



# INTERLOCHEN

*Arts Academy*

Interlochen, Michigan  
79th Program of the 52nd Year

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INTERLOCHEN ARTS ACADEMY ORCHESTRA  
Carolyn Watson, conductor

With special guest  
Mark O'Connor, violin

Saturday, November 9, 2013  
7:30pm, Corson Auditorium

PROGRAM

Overture to *Colas Breugnon* ..... Dmitri Kabalevsky  
(1904-1987)

Jazz Suite No. 1 ..... Dmitri Shostakovich  
(1906-1975)  
Waltz  
Polka  
Foxtrot

Divertimento for Orchestra ..... Leonard Bernstein  
(1918-1990)  
Sennets and Tuckets  
Waltz  
Mazurka  
Samba  
Turkey Trot  
Sphinxes  
Blues  
March, The BSO Forever

~ BRIEF PAUSE~

The Improvised Violin Concerto ..... Mark O'Connor  
(b. 1961)  
Fire  
Air  
Water  
Earth  
Faith

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## PROGRAM NOTES

Dimitry Kabalevsky (1904-1987) was a Russian composer notable both for his role in establishing the Union of Soviet Composers and for his pioneering work as a music educator. An active member of the Communist party, Kabalevsky composed a great number of patriotic songs and devoted his energies to the musical education of children, writing music appropriate to their ability level and teaching in an elementary school. Preferring a more conservative musical language than his adventurous contemporaries Shostakovich and Prokofiev, Kabalevsky consequently enjoyed the public support of Stalin's totalitarian government lauded and rewarded accordingly with state honors and a number of high profile posts.

Kabalevsky's three act opera ***Colas Breugnon*** was his first, written during 1936-38 when Kabalevsky was at the height of his compositional productivity. While largely lost from the operatic stage, the overture retains a place in the symphonic literature today. A short work of five minutes duration, the overture is essentially a dynamic *moto perpetuo* – even in the lushly orchestrated central theme the rhythmic energy continues to simmer just beneath the surface.

Shostakovich's ***Jazz Suite No. 1*** dates from 1934, a period when Shostakovich, even by his relative standards, was in the habit of composing politically provocative works. Shostakovich's opera *Lady Macbeth of Mtensk* premiering in the same year was subsequently banned and denounced by the Soviet regime along with the ballet *The Limpid Stream*. His Symphony No. 4 would have undoubtedly suffered a similar fate, had it not been withdrawn from the premiere by the composer in 1936, an act many commentators believe may have spared Shostakovich the gulag and indeed his life.

The *Jazz Suite No. 1* is scored for a chamber ensemble comprising three saxophones, violin, two trumpets, banjo, Hawaiian guitar, trombone, bass, piano and percussion. The movements are designated *Waltz*, *Polka* and *Foxtrot* and particularly to American ears, the work is more indicative of a collection of European salon miniatures than anything we associate with jazz. As always with Shostakovich parody is never far from the fore and in this work this role falls to the decidedly non-European sounding Hawaiian guitar reserved for the final movement.

Indeed humor and parody is also very much at the center of Bernstein's ***Divertimento for Orchestra***, a brilliantly witty orchestral pastiche of eight short movements, the result of a commission marking the centenary of the Boston Symphony Orchestra in 1980. Boston was the city of Bernstein's youth and the *Divertimento for Orchestra* is in many ways a kaleidoscope into the young Leonard's musical influences, fascinations and inspirations. Appearing prominently in every movement, the unifying musical motive is the half step between the notes b and c, b for Boston and c Centenary.

The opening movement, *Sennets and Tuckets*, may have been intended as a kind of homage to Shakespeare by way of its title, a descriptor given to brass fanfares of the time. Interestingly however, there is also evidence to suggest that the English words *sennet* and *tucket* may have been a confusion of the Italian *sonata* and *toccata*, a fact we can only

imagine would have delighted Bernstein to no end! The lyrical central theme of this movement may be strangely familiar to listeners – characterized by the same triplet upbeat followed by an ascending half step. Bernstein has his own merry prank by incorporating a not-so-veiled reference to the central theme of Richard Strauss' *Till Eulenspiegel*.

