



# INTERLOCHEN

*Arts Camp*

44th Program of the 90th Season  
Interlochen, Michigan

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WORLD YOUTH SYMPHONY ORCHESTRA  
JoAnn Falletta, conductor

Sunday, July 9, 2017

8:00pm, Kresge Auditorium

Tsingtao Overture..... Zhou Long  
(b. 1953)

Scheherazade, Op. 35..... Nikolai Rimsky-Korsakov  
(1844-1908)  
The Sea and Sinbad's Ship  
The Legend of the Kalendar Prince  
The Young Prince and The Young Princess  
Festival at Baghdad. The Sea. Ship Breaks upon a Cliff Surmounted by  
a Bronze Horseman

*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 9, 2017 performance of the World Youth Symphony Orchestra to Bill and Martha Paine of Manistee, Michigan. As faithful concert goers for four decades, and loyal supporters of Interlochen Center for the Arts and Interlochen Public Radio, Bill and Martha established the William and Martha Paine Orchestral Scholars endowment, supporting full-tuition scholarships for World Youth Symphony Orchestra members. They have Created Amazing at Interlochen.

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PROGRAM NOTES  
By Amanda Sewell

**Tsingtao Overture**

**Zhou Long**

Composed in 2015, Zhou Long's *Tsingtao Overture* is the newest piece to be performed on this year's World Youth Symphony Orchestra series. In 2014, Long and Chen Yi (his spouse and fellow composer) were appointed to serve as cultural advisors for the Tsingtao Municipal Government. Tsingtao is a city in China's eastern Shandong Province, located about 450 miles north of Shanghai. Part of the appointment includes commissions from the Tsingtao Symphony Orchestra for both composers. The *Tsingtao Overture* was composed specifically for a Zhou Long and Chen Yi orchestra concert that took place in June of 2015. No commercial recording is yet available of this piece, which means nearly all members of the audience will be hearing it for the first time on today's program.

Tsingtao is also known as "Zither Island" because it is shaped like a guqin, or an ancient seven-string zither. The area was once home to many small fishing operations, but in the last hundred years has become an educational, tourism and technological hub. It is the home of the Tsingtao International Beer Festival and the Ocean University of China, the largest university of maritime sciences in the country. Long has explained that the *Tsingtao Overture* traces the history of this island, looking at the intersections of its past, present and future.

According to the composer, the first part of the *Tsingtao Overture* was inspired by a scene of a fishing village at dawn. The first part evokes a combination of traditional Laoshan chanting and the slow rhythms of temple blocks, the sounds swirling together in the breeze. The second part of the *Tsingtao Overture* is signaled by chimes in the timpani. The texture is augmented with low-register instruments, eventually rising to include the sounds of horns. Then, melodies borrowed from a Shandong folk song are added to the texture and help bring the section to a climax. The sounds of the horns fade away as the overture moves into its third and final section. The Laoshan chant returns, this time accompanied by the sound of a deep bell. The solo violin sings a folk-like melody, and a Guqin song called "Fisherman" echoes in the background. The wind swirls all of the sounds together to end the piece.

Long was born in 1953 and lived through the Cultural Revolution in China. He worked on a state farm as a teenager before coming to the United States in the 1980s to study music composition at Columbia University. He has said in an interview that he has been given many labels since he came to the United States ("Chinese composer," "American composer," "Chinese-American composer"), but he does not necessarily prefer any label over any other. *Tsingtao Overture*, like many of his works, blends musical styles and sounds of many time periods and regions. As he has said, he was over 30 years old when he moved to the United States, and "I was raised and trained in China. Everything I heard there is hard to erase. Now this all melts together and combines."

## **Scheherazade, Op. 35**

**Nikolai Rimsky-Korsakov**

*Scheherazade* is one of Nikolai Rimsky-Korsakov's most famous compositions. It is based on "One Thousand and One Nights," a collection of Arabic-language folk tales that were compiled during the Islamic Golden Age (approximately 700-1200 A.D.). This collection was first translated into English in 1706 as "Arabian Nights' Entertainment." The tales come from many areas, including India, Egypt, Persia (now Iran) and Mesopotamia (now Iraq, Kuwait and parts of Syria and Turkey). All of the stories in the collection are linked by a framing plot device: the Persian king Shahryar, enraged by his wife's infidelity and convinced that no women can be trusted, vows to marry a new wife each day and execute her the next morning. His plan changes when he marries Scheherazade, however. She delays her execution by telling Shahryar a new story every night, and each story has a cliffhanger ending. The king cannot execute her if he wants to find out how the story ends. The stories include the figures of Jafar the grand vizier, Sinbad the sailor, Ali Baba the woodcutter and Aladdin. Scheherazade thus saves her own life 1001 nights in a row, after which Shahryar has regained his trust in women and is also a much wiser ruler after hearing the lessons in so many stories.

