



World Youth Symphony Orchestra

JoAnn Falletta, conductor

Sunday, July 2, 2023 • 7:30 p.m.

Kresge Auditorium

WELCOME



Welcome to Interlochen Center for the Arts. I am thrilled that you have joined us for today's performance.

During your visit, I encourage you to explore our campus and immerse yourself in our one-of-a-kind creative community. In addition to performances, we also offer guided tours, workshops for adult learners, lakeside hotel rooms, delicious soft-serve ice cream, and so much more.

This summer, more than 3,000 young artists ages 8-18 have convened under the stately pines for the 96th season of Interlochen Arts Camp, while hundreds of others are experiencing our immersive arts education from their own homes through Interlochen Online. These students—who hail from over 50 U.S. states and territories and 40 countries—are currently engaged in a transformative artistic experience unlike any other. Together, they will refine their skills, forge lifelong friendships, and present hundreds of concerts and events—many of which are free to attend.

I hope that you will join us for one of these presentations and witness the unparalleled artistry of these remarkable young creatives. You can also enjoy many of our student performances from wherever you are by logging on to one of our webcasts or tuning in to a live World Youth Symphony Orchestra broadcast on Interlochen Public Radio.

Many of our Arts Camp students are able to be here this summer because of financial aid. Proceeds from Interlochen Arts Festival events, Scholarship sales, Melody Freeze concessions, and gifts to the Interlochen Annual Fund enable deserving young artists to nurture their talents at Interlochen.

Thank you for investing in the artists of tomorrow. I hope you enjoy the performance.

Trey Devey



President, Interlochen Center for the Arts

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The Interlochen Arts Festival is a component of the nonprofit Interlochen Center for the Arts, one of the world's most vibrant and inspiring cultural communities. An international destination for unparalleled education and creative opportunities, Interlochen Center for the Arts brings together:

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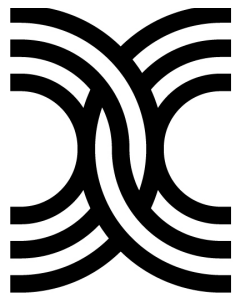
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ARTS CAMP

Interlochen, Michigan
17th Program of the 96th Season

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WORLD YOUTH SYMPHONY ORCHESTRA

JoAnn Falletta, conductor

Sunday, July 2, 2023
7:30pm, Kresge Auditorium

WORLD YOUTH SYMPHONY ORCHESTRA

JoAnn Falletta, conductor

PROGRAM

Three Spirituals Adolphus Hailstork
 We Shall Overcome (b. 1941)
 Kum Ba Yah
 Oh, Freedom

Symphony No. 5 in C Minor, Op. 67..... Ludwig van Beethoven
 Allegro con brio (1770-1827)
 Andante con moto
 Scherzo. Allegro-Trio
 Allegro

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

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PROGRAM NOTES

by Amanda Sewell

Three Spirituals

Adolphus Hailstork

Instrumentation: 2 flutes, piccolo, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 3 trumpets, 3 trombones, tuba, percussion, strings

Duration: 8 minutes

Composer Adolphus Hailstork was born in 1941, and it's fascinating to think about the milestones in Black American history that have occurred during his lifetime. From the passage of the Voting Rights Act in 1965 to the assassination of Dr. Martin Luther King, Jr. in 1968 to the murder of George Floyd in 2020 and the ongoing Black Lives Matter movement, Hailstork has experienced firsthand extraordinary events.

His impressive catalog of compositions reflects many key events in Black American history, both from his lifetime and earlier. These include *Crispus Attucks: American Patriot* (a choral work about the Black sailor who was the first casualty of the American Revolution); *Paul Laurence Dunbar: Common Ground* (an “operatic theaterpiece” that sets texts of the Harlem Renaissance poet); *John Henry’s Big: Man vs. Machine* (a piece for trombone and piano about the legendary steel driver); and *Epitaph for a Man Who Dreamed: In memoriam: Martin Luther King, Jr.* (an orchestral piece honoring the life of the civil rights leader). Just last year, Hailstork worked with librettist Herbert Martin to create *A Knee on the Neck*, a work for chorus and orchestra that commemorates the life of George Floyd.