The second movement is a beautiful strings-only *Waltz* in the irregular meter of 7/8, inspired by Tchaikovsky's symphonic version of similar means, the 5/4 waltz that is the second movement of his *Pathétique*, or Symphony No. 6. The third movement is titled *Mazurka*, and while not a reference to the dance itself instead it pays homage to Chopin by incorporating a three note falling motive common in the music of this composer studied by the young Bernstein as a pianist. More obviously however, this movement owes a debt to Beethoven, Bernstein making no effort to conceal the deliberate lifting of the oboe cadenza from the master's Fifth Symphony.

The *Samba* is an energetic and rhythmic movement, not dissimilar to much of the music for *West Side Story*, arguably Bernstein's most revered work. Inspired by the Boston Pops concerts made famous by Arthur Fiedler is the quirky *Turkey Trot*, a movement with somewhat of a rhythmic limp as Bernstein shortens every second bar by one beat. Bernstein was an outspoken critic of the Second Viennese School and his disdain of dodecaphonic music was well known. *Sphinxes* is the shortest movement of the entire work numbering just eleven bars and comprising two 12 tone phrases before a very tonal cadence in the opening key of A flat, Bernstein having the final word in the serialism debate after all. This short movement also bears more than a passing reference to Wagner's *Parsifal*, and a listening to Wagner's overture reveals a common key and obvious similarities in the rhythmic and melodic movement.

The *Blues* movement transports the jazz clubs of Bernstein's well-known social life to the symphonic stage – brass and drum kit players having the opportunity to shine in some decidedly non-symphonic solos. The final movement begins by paying tribute to the deceased members of the Boston Symphony family with a touching 'In Memoriam' before the *Radetzky March* battles it out with John Philip Sousa in the final movement, *March: The BSO Forever*. One can only hope and assume Bernstein was on friendly good terms with the clarinets, bassoons and horns in the Boston Symphony – performance directions in this movement are designated 'stupidly', 'imbecilically' and 'cretinously' respectively!

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***The Improvised Violin Concerto*** unites two disciplines: symphonic composition and improvisational performance art. It is the first concerto to feature an entirely improvised solo part over a through-composed orchestral score.

The piece adheres to three basic principles:

First, the orchestra – a large body of musicians trained to play in perfect synchronization – must not improvise. I cannot envision designing a stable, long-form piece around orchestral improvisation. However, I do score ambient sounds and noise effects, which sound improvisational and thus serve as a link between the orchestra and the soloist.

Second, the violin part must be entirely improvised. Even if a small portion of the solo part were composed, the piece would not live up to its title. The violin must be unbridled, free to introduce its own ideas at any time. And these ideas, and every note therein, will be different in each performance.

Third, the orchestra must introduce and develop themes to provide form and logic. Its score must be essentially symphonic. This affords the violin the ultimate freedom to experiment with and respond to the themes and other musical materials.

To emphasize this sense of freedom, I allow for extreme dynamic variation in the solo part. With the aid of sound reinforcement (via P.A.) and effects pedals, the violin can negotiate even the loudest tutti sections punctuated by fortissimo brass. On the other hand, the violin has the right to remain silent in the softest moments.

To avoid excessive conflict between the violin and the upper-register orchestral instruments (e.g., trumpets, flutes, oboes), I assign much of the thematic material to lower-register instruments like the bass clarinet, the English horn, the bassoon, and the trombone.

At over 30 minutes in length, The Improvised Violin Concerto features the longest improvisation ever called for in a classical setting. To perform it well is a daunting task.

