



Interlochen
PRESENTS



World Youth Symphony Orchestra

Erina Yashima, conductor

Sunday, July 16, 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

A handwritten signature in black ink, appearing to read 'Trey Devey', enclosed within a simple, hand-drawn oval border.

President, Interlochen Center for the Arts

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Interlochen

ARTS CAMP

Interlochen, Michigan
106th Program of the 96th Season

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WORLD YOUTH SYMPHONY ORCHESTRA
Erina Yashima, conductor

Sunday, July 16, 2023
7:30pm, Kresge Auditorium

WORLD YOUTH SYMPHONY ORCHESTRA

Erina Yashima, conductor

PROGRAM

The Rock, Op. 7.....	Sergei Rachmaninoff (1873-1943)
Symphony No. 1 in E Minor	Florence Price (1887-1953)
Allegro ma non troppo	
Largo, maestoso	
Juba Dance	
Finale	

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

* * *

PROGRAM NOTES

by Amanda Sewell

The Rock, Op. 7

Sergei Rachmaninoff

Instrumentation: piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, percussion, harp, strings

Duration: 15 minutes

Sergei Rachmaninoff was just 20 years old when he composed the symphonic poem *The Rock*—not much older than the World Youth Symphony Orchestra musicians performing this piece on today’s concert. He was still a student at the Moscow Conservatory, and he composed this piece during his summer break in 1893. It’s worth noting that Rachmaninoff had already written several major works by the age of 20, so *The Rock* is not particularly exceptional in that regard. By age 20, Rachmaninoff had written his *Trio élégiaque* No. 1, the opera *Aleko*, two symphonic pieces, and the legendary Piano Concerto No. 1.

The Rock is shaped by the relationships that the young Rachmaninoff had at this point in his life with friends, teachers, and mentors. In the summer of 1893, Rachmaninoff’s former composition teacher, Sergei Taneyev, invited Rachmaninoff to his home, where the younger composer performed a piano version of *The Rock* for none other than Peter Ilyich Tchaikovsky. (This wasn’t

the first time that Tchaikovsky heard Rachmaninoff's music: Tchaikovsky had been in attendance at the Bolshoi Theatre a year earlier when the then-teenaged composer's opera *Aleko* was performed, and the elder composer had high praise for it.) Other up-and-coming Russian composers were in attendance at this event, including Lev Conus (who played his own piano reduction of Tchaikovsky's Symphony No. 6, much to the chagrin of Tchaikovsky himself) and Mikhail Ippolitov-Ivanov, who recounted the day's events in writing. According to Ippolitov-Ivanov's recollection, everyone thoroughly enjoyed Rachmaninoff's performance of *The Rock*. Tchaikovsky in particular was so impressed by the piece that he asked Rachmaninoff if he could conduct it on a European concert tour that he was planning.

Unfortunately, Tchaikovsky died later that same year, before he was able to make the concert tour that was supposed to include the young Rachmaninoff's *The Rock*. Devastated by the death of the elder composer, Rachmaninoff composed his *Trio élégiaque* No. 2, a piece for piano trio that is nearly an hour in length.

Not all of Rachmaninoff's relationships with his teachers and mentors in his youth were as productive and positive as his relationship with Tchaikovsky, though. When he was 16, he was living with his piano teacher Nikolai Zverev (this was not an uncommon arrangement at the time; in fact, a teenaged Alexander Scriabin was also living and studying with Zverev at the time). Rachmaninoff asked Zverev to help him rent his own piano and find a private space he could use to compose, since Zverev's piano was always in use by his students. Zverev responded by kicking Rachmaninoff out of his home and refusing to talk to him for several years because he thought composition was a waste of time for his piano students to pursue. The two eventually reconciled years later when Zverev gave Rachmaninoff his own gold watch following the young man's successful graduation from the Moscow Conservatory.

