



# Interlochen

## ARTS CAMP

Interlochen, Michigan  
113th Program of the 94th Season

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### **WORLD YOUTH SYMPHONY ORCHESTRA**

JoAnn Falletta, conductor

Sunday, August 1, 2021

7:30pm, Kresge Auditorium

Ojo ..... Joe W. Moore III  
(b. 1986)

Symphony No. 2 in D Major, Op. 43 ..... Jean Sibelius  
Allegretto (1865-1957)  
Tempo andante, ma rubato  
Vivacissimo  
Finale: Allegro moderato

*The audience is requested to remain seated  
during the playing of the Interlochen Theme.*

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PROGRAM NOTES  
by Richard Rischar

**Ojo**

**Joe W. Moore III**

Joe W. Moore III (mor), Black-U.S., he/him, b. 1986:

*Ojo* (Evil Eye), for the University of Texas-Rio Grande Valley (URTV) Percussion Ensemble (2018)

Joe Moore's work is, in one way, typical of common-practice concert music, in that the music courts what we apprehend in Simone Biles' gymnastics or Beyoncé's vocal ornaments: what ethnomusicologist Bruno Nettl (1983) called "the rather athletic view of music taken in Western culture, where star performances by individual composers and performers" are the norm. Here, Moore writes gymnastic music, precisely to boost the UTRGV ensemble at the Percussive Arts Society competition in 2018: frenetic passagework and rhythmic/timbral variety.

Despite the presence of countless iPhones on TikTok here today, Moore claims, like a shaman of old, that under the spell of "Ojo," "there is no option but to watch and listen intently." Evocative of epic music like William Grant Still's *Darker America*—symphonic poem, 1924—or Janelle Monáe's "Turntables" (2020), "Ojo," despite its brevity—201 measures, with rehearsal letters A-K, and performances ranging between 4m58s and 5m46s—suggests a grand feel from a surprisingly-limited number of players: just five. Further, four of the five are pairs of the same instruments: xylophones and vibraphones; the fifth is multi-percussion: splash cymbal, bongos, conga, and multi-bass drum.

Beginning with a cheetah-speed *fugato* from xylophones through vibraphones, its tight figuration and tempo are challenges at 144 beats per minute (bpm), the same as Childish Gambino's feature on "Do Or Die" (2013), La Roux's "Tigerlily" (2009), or some performances of Bach's Third Brandenburg Concerto (1721 *ante quem*).

The frenetic opening stays largely within its meter, but at letter A comes the first appearance of a strident four-beats-against-three, which by letter D becomes the xylophones' call to the ensemble's varied response. Letter E takes a different tack, recalling Stravinskian changing meters and subdivisions, along with novel trills and rattles from the xylophones. At letter G, there is both a wider, lyrical turn and a clear but varied recapitulation of the opening *fugato*. Letter H throws us triplets within 4/4, a rhythmic inversion of the earlier four-versus-three, soon squeezed down to triplets in each beat.

Letter I starts from scratch: varied but decidedly "wrong-note," widely-spaced chords from the first vibraphone. But then this gives way to a spacier texture, which seems to ask us to wait for some kind of triumphant return. Letter J gives it to us in spades: the return of the four-versus-three emphatic cry and other motifs from before. Letter K gives a literal recapitulation of the *fugato* opening, a brief variation, and finally a rush to the finish.

—If you like roller coasters and music, this is a work for you.

## **Symphony No. 2 in D Major, Op. 43**

**Jean Sibelius**

Jean Sibelius (suh-BEY-lee-oos), Swedish-Finnish, he/him, 1865-1957:  
Symphony no. 2 in D major, op. 43 — 1902

This is, by far, Jean Sibelius's most frequently programmed symphony, first conducted by the composer—who shares his Dec. 8 birthday with other World Youth Symphony Orchestra composer Jessie Montgomery, of *Strum*—with the Helsinki Orchestral Society. (Finnish Club) Its easy communicability was by design, by order of Robert Kajanus, founder and chief conductor of the Society, who requested from Sibelius early in their friendship pieces "in a more popular style" that would not make "too great demands on regular people's powers of concentration and comprehension." The symphony begins with clear, rising opening chords as a recurrent motif. And it is often paired with another such enjoyable, teachable composition, like Koussevitzky did in 1950 with Prokofiev's *Peter and the Wolf*. Or in 1954, when we find Sir Thomas Beecham singing out loud in sections of a live performance (BBC). And it still works today.