In his music, Hailstork also reflects the Black experience through quotations of familiar spirituals and hymns. For example, the “President’s Own” United States Marine Band performed Hailstork’s *Fanfare on Amazing Grace* at the inauguration of President Joe Biden and Vice President Kamala Harris (another key moment in Black American history, as Harris is the first Black and Asian vice president in the country’s history). Hailstork grew up in the Episcopal Church and sang in the choir, and he has said these experiences with choral music influenced his own compositions in terms of melodies and acoustics.

In interviews, Hailstork has said that he wants people to think about the subjects of his music and that he has no interest in the concept of “music for music’s sake.” In an interview with the Minnesota Orchestra, Hailstork said, “There’s a point to this musical utterance, and what is the point? Can it influence you to think about things?”

The piece on today’s program, *Three Spirituals*, originated as a work for string trio (violin, viola, and cello). In order, the three spirituals are “We Shall Overcome,” “Kum Ba Yah,” and “Oh, Freedom.” Hailstork reworked the piece for orchestra in 2005, when it was used to celebrate the reopening of the Crispus Attucks Theater in Norfolk, Virginia.

Conductor JoAnn Falletta is no stranger to Hailstork’s music in general and this piece in particular. Hailstork spent many years on the faculty at Old Dominion University in Norfolk, Virginia, and Falletta was the music director of the Virginia Symphony (also based in Norfolk) for nearly 30 years. A 2012 album on the Naxos record label features Falletta conducting the Virginia Symphony in five different Hailstork compositions, including the *Three Spirituals* featured on today’s concert.

Symphony No. 5 in C Minor, Op. 67

Ludwig van Beethoven

Instrumentation: 2 flutes, 1 piccolo, 2 oboes, 2 clarinets, 2 bassoons, 1 contrabassoon, 2 horns, 2 trumpets, 3 trombones, timpani, strings

Duration: 35 minutes

Is there a more recognizable piece of classical music than Beethoven's fifth symphony? Excerpts of this symphony have appeared in films ranging from *Cat on a Hot Tin Roof* (1968) to *The Breakfast Club* (1985) to *Fight Club* (1999). The symphony has been arranged for dozens of different types of ensembles: Johann Nepomuk Hummel arranged it for flute, violin, cello, and piano in 1827; Franz Liszt paraphrased the symphony for solo piano in 1838; and Jacques Larocque arranged it for 15 saxophones and percussion in 2006. The symphony's themes have been adapted into every type of style and genre imaginable, such as Walter Murphy's disco track, "A Fifth of Beethoven," (1976) and the courtroom reality television show *Judge Judy* (1996-2021). The composer and music educator Peter Schickele used the symphony's first movement as the basis of his 1971 skit *New Horizons in Music Appreciation*, in which Schickele and Robert Dennis, in the guise of two sports commentators, guide listeners through the form of the movement.

The symphony's opening four-note motive (three notes of which are exactly the same) is heard in nearly every measure of the first movement and throughout all four movements of the symphony. This type of thematic unification—in which an idea is heard throughout the entire work and not just in one movement—became part of the symphonic ideal of the 19th century. By connecting the third and fourth movements of the symphony without a break, Beethoven was not only reaching back to a gesture established by Joseph Haydn in the "Farewell" Symphony (No. 45; 1772), but also setting a precedent for symphonic works for the next 200 years.

The fifth symphony was first performed in Vienna in December 1808 in a massive concert of Beethoven premieres. The concert included his Mass in C Minor; his Piano Concerto No. 4 (with Beethoven himself as the soloist); his Symphony No. 5 and Symphony No. 6; the Choral Fantasy for chorus, orchestra, piano, and vocal soloists; and several smaller works, such as a concert aria for soprano and orchestra. Audiences were grouchy because it was freezing in the hall, the concert was way too long, the orchestra was under-rehearsed, and none of the music was recognizable, as it was all new.

