



# Interlochen

## ARTS CAMP

Interlochen, Michigan  
43rd Program of the 96th Season

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### **WORLD YOUTH SYMPHONY ORCHESTRA**

Cristian Măcelaru, conductor

with Guest Artist  
Philippe Quint, violin

Sunday, July 9, 2023  
7:30pm, Kresge Auditorium

# WORLD YOUTH SYMPHONY ORCHESTRA

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## PROGRAM

Violin Concerto No. 1 in G Minor, Op. 26 ..... Max Bruch  
Vorspiel. Allegro moderato (1838-1920)  
Adagio  
Finale. Allegro energico

Philippe Quint, violin soloist

Symphony No. 1 in C Minor, Op. 68 ..... Johannes Brahms  
Un poco sostenuto–Allegro (1833-1897)  
Andante sostenuto  
Un poco allegretto e grazioso  
Adagio–Allegro non troppo, ma con brio

*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. 1 in G Minor, Op. 26**

**Max Bruch**

Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani, and strings, plus solo violin

Duration: 25 minutes

There are a lot of parallels between the two composers on today's program. Max Bruch and Johannes Brahms were just five years apart in age, they both spent most of their careers in Germany, and they both struggled to compose in the shadow of Beethoven. The two were also close friends.

Not only were Brahms and Bruch friends—both were also friends with the legendary violinist Joseph Joachim. He worked closely with both composers for decades, advising them on their violin concertos. Near the end of his life, Joachim said, "The Germans have four violin concertos. The greatest and most

uncompromising is Beethoven's. The concerto by Brahms vies with it in seriousness. The richest and most seductive was written by Max Bruch. The most inward and the heart's jewel is Mendelssohn's."

That "rich" and "seductive" Bruch violin concerto is featured on today's program. Bruch completed the piece in 1866 and conducted its first performance. Afterwards, he heavily revised it with help from Joachim, who was the soloist at the concerto's next performance in 1868.

While Brahms struggled to get out of the shadow of Beethoven, Bruch had a different kind of problem: He couldn't get out of his own shadow, as it were. Audiences and performers loved this first violin concerto so much that they had no interest in the two subsequent violin concertos that Bruch composed, nor did they care much about his several other pieces for solo violin and orchestra, including an Adagio appassionato, a Concert Piece, a Romance, and a Serenade. Refer to the above quote from Joachim, in which the violinist mentions Bruch's "violin concerto" without designating which one: he likely meant the first and completely overlooked the other two, much to Bruch's annoyance. The only other Bruch work for violin and orchestra that even comes close to the first concerto in popularity is his Scottish Fantasy, and the two are often paired on album recordings.

Bruch's legacy was damaged by global politics during the first part of the 20th century. He was impoverished near the end of his life, and since World War I was raging and the global economy was in chaos, he didn't receive royalties from international sales of his music. He gave his precious autographed copy of the score of the first violin concerto to colleagues, asking them to sell it for him. They stole the score instead, hiding it for nearly 30 years until they sold it to a collector. (It's safe in a library today.) The Nazi Party also wrote Bruch out of German history. Bruch's piece *Kol Nidrei* for cello and orchestra quotes the incantation heard at the beginning of the Yom Kippur service. His use of this thematic material led to speculation that he was Jewish, even though he was raised Protestant and his middle name was Christian. When the Nazi Party rose to power, about a decade after Bruch's death, they scrubbed Bruch's music from orchestra programs because he was a "possible Jew."

## **Symphony No. 1 in C Minor, Op. 68**

**Johannes Brahms**

Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, contrabassoon, 4 horns, 2 trumpets, 3 trombones, timpani, strings

Duration: 50 minutes

It's hard to comprehend the amount of pressure that symphonic composers in the middle of the 19th century felt. Beethoven had died in 1827, but he had revolutionized the symphony as a form and genre. Any new symphony composed was always going to be compared to those of Beethoven. Poor Robert Schumann presented two movements of a symphony in progress at a concert in 1833—but it happened to be on the same program as Beethoven's Symphony No. 7.

