



INTERLOCHEN

Arts Camp

173rd Program of the 88th Season
Interlochen, Michigan

*

WORLD YOUTH SYMPHONY ORCHESTRA

Cristian Măcelaru, conductor

with guest artist

Christine Brewer, soprano

Sunday, August 2, 2015

8:00pm, Kresge Auditorium

7:00pm pre-concert talk

Knoxville: Summer of 1915, Op. 24 Samuel Barber
(1910-1981)

Christine Brewer, soprano

Selections from *Romeo and Juliet Suites* Sergei Prokofiev
(1891-1953)

Suite No. 3 - I. Romeo at the Fountain

Suite No. 3 - II. Morning Dance

Suite No. 2 - II. The Young Juliet

Suite No. 2 - I. Montagues and Capulets

Suite No. 1 - III. Madrigal

Suite No. 2 - V. Romeo at Juliet's before Parting

Suite No. 2 - VI. Dance of the Antilles

Suite No. 2 - VII. Romeo at the Tomb of Juliet

Suite No. 1 - VII. Death of Tybalt

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

Samuel Barber, *Knoxville: Summer of 1915*

Samuel Barber's *Knoxville: Summer of 1915* is a one-movement work for soprano and orchestra. The text comes from a 1938 prose piece of the same name by journalist and critic James Agee. Barber set only the first line and then the final third of Agee's text. Agee, perhaps best known for his book *Let Us Now Praise Famous Men* (1941), would later use the text of *Knoxville: Summer of 1915* as the prelude to his novel *A Death in the Family*, which was published posthumously and earned a Pulitzer Prize. Agee's text is a young boy's first-person account of a summer evening spent watching, hearing, smelling, and feeling the activity surrounding his house in Knoxville, Tennessee: children playing, locusts singing, hoses leaking, and dew forming.

Barber's *Knoxville: Summer of 1915* shifts between moments of serenity and agitation, all of which occur within the context of a single movement. The piece is rhapsodic, but certain themes recur and create a sense of cohesion. The opening few measures feature a plaintive, contrapuntal oboe and English horn duet that then expands to include the rest of the orchestra. A lullaby-like refrain is heard at the beginning of the piece, characterized by a lilting, folk-like melody in the vocal line and a rocking accompaniment in the orchestra, suiting the "rocking gently and talking gently" of the text.

The serenity of the lullaby-like first section is suddenly shattered as "a streetcar raising its iron moan, stopping, belling, and starting" arrives on the scene, musically signaled by rapid, dissonant figures in the strings, brass, and woodwinds that gradually increase in urgency. The text becomes more declamatory in this section. As the streetcar's bell grows fainter, the intensity of the orchestra also fades.

In the next section, the narrator recounts his father draining and then coiling the hose, which is depicted with a soaring vocal melody and ascending figures in the orchestra. The lullaby-like theme briefly returns, and then the narrator describes lying on quilts in the yard with his parents. This section is characterized by contrasting motion and lush countermelodies between the strings and voice. The soprano frequently repeats a short melodic motive. As the piece draws to a close, the initial oboe and English horn melodies and the rocking theme return one last time. The young narrator is put to bed: "those receive me, who quietly treat me, as one familiar and well-beloved in that home: but will not, oh, will not, not now, not ever, but will not ever tell me who I am." The piece ends as the instruments gradually rise and float away, suggesting that the narrator has drifted off to sleep.

Soprano Eleanor Steber commissioned *Knoxville: Summer of 1915* from Barber, and she premiered it with the Boston Symphony Orchestra in 1948, under the direction of Serge Koussevitzky. The piece's poignancy and accessibility have made it a favorite with some of the greatest American sopranos of the past 75 years, including Leontyne Price, Sylvia McNair, and Dawn Upshaw.

Sergei Prokofiev, *Romeo and Juliet*

Born and raised in Russia, Sergei Prokofiev left the country in 1917 to study, travel, compose, and concertize in Europe and the United States. The Soviet Union was formed in 1922, while Prokofiev was away in the West. In 1936, Prokofiev returned to the Soviet Union, both because he had been promised prestigious lucrative commissions and because the Western world was experiencing the Great Depression. Instead, his passport was revoked and his music was strictly monitored. Prokofiev was instructed to avoid experimental, modern, and decadent sounds (although these terms were used synonymously, nobody was ever quite sure what they meant, but everyone was terrified that their music would be labeled with them).

