



INTERLOCHEN
Arts Camp

165th Program of the 91st Season
Interlochen, Michigan

*

WORLD YOUTH SYMPHONY ORCHESTRA
Brett Mitchell, conductor

with
Jeff Thayer, violin

Sunday, July 29, 2018
8:00pm, Kresge Auditorium

WORLD YOUTH SYMPHONY ORCHESTRA
Brett Mitchell, conductor

with
Jeff Thayer, violin

PROGRAM

Devil's Radio..... Mason Bates
(b. 1977)

Romance for Violin and Orchestra in F Minor, Op. 11 Antonín Dvořák
(1841-1904)
Jeff Thayer, violin

Symphony No. 4 in E Minor, Op. 98 Johannes Brahms
(1833-1897)
Allegro non troppo
Andante moderato
Allegro giocoso
Allegro energico e passionato

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

* * *

PROGRAM NOTES
By Amanda Sewell

Devil's Radio

Mason Bates

Mason Bates (b. 1977) is one of the most-performed living American composers—as of 2015, his music was performed second only to John Adams. Bates is well-known for pushing boundaries of classical music, particularly in his inclusion of electronics in several pieces. Bates holds a Ph.D. in Music Composition from the University of California, Berkeley, but during his time living and studying in the Bay Area, he also worked as a DJ in local bars and clubs. Many of his orchestral and chamber music works, such as *Music from Underground Spaces*, “Digital Loom” and *The Rise of Exotic Computing*, include electronics in their instrumentation.

Bates does not always include electronics in his compositions. Even pieces written for traditional, non-electronic orchestral instrumentation, though, often have titles or programs that evoke some literal or metaphorical aspect of technology, such as *Sea-Blue Circuitry*, “White Lies for Lomax” and today’s piece, “Devil’s Radio.” The expression “rumor is the devil’s radio” (or in some cases, such as in a George Harrison song from the 1980s, the expression is “gossip is the devil’s radio”) inspired Bates to compose the piece heard on today’s program. He has said that the expression suggested to him a piece would require “equal parts darkness and groove.” According to Bates, “Devil’s Radio” was originally intended to be a piano etude, but he found that the piano was a bit limiting for the number of ideas he had for the piece. When he received a commission to compose a piece for the Sun Valley (Idaho) Summer Symphony in 2014, he decided to turn the piano etude into a fanfare for a large orchestra.

The following is an excerpt of the program note that Bates wrote to accompany “Devil’s Radio”:

Sometimes the music is coldly propulsive, as at the opening, which uses a kind of sparkling “musical lure” in the upper woodwinds. But this is soon undercut by a bluesy bass line and energetic percussion, ultimately building into a soaring melody that’s best described as vainglorious. Indeed, the work has ample brightness to counter its dark corners, and in this way it can be heard as a fanfare our villain might write for himself, complete with grandiose flourishes and an infectious swing section. But this lightness quickly evaporates in the work’s final minutes, when thunderous hits in the low brass suggest a Goliath-sized figure throwing his weight around. He bows out with a wink and nod, ever the gentleman.

The piece requires massive performing forces, including triple the standard number of wind instruments.

Brett Mitchell, who conducts today’s concert, is making his debut with Interlochen’s World Youth Symphony Orchestra this year. As a conductor, Mitchell frequently programs the music of Mason Bates. Indeed, Bates himself has collaborated directly with Mitchell in the performances of his music: in 2017, Mitchell conducted Bates’s piece *The B-Sides* with the Colorado Symphony, and Bates performed the electronica with the orchestra.

Romance for Violin and Orchestra in F Minor, Op. 11

Antonín Dvořák

Antonin Dvořák, the son of a butcher and amateur zither player, was sent away to study classical music at a young age. He was formally trained as a violinist, violist and organist, but he also played plenty of folk music in informal local groups. Most of his early compositions do not have the characteristic folk influences that would come to define his later style, however; there was still a pretty strongly defined line between folk music and concert music at the time that composers hesitated to cross. Most of the music Dvořák had composed by the early 1870s was beautiful but did not have the prominent folk melodies and gestures that would come to define his later music, such as the three *Slavonic Rhapsodies*, the *Czech Suite* and the *Symphony No. 9*.

Dvořák's *Romance for Violin and Orchestra* is a great example of music that a composer salvaged from an earlier work and turned into something far more enduring. In 1873, Dvořák composed the *String Quartet No. 5 in F Minor*. He was unable to secure any public performances of the work, though, so he adapted some of the music from the quartet in hopes that a different version might yield a public performance. He extracted the second movement of the string quartet and used it as the basis for a romance for violin and piano. It seems that this violin-piano version did not receive any public performances, either, so Dvořák returned to the material yet again, fleshing out the instrumentation to create the *Romance for Violin and Orchestra*. In this case, the third time was the charm: the orchestral version received its public premiere in December 1877 and has remained part of the standard orchestral performance repertory ever since.

