



INTERLOCHEN

Arts Camp

131st Program of the 90th Season
Interlochen, Michigan

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WORLD YOUTH SYMPHONY ORCHESTRA
Cristian Măcelaru, conductor

Sunday, July 23, 2017

8:00pm, Kresge Auditorium

Carnival Overture, Op. 92..... Antonín Dvořák
(1841-1904)

Symphony No. 2, Op. 73 Johannes Brahms
(1833-1897)
Allegro non troppo
Adagio non troppo
Allegretto grazioso (quasi andantino)
Allegro con spirito

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

Interlochen dedicates this July 23, 2017 performance of the World Youth Symphony Orchestra to the Allen B. Cutting Foundation. For nearly two decades, their generous support for Interlochen has helped us to establish scholarships, offer touring support for Arts Academy students, and make updates and renovations to The Interlochen Bowl, faculty housing, and most recently, our new Music Building.
They have Created Amazing at Interlochen.

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PROGRAM NOTES
By Amanda Sewell

Carnival Overture, Op. 92

Antonín Dvořák

In 1891, Antonin Dvorak composed a triptych of overtures that he called “Nature, Life, and Love.” The trio included the three overtures *In Nature’s Realm* (Nature), *Carnival* (Life) and *Othello* (Love). He originally planned to publish the three together as his Opus 91, but he reconsidered and gave each its own opus number. In other words, he initially conceived of the three as a unified set, but later changed his mind and decided they could be performed and catalogued separately. Today’s program includes the second and most popular of the three: the *Carnival Overture*. Indeed, the *Carnival Overture* is the only one of the three to still be a part of standard orchestral repertoire. Although *In Nature’s Realm* and *Othello* are occasionally recorded and performed separately, it is unusual for an orchestra to perform all three together.

Of these three works, Dvorak wrote to a friend, “Here I am a poet as well as a musician.” In his own notes to the *Carnival Overture*, he wrote that the piece depicts “a lonely, contemplative wanderer reaching at twilight a city where a festival is in full swing. On every side is heard the clangor of instruments, mingled with shouts of joy and the unrestrained hilarity of the people giving vent to their feelings in songs and dances.” Dvorak paints the scene with a series of musical ideas that each seem to grow organically out of each other. The opening of the piece explodes with percussion, including tambourine and triangle. (As a side note, the tambourine part in the *Carnival Overture* is a standard audition piece for university orchestral percussionists.) The excitement builds and fades several times as new themes are introduced in a number of different instruments. Skipping melodies in the violins, a rustic passage in the English horn, and diminished harmonies in the harp paint a variety of moods and scenes. The occasional quiet, contemplative passage reminds the listener that the wanderer is simply observing the city’s carnival scene but is not necessarily taking part in the festivities. At one point in the *Carnival Overture*, the clarinet restates a melody from *In Nature’s Realm*, the first overture of the triptych, indicating that Dvorak considered the thematic unification of the three pieces.

Dvorak composed the triptych of overtures in 1891, just before he left for New York to become the director of the National Conservatory of Music. He conducted the premieres of the three overtures in Prague in April 1892 just before his departure, and he also conducted them at Carnegie Hall in his debut American concert. The program from the October 21, 1892 American performance (which started at 8:15 PM) indicates that Dvorak conducted an “orchestra of 80, selected from the Symphony and Philharmonic Societies.” The triptych was billed as a “Triple Overture” and incorrectly stated that it was being performed for the very first time.

Symphony No. 2, Op. 73

Johannes Brahms

Johannes Brahms struggled for almost two decades to produce his first symphony, famously remarking that it was nearly impossible for a composer to contemplate writing a symphony when the thundering giant of Beethoven loomed large. Brahms finally completed his *First Symphony* in 1876, and then he composed a second symphony less than a year later. Historians have suggested that, with the weight and obligation of the first symphony behind him, Brahms could move on to a second symphony with much more freedom and flexibility.