In Prokofiev's original *Romeo and Juliet*, Juliet awakens before Romeo takes his own life, and the two live happily ever after. Prokofiev argued that dead characters would be unable to dance, but his choice was overruled by forces beyond his control. His three biggest supporters, including the official who approved the happy ending and the scenarist who helped him develop the happy ending, were all arrested and (presumably) executed. Further, Prokofiev's fellow composer Dmitry Shostakovich's life was threatened following the premiere of his "decadent" opera *Lady Macbeth of the Mtsensk District*. It became clear that composers in the Soviet Union no longer had artistic freedom. Shakespeare's tragic ending was reinstated into the ballet, and Prokofiev abandoned the music he had written for the happy ending.

As the 1940 premiere neared, Prokofiev was forced to make many changes. It is not clear which decisions were explicitly politically motivated, but during this period, Soviet artists could never be too careful. Three dances were deleted because they were deemed too "exotic." The choreographer, Leonid Lavrovsky, demanded that Prokofiev add a group dance scene, but Prokofiev refused until Lavrovsky threatened to add the scene himself, using another composer's music; at the last minute, Prokofiev relented and dashed off the music in less than an hour. Lavrovsky and the director, Sergei Radlov, arbitrarily changed some of the orchestration, increased the dynamic levels, doubled some of the instruments, and added a number of repeats, all without Prokofiev's knowledge or permission.

Despite the pressure he faced, Prokofiev still managed to create one of the most intriguing ballet scores of the twentieth century. In addition to the standard orchestral instrumentation, he included a tenor saxophone, viola d'amore, cornet, and two mandolins to the score. (Curiously, the censors approved the saxophone, even though the instrument was associated with American jazz, which was considered degenerate music in the Soviet Union.)

Prokofiev's *Romeo and Juliet* has enjoyed an active life as a ballet and in various concert arrangements. Prokofiev created three different suites of music from the ballet, and he also arranged some of the dances into a suite for solo piano. Many orchestral conductors also create their own suites, using their own unique combinations of scenes. Today's performance includes individual pieces excerpted from each of Prokofiev's three *Romeo and Juliet* suites, and, like all of Prokofiev's suites, the pieces are not heard in the order in which they appear in the ballet.

Christine Brewer

Grammy Award-winning American soprano Christine Brewer's appearances in opera, concert, and recital are marked by her own unique timbre, at once warm and brilliant, combined with a vibrant personality and emotional honesty reminiscent of the great sopranos of the past. Named one of the top 20 sopranos of all time (*BBC Music*), her range, golden tone, boundless power, and control make her a favorite of the stage and a highly sought-after recording artist.

An avid recitalist, Brewer has graced such prestigious venues as Carnegie's Zankel Hall, London's Wigmore Hall, Oberlin Conservatory, the Friends of Chamber Music, and Washington, D.C.'s Vocal Arts Society, among many others. She has appeared in Lincoln Center's "Art of the Song" series at Alice Tully Hall, the Boston Celebrity Series, and at the Kennedy Center in Washington, D.C., Atlanta's Spivey Hall, California's Mondavi Center, and Amsterdam's Concertgebouw. Her unique voice has also been featured at the Gilmore, Ravinia, and Cleveland Art Song festivals.

On the opera stage, Brewer is highly regarded for her striking portrayal of the title role in Strauss' *Ariadne auf Naxos*, which she has performed with several operas companies, including the Metropolitan Opera. Attracting glowing reviews with each role, she has performed Wagner's *Tristan und Isolde* at San Francisco Opera, Gluck's *Alceste* with Santa Fe Opera, the Dyer's Wife in Strauss's *Die Frau ohne Schatten* at Lyric Opera of Chicago and the Paris Opera, and Lady Billows in Britten's *Albert Herring* at Santa Fe Opera.

Brewer has worked with many of today's most notable conductors, including Pierre Boulez, James Conlon, Sir Colin Davis, Christoph von Dohnányi, Christoph Eschenbach, Valery Gergiev, Alan Gilbert, Lorin Maazel, Sir Charles Mackerras, Kurt Masur, Zubin Mehta, Antonio Pappano, Yannick Nézet-Séguin, Sir Simon Rattle, Esa-Pekka Salonen, Robert Shaw, and Jaap van Zweden. Frequently sought after to sing the great symphonic works of Mozart, Brahms, Verdi, Mahler, Beethoven, Strauss, Wagner, Janáček, and Britten, she has sung with the philharmonics of New York and Los Angeles, and the orchestras of Cleveland, Philadelphia, Washington, D.C., St. Louis, San Francisco, Boston, and Dallas. In addition, Brewer has performed with numerous European orchestras. The versatile artist has also been invited to perform for such special engagements as the re-opening of Covent Garden with Plácido Domingo for TRH the Prince of Wales and Duchess of Cornwall, a concert of Handel with the Chamber Music Society of Lincoln Center, and a gala performance of Górecki's Third Symphony with the Atlanta Symphony Orchestra and long-time collaborator Runnicles.

