



Interlochen

ARTS CAMP

Interlochen, Michigan
144th Program of the 95th Season

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WORLD YOUTH SYMPHONY ORCHESTRA

Tito Muñoz, conductor

featuring members of the
DETROIT SYMPHONY ORCHESTRA

Sunday, July 24, 2022
7:30pm, Kresge Auditorium

WORLD YOUTH SYMPHONY ORCHESTRA

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PROGRAM

Symphony No. 2 in E Minor, Op. 27 Sergei Rachmaninoff
Largo–Allegro moderato (1873-1943)
Allegro molto
Adagio
Allegro vivace

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

Tonight's World Youth Symphony Orchestra concert
was generously supported by Joanne Danto and Arnold Weingarden.

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PROGRAM NOTES

by Amanda Sewell

Symphony No. 2 in E Minor, Op. 27

Sergei Rachmaninoff

Instrumentation: three flutes, one piccolo, three oboes, one English horn, two clarinets, bass clarinet, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, snare drum, bass drum, cymbals, glockenspiel, strings

Duration: 60 minutes

Sergei Rachmaninoff composed his Symphony No. 2 following a period of humiliation, depression, and self-doubt. In 1897, his Symphony No. 1 was performed for the first time and was an unmitigated disaster. One critic remarked that it sounded like a symphony about the Seven Plagues of Egypt and suggested it might find an appreciative audience in hell. The conductor was rumored to have been drunk during the performance. Whether the issues were with the score or with the performance itself, Rachmaninoff didn't necessarily make the distinction and instead fell into a period of depression and writer's block.

During this time, he composed no new music. At the urging of friends, he eventually sought help from Nikolai Dahl, a physician who specialized in psychiatry and psychology. Psychotherapy in today's terms had not yet been invented (Sigmund Freud was developing and refining the so-called "talking cure" at approximately the same time), so Dahl treated Rachmaninoff with hypnosis, which was the prevailing therapy around 1900. Rachmaninoff credited Dahl with

curing his creative block: one of the first pieces he composed after this period was his Piano Concerto No. 2, which he dedicated to Dahl.

Despite these successes and having declared himself cured, Rachmaninoff still struggled with depression and self-doubt. Although his piano concertos had been great successes, he wasn't sure he was a good symphonic composer. Rachmaninoff started trying to write symphonies again after he moved his family to Dresden. They were primarily trying to escape the political unrest in Russia that would eventually turn into revolution. (It has also been rumored that Rachmaninoff had such an active social life that it kept him from getting much composing done, so another reason for the move was to eliminate all social distractions.) In Dresden, he would isolate himself for weeks or months from his wife and small children to compose and revise. Two major resulting works from this period were his Symphony No. 2 and the symphonic tone poem *Isle of the Dead*.

Although most self-help books suggest that one's self-esteem should primarily come from within, Rachmaninoff finally felt vindicated as a symphonic composer when his Symphony No. 2 debuted in St. Petersburg to rave reviews and subsequently received the prestigious Glinka Award and its attendant cash prize. He brought it to the United States for its first performance here less than a year later. There is little evidence that he ever experienced the same kind of crippling self-doubt about his abilities to compose again.

When performed as written, Rachmaninoff's Symphony No. 2 is approximately one hour long. This presented problems with early recording technology. One of the earliest recordings of this symphony was in 1928, with conductor Nikolai Sokoloff and the Cleveland Orchestra. Rachmaninoff himself helped prepare a shortened version that eliminates repeats and makes several cuts. Even then, the Cleveland Orchestra's recording had to be released on a set of twelve 78 RPM discs.

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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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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:

Orchestral Scholars: William and Martha Paine
Orchestral Scholar: Wiebener Family
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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
WYSO Chair (Oboe): Rev. Dr. Linda Patrick and Rebecca Phelps

Gifts to perpetuate the cultural treasure that is WYSO are always welcomed. To learn more about WYSO endowment opportunities, please contact the Interlochen Philanthropy Office at 231-276-7623 or visit interlochen.org/give.

