



Interlochen

ARTS CAMP

Interlochen, Michigan
261st Program of the 96th Season

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FINAL CONCERT (LES PRÉLUDES)

WORLD YOUTH SYMPHONY ORCHESTRA
Jung-Ho Pak, conductor

Sunday, August 6, 2023
7:30pm, Interlochen Bowl

FINAL CONCERT (LES PRÉLUDES)

WORLD YOUTH SYMPHONY ORCHESTRA
Jung-Ho Pak, conductor

PROGRAM

Creation Tonya Wind Singer

Selections from *Romeo and Juliet*, Suites Nos. 1 and 2.....Sergei Prokofiev
I. The Montagues and the Capulets, Mvt. I from Suite No. 2 (1891-1953)
II. Juliet–The Young Girl, Mvt. II from Suite No. 2
III. Romeo and Juliet Before Parting, Mvt. V from Suite No. 2
IV. The Death of Tybalt, Mvt. VII from Suite No. 1
V. Romeo at Juliet’s Grave, Mvt. VII from Suite No. 2

—PAUSE—

WORLD YOUTH SYMPHONY ORCHESTRA
INTERLOCHEN PHILHARMONIC
WORLD YOUTH WIND SYMPHONY
INTERLOCHEN SUMMER DANCE ENSEMBLE

Les Préludes, Symphonic Poem No. 3 Franz Liszt
(1811-1886)

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

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PROGRAM NOTES

Creation

Tonya Wind Singer

Instrumentation: 3 flutes (1,2,3/piccolo), 3 oboes (1,2, English horn), 3 clarinets (1,2, Bass clarinet), 3 bassoons (1,2,3/Contra), Violin, Viola, Cello, Double Bass, Harp, Percussion: crotales, bells, xylophone, vibraphone, tom-toms, woodblock, triangle, suspended cymbals, maracas, tam-tam, bass drum, guiro.

Duration: 9 minutes 30 seconds

For every one of the thousands of Indigenous Nations on what we call Turtle Island, more commonly known as the Americas, there is a unique creation story. Every one is unique and often tied to the landscape of the home region of each Indigenous Nation. Creation stories are not just something we tell as entertainment. Creation stories inform us of where we are from and what our relationship is to the lands which we come from. For many Indigenous peoples, there is no personified "creator" rather, the being often referred to simply as "The Creator" is not in human form but something beyond our comprehension, and we often refer to The Creator also as "The Great Mystery." Just as important is how many Indigenous peoples have a strong bond with the land, for which we always give back as much as we take in a mutual relationship.

In this piece of music, those relationships with all the rest of creation are represented. All is tied to the opening theme in the low strings which is in a way the Creator's theme, and everything created takes on parts of it but develops into its own unique form, thus each player must be mindful of the opening theme as if reverent for giving this melodic material for all the rest of the community, in this case the orchestra, to bring forth music. Everything comes to its conclusion in the final section, meant to somewhat resemble powwow music, in a prayerful song of thanksgiving to the Creator for the life of the piece and the life of the world both within us and around us.

It is important for both listeners and performers that the piece not invoke only scenes of precolonial times as this piece is not about our lives as Indigenous people in a foregone time. Rather, the performers and listeners can recognize the influences of Native music and the setting the piece is portraying in a way that gives us as Indigenous people visibility in today's setting too. We continue our ways to this day, and we will continue to do them well into the future. Thus what the listener hears and what the performer plays is not the Native ways, beliefs, and people of the past, but also of the present and future, because as Indigenous people we have a place in the present and future as well, and that is the beauty that the piece portrays. Creation is for all time, past, present, and future, in a hoop unending. Listeners and performers can hopefully walk away

after the performance with a renewed sense of admiration and reverence for the world they live in, and how a relationship with the lands we inhabit is essential for a hopeful future

