



Interlochen

PRESENTS

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DETROIT SYMPHONY ORCHESTRA
Tito Muñoz, guest conductor

Friday, July 22, 2022
7:30pm, Kresge Auditorium

DETROIT SYMPHONY ORCHESTRA

Jader Bignamini, Music Director
Leonard Slatkin, Music Director Laureate
Jeff Tyzik, Principal Pops Conductor

Tito Muñoz, guest conductor

PROGRAM

Symphonic Variations on an African Air, Op. 63..... Samuel Coleridge-Taylor
(1875-1912)

Symphony No. 5 in E Minor, Op. 64 Piotr Ilyich Tchaikovsky
(1840-1893)
Andante—Allegro con anima
Andante cantabile con alcuna licenza
Valse: Allegro moderato
Finale: Andante maestoso—Allegro vivace

This concert is dedicated to the memory of Anne Parsons with gratitude for her leadership role in nurturing the partnership between the DSO and Interlochen.

The DSO at Interlochen is supported by **Arn and Nancy Tellem, Nicole and Matt Lester, Bernard and Eleanor Robertson, Eugene and Elaine C. Driker, Mary Ann and Robert Gorlin, Drs. David and Bernadine Wu, Joanne Danto, Arnold Weingarden,** and a donor who wishes to remain anonymous.

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PROGRAM NOTES

Symphonic Variations on an African Air, Op. 63

Composed 1906

SAMUEL COLERIDGE-TAYLOR

B. August 15, 1875, Holborn, London, United Kingdom

D. September 1, 1912, Croydon, United Kingdom

Scored for two flutes, piccolo, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion, harp, and strings. (Approx. 20 minutes)

Samuel Coleridge-Taylor was an English composer, conductor, and political activist who overcame racial prejudice to become one of the most prominent composers of the early 20th century, gaining an especially large following in the United States following three successful tours.

His orchestral work, *Symphonic Variations on an African Air*, composed in 1906, is based on an African American song, "I'm troubled in mind." The work is interestingly structured, achieving a unity and direction rarely found in variation forms. More than eighty years ago the British musicologist Herbert Antcliffe lamented "the infrequency of... performances" of the work that "in size... and... demand for orchestral resources, is the biggest of all Coleridge-Taylor's purely orchestral works." The piece is engaging, with enchanting melodic invention, a harmonic language that is both characteristically chromatic and modally tinged, and a fine sense of orchestral color. As Antcliffe says, "To those who really wish to know Coleridge-Taylor... no single work of his will reveal him more fully." (*Excerpts from John L. Snyder*)

Symphony No. 5 in E minor, Op. 64

Composed 1888 | Premiered November 1888

PIOTR ILYICH TCHAIKOVSKY

B. May 7, 1840, Votkinsk, Russia

D. November 6, 1893, Saint Petersburg, Russia

Scored for three flutes (one doubling on piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, and strings. (Approx. 47 minutes)

Tchaikovsky's Fifth Symphony is a testament to one of the composer's most enviable talents: his gift for crafting memorable melodies. The symphony was composed at a turning point in Tchaikovsky's life, following a period of little productivity that was largely over-shadowed by his disastrous attempt at marriage. All the composer's symphonies are balancing acts between competing interests. He adamantly believed that the symphony should be an expressive genre, yet he largely followed the kinds of strict formal conventions rejected by his Romantic contemporaries.

While darker than many of his works, the Fifth Symphony represents a significant achievement for Tchaikovsky in that it combines highly expressive music with an ambitious structural plan. The four movements are not only related by key, but also linked through a recurring idea that is heard repeatedly but transformed with each successive appearance.

The first movement begins with an introduction in which the clarinet states the unifying motto theme. The clarinet and bassoon then present the first theme as the tempo accelerates and the movement develops. The ensuing *Andante Cantabile*, alternating between a somber melody in the horn and a more upbeat passage featuring the oboe, initially presents two contrasting affects that seem to vie for control throughout the movement. After a contrasting middle section, the motto theme makes a brief appearance before a return to the dark opening material and a final statement of the more lighthearted tune. The third movement features a playful waltz that alternates with rapid passages for the strings. Just before its close, the motto theme is heard again, albeit with less ominous overtones than in the previous movement. The long introduction with which the finale begins revisits several ideas from the first movement, including the motto

theme which has been transformed into the major mode—suggesting perhaps that the tragic implications of the work’s opening have been overcome.

