



# INTERLOCHEN

## *Arts Camp*

99th Program of the 88th Season  
Interlochen, Michigan

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### WORLD YOUTH SYMPHONY ORCHESTRA

Andreas Delfs, conductor

with guest soloist  
James Ehnes, violin

Sunday, July 19, 2015

8:00pm, Kresge Auditorium  
7:00pm pre-concert talk

Violin Concerto, Op. 14..... Samuel Barber  
Allegro (1910-1981)  
Andante  
Presto in moto perpetuo

James Ehnes, violin

Also sprach Zarathustra, Op. 30..... Richard Strauss  
Einleitung, oder Sonnenaufgang (Introduction, or Sunrise) (1864-1949)  
Von den Hinterweltlern (Of Those in Backwaters)  
Von der großen Sehnsucht (Of the Great Longing)  
Von den Freuden und Leidenschaften (Of Joys and Passions)  
Das Grablied (The Song of the Grave)  
Von der Wissenschaft (Of Science and Learning)  
Der Genesende (The Convalescent)  
Das Tanzlied (The Dance Song)  
Nachtwandlerlied (Song of the Night Wanderer)

*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

### **Samuel Barber, Violin Concerto, Op. 14**

In comparison to his colleagues Aaron Copland, Leonard Bernstein, and George Gershwin, American composer Samuel Barber's unique compositional voice may be the most cosmopolitan. His sophisticated Romanticism has a universal quality that is related to the European tradition and yet remains distinctly American. Perhaps this is why his soaring lyricism, rhythmic complexity, and harmonic language appealed to early—and mid—20th-century luminaries such as Fritz Reiner, Arturo Toscanini, Vladimir Horowitz, and Dimitri Mitropoulos. He achieved success early in his career, writing his first opera at age 10, and, at 14, entering Philadelphia's Curtis Institute of Music, where he excelled in composition, piano, and voice. At 18, he won the Joseph H. Beurns Prize from Columbia University. In his mere 20s, he received the American Prix de Rome and a Pulitzer traveling scholarship, and at 36, he was awarded a Guggenheim Fellowship. He also won two Pulitzer Prizes, one for his opera *Vanessa* and another for his *Piano Concerto*.

By the end of his career, however, Barber had succumbed to the whims of musical fashion and style, as did so many American composers of that era. He felt isolated and unappreciated as the American music scene turned to modernism, academic styles, and novelty. He often referred to himself as a "living dead American composer." Yet because of its timelessness, his music lives on and much of it has entered the standard orchestral repertoire, including the *Adagio for Strings*, the *Symphony No. 1*, the *First and Second Essays for Orchestra*, and the *Violin Concerto*.

The *Violin Concerto*, Op. 14, was commissioned in 1939 by businessman Samuel Fels for Russian violinist Iso Briselli. Virtually unknown to us now, Briselli was a popular virtuoso from the 1920s through the '40s, and his pedigree is impressive. An émigré from post-revolutionary Russia, where he was a young member of the studio that produced Nathan Milstein and David Oistrakh, Briselli met Barber when he became a student of Carl Flesch at the Curtis Institute of Music. It was to be Barber's first major commission with a scheduled premiere by The Philadelphia Orchestra, and both soloist and composer were counting on its success to bolster their young careers. Barber accepted half of the \$500 fee up front and set to work. Briselli was thrilled with the first two movements, filled with Barber's achingly beautiful lyricism, haunting melodies, and neo-Romantic harmonies. He suggested a more rousing, technical display for the final movement, however, and eagerly awaited it. Briselli got his technical display in the form of the movement's perpetual-motion style, but he was disappointed with its substance; he wanted a movement more closely tied to the weightiness of the first two. Briselli suggested a rewrite with changes to make it a great American violin concerto, but Barber refused and never received the remaining \$500. The work was finally premiered in 1941 by The Philadelphia Orchestra conducted by Eugene Ormandy and American violin virtuoso Albert Spalding as soloist.