—Program notes by Tonya Wind Singer

Selections from *Romeo and Juliet*, Suites Nos. 1 & 2 Sergei Prokofiev

Instrumentation: 1 piccolo, 2 flutes, 2 oboes, 1 English horn, 2 clarinets, 1 bass clarinet, 1 tenor saxophone, 2 bassoons, 1 contrabassoon, 6 horns, 3 trumpets, 1 cornet, 3 trombones, 1 tuba, timpani, percussion, piano, celesta, 2 mandolins, 2 harps, strings

Duration: 25 minutes

Born and raised in Russia, Sergei Prokofiev left the country in 1917 to study, travel, compose, and concertize in Europe and the United States. The Soviet Union was formed in 1922, while Prokofiev was away. In 1936, Prokofiev returned to the Soviet Union because he had been promised prestigious and lucrative commissions. Instead, his passport was revoked and his music was strictly monitored. Prokofiev was instructed to avoid “experimental,” “modern,” and “decadent” sounds (although these terms were used synonymously, nobody was ever quite sure what they meant, but everyone was terrified that their music would be labeled with them).

In Prokofiev’s original *Romeo and Juliet*, Juliet awakens before Romeo dies by suicide, and the two then live happily ever after. Prokofiev argued that dead characters would be unable to dance, but his choice was overruled. His three biggest supporters—including the official who approved the happy ending and the scenarist who helped him develop the happy ending—were all arrested and (presumably) executed. During the same period, Prokofiev’s fellow composer Dmitri Shostakovich was threatened following the premiere of his “decadent” opera *Lady Macbeth of the Mtsensk District*. It became clear that composers in the Soviet Union no longer had artistic freedom. Shakespeare’s tragic ending was reinstated, and Prokofiev abandoned the music he had written for the happy ending.

As the premiere neared, Prokofiev had to make many more changes. It is not clear which decisions were explicitly politically motivated, but Soviet artists could never be too careful. Three dances were deleted because they were deemed too “exotic.” The choreographer, Leonid Lavrovsky, demanded that Prokofiev add a group dance scene, but Prokofiev refused until Lavrovsky threatened to add the scene himself, using another composer’s music; at the last minute, Prokofiev relented and dashed off the music in less than an hour. Lavrovsky and the director, Sergei Radlov, arbitrarily changed some of Prokofiev’s orchestration,

changed the dynamics, doubled some of the instruments, and added repeats—all without Prokofiev's knowledge or permission.

Despite the pressure he faced and the unauthorized edits made to his music, Prokofiev still managed to create one of the most intriguing ballet scores of the 20th century. He included a tenor saxophone, viola d'amore, cornet, and two mandolins in the score. (Curiously, the Soviet censors approved the saxophone, even though the instrument was associated with American jazz, which was considered "degenerate" music in the Soviet Union.)

Prokofiev's *Romeo and Juliet* has enjoyed an active life both as a ballet and in various concert arrangements. Prokofiev created three different suites of music from the ballet, and he also arranged some of the dances into a suite for solo piano. Many orchestral conductors also create their own suites, using their own unique combinations of scenes, as is the case today. Conductor Jung-Ho Pak has selected five movements that roughly tell the story of the ballet in order.

—Program notes by Amanda Sewell

Les Préludes, Symphonic Poem No. 3

Franz Liszt

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

Duration: 15 minutes

Completed in 1854, Franz Liszt's symphonic poem *Les préludes* is in one movement, but has five distinct sections: Question, Love, Storm, Bucolic Calm, and Battle and Victory. Music from the initial Question section briefly recurs during the final Battle and Victory passage. The title of *Les préludes* refers to an 1823 poem by Alphonse de Lamartine (1790-1869), who is widely considered to be the first French Romantic poet. When the piece premiered in 1854, *Les préludes* included a lengthy textual introduction penned by Liszt's longtime companion Princess Carolyne zu Sayn-Wittgenstein. Her preface included her own reflections on as well as quotations from and glosses of Lamartine's poem. When the piece was first published, the Princess's preface was included but substantially shortened to only the following sentence: "What else is our life but a series of preludes to that unknown Hymn, the first and solemn note of which is intoned by death?" Contrary to popular belief, this line is not from Lamartine's poem, but was written by Princess Carolyne.

