



Interlochen

ARTS CAMP

Interlochen, Michigan
105th Program of the 95th Season

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WORLD YOUTH SYMPHONY ORCHESTRA

Roderick Cox, conductor

Sunday, July 17, 2022
7:30pm, Kresge Auditorium

WORLD YOUTH SYMPHONY ORCHESTRA

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PROGRAM

- Fanfare for the Uncommon Woman No. 1 Joan Tower
(b. 1938)
- Symphony No. 5 in D Minor, Op. 47 Dmitri Shostakovich
(1906-1975)
Moderato—Allegro non troppo
Allegretto
Largo
Allegro non troppo

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

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PROGRAM NOTES

by Amanda Sewell

Fanfare for the Uncommon Woman No. 1

Joan Tower

Instrumentation: three trumpets, four horns, three trombones, tuba, and percussion

Duration: three minutes

Joan Tower composed "Fanfare for the Uncommon Woman" in 1986 as a commission for the Houston Symphony's Fanfare Project. The piece was first performed in January 1987 by the Houston Symphony Orchestra, conducted by Hans Vonk.

The title of the work and the music it contains make clear references to Aaron Copland's "Fanfare for the Common Man" (completed in 1942). Tower's piece is generally regarded as a feminist counterpoint to Copland's work: it stands clearly in relation to its predecessor while also making new statements. Tower used the same instrumentation as Copland but added more percussion, including glockenspiel, marimba, and chimes. Tower's "Fanfare" opens with and features throughout the same percussive strikes as Copland's. Clocking in at about three

minutes, Tower's "Fanfare" is almost exactly the same length as Copland's. It also includes musical quotations from Copland's piece.

Tower has said that the title of Copland's "Fanfare" evoked a sense of elitism to her, so she chose to address and empower women with the title of her work. To her, an "uncommon woman" is someone who takes risks and is adventurous. Tower dedicated the piece to the conductor Marin Alsop, the first woman to receive the Koussevitzky Conducting Prize from Tanglewood.

Since 1986, Tower has composed a total of six "Fanfares for the Uncommon Woman." Fanfare No. 2 was completed in 1989 and dedicated to Joan Briccetti, general manager of the St. Louis Symphony Orchestra (of which Tower was the composer-in-residence at the time). Fanfare No. 3 premiered in 1991 and was dedicated to Frances Richard, the director of the ASCAP Symphony and Concert Committee. Fanfare No. 4 was composed in 1992 and dedicated to conductor JoAnn Falletta, and it was the first of the *Fanfares* to use the full orchestra. Fanfare No. 5 was finished just a year later, in 1993, and Tower herself conducted its world premiere performance by the Empire Brass. Fanfare No. 6 is the most recent; it was completed in 2014 and dedicated to the composer Tania Leon. Marin Alsop, the dedicatee of the first Fanfare, conducted the world premiere of No. 6 with the Baltimore Symphony Orchestra.

Alsop also recorded the first five *Fanfares* with the Colorado Symphony Orchestra on the Koch International Classics label in 1999. In 2014, this recording of Tower's *Fanfares* was added to the National Recording Registry of the Library of Congress because it was deemed to have met the admission criterion of being "culturally, historically, or aesthetically important." As of this writing, the first "Fanfare for the Uncommon Woman" has been performed over 500 times and is one of Tower's most popular works for orchestra.

Symphony No. 5 in D Minor, Op. 47

Dmitri Shostakovich

Instrumentation: two flutes, piccolo, two oboes, two clarinets, one E-flat clarinet, two bassoons, one contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, snare drum, triangle, cymbals, bass drum, tam-tam, bells, xylophone, two harps, piano, celesta, strings

Duration: 50 minutes

Dmitri Shostakovich composed his Symphony no. 5 to save his own life. He was in danger because of a review that called his opera *Lady Macbeth of the Mtsensk District* "coarse," "vulgar," "chaotic," and "cheap." The review ended with the

statement that Shostakovich was playing “a game of clever ingenuity that may end very badly.” The author of the review was probably Joseph Stalin.

What did Stalin want “good Soviet art” to do and to be, and why didn’t *Lady Macbeth* meet those standards? All artists in the Soviet Union were expected to adhere to the tenets of “socialist realism,” which demanded that art be (1) relatable to the working class; (2) representative of everyday life; (3) realistic; and (4) supportive of the Communist Party. Of course, those rules are very hard to define and could be interpreted in many different ways.

[Content note: violence; sex] Shostakovich’s *Lady Macbeth* opera is a great example of those different interpretations of doctrine in action. Loosely inspired by Shakespeare’s tragedy, *Lady Macbeth* is the story of Katerina, a flour merchant’s wife, who has an affair with Sergei, a clerk. The two murder both Katerina’s father-in-law and her husband to hide their affair, but they’re caught and sent to a labor camp in Siberia. On the train to Siberia, Sergei dumps Katerina for a young female convict named Sonyetka. Katerina pushes Sonyetka off the train, but she falls to her death, too. The opera is notable not only for its violence but also for its graphic dramatic and musical depictions of sex in several scenes.

