



Interlochen

PRESENTS

Interlochen, Michigan

*

DETROIT SYMPHONY ORCHESTRA

Jader Bignamini, conductor

Saturday, July 20, 2024

7:30pm, Kresge Auditorium

Don Juan, Op. 20 Richard Strauss
(1864-1949)

Symphony No. 3 in E-flat Major, Op. 55 ("Eroica") Ludwig van Beethoven
(1770-1827)
Allegro con brio
Marcia funebre: Adagio assai
Scherzo: Allegro vivace
Finale: Allegro molto

Sponsors of the DSO Residency at Interlochen:

Diane Allmen, Paul M. Angell Family Foundation, Elaine C. Driker,
John & Karen Fischer, Dr. Robert & Dr. Mary Mobley, Mr. & Mrs. David Provost,
Dr. & Mrs. John Roberts, Bernard & Eleanor Robertson,
Nancy Schlichting & Pamela Theisen, Sandy Schreier,
Mr. and Mrs. Thomas Trudeau, Drs. David & Bernadine Wu

* * *

PROGRAM NOTES

Don Juan, Op. 20

RICHARD STRAUSS

B. June 11, 1864, Munich, Germany

D. September 8, 1949, Garmisch-Partenkirchen, Germany

Scored for three flutes (one doubling on piccolo), two oboes, English horn, two clarinets, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion, harp, and strings.

Duration: approximately 18 minutes

The ostensible source for Richard Strauss's tone poem *Don Juan* is a poem by Nikolaus Lenau, posthumously published in 1851. Here, the poet delves beneath the surface to portray a man driven by his passions, satisfying them briefly, only to thirst for more. The Don reveals himself in one of the passages Strauss sets at the beginning of his score:

*Yes, passion is always wholly new;
It cannot be carried from this woman to that one,
It can only die here, to spring up again there,
And if it knows itself, it knows nothing of repentance.*

Strauss completed the work in the summer of 1888, and brought it with him the next year when he came to Weimar, where, on conductor, pianist, and composer Hans von Bülow's recommendation, he was appointed assistant conductor at the opera, beginning in October 1889. The Intendant and the first conductor were both impressed by Strauss's read-through of *Don Juan* at the piano, and urged him to include it on one of his concerts.

The music moves in one breathless sweep, without a superfluous note, characterized by a theme with an irresistible upward thrust. Two "feminine" themes follow; the first merely touched on in passing, the second, sung by the solo violin, savored at greater length. The middle section begins with a symphonic development interrupted by a love scene, in which the oboe intones the Don's serenade, and the forward motion of the piece is suddenly stalled. How to continue after such an interlude? By introducing a second, even lustier, theme for the Don, its opening octave leap derived from the love song just finished. The wanderings continue in a passage that is generally described as a carnival scene, but whose only parallel in Lenau is a masked ball. Memories of the Don's conquests flit through his mind, but he is unrepentant, and in the recapitulation we meet him again, his ego more inflated than ever.

In Lenau, the Don meets his doom in a duel—in which, tired of his pursuits, he throws away his sword and is killed unresisting. We hear the sword-stroke as a

dissonant trumpet note cuts through the sustained tones of winds and strings, and the music ebbs.

—Program notes courtesy of the Detroit Symphony Orchestra

Symphony No. 3 in E-flat Major, Op. 55 (“Eroica”)

Composed 1803-1804 | Premiered 1805

LUDWIG VAN BEETHOVEN

B. December 1770, Bonn, Germany

D. March 26, 1827, Vienna, Austria

Scored for two flutes, two oboes, two clarinets, two bassoons, three horns, two trumpets, timpani, and strings.

Duration: approximately 47 minutes

The sharp “hammer stroke” chords that open Beethoven’s “Eroica” Symphony are a genre bending and even humorous imitation of the three loud chords heard in countless tiny, frivolous Italian sinfonias composed in Naples and Milan in the 1730s. In their original context, they were simply used to silence a noisy audience, but Beethoven boldly made them into structural pillars that recur throughout the first movement of the “Eroica.” This nicely encapsulates what makes the symphony so groundbreaking: Beethoven doesn’t *veer* from the pre-established musical path per se, but he kicks up so much dust that his genius is laid bare.

The “Eroica” maintains many elements of the symphonic traditions in a fairly straightforward way—at least on paper. It opens with a simple theme that rocks gently up and down the notes of the E-flat major triad. The horn trio in the middle of the Scherzo observes the standard practice of featuring the wind instruments in that section of the movement. And, despite its huge architecture and extraordinary technical demands, the “Eroica” is a work in which the sound of the string choir is still a basic orchestra element.