Beethoven's symphonies have been part of the orchestral repertoire at Interlochen since the very first summer of the National High School Orchestra

Camp (now known as Interlochen Arts Camp) in 1928, when the National High School Orchestra (now called the World Youth Symphony Orchestra) performed Beethoven's first symphony. The first performance of Beethoven's Symphony No. 5 at Interlochen took place in July 1935, during the eighth season of the National Music Camp. Interlochen's founder Dr. Joseph Maddy conducted that performance as well as another performance in 1941, and Howard Hanson led a performance of the symphony in 1944. The piece then served as the season opener for the National High School Orchestra every three years during the 1950s.

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JOANN FALLETTA, GRAMMY Award-winning conductor, serves as Music Director of the Buffalo Philharmonic, Music Director Laureate of the Virginia Symphony, Principal Guest Conductor of the Brevard Music Center, and Artistic Adviser of the Hawaii Symphony. Recently named as one of the 50 great conductors of all time by *Gramophone* magazine, she is hailed for her work as a conductor, recording artist, audience builder and champion of American composers.

As Music Director of the Buffalo Philharmonic, Falletta became the first woman to lead a major American ensemble and has been credited with bringing the Philharmonic to an unprecedented level of national and international prominence. The Buffalo Philharmonic has become one of the leading recording orchestras for Naxos, with two GRAMMY Award-winning recordings. This season, the BPO performs at Carnegie Hall for a centennial celebration of former BPO Music Director Lukas Foss. The orchestra also travels to Florida for their fifth tour of the state under Falletta's leadership.

In Summer 2022, Falletta made her Boston Symphony Orchestra debut at the Tanglewood Music Center. International highlights for 2022-23 include concerts in Spain, Sweden, Germany, and Croatia. Her recent and upcoming North American guest conducting includes the National Symphony, and the orchestras of Baltimore, Detroit, Nashville, Indianapolis, Houston, Toronto, and Milwaukee. Internationally, she has conducted many of the most prominent orchestras in Europe, Asia, and South America. In the past year, she has led the National Symphony in two PBS televised specials for New Year's Eve and the 50th Anniversary of the Kennedy Center.

With a discography of over 120 titles, Falletta is a leading recording artist for Naxos. She has won two individual GRAMMY Awards, including the 2021 GRAMMY Award for Best Choral Performance as Conductor of the Buffalo Philharmonic in the world premiere Naxos recording, *Richard Danielpour's "The Passion of Yeshua."* In 2019, she won her first individual GRAMMY Award as Conductor of the London Symphony in the Best Classical Compendium category for *Spiritualist*,

her fifth world premiere recording of the music of Kenneth Fuchs. Her Naxos recording of John Corigliano's *Mr. Tambourine Man: Seven Poems of Bob Dylan* with the BPO received two GRAMMY Awards in 2008, and her 2020 Naxos recording with the BPO of orchestral music of Florent Schmitt received the prestigious Diapason d'Or Award.

Falletta is a member of the esteemed American Academy of Arts and Sciences, and has served by Presidential appointment as a Member of the National Council on the Arts during the Bush and Obama administrations. She has introduced over 500 works by American composers, including well over 100 world premieres. ASCAP has honored her as "a leading force for music of our time". In 2019, Falletta was named *Performance Today's* first Classical Woman of The Year.

After earning her bachelor's degree at Mannes, Falletta received master's and doctoral degrees from The Juilliard School.

For more information, visit www.joannfalletta.com.

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WORLD YOUTH SYMPHONY ORCHESTRA NAMED GIFTS

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~Denotes Paine Orchestral Scholar. This merit-based endowed scholarship recognizes exceptional high-school musicians in the Orchestra program.

WORLD YOUTH SYMPHONY ORCHESTRA

Sarah Garretson, librarian Colin Hochstetler, assistant librarian
Blaine Schultice, ensemble manager

VIOLIN I

Yuri Ishida, Calif.+
Tarquin Bennion, Mont.
Alex Gemeinhardt, N.Y.
Jad Ibrahim, Texas*
Elizabeth Jeon, Wis.
Caden Jiang, Calif.
Mila Keres, Calif.
Rosy Kojis, Wis.
Fangyu Helen Liu, China
Julian Recio, Fla.
Rudhran Sathish, Texas*
Emil Stachyra, Mich.~
Vladimir Tsiper, Minn.*
Sarah Yang, Calif.
Ella Zack, N.Y.