Les préludes has been an integral part of Camp life at Interlochen since 1928, when it was performed as the final work on the final concert of the very first National Music Camp season. Moved by Liszt's music and by Princess Carolyne's textual preface, the students asked Dr. Maddy if they could play the piece again on the final concert of the 1929 season. With this request, the students

established a tradition that continues nearly a century later. *Les préludes* has been performed on the final Sunday concert of Camp every year, with only two exceptions. In 1933, the final concert of the Camp season was given on a Tuesday (instead of a Sunday) because the campers traveled to Chicago the next day to perform at the Century of Progress and the Chicagoland Festival at Soldier Field. In 1939, the orchestra traveled to New York to perform at the World's Fair, where they presented *Les préludes* as the final piece of the final concert. The 1939 New York concert is the only time *Les préludes* was not performed in Michigan at the conclusion of the Camp season.

Until 2017, only four people had ever conducted *Les préludes* at Interlochen: Joseph E. Maddy (1928-1965), George C. Wilson (1966-1979), Edward J. Downing (1980-2003), and Jeffrey Kimpton (2004-2016). Although all four of those people also served as Interlochen's president (Wilson was interim president from 1970 to 1971), the president is not required to conduct *Les préludes*. Presidents Karl Haas, Roger Jacobi, Dean Boal, and Richard Odell never conducted the piece during their tenures, and Interlochen's current president Trey Devey does not conduct it, either. Also, Ed Downing began conducting the work in 1980, but he did not become Interlochen's president until almost 20 years later. The short list of conductors has recently nearly doubled, however—*Les préludes* has been conducted by three different people in the last seven years: Cristian Măcelaru in 2020 and 2021; Tito Muñoz in 2022; and Jung-Ho Pak from 2017 to 2019. Pak will also lead today's performance.

—Program notes by Amanda Sewell

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Described by the New York Times as a conductor who "radiates enthusiasm" and the Los Angeles Times as "a real grabber", **JUNG-HO PAK** is known for his unique approach and vision of symphonic music. Pak is Artistic Director and Conductor of the Bay Philharmonic in San Francisco, and since 2007 he has been Artistic Director and Conductor of the Cape Symphony in Massachusetts, one of the largest orchestras in the New England region. Previously, he has been Artistic Director of Orchestra Nova, the New Haven Symphony Orchestra, and the San Diego Symphony, which Pak guided from bankruptcy to financial success. As a nationally recognized educator, he served as Music Director with the University of Southern California (USC), San Francisco Conservatory of Music, U.C. Berkeley, Disney Young Musicians Symphony, the Debut Orchestra (L.A.), Colburn Chamber Orchestra, and Diablo Ballet, as well as Director of Orchestras and Music Director of the World Youth Symphony Orchestra at Interlochen Center for the Arts. Guest conducting has taken him to Europe, Russia, South America and Asia. Pak is also a frequent speaker on television and radio including TED Talks and National Public Radio, as well as a clinician and conductor at national music festivals.

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WYSO SECTION FACULTY

Violin I—Michael Turkell
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

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

VIOLIN II

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

VIOLA

Lily Wodzisz, Mich.* ^
Camryn Bourne, Texas
Gilana Bush, Fla.
Tristan Chaffee, Ohio
Chloe Cohen, Ill.
Angel De Hoyos, Texas
Dylan Gutierrez, Ga.
Lucy Harris, N.Y.
Jane Morrison, Va.

VIOLA cont.

Jocelyn Scully, Va.
Benji Whiting-Eisemann,
Md.

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.*^

CLARINET cont.

Anton Dmitrik, Canada
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

Lily Clark, N.Y.^
Rowan Anthony, Texas
Mariella Brayton, Ore.
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.*
Nava Gold, Ind.
Phineas Lee, N.Y.*
Reese Modesitt, Texas

HARP

Cory Lin, Canada^
Greta Hodes, Mo.