This kind of big-but-easy composition solidified Sibelius' reputation as the people's composer during episodes of Russian oppression—Finland was then part of the Russian Empire. It also helped enormously that he spoke Finnish and was conversant with its history, having spoken Swedish in his family but graduating from a Finnophone high school. Yet it was staying with his parents in sea-side Rapallo, Italy that he began his Second the previous year. Still, audiences and critics felt the resulting style so proud of its Finnish-ness and Finnish independence, without words, that they could not help but hyperbolize, e.g., "It is a symphony the like of which we have never heard before." (qtd. Portabello Orch.)

We can easily contrast Sibelius' approach to and understanding of the symphony as a genre with that of Gustav Mahler, his near-contemporary—but Mahler died early of congenital heart disease in 1911—because they met precisely once, in 1907, and discussed this very topic. As remembered by Sibelius:

*Kun keskustelumme kosketti sinfonian ydintä, sanoin, että ihailin sen vakavuutta ja tyyliä sekä syvällistä logiikkaa, joka loi sisäisen yhteyden kaikkien motiivien välille. Tämä oli kokemus, jonka olin saanut säveltäessä.*

When our conversation touched on what a symphony is, its essence, I said that I admired that its severity, style, and profound logic create an inner connection between all the musical motifs. This was something I gained from the experience of composing.

Mahler's opinion was just the reverse:

*Nein, die Symphonie muß sein wie die Welt. Sie muß alles umfassen:*

No, the symphony's got to be like the world. It's got to embrace everything.

It is no coincidence that Mahler was in the revision stage of penning his Eighth, the so-called *Symphony of a Thousand*. Let us agree to disagree, shall we, gentlemen?

One feature, relatively novel to the symphony but to become a watchword of 20th-century modernism, is the foregrounding of *ostinati*. For instance, the final section (recapitulation) of the last movement has violas and cellos play seemingly-simple D melodic-minor or plagal dorian scales—within the diminished seventh from c# to b $\flat$ —down and up, on and on, ultimately infecting the whole orchestra—with freedom.

Later, Dmitri Shostakovich was well aware that his use of such an *ostinato* and a march theme in his Seventh Symphony would have his audience hear their own fight for freedom, and beg comparison with Sibelius' Second or even Maurice Ravel's *Bolero*—but the musical gambit is so clear and effective that he chortled to his violinist friend Isaak Glikman, "Well, let them compare them, for this is how I *hear the war*." (*Pis' ma k drugu*, 1941, qtd. Elizabeth Wilson, 1994, emphasis mine)

The first movement begins innocently enough with a barcarolle (6/4) but soon alternates with march material (2/4 or cut-time), also alternating *fortissimo* fretting with attempted returns to calm oneself. Sibelius' Finnish high school, recitation from the great Finnish epic *Kalevala*, and his further obligation to chant hoorah for an independent Finland with his marriage into the political family of his wife's parents, General Alexander and Elisabeth Järnefelt, could not have avoided coloring the political work that Robert Kajanus' Helsinki Orchestral Society's music, including his own, were performing then and there.

The second movement's origins were actually in another, doomed idea he had with his parents in Rapallo. Originally a four-movement tone poem based on the same Don-Juan-Stone-Guest that authors from Molière, Giovanni Bertati, Lorenzo Da Ponte, and Søren Kierkegaard have explored, this unrepentant anti-hero, in Sibelius' words, "stalks the second movement." Indeed, the episodic, adventure-like character and structure overwhelm the generic expectation of lyricism in classical second movements; again, knowing its origins as a Don Juan narrative may lead you to hear him sneaking about, e.g. the early bassoon solo.