Defeated, Schumann set those symphonic movements aside after that concert and didn't try to write a symphony again for almost a decade. There was just no way a symphonic composer could escape what scholars term "the shadow of Beethoven."

After Beethoven's death, some composers and critics wondered if the symphony as a genre was dead too. There didn't seem to be any composer who might succeed Beethoven as a symphonist, and anyone who tried was probably foolish to think they even had a chance of measuring up. For a couple of decades, conversations focused on whether the symphony had reached its zenith in Beethoven's hands.

Johannes Brahms was born in 1833, six years after Beethoven's death, but the shadow of Beethoven covered Brahms his entire career. At one point, he famously said, "I will never compose a symphony! You have no idea how it feels to hear such a giant marching behind you." For a long time, Brahms felt too much pressure from the marching giant of Beethoven's legacy to feel like he could even try writing a symphony.

Others felt more confidence in Brahms than he did in himself. Robert Schumann wrote an article in 1853 called "New Paths," in which he praised the 20-year-old Brahms, claimed that the young composer's excellence was "fated," and expressed faith that Brahms represented the future of music. This article was upsetting to Brahms, who wrote to Schumann that the elder composer's praise raised the expectations of him so much that he didn't think he would ever be able to fulfill them.

Only at the age of 43 did Brahms complete his first symphony. (Middle-aged readers with unrealized dreams and goals can take solace in this fact.) Almost immediately, some critics dubbed it "Beethoven's 10th," a comparison that was probably unavoidable. Brahms remained very cautious with the symphony, insisting that it be performed in at least six different cities before he would allow it to be published. He also avoided saying anything positive about it, even to his friends; in fact, in his letters to friends, Brahms said the symphony was "not exactly charming" and also "long and difficult."

Although it took a long time for Brahms to begin writing symphonies that he felt confident about, those symphonies almost immediately found their way into the canonic repertoire of orchestras around the world. His Symphony No. 2, for example, was performed at Interlochen's National Music Camp in 1928, during the Camp's very first summer.

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GRAMMY® Award winning conductor **CRISTIAN MĂCELARU** is Artistic Director of the George Enescu Festival and Competition, Music Director of the Orchestre National de France, Chief Conductor of the WDR Sinfonieorchester, Artistic Director and Principal Conductor of the Interlochen Center for the Arts' World Youth Symphony Orchestra, and Music Director and Conductor of the Cabrillo Festival of Contemporary Music.

In his inaugural season as Artistic Director, Măcelaru appears at the 2023 George Enescu Festival leading the George Enescu Philharmonic, WDR Sinfonieorchester, and Orchestre National de France alongside the Romanian Youth Orchestra. Additional 2023/24 season highlights include guest appearances with the Cincinnati Symphony Orchestra, St. Louis Symphony Orchestra, and Swedish Radio Symphony Orchestra.

The 2023/24 season marks Măcelaru's fifth season as Chief Conductor at the WDR Sinfonieorchester, and his fourth season as Music Director of the Orchestre National de France. Măcelaru leads the latter in their second international tour, with concerts in Vienna and Innsbruck, Austria; Zaragoza, Barcelona, Valencia, Madrid, and Girona, Spain; and Perpignan, Narbonne, and Toulouse, France.

Highlights from the 2023 summer season include leading the Luxembourg Philharmonic with the Jazz at Lincoln Center Orchestra, Orchestre National de France at the Bastille Day Concert de Paris for the second time, and Chamber Symphony Orchestra at Aspen Music Festival. Summer 2023 marks Măcelaru's fourth season as Artistic Director and Principal Conductor of the World Youth Symphony Orchestra at Interlochen and seventh season at the Cabrillo Festival of Contemporary Music.

