



# Interlochen

**ARTS CAMP**

Interlochen, Michigan  
47th Program of the 95th Season

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## **WORLD YOUTH SYMPHONY ORCHESTRA**

Cristian Măcelaru, conductor

Sunday, July 10, 2022  
7:30pm, Kresge Auditorium

# WORLD YOUTH SYMPHONY ORCHESTRA

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## PROGRAM

Blues Symphony .....	Wynton Marsalis
I. Born in Hope	(b. 1961)
IV. Southwestern Shakedown	
Symphony No. 6 in D Major, Op. 60.....	Antonín Dvořák
Allegro non tanto	(1841-1904)
Adagio	
Scherzo (Furiant). Presto	
Finale. Allegro con spirito	

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

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## PROGRAM NOTES

by Amanda Sewell

### Blues Symphony

Wynton Marsalis

Instrumentation: three flutes, two piccolos, three oboes, one English horn, three clarinets, one bass clarinet, three bassoons, one contrabassoon, four horns, three trumpets, three trombones, one tuba, timpani, percussion, strings

Duration (movements I & IV only): 15 minutes

There's very little that Wynton Marsalis hasn't accomplished musically. A trumpeter, composer, and teacher, he's won nine Grammy Awards and a Pulitzer Prize. (Marsalis is the only musician to win Grammy Awards in both jazz and classical music categories in the same year.) He's received a National Medal of Arts and been named a UN Messenger of Peace, and he was a prominent figure in the Ken Burns Jazz documentary series on public television.

It might be easy to think that every piece of music Marsalis composes is a perfect masterpiece from the moment of its inception, but that's not the case. Just like most people, Marsalis often has to try several times before he gets it right. Marsalis's friend and copyist Jonathan Kelly has written about the multi-year

journey of getting the Blues Symphony from Marsalis's mind into a piece of music that an orchestra can perform and an audience can enjoy. During an early reading of the piece by the Atlanta Symphony Orchestra more than a decade ago, both Kelly and Marsalis were so disturbed by what they heard that they triple-checked the score to see if they had transposed an instrument incorrectly. Kelly has said that "cacophony" was the most polite way they could describe the music that they were hearing.

It turns out that what Marsalis had initially conceived just, frankly, didn't work. As Kelly remembers, the feeling after that first performance of the Blues Symphony was that he and Marsalis were together on a sinking ship and neither of them could swim. They accepted the very brief, polite applause after the performance, and then they put the symphony away to, as Kelly wrote, "sit alone in a puddle of its own shortcomings."

What happened to take the Blues Symphony from that embarrassing first reading to getting a recording with the prestigious Philadelphia Orchestra in 2021 and reaching today's performance with Interlochen's World Youth Symphony Orchestra? After a few years of setting it aside, Kelly and Marsalis returned to the Blues Symphony; while it still sounded "sad" to them at first, it seemed to have potential compared to when they had first put it away. So they got out their red editing pencils and workshopped several versions of the piece with different orchestras over a period of years.

It got less and less "sad," to the point that when the Philadelphia Orchestra asked Marsalis for a piece, he was ready to offer them the Blues Symphony. He, the Philadelphia Orchestra, and conductor Cristian Măcelaru had previously worked together on the Grammy Award-winning world premiere recording of the Marsalis violin concerto with violinist Nicola Benedetti. Măcelaru then recorded Marsalis's Blues Symphony with the Philadelphia Orchestra and brought the piece here to Interlochen for WYSO to perform. As Kelly noted, the current iteration of the Blues Symphony represents the culmination of talents, efforts, criticism, advice, and prayers from thousands of different people.

## **Symphony No. 6 in D Major, Op. 60**

**Antonín Dvořák**

Instrumentation: two flutes, piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, strings, timpani

Duration: 40 minutes

If you know one thing about Antonín Dvořák, it's probably that the philanthropist Jeannette Thurber invited him to New York in the 1890s to direct the National

Conservatory of Music and teach American composers how to write uniquely American music. Dvořák, a Czech composer, was seen as deeply nationalistic, so Thurber and others thought he would be able to teach American composers how to find their own brand of nationalism. What's often left out of this story, though, is how negatively Dvořák's own Czech nationalism was viewed in other parts of the world during his lifetime.

