



Interlochen

ARTS CAMP

Interlochen, Michigan
173rd Program of the 95th Season

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WORLD YOUTH SYMPHONY ORCHESTRA

Robert Trevino, conductor

with guest artist
Randall Goosby, violin

Sunday, July 31, 2022
7:30pm, Kresge Auditorium

WORLD YOUTH SYMPHONY ORCHESTRA

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PROGRAM

Violin Concerto No. 2 Florence Price
(1887-1953)

Randall Goosby, violin soloist

Concerto for Orchestra, Sz. 116 Béla Bartók
(1881-1945)

Introduzione. Andante non troppo
Presentando le coppie. Allegro scherzando
Elegia. Andante non troppo
Intermezzo Interrotto. Allegretto
Finale. Pesante–Presto

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

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PROGRAM NOTES

by Amanda Sewell

Violin Concerto No. 2

Florence Price

Instrumentation: two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion, harp, celesta, strings, solo violin

Duration: 15 minutes

Florence Price's compositional output is vast and diverse, including everything from art songs to four symphonies to a piano concerto. She wrote two violin concertos, organ music, chamber music, and choral music. Apart from a few piano works and some of her art songs, though, most of Price's music wasn't published before her death in the 1950s. If a score hasn't been published, it can be much more difficult for an orchestra to find and perform it. For most orchestral performances today, a music library either rents or buys the score and the parts from the publisher for the orchestra to play. The score must be published before it is available for rental or purchase.

It is very hard to publish music if nobody knows where to find the score, which was the case for both of Price's violin concertos. Although Price was known to have composed two violin concertos, they were thought to have been lost. Then, in 2009, the new owners of a house in Illinois discovered Price's music manuscripts, journals, letters, and other priceless documents in their attic. These papers were given to an archive and are now available for any interested researcher to access. In addition, more of her music is now being published.

A common but false narrative about Florence Price is that she and her music were "forgotten" until the 21st century. In fact, Marian Anderson regularly performed Price's songs throughout her career, including at her famous Lincoln Memorial Concert. She also included Price's music on several albums, as did Leontyne Price (no relation).

Florence Price was also known here at Interlochen during her lifetime. Her music has been performed here for nearly eight decades. You may know that Price was the first African American woman to have her symphony performed by a major American orchestra. What you might not know is that its premiere by the Chicago Symphony Orchestra was conducted by Frederick Stock. Frederick Stock was also a guest conductor of the World Youth Symphony Orchestra (then called the National High School Orchestra) at Interlochen, and he is the namesake of Frederick Stock Avenue on campus.

Frederick Stock is not the only connection between Florence Price and Interlochen. The earliest known performance of her music here was in 1942, when Clarence Sawhill conducted Price's "Three Little Negro Dances" with the National Music Camp Band. We also know that Howard Hanson, who taught at Interlochen over the summers for half a century, was impressed by Price's music when he heard it performed at the Eastman School of Music and invited her to share more scores with him. Leslie B. Dunner, conductor of the Interlochen Arts Academy Orchestra, recorded Price's Piano Concerto and Symphony No. 1 with the New Black Music Repertory Ensemble and pianist Karen Walwyn in 2011.

Price's music has been gaining popularity nationally and internationally: a recording of her symphonies recently won a Grammy Award, and there was a feature about her on *The Kelly Clarkson Show* earlier this year.

Concerto for Orchestra

Béla Bartók

In response to the outbreak of World War II, composer, pianist, and ethnomusicologist Béla Bartók refused to give concerts in Germany and broke ties with his German-based publisher. Since Bartók's home country of Hungary had sided with Germany during the war, Bartók quickly became unwelcome in Hungary. In 1940, he and his wife fled for New York, where they remained until his death from leukemia only five years later. The last years of Bartók's life were marred by illness, which greatly impeded his composition. One of the few works he completed in this period was the *Concerto for Orchestra*.