PIANO/CELESTA

Jing-Fang Huang

INTERLOCHEN PHILHARMONIC

Sally Richardson, librarian / Clayton Sheleheda, assistant librarian
Nicholas Clark, manager

VIOLIN I

Amelia Kang, Calif.+
Ella Besirli, Mich.
Eliza Braunschneider, Mich.
Abby Ellis, Ill.
Lilian Franqui, Calif.
Jad Ibrahim, Egypt*
Phekia Joseph, Fla.
Klaus Jöstlein, Mo.
Sasha Kolb, D.C.
Dolly Pramoda, Puerto Rico
Jaden Qiu, Minn.
Ella Rosselli, N.C.

VIOLIN II

Austin Miller, Texas^
Tarquin Bennion, Mont.
Sam Crespino, Ga.
Amanda Franklin, N.Y.
Kohana Henson, N.Y.
Jeewon Lee, Conn.
Maya Miguel, Calif.
Patrick Miranda-Estrada,
Texas
Charlotte Mishkin, Calif.
Malik Muhammad, Ill.
Hadassah Ring, Mich.
Emerald Skye Tellez, Fla.
Ella Weber-Small, Calif.

VIOLA

Aliyah Mapaisarnsin, N.Y.^
Galatia Bush, Fla.
Xing Carlough, Pa.
Juan De Sousa, Venezuela
Josephine Duguid, N.J.
Fern Ilarraza, Calif.
Mack Scocca-Ho, N.Y.
Marena Spieker, Calif.

CELLO

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Liam Burk, Mich.
Seth Grayson, Ohio
Mo Gruber, Va.
Lucinda Hirsch Korn, Maine
Eliza Kaplan, Pa.
Jayden Thrasher, Ohio
Tara Ulich, N.Y.
Charlie Wahl, D.C.

DOUBLE BASS

Collin Marbutt, Ga.^
Eric Chen, N.Y.
Lizzy Parra, Fla.
James Zwirn, N.Y.

FLUTE

Jessica O'Brien, Calif.^
(piccolo)
Mariana Perez-Alvarez,
Texas
Ava Stumpf, Ill. (piccolo)

OBOE

Juliana Zheng, Wash.*^
Román Berris, Venezuela
Brendan Kuo, Calif.

CLARINET

Edie Flunker, Texas^
Braxen Butler, Okla.
Chris Cui, N.C.
Christian Gonzalez-Villa, Fla.

BASSOON

Sydney Fink, N.J.^
Amelia Newman, Va.
Dima Tishyn, N.Y.

HORN

Samuel Deverman, Ill.^
Andrew Brown, Ariz.
Tyler Olmstead, N.J.
Sidney Smiley, Texas

TRUMPET

Taylor Hopps, Wash.^
Jacob Burnham, Mich.
Kieran Naoura, Switzerland
Madi Turrentine, Texas~

TROMBONE

Kamil Rybaczyk, Poland*^
Genesis Morales, Ill.

BASS TROMBONE

Jakob Ostheimer, Md.^

TUBA

Jack Whalen, Wis.^

PERCUSSION

Spencer Venancio, Minn.^
Evan DePaolo, Wyo.
Michael Manching, Ill.
Ashlynn Ringham, Nev.
Dane Warren, Ga.

HARP

Aiden Sowers, Va.^
Siski Bidleman-Owens, Ariz.
Sierra Stacy, Ill.

WORLD YOUTH WIND SYMPHONY

Emily Trapani, manager

Benjimen Neal, librarian

FLUTE

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Elizabeth Alsenz, Nev.
(piccolo)
Ari Carrillo, Fla.
Teya Klein-Berger, Conn.
Orli Littmann, Ill.
Andrea Vieira, Venezuela
(piccolo)

OBOE

David Paull, Texas^(E.H.)
Mara Briceño, Fla.

CLARINET

Larry Zhao, Wash.^
Brahin Ahmaddiya, Pa.
Audrey Bray, Texas
Leonardo Campo, Fla.
Nick Copeland, N.C. (bass)
Abbey Gill, Kan.
Bjorn Hellum, Calif.
Skylar Li, N.J. (bass)
Sarah Morris, Ill.
Abby Siguenza-Zoleta,
Mich. (bass)
Niccole Torres, Fla.
Callam Weatherbee, Mich.