WORLD YOUTH SYMPHONY ORCHESTRA

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

VIOLIN I

Feodora Douplitzky-Lunati,
France+
Ajay Balasubramaniam, Ga.
Arianna Behrendt, Calif.
Gaelle Cherefrere, Fla.
Ian Johnson, Taiwan*
David Jou, Calif.
Minji Kim, Mich.*
Oscar Mata, Texas
Ellie McGahagin, Fla.
Kaitlyn McLaughlin, Ala.
Corinne McLeod, Texas
Sabine Stern, Calif.
Vladimir Tsiper, Minn.*
Lucy Woo, Calif.
Juliette Workman, N.C.
Jason Yung, Ill.

VIOLIN II

Hugo Chen, Taiwan*^
Kana Aihara, Minn.*
Caleb Anderson, Wash.
Ingrid Buschkopf, Wis.
Alissa Chang, Texas
Alice Chen, Wis.*
Johannes Eberhart, Calif.
Sasha Kolb, D.C.
Maiya Kothari, Calif.
Kaitlyn Lien, Texas~
Dyer McLeod, Texas*
Margaret Toth, Fla.
Trinity Williamson, N.J.
Lily Wodzisz, Mich.*
Winter Wu, China
Fanglin Yuan, N.Y.*

VIOLA

Amanda Wu, Wash.* ^
Abi Benoit, Fla.
Evelyn Cooper, Md.
Ben Graham, Mich.
Christopher Johnson, Ga.
Wyatt Johnson, S.C.

VIOLA cont.

Adele Kelley, Calif.~
Abigail Laureta, N.Y.
Graham Lee, Mass.
Sophia Steadman, Maine
Vivian Van de Sype-Cucu,
Wis.
Delia Zacks, Mo.

CELLO

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

DOUBLE BASS

Macy Kiger, Ga.^
Athena Allen, N.Y.*
Bevin Almblad, Colo.
Gabriel de los Reyes, Mass.
Lily Enderle, Va.
Collin LeBlanc, Fla.
Tucker Sampson, Mass.
Fabiana Venegas, Costa Rica

FLUTE

Jessica O'Brien, Calif.^
Diego Fernandez, Ore.
Marko Sretenović, Serbia~

OBOE

Sihan Qi, N.Y.^
Jill Peterson, Ky.*
Shiyi Song, China*

CLARINET

Dina-Rosa Biggs, Ore.^
Ben Eubanks, Va.
Kevin Jin, Ga.*

BASSOON

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

HORN

Andrew Arloro, N.Y.^
Hunter Blakestad, Okla.
Abigail Konopik, Mo.
Louis Roy, N.Y.

TRUMPET

Rubén Díaz Medina,
Puerto Rico^
Ted Ekstrand, Ore.
Antoni Krej, Poland*
Remington Wiltse, Fla.

TROMBONE

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

TUBA

Zhaowei Qu, Calif.*

PERCUSSION

Ben Landon, Ariz.^
Julian Jimenez-Pardo,
Costa Rica
Lexi Kunz, Ill.*
Hannah Lam, Ill.~
Deqi Mu, China

HARP

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

The musicians are listed alphabetically after principals in the roster.

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.

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DETROIT SYMPHONY ORCHESTRA

JADER BIGNAMINI, Music Director

Music Directorship endowed by the Kresge Foundation

JEFF TYZIK, *Principal Pops Conductor*

TERENCE BLANCHARD, *Fred A. Erb Jazz Creative Director Chair*

LEONARD SLATKIN, *Music Director Laureate*

NEEME JÄRVI, *Music Director Emeritus*

Detroit Symphony Orchestra members performing with WYSO

Violin I

Hai-Xin Wu
Rachel Harding Klaus
Adrienne Rönmark
Hong-Yi Mo
Greg Staples

Violin II

Adam Stepniewski
Joachim Stepniewski
Kyoko Kashiwagi
Rose Brown
Tina Chang Qu

Viola

Eric Nowlin
Mike Chen
Shanda Lowery-Sachs

Cello

David LeDoux
Jeremy Crosmer

Double Bass

Brandon Mason
Kevin Brown
Stephen Molina

Flute

Matthew Roitstein
Jeffery Zook

Oboe

Sarah Lewis

English Horn

Monica Fosnaugh

Clarinet

Ralph Skiano

Bassoon

Michael Ke Ma
Jaquain Sloan

Horn

Johanna Yarbrough

Trombone

David Binder

Tuba

Dave Zerkel

Percussion

Joseph Becker

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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

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, and 6, 2022 - 7:00 p.m., Corson Auditorium Sunday, 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.

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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