Brewer's recordings include a contribution to Hyperion's prestigious Schubert series with pianist Graham Johnson; the Janáček Glagolitic Mass and Dvorák Te Deum with Robert Shaw and the Atlanta Symphony Orchestra (Telarc); Dvorák's Stabat Mater (Naxos); and two recital recordings entitled *Saint Louis Woman* and *Music for a While*, produced and released by Opera Theatre of St. Louis.

Actively involved in passing on a love of opera to the younger generation, Brewer introduced "Opera-tunities" to the sixth grade students of Marissa Elementary School, where she herself once taught, in Marissa, Illinois.

Cristian Măcelaru (IAA 97-99, IAC 98, IAC St 99)

Winner of the 2014 Solti Conducting Award, Cristian Măcelaru has established himself as one of the fast-rising stars of the conducting world. With every concert he displays an exciting and highly regarded presence, thoughtful interpretations and energetic conviction on the podium. Conductor-in-residence of The Philadelphia Orchestra, he began his tenure with that ensemble as assistant conductor in 2011, and his title was elevated to associate conductor in 2012. He made his Philadelphia Orchestra subscription debut in 2013 stepping in unexpectedly in place of Jaap van Zweden. Măcelaru made two appearances with the Chicago Symphony on subscription programs two seasons in a row as a replacement for Pierre Boulez. The *Chicago Sun-Times* exclaiming: "Măcelaru is the real thing, displaying confidence without arrogance and offering expressiveness without excess demonstration."

In addition to engagements in Chicago and Philadelphia, a major highlight in Măcelaru's 2014/15 season is an 11-concert project with the Danish National Symphony Orchestra. He will lead the orchestra in Denmark before taking it on tour to Germany and the U.S., including a performance at Carnegie Hall. He also makes debuts with the Bournemouth Symphony, Hallé Orchestra and the Residentie Orkest. In the U.S., notable debuts include concerts with the Los Angeles Philharmonic and orchestras in Toronto, Baltimore, Seattle, Detroit and Indianapolis. Forthcoming European debuts will include engagements with the City of Birmingham Symphony Orchestra, the Royal Scottish National Orchestra, Deutsche Symphonie Radio Orchester Berlin, Frankfurt Radio Symphony Orchestra, and the Rotterdam Philharmonic Orchestra. Măcelaru has worked with the Gothenburg Symphony, National Radio Orchestra of Romania and National Symphony Orchestra (Washington), the last with violinist Anne-Sophie Mutter.

Also a keen opera conductor, Măcelaru made his operatic debut with the Houston Grand Opera in *Madama Butterfly* and led the U.S. premiere of Colin Matthews's *Turning Point* with the Tanglewood Music Center Orchestra as part of the Tanglewood Contemporary Music Festival.

In addition to being appointed the 2014 Solti Fellow, Măcelaru previously received the Sir Georg Solti Emerging Conductor Award in 2012, a prestigious honor only awarded once before in the Foundation's history. He has participated in the conducting programs of the Tanglewood Music Center and the Aspen Music Festival, studying under David Zinman, Murry Sidlin, Rafael Frühbeck de Burgos, Robert Spano, Oliver Knussen and Stefan Asbury. His main studies were with Larry Rachleff at Rice University, where he received master's degrees in conducting and violin performance. He completed undergraduate studies in violin performance at the University of Miami. An accomplished violinist from an early age, Măcelaru was the youngest concertmaster in the history of the Miami Symphony Orchestra and made his Carnegie Hall debut with that orchestra at the age of nineteen.

Măcelaru formerly held the position of Resident Conductor at Rice University's Shepherd School of Music, where he was Music Director of the Campanile Orchestra, assistant conductor to Larry Rachleff and conductor for the opera department. A proponent of music education, he has served as a conductor with the Houston Youth Symphony, where he also initiated a successful chamber music program. As Founder and Artistic Director of the Crinalis Music Project, Măcelaru spearheaded a program in which young musicians perform in a variety of settings side-by-side with established artists.