The concerto, which lasts about 25 minutes, is in three movements: Allegro, Andante, and Presto in moto perpetuo. The Allegro opens immediately with the first theme, beautiful and warm. Two more contrasting melodies are introduced: one slightly wain in nature and the other dancelike and innocent. As the violinist weaves through the movement, flashes of technical virtuosity emerge in the soloist's interplay with the orchestra, but the impassioned soul of the work never fades from prominence. The Andante second movement is like a musical courting between the oboe and solo violin. The oboe introduces a beautiful longing

melody while the violin, as if unaware, rhapsodizes until the recapitulation, where it too is possessed by the oboe's theme and makes it its own. The Presto seems separate from the temperament of the first two movements. An impetuous perpetual motion, it is a tour-de-force technical and rhythmic display for both soloist and orchestra. Its intensity heightens as it moves toward the abrupt finish, and it is over so suddenly that the listeners' breathless reaction might be considered part of the composition.

~ Program notes by Dr. ToniMarie Marchioni

### **Richard Strauss, *Also sprach Zarathustra*, Op. 30**

Nietzsche's *Also sprach Zarathustra* influenced two of the most glorious musical works of the late 19th century, Strauss's tone poem of the same title and Mahler's *Third Symphony*, both completed in 1896. In the case of Strauss's work, the influence seems almost palpable—an astonishing display of orchestral color and technology. *Also sprach Zarathustra* is perhaps as close as music can come to Nietzsche's *Übermensch*, or "superman."

In his 1899 essay "Strauss and Zarathustra," James Huneker depicted Strauss as being a superman himself for going beyond Berlioz, Liszt, and Wagner—"the three heroes of poetic realism"—into a realm of pure abstraction: "He has attempted almost the impossible ... the various divisions and subdivisions of this extraordinary work are attempts to seize not only certain elusive psychological states, but to paint pure idea—the *Reine Vernunft* ("pure reason") of the metaphysicians. Of course he has failed, yet his failure marks a great step in the mastery over the indefiniteness of music."

It is a bit disorienting to recall that Huneker and other Strauss partisans represented the avant-garde in a fierce debate that featured Strauss as the avatar of "modern music." Indeed, Huneker passionately defended Strauss's "colossal daring" in harmony, his "unmelodiousness" and "characteristic ugliness." The terms of this debate reveal how sweeping the revolutions of Schoenberg, Stravinsky, Ives, and others were to be just a few years later. By the time *Zarathustra* had won over the "modern music" crowd, it was already being swept aside by a new avant-garde as an example of over-ripe Wagnerian Romanticism. As Debussy eloquently pointed out, Wagner and his disciples were "a magnificent sunset that was mistaken for a sunrise." When *Zarathustra* was used on screen in *2001: A Space Odyssey*, the piece took on another "modern" association, this time with Stanley Kubrick.

On a purely musical level, one can, of course, enjoy Strauss's *Zarathustra* without pondering debates about modernity or metaphysics. Like many program-music composers, Strauss played a curious cat-and-mouse game of first embracing a given program, then appearing to distance himself from it without really doing so. When *Zarathustra* was produced in Berlin in 1896, Strauss insisted that he wasn't really engaged in a lofty attempt "to write philosophical music." No, he merely meant "to convey musically an idea of the development of the human race," from its "origin ... up to Nietzsche's idea of the superman."

From the blazing fanfare over a shuddery organ pedal—surely one of the most imposing openings in music—to the enigmatic ending, *Also sprach Zarathustra* is a mesmerizing work, one that combines visceral power with surprising delicacy. Its nine interwoven

sections—some connected by easily remembered motifs, others by contrasts or continuities of mood—unfold in ways that are subtle and unpredictable. The famous opening three-note motif, for example, recurs throughout, but only once (during “The Convalescent”) unleashes the power of the opening again. In the sixth section “Of Science and Learning,” it generates an eerie, erudite fugue in the depths of the orchestra; in the eighth section, “The Dance Song,” it activates a Viennese waltz of irresistible vulgarity. Its final plucked repetitions in “Song of the Night Wanderer” as the orchestra wavers between the remote keys of B and C major leave us with a combination of tension and serenity that is genuinely mysterious; it is precisely the “indefiniteness” of music that triumphs after all.