As for that *String Quartet No. 5 in F Minor* that started the whole process, it wasn't even published until 1929, a quarter of a century after Dvořák's death. Very few professional string quartets have recorded the piece, either. A 2018 search of online recorded music retailers reveals approximately half a dozen recordings of the string quartet, compared to close to a hundred different recordings of the *Romance for Violin and Orchestra*.

Those who have studied 18th-century counterpoint and part-writing may be amused by the following anecdote regarding Dvořák's bullheadedness about compositional "rules." Fritz Simrock, Dvořák's publisher, wrote Dvořák a note pointing out the presence of parallel fifths in a few measures of the *Romance*. (Parallel fifths occur when the interval of a fifth occurs multiple times in a row between the same parts.) He told Dvořák that the passage was "ugly" and that "those fifths have got to go." Violinist Joseph Joachim, a friend of Simrock's who had been reading through the violin part, agreed that the parallel fifths were horrifying. Dvořák, however, ignored the directive, and the score was published with the parallel fifths intact. It's not clear if he made a compelling argument to Simrock for keeping them or if Simrock simply didn't check the music again before he published it.

Symphony No. 4 in E Minor, Op. 98

Johannes Brahms

Johannes Brahms famously quipped that he would never write a symphony: “You have no idea what it’s like always to hear such a giant marching behind you!” He, like many composers in the decades following the death of Beethoven, felt enormous pressure about writing symphonies that could possibly measure up to Beethoven’s. Of course, Brahms did eventually write symphonies, making uneasy peace with the legacy of Beethoven. It took a long time, though: Brahms did not complete his first symphony until 1876, when he was 43 years old. Once he had faced his fears, however, he wrote three more symphonies in the next 10 years. The *Third* and *Fourth Symphonies* were composed within one year of each other.

As a composer, Brahms worked to synthesize the past and the present, updating historical compositional techniques with modern (for the late 19th century) harmony, instrumentation and forms. A great example of this approach can be heard in the fourth and final movement of the *Symphony No. 4*. The basis for the movement is a passacaglia, a form from the Baroque era where a repeating bass line in a triple meter is used as the basis of a set of variations. In this case, Brahms borrowed the bass line from a cantata by Johann Sebastian Bach (written well over a century earlier) but changed the rhythm slightly and added one note to allow for additional harmonies. The theme is heard in the first eight measures of the movement, and it is then followed by 30 variations.

Brahms also evoked the more recent past in the final movement. It was still very unusual at the time to end a symphony with a set of variations. In fact, only one composer had done so during the 19th century: Beethoven. The finale of Beethoven’s *Symphony No. 3* (“Eroica”) is a set of variations. In this final movement of his *Fourth Symphony*, then, Brahms evoked the Baroque practice of Bach and the early romantic practice of Beethoven, all while updating the harmony and scale to sound contemporary to his listeners in the 1880s. In this way, the fourth movement of the *Fourth Symphony* encapsulates the so-called “Three Bs” of classical music: Bach, Beethoven and Brahms.

The *Symphony No. 4* is also unusual in that it was the only one of Brahms’s four symphonies in which the composer himself conducted the premiere performance. His friend Felix Otto Dessoff conducted the premiere of the *Symphony No. 1* in 1876, and Hans Richter conducted the premieres of Symphonies Nos. 2 and 3 with the Vienna Philharmonic in 1877 and 1883, respectively. Brahms had tested out a version of the *Fourth Symphony* early in 1885, performing his own arrangement of the work for two pianos with his friend Ignaz Brüll in a private recital. He then conducted the entire symphony in October 1885 with the Meiningen Court Orchestra. The Meiningen orchestra was relatively small (49 musicians and only nine or ten first violinists) compared to the Vienna Philharmonic (approximately 100 players).

BRETT MITCHELL began his tenure as Music Director of the Colorado Symphony in July 2017. Prior to this appointment, he served as the orchestra's Music Director Designate during the 2016-17 season. Mitchell concluded his tenure as Associate Conductor of The Cleveland Orchestra in September 2017. He joined the orchestra as Assistant Conductor in 2013, and was promoted to Associate Conductor in 2015, becoming the first person to hold that title in over three decades and only the fifth in the orchestra's 100-year history. In these roles, he led the orchestra in several dozen concerts each season at Severance Hall, Blossom Music Center and on tour. Previously, he served as Assistant Conductor of the Houston Symphony and Music Director of the Saginaw Bay Symphony Orchestra.