Dvořák's identity as a Czech composer made him very appealing to people like Jeannette Thurber. However, many German critics despised Dvořák and thought his music was inferior simply because he was Czech and not German. German critics claimed that Dvořák received several important composition awards only because he was Czech; even worse, because he received those awards, it meant that he was taking those awards and their financial prizes away from more deserving German composers such as Anton Bruckner. As one angry critic wrote, "What is a Dvořák next to a Bruckner?" To these critics, Dvořák wasn't getting awards because his music was good: he was getting awards because he was "foreign."

Why were so many Germans so upset about Dvořák's music and awards? Much of the issue stemmed from the fact that Germans, especially those in Vienna, were nervous about losing their cultural dominance. Around 1880, the Austrian government declared that Czech and German languages were equal and that local governments could conduct business in any language. Czechs were also invited to participate in a government coalition, and the government made it easier for Czech people to vote in elections. Actions like these, which gave Czechs more equal power and standing, felt like threats to German Austrians who wanted to maintain dominance. Things became ugly for people like Dvořák. Racism, anti-Semitism, and toxic nationalism increased, all in an attempt to keep out anyone or anything viewed as "foreign." In fact, one critic combined all of these sentiments in an article about Dvořák, calling him Jewish (he wasn't), Slavic (he was), and vulgar. Well into the 20th century, some Germans used the term "Jewish" to label any person or piece of art that they didn't like or that they felt didn't belong, regardless of the artist's actual religious practice.

This toxic German nationalism had a direct impact on Dvořák's Symphony No. 6. The symphony was supposed to receive its premiere in 1879 with the Vienna Philharmonic and conductor Hans Richter. Unfortunately, the premiere kept getting postponed because musicians in the orchestra openly objected to playing a Czech composer's music. Instead, the first performance of the Symphony No. 6 took place in Prague. The Vienna Philharmonic didn't perform this Dvořák symphony until 1942, more than six decades later.

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Currently Music Director of the Orchestre National de France in Paris, one of Europe's leading orchestras, GRAMMY® Award winning conductor **CRISTIAN MĂCELARU** is Chief Conductor of the WDR Sinfonieorchester, Artistic Director and Principal Conductor of Interlochen Arts Camp's World Youth Symphony Orchestra, and Music Director and Conductor of the Cabrillo Festival of Contemporary Music.

The 2021/22 season marks Măcelaru's third season as Chief Conductor at the WDR Sinfonieorchester. Guest appearances this season include the Bayerische Staatsoper, DSO Berlin, NDR Hamburg, Bamberg Symphony, Monte-Carlo Philharmonic, Luxembourg Philharmonic, Finnish Radio Symphony Orchestra, Netherlands Radio Philharmonic, and the National Symphony Orchestra.

Summer 2022 will mark Măcelaru's third season as Artistic Director and Principal Conductor of the World Youth Symphony Orchestra at Interlochen and his sixth season at the Cabrillo Festival of Contemporary Music, the world's leading festival dedicated to contemporary symphonic repertoire. He leads premiere-filled programs of new works by an esteemed group of composers including Gabriela Lena Frank, Jake Heggie and Sean Shepherd.

Măcelaru is in great demand as guest conductor with many reputable orchestras worldwide, including the Symphonieorchester des Bayerischen Rundfunks, Royal Concertgebouw Orchestra, Dresdner Philharmonie, Gewandhausorchester Leipzig, Deutsches Symphonie-Orchester Berlin, Orchestre de Paris, Orchestre Philharmonique de Radio France, BBC Symphony Orchestra, Rotterdam Philharmonic Orchestra, Hallé Orchestra, Scottish Chamber Orchestra, City of Birmingham Symphony Orchestra, and Danish National Symphony Orchestra.