But in practice, there was nothing at all like the “Eroica” in 1804. The piece’s unambiguous hugeness, dramatic emphasis, and a sense of self-importance were all new. It was the longest symphony ever written at the time. And it boldly shifted emphasis from the first movement to the last, creating the idiom that would become known as the “finale symphony”—the fugal end of Mozart’s “Jupiter” Symphony offers the only real precedent for Beethoven’s “Eroica” in this regard.

Though the first-movement exposition is set forth as a typical set of short, pithy themes, the energy gathered in them foretells the scope of the musical structure Beethoven has in store. But developmental proceedings are suddenly interrupted by a brand-new theme, in the quite foreign key of E minor. Beethoven then gradually introduces the opening triadic theme in a variety of tonalities that eventually lead back to the main key of E-flat major and a recapitulation of all

the thematic material. He appends a long coda to the movement, reintroducing the new theme as one of its dramatic events.

The slow movement beautifully contrasts somber, heroic, and elegiac sentiments, and the Scherzo is a virtuosic and even hilarious romp—with pizzicato string effects, contrasting horn colors in the trio section, and stubborn syncopations and changes of meter. The exuberant spirits can be capped only by the climactic variations Beethoven uses to conclude the “Eroica,” which we now recognize as the bridge between the Classical and Romantic periods. And of course, Beethoven ends the movement with another set of fierce “hammer stroke” chords.

—Program notes by Carl R. Cunningham

* * *

About the Detroit Symphony Orchestra

The acclaimed Detroit Symphony Orchestra is known for trailblazing performances, collaborations with the world’s foremost musical artists, and a deep connection to its city. Led by Music Director Jader Bignamini since 2020, the DSO makes its home at historic Orchestra Hall within the Max M. and Marjorie S. Fisher Music Center, offering a performance schedule that features the PVS Classical, PNC Pops, Paradise Jazz, and Young People’s Family Concert series. In addition, the DSO presents the William Davidson Neighborhood Concert Series in metro area venues, as well as eclectic multi-genre performances in its mid-size venue The Cube, constructed and curated with support from Peter D. & Julie F. Cummings. A dedication to broadcast innovation began in 1922, when the DSO became the first orchestra in the world to present a live radio broadcast of a concert and continues today with the groundbreaking *Live from Orchestra Hall* series of free webcasts.

Since its first school concerts a century ago, and particularly since the founding of the Civic Youth Ensembles in 1970, the DSO has been a national leader in bringing the benefits of music education to students, teachers, and families in Detroit and surrounding communities. The DSO remains committed to expanding its participation in the growth and well-being of Detroit through programs like its Detroit Neighborhood Initiative—cultural events co-created with community partners and residents—and Detroit Harmony, a promise to provide an instrument and instruction to any student in the city who wants to learn. With unwavering support from the people of Detroit, the DSO actively pursues a mission to impact lives through the power of unforgettable musical experiences.

*

Jader Bignamini was introduced as the 18th music director of the Detroit Symphony Orchestra in January 2020, commencing with the 2020–2021 season. His infectious passion and artistic excellence set the tone for the seasons ahead, creating extraordinary music and establishing a close relationship with the orchestra. A jazz aficionado, he has immersed himself in Detroit’s rich jazz culture and the influences of American music.

A native of Crema, Italy, Bignamini studied at the Piacenza Music Conservatory and began his career as a musician (clarinet) with Orchestra Sinfonica La Verdi in Milan, later serving as the group’s resident conductor. Captivated by the music of legends like Mahler and Tchaikovsky, Bignamini explored their complexity and power, puzzling out the role that each instrument played in creating a larger-than-life sound. When he conducted his first professional concert at the age of 28, it didn’t feel like a departure, but an arrival.

In the years since, Bignamini has conducted some of the world’s most acclaimed orchestras and opera companies in venues across the globe including working with Riccardo Chailly on concerts of Mahler’s Eighth Symphony in 2013 and his concert debut at La Scala in 2015 for the opening season of La Verdi Orchestra. Recent highlights include debuts with Opera de Paris conducting *La Forza del Destino* and with Deutsche Opera Berlin conducting *Simon Boccanegra*; appearances with the Pittsburgh and Toronto symphonies; debuts with the Houston, Dallas, and Minnesota symphonies; Osaka Philharmonic and Yomiuri Nippon Symphony Orchestra in Tokyo; with the Metropolitan Opera, Vienna State Opera, and Dutch National Opera (*Madama Butterfly*); Bayerische Staatsoper (*La Traviata*); *I Puritani* in Montpellier for the Festival of Radio France; *Traviata* in Tokyo directed by Sofia Coppola; return engagements with Oper Frankfurt (*La forza del destino*) and Santa Fe Opera (*La bohème*); *Manon Lescaut* at the Bolshoi; *Traviata*, *Madama Butterfly*, and *Turandot* at Arena of Verona; *Il Trovatore* and *Aida* at Rome’s Teatro dell’Opera; *Madama Butterfly*, *I Puritani*, and *Manon Lescaut* at Teatro Massimo in Palermo; *Simon Boccanegra* and *La Forza del Destino* at the Verdi Festival in Parma; *Ciro in Babilonia* at Rossini Opera Festival and *La bohème*, *Madama Butterfly*, and *Elisir d’amore* at La Fenice in Venice.