In addition to his work in Denver and Cleveland, Mitchell is in consistent demand as a guest conductor. Highlights of his 2018-19 season include subscription debuts with the Minnesota Orchestra and Vancouver Symphony Orchestra, and return appearances with the orchestras of Cleveland, Dallas and Indianapolis. Other upcoming and recent guest engagements include the Detroit, Houston, Milwaukee, National, Oregon and San Antonio symphonies, the Grant Park Festival Orchestra, Rochester Philharmonic, Saint Paul Chamber Orchestra and the New Zealand Symphony Orchestra. Mitchell also regularly collaborates with the world's leading soloists, including Yo-Yo Ma, Renée Fleming, Rudolf Buchbinder, Kirill Gerstein, James Ehnes, Augustin Hadelich, Leila Josefowicz and Alisa Weilerstein.

As an opera conductor, Mitchell has served as music director of nearly a dozen productions, principally at his former post as Music Director of the Moores Opera Center in Houston, where he led eight productions from 2010 to 2013. As a ballet conductor, Mitchell most recently led a production of *The Nutcracker* with the Pennsylvania Ballet in collaboration with The Cleveland Orchestra during the 2016-17 season. In addition to his work with professional orchestras, Mitchell is also well known for his affinity for working with and mentoring young musicians aspiring to be professional orchestral players. His tenure as Music Director of the Cleveland Orchestra Youth Orchestra from 2013 to 2017 was highly praised, and included a four-city tour of China in June 2015, marking the orchestra's second international tour and its first to Asia. Mitchell is regularly invited to work with the highly talented musicians at the Cleveland Institute of Music and the orchestras at this country's high-level training programs, such as the National Repertory Orchestra, Texas Music Festival, Sarasota Music Festival and Interlochen Center for the Arts.

Born in Seattle, Mitchell holds degrees in conducting from the University of Texas at Austin and composition from Western Washington University, which selected him as its Young Alumnus of the Year in 2014. He also studied at the National Conducting Institute, and was selected by Kurt Masur as a recipient of the inaugural American Friends of the Mendelssohn Foundation Scholarship. Mitchell was also one of five recipients of the League of American Orchestras' American Conducting Fellowship from 2007 to 2010.

JEFF THAYER (IAC 92-93) is a 2018 Valade Concertmaster and alumnus of Interlochen Arts Camp. He holds the Deborah Pate and John Forrest Concertmaster Chair of the San Diego Symphony. He is also a founding member of the Camera Lucida chamber music ensemble, in residence at the University of California-San Diego's Conrad Prebys Music Center. Thayer

is a graduate of the Cleveland Institute of Music, the Eastman School of Music and The Juilliard School's Pre-College Division. His teachers include William Preucil, Donald Weilerstein, Zvi Zeitlin and Dorothy DeLay. He began violin lessons at the age of three, and at 14 studied for a year at the Conservatorio Superior in Cordoba, Spain. He has appeared as soloist with the San Diego Symphony, Atlanta Symphony Orchestra, Jupiter Symphony, North Carolina Symphony, Canton Symphony Orchestra, Pierre Monteux School Festival Orchestra, Spartanburg Philharmonic, Cleveland Institute of Music Symphony Orchestra, The Music Academy of the West Festival Orchestra, Williamsport Symphony Orchestra, Nittany Valley Symphony Orchestra and the Conservatory Orchestra of Cordoba, among others. Thayer attended Keshet Eilon in Israel, Ernen Musikdorf in Switzerland, Music Academy of the West, Aspen, New York String Orchestra Seminar, the Quartet Program and Interlochen Arts Camp as the 1992 Pennsylvania Governor Scholar. Thayer's awards include the Stephen Hahn/Lillybelle Foundation Award in Violin from the Music Academy of the West, the Starling Foundation Award, the George Eastman Scholarship and the Performer's Certificate from the Eastman School of Music. Through a generous loan from Joan and Irwin Jacobs and the Jacobs' Family Trust, Thayer performs on the 1708 "Sir Bagshawe" Stradivarius.

* * *

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Percussion – Keith A. Aleo

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> Denotes member of World Youth Wind Symphony

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Strings are listed alphabetically
after principals. Remaining
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* * *

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

The Interlochen Festival Choir joins the World Youth Symphony Orchestra in their final performance of the season, with Artistic Director and Conductor of the Cape Cod Symphony Orchestra, Jung-Ho Pak, conducting a repertoire that includes Bernstein's *Divertimento*, Ravel's *Daphnis et Chloe, Suite No. 2* and Liszt's *Les Préludes*. "Make Our Garden Grow" from *Candide* will also be played, in honor of Leonard Bernstein's 100th birthday in 2018.

For information and tickets, visit tickets.interlochen.org



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