



Interlochen

ARTS CAMP

Interlochen, Michigan
202nd Program of the 97th Season

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WORLD YOUTH SYMPHONY ORCHESTRA
Rebecca Tong, conductor

Sunday, July 28, 2024
7:30pm, Kresge Auditorium

WORLD YOUTH SYMPHONY ORCHESTRA

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PROGRAM

Condense Eternity Alex Berko
(b. 1995)

*Condense Eternity was co-commissioned by
Interlochen Center for the Arts and the New York Youth Symphony*

Enigma Variations, Op. 36 Edward Elgar
(1857-1934)

Theme (Enigma: Andante)

Variation I. "C.A.E." L'istesso tempo

Variation II. "H.D.S.-P." Allegro

Variation III. "R.B.T." Allegretto

Variation IV. "W.M.B." Allegro di molto

Variation V. "R.P.A." Moderato

Variation VI. "Ysobel" Andantino

Variation VII. "Troyte" Presto

Variation VIII. "W.N." Allegretto

Variation IX. "Nimrod" Moderato

Variation X. "Dorabella – Intermezzo" Allegretto

Variation XI. "G.R.S." Allegro di molto

Variation XII. "B.G.N." Andante

Variation XIII. "* * * – Romanza" Moderato

Variation XIV. "E.D.U." Finale

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

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PROGRAM NOTES

by Amanda Sewell

Condense Eternity

Alex Berko

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

Duration: 10 minutes

Today's piece was co-commissioned by Interlochen Center for the Arts and the New York Youth Symphony, and when composer Alex Berko first received the commission, he knew exactly what inspiration he wanted to use for the piece. In a 2024 interview with Interlochen Public Radio, Berko explained that, since he had attended summer music programs in New York and at Interlochen as a teen, he felt very connected to both of the places that were commissioning the piece. "It's not super common for two organizations to come together and commission a piece," he told IPR. "I wanted to make sure I wrote something that felt like each organization got to be part of the piece."

For the unifying concept of *Condense Eternity*, Berko chose suspension bridges, specifically the Mackinac Bridge and the Brooklyn Bridge. In his program note for the piece, Berko noted that both bridges have deep historic roots in their locations and each represent the desire to unify people and land that are otherwise separated. Bridges have a symbolic meaning in this piece as well. Berko sees bridges as points of connection and channels of understanding. "They're a symbolic way to talk about people and generations and traditions connecting over time," he explained.

When composing, he watched YouTube videos of people slowly driving each of the bridges, and he composed as if he was scoring a film of those drives. "The music has these really long arches where it sounds like it's climbing for a long time and then descending for a long time," Berko told IPR. "I'm trying to imagine that if you're listening to the piece, you're going through the bridge as someone who's driving or walking through it."

The title *Condense Eternity* comes from a stanza of the 1930 Hart Crane poem "To Brooklyn Bridge":

Again the traffic lights that skim thy swift
Unfractioned idiom, immaculate sigh of stars,
Beading thy path—condense eternity:
And we have seen night lifted in thine arms.

Berko can't recall whether he thought of this poem before he began writing the piece or if the poem came to him during the compositional process, but the title of *Condense Eternity* did come to him through this poem.

Today is only the second time that Alex Berko's *Condense Eternity* has been performed, and he is in the audience for today's performance. The world premiere took place over Memorial Day weekend earlier this year, with Andrew J. Kim conducting the Grammy Award-winning New York Youth Symphony. Berko received this commission because he won the New York Youth Symphony's Jon Deak First Music Program composer competition. This initiative awards seven commissions each year to orchestral, chamber music, and jazz composers under

the age of 30. Over the last 40 years, the NYYS has commissioned more than 170 original pieces through the First Music commissioning program.

For a complete transcript of IPR's conversation with composer Alex Berko, visit interlochenpublicradio.org

Enigma Variations, Op. 36

Edward Elgar

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

Duration: 35 minutes

Edward Elgar's *Enigma Variations* is one of the most wonderful examples of a musical inside joke in the entire canon of classical music. Elgar certainly wasn't the first composer to use his friends and himself as the inspiration for a piece, of course. J. S. Bach and Dmitri Shostakovich embedded their own names in their music using the pitches B-A-C-H and D-S-C-H. Mozart used his music to make fun of people he didn't like, such as Adriana Ferrarese del Bene; because she would drop her head when she sang low notes and lift her head when she sang high notes, Mozart put enormous intervals in arias composed for her so she would have to bob her head up and down dozens of times during a piece.