Măcelaru attracted international attention for the first time in 2012, stepping in with the Chicago Symphony Orchestra and receiving the "Solti Emerging Conductor Award" for young conductors, followed in 2014 by the "Solti Conducting Award." He has performed regularly at the Chicago Symphony Orchestra, New York Philharmonic, Los Angeles Philharmonic, Cleveland Orchestra, St. Louis Symphony, and National Symphony Orchestra. Since his debut in April 2013, he has led the Philadelphia Orchestra over 150 times and served there for three seasons as Conductor-in-Residence.

Măcelaru studied at Interlochen Arts Academy, the University of Miami, and Rice University with Larry Rachleff, as well as Tanglewood Music Center and Aspen Music Festival in master classes with David Zinman, Rafael Frühbeck de Burgos, Oliver Knussen, and Stefan Asbury.

One of the most versatile and imaginative artists on the concert stage today, multiple Grammy Award-nominated American violinist **PHILIPPE QUINT** is internationally recognized for his unique approach to classical core repertoire, championing new music, rediscovering neglected works and creating a new format of docu-concert experience; multimedia journeys about lives of Astor Piazzolla and Charlie Chaplin. "Truly phenomenal" is how *BBC Music Magazine* recently described him, also adding that "Quint's tonal opulence, generously inflected with subtle portamentos, sounds like a throwback to the glory days of Fritz Kreisler."

With an award-winning discography of 17 commercial releases that can be found on Warner Classics, Naxos, and Avanti Classics, Philippe Quint regularly appears

with major orchestras and conductors worldwide at venues ranging from the Gewandhaus in Leipzig to Carnegie Hall in New York, while making frequent guest appearances at the most prestigious festivals including Verbier, Aspen, Colmar, Hollywood Bowl, and Dresden Festspiele.

Quint's appearances in recent seasons have taken him to the London Philharmonic, Los Angeles Philharmonic, Chicago Symphony, Baltimore Symphony, Seattle Symphony, Detroit Symphony, Indianapolis Symphony, Houston Symphony, New Jersey Symphony, Minnesota Orchestra, Bournemouth Symphony, Weimar Staatskapelle, Orchestre National du Capitole de Toulouse, Royal Liverpool Philharmonic, Bilbao Orkestra Sinfonikoa, China National Symphony, Orpheus Chamber Orchestra, Berlin Komische Oper Orchestra, Leipzig's MDR performing under the batons of such renowned conductors such as the late Kurt Masur, Edo De Waart, Andrew Litton, Tugan Sokhiev, Ludovic Morlot, James Gaffigan, Carl St. Clair, Michael Stern, Vladimir Spivakov, Cristian Măcelaru, Kristian Jarvi, Krzysztof Urbanski, Jorge Mester, Jahja Ling, Krzysztof Urbanski, Carlos Miguel Prieto, Tugan Sokhiev, Tito Munoz, Steven Sloane, and Bramwell Tovey.

Philippe Quint plays the magnificent 1708 "Ruby" Antonio Stradivari violin on loan to him through the generous efforts of 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**  
**Nancy and Phillip Meek WYSO Conductor Endowment**  
**Valade Fellows Teaching Endowment**

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](http://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

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

## VIOLIN I

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.  
Alia Uffenorde, Wash.  
Alex Workman, N.C.

## VIOLIN II

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.\*  
Sarah Yang, Calif.  
Ella Zack, N.Y.

## VIOLA

Lily Wodzisz, Mich.\*^  
Camryn Bourne, Texas  
Tristan Chaffee, Ohio  
Chloe Cohen, Ill.  
Angel De Hoyos, Texas  
Dylan Gutierrez, Ga.  
Lucy Harris, N.Y.

## VIOLA cont.

Jane Morrison, Va.  
Benji Whiting-Eisemann,  
Md.

## CELLO

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

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

## 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  
(contra)  
Fabrizio Milcent, Ill.~

## HORN

Chih-Yu Ashley Chiang,  
Taiwan^  
Connor Cowart, Ark.\*  
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.\*

## TIMPANI

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

*The musicians are listed  
alphabetically after  
principals.*

## **SECTION FACULTY**

Violin I—Timothy Lees  
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](http://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](http://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](http://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](http://www.interlochen.org)**