



# INTERLOCHEN

*Arts Camp*

250th Program of the 90th Season  
Interlochen, Michigan

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## FINAL CONCERT (LES PRÉLUDES)

Sunday, August 6, 2017

7:30pm, Interlochen Bowl

WORLD YOUTH SYMPHONY ORCHESTRA  
Jung-Ho Pak, conductor

- Prelude to *Die Meistersinger* ..... Richard Wagner  
(1813-1883)
- Symphony No. 1 in E Minor, Op. 22 “Nordic” ..... Howard Hanson  
III. Allegro con fuoco (1896-1981)
- Internet Symphony No. 1 “Eroica” ..... Tan Dun  
(b. 1957)

~ 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)

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

This performance is dedicated to the memory of Barbara T. Sandys, a beloved member of the Interlochen community who passed away suddenly after the end of the 2016 Interlochen Arts Camp season. Barb's joyful embrace of artistry and natural beauty of Interlochen was an inspiration to many and she is sorely missed.

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## PROGRAM NOTES

By Amanda Sewell

### **Prelude to *Die Meistersinger***

**Richard Wagner**

Of Richard Wagner's mature operas, *Die Meistersinger von Nürnberg* is the only comedy. He drafted a few different comic operas in the 1830s but never completed any of them. Wagner finished *Die Meistersinger* in 1867, and the work premiered between *Tristan und Isolde* (1865) and the first opera in his Ring cycle, *Siegfried* (1876). *Die Meistersinger* celebrates various aspects of German history, and the music is characterized by its recurring and transformed themes. As he did with most of his mature works, Wagner called *Die Meistersinger* a "music drama" (Musikdrama) rather than an "opera."

*Die Meistersinger* is set in Nuremberg during the 16th century. The characters are preparing for a master singer contest, and the stakes are high. The winner of the contest will also marry Eva, who is the daughter of the goldsmith and master singer Pogner. Walther, a young knight, wants to win the contest and to marry Eva, but the singing masters dislike his entry song as well as his impudence (he stands on the master singer's chair while he sings, for example). Led by the town clerk Beckmesser, the singing masters mock Walther. Walther reveals that he has studied the poetry of the Minnesinger Walther von der Vogelweide, one of the greatest poets of the golden age of medieval German literature. Walther then writes a new song for the contest that celebrates love but that continues to violate the master singers' rules. Beckmesser tries to copy Walther's song, but he makes a fool of himself and mutilates it during his performance. Walther then delivers the real version of his song. The master singers, moved by its beauty, award him the prize as well as Eva's hand. At the end of the opera, the cast sings in celebration of Germany's musical art.

The music heard on today's concert is the Prelude to Act I of *Die Meistersinger*. Just as he preferred "music drama" to "opera," Wagner preferred the term "prelude" to "overture." Like many of the preludes to Wagnerian music dramas, the prelude to *Die Meistersinger* introduces many themes that will recur over the next four and a half hours of the piece. The Prelude unfolds in an ABA form. The A section contains two themes that will recur at or near the end of the opera: the entrance music for the singing masters and the celebratory music sung at opera's conclusion. The B section contains lively music that will later accompany the work of the singing masters' apprentices.

The Prelude to *Die Meistersinger* has been performed by Interlochen students since the institution's earliest days. For the first decade of the National Music Camp, the students in the National High School Orchestra (NHSO) performed not only during the summer camp season but also at regular intervals during the rest of the year. In March 1930, the NHSO performed the Prelude to *Die Meistersinger* multiple times during a trip to Chicago: Walter Damrosch conducted one performance, and Dr. Joseph Maddy conducted the remaining performances.

## Symphony No. 1 in E Minor, Op. 22 “Nordic,” mvt. III

Howard Hanson

The composer Howard Hanson (1896-1981) was deeply committed to the education of young musicians, both at Interlochen and around the country. In 1924, George Eastman appointed Hanson as the Director of the Eastman School of Music at the University of Rochester (New York). Hanson held this post for 40 years. Hanson also had a close relationship with Interlochen for half a century. His first visit here took place during the very first year of the National Music Camp (1928), and his final visit was in 1977. During his time at Interlochen, he usually conducted the orchestra, although he did conduct the band for a couple of summers. Hanson complimented the eagerness of Interlochen’s student musicians: “The job there [is] to hang on to them, because they’re so anxious to go that it’s like driving eight spirited horses - you just had to hang onto the reins and not be thrown!” In addition to directing the Eastman School of Music and frequently visiting Interlochen to work with students here, Hanson served on many national music education organizations, including the Music Teachers National Association (MTNA) and the Music Educators National Conference (MENC).