In the late 1880s, fascinated by the collection of stories, Rimsky-Korsakov decided to create an orchestral piece based on them. He struggled with how exactly to write a work based on "1001 Nights"—how many stories from the collection should he choose? Should he depict the tales literally in the music? Which stories would make the best choices for a musical setting? He ultimately settled on a four-movement structure that includes not only a few of the tales but also the narrative framing of a dialogue between Scheherazade and King Shahryar. In early drafts of the piece, Rimsky-Korsakov gave the four movements abstract titles—Prelude, Ballade, Adagio and Finale—but he later changed them to their more evocative present forms: The Sea and Sinbad's Ship, The Story of the Kalendar Prince, the Young Prince and Princess, and the Festival at Baghdad and the Sea.

Rimsky-Korsakov stated that he viewed each movement of *Scheherazade* as "a kaleidoscope of fairy images" rather than as a set of four stories told literally from beginning to end. In his own notes to the piece, Rimsky-Korsakov wrote that he "meant to direct the hearer's fancy on the path which my own fancy had traveled, and to leave more minute and particular conceptions to the will and mood of each." Fragments of the tales are interwoven with the narrative framing device of Scheherazade relaying the tales to her husband. The characters' voices—unison, ominous-sounding low brass for Shahryar, and the plaintive, lyrical solo violin for Scheherazade—recur throughout the work, reminding the listener that they are hearing a story within a story.

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JOANN FALLETTA, conductor, communicator, recording artist, audience builder, champion of American composers and distinguished musical citizen, serves as Music Director of the Buffalo Philharmonic and the Virginia Symphony and Principal Guest Conductor of the Brevard Music Center. Her conducting has been acclaimed by *The Washington Post* as having “Toscanini’s tight control over ensemble, Walter’s affectionate balancing of inner voices, Stokowski’s gutsy showmanship, and a controlled frenzy worthy of Bernstein.”

Internationally celebrated as a vibrant ambassador for music and an inspiring artistic leader, Falletta is invited to guest conduct many of the world’s finest orchestras. She has guest conducted over a hundred orchestras in North America, and many of the most prominent orchestras in Europe, Asia, South America and Africa. Her North America guest conducting appearances have included the orchestras of Philadelphia, Los Angeles, San Francisco, Dallas, St. Louis, Milwaukee, Indianapolis, Seattle, San Diego, and the National Symphony as well as Montreal and Toronto. International appearances include the London Symphony, Liverpool and Manchester-BBC Philharmonics, Scottish BBC Orchestra, Czech and Rotterdam Philharmonics, Orchestra National de Lyon, Mannheim Orchestra and the Lisbon Metropolitan Orchestra. She has also served as Principal Conductor of the Ulster Orchestra. Asian engagements include appearances with the Korean Broadcast Symphony, Seoul Philharmonic, China National Symphony and the Shanghai Symphony. Falletta’s summer activities have taken her to numerous music festivals including Aspen, Tanglewood, the Hollywood Bowl, Wolf Trap, Mann Center, Meadow Brook, OK Mozart Festival and the Grand Teton Festival.

Falletta’s 2016-17 international guest conducting engagements include appearances in Spain and Finland, in addition to recordings with the Berlin Radio Symphony Orchestra and the London Symphony at the famed Abbey Roads Studios. Recent guest conducting highlights include performances with orchestras in Columbia and Iceland, as well as debuts in Belgrade, Gothenburg, Lima, Bogotá, Helsingborg, a European tour with the Stuttgart Orchestra, and the Orchestra of St. Luke’s. Return engagements include concerts with the Warsaw and Kraków Philharmonics, the Symphonies of Detroit and Phoenix, and a 13 city U.S. tour with the Irish Chamber Orchestra with James Galway.

Since stepping up to the podium as Music Director of the Buffalo Philharmonic in 1999, Maestro Falletta has been credited with bringing it to a new level of national and international prominence. During her tenure, the orchestra’s budget has grown by 25 percent and subscriptions have reached record levels. Under her direction, the BPO is continuing its trajectory as one of the most recorded orchestras in America. Her recordings for Naxos with the BPO have garnered two Grammy awards and six nominations. She and the BPO have been honored with numerous ASCAP awards, including the top award for Adventurous Programming in 2011, 2013 and 2014, made two acclaimed Carnegie Hall performances in 2004 and 2013 and two highly successful Florida tours. Other accomplishments under her leadership include the establishment of the orchestra’s own Beau Fleuve label, the founding of the JoAnn Falletta International Guitar Concerto Competition in partnership with WNED, and the national and international broadcast of concerts on NPR’s Performance Today, SymphonyCast, and the European Broadcasting

Union. This season, the BPO will again be featured on NPR's From the Top. Other recent broadcasts include a national PBS televised special, Bernstein's *Ode to Freedom* featuring Falletta as host, and a PBS special of the *Four Seasons* with violinists Mark O'Connor and Catherine Cho.