~ Program notes by Jack Sullivan

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**ANDREAS DELFS** currently holds the position of Conductor Laureate of the Milwaukee Symphony Orchestra where, during twelve seasons as Music Director, he was instrumental in the orchestra’s rise to national prominence. He has held chief artistic posts with several orchestras both in North America and Europe. He led the Saint Paul Chamber Orchestra as Music Director (2001-04) and artistic consultant (2004-06). He served as General Music Director of Hannover, Germany, conducting the symphony orchestra and opera company. Prior to his time in Hannover, Delfs was Music Director of the Bern Opera, resident conductor of the Pittsburgh Symphony and Music Director of the Orchestre Suisse des Jeunes.

Born in Flensburg, Germany, Delfs began studying piano and music theory at age five. He studied with Christoph von Dohnányi and Aldo Ceccato at the Hamburg Conservatory. At age 20, he became the youngest ever Music Director of the Hamburg University Orchestra and Musical Assistant at the Hamburg State Opera. Enrolling at The Juilliard School, Delfs studied with Jorge Mester and Sixten Ehrling and won the Bruno Walter Memorial Scholarship.

Andreas Delfs keeps an active guest-conducting schedule. Recent highlights have included appearances with the Tonkünstler-Orchester Vienna, Calgary Philharmonic, Copenhagen Philharmonic, NCPA Orchestra China, Singapore Symphony, Netherlands Radio Chamber Orchestra, Staatsorchester Rheinische Philharmonie, National Symphony Orchestra Washington, and Hong Kong Philharmonic Orchestra. He conducted the Britten Sinfonia in a performance of two new operatic productions, namely *Turandot* at Opera Lyra Ottawa and *Carmen* at Opera North. Delfs has conducted numerous world premieres and has close links with many of today’s composers. He is the frequent partner to many of the world’s most renowned solo artists, including Emanuel Ax, Joshua Bell, Yo Yo Ma and Renée Fleming. He has conducted orchestras such as the Frankfurt Radio Symphony Orchestra, London Philharmonic, Leipzig Gewandhaus Orchestra, Tonhalle Orchestra of Zurich, Danish National Symphony Orchestra, Netherlands Philharmonic, Philadelphia Orchestra, San Francisco Symphony, Los Angeles Philharmonic, Sydney Symphony and the Taipei Symphony Orchestra.

Among Delfs’ most notable operatic achievements has been his highly praised debut with the New York City Opera conducting performances of *Carmen* and a production of the uncut version of Hans Werner Henze’s monumental *König Hirsch* for the Württemberg State Theatre in Stuttgart. His more recent recording projects include Beethoven’s *Violin*

*Concerto in D* with Susanne Hou and the London Symphony Orchestra, Robert Sierra's *Missa Latina* with the Milwaukee Symphony Orchestra on the Naxos label and Beethoven *Piano Concertos* with the London Symphony Orchestra and pianist John O'Connor on the Telarc label. Other recording projects have included a collection of sacred songs with Renée Fleming for Decca, a production of Humperdinck's *Hansel and Gretel* with the Milwaukee Symphony Orchestra for Avie, as well as a recording of Mozart's *Requiem*, with the Saint Paul Chamber Orchestra.

**JAMES EHNES**, known for his virtuosity and probing musicianship, has performed in over 30 countries on five continents, appearing regularly in the world's great concert halls and with many of the most celebrated orchestras and conductors. In the 2014-2015 season Ehnes performs concerts with the Royal Philharmonic, Danish National, Melbourne, Sydney, NHK, Vienna, and Boston symphony orchestras, with the Chamber Music Society of Lincoln Center, and recitals in Prague, London, Toronto, Fort Worth and Montreal. He also appears with the Ehnes Quartet across North America and will lead the winter and summer festivals of the Seattle Chamber Music Society, where he is the Artistic Director.

Ehnes has an extensive discography of over 35 recordings featuring music ranging from J.S. Bach to John Adams. Recent projects include Khachaturian's *Violin Concerto* paired with Shostakovich's *String Quartets Nos. 7 and 8*, an American Chamber Music disc, a double CD of the complete violin works by Prokofiev, a disc featuring concertos by Britten and Shostakovich, four CDs of the music of Béla Bartók as well as a recording of Tchaikovsky's complete works for violin. Upcoming releases will include works by Franck, Strauss, Leclair, Vivaldi, Berlioz, Janáček, and Tartini. His recordings have been honored with many international awards and prizes, including a Grammy, a Gramophone, and nine Juno Awards.

