



INTERLOCHEN

Arts Camp

179th Program of the 89th Season
Interlochen, Michigan

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WORLD YOUTH SYMPHONY ORCHESTRA

Carlos Kalmar, conductor

Conrad Tao, piano

Sunday, July 31, 2016

8:00pm, Kresge Auditorium

Piano Concerto in G Major Maurice Ravel
Allegramente (1875-1937)
Adagio assai
Presto

Conrad Tao, piano

Symphony No. 8 in G Major, Op. 88 Antonín Dvořák
Allegro con brio (1841-1904)
Adagio
Allegretto grazioso – Molto vivace
Allegro ma non troppo

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

Piano Concerto in G Major

Maurice Ravel

Maurice Ravel first sketched ideas for the *Piano Concerto in G* in 1928. He had just returned from a visit to the United States, during which he was deeply moved by the sounds of American jazz. He took a break, however, when the Austrian pianist Paul Wittgenstein asked Ravel for a piano concerto for the left hand (Wittgenstein's right arm was amputated during World War I, but he continued his career as a concert pianist after the war by requesting piano works for the left hand from composers including Erich Wolfgang Korngold, Sergei Prokofiev, and Benjamin Britten). Once Ravel finished his *Piano Concerto for the Left Hand*, he resumed work on the *Piano Concerto in G*, completing it in late 1931.

Ravel cited two major influences for the *Piano Concerto in G*: jazz and the keyboard concertos of composers such as Wolfgang Amadeus Mozart and Camille Saint-Saëns. Ravel particularly admired these two composers because he felt that their concertos were written "for" the piano rather than "against" it. He wrote that a concerto should be light and brilliant rather than profound and dramatic. Ravel spent four months in North America in 1928, during which time he listened to jazz in Harlem and met George Gershwin. At a party held by a mutual acquaintance, Ravel was astounded by Gershwin's piano playing, and Gershwin was star-struck by the famous French composer. Gershwin expressed a desire to study composition with Ravel, to which the elder composer is said to have responded, "You might lose that great melodic spontaneity and write bad Ravel [instead]." Indeed, it seems that Gershwin may have influenced Ravel more strongly than the other way around. Bluesy harmonies and trombone smears in Ravel's concerto evoke jazz without directly imitating it, and certain pianistic figures in the solo part suggest Gershwin's *Rhapsody in Blue*.

Ravel had hoped to give the concerto's premiere himself and then take the piece on a world tour. Unfortunately, his health was deteriorating rapidly, and he was not up to performing the concerto. Pianist Marguerite Long replaced Ravel as soloist at the work's January 1932 Paris premiere, and the composer acted as conductor. Just three months after the premiere of the work, Long recorded the concerto for Columbia Records. Although Ravel was listed as the conductor of the recording, the piece was in fact led by Pedro de Freitas-Branco, a young Portuguese conductor. Jean Bérard, the artistic director of Columbia who oversaw the recording session, recalled that the concerto was set to occupy three 78 RPM records, but Ravel kept insisting on tempi that were too slow for the piece to fit neatly into the 4 minutes and 30 seconds available on each side. A frustrated Bérard took Ravel out for a drink to distract him while Freitas-Branco and the orchestra recorded the work at a tempo that was fast enough to fit on the allotted number of disks. It is not clear if Ravel knew that he had been tricked, but he called the end result "perfect" nonetheless.

Symphony No. 8 in G Major, Op. 88

Antonín Dvořák

Antonin Dvořák lived in Prague, but he spent his summers in the village of Vysoka, which is about thirty miles outside of the city. (The only summer he did not spend in Vysoka was the summer of 1893, when he was teaching in the United States.) Dvořák's son Otakar recalled that his father would rise at 4 or 5 a.m., take a walk in the early morning hours, and then lock himself in his study and compose until lunch. In the afternoon, Dvořák would walk in the woods, contemplating the music he had written that morning. The composer would then return home to make changes to his manuscript, or else he would tend his garden or visit friends in the area. Dvořák wrote a number of remarkable works during the summers he spent in Vysoka, including the *Eighth Symphony*, which was composed in the summer of 1889.

Unlike the darker and more tempestuous *Symphony No. 7*, completed four years earlier, Dvořák's *Symphony No. 8* has a lighter character and is infused with folk and folk-like melodies. In fact, he wrote that he had wanted to "write a work different from my other symphonies." A birdcall in the flute appears near the beginning of the work, and that melodic line is then transformed into the main thematic material of the symphony's first movement. There is a sense of melancholy in the second movement, despite its basis in melodies borrowed from children's songs. The third movement is in the traditional form of a scherzo and trio: the scherzo is constructed from descending melodic lines, and the trio is based on another children's song. The final movement of the symphony begins with a trumpet fanfare and then takes the form of a theme and variations.