—Program notes courtesy of the Detroit Symphony Orchestra

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About the DSO

The most accessible orchestra on the planet, 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. As a community-supported orchestra, generous giving by individuals and institutions at all levels drives the continued success and growth of the organization. In January 2020, Italian conductor Jader Bignamini was named the DSO’s next music director to commence with the 2020-2021 season. Celebrated conductor, arranger, and trumpeter Jeff Tyzik is the orchestra’s Principal Pops Conductor, while Oscar-nominated trumpeter and composer Terence Blanchard holds the Fred A. Erb Jazz Creative Director Chair.

Making its home at historic Orchestra Hall within the Max M. and Marjorie S. Fisher Music Center, the DSO offers a performance schedule that features PVS Classical, PNC Pops, Paradise Jazz, and Young People’s Family Concert series. One of the world’s most acoustically perfect concert halls, Orchestra Hall celebrated its centennial in 2019-2020. In addition, the DSO presents the William Davidson Neighborhood Concert Series in seven metro area venues, as well as a robust schedule of eclectic multi-genre performances in its mid-size venue The Cube, constructed and curated with support from Peter D. & Julie F. Cummings.

A dedication to broadcast innovation began in 1922, when the DSO became the first orchestra in the world to present a live radio broadcast of a concert and continues today with the groundbreaking *Live from Orchestra Hall* series of free webcasts, which also reaches tens of thousands of children with the Classroom Edition expansion. With growing attendance and unwavering philanthropic support from the people of Detroit, the DSO actively pursues a mission to embrace and inspire individuals, families, and communities through unsurpassed musical experiences.

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Praised for his versatility, technical clarity, and keen musical insight, **TITO MUÑOZ** is internationally recognized as one of the most gifted conductors on the podium today. Now in his eighth season as the Virginia G. Piper Music Director of The Phoenix Symphony, Muñoz previously served as Music Director of the Opéra National de Lorraine and the Orchestre symphonique et lyrique de Nancy in France. Other prior appointments include Assistant Conductor positions with the Cleveland Orchestra, Cincinnati Symphony Orchestra, Cincinnati Chamber Orchestra, and the Aspen Music Festival. Since his tenure in Cleveland, Muñoz has celebrated critically acclaimed successes with the orchestra, among others stepping in for the late Pierre Boulez in 2012 and leading repeated collaborations with the Joffrey Ballet, including the orchestra’s first staged performances of

Stravinsky's *Rite of Spring* in the reconstructed original choreography of Vaslav Nijinsky.

Muñoz has appeared with many of the most prominent orchestras in North America, including those of Atlanta, Baltimore, Cincinnati, Cleveland, Dallas, Detroit, Houston, Indianapolis, and Milwaukee, as well as the Saint Paul Chamber Orchestra, Orchestra of St. Luke's, and the National Symphony Orchestra. He also maintains a strong international conducting presence, including engagements with the Frankfurt Radio Symphony, SWR Symphonieorchester, Deutsche Radio Philharmonie Saarbrücken, Mahler Chamber Orchestra, a tour with Orchestre National d'Île de France, Lausanne Chamber Orchestra, BBC Symphony Orchestra, Ulster Orchestra, Danish National Chamber Orchestra, Luxembourg Philharmonic, Opéra Orchestre National Montpellier/*A Midsummer Night's Dream*, Opéra de Rennes/*The Turn of the Screw*, Auckland Philharmonia, Sydney Symphony, and Sao Paulo State Symphony.

As a proponent of new music, Muñoz champions the composers of our time through expanded programming, commissions, premieres, and recordings. He has conducted important premieres of works by Christopher Cerrone, Kenneth Fuchs, Dai Fujikura, Michael Hersch, Adam Schoenberg, and Mauricio Sotelo. During his tenure as Music Director of the Opéra National de Lorraine, Muñoz conducted the critically-acclaimed staged premiere of Gerald Barry's opera *The Importance of Being Earnest*. A great advocate of the music of Michael Hersch, he led the world premiere of Hersch's monodrama *On the Threshold of Winter* at the Brooklyn Academy of Music in 2014, followed by the premiere of his Violin Concerto with Patricia Kopatchinskaja and the Saint Paul Chamber Orchestra in 2015, a piece they also recorded with the International Contemporary Ensemble on the New Focus label, released in summer 2018. Most recently he gave the world and European premieres of *I hope we get a chance to visit soon* at the Ojai and Aldeburgh Festivals.

A passionate educator, Muñoz regularly visits North America's top conservatories/universities, summer music festivals, and youth orchestras. He has led performances at the Aspen Music Festival, Boston University Tanglewood Institute, Cleveland Institute of Music, Indiana University, Kent/Blossom Music Festival, Music Academy of the West, New England Conservatory, New World Symphony, Oberlin Conservatory, Royal Conservatory of Music in Toronto, University of Texas at Austin, and National Repertory Orchestra, as well as a nine-city tour with the St. Olaf College Orchestra. He maintains a close relationship with the Kinhaven Music School, which he attended as a young musician, and now guest conducts there annually. Muñoz also enjoys a regular partnership with Arizona State University where he has held a faculty position and is a frequent guest teacher and conductor.