Elgar's *Enigma Variations* began as an evening's entertainment. He was noodling around at the piano, and his wife Alice particularly liked one of the melodies he invented. The two of them began suggesting various friends and colleagues of theirs, and Elgar would improvise a variation on the melody inspired by that person's personality or musical style. He expanded this casual musical amusement into a fully orchestrated set of variations, which is what appears on today's program.

The *Enigma Variations* consists of the opening theme followed by 14 variations. Each variation has a tempo marking and either a set of initials (C.A.E.) or a single word (Troyte) as its title. Some of the dedicatees are pretty easy to figure out: Variation No. 1 "C.A.E." is for his wife Caroline Alice Elgar, and Variation No. 12 "B.G.N," which begins and ends with a cello solo, is for his cellist friend Basil George Nevinson. Variation No. 10 "Dorabella" is for family friend Dora Penny, and Elgar imitated her stutter in the woodwinds. The final variation is "E.D.U." for the composer himself; his wife nicknamed him "Edu" after the German "Eduard."

What exactly is the "enigma" of these variations? It's been more than 125 years since Elgar wrote this piece, and nobody has been able to answer this question definitively. Elgar himself said that "enigma" refers to the main theme of the

piece, but he refused to explain anything else. Over the next 30 years, he would occasionally drop hints in various interviews, but those hints usually led to more questions than answers. For example, Elgar said the theme is “not played” and that the theme is “well known.” Some historians think the “enigma” refers to a famous melody that is somehow connected to the main Enigma theme, such as having a harmonic connection or being able to be played in counterpoint with it. Apparently, Dora Penny (the “Dorabella” of Variation 10) was one of the few people to solve the enigma, but neither she nor Elgar ever publicly revealed what it was. As for the rest of us, we will just have to listen to the piece and accept that we may never get to know the answer. It is, after all, an enigma.

* * *

Rebecca Tong is Resident Conductor of the Jakarta Simfonia Orchestra and Artistic Director and Music Director of Ensemble Kontemporer. Tong was the First Prize Winner of the inaugural La Maestra competition in 2020, held in Paris, where she was also awarded the ARTE Prize and the French Concert Halls and Orchestras Prize.

Recent and future highlights include debuts with the Barcelona Symphony Orchestra, Deutsches Symphonie-Orchester Berlin, Orchestre de Paris, Orchestre National de France, Kitchener-Waterloo Symphony, Tonkünstler Orchester, London Philharmonic Orchestra, London Symphony Orchestra, Orchestre Chambre de Paris, Orchestre National de Montpellier, Philharmonia Orchestra, Royal Liverpool Philharmonic Orchestra, and BBC Philharmonic Orchestra.

Highlights of recent seasons include debuts with Orchestre National de Lyon, Polish National Radio Symphony Orchestra, Tampere Philharmonic Orchestra, Orquestra Sinfónica do Porto Casa da Música, Orchestre national d’Île-de-France, Ulster Orchestra, and Manchester Camerata, in addition to return appearances with Orchestre de Paris and Royal Liverpool Philharmonic Orchestra.

Tong has worked as assistant to conductors including Michael Tilson Thomas (London Symphony Orchestra), and Francois Xavier-Roth (Gurzenich Orchester Koln) and recently participated in master classes and mentorships with Tugan Sokhiev (Orchestre national du Capitole de Toulouse), Pablo Heras-Casado (Paris Mozart Orchestra), Case Scaglione (Orchestre national d’Île de France), and Marin Alsop (Orchestre de chambre de Paris).

In 2019, Tong was recipient of the Taki Award for the Taki Concordia Conducting Fellowship in 2019 (which grants the opportunity to work closely with Marin Alsop). She was a Conducting Fellow at the 2018 Cabrillo Festival of Contemporary Music (mentored by Cristian Măcelaru), and in 2017, Tong was

awarded the David Efron Conducting Fellowship for the Chautauqua Institution. She completed a two-year tenure as Junior Fellow in Conducting at the Royal Northern College of Music, and previously studied at Cincinnati Conservatory of Music.

Tong is actively involved in the artistic programming of both Jakarta Simfonia Orchestra and Ensemble Kontemporer; her aim being to educate and familiarize Indonesian audiences about both classical and contemporary orchestral works, whilst expanding her own repertoire. In addition to serving these ensembles, Tong founded the Jakarta Christian Youth Orchestra in 2011, and between 2009 and 2012 served as Music Faculty of the International Reformed Evangelical Seminary. An Indonesian of Chinese descent, Tong grew up in a musical family, and her musical experiences and involvement stem from a very young age. She is continually fascinated by connecting communities through music.