Given the length of the piece, I dedicate each of the five movements to basic, widely interpretable elements rather than specific thoughts or images. “Fire,” the first movement, is passionate, intense, and otherworldly – an excellent launching point. “Air,” the second movement, stirs up a new kind of energy that extinguishes the embers remaining from the first movement. The playful and jazzy third movement, “Water,” introduces the human condition. The fourth movement, “Earth,” invokes blues, rock, and heavy metal to convey what I call the “salt of the Earth.” This movement represents the relationship between Earth and humanity.

The final movement manifests what I call the fifth element, “Faith.” It is an invention of humanity, a celebration of the human spirit. After a series of hymnic chord sequences, the movement proceeds through Southern Gospel refrains before morphing into Gospel hoedowns and Buzzard Lope dances. It culminates in a throw-down Jubilee.

The sheet music for the solo violin part contains chord symbols (like BAug, Gmaj7, and so on) rather than notes. These chord symbols indicate the harmonies in the orchestra. Otherwise, the solo part contains standard types of information: time signatures, measure numbers, rehearsal letters, tempi, and descriptions of individual sections (like “Impending inferno” and “Evaporation”) that inform the soloist’s ideas and mood.

~Mark O'Connor

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Grammy Award-winning violinist/composer/fiddler MARK O'CONNOR is widely recognized as one of the most gifted contemporary composers in America and surely one of the brightest talents of his generation. He incorporates many musical styles and genres into a sound that is uniquely his own. Noted by the *Los Angeles Times*, Mark O'Connor has "crossed over so many boundaries, that his style is purely personal." At age 13, Mark O'Connor was the youngest person ever to win the Grand Master Fiddler Championships competing against all ages, amateur and professional. He is the only person to ever win national titles on fiddle, bluegrass guitar and mandolin. He won an unprecedented six Country Music Association Musician Of The Year Awards in a row. At age 17, Mr. O'Connor played guitar as a member of one of the greatest acoustic string bands of the 1970s, the David Grisman Quintet. At age 19, he played alongside Steve Morse as a member of the 1980s rock-fusion band The Dregs. He was also a member of the acoustic band Strength in Numbers with Bela Fleck, Sam Bush, Jerry Douglas and Edgar Meyer. During his twenties, Mr. O'Connor became the most in demand session musician of any instrument and in any genre for a three-year period, appearing on more top ten hits in the country, recording over 500 albums, and recording with everyone including Dolly Parton, James Taylor, Paul Simon, Randy Travis, and The Judds. A product of America's rich aural folk tradition as well as classical music, Mark O'Connor's creative journey began at the feet of a pair of musical giants. The first was the folk fiddler and innovator who created the modern era of American fiddling, Benny Thomasson; the second, French jazz violinist, considered one of the greatest improvisers in the history of the violin, Stephane Grappelli. Along the way, between these marvelous musical extremes, Mark O'Connor absorbed knowledge and influence from the multitude of musical styles and genres he studied. Mark O'Connor's musical works have been embraced by a variety of performers. Yo-Yo Ma has recorded the solo cello adaptation of "Appalachia Waltz" and Renee Fleming has performed and recorded vocal arrangements of O'Connor's music. He frequently collaborates with director Ken Burns for the sound tracks of his documentary films. He was artist-in-residence at both UCLA and the University of Miami. Mr. O'Connor is the founder and president of Mark O'Connor String Camp. His O'Connor Violin Method has been widely praised as "an American grown rival to the Suzuki method" (*The New Yorker*).

CAROLYN WATSON is the conductor of the Interlochen Arts Academy Orchestra. Previously she was conductor-in-residence at the Conservatorium High School in Sydney, Australia. Dr. Watson is the current recipient of the Brian Stacey Award for emerging Australian conductors and a 2013-14 Dome Centenary Fellowship from the State Library of Victoria. She was a major prizewinner at the 2012 Emmerich Kálmán International Operetta Conducting Competition in Hungary. During 2010 she debuted with the North Czech Philharmonic Orchestra and was one of four conductors selected for *Interaktion* with musicians of the Berlin Philharmonic Orchestra. In 2009, she assisted on a production of *Carmen* with the Israeli National Opera. A Churchill Fellow, Dr. Watson is the recipient of the Sir Charles Mackerras Conducting Prize awarded via the Australian Music Foundation in London, Opera Foundation Australia's Bayreuth Opera Award and New Berlin Opera Award and the Nelly Apt Conducting Scholarship. In 2008 she conducted the World Youth Day Orchestra on the occasion of the Pope's arrival in Australia. She studied with David Zinman as a Fellow of the American Academy of Conducting at the Aspen Music Festival and School. Dr. Watson holds a PhD in performance (conducting) from the University of Sydney.