The scherzo is surprisingly short and evokes a chase scene, excepting the secondary woodwind theme, allegedly inspired by the suicide of his sister-in-law, which further inspired his musical brother Antonín Dvořák's B minor Cello Concerto, in which Dvořák memorialized his sister-in-law's 1894 death, while he was abroad, in the U.S. The movement ends with an *attacca* (without pause) transition using first-movement material. The fourth movement proper begins with sustained winds around *marcato* lower strings, and from there does in 1902 terms what composer Missy Mazzoli says today about her music's influences being "dragged through a 21st-century filter." Sibelius' analogous phrase is pure romanticism:

"It is as if the Almighty had thrown down the pieces of a mosaic for heaven's floor and asked me to put them together."

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RICHARD RISCHAR's publications include a *Music Theory Spectrum* essay on the symphony orchestra scene, inspired by Christopher Small's *Musicking*; and other music history topics, including music by Leonard Bernstein, Kurt Weill, and Gustav Mahler; and r&b/pop vocal ornamentation: think Mariah Carey and Boyz II Men and white appropriators like Justin Bieber and Ariana Grande. Composition-work includes Interlochen Arts Academy's recent productions of Brecht's *Caucasian Chalk Circle* and Lorca's *Blood Wedding*; and bilingual songs for *Albert Porter: Niño Explorador* and *Leyendo!/Reading! And Other Superpowers*—Creede, Colo., produced by IAA-faculty-alumna Johamy Morales. Historically-informed performance practice (HIP), dramaturg, and other consultations include Interlochen Arts Academy's Molière's *Tartuffe* and Shaffer's *Amadeus*, Ann Arbor Civic Theatre's *How I Learned to Drive*, and Playmakers Theater (No. Carolina, Shakespeare plays). Favorite roles as an actor are the one-person *Tongues* by Sam Shepard and Joseph Chaikin—Abreact Theatre, Detroit, Mich.—and Harry Cooper in Thomas Hoagland's Detroit musical of *Night of the Living Dead*.

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GRAMMY-winning conductor **JOANN FALLETTA** serves as Music Director of the Buffalo Philharmonic Orchestra, Music Director Laureate of the Virginia Symphony Orchestra, Principal Guest Conductor of the Brevard Music Center, and Artistic Adviser of the Hawaii Symphony Orchestra. Ms. Falletta has guest conducted over one hundred orchestras in North America, and many of the most prominent orchestras in Europe, Asia, South America and Africa.

Upon her appointment as Music Director of the Buffalo Philharmonic, Falletta became the first woman to lead a major American ensemble. With her tenure now in its third decade, she has been credited with bringing the Philharmonic to an unprecedented level of national and international prominence. The orchestra has become one of the leading recording orchestras for Naxos and returned twice to Carnegie Hall, first in 2004 after a twenty-year absence, and again in 2013, as part of the Spring for Music Festival. In 2018 the BPO made their first international tour in three decades to perform at Warsaw's prestigious Beethoven Easter Festival where Falletta made history as the first American women conductor to lead an orchestra at the Festival. She and the BPO have been honored with numerous ASCAP awards, including the top award for Adventurous Programming. Other accomplishments include the establishment of the orchestra's Beau Fleuve label, the founding of the JoAnn Falletta International Guitar Concerto Competition in partnership with WNED, four successful tours to Florida, and the national and international broadcast of concerts on NPR's *Performance Today*, SymphonyCast, and the European Broadcasting Union.

With a discography of over 120 titles, JoAnn is a leading recording artist for Naxos. In 2019, JoAnn won her first individual GRAMMY as conductor of the London Symphony in the category of Best Classical Compendium for *Spiritualist*, her fifth world premiere recording of music of Kenneth Fuchs. The Buffalo Philharmonic's recording of Richard Danielpour's *The Passion of Yeshua* won the GRAMMY for Best Choral Performance in 2021. Her Naxos recording of John Corigliano's *Mr. Tambourine Man: Seven Poems of Bob Dylan* received two GRAMMYS in 2008.

