



Interlochen

ARTS CAMP

Interlochen, Michigan
175th Program of the 96th Season

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WORLD YOUTH SYMPHONY ORCHESTRA
Gemma New, conductor

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

WORLD YOUTH SYMPHONY ORCHESTRA

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PROGRAM

Icarus Lera Auerbach
(b. 1973)

Symphony No. 10 in E Minor, Op. 93 Dmitri Shostakovich
(1906-1975)
Moderato
Allegro
Allegretto–Largo–Più mosso
Andante–Allegro–L'istesso tempo

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

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PROGRAM NOTES

by Amanda Sewell

Icarus

Lera Auerbach

Instrumentation: 3 flutes, including piccolo and alto flute; 3 oboes, including English horn; 3 clarinets, including bass clarinet; 3 bassoons, including contrabassoon; 4 horns; 3 trumpets; 3 trombones, including bass trombone; 1 tuba; 5 percussionists, including Theremin and amplified crystal glasses; 2 harps; celesta; piano; strings

Duration: 12 minutes

Like Dmitri Shostakovich, Lera Auerbach's music has been indelibly shaped by living in the intense political environment of the Soviet Union. She was born in 1973 (just two years before Shostakovich died), and she grew up in Chelyabinsk, just east of the Ural Mountains. Auerbach studied piano with her mother when she was growing up, and visited the United States at the age of 18. She had permission from the Soviet government to come on a concert tour, but at the end of the tour, Auerbach decided to stay. She studied music at Juilliard and comparative literature at Columbia University.

As a child, Auerbach sought refuge in Greek mythology. She has written that immersing herself in mythology gave her a way to escape from the brutal reality of living in the Soviet Union: "The world outside my windows was full of bloody red flags (the red of the Soviet flag symbolized the blood of the heroes of the Revolution) and the Soviet trinity portraits of Lenin-Marx-Engels with the occasional bushy eyebrows of Brezhnev looking at me from the walls of the buildings."

One ancient Greek myth that particularly appealed to Auerbach was that of Icarus. Icarus was the son of the master craftsman, Daedalus. When the father and son were imprisoned by King Minos, Daedalus built wings out of feathers and wax so that he and Icarus could fly away and escape. Once aloft, Icarus ignored his father's warnings not to fly too close to the sun. He got too close, melting the wax in his wings and falling to his death in the ocean.

Auerbach has said that this story deeply touches her, and that she finds great beauty in such a tragedy. As she has written, "How can one distinguish success from failure? Daedalus's greatest invention, the wings which allowed a man to fly, was also his greatest failure as they caused the death of his son." To her, Daedalus is the father who doesn't understand his son, and Icarus is the teenager whose impulsivity and exhilaration becomes his literal downfall. Icarus embodies the human desire to fly, to transcend an everyday existence, and to risk getting too close to the sun just to see if it's possible.

Auerbach doesn't give programs to her music. In fact, she says she only named this piece *Icarus* after she composed it because that was the image that came to mind when she first listened to it. In her notes for this piece, she has written, "What is important to me is that it connects to you, the listener, in the most individual and direct way, that this music disturbs you, moves you, soars with you, stays with you."

Auerbach is as respected as a conductor and pianist as she is as a composer. This October, in celebration of her 50th birthday, she will be honored in a two-week festival in The Hague.

Symphony No. 10 in E Minor, Op. 93

Dmitri Shostakovich

Instrumentation: 3 flutes (2 doubling piccolo); 3 oboes (1 doubling English horn); 3 clarinets; 3 bassoons (1 doubling contrabassoon); 4 horns; 3 trumpets; 3 trombones; tuba; timpani, percussion; strings

Duration: 55 minutes

Dmitri Shostakovich had spent more than two decades trying to compose music in a way that would not upset Joseph Stalin and the Soviet government—and therefore put his life at risk. He had already had two narrow misses: Stalin’s public denunciation of his opera *Lady Macbeth of the Mtsensk* in 1936, and a formal decree from the government in 1948 that called his music “formalist” and “inappropriate.” Each time, he somehow avoided arrest, imprisonment, and execution, although his income was largely suppressed and he lived in constant fear. One of Shostakovich’s friends recalled that the composer would spend his evenings waiting for what he thought was his imminent arrest outside of his home, so that his family wouldn’t be disturbed when officials finally came for him.