Hanson’s *Symphony No. 1*, the third and final movement of which is on today’s program, was composed in 1922, just two years before Hanson was appointed at Eastman and six years before his first visit to Interlochen. The *Symphony*, nicknamed the “Nordic,” was composed when Hanson was living in Italy. He had won the Prix de Rome in Music in 1921 and used the prize money to live and compose in Italy for three years. During his time in Rome, he wrote three major works: a string quartet, a tone poem called “Lux Aeterna,” and the *Symphony No. 1*. Hanson himself conducted the premiere of the *Symphony No. 1* in early 1923 with the Augusteo Orchestra (now the Orchestra of the National Academy of Saint Cecilia) in Rome. Eastman offered Hanson the Director position as soon as he returned from Italy on his compositional sojourn.

Hanson’s compositions are neo-Romantic in their style and instrumentation. He was relatively traditional in his approaches to harmony, counterpoint and formal structures. His orchestrations are colorful—the third movement of the *First Symphony* from today’s program opens with a theme that is passed through various combinations of wind and string instruments. Nearly every melody heard throughout the rest of the movement is derived, in whole or in part, from this opening theme.

Hanson and his music are inextricably linked with Interlochen. Not only did he appear here as a guest conductor regularly for 50 years, but he also provided Interlochen with its iconic theme. After conducting a performance of his *Symphony No. 2* (“Romantic”) in 1931, Hanson offered a short excerpt of the piece to the National Music Camp (now the Interlochen Arts Camp) as the signal theme for radio broadcast signatures. The theme is now performed at the end of every concert (but don’t applaud when you hear it!).

## Internet Symphony No. 1 “Eroica”

Tan Dun

“The Internet is an invisible Silk Road, joining different cultures from around the world. East or West, North or South, and this project has created a classical music phenomenon, bringing together musical heroes from all corners of the globe,” writes composer Tan Dun of his *Internet Symphony*. This four-minute piece could only have been conceptualized and executed in the 21st century because it draws on technology and modes of collaboration that were not available even 15 years ago, such as social media, online video sharing and internet crowdsourcing.

Dun’s *Internet Symphony* was commissioned in 2009 by YouTube and Google (Google has owned YouTube since 2006). YouTube commissioned Dun’s music for a new ensemble called the YouTube Symphony Orchestra. The YouTube Symphony Orchestra is made up of musicians from around the world who audition by submitting videos of themselves on YouTube. During auditions for the performance of the *Internet Symphony*, musicians were asked to perform the piece on whatever instrument they wanted, even if the instrument did not appear in Dun’s original score. The flexibility in instrumentation allowed for people from places and cultures all over the world to audition, and over 3000 people from 70 different countries posted videos of themselves for consideration. More than 15 million people viewed these audition videos on YouTube and then voted for their favorite performances. The winners were invited to perform the *Internet Symphony* live in Carnegie Hall under the direction of conductor Michael Tilson Thomas in April 2009.

The full title of the piece is *Internet Symphony No. 1 - “Eroica.”* Dun scored the piece for a traditional symphony orchestra and included some less conventional instruments, such as disc brakes in the percussion section. G. Schirmer, the publisher of the *Internet Symphony*, calls it a “micro-symphony”: the piece is in four distinct movements, like many symphonies from the 18th and 19th centuries, but each movement is between 30 and 90 seconds long. The *Internet Symphony*’s four-minute total length matches the average video length on YouTube. The work is subtitled “Eroica,” and Dun borrows one of the secondary themes from Ludwig van Beethoven’s *Symphony No. 3* (“Eroica”) in the first movement of the *Internet Symphony*. Since the piece’s premiere in 2009, Dun’s *Internet Symphony* has been scored and arranged for a variety of instruments, including concert band and an orchestra of Chinese traditional instruments.

Several different videos of the *Internet Symphony* are available on YouTube, including the work’s first performance at Carnegie Hall in 2009. Another video features the 2011 incarnation of the YouTube Symphony Orchestra performing the *Internet Symphony* under the direction of Tan Dun himself. Perhaps the most notable YouTube video of the piece is “The Internet Symphony Global Mash Up,” posted in 2009. The video mashes clips of selected auditions from hundreds of submissions, and it features musicians from all walks of life and from all over the globe. Musicians play every instrument imaginable, including erhu, sitar, ukulele, accordion, toy piano and musical saw.

## Les Préludes, Symphonic Poem No. 3

Franz Liszt

Franz Liszt's *Les Préludes* is the most famous of the twelve symphonic poems that he composed. Completed in 1854, *Les Préludes* unfolds in five sections: Question, Love, Storm, Bucolic Calm, and Battle and Victory. Music from the initial Question section briefly recurs during the final Battle and Victory passage. The title of *Les Préludes* refers to an 1823 poem by Alphonse de Lamartine, who is generally considered the first French Romantic poet. At the time of the piece's premiere in 1854, *Les Préludes* included a lengthy introduction penned by Liszt's longtime companion Princess Carolyne zu Sayn-Wittgenstein. Her preface included her own reflections on, as well as quotations from and glosses of, Lamartine's poem. Eventually, Carolyne's preface was substantially shortened, including only its 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 written by Princess Carolyne.