James Ehnes was born in 1976 in Brandon, Manitoba, Canada. He began violin studies at the age of four, and at age nine became a protégé of the noted Canadian violinist Francis Chaplin. He studied with Sally Thomas at the Meadowmount School of Music and from 1993 to 1997 at The Juilliard School, winning the Peter Mennin Prize for Outstanding Achievement and Leadership in Music upon his graduation. Ehnes first gained national recognition in 1987 as winner of the Grand Prize in Strings at the Canadian Music Competition. The following year he won the First Prize in Strings at the Canadian Music Festival, the youngest musician ever to do so. At age 13, he made his major orchestral solo debut with the Orchestre symphonique de Montréal. He has won numerous awards and prizes, including the first-ever Ivan Galamian Memorial Award, the Canada Council for the Arts' Virginia Parker Prize, and a 2005 Avery Fisher Career Grant. Ehnes has been honored by Brandon University with a Doctor of Music degree (*honoris causa*) and in 2007 he became the youngest person ever elected as a Fellow to the Royal Society of Canada. In 2010 the Governor General of Canada appointed Ehnes a Member of the Order of Canada, and in 2013 he was named an Honorary Member of the Royal Academy of Music, limited to a select group of 300 living distinguished musicians. James Ehnes plays the "Marsick" Stradivarius of 1715.

# WORLD YOUTH SYMPHONY ORCHESTRA

Sean Maree, manager

Mark Fugina, librarian

## VIOLIN I

Aaron Levett, Mich.\* +  
Malena Cheng, China  
Alyssa Chung, Wash.  
Erika Dalton, Nev.\*  
Lydia Davidson, Colo.\*  
Benjamin Goldstein, N.Y.\*  
Aurora Greane, Wis.  
Simone Hammett-Lynch, Colo.  
William Harrington, Fla.  
Angela Llanes, Texas  
Kailee McGillis, Ill.  
Esther Pak, Mass.\*  
Allie Quan, N.Y.  
Andria Radaios, Ill.  
Natalie Smith, Texas  
Matthew Tung, China

## VIOLIN II

Yulia Price, N.C.\* ^  
Manya Aronin, Md.\*  
Natalie Bloss, Mich.  
Natalie Boberg, Calif.  
Mitchell Cloutier, Tenn.\*  
Karl Falb, Mich.  
Daniel Fields, Ohio  
Benjamin Gerhardt, N.C.  
Deurim Jung, Kyrgyzstan\*  
Miyu Kubo, Pa.  
Kristen Nalecz, N.Y.  
Leah Pernick, Mich.  
Olivia Skaja, Minn.  
Elizabeth Stratton, Mich.  
Isabel Tannenbaum, Ill.  
Teresa Yu, Ariz.\*

## VIOLA

James Marshall, Wash. ^  
Cassie Drake, Fla.\*  
Elisabeth Atlee Daniel, Texas  
Alejandro Gallagher, Tenn.  
Steven Glover, Nev.  
James Kang, Ga.\*  
Gloria Lam, N.Y.  
Lawson Long, Va.\*  
Anna Mach, Va.  
Marcus Michel, Wash.  
Isaiah Morris-Polk, Ohio\*

## VIOLA cont.

Emma Reynolds, Texas  
Jotham Rosen, S.C.\*  
Kyle Thiessen, Wash.  
Leah Widmaier, Ill.  
Christopher Young, Mich.

## CELLO

Helen LaGrand, Mich. ^  
Ethan Cobb, N.Y.\*  
Ezra Escobar, Ill.  
Francisco Garay, Texas  
Giacomo Glotzer, Ill.  
Wynston Hamann, Ariz.  
Cassandra Marcussen, Conn.  
Caleb Marshall, Mo.\*  
Benjamin Maxwell, N.C.  
Joshua McClendon, Mich.  
Lia Pikus, N.H.

David Ryu, Iowa\*  
Anna Seppa, Wash.  
David Sheng, N.Y.  
Adam Willson, N.Y.\*  
Matthew Young, Mich.