The *Second Symphony* does seem lighter in spirit when compared to the *First Symphony*. Brahms's *First Symphony* was in the key of C minor, likely because it was the same key as Beethoven's famous *Fifth Symphony* (like Beethoven did in the *Fifth Symphony*, Brahms ended his own C minor symphony in its parallel key of C major). Brahms's *First Symphony* also has somewhat of a dark, tortured character. The *Second Symphony* is in the key of D major, and it has much more of a pastoral character compared to the *First Symphony*. Both follow the standard four-movement structure that composers had been using for nearly a century. Although certainly lighter than the *First Symphony* in many ways, Brahms's *Second Symphony* does have moments of melancholy. For example, the first movement's initial theme is slow, lyrical and sunny, but it soon meanders into a darker, more ominous-sounding passage in the low brass. Indeed, the trombones play an important role in this symphony, as they frequently perform the more serious passages in each of the four movements.

While composing his *Second Symphony*, Brahms fibbed to his friends and colleagues to keep them guessing about what the eventual composition might sound like. He claimed the symphony would be in the key of F minor and that it contained a great number of dirges. He wrote to his publisher that the symphony "is so melancholy, you will not be able to bear it. I have never written anything so sad." In moments of honesty, Brahms did admit that the music came to him easily during the composition process of the symphony: he wrote that melodies flowed "so freely that one must be careful not to trample them." His jocular fabrications coupled with the ease with which he was composing the new symphony suggests that he had had a tremendous burden lifted and could now write with much less pressure.

Brahms composed the *Second Symphony* during his summer vacation in 1877. He traveled, performed, and conducted so much during the year that he specifically set aside his summers to compose in seclusion. In 1877, he traveled to Pörtlach, a summer resort town in southern Austria located on Lake Wöth. He wrote to a friend about his "pleasant abode in the Castle," although the two rooms he was renting were actually in the home's housekeeping quarters. Brahms spent an additional two summers in Pörtlach composing, and now the town is home to an annual Johannes Brahms Competition for pianists, violinists, violists, cellists and composers of all ages.

CRISTIAN MĂCELARU, newly appointed Music Director and Conductor of the Cabrillo Festival of Contemporary Music, has established himself as one of the fast-rising stars of the conducting world. With every concert he displays an exciting and highly regarded presence, thoughtful interpretations and energetic conviction on the podium. Măcelaru came to public attention in February 2012 when he conducted the Chicago Symphony Orchestra as a replacement for Pierre Boulez in performances met with critical acclaim. Conductor-in-Residence of the Philadelphia Orchestra, he made his Philadelphia Orchestra subscription debut in April 2013 and continues to conduct them annually on subscription programs and other special concerts. In September 2016, he was announced Music Director of Cabrillo Festival, America's longest running festival dedicated to new music for orchestra, to succeed Marin Alsop with immediate effect. Măcelaru leads his inaugural season as Cabrillo Festival Music Director in August 2017.

The 2016/17 season sees Măcelaru returning to the Philadelphia Orchestra and National Symphony Orchestra and the symphony orchestras of St. Louis, San Diego, Milwaukee, Colorado, Detroit and Vancouver. Internationally he leads the Bayerischen Rundfunk Symphonieorchester, Rotterdam Philharmonic, Gothenburg Symphony Orchestra, City of Birmingham Symphony Orchestra, WDR Sinfonieorchester, Weimar Staatskapelle, Halle Orchestra, Royal Flemish Philharmonic, Royal Scottish National Orchestra and New Japan Philharmonic with Anne-Sophie Mutter as soloist. In Summer 2016, Măcelaru made debuts at Dresden Staatskapelle, Ravinia Festival with the Chicago Symphony, Hollywood Bowl with the Los Angeles Philharmonic, Wolf Trap Festival with the National Symphony Orchestra and at the Aspen Music Festival. Additionally, he returned to the Mann Center and Saratoga Performing Arts Center with the Philadelphia Orchestra and the Chautauqua Music Festival with Wynton Marsalis and the Jazz at Lincoln Center Orchestra.