BASSOON

Christian Henderson, N.Y.^
Irene Bae, Calif.
Paul Wittmer, N.Y.**
(contra)

SAXOPHONE

Avery Babbitt, Texas**^
Tripp Leffler, Ga.
Geneva Ruml, N.H.
Kaylee Vazquez, Calif.

TRUMPET

Colin Mroczko, N.J.^
Justin Brooks, Fla.
Sean Kobayashi, Ariz.**
Nate Lee, N.Y.
Nati Noriega, Ill.

HORN

Jacob Wiley, Texas**^
Madeline Cagle, Ala.
Lauren Herman, N.J.
Julian Khandalavala, N.Y.
Alina Lum, Calif.
Beulah Shaw, South Africa
Jak Vargas, Texas

TROMBONE

Demitri Resto, Conn.^
Vadim Hettena, Wash.
Jason Ji, China
Gabe Nieman, N.Y.
Alan Romero-Gallardo, Mich.
Matthew Shoykhet, Md.

BASS TROMBONE

Raymond Zhu, Md.

EUPHONIUM

Ezrin Flowers, Ohio**^
Jules Schmidt, N.Y.

TUBA

Angel Cocone, Ill.**^
Tipton Lolley, Ky.**

DOUBLE BASS

Noah Steele

PERCUSSION

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Nicholas Gabrielson, Calif.
Yuuka Harada-Collier,
Hawaii
Gabe Kulick, N.Y.
Jacob Treat, N.Y.
Thomas Witt, Ky.**

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+ 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.

** Denotes Fennell Scholar. This merit-based Fennell Scholars Award, named after Interlochen alumnus Frederick Fennell, the world's most distinguished wind conductor, recognizes exceptional high-school musicians in the Wind Ensemble program.

The musicians are listed alphabetically after principals.

INTERLOCHEN SUMMER DANCE ENSEMBLE

INTERMEDIATE DIVISION

Mathilda Apps, Canada
Aria Baca, Colo.
Madeline Belzer, Va.
Hope Charuvastra, N.Y.
Aliyah Cohen, Mich.
Kaya Croudy, N.Y.
Maegan Cuzzi, Maine
Lucy Gath, Ohio
Danielle Gordillo, Fla.
Natalie Haasch, Ill.
Lev Handler, N.J.
Dorothy Jennett, Ill.
Sophia Lee, N.J.
Emily Levenson, Ore.
Reese Martin, Mich.
Ella McCracken, Calif.
Conor McGuire, Ill.
Patrick Michaels, Mich.
Anika Oishi, Wash.
Morgan Parker, Mich.
Jonah Rensi, Pa.
Chandini Shah, Ill.
Sofia Silberstein, Mexico
Elliott Smucker, Mich.
Waverly Summerill, Fla.
Amarie Sutter, Colo.
Lillian Tant, Ohio
Laura Thrush, Ill.
Lauren Tucek, Ill.
Madisen Vint, Ill.
Charlotte Weenig, Texas

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Sloane Brodsky, Mass.
Sam Curry-Levine, N.Y.
Cass Dunn-Helton, Ohio
Rania Espinola Rivas, Paraguay
Daylin Fair, Ohio
Vincent Farrehi, Mich.
Channing Guggenheim, N.Y.
Bella Jones, Wis.
Ava Kowalewski, Mich.
Cole Lessard, Maine
Carsyn McKee, Mich.
Haerin Mendoza, Fla.
Marcella Miles, Ind.
Isis Price, Ohio
Sophie Purvis, Ind.
Naima Ramos, Ill.
Elianna Ripstein, Ill.
Abby Root, Mich.
Gideon Sher, Calif.
Eva Simpson, Colo.
Ella Smith, Calif.
Avery Strong, N.C.
Leila White, Conn.

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An Evening with the World Youth Symphony Orchestra on Classical IPR

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