## DOUBLE BASS

Kaleb Keller, Tenn. ^  
Andres Almodovar, Puerto Rico  
Aleck Belcher, Ind.\*  
Ian Fales, Fla.  
Benjamin Friedland, Ill.  
Redd Ingram, Ohio  
Joseph Lee, Calif.  
Sarah Wager, N.Y.  
Chad Wesselkamper, Ohio\*

## FLUTE

Kathleen Wu, Ariz. ^  
Jessica Shand, Colo.\*  
Isaiah Shaw, Va.  
Lyric Rivera, Tenn.

## OBOE

T. Colton Potter, Fla.\* ^  
Mickenna Keller, Mich.  
Isabelle Tooker, Canada  
M. Isaac Ripple, Pa.

## CLARINET

Alisha Zamore, Ga. ^  
Samantha Winkler, Texas  
Nikita Korniyushin, Russian  
Federation  
Ellen Considine, Colo.

## BASSOON

Matthew Wildman, Wash.\* ^  
Graham Deubner, N.J.\*  
Brian Kirkman, Wash.  
Peter Ecklund, Mich.

## HORN

Lee Cyphers, N.Y. ^  
Casey Davis, Nev.\*  
AllenJade Carter, Texas  
Helen Wargelin, Mass.  
Alexander Moore, Texas  
Steven Weiner, Ind.  
Evan Wright, Mich.~

## TRUMPET

Malcolm Horava, Canada^  
Di Yue, Pa.  
Joseph Tkach, Texas\*  
Rachelle Miller, Md.

## TROMBONE

Rachel Waterbury, Ohio^  
Christopher Houlihan, Md.\*  
Simon Lohmann, Wis.\* (bass)

## TUBA

Corey Hamilton, Ga.\* ^  
Alan Luntz, Ohio

## HARP

Anna Koopmann, Minn.^  
Juanito Riveros, Texas\*

## PIANO

Charles Berofsky, Mich.

## ORGAN

Matthew Johnson, Wash.

## PERCUSSION

Angelo Antinori, N.Y.^  
Zubin Hathi, Va.\*  
Miles Kim, Mo.

*Strings are listed alphabetically after principals*

+ Denotes concertmaster

^ Denotes principal

\* Denotes Emerson Scholar. The merit-based Emerson Scholarship which recognized exceptional high school musicians was one of the most prestigious scholarship offerings at Interlochen Arts Camp for more than twenty years. While program funding has concluded, we are recognizing Emerson's many years of significant philanthropic support by designating a group of students this summer who meet those high artistic standards.

~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 – Marcin Arendt  
Violin II – Maggie Gould/ Amy Griswold  
Viola – Michael Ouzounian/Leonard Schranze  
Cello – Astrid Schween  
Double Bass – Winston Jack Budrow, Jr./Lawrence P. Hurst  
Flute – Philip Dikeman/Alexa Still  
Oboe – Daniel Stolper  
Clarinet – Dan Silver  
Bassoon – Eric Stomberg  
Horn – Bruce Henniss / Bradley Gemeinhardt  
Trumpet – John Aley / Vincent DiMartino  
Trombone/Tuba – Mark Lusk/Gerry Pagano  
Harp – Joan Raeburn Holland/Sylvia Norris  
Percussion – Jeffrey IrvingKeith 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](http://classicalipr.org). This concert will be broadcast Sunday, July 26, at 2:00pm.

*(schedule subject to change)*

Broadcasts of the World Youth Symphony Orchestra from Interlochen are made possible in part by Yamaha Corporation of America, the world's largest maker of musical instruments, sharing passion and performance for more than 125 years.



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## **Aaron Copland: The World of an Uncommon Man Interlochen Center for the Arts July 5 - August 12, 2015**

Aaron Copland was largely responsible for creating the 'American sound'; capturing in music the spirit of a diverse and vibrant nation. What influenced his artistic development and how did his experiences help craft this perspective?

Interlochen Center for the Arts presents a multi-disciplinary festival celebrating the composer's visits to Interlochen in 1967 and 1970. Be immersed in the world of one of America's quintessential artists with a range of performances, including opera, orchestral, chamber, film screenings, and lectures, as well as dance and musical theatre presentations.

Highlights include performances by the Emerson String Quartet, violinist James Ehnes, soprano Christine Brewer, the Martha Graham Dance Company, concert performances of Copland's opera, *The Tender Land*, and much more.

This summer, we invite you to discover the world of a truly uncommon American artist. Join us!

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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)**