WORLD YOUTH SYMPHONY ORCHESTRA

Sean Maree, manager

Mark Fugina, librarian

VIOLIN I

Esther Pak, Mass.* +
Natalie Bloss, Mich.
Malena Cheng, China
Alyssa Chung, Wash.
Benjamin Gerhardt, N.C.
William Harrington, Fla.
Deurim Jung, Kyrgyzstan*
Aaron Levett, Mich.*
Angela Llanes, Texas
Leah Pernick, Mich.
Andria Radaios, Ill.
Olivia Skaja, Minn.
Natalie Smith, Texas
Elizabeth Stratton, Mich.
Isabel Tannenbaum, Ill.
Teresa Yu, Ariz.*

VIOLIN II

Yulia Price, N.C.* ^
Manya Aronin, Md.*
Natalie Boberg, Calif.
Mitchell Cloutier, Tenn.*
Erika Dalton, Nev.*
Lydia Davidson, Colo.*
Karl Falb, Mich.
Daniel Fields, Ohio
Benjamin Goldstein, N.Y.*
Aurora Greane, Wis.
Simone Hammett-Lynch, Colo.
Miyu Kubo, Pa.
Kailee McGillis, Ill.
Kristen Nalecz, N.Y.
Allie Quan, N.Y.
Matthew Tung, China

VIOLA

Cassie Drake, Fla.* ^
Elisabeth Atlee Daniel, Texas
Alejandro Gallagher, Tenn.
James Kang, Ga.*
Gloria Lam, N.Y.
Lawson Long, Va.*
James Marshall, Wash.
Isaiah Morris-Polk, Ohio*
Josephine Pittman, Mich.
Emma Reynolds, Texas
Jotham Rosen, S.C.*
Kyle Thiessen, Wash.

VIOLA cont.

Alyssa Warcup, Ill.
Catherine Weibel, Ariz.
Leah Widmaier, Ill.
Christopher Young, Mich.

CELLO

Ethan Cobb, N.Y.* ^
Liliana Arida-Moody, Mich.
Ezra Escobar, Ill.
Francisco Garay, Texas
Giacomo Glotzer, Ill.
Helen LaGrand, Mich.
Sydney Maeker, Texas
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

Aleck Belcher, Ind.* ^
Andres Almodovar, Puerto Rico
Gabriel English, Ga.
Redd Ingram, Ohio
Kaleb Keller, Tenn.
Attila Kiss, Wash.
Sarah Wager, N.Y.
Chad Wesselkamper, Ohio*

FLUTE

Jessica Shand, Colo.* ^
Kathleen Wu, Ariz.
Shruti Gupta, Minn.
Lyric Rivera, Tenn.

OBOE

T. Colton Potter, Fla.* ^
Mickenna Keller, Mich.
Rebecca Cherry, Denmark*
M. Isaac Ripple, Pa. (E.H.)

CLARINET

Javier Morales Martinez, Calif.* ^
Nikita Korniyushin, Russian
Federation

CLARINET cont.

Justin Best, Fla.*
Alisha Zamore, Ga.

BASSOON

Brian Kirkman, Wash. ^
Matthew Wildman, Wash.*
Sarah Bobrow, N.Y.
Peter Ecklund, Mich.

TENOR SAXOPHONE

Kacie Brown, Okla.~

HORN

Lee Cyphers, N.Y. ^
Leah Jorgensen, Pa.
Casey Davis, Nev.*
Helen Wargelin, Mass.
Alexander Moore, Texas

TRUMPET

Malcolm Horava, Canada^
Daniel Dancer, Texas
Joseph Tkach, Texas*
Di Yue, Pa.

TROMBONE

Rachel Waterbury, Ohio^
Christopher Houlihan, Md.*
Simon Lohmann, Wis.*

TUBA

Corey Hamilton, Ga.*

HARP

Blair Webber, Tenn. ^
Juanito Riveros, Texas*

PIANO/CELESTE

Charles Berofsky, Mich.

PERCUSSION

Zubin Hathi, Va.* ^
Sofia Carbonara, N.Y.*
Angelo Antinori, N.Y.
Miles Kim, Mo.
Michael Garbett (IAC staff)

Strings are listed alphabetically after principal

+ 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

* * *

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. This concert will be broadcast Sunday, August 9, 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.



* * *

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!

* * *

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