Lady Macbeth was initially a huge success. Soviet critics raved about it, and for more than two years it was staged all over the country. That all changed when Joseph Stalin attended a performance in 1936. Witnesses saw him cringe during some passages, and he laughed out loud during the sex scenes. Worst of all, he left before the opera was over. The review that threatened Shostakovich’s life was printed two days later.

Lady Macbeth was almost immediately banned, and Shostakovich became persona non grata. Several colleagues who publicly defended him were assassinated during the Great Purge. He withdrew from the public eye for more than a year, returning late in 1937 for the premiere of his Symphony no. 5. The premiere received a standing ovation that lasted more than 30 minutes, and Soviet Party officials deemed the symphony proof that Shostakovich had been rehabilitated. They also used Shostakovich as an example for other artists that they would have to change their styles if they wanted to stay alive.

At the same time, people wondered if Shostakovich was simply playing along. He had called the Symphony no. 5 “a Soviet artist’s reply to just criticism,” but that subtitle is enigmatic. To this day, it’s uncertain whether Shostakovich was being ironic or serious in his Symphony no. 5. But since enough people in the Soviet Party thought he was serious at the time, that was sufficient to save his life.

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Winner of the 2018 Sir Georg Solti Conducting Award by the Solti Foundation U.S., Berlin-based American conductor, **RODERICK COX**, has been praised as a conductor who is “paving the way” (*NBC News*) and recognized as a “trailblazer...a conductor who will be amongst the vanguard” (*Minnesota StarTribune*).

Highlights this season include debuts with the Symphonieorchester des Bayerischen Rundfunks, Seattle and New World Symphonies, Cincinnati Symphony Orchestra, Los Angeles Chamber Orchestra, BBC Philharmonic, Malmö, Kristiansand, and Lahti Symphony Orchestras, as well as returns to the National Symphony Orchestra in Washington, D.C.

Recent highlights include his debuts with the Deutsches Symphonie-Orchester Berlin, Die Deutsche Kammerphilharmonie Bremen, Dresdner Philharmonie, Philharmonia Orchestra, BBC Symphony, Orchestre de Paris, The Cleveland Orchestra (Blossom Music Festival), Dallas Symphony Orchestra; as well as returns to the Los Angeles Philharmonic, Detroit Symphony Orchestra, Minnesota Orchestra, and Aspen Music Festival Chamber Orchestra.

In the theatre, Cox has recently made important debuts at the Houston Grand Opera (*Les Pêcheurs de Perles*) and San Francisco Opera (*Il Barbiere di Siviglia*), as well as recording Jeanine Tesori’s *Blue* with the Washington National Opera. This season, he returns to the Opéra National de Montpellier for *Rigoletto*, having made an impressive debut there with a symphonic concert last season.

With a passion for education and diversity and inclusion in the arts, Cox started the Roderick Cox Music Initiative (RCMI) in 2018—a project that provides scholarships for young musicians of colour from underrepresented communities, allowing them to pay for instruments, music lessons, and summer camps. Cox and his new initiative will be featured in an upcoming documentary called *Conducting Life*.

Born in Macon, Georgia, Cox attended the Schwob School of Music at Columbus State University, and then later attended Northwestern University graduating with a master’s degree in 2011. He was awarded the Robert J. Harth Conducting Prize from the Aspen Music Festival in 2013 and has held fellowships with the Chicago Sinfonietta as part of their Project Inclusion program and at the Chautauqua Music Festival, where he was a David Efron Conducting Fellow. In 2016, Cox was appointed as Associate Conductor of the Minnesota Orchestra, under Osmo Vänskä, for three seasons, having previously served as assistant conductor for a year.

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SECTION FACULTY

Violin I— Celeste Golden Boyer / Jeff Thayer
Violin II—Marcin Arendt / Alex Shiozaki
Viola—Lenny Schranze / Milan Milisavljević
Cello—Jonah Kim / Natalie Helm
Double Bass— Kurt Muroki
Flute— Sharon Sparrow / Matthew Roitstein
Oboe—Linda Strommen / Dwight Parry
Clarinet—Yao Guang Zhai / Lin Ma
Bassoon—Eric Stomberg / William Short
Horn—Bruce Henniss / Bradley Gemeinhardt
Trumpet —John Aley / Vincent DiMartino
Trombone—Mark Lusk / Benjamin Green
Tuba—Philip Sinder / David Zerkel
Percussion—Keith Aleo
Harp—Joan Raeburn Holland

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WORLD YOUTH SYMPHONY ORCHESTRA NAMED GIFTS

Special gifts to Interlochen's endowment support our students, faculty and programs. Interlochen gratefully recognizes the following donors and their named World Youth Symphony Orchestra gifts:

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WYSO Roster Denotes

+ Denotes Concertmaster ^ Denotes Principal Chair

*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.

The musicians are listed alphabetically after principals in the roster.