Cristian Măcelaru attracted international attention for the first time in 2012, when he stepped into the breach with the Chicago Symphony Orchestra, deputizing for Pierre Boulez. In the same year, he received the "Solti Emerging Conductor Award" for young conductors, followed in 2014 by the "Solti Conducting Award." Since then, he has performed regularly at the podium of the best American orchestras, including the Chicago Symphony Orchestra, New York Philharmonic, Los Angeles Philharmonic, Cleveland Orchestra, St. Louis Symphony Orchestra, and National Symphony Orchestra. A particularly close collaboration connects him with the Philadelphia Orchestra: Since his debut in April 2013, he has been on the podium of this orchestra over 150 times and served there for three seasons as Conductor-in-Residence.

In 2020, Măcelaru received his first-ever GRAMMY® Award for conducting the Decca Classics recording of Wynton Marsalis's Violin Concerto with Nicola Benedetti and the Philadelphia Orchestra.

Cristian Măcelaru was born in Timișoara, Romania and comes from a musical family. As the youngest of ten children, he received instrumental lessons at an early age—like all his siblings—in his case on the violin. His studies took him from Romania to Interlochen Arts Academy, University of Miami in Florida and Rice University in Houston, where he studied conducting with Larry Rachleff. He then deepened his knowledge at Tanglewood Music Center and Aspen Music Festival in master classes with David Zinman, Rafael Frühbeck de Burgos, Oliver Knussen, and Stefan Asbury.

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 19. He also played in the first violin section of the Houston Symphony for two seasons.

Măcelaru resides in Bonn with his wife Cheryl and children Benjamin and Maria.

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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 Valade Fellows Teaching Endowment**

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](http://interlochen.org/give).

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

Hugo Chen, Taiwan\*+  
Kana Aihara, Minn.\*  
Ajay Balasubramaniam, Ga.  
Millie Bell, N.Y.  
Chloe Busracamwongs, Calif.  
Alice Chen, Wis.\*  
Milan Forrester, Mich.  
David Jou, Calif.  
Minji Kim, Mich.\*  
Julian Leon, Calif.  
Kaitlyn Lien, Texas~  
Ellie McGahagin, Fla.  
Corinne McLeod, Texas  
Dyer McLeod, Texas\*  
Fanglin Yuan, N.Y.\*  
Jason Yung, Ill.

## VIOLIN II

Kaitlyn McLaughlin, Ala. ^  
Caleb Anderson, Wash.  
Arianna Behrendt, Calif.  
Ingrid Buschkopf, Wis.  
Alissa Chang, Texas  
Feodora Douplitzky-Lunati,  
France  
Johannes Eberhart, Calif.  
Ian Johnson, Taiwan\*  
Andrew Neal, Ind.  
Sabine Stern, Calif.  
Margaret Toth, Fla.  
Vladimir Tsiper, Minn.\*  
Lily Wodzisz, Mich.\*  
Lucy Woo, Calif.  
Winter Wu, China  
Fiona Yuan, Mass.

## VIOLA

Amanda Wu, Wash.\*^  
Gilana Bush, Fla.  
Ben Graham, Mich.  
Christopher Johnson, Ga.  
Wyatt Johnson, S.C.  
Adele Kelley, Calif.~

## VIOLA cont.

Abigail Laureta, N.Y.  
Graham Lee, Mass.  
Erika Lopez, Venezuela  
Sophia Steadman, Maine  
Vivian Van de Sype-Cucu,  
Wis.  
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.  
(piccolo)  
Marko Sretenović, Serbia~  
(piccolo)  
Delia Zaleski (staff)  
**OBOE**  
Jill Peterson, Ky.\*^  
Jaime Paul, Conn.  
(English horn)

## OBOE cont.

Sihan Qi, N.Y.

## CLARINET

Kevin Jin, Ga.\*^  
Dina-Rosa Biggs, Ore.  
Colin Miller, Tenn. (bass)

## BASSOON

Cian Bryson, Canada~^  
Alistair Picken, Calif.\*  
Kathryn Wessells, Md.  
(contrabassoon)

## 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  
Julian Jimenez-Pardo,  
Costa Rica

## SECTION FACULTY

Violin I—Margaret Batjer / Timothy Lees  
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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## 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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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](http://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](http://www.interlochen.org)**