# INTERLOCHEN ARTS ACADEMY ORCHESTRA

Lyndsay Hunter, manager

## VIOLIN I

Alexander van der Veen, Calif.  
Seo Yon Park, South Korea  
Dolores Checa Jose, Mexico  
Matthew Wilkinson, Mich.  
Mwakudua Wangure, Fla.  
Maria Formiller, S.D.  
Zoe Rohrich, Colo.  
Ruilin Chen, China  
Sahada Buckley, Ala.  
Alana Davis, Virgin Islands  
Kendra Sobania, Minn.  
Julian Fueyo, Mexico  
Yeonsong Kim, South Korea

## VIOLIN II

David Alexi Whitsel, Colo.  
Lily Honigberg, D.C.  
Celina Farmer, Alaska  
Ximena Calderon, Costa Rica  
Yijun Huang, China  
Michael Conneen, Alaska  
Montserrat Picado Campos,  
Costa Rica  
Pia Bucci, Mass.  
Clare Wescott, Mich.  
Santiago Mendez Vigata Romero,  
Mexico  
Tsz Shan Peony Lee, Calif.  
Akili Burton, Ind.

## VIOLA

Maya Johnson, Pa.  
Essien Duke, N.Y.  
Joseph Grof, Ohio  
Jeremy Laureta, N.Y.  
Katherine Jagla, Ind.  
Gawain Usher, Vt.

## CELLO

Daniel Blumhard, Pa.  
Hannah Rohrich, Colo.  
Harry Wilde Greer, Calif.  
Sarah Nail, Ala.  
Aliya Ultan, N.Y.  
Joshua Leak, Ill.  
Gwenfrewi Burger, Minn.  
Daniel Augusto, N.Y.  
Tianlu Xu, China

## DOUBLE BASS

Max Mulpagano, Ind.  
Wenqing Camilla Fu, China  
Bradley Steven Trinkle, Miss.  
Solomon Gottfried, Calif.  
Iain Coates, Wash.

## FLUTE

Caroline Shaffer, Del.  
Danielle Maeng, Tenn.  
Elissa Brown, Calif.  
Taiga Ultan, N.Y.

## OBOE

Ryoei Leo Kawai, Japan  
Andra Bane, Ohio  
Leonardo Cubillo, Costa Rica  
Robin Cook, Ore.  
Ivy Carpenter, Mich. (E.H.)

## CLARINET

Seung Min Sara Han,  
South Korea  
Jinyuer Jiao, China  
Atanas Kocev, Macedonia  
Nicolas Harrington, N.Y.

## BASSOON

Kelly Haines, Nev.  
Morgan Davison, Colo.  
Leo Mohlke, N.Y.  
Lily Simpson, Wash.

## SAXOPHONE

Brian Bibb, Fla.  
Kameron Sheffield, Mich.  
Naomi Walerys, Fla.

## TRUMPET

Andrew Conover, N.J.  
Shang Gao, China  
Natalie Smith, Ohio

## HORN

Caelan Stewart, Mich.  
Weston McCall, Texas  
Elisabeth Pesavento, Wash.  
Antonio Brindise, Tenn.

## TROMBONE

Brett Kelly, Ark.  
Ryan Apathy, Alaska  
Simon Lohmann, Wis.

## TUBA

S. Mark Porter, Miss.

## HARP

Alyssa Katahara, Va.  
Anya Garipoli, N.J.