Liszt's *Les Préludes* has been an integral part of Camp life at Interlochen since 1928, when it was first performed as the final work on the final concert of the season. The students, moved by Liszt's music as well as by the work's textual preface, asked if they could play the piece again at the close of the 1929 Camp season. With this request, the students established a tradition that continues to this day. *Les Préludes* has been performed on the final Sunday of Camp every year, with only two exceptions. In 1933, the final concert of the Camp season, which included *Les Préludes*, was given on a Tuesday (instead of a Sunday) because the campers 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 New York concert is the only time *Les Préludes* was not performed in Michigan.

Only the fifth person in history will take the baton as the conductor of *Les Préludes* this summer. Between 1928 and 2016, the performance of *Les Préludes* had 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 (or in the case of George C. Wilson, interim president), several presidents have not conducted *Les Préludes*: presidents Karl Haas, Roger Jacobi, Dean Boal, and Richard Odell never conducted the piece, and Interlochen's new president Trey Devey will not conduct it this year. 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. This summer's performance of *Les Préludes* will be conducted by Jung-Ho Pak, who has conducted the World Youth Symphony Orchestra every summer since 1999.

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

**JUNG-HO PAK** is currently Artistic Director and Conductor of the Cape Symphony since 2006. This season, his guest conducting will include the Hong Kong Philharmonic and several orchestras around the country. Pak was past Artistic Director with Orchestra Nova San Diego and Music Director Emeritus of the New Haven Symphony Orchestra, Music Director of the World Youth Symphony Orchestra and Director of Orchestras at Interlochen Center for the Arts. He has also been Music Director of the San Diego Symphony from 1998-2002, guiding 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, University of California, Berkeley, Emmy-nominated Disney Young Musicians Symphony Orchestra, International Chamber Orchestra and Diablo Ballet. He has conducted in Europe, Soviet Union, South America and Asia. Pak is a frequent speaker on television and radio about the relevance of art in society and the importance of music education, and clinician and guest conductor at several national music festivals.

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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. +  
Ingrid Anderson, S.D.  
Gabriel Fedak, Texas  
Julia Koehler, Alaska  
Talia Honikman, Calif.  
David Kirchenbauer, Va.  
Lucy Lin, Ore.\*  
Joseph Linde, Wash.  
Adam Murphy, Ohio  
Joseph Prentice, N.J.  
Lillian Naill, Md.\*  
Kyanna Rudolph, Calif.  
Yilong Song, China  
Julie Stanwyck, Ill.

VIOLIN II

Benjamin Goldstein, N.Y.\* ^  
Karl Falb, Mich.~  
Solveig Geenen, Mo.  
Cole Habekost, Ohio  
Ran Huo, China\*  
Gloria Kennedy, Pa.  
Chaehyun Kim, Pa.  
Suwon Kim, Mass.  
David Kwon, N.J.  
Adryan Rojas, Ohio  
Julia Sellman, Ga.  
Olivia Skaja, Minn.\*  
Alexandra Soo, Mich.

VIOLA

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

CELLO

Bence Temesvari, Hungary\*^  
Audrey Adrian, Texas  
Jacob Egol, N.J.  
Zoe Hardel, Maine  
Joseph Kim, Calif.\*  
Robert Kirchenbauer, Va.  
Esther Loya, Mo.  
Eric Rice, Tenn.  
Christopher Soo, Mich.  
Sam Sykes, Iowa\*  
Thomas Walter, Germany

DOUBLE BASS

Barnaby Woods, Wash.\* ^  
Hollie Greenwood, Ga.  
Beatrice Hammel, Neb.  
Alice Kazal, Canada  
Jacob Kolodny, Pa.  
Xuanchi Li, China  
Diego Martinez, Tenn.  
Cole Seawell, Canada  
Robin Steuteville, N.Y.  
Zen Williams, Calif.

FLUTE

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

OBOE

Keslie Pharis, Texas\*^  
Mia Fasanello, N.Y.  
Gwen Goodman, Ill.  
Adair Kelley, Calif.

CLARINET

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

BASSOON

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

HORN

Benjamin Beckman, Calif. ^  
Gretchen Bonnema, Mich.~  
Isaac Ferrell, Tenn.  
Kira Goya, Hawaii  
Carys Sutherland, Texas

TRUMPET

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

TROMBONE

Gray Beasley, Texas^  
Miriam Snyder, S.C.~  
Roger Dahlin, Md.

TUBA

Emerick Falta, N.Y.\*

HARP

Julia Lewit, Ill.^  
Johanna Hein, Texas  
Catherine Reid, Md.  
Greta Wodny, Minn.\*

PERCUSSION

Gabriel Solano, Texas^  
Will Harris, S.C.\*  
Gregory Phifer, Ill.  
Jakob Schoenfeld, Fla.  
Daniel Torres, Costa Rica

All sections are listed  
alphabetically after principals.

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## **THANK YOU FOR BEING A PART OF THE 90th 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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