In his brief program notes for the *Concerto for Orchestra*, Bartók explained that the title reflected the piece's "tendency to treat the single orchestral instruments in a soloistic manner." Unlike a piano concerto or a violin concerto, in which a single instrument is treated soloistically, Bartók opted to showcase the entire orchestra's capabilities in the *Concerto for Orchestra*. Each of the piece's five movements blends elements of traditional orchestral composition, such as fugato (imitative melodic lines) and sonata form, with the rhythms and harmonies Bartók had internalized during his decades of recording and studying Eastern European folk music. No listener would mistake the *Concerto for Orchestra* for folk music, of course, but Bartók incorporated musical characteristics such as asymmetrical meters, melodic modes, and instrumental drones into new and unexpected contexts.

The first movement of the *Concerto for Orchestra* has a slow introduction, leading a sonata-form movement with several fugato passages. The folk music influences are notable in the drones played by the horns and strings as well as in the oboe's theme, which has a narrow melodic range and jagged rhythms. The second movement, "Game of Pairs" has five sections. Each section features a different pair of instruments separated by a different interval—the two bassoons are a minor sixth apart, the two oboes are a minor third apart, and so on. Bartók's use of pairs of wind instruments in this movement was inspired by Yugoslavian folk music. The third movement is slow and returns to three themes that had been presented in the first movement. The fourth movement's theme is a parody of "Da geh' ich zu Maxim" from Franz Lehár's 1905 operetta *The Merry Widow*. This movement also includes frequent meter changes, a gesture common to several types of Eastern European folk music. The final movement, like the first movement, is in sonata form and includes frenzied, whirling melodies that alternate with frequent passages of fugato.

Bartók's final years were marked by financial as well as health problems. The American Society of Composers, Authors, and Publishers (ASCAP) paid for his medical tests and treatments, and he made a living on a few commissions for new works, including the *Concerto for Orchestra*. Serge Koussevitsky commissioned the *Concerto for Orchestra* in 1943 and conducted the piece's premiere with the Boston Symphony the following year. With the exception of the Violin Sonata, the *Concerto for Orchestra* was the last piece Bartók completed before his death. It remains his most popular and frequently performed orchestral composition.

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ROBERT TREVINO, Music Director of the Basque National Orchestra, Principal Guest Conductor of the Orchestra Sinfonica Nazionale della RAI, and Artistic Advisor of the Malmö Symphony Orchestra, has rapidly emerged as one of the most exciting American conductors performing today, as well as one of the most in-demand talents of the younger generation.

His multi-year recording contract with the leading classical label, Ondine, has resulted in an internationally praised release of complete Beethoven Symphonies

(Malmö), and a highly acclaimed Ravel album (Basque). Ondine will release works of Einojuhani Rautavaara with Trevino and Malmö in 2022. At the end of 2021 *Americascapes*, a selection of overlooked American masterpieces by Carl Ruggles, Howard Hanson, Charles Martin Loeffler, and Henry Cowell, brought Trevino and the BNO an Editor's Choice (Gramophone) and Record of the Year (Presto Music).

Having won the James Conlon Conducting Prize at the Aspen Music Festival & School, and subsequently serving as Associate Conductor for the Cincinnati Symphony Orchestra and New York City Opera, Trevino burst into the international spotlight at the Bolshoi Theater in December 2013, leading a new production of Verdi's *Don Carlo* at short notice. The Russian press wrote, "There has not been an American success of this magnitude in Moscow since Van Cliburn." He was subsequently nominated for a *Golden Mask* award for Best Conductor in a New Production.

In recent seasons, Trevino's European engagements have included the London Symphony Orchestra, Munich Philharmonic, London Philharmonic Orchestra, Tonhalle Orchester Zurich, Gewandhausorchester, Wiener Symphoniker, Helsinki Philharmonic Orchestra, Royal Philharmonic, Orchestre de Paris, and Radio-Sinfonieorchester Berlin. In America he has conducted the Cleveland Orchestra, the symphony orchestras of San Francisco, Toronto, and Detroit, and led Washington National Opera's new production of *Evgeny Onegin*. In 2021-22, he made his debut with the Utah Symphony and the Baltimore Symphony Orchestra, Filarmonica della Scala, and Orchestra national du Capitole de Toulouse.