## PIANO

Yingpeng Wang, China  
Jeremy Hassell, Texas

## UKULELE

Joshua Birdsong, Mich.

## BANJO

Mackenzie Méndez, Calif.

## PERCUSSION

Leo Taylor, Mich.  
Wei-Shiuan Huang, Taiwan  
Clayton Woosley, Ohio  
Sara Simonovska, Macedonia  
Andrew Grossman, Fla.  
Andrew Alford, Calif.  
Casey Voss, Mich.  
Casey Batterbee, Mich.

## UPCOMING HIGHLIGHTS OF THE 2013-14 PERFORMING ARTS SERIES

### **“Spring Awakening”**

**Interlochen Arts Academy Musical Theatre Co.**

**November 21 & 22 and December 6 & 7, Harvey Theatre, Thursday & Friday, 7:30 p.m., Saturday, 2 p.m. & 7:30 p.m.**

Winner of eight TONY® Awards, including Best Musical, “Spring Awakening” tells the story of the transition from youth to adulthood and vividly portrays the many joys, sorrows, exhilarations and heartbreaks of that vital time of life. Set in late 19th century Germany, “Spring Awakening” presents difficult themes and at times tragic situations. However, the audience will leave believing in the power of the award-winning musical’s positive and hopeful message. Music by Duncan Sheik; Book and Lyrics by Steven Sater. *Please note: “Spring Awakening” contains adult themes and adult language. Parental discretion is advised.*

### **“The Nutcracker”**

**Interlochen Arts Academy Dance Co. and Orchestra**

**December 12, 13 & 14, Corson, Thursday & Friday, 7:30 p.m., Saturday, 2 p.m. & 7:30 p.m.**

The Interlochen Dance Co. and Orchestra present the story of Clara, Herr Drosselmeyer, a villainous Mouse King, and the beloved Nutcracker who comes to life. A perennial favorite with audiences of all ages, this enchanting holiday classic features magnificent dancing, colorful costumes and one of the most enduring scores in all of ballet.

### **Jonathan Biss**

**Tuesday, January 14, Dendrinos Chapel, 7:30 p.m.**

Come and share an exceptional evening of Brahms, Chopin, Beethoven and more with American pianist Jonathan Biss. Widely regarded as “one of the most thoughtful and technically accomplished pianists of the younger generation” (*BBC Music Magazine*) the acclaimed pianist will make a special appearance at Dendrinos Chapel before taking the stage at Carnegie Hall.

### **Winterlochen Arts Day ~February 22**

Beat the winter blues with Interlochen Arts Academy! Enjoy a day filled with student and faculty performances, hot chocolate, ice sculptures, food vendors and more. Then top it off with a 7:00 p.m. performance featuring the acclaimed Hot Club of San Francisco and the popular French vocalist Isabelle Fontaine as they present “Meet Me In Paris.” Love songs and driving gypsy jazz are a combination made famous in Paris during the ‘20s and ‘30s by the legendary Hot Club de France, Django Reinhardt and Stephane Grappelli. Ms. Fontaine’s mix of sweet and sultry songs adds a touch of beauty and authenticity that echoes the historic Ville-Lumière, “the city of light.”

### **“Coriolanus”**

**Interlochen Arts Academy Theatre Co.**

**February 28 & March 1, Harvey Theatre, Friday, 7:30 p.m., Saturday, 2 p.m. & 7:30 p.m.**

For his heroism in defeating an uprising against Rome, Coriolanus is nominated for the office of consul. His opponents, however, are quick to seize on his fatal flaw: his refusal to play the political games demanded by the common people. Soon, the man of the hour becomes a hated outcast - and vows a terrible revenge. “Coriolanus” is one of the final great tragedies composed by Shakespeare – and one not to be missed.

**For information and tickets, visit [tickets.interlochen.org](http://tickets.interlochen.org) or call 800.681.5920.**

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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)**