Following his second censure, Shostakovich composed music in three different categories. One was music that he wrote just to make a living, such as film scores. Another was music that adhered to the Communist Party’s ideals in hopes that it would redeem him and restore him to a place of prestige. The third type was what he called music “for the desk drawer”—that is, serious music that he knew would likely get him in further trouble with the government, so it stayed hidden away until it might be safe to be performed publicly.

Joseph Stalin died March 5, 1953 (the same day as composer Sergei Prokofiev, incidentally). Dmitri Shostakovich’s Symphony No. 10 premiered in December 1953. Like many pieces that Shostakovich composed, Symphony No. 10 has dozens of possible interpretations. There are also all kinds of spurious claims about the symphony’s composition timeline and Shostakovich’s own intent for the piece. For example, Shostakovich claimed he wrote Symphony No. 10 in the summer of 1953 (that is, right after Stalin’s death). But scholars have dated sketches for it as early as 1946, and his friend Tatiana Nikolayeva claimed that Shostakovich had already completed the symphony by 1951.

These conflicting claims about the timeline might not matter so much in the interpretation of a piece, except for the fact that Shostakovich also claimed that he had written Symphony No. 10 about Stalin and that the piece’s second movement was a musical portrait of Stalin. But Shostakovich didn’t make this claim for decades; it first appeared in a memoir that wasn’t even published until after his death.

So was this a “desk drawer” piece that Shostakovich wrote earlier and then claimed he had written after the death of Stalin? Or did he really write it after Stalin’s death and use it as a way to process the terror he had experienced for the past two decades? How does this context affect how a listener hears and experiences this piece? Although it’s tantalizing to think that we’re hearing Shostakovich’s musical statement about Stalin, would we find this symphony less

compelling to know that he wasn't actually thinking about Stalin at all when he composed it?

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Sought after for her insightful interpretations and dynamic presence, New Zealand-born **GEMMA NEW** is the newly appointed Artistic Advisor and Principal Conductor of the New Zealand Symphony Orchestra, Music Director of the Hamilton Philharmonic Orchestra, and Principal Guest Conductor of the Dallas Symphony Orchestra. New is the recipient of the prestigious 2021 Sir Georg Solti Conducting Award.

In New's inaugural season with the New Zealand Symphony Orchestra, she led the 2022 Winter Festival with Hilary Hahn and Paul Lewis, Mozart *Requiem* with Voices New Zealand, and contemporary works by New Zealand composers John Psathas, John Rimmer, Tabea Squire, and Anthony Ritchie in the orchestra's 75th anniversary season.

In the 2022/23 season, New leads the Royal Philharmonic Orchestra, BBC Symphony Orchestra, Royal Scottish National Orchestra, and Royal Northern Sinfonia. Increasingly in demand in Europe, she leads Ireland's National Symphony Orchestra, Orchestre National de Lyon, Berner Symphonieorchester, Gävle Symphony, Orchestre National Bordeaux Aquitaine, Orchestra della Toscana, and the Mozarteum Orchestra Salzburg in the final concert of Mozartwoche 2023. New makes her debuts with the Houston Symphony and Melbourne Symphony in Australia and returns to lead the New Jersey Symphony Orchestra, Toronto Symphony, and the New World Symphony. In June 2023, she returned to St. Louis to lead Opera Theatre of St. Louis's production of *Susannah*.

New's work as Music Director of the Hamilton Philharmonic has been committed to deepening the artistic level of the orchestra and expanding its reach into the community. New launched the HPO's first "Intimate and Immersive" concert series, a Family Series and regular side-by-sides with the HPO Youth Orchestra. Her programs present works by core masters such as Beethoven and Mahler, as well as works by today's most active composers from Canada and New Zealand, such as Zosha di Castri, José Evangelista, Salina Fisher, and Kevin Lau.

New previously served as Resident Conductor of the St. Louis Symphony Orchestra and as Associate Conductor of the New Jersey Symphony. A former Dudamel Conducting Fellow with the Los Angeles Philharmonic, Gemma New was a 2018 Conducting Fellow at Tanglewood Music Center and Conducting Fellow at the Aspen Music Festival. She studied conducting at the Peabody Institute with Gustav Meier and Markand Thakar.

