Topham, Utah

VIOLA

Ayano Nakamura, Ohio ^
Johannah Carmona, Texas
Sophie Choate, Utah*
Alejandro Gallagher, Tenn.
James Marshall, Wash.*
Rachel Miner, Okla.
Madilynn Riley, Utah
Mikel Rollet, Fla.*
Jacob Rollins, Ill.
Tess Schwarz, Ill.
Andy Sprinkle, Md.
Xavier Tutiven, N.Y.

VIOLA cont.

Alyssa Warcup, Ill.
Leah Widmaier, Ill.

CELLO

Tamachi Goodson, Ariz. ^
Hagen Bell, S.C.*
Kjelden Breidenbach, Ill.
Ezra Escobar, Ill.
Giacomo Glotzer, Ill.
Rachelle Larivee, Ohio
Caroline Quinones De La Cruz,
Peru
Sophia Rightmer, Ariz.
Abigail Rogers, Mass.
John Sample, Texas
Nicholas Scheel, Minn.
Anna Seppa, Wash.
Bence Temesvári, Hungary*
Brandon Wu, Ariz.

DOUBLE BASS

Dimitrios Mattas, Utah^
Beatrice Hammel, Neb.
Pablo Kennedy, Texas*
Joseph Lee, Calif.*
Angela Leeper, Ga.
Alexis Schulte-Albert, Pa.
Elliot Shaull-Thompson, Md.
Barnaby Woods, Wash.

FLUTE

Josephine Lee, Calif. ^
Isabela Cruz-Vespa, Texas
Phoebe Rawn, Wash.*
Supriya Weiss, Ariz. ^

OBOE

T. Colton Potter, Fla.*^
Gwen Goble, Texas
Mickenna Keller, Mich.*
(English horn)

CLARINET

Peter Perez, Canada*^
Emily Hancock, Tenn.
Nicole Martin, Mich.*
Susan Stewart, Minn.

BASSOON

Brian Kirkman, Wash. ^
Sarah Gibes, Ill.
Matthew Melillo, N.J.

HORN

Helen Wargelin, Mass. ^
Gretchen Bonnema, Mich.*
Alexander Moore, Texas
Jeremy Ulm, Ariz.*
Evan Wright, Mich.*

TRUMPET

Joseph Tkach, Texas*^
Sam Dusinberre, Colo.
Sigurjon Stefansson, Texas
Sarah Palmer (IAC staff)

TROMBONE

Christopher Houlihan, Md.*^
Colin Towbin, Fla.
Jerry Yang, Md.

BASS TROMBONE

Zachary Burky, Texas*

TUBA

Jovany Dorsainvil, Ga.

HARP

Julia Lewit, Ill. ^
Ginevra Bridges, Va.*
Edward Manuel, Mich.
Clarissa Schilling, Wis.

PIANO

Sienna Stribling, Ky.

PERCUSSION

Albert Mackey, Hawaii ^
Alvin Chung, Md.
Gabriel Costache, Colo.
Allen Dai, Ill.*
Miles Kim, Mo.
Mitchell Vogel, Fla.
Lucas Vogelmann, N.Y.

All sections are listed alphabetically after principals.

+ Denotes concertmaster

^ Denotes principal or co-principal

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

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 – Jeff Thayer

Violin II – Ara Sarkissian / Paul Sonner

Viola – Michael Ouzounian / Leonard Schranze

Cello – Saeunn Thorsteinsdottir / David Garrett

Double Bass – Winston Jack Budrow, Jr. / Lawrence P. Hurst

Flute – Philip Dikeman / Alexa Still

Oboe – Daniel Stolper

Clarinet – Dan Silver

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

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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 14, at 3:00pm. *(schedule subject to change)*

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THANK YOU FOR BEING A PART OF THE 89th 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.

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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

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GIVING *EVERYONE* A PLACE TO UNITE
THROUGH THE POWER OF THE ARTS.

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