In the 2015/16 season, Măcelaru led subscription concerts with the New York Philharmonic, Chicago Symphony, Philadelphia Orchestra, Los Angeles Philharmonic and the National Symphony Orchestra in D.C., as well as with the Atlanta Symphony, Cincinnati Symphony, Minnesota Orchestra, National Arts Centre Orchestra and New World Symphony. His international guest-conducting appearances brought him to Deutsches Symphonie-Orchester Berlin, Frankfurt Radio Symphony Orchestra, Rotterdam Philharmonic, City of Birmingham Symphony Orchestra and Royal Scottish National Orchestra.

Cristian Măcelaru made his Carnegie Hall debut in February 2015 on a program with the Danish National Symphony Orchestra and Anne-Sophie Mutter. A keen opera conductor, in June 2015 he made his Cincinnati Opera debut in highly acclaimed performances of *Il Trovatore*. In 2010, he made his operatic debut with the Houston Grand Opera in *Madama Butterfly* and led the U.S. premiere of Colin Matthews's *Turning Point* with the Tanglewood Music Center Orchestra as part of the Tanglewood Contemporary Music Festival. In 2019, he returns to the Houston Grand Opera on a Kasper Holten production of *Don Giovanni*.

Winner of the 2014 Solti Conducting Award, Măcelaru previously received the Sir Georg Solti Emerging Conductor Award in 2012, a prestigious honor only awarded once before in

the Foundation's history. He has participated in the conducting programs of the Tanglewood Music Center and the Aspen Music Festival, studying under David Zinman, Rafael Frühbeck de Burgos, Oliver Knussen and Stefan Asbury. His main studies were with Larry Rachleff at Rice University, where he received master's degrees in Conducting and Violin Performance. He completed undergraduate studies in Violin Performance at the University of Miami. An accomplished violinist from an early age, Măcelaru was the youngest concertmaster in the history of the Miami Symphony Orchestra and made his Carnegie Hall debut with that orchestra at the age of nineteen. He also played in the first violin section of the Houston Symphony for two seasons.

Măcelaru formerly held the position of Resident Conductor at Rice University's Shepherd School of Music, where he was Music Director of the Campanile Orchestra, Assistant Conductor to Larry Rachleff and Conductor for the Opera Department. A proponent of music education, he has served as a conductor with the Houston Youth Symphony, where he also conceptualized and created a successful chamber music program. As Founder and Artistic Director of the Crinalis Music Project, Măcelaru spearheaded a program in which young musicians perform in a variety of settings, side-by-side with established artists. Their groundbreaking inaugural season produced and presented concerts featuring chamber ensembles, a chamber orchestra, a tango operetta, and collaborations with dancer Susana Collins, which resulted in a choreographed performance of Vivaldi/Piazzolla's *Eight Seasons*.

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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

Belle Wang, Ariz. +
María Sofia Alvarado,
Venezuela*
Karl Falb, Mich.~
Gabriel Fedak, Texas
Solveig Geenen, Mo.
Talia Honikman, Calif.
Julia Koehler, Alaska
David Kwon, N.J.
Lucy Lin, Ore.*
Lillian Naill, Md.*
Joseph Prentice, N.J.
Adryan Rojas, Ohio
Olivia Skaja, Minn.*
Yilong Song, China

VIOLIN II

Benjamin Goldstein, N.Y.*^
Ingrid Anderson, S.D.
Cole Habekost, Ohio
Ran Huo, China*
Gloria Kennedy, Pa.
Chaehyun Kim, Pa.
Suwon Kim, Mass.
David Kirchenbauer, Va.
Joseph Linde, Wash.
Adam Murphy, Ohio
Kyanna Rudolph, Calif.
Julia Sellman, Ga.
Alexandra Soo, Mich.
Julie Stanwyck, Ill.