Born in Queens, New York, Muñoz began his musical training as a violinist in New York City public schools. He attended the LaGuardia High School of the Performing Arts, the Juilliard School's Music Advancement Program, and the Manhattan School of Music Pre-College Division. He furthered his training at Queens College (CUNY) as a violin student of Daniel Phillips. Muñoz received conducting training at the American Academy of Conducting at Aspen where he

studied with David Zinman and Murry Sidlin. He is the winner of the Aspen Music Festival's 2005 Robert J. Harth Conductor Prize and the 2006 Aspen Conducting Prize, returning to Aspen as the festival's Assistant Conductor in the summer of 2007, and later as a guest conductor.

Muñoz made his professional conducting debut in 2006 with the National Symphony Orchestra at the Kennedy Center, invited by Leonard Slatkin as a participant of the National Conducting Institute. That same year, he made his Cleveland Orchestra debut at the Blossom Music Festival. He was awarded the 2009 Mendelssohn Scholarship sponsored by Kurt Masur and the Felix Mendelssohn-Bartholdy Foundation in Leipzig, and was a prizewinner in the 2010 Sir Georg Solti International Conducting Competition in Frankfurt.

Recent and forthcoming engagements include the premiere of Michael Hersch's *The Script of Storms* with BBC Symphony Orchestra, and Mendelssohn & Beethoven with the Royal Philharmonic Orchestra in London. U.S. appearances include his debut with New York Philharmonic and concerts with Detroit Symphony, Utah Symphony, Symphony San Jose, and the Orchestra of St Luke's, as well as his regular appearances with Phoenix Symphony throughout the season.

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DETROIT SYMPHONY ORCHESTRA

JADER BIGNAMINI, Music Director

Music Directorship endowed by the Kresge Foundation

JEFF TYZIK

Principal Pops Conductor

LEONARD SLATKIN

Music Director Laureate

TERENCE BLANCHARD

Fred A. Erb Jazz Creative Director Chair

NEEME JÄRVI

Music Director Emeritus

VIOLIN I

Kimberly Kaloyanides

Kennedy

ACTING CONCERTMASTER

Katherine Tuck Chair

Hai-Xin Wu

ACTING ASSOCIATE

CONCERTMASTER

Schwartz and Shapero Family Chair

Jennifer Wey Fang

ASSISTANT CONCERTMASTER

Walker L. Cisler/Detroit

Edison Foundation Chair

Marguerite Deslippe*

Laurie Goldman*

Rachel Harding Klaus*

Eun Park Lee*

VIOLIN I cont.

Adrienne Rönmark*

Laura Soto*

Greg Staples*

Jiamin Wang*

Mingzhao Zhou*

VIOLIN II

Adam Stepniewski

ACTING PRINCIPAL

The Devereaux Family Chair

Will Haapaniemi*

David and Valerie McCammon

Chairs

Hae Jeong Heidi Han*

David and Valerie McCammon

Chairs

Sheryl Hwangbo Yu*

VIOLIN II cont.

Sujin Lim*

Hong-Yi Mo*

Alexandros Sakarellos*

Drs. Doris Tong and Teck Soo Chair

Marian Tanau*

Alexander Volkov*

Jing Zhang*

VIOLA

Eric Nowlin

PRINCIPAL

Julie and Ed Levy, Jr. Chair

James VanValkenburg

ASSISTANT PRINCIPAL

Caroline Coade

Henry and Patricia Nickol Chair

VIOLA cont.

Glenn Mellow
 Hang Su
 Shanda Lowery-Sachs
 Hart Hollman
 Han Zheng
 Mike Chen

CELLO

Wei Yu
 PRINCIPAL
 Abraham Feder
 ASSISTANT PRINCIPAL
*Dorothy and Herbert Graebner
 Chair*
 Robert Bergman*
 Jeremy Crosmer*
*Victor and Gale Girolami Cello
 Chair*
 David LeDoux*
 Peter McCaffrey*
*Joanne Deanto and Arnold
 Weingarden Chair*
 Úna O'Riordan*
*Mary Ann and Robert Gorlin
 Chair*
 Cole Randolph*

DOUBLE BASS

Kevin Brown
 PRINCIPAL
Van Dusen Family Chair
 Stephen Molina
 ASSISTANT PRINCIPAL
 Christopher Hamlen
 Brandon Mason
 Nicholas Myers

HARP

Patricia Masri-Fletcher
 PRINCIPAL
Winifred E. Polk Chair

FLUTE

Hannah Hammel
 PRINCIPAL
*Alan J. and Sue Kaufman and
 Family Chair*
 Amanda Blaikie
*Morton and Brigitte Harris
 Chair*

FLUTE cont.