Robert Trevino has commissioned, premiered, and worked closely with many leading composers, among them John Adams, Philip Glass, Sofia Gubaidulina, Jennifer Higdon, Andre Previn, Augusta Read Thomas, Shulamit Ran, and John Zorn.

Signed exclusively to Decca Classics in 2020 at the age of 24, American violinist **RANDALL GOOSBY** is acclaimed for the sensitivity and intensity of his musicianship alongside his determination to make music more inclusive and accessible, as well as bringing the music of under-represented composers to light.

Highlights of Goosby's 2021/22 season include debuts with the Los Angeles Philharmonic under Gustavo Dudamel at the Hollywood Bowl, Baltimore Symphony under Dalia Stasevska, Detroit Symphony under Jader Bignamini, London Philharmonic Orchestra and Philharmonia Orchestra. He makes recital appearances at London's Wigmore Hall, New York's 92nd Street Y, San Francisco Symphony's Davies Symphony Hall, and Boston's Isabella Stewart Gardner Museum.

June 2021 marked the release of Goosby's debut album for Decca entitled *Roots*, a celebration of African-American music which explores its evolution from the spiritual through to present-day compositions. Collaborating with pianist Zhu

Wang, Goosby has curated an album paying homage to the pioneering artists that paved the way for him and other artists of color. It features three world-premiere recordings of music written by African-American composer Florence Price, and includes works by composers William Grant Still, Coleridge-Taylor Perkinson, and Xavier Foley.

Randall Goosby was First Prize Winner in the 2018 Young Concert Artists International Auditions. In 2019, he was named the inaugural Robey Artist by Young Classical Artists Trust in partnership with Music Masters in London; and in 2020 he became an Ambassador for Music Masters, a role that sees him mentoring and inspiring students in schools around the United Kingdom. Goosby made his debut with the Jacksonville Symphony at age nine. At age 13, he performed with the New York Philharmonic on a Young People's Concert at Lincoln Center's Avery Fisher Hall and became the youngest recipient ever to win the Sphinx Concerto Competition. He is a recipient of Sphinx's Isaac Stern Award and of a career advancement grant from the Bagby Foundation. A graduate of The Juilliard School, he continues his studies there, pursuing an Artist Diploma under Itzhak Perlman and Catherine Cho. Goosby plays a 1735 Giuseppe Guarneri del Gesu on generous loan from the Stradivari Society.

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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.

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.

WORLD YOUTH SYMPHONY ORCHESTRA

Courtney Nottingham, manager

Cara Benner, librarian Emily Schaub, assistant librarian

VIOLIN I

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.*

VIOLIN II

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.

VIOLA

Wyatt Johnson, S.C. ^
Abi Benoit, Fla.
Evelyn Cooper, Md.
Ben Graham, Mich.
Christopher Johnson, Ga.
Adele Kelley, Calif.~

VIOLA cont.

Abigail Laureta, N.Y.
Graham Lee, Mass.
Sophia Steadman, Maine
Vivian Van de Sype-Cucu,
Wis.
Amanda Wu, Wash.*
Delia Zacks, Mo.

CELLO

Adam Zeithamel, Iowa*^
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.*
Jacqueline Yang,
United Kingdom

DOUBLE BASS

Macy Kiger, Ga.^
Athena Allen, N.Y.*
Bevin Almlblad, 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.

CELESTA

Po-Chuan Chiang (staff)

The musicians are listed alphabetically after principals in the roster.

SECTION FACULTY

Violin I—Roberto Cani / Dennis Kim
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 / Sylvia Norris

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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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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.

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