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#### SECTION FACULTY

Violin I – Margaret Batjer, Martin Chalifour, Dennis Kim,  
Celeste Golden Boyer, Nathan Olson, Jeff Thayer

Violin II – 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

Benjamin Goldstein, N.Y.\* +  
Ingrid Anderson, S.D.  
Annika Bennion, Mont.  
Gabriel Fedak, Texas  
Solveig Geenen, Mo.  
Ran Huo, China\*  
Chaehyun Kim, Pa.  
Suwon Kim, Mass.  
Lucy Lin, Ore.\*  
Joseph Linde, Wash.  
Lillian Naill, Md.\*  
Joseph Prentice, N.J.  
Olivia Skaja, Minn.\*  
Cecily Weinrib, Ill.

VIOLIN II

Belle Wang, Ariz. ^  
María Sofia Alvarado,  
Venezuela\*  
Karl Falb, Mich.~  
Cole Habekost, Ohio  
Talia Honikman, Calif.  
David Kirchenbauer, Va.  
Julia Koehler, Alaska  
David Kwon, N.J.  
Adam Murphy, Ohio  
Kyanna Rudolph, Calif.  
Julia Sellman, Ga.  
Yilong Song, China  
Alexandra Soo, Mich.  
Julie Stanwyck, Ill.

VIOLA

Adrian Jackson, Texas ^  
Ashley Ahn, Ga.  
Joshua Baw, N.J.  
Asher Boorstin, Md.  
Eliza Haddon, Ind.  
Julia Hernandez, Fla.  
Gillian Hilscher, S.D.\*  
Hannah Olson, Texas  
Torrón Pfeffer, N.J.~  
Lauren Praiss, Mo.  
Brian Shoop, S.C.\*  
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.  
Lucia Pfeifer, Mich.  
Eric Rice, Tenn.  
Christopher Soo, Mich.  
Sam Sykes, Iowa\*  
Thomas Walter, Germany

DOUBLE BASS

Barnaby Woods, Wash.\*^  
Matthew Daily, Texas\*  
Beatrice Hammel, Neb.  
Jacob Kolodny, Pa.  
Angela Leeper, Ga.  
Xuanchi Li, China  
Diego Martinez, Tenn.  
R. Anthony Mirabelli, Texas  
Cole Seawell, Canada  
Robin Steuteville, N.Y.

FLUTE

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

OBOE

Mia Fasanello, N.Y.^  
Andres Ayola, N.Y.  
(English horn)  
Michelle Moeller, Texas  
Keslie Pharis, Texas\*

CLARINET

Michael Miller, Fla.^  
Victor Mangas, Canada (bass)  
Peter Perez, Canada~  
Anoush Pogossian, Calif.

BASSOON

Justin Cherry, Denmark^  
Thalia Navas, Canada  
Daniel Schulze, Texas\* (contra)  
Lauryn Sparger, Fla.\*

HORN

Benjamin Beckman, Calif.^  
Gretchen Bonnema, Mich.~  
Isaac Ferrell, Tenn.  
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.\*

TUBA

Emerick Falta, N.Y.\*

HARP

Julia Lewit, Ill.^  
Johanna Hein, Texas

PIANO/CELESTA

Kenoly Kadia, Texas

PERCUSSION

Will Harris, S.C.\* ^  
Dam Ning Thomas Li,  
Hong Kong  
Gregory Phifer, Ill.  
Jakob Schoenfeld, Fla.  
Gabriel Solano, Texas  
Sui Lin Tam, Ill.

*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:

### **William and Martha Paine Orchestral Scholars Valade Fellows Teaching Endowment**

Concertmaster: Mikhail Stolarevsky/Alexander Stolley Family Chair (through 2021)  
Principal Chair (Viola): Bettyjo Heckrodt Endowed Viola Chair  
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Section Chair (Violin II): Daniel Hartman Memorial Chair (through 2021)

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](http://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](http://classicalipr.org). This concert is also webcast live and in its entirety at [live.interlochen.org](http://live.interlochen.org) beginning at 8 p.m. (*schedule subject to change*).

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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](http://www.interlochen.org)**

## WORLD YOUTH SYMPHONY ORCHESTRA UPCOMING HIGHLIGHTS

**WYSO - Carlos Kalmar, conductor; Simone Porter, violin**  
**Sunday, July 16, 8 p.m. - Kresge Auditorium**

Oregon Symphony Music Director Carlos Kalmar conducts the World Youth Symphony Orchestra through a repertoire including *Capriccio Italien* by Tchaikovsky, Prangcharoen's *Phenomenon* and Mozart's *Violin Concerto No. 3 in G Major*, K. 216. Kalmar is joined by famed violinist Simone Porter.

**WYSO - Cristian Măcelaru, conductor**  
**Sunday, July 23, 8 p.m. - Kresge Auditorium**

The fourth performance by the World Youth Symphony Orchestra sees one of the fastest rising stars of the conducting world, Music Director and Conductor of the Cabrillo Festival of Contemporary Music, Cristian Măcelaru, leading WYSO through a repertoire that includes *Carnival Overture* by Dvořák and Brahms' *Symphony No. 2*.

**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](http://tickets.interlochen.org)**