Symphony No. 1 in E Minor

Florence Price

Instrumentation: 2 piccolos, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, percussion, strings

Duration: 40 minutes

At this point, Florence Price's story is quite familiar to most audiences: she was a trailblazing Black female composer during the first half of the 20th century, her legacy was largely forgotten following her death, and she and her music are now enjoying a much-deserved and long overdue resurgence in popularity.

How did Florence Price become the first Black American woman to have a symphony performed by a major American orchestra? In 1932, she completed her Symphony No. 1, then simply called the Symphony in E Minor since it was the only symphony she had written; she would go on to write three more symphonies, thus necessitating the numbers in the titles. She entered the piece in the Rodman Wanamaker Competition, a competition begun a few years earlier to recognize music by Black composers. Price entered four different pieces in the competition, received high honors for three of them, and won first prize for the symphony. The prize was \$500, or about \$11,000 in today's currency.

Winning the competition also brought Price's music to the attention of Frederick Stock, the music director of the Chicago Symphony Orchestra. He conducted her Symphony in E Minor with the Chicago Symphony Orchestra in June 1933. The piece shared the bill with several art songs and arias performed by the internationally renowned Black tenor Roland Hayes as well as a piano concertino by American composer John Alden Carpenter that featured the Black composer and pianist Margaret Bonds as the soloist. One critic noted that Carpenter attended the concert with his friend George Gershwin, meaning that Gershwin witnessed the premiere of Price's first symphony. Another critic called her symphony "faultless" and wrote that it is "worthy of a place in the regular symphonic repertory": high praise for any new symphonic work, but particularly remarkable given the composer's race and gender.

Florence Price and her music were known here at Interlochen during her lifetime. Her music has been performed here for nearly eight decades. Chicago Symphony Orchestra conductor Frederick Stock was also a guest conductor of the National High School Orchestra (now called the World Youth Symphony Orchestra) at Interlochen's National Music Camp for three summers—he's 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 the Interlochen Band in a performance of Price's *Three Little Negro Dances*. Howard Hanson, who taught at Interlochen's National Music Camp for half a century, was impressed by Price's music when he heard it performed at the Eastman School of Music in the 1930s and invited her to send more of her scores to him. Dr. Leslie B. Dunner, conductor of the Interlochen Arts Academy Orchestra, recorded Price's Piano Concerto and her Symphony No. 1 with the New Black Music Repertory Ensemble and pianist Karen Walwyn in 2011.

* * *

German-born conductor **ERINA YASHIMA** is the First Kapellmeister at Komische Oper Berlin, taking on the position in September 2022. Yashima had previously been the Assistant Conductor of the Philadelphia Orchestra between 2019 and 2022, where she assisted Music Director Yannick Nézet-Séguin.

As a rising star in the industry, Yashima has performed all over the world with acclaimed ensembles and orchestras. Recent highlights include debuts with the Seoul Philharmonic Orchestra, NDR Radiophilharmonie Hanover, Orchestra della Toscana, Orchestre Métropolitain de Montréal, Albany Symphony, Eugene Symphony, Royal Scottish National Orchestra, and Niederrheinische Sinfoniker, as well as returns to the San Francisco Symphony and Philadelphia Orchestra. Yashima also conducted a new production of *Così fan tutte* in her debut with the Washington National Opera, and has led a production of *Rusalka* at the Theater Krefeld und Mönchengladbach. Her final debut of the 21-22 season was at the Ravello Festival, conducting the Orchestra Giovanile Luigi Cherubini.

This 2022-23 season and beyond will see Yashima debut with the NDR Elbphilharmonie, WDR Funkhausorchester, Hawaii Symphony Orchestra, and the Charlotte Symphony. As well as conducting a variety of operas at Komische Oper Berlin, including *Die Zauberflöte*, *Rusalka*, *Così fan tutte*, and the premiere of a new opera by Nils Holgersson, Yashima will also conduct two productions of *Don Giovanni*, one at the Teatro del Giglio in Lucca and Teatro Goldoni in Livorno, and the other for the Ravenna Festival, performing in Rimini and Salerno, both of which will be debuts.