When Bignamini leads an orchestra in symphonic repertoire, he conducts without a score, preferring to make direct eye contact with the musicians. He conducts from the heart, forging a profound connection with his musicians that shines through both onstage and off. He both embodies and exudes the excellence and enthusiasm that has long distinguished the DSO’s artistry.

* * *

DETROIT SYMPHONY ORCHESTRA

JADER BIGNAMINI, Music Director

Music Directorship endowed by the Kresge Foundation

JEFF TYZIK
Principal Pops Conductor

NA'ZIR MCFADDEN
*Assistant Conductor, Phillip &
Lauren Fisher Community
Ambassador*

LEONARD SLATKIN
Music Director Laureate

TERENCE BLANCHARD
Fred A. Erb Jazz Creative Director Chair

NEEME JÄRVI
Music Director Emeritus

VIOLIN I

Robyn Bollinger
CONCERTMASTER
Katherine Tuck Chair
Kimberly Kaloyanides
Kennedy
ASSOCIATE CONCERTMASTER
*Schwartz and Shapero Family
Chair*
Hai-Xin Wu
ASSISTANT CONCERTMASTER
*Walker L. Cisler/Detroit
Edison Foundation Chair*
Jennifer Wey Fang
ASSISTANT CONCERTMASTER
Marguerite Deslippe*
Laurie Goldman*
Rachel Harding Klaus*
Eun Park Lee*
Adrienne Rönmark*
William and Story John Chair
Alexandros Sakarellos*
*Drs. Doris Tong and Teck Soo
Chair*
Laura Soto*
Greg Staples*
Jiamin Wang*
Mingzhao Zhou*

VIOLIN II

Adam Stepniewski
ACTING PRINCIPAL
The Devereaux Family Chair
Will Haapaniemi*
*David and Valerie McCammon
Chairs*
Hae Jeong Heidi Han*
*David and Valerie McCammon
Chairs*
Elizabeth Furuta*
Sheryl Hwangbo Yu*
Daniel Kim*
Sujin Lim*
Hong-Yi Mo*
Marian Tanau*
Alexander Volkov*
Jing Zhang*

VIOLA

Eric Nowlin
PRINCIPAL
Julie and Ed Levy, Jr. Chair
James VanValkenburg
ASSISTANT PRINCIPAL
Janet and Norm Ankers Chair
Caroline Coade
Henry and Patricia Nickol Chair
Glenn Mellow
Hang Su
Hart Hollman
Han Zheng
Mike Chen
Harper Randolph[§]

CELLO

Wei Yu
PRINCIPAL
Abraham Feder
ASSISTANT PRINCIPAL
*Dorothy and Herbert Graebner
Chair*
Robert Bergman*
Jeremy Crosmer*
*Victor and Gale Girolami Cello
Chair*
David LeDoux*
Peter McCaffrey*
*Joanne Deanto and Arnold
Weingarden Chair*
Una O'Riordan*
*Mary Ann and Robert Gorlin
Chair*
Cole Randolph*
Mary Lee Gwizdala Chair

DOUBLE BASS

Kevin Brown
PRINCIPAL
Van Dusen Family Chair
Stephen Molina
ASSISTANT PRINCIPAL
Christopher Hamlen*
Peter Hatch*
Vincent Luciano*
Brandon Mason*

HARP

OPEN
PRINCIPAL
Winifred E. Polk Chair

FLUTE

Hannah Hammel Maser
PRINCIPAL
*Alan J. and Sue Kaufman and
Family Chair*
Amanda Blaikie
*Morton and Brigitte Harris
Chair*
Sharon Sparrow
ASSISTANT PRINCIPAL
*Bernard and Eleanor
Robertson Chair*
Jeffery Zook

PICCOLO

Jeffery Zook
Shari and Craig Morgan Chair

OBOE

Alexander Kinmonth
PRINCIPAL
*Jack A. and Aviva Robinson
Chair*
Sarah Lewis
ASSISTANT PRINCIPAL
Monica Fosnaugh

ENGLISH HORN

Monica Fosnaugh

CLARINET

Ralph Skiano
PRINCIPAL
Robert B. Semple Chair
Jack Walters
*PVS Chemicals Inc./
Jim and Ann Nicholson Chair*
Shannon Orme