Sharon Sparrow
 ASSISTANT PRINCIPAL
*Bernard and Eleanor
 Robertson Chair*
 Jeffery Zook

PICCOLO

Jeffery Zook
Shari and Craig Morgan Chair

OBOE

Alexander Kinmonth
 PRINCIPAL
*Jack A. and Aviva Robinson
 Chair*
 Sarah Lewis
 ASSISTANT PRINCIPAL
 Monica Fosnaugh

ENGLISH HORN

Monica Fosnaugh
Shari and Craig Morgan Chair

CLARINET

Ralph Skiano
 PRINCIPAL
Robert B. Semple Chair
 Jack Walters
*PVS Chemicals Inc./
 Jim and Ann Nicholson Chair*
 Laurence Liberson
 ASSISTANT PRINCIPAL
 Shannon Orme

E-FLAT CLARINET

Laurence Liberson

BASS CLARINET

Shannon Orme
*Barbara Frankel and
 Ronald Michalak Chair*

BASSOON

Michael Ke Ma
 ACTING PRINCIPAL
 Marcus Schoon^
 Jaquain Sloan §

CONTRABASSOON

Marcus Schoon^

HORN

Karl Pitch
 PRINCIPAL
 Johanna Yarbrough
 Scott Strong
*Ric and Carola Huttenlocher
 Chair*
 David Everson
 ASSISTANT PRINCIPAL
 Mark Abbott

TRUMPET

Hunter Eberly
 PRINCIPAL
Lee and Floy Barthel Chair
 Kevin Good
 Stephen Anderson
 ASSISTANT PRINCIPAL
 William Lucas

TROMBONE

Kenneth Thompkins
 PRINCIPAL
 David Binder

TUBA

Dennis Nulty
 PRINCIPAL

TIMPANI

Jeremy Epp
 PRINCIPAL
*Richard and Mona Alonzo
 Chair*
 James Ritchie
 ASSISTANT PRINCIPAL

PERCUSSION

Joseph Becker
 PRINCIPAL
*Ruth Roby and Alfred R.
 Glancy III Chair*
 Andrés Pichardo-Rosenthal
 ASSISTANT PRINCIPAL
William Cody Knicely Chair
 James Ritchie

LIBRARIANS

Robert Stiles
PRINCIPAL
Ethan Allen

Benjamin Tisherman
MANAGER OF ORCHESTRA
PERSONNEL

Noel Keesee
DEPARTMENT HEAD

Steven Kemp
DEPARTMENT HEAD

Matthew Pons
DEPARTMENT HEAD

Michael Sarkissian
DEPARTMENT HEAD

PERSONNEL MANAGERS

Patrick Peterson
DIRECTOR OF ORCHESTRA
PERSONNEL

STAGE PERSONNEL

Dennis Rottell
STAGE MANAGER

Ryan DeMarco
DEPARTMENT HEAD

LEGEND

* These members may voluntarily revolve seating within the section on a regular basis

^ On sabbatical

§ African American Orchestra Fellow

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INTERLOCHEN ARTS FESTIVAL UPCOMING HIGHLIGHTS**World Youth Symphony Orchestra: Robert Trevino, conductor**

Sunday, July 31, 2022 - 7:30 p.m., Kresge Auditorium

Up-and-coming violin soloist Randall Goosby and Basque National Orchestra Music Director Robert Trevino join the World Youth Symphony Orchestra as they perform their fifth concert of the season. The program will include Igor Stravinsky's *The Rite of Spring* and Florence Price's Violin Concerto No. 2, featuring Goosby as soloist.

"Anything Goes"

Music & Lyrics by Cole Porter; Book by Guy Bolton and P.G. Wodehouse

August 4, 5, 6, - 7:00 p.m., August 7, 2022 - 2:00 p.m Corson Auditorium

Experience high seas hijinks as the students of the High School Musical Theatre Production perform the frothy musical *Anything Goes*. Featuring music by Cole Porter and a book by Guy Bolton and P.G. Wodehouse, the classic Broadway hit follows the antics of Billy Crocker, a young stowaway who tries to woo a wealthy—and already engaged—heiress during an ocean journey from New York to London. Interlochen Center for the Arts' newly named Director of Musical Theatre Justin Lee Miller helms the production.

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.

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 environment, 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