Since 2015, Yashima has been studying with Riccardo Muti. As winner of the Chicago Symphony Orchestra's Sir Georg Solti Conducting Apprenticeship, Yashima assisted Maestro Muti and worked closely with the Civic Orchestra of Chicago. During this period, Yashima collaborated with cellist Yo-Yo Ma and assisted conductors such as Esa-Pekka Salonen, Christoph Eschenbach, and Edward Gardner.

In opera, Yashima made her debut at the Salzburg Festival in 2017 with a production of *Der Schauspieldirektor* for children. She conducted Mozart's *Le Nozze di Figaro* in Novara and Ravenna in February 2019, and Rossini's *La Cenerentola*, both in 2017 in Lucca and again in 2018 in Piacenza with the Luigi Cherubini Youth Orchestra. At the Pfalztheater Kaiserslautern, Yashima served as repetiteur with conducting duties, leading performances of *My Fair Lady*.

As one of the three finalists of the prestigious Nestlé and Salzburg Festival Young Conductors Award, Yashima performed with the Camerata Salzburg at the Salzburg Festival 2018. In November of the same year, she was an assistant conductor to Zubin Mehta and the Bavarian Radio Orchestra. Other orchestras

that Yashima has performed with include the Konzerthausorchester Berlin, Württembergische Philharmonie Reutlingen, Transylvania State Philharmonic of Cluj-Napoca, Brandenburg State Orchestra Frankfurt (Oder), and Orchestra Sinfonica di Sanremo. In 2015, Yashima was an active participant of the Italian Opera Academy in Ravenna, working with Riccardo Muti on Verdi's *Falstaff*, as well as in Bernard Haitink's master class at the Lucerne Festival. Yashima was a finalist at the INTERAKTION workshop, leading musicians from Berlin Philharmonic, Staatskapelle Berlin, and Sächsische Staatskapelle Dresden, amongst others.

As a pre-college piano student of Bernd Goetzke, Yashima began her musical studies at the Institute for the Early Advancement of the Musically Highly Gifted (IFF) in her hometown of Hannover and had her first conducting lessons at the age of 14. After studying conducting in Freiburg with Scott Sandmeier, and in Vienna with Mark Stringer, she completed her studies at the Hanns Eisler School of Music, Berlin under the guidance of Christian Ehwald and Hans-Dieter Baum.

* * *

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*Denotes Interlochen Orchestral Scholar. This merit-based scholarship recognizes exceptional high-school musicians in the Orchestra program.

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The musicians are listed alphabetically after principals.

WORLD YOUTH SYMPHONY ORCHESTRA

Blaine Schultice, manager Sarah Garretson, librarian/Colin Hochstetler, asst. librarian

VIOLIN I

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

VIOLIN II

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

VIOLA

Chloe Cohen, Ill. ^
Camryn Bourne, Texas
Gilana Bush, Fla.
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

Hal Beatty, Minn. ^
Jad Benslimane, N.Y.
Lucy Ebben, Texas
Carmel Goraly, Calif.
Ian Gu, N.Y.
Jade Jaffee, N.Y.*
Meena Karimi, Mass.
Jupiter 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

Corva Graham, Colo.* ^
Grace Kim, Ohio
Mariana Perez-Alvarez,
Texas
Hannah Wang, Canada

OBOE

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

CLARINET

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

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* ^
Wesley Connor, N.C.

BASS TROMBONE

Kean Adair, Fla.*

TUBA

Benson Wang, Calif.*

PERCUSSION

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

HARP

Greta Hodes, Mo. ^
Cory Lin, Canada

CELESTE

Kalina Mrmevska

SECTION FACULTY

Violin I— Celeste Golden Andrews
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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

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