At the encouragement of the eminent Viennese music critic Eduard Hanslick, Dvořák had sent some of his compositions to Johannes Brahms in 1877. Brahms was so captivated by Dvořák's music that he recommended the younger Czech composer to his own publisher, Fritz Simrock. Simrock quickly published several of Dvořák's extant compositions, and the two signed a contract allowing Simrock the right of first refusal on all future Dvořák works. Simrock paid Dvořák three thousand marks in 1885 for the *Symphony No. 7*, but when the *Symphony No. 8* was completed, the publisher offered him only one thousand marks. From a business standpoint of a nineteenth-century music publisher, piano pieces, art songs, and chamber works were far more lucrative to publish because they required fewer pages to print and were likely to sell more copies. Insulted by the meager offer from Simrock, Dvořák violated his contract and had the symphony published instead by Novello, a London-based firm. Novello published the piece as the *Symphony No. 4*, and to add to the confusion, because it was published in London, the work has occasionally been termed Dvořák's "London Symphony" or the "English Symphony."

CARLOS KALMAR is in his 13th season as Music Director of the Oregon Symphony. He is also Chief Conductor and Artistic Director of the Spanish Radio/Television Orchestra and Choir in Madrid, and Artistic Director and Principal Conductor of the Grant Park Music Festival in Chicago.

In May 2011 he made his New York debut at Carnegie Hall with the Oregon Symphony as part of the inaugural Spring for Music festival. Both his imaginative program, Music for a Time of War, and the performance itself were hailed by critics in the *New York Times*, *The New Yorker* magazine, and *Musical America*. The concert was recorded and released on the PentaTone label, subsequently earning two Grammy nominations (Best Orchestral Performance and Best Engineered). Under Kalmar's guidance the orchestra has recorded subsequent CDs on the PentaTone label—*This England*, featuring works by Britten, Vaughan Williams, and Elgar, and *The Spirit of the American Range*, with works by Copland, Piston, and Antheil.

The New Yorker magazine critic Alex Ross called the Oregon Symphony's performance under Kalmar "the highlight of the festival and one of the most gripping events of the current season." That verdict was echoed by Sedgwick Clark, writing for *Musical America*, who described the performance of Vaughan Williams' *Fourth Symphony* as "positively searing ... with fearless edge-of-seat tempos ... breathtakingly negotiated by all ..."

A regular guest conductor with major orchestras in America, Europe and Asia, Kalmar recently made his subscription series debuts with three of America's most prestigious orchestras: those of Boston, Chicago and San Francisco. Past engagements have seen him on the podium with the Philadelphia Orchestra, the Los Angeles Philharmonic, the Minnesota Orchestra and the New World Symphony, as well as the orchestras of Baltimore, Cincinnati, Dallas, Houston, Milwaukee, Nashville, Seattle, and St. Louis.

Carlos Kalmar was born in Uruguay to Austrian parents and lives in Portland. He showed an early interest in music and began violin studies at the age of six. By the time he was 15 his musical promise was such that his family moved back to Austria in order for him to study conducting with Karl Oesterreicher at the Vienna Academy of Music. Before coming to Portland he served as Music Director for the Hamburg Symphony, the Stuttgart Philharmonic, Vienna's Tonkünstlerorchester and the Anhaltisches Theater in Dessau, Germany. He lives in Portland with his wife, Raffaella, and son, Luca.

CONRAD TAO has appeared worldwide as a pianist and composer, and has been dubbed a musician of "probing intellect and open-hearted vision" by the *New York Times*, a "thoughtful and mature composer" by NPR, and "ferociously talented" by *TimeOut New York*. In June of 2011, the White House Commission on Presidential Scholars and the Department of Education named Tao a Presidential Scholar in the Arts, and the National Foundation for Advancement in the Arts awarded him a YoungArts gold medal in music. Later that year, Tao was named a Gilmore Young Artist; an honor awarded every two years highlighting the most promising American pianists of the new generation. In May of 2012, he was awarded the prestigious Avery Fisher Career Grant.

During the 2015-16 season, Tao performs with the Philadelphia Chamber Orchestra, Pittsburgh Symphony Orchestra, Cincinnati Symphony, Dallas Symphony Orchestra, Buffalo Philharmonic, Pacific Symphony, Brazilian Symphony, and Calgary Philharmonic, among others; he also performs recitals in Europe and throughout the United States with repertoire ranging from Bach to Frederic Rzewski to Rachmaninoff to Julia Wolfe. Past notable symphonic engagements have included the San Francisco Symphony, Baltimore Symphony, Toronto Symphony, St. Louis Symphony, Detroit Symphony, National Arts Centre Orchestra, Indianapolis Symphony, and Nashville Symphony. Tao maintains a close relationship with the Aspen Music Festival, and has appeared at the Sun Valley Summer Symphony, Brevard Music Center, Ravinia Festival, and Mostly Mozart Festival.