VIOLA

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

CELLO

Bence Temesvari, Hungary*^
Audrey Adrian, Texas
Julia Chiang, Mass.
Zoe Hardel, Maine
Joseph Kim, Calif.*
Robert Kirchenbauer, Va.
Esther Loya, Mo.
Joe Mattingly, Ky.
Lucia Pfeifer, Mich.
Christopher Soo, Mich.
Sam Sykes, Iowa*
Thomas Walter, Germany

DOUBLE BASS

Diego Martinez, Tenn. ^
Matthew Daily, Texas*
Hollie Greenwood, Ga.
Corban Johnson, Ga.
Jacob Kolodny, Pa.
Angela Leeper, Ga.
Xuanchi Li, China
R. Anthony Mirabelli, Texas
Zen Williams, Calif.
Barnaby Woods, Wash.*

FLUTE

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

OBOE

Mia Fasanello, N.Y.^
Robert Diaz, Fla.*
Adair Kelley, Calif.
Michelle Moeller, Texas

CLARINET

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

BASSOON

Lauryn Sparger, Fla.* ^
Justin Cherry, Denmark
Thalia Navas, Canada
YuanHong Gloria Sun, China

HORN

Isaac Ferrell, Tenn.^
Benjamin Beckman, Calif.
Gretchen Bonnema, Mich.~
Kira Goya, Hawaii
Mychal Nishimura, Calif.

TRUMPET

Madeline Hay, Canada^
Quincy Erickson, Minn.
Grace O'Connell, Wis.
Ben Rattanaovong, Tenn.

TROMBONE

Miriam Snyder, S.C.~^
Gray Beasley, Texas
Dominic Diaz, Calif.* (bass)

TUBA

Christofer Miller, Ala.

HARP

Julia Lewit, Ill.^
Catherine Reid, Md.

PIANO/CELESTE

Hoon Chang, Wash.

PERCUSSION

Gregory Phifer, Ill. ^
Will Harris, S.C.*
Jakob Schoenfeld, Fla.
Gabriel Solano, Texas
Sui Lin Tam, Ill.

*All sections are listed
alphabetically after principals.*

WORLD YOUTH SYMPHONY ORCHESTRA NAMED GIFTS

Special gifts to Interlochen's endowment support our students, faculty and programs. Interlochen gratefully recognizes the following donors and their named World Youth Symphony Orchestra gifts:

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You can join these donors and help ensure this cultural treasure remains a musical force in the 21st century and beyond. To learn more about WYSO endowment opportunities, please contact the Interlochen Advancement Office at 231-276-7623 or visit createamazing.org.

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WYSO BROADCAST ON 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 100.9 FM, East Jordan-Charlevoix, and online at classicalipr.org. This concert is also webcast live and in its entirety at live.interlochen.org beginning at 8 p.m. (*schedule subject to change*).

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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

**WORLD YOUTH SYMPHONY ORCHESTRA
UPCOMING HIGHLIGHTS**

**WYSO - Carlos Izcaray, conductor;
Alon Goldstein, piano; Sarah Cahill, piano
Sunday, July 30, 8 p.m. - Kresge Auditorium**

Music Director for the Alabama Symphony Orchestra and the American Youth Symphony, Carlos Izcaray, accompanied on the piano by both the acclaimed Alon Goldstein and the highly regarded Sarah Cahill, leads Interlochen's World Youth Symphony Orchestra through a repertoire that includes Adams' *Chairman Dances: Foxtrot for Orchestra*, Takemitsu's *Quotation of Dream: Say Sea, Take Me!* and Debussy's *La Mer*.

**WYSO - Les Preludes, Jung-Ho Pak, conductor
Sunday, August 6 - Interlochen Bowl**

Join the World Youth Symphony Orchestra in their final performance of the season as Artistic Director and Conductor of the Cape Cod Symphony Orchestra, Jung-Ho Pak, conducts a repertoire that includes Wagner's *Prelude to Die Meistersinger*; Hanson's *Symphony No. 1*, movement 3; Dun's *Internet Symphony* and Liszt's *Les Préludes*. Pak has been a conductor of the World Youth Symphony Orchestra at Interlochen Arts Camp since 2003.

For information and tickets, visit tickets.interlochen.org