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SECTION FACULTY

Violin I—Dennis Kim
Violin II—Tami Lee Hughes
Viola—Eric Nowlin
Cello—Melissa Kraut
Double Bass—Kurt Muroki
Flute—Matthew Roitstein
Oboe—Pedro Diaz
Clarinet— YaoGuang Zhai
Bassoon—William Short
Horn—Brad Gemeinhardt
Trumpet—Caleb Hudson
Trombone—Benjamin Green
Euphonium/Tuba—David Zerkel
Percussion—Keith A. Aleo
Harp—Sylvia Norris

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WORLD YOUTH SYMPHONY ORCHESTRA NAMED GIFTS

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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.

WORLD YOUTH SYMPHONY ORCHESTRA

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

VIOLIN I

Hannah Schweiger, Calif.+
Selah Dowell, Mich.*
Alex Gemeinhardt, N.Y.
Kevin Hu, Calif.
Elizabeth Jeon, Wis.
Sasha Kirby, N.Y.*
Zoë Lelevich, Texas*
Julian Recio, Fla.
Mia Sakonju, N.Y.
Mallika Sheshadri, Calif.
Emil Stachyra, Mich.~
Yale Xie, Texas
Sarah Yang, Calif.
Tristin Yun, N.J.

VIOLIN II

Mila Keres, Calif.^
Nichole Aye, Calif.
Elyse Flynn, N.H.
Dominic Guevara, Calif.
Gabriel Harding, Va.
Angela Huffer, Alaska
Yuri Ishida, Calif.
Caden Jiang, Calif.
Rosy Kojis, Wis.
Fangyu Helen Liu, China
Rudhran Sathish, Texas*
Vladimir Tsiper, Minn.*
Alia Uffenorde, Wash.
Alex Workman, N.C.
Ella Zack, N.Y.
Philip Zhang, N.Y.

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.
Jocelyn Scully, 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.
Jupiter MacAvoy, Calif.
Ryan Park, Texas*
Elias Shapero, Va.*
Isaac Ward, Alaska
Julia Yuan, Mass.~

DOUBLE BASS

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

FLUTE

Corva Graham, Colo.*^
Heidi Gubser, N.J.
Grace Kim, Ohio
Hannah Wang, Canada

OBOE

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

CLARINET

Kevin Jin, Ga.*^
Anton Dmitrik, Canada

CLARINET cont.

Aydin Iqbal, Wash.*
Aldo Villanueva, Texas

BASSOON

Madeline Zhang, Wash.*^
Lindsay Glaccum, Texas
Fabrizio Milcent, Ill.~
Ally Rogers, Tenn.

HORN

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

TRUMPET

Rowan Anthony, Texas^
Mariella Brayton, Ore.
Lily Clark, N.Y.
Annie Walton, Mich.

TROMBONE

Wesley Connor, N.C.^
Malik Hamza, Texas*

BASS TROMBONE

Kean Adair, Fla.*

TUBA

Benson Wang, Calif.*

PERCUSSION

Hannah Lam, Ill.*^
Isabel Armenta, Ill.*
Phineas Lee, N.Y.*
Ashlynn Ringham, Nev.
Spencer Venancio, Minn.

HARP

Greta Hodes, Mo.^
Cory Lin, Canada

PIANO

Grace Betry

CELESTA

Christie Cho

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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*).

INTERLOCHEN ARTS FESTIVAL UPCOMING HIGHLIGHTS

"Ragtime"

August 3-6, 2023 - Corson Auditorium

Relive the events, issues, and leading figures of turn-of-the-century America in Stephen Flaherty, Lynn Ahrens, and Terrence McNally's Tony Award-winning musical *Ragtime*. Based on E.L. Doctorow's acclaimed 1975 novel, *Ragtime* follows the intertwined lives of three groups of New Yorkers: an upper-class white family; an estranged Black couple and their son; and a recently arrived family of Latvian immigrants. As the real events of the early 1900s unfold around them, the characters grapple with their own challenges and interact with historical figures such as Booker T. Washington, Harry Houdini, J.P. Morgan, and Henry Ford. Featuring timely themes such as racism, police violence, immigrant rights, and the impact of technology, *Ragtime* offers a riveting reflection on life in contemporary America through the lens of our past.

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.

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.

Thank you for your cooperation.

www.interlochen.org