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The musicians are listed alphabetically after principals.

WORLD YOUTH SYMPHONY ORCHESTRA

Nicholas Clark, ensemble manager Adrienne Sherrod, librarian

VIOLIN I

Vittoria Pugina, Colo.+
Valentina Araya, Costa Rica
Nichole Aye, Calif.
Tarquin Bennion, Mont.*
Luis Manuel Bonilla, Texas
Richard Celiceo, N.Y.
Laine Farrar, Ark.
Maddie Koo, Mich.
Momica Lu, Canada*
Jonathan Milgram, Costa Rica
Kaylee Nah, Ore.*
Rory Pitts, Calif.
Hannah Schweiger, Calif.
Sam Shea, Texas
Zolin Williams, Calif.

VIOLIN II

Anthony Kim, Calif.*^
Guillem Baviera Fuste, Spain*
Alex Gemeinhardt, N.Y.
Amelia Kang, Calif.
Eva Koshy, Ill.
Glenn Krause, Calif.
Camila Moreno, Ill.
Costantino Negri da Oleggio,
Italy
Connor Pruett, Texas
Jaden Qiu, Minn.
Alex Sun, Calif.
Alex Workman, N.C.
Chloe Yan, Wash.
Christopher Zhu, N.Y.

VIOLA

Cristian Yohannes, Texas*^
Natalie Coleman, Mo.*
Christian Jones, Calif.
Brook Lin, N.Y.
Rachel Mason, Calif.
Alex Prodan, Okla.
Cayden Stathakos, Texas*
Ha Jin Sung, Hong Kong

VIOLA cont.

Savonte Vaughn, S.C.*
Dana Wang, N.Y.
Steven Zhang, Ariz.*

CELLO

Bryce Williams, Ill.^
Gudrun Campbell, Va.
Simon Carter, Ore.
Ryan Chong, Texas
Juliet Diaz Onderwyzer,
N.Y.
Aiden Ko, South Korea
Maggie Liu, Ga.
Charlie Pabst, Ariz.~
Jisoo Park, Mich.
Samuel Richards, Wash.
Pierce Thurow, Mass.
Evelyn Yang, England*

DOUBLE BASS

CJ Inkenhaus, Pa.^
Mia Bayardo, Mich.
Christopher Contreras,
Md.
Yuvin Kang, Ga.*
Collin LeBlanc, Fla.*
Collin Marbutt, Ga.
Sam Moon, Ga.*
Lucca Radosavljevic, Ga.

FLUTE/PICCOLO

Marko Sretenović,
Serbia*^
Faith Murphy, Ind.
Yuzuka Williams, Calif.~
Melinda Yao, Texas

OBOE

Sarah Kim, Md.*^
Hingyi Cui, Canada
Leo Egen, Mich.
Joe Mitchell, Ky.

CLARINET

Chris Cui, N.C.^
Sophia Cafarelli, Fla.
Will Hemmelgarn, Ohio
Larry Zhao, Wash.~

BASSOON

Paul Wittmer, N.Y.*^
Damian Carrasco, Texas
Evelyn Ha, N.J.~ (contra)

HORN

Sam Bangert, Texas*^
Liam Barnstead, Va.
Matthew Li, Calif.*
Ben Shugart, Texas

TRUMPET

Taylor Hopps, Wash.^
Jakob Burnham, Mich.
Bernie Chan, N.Y.
Madi Turrentine, Texas

TROMBONE

Demitri Resto, Conn.*^
Will Cranston, Texas
Caden Wolfe, Fla.~(bass)

TUBA

Barrett Hoover, Okla.

PERCUSSION

Grayson Pruitt, Ga.*^
Santiago Calvino, Ga.*
Michael Manching, Ill.
Sophia Stehlik, N.Y.

HARP

Cory Lin, Canada^
Calene Lee, Calif.

ORGAN

Layla Joshi, N.J.

PIANO

Jiayin Zhang

SECTION FACULTY

Violin I—Jeff Thayer
Violin II—Brian Allen
Viola—Lenny Schranze
Cello—Melissa Kraut
Double Bass—Lawrence Hurst,
Kurt Muroki
Flute—Matthew Roitstein
Oboe—Dwight Parry

Clarinet—YaoGuang Zhai
Bassoon—William Short
Horn—Brad Gemeinhardt
Trumpet—Caleb Hudson
Trombone—Benjamin Green
Tuba—Chandler Carrier
Percussion—Robert Knopper
Harp—Sylvia Norris

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An Evening with the World Youth Symphony Orchestra on Classical IPR

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