E-FLAT CLARINET

OPEN

BASS CLARINET

Shannon Orme
*Barbara Frankel and
 Ronald Michalak Chair*

BASSOON

Conrad Cornelison
 PRINCIPAL
*Byron and Dorothy Gerson
 Chair*

Cornelia Sommer
 Marcus Schoon

CONTRABASSOON

Marcus Schoon

HORN**OPEN**

PRINCIPAL
*David and Christine Provost
 Chair*

Johanna Yarbrough

Scott Strong
*Ric and Carola Huttenlocher
 Chair*

David Everson
 ASSISTANT PRINCIPAL

Mark Abbott

TRUMPET

Hunter Eberly
 PRINCIPAL
Lee and Floy Barthel Chair

Austin Williams

William Lucas

TROMBONE

Kenneth Thompkins
 PRINCIPAL
Shari and Craig Morgan Chair

David Binder

Adam Rainey

BASS TROMBONE

Adam Rainey

TUBA

Dennis Nulty
 PRINCIPAL

TIMPANI

Jeremy Epp
 PRINCIPAL
*Richard and Mona Alonzo
 Chair*

James Ritchie
 ASSISTANT PRINCIPAL

PERCUSSION

Joseph Becker
 PRINCIPAL
*Ruth Roby and Alfred R.
 Glancy III Chair*

Andrés Pichardo-Rosenthal
 ASSISTANT PRINCIPAL
William Cody Knicely Chair

James Ritchie
 Luciano Valdes[§]

LIBRARIANS

Robert Stiles
 PRINCIPAL
 Ethan Allen

LEGACY CHAIRS

Principal Flute
*Women's Association for the
 DSO*

Principal Cello
James C. Gordon

PERSONNEL MANAGERS

Patrick Peterson
 DIRECTOR OF ORCHESTRA
 PERSONNEL

Benjamin Tisherman
 MANAGER OF ORCHESTRA
 PERSONNEL

Nolan Cardenas
 AUDITION AND OPERATIONS
 COORDINATOR

STAGE PERSONNEL

Dennis Rottell
 STAGE MANAGER

Zach Deater
 DEPARTMENT HEAD

Isaac Eide
 DEPARTMENT HEAD

Kurt Henry
 DEPARTMENT HEAD

Matthew Pons
 DEPARTMENT HEAD

Jason Tschantre
 DEPARTMENT HEAD

LEGEND

* These members may voluntarily revolve seating within the section on a regular basis.

§ African American Orchestra Fellow

* * *

INTERLOCHEN ARTS FESTIVAL UPCOMING HIGHLIGHTS**World Youth Symphony Orchestra**

Jader Bignamini, conductor

with members of the Detroit Symphony Orchestra

Sunday, July 21, 2024 - 7:30 p.m., Kresge Auditorium

See the classical musicians of tomorrow side-by-side with today's leading instrumentalists as members of the Detroit Symphony Orchestra perform with the World Youth Symphony Orchestra. Detroit Symphony Orchestra Music Director Jader Bignamini leads the combined ensemble in Giuseppe Verdi's

Overture to *Nabucco* and Antonín Dvořák's Symphony No. 9 in E Minor, "From the New World."

World Youth Symphony Orchestra

Rebecca Tong, conductor

Sunday, July 28, 2024 - 7:30 p.m., Kresge Auditorium

Jakarta Simfonia Orchestra Resident Conductor Rebecca Tong joins the World Youth Symphony Orchestra for a program of new works and enduring favorites. The La Maestra Competition winner guides the ensemble through the Michigan premiere of Alex Berko's "Condense Eternity" (commissioned in partnership with the New York Youth Symphony) and Edward Elgar's Enigma Variations, Op. 36.

"Wonderful Town"

Thursday-Saturday, August 1-3, 2024 - 7:00 p.m., Corson Auditorium

Sunday, August 4, 2024 - 2:00 p.m., Corson Auditorium

Experience a lighthearted homage to New York City's status as a destination for dreamers as the students of the High School Musical Theatre Production program stage *Wonderful Town*. Set in 1930s-era Greenwich Village, the Tony Award-winning musical follows two small-town sisters as they pursue their dreams in the city—with mixed and often comical results. 2003 Broadway revival cast members Joyce Chittick and Rick Faugno helm a vibrant production featuring a book by Joseph A. Fields and Jerome Chodorov, lyrics by Betty Comden and Adolph Green, and music by Leonard Bernstein.

For information and tickets, visit [interlochen.org/tickets](https://www.interlochen.org/tickets)

* * *

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 scanning the QR code included on this page or by visiting www.interlochen.org/giveonline.



Many of our venues are equipped with hearing assistance systems. Please ask one of our ushers if you need assistance connecting. 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