In June of 2013, Tao kicked off the inaugural UNPLAY Festival at the powerHouse Arena in Brooklyn, which he curated and produced. The festival, designated a "critics' pick" by *TimeOut New York* and hailed by the *New York Times* for its "clever organization" and "endlessly engaging" performances, featured Tao with guest artists performing a wide variety of new works. Across three nights encompassing electroacoustic music, performance art, youth ensembles, and much more, UNPLAY explored the fleeting ephemera of the Internet, the possibility of a 21st-century canon, and music's role in social activism and critique. That month, Tao, a Warner Classics recording artist, also released *Voyages*, his first full-length for the label, declared a "spiky debut" by *The New Yorker's* Alex Ross. Of the album, NPR wrote: "Tao proves himself to be a musician of deep intellectual and emotional means—as the thoughtful programming on this album ... proclaims." His next album, *Pictures*, which slots works by David Lang, Toru Takemitsu, Elliott Carter, and Tao himself alongside Mussorgsky's familiar and beloved *Pictures at an Exhibition*, was released in October 2015. The *New York Times's* Anthony Tommasini called it "a fascinating album [by] a thoughtful artist and dynamic performer ... played with enormous imagination, color and command."

Tao's career as composer has garnered eight consecutive ASCAP Morton Gould Young Composer Awards and the Carlos Surinach Prize from BMI. In the 2013-14 season, while serving as the Dallas Symphony Orchestra's artist-in-residence, Tao premiered his orchestral composition titled *The world is very different now*. Commissioned in observance of the 50th anniversary of the assassination of President John F. Kennedy, the work was described by the *New York Times* as "shapely and powerful." In 2016, Tao closed his residency in Dallas with a new work for the orchestra, *Alice*, which premiered in June. Recently, the Chamber Orchestra of Philadelphia commissioned a new work for piano, orchestra, and electronics, *An Adjustment*, which received its premiere in September 2015 with Tao at the piano. The *Philadelphia Inquirer* declared the piece abundant in "compositional magic," a "most imaginative [integration of] spiritual post-Romanticism and '90s club music."

Tao was born in Urbana, Illinois, in 1994. He has studied piano with Emilio del Rosario in Chicago and Yoheved Kaplinsky in New York, and composition with Christopher Theofanidis.

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

VIOLIN I

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

VIOLIN II

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.*

VIOLA

Sophie Choate, Utah*^
Johannah Carmona, Texas
Alejandro Gallagher, Tenn.
James Marshall, Wash.*
Rachel Miner, Okla.
Ayano Nakamura, Ohio
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 Shaul-Thompson, Md.
Barnaby Woods, Wash.

FLUTE

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

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.
Peter Ecklund, Mich.~

HORN

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

TRUMPET

Joseph Tkach, Texas*^
Sigurjon Stefansson, Texas
Sam Dusinberre, Colo.

TROMBONE

Christopher Houlihan, Md.*^
Jerry Yang, Md.

BASS TROMBONE

Zachary Burky, Texas*

TUBA

Jovany Dorsainvil, Ga.

HARP

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

PERCUSSION

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

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

+ Denotes concertmaster

^ Denotes principal or co-principal

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

~Denotes Fennell Scholar. The merit-based Fennell Scholars Award, named after Interlochen alumnus Frederick Fennell, the world's most distinguished wind conductor, recognizes exceptional high-school musicians in the Wind Ensemble 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 – Nathan Olson

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

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UPCOMING HIGHLIGHTS OF THE 2016 INTERLOCHEN ARTS FESTIVAL

Catch Me If You Can, The Musical

August 4, 5, 6 & 7, Corson Auditorium

Hijinks, high crime and high adventure! Join the students of the High School Musical Theatre program for a high-energy cops-and-robbers musical, *Catch Me If You Can*. Inspired by a 2002 movie of the same name, *Catch Me If You Can* tells the story of con man Frank Abagnale, Jr. Confronted by FBI agent Carl Hanratty, Frank explains how—and why—he lived a life of crime and how he met the love of his life. *Catch Me If You Can* is an endearing and entertaining performance the whole family will love!

Ensō String Quartet

Aug. 15, 17 & 20, 8p.m., Corson Auditorium

Widely regarded as one of the best string quartets of our era, Ensō String Quartet returns to Interlochen for another series of riveting performances. The quartet was founded at Yale University in 1999 and quickly rose to prominence, winning numerous awards, including several Grammys, in their 17-year tenure. Champions of rich and diverse string quartet repertoire, Ensō incorporates string quartet standards, lesser known works and new compositions into each program.

For tickets and information go to www.tickets.interlochen.org

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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