VIOLIN II

Zoë Lelevich, Texas*^
Addison Allvine, Ga.
Nichole Aye, Calif.
Selah Dowell, Mich.*
Dominic Guevara, Calif.
Gabriel Harding, Va.
Kevin Hu, Calif.
Angela Huffer, Alaska
Sasha Kolb, D.C.
Patrick Miranda-Estrada,
Texas
Mia Sakonju, N.Y.
Hannah Schweiger, Calif.
Alia Uffenorde, Wash.
Alex Workman, N.C.

VIOLA

Chloe Cohen, Ill.^
Camryn Bourne, Texas
Tristan Chaffee, Ohio
Angel De Hoyos, Texas
Dylan Gutierrez, Ga.
Lucy Harris, N.Y.
Jane Morrison, Va.

VIOLA cont.

Benji Whiting-Eisemann,
Md.
Lily Wodzisz, Mich.*

CELLO

Lucy Ebben, Texas^
Hal Beatty, Minn.
Jad Benslimane, N.Y.
Carmel Goraly, Calif.
Ian Gu, N.Y.
Jade Jaffee, N.Y.*
Meena Karimi, Mass.
Julia MacAvoy, Calif.
Ryan Park, Texas*
Elias Shapero, Va.*
Julia Yuan, Mass.~

DOUBLE BASS

Collin LeBlanc, Fla.~^
Mia Bayardo, Mich.
Parker Duncan, Mich.
Dante Espinoza-Villasenor,
Ill.
Devon Lee, N.Y.
Collin Marbutt, Ga.
Grace Winters, Mass.

FLUTE

Corvina Graham, Colo.*^
(piccolo)
Grace Kim, Ohio
Mariana Perez-Alvarez,
Texas
Hannah Wang, Canada

OBOE

Kyle Cho, Md.*^
Nabeel Ansari, Canada
Joe Mitchell, Ky.
Emily Quintana Pazmino,
Ecuador (English horn)

CLARINET

Aldo Villanueva, Texas^
Braxen Butler, Okla.
Aydin Iqbal, Wash.*
Kevin Jin, Ga.*

BASSOON

Madeline Zhang, Wash.*^
Sydney Fink, N.J.
Lindsay Glaccum, Texas
Fabrizio Milcent, Ill.~

HORN

Connor Cowart, Ark.*^
Chih-Yu Ashley Chiang,
Taiwan
Samuel Deverman, Ill.
Ben Shugart, Texas

TRUMPET

Lily Clark, N.Y.^
Rowan Anthony, Texas
Taylor Hopps, Wash.
Madi Turrentine, Texas~

TROMBONE

Malik Hamza, Texas*^
Kean Adair, Fla.* (bass)
Wesley Connor, N.C.

TUBA

Benson Wang, Calif.*

PERCUSSION

Hannah Lam, Ill.*^
Isabel Armenta, Ill.*
Phineas Lee, N.Y.*

*The musicians are listed
alphabetically after
principals.*

SECTION FACULTY

Violin I—Margaret Batjer
Violin II—Tina Chang Qu
Viola—Christian Colberg
Cello—Natalie Helm
Double Bass—Kurt Muroki
Flute— Sharon Sparrow
Oboe—Linda Strommen
Clarinet— Gabriel Campos Zamora
Bassoon—Keith Buncke
Horn—Bruce Henniss
Trumpet —John Aley
Trombone—Nick Schwartz
Euphonium/Tuba—Philip Sinder
Percussion—Keith A. 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. 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.

Many of our venues are equipped with induction loop systems for the hearing impaired. Please ask one of our ushers if you need assistance connecting to the system. Support for recent upgrades to these systems provided by Michigan Arts and Culture Council; the NEA; Rotary Charities of Traverse City; the Les and Anne Biederman Foundation, Inc.; the Oleson Foundation; and Robert W. Anderson.

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.

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