WORLD YOUTH SYMPHONY ORCHESTRA

Courtney Nottingham, manager Cara Benner, librarian Emily Schaub, assistant librarian

VIOLIN I

Kaitlyn McLaughlin, Ala.+
Caleb Anderson, Wash.
Arianna Behrendt, Calif.
Ingrid Buschkopf, Wis.
Alissa Chang, Texas
Hugo Chen, Taiwan*
Feodora Douplitzky-Lunati,
France
Ian Johnson, Taiwan*
David Jou, Calif.
Minji Kim, Mich.*
Ellie McGahagin, Fla.
Andrew Neal, Ind.
Vladimir Tsiper, Minn.*
Lily Wodzisz, Mich.*
Lucy Woo, Calif.
Winter Wu, China

VIOLIN II

Jason Yung, Ill.^
Kana Aihara, Minn.*
Ajay Balasubramaniam, Ga.
Millie Bell, N.Y.
Chloe Busracamwongs, Calif.
Alice Chen, Wis.*
Johannes Eberhart, Calif.
Milan Forrester, Mich.
Julian Leon, Calif.
Kaitlyn Lien, Texas~
Corinne McLeod, Texas
Dyer McLeod, Texas*
Sabine Stern, Calif.
Margaret Toth, Fla.
Fanglin Yuan, N.Y.*
Fiona Yuan, Mass.

VIOLA

Vivian Van de Sype-Cucu,
Wis. ^
Gilana Bush, Fla.
Ben Graham, Mich.
Christopher Johnson, Ga.

VIOLA cont.

Wyatt Johnson, S.C.
Adele Kelley, Calif.~
Abigail Laureta, N.Y.
Graham Lee, Mass.
Erika Lopez, Venezuela
Sophia Steadman, Maine
Amanda Wu, Wash.*
Delia Zacks, Mo.

CELLO

Adam Zeithamel, Iowa*^
Justin Barnwell, Texas
Sylvia Brown, Kan.
Max Gavin, Ill.
Joshua Gordon, Ariz.
Daniel Gross, Mich.
Benny Gruenbuam, Conn.*
Alexander Peterson, Colo.
Max Salzinger, Ind.~
Sarah Voigt, Pa.
Luke Walker, N.J.*
Jacqueline Yang,
United Kingdom

DOUBLE BASS

Collin LeBlanc, Fla.^
Liam Cozonac, Ga.
Gabriel de los Reyes, Mass.
Lily Enderle, Va.
Macy Kiger, Ga.
Tucker Sampson, Mass.
Fabiana Venegas, Costa Rica

FLUTE

Sophy Milenkovic, Serbia*^
Diego Fernandez, Ore.
Marko Sretenović, Serbia~

OBOE

Jill Peterson, Ky.*^
Jaime Paul, Conn.
Sihan Qi, N.Y.

CLARINET

Kevin Jin, Ga.*^
Dina-Rosa Biggs, Ore.
Colin Miller, Tenn.

BASSOON

Cian Bryson, Canada~^
Alistair Picken, Calif.*
Kathryn Wessells, Md.

HORN

Louis Roy, N.Y.^
Andrew Arloro, N.Y.
Abigail Konopik, Mo.
Isabelle Lee, Mass.

TRUMPET

Rubén Díaz Medina,
Puerto Rico^
Luke Barrett, Ga.
Antoni Krej, Poland*
Remington Wiltse, Fla.

TROMBONE

Charlie Cao, China^
Ryan Barrett, Ky.
Noah Urquidi, Texas*
(bass)

TUBA

Zhaowei Qu, Calif.*

PERCUSSION

Lexi Kunz, Ill.*^
Hannah Lam, Ill.~
Ben Landon, Ariz.
Phineas Lee, N.Y.
Deqi Mu, China

HARP

Olivia Tilley, Va.^
Ella Brown, Mass.*

PIANO

Luke Magee, Ill.

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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. 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 beginning at 7:30 p.m. (*schedule subject to change*).

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INTERLOCHEN ARTS FESTIVAL UPCOMING HIGHLIGHTS

Detroit Symphony Orchestra

Friday, July 22, 2022 - 7:30 p.m., Kresge Auditorium

The acclaimed Detroit Symphony Orchestra is known for trailblazing performances, collaborations with the world's foremost musical artists, and a deep connection to its city. The ensemble kicks off its annual residency at Interlochen Arts Camp with a performance of Tchaikovsky's Symphony No. 5 and Samuel Coleridge-Taylor's Symphonic Variations on an African Air, Op. 63 under the baton of Music Director Jader Bignamini.

World Youth Symphony Orchestra: Jader Bignamini, conductor

Sunday, July 24, 2022 - 7:30 p.m., Kresge Auditorium

Experience tomorrow's brightest instrumentalists side-by-side with some of the world's most renowned orchestral musicians as the World Youth Symphony Orchestra performs with members of the Detroit Symphony Orchestra. Under the baton of Detroit Symphony Orchestra Music Director Jader Bignamini, the combined ensemble will perform Sergei Rachmaninoff's Symphony No. 2 in E Minor, Op. 27.

For information and tickets, visit tickets.interlochen.org

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You can ensure the next promising young artist has the opportunity to come to Interlochen by supporting student scholarships. Make your gift to the Interlochen Annual Fund by visiting www.interlochen.org/giveonline.

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