Falletta is a member of the esteemed American Academy of Arts and Sciences, has served by presidential appointment as a Member of the National Council on the Arts during the Bush and Obama administrations, and is the recipient of many of the most prestigious conducting awards. She has introduced over 500 works by American composers, including well over 100 world premieres. In March 2019, JoAnn was named *Performance Today's* 2019 Classical Woman of The Year. The award, which was given for the first time, honors the women who have made a

lasting impact on classical music. In June 2018, Classic FM listed JoAnn among the world's top 10 women conductors citing her "extraordinary musicality."

Ms. Falletta has held the positions of Principal Conductor of the Ulster Orchestra, Principal Guest Conductor of the Phoenix Symphony, Music Director of the Long Beach Symphony Orchestra, Associate Conductor of the Milwaukee Symphony Orchestra, and Music Director of the Denver Chamber Orchestra and The Women's Philharmonic.

For more information, visit **[www.joannfalletta.com](http://www.joannfalletta.com)**.

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### **WORLD YOUTH SYMPHONY ORCHESTRA NAMED GIFTS**

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# WORLD YOUTH SYMPHONY ORCHESTRA

Courtney Nottingham, manager

Tammy Lau, librarian

## VIOLIN I

Clark Snavely, Wis.\*+  
Olivia Choi, Calif.\*  
Nora Lee, N.J.  
Rebecca Lyford, Wyo.  
Cecilia McIntyre, Calif.  
Kaito Stohr, Calif.\*  
John Tobin, Mo.  
Danielle Tsai, Calif.

## VIOLIN II

Madison Oh, Calif.^  
Kana Aihara, Minn.  
Ramses Araya, Fla.  
Ingrid Buschkopf, Wis.  
William Kinney, Calif.  
Auty Scherden, Colo.  
Esme Smith, Utah  
Eddie Zhou, Calif.

## VIOLA

Grace Leonard, S.C.\*^  
Michael Dee, Md.  
Celia Goldstein, Ill.  
Adele Kelley, Calif.  
Libby Meade, Neb.  
Emily Moloney, N.Y.  
Stanley Yeboah, Ga.

## CELLO

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Noor Salameh, Wis.  
Noah Chee, Calif.\*  
Nicholas Chrisman, Wash.  
Mercedes Stratton, Texas  
Katrina Wolfe, Pa.

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Maggie Carter, Ore.^  
Joseph Escobar, Texas~  
Jackson Hudgins, Ind.  
Maggie Ryan, Mich.

## FLUTE

Abi Middaugh, Mich.~^  
Andy Hankes, Pa.

## OBOE

Adriana Koch, Ill.~^  
Zachary Allen, Ill.

## CLARINET

Melissa Everson, Ill.~^  
Joaquín Chávez, Peru

## BASSOON

Alistair Picken, Calif.^  
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## HORN

Hayden Joyce, Ill.^  
Isabel Crawford, Ark.  
Daniel Jansen, Colo.  
Abigail Konopik, Mo.

## TRUMPET

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Connor Williamson, Ill.  
Andrew Conover

## TROMBONE

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Jordan Strominger, Fla.\*  
(bass)

## TUBA

Karim Najjar, Md.

## HARP

Brigid May, N.C.\*^  
Aluna Herrera, Mass.

## PERCUSSION

Blake Gibson-Ross, Ind.^  
Jacob Chang, Ill.  
Liz Morad, Va.  
Patrick Thordsen, Tenn.  
Hannah Lam, Ill.~•

*The musicians are listed alphabetically after principals.*

WYSO Roster Denotes

+ Denotes concertmaster

^ Denotes principal chair

• Interlochen Philharmonic member joining percussion on Ojo

\*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.



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## **An Evening with the World Youth Symphony Orchestra on Classical IPR**

This performance of the World Youth Symphony Orchestra is recorded by Interlochen Public Radio and broadcast live on Classical IPR 88.7 FM, Interlochen; 94.7 FM, Traverse City; 88.5 FM, Mackinaw City and online at [classicalipr.org](http://classicalipr.org). This season **An Evening with the World Youth Symphony Orchestra** starts at 7 p.m. Ahead of the live concert you can experience a half hour of treasures from the Interlochen archives, conversations with conductors and more. This concert is also webcast live and in its entirety at [live.interlochen.org](http://live.interlochen.org) beginning at 7:30 p.m. (*schedule subject to change*).

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