



Interlochen
PRESENTS



World Youth Symphony Orchestra

Jader Bignamini conducts Dvořák's New World Symphony
featuring guest musicians from the Detroit Symphony Orchestra

Sunday, July 21, 2024 • 7:30 p.m.

Kresge Auditorium

WELCOME



Welcome to today's performance.

Since 1928, Interlochen Arts Camp has been a destination for artists of all ages. Each summer, thousands of students, faculty members, and professional performers flock to northern Michigan to be immersed in a creative community unlike any other.

This year, more than 3,300 students from across the United States and around the world have joined us between the lakes for a transformative artistic experience. These students will attend lessons and rehearsals, work with exceptional instructors, and stage events like this one—all while building friendships and memories that will last a lifetime.

Interlochen Arts Camp is just one facet of our vibrant organization. Beyond today's performance, I encourage you to explore and discover everything Interlochen has to offer—from delicious soft-serve ice cream cones and scenic lakeside hotel rooms to workshops for adult learners and Interlochen Online's expert-designed courses. You can also enjoy more incredible performances on campus, via live webcast, or over the airwaves on Interlochen Public Radio.

Net proceeds from our performances and events support student scholarships; thank you for investing in the young artists of tomorrow. I hope to see you on campus again soon.

A handwritten signature in black ink, appearing to read 'Trey Devey', enclosed within a simple black oval outline.

Trey Devey
President, Interlochen Center for the Arts

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Interlochen, Michigan
169th Program of the 97th Season

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WORLD YOUTH SYMPHONY ORCHESTRA

Jader Bignamini, conductor

featuring members of the
DETROIT SYMPHONY ORCHESTRA

Sunday, July 21, 2024
7:30pm, Kresge Auditorium

WORLD YOUTH SYMPHONY ORCHESTRA

Jader Bignamini, conductor

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Detroit Symphony Orchestra

PROGRAM

- Overture to *Nabucco*..... Giuseppe Verdi
(1813-1901)
- Symphony No. 9 in E Minor, Op. 95 ("From the New World")..... Antonín Dvořák
(1841-1904)
Adagio—Allegro molto
Largo
Molto vivace
Allegro con fuoco

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

Tonight's World Youth Symphony Orchestra concert is dedicated to the following generous supporters of the Detroit Opportunity Scholarship: David and Christine Provost, Craig and Shari Morgan, David and Bernadine Wu, Kurt Wilder and Donna Fry, Joanne Danto and Arnold Weingarden, the Marvin and Betty Danto Foundation, the Ralph L. and Winifred E. Polk Foundation, and Christopher Sachs.

* * *

PROGRAM NOTES

by Amanda Sewell

Overture to *Nabucco*

Giuseppe Verdi

Instrumentation: two flutes, piccolo, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, two harps, strings

Duration: 8 minutes

This is a massive understatement, but Giuseppe Verdi composed a lot of wonderful operas. More than a dozen of his operas are in regular rotation at opera houses around the world, and it would be hard to find an opera company in a major city that goes more than a season without staging a Verdi opera. There

are also lots of “hit singles” that are frequently performed separately from the staged operas, such as “La donna è mobile” from *Rigoletto*, the Brindisi (a drinking song) from *La traviata*, and the Anvil Chorus from *Il trovatore*. (Even if you don’t recall their names, these pieces will be instantly recognizable when you hear them.)

Verdi’s first big hit was the opera *Nabucco*, whose overture is on today’s program. He wrote in his memoirs that this opera seemed to have been “born under a lucky star” and that he considered it the start of his operatic career. He had already written two other operas by the time he composed *Nabucco* in 1842, but it was *Nabucco* and one of its choruses in particular that gave him his breakout. He would continue turning out hit after hit for the next 50 years.

Nabucco, which was first produced under the title *Nabucodonosor*, tells a fictionalized version of the Babylonian king Nabucco (Nebuchadnezzar II), who conquers and then exiles the Jews. Nabucco is struck mad after declaring that he is a divine ruler, allowing his (alleged) daughter Abigaille to seize the throne of Babylon and sentencing his other (real) daughter Fenena to death. Nabucco’s mind is restored when he prays to the Jews’ god, and he and his soldiers subsequently save Fenena and rebuild the Temple of Jerusalem.

The breakout hit from *Nabucco* was the chorus “Va, pensiero,” sung in Act III of the opera. In the scene, the imprisoned Israelites wish they could return home. “Va, pensiero, sull’ali dorate,” means “Go, thought, on wings of gold,” and the chorus sings of the beauty of their homeland and prays for God to give them strength to bear their suffering. The chorus is also sometimes called the “Chorus of the Hebrew Slaves.”

It is a myth that the audience at the 1842 premiere of *Nabucco* demanded an encore of “Va, pensiero,” but the chorus did almost immediately become synonymous with Verdi, with Italy, and with opera as a whole. The music’s beauty and the text’s longing to escape imprisonment and return home resonate across decades, nations, and languages. Choruses in the streets sang “Va, pensiero” during Verdi’s funeral in 1901. Since the 1980s, multiple petitions have been issued to make it the Italian national anthem. The Metropolitan Opera chorus sang it before their first performance following the attacks of Sept. 11, 2001. More recently, the Odesa Opera House’s symphony orchestra and chorus performed “Va, pensiero” during a concert outside their concert hall, which was barricaded and had all performances canceled when Russia invaded Ukraine in 2022.

Today’s program includes the overture to *Nabucco*, which contains several main musical themes of the opera. The melodies of “Va, pensiero” will be easily recognized, so don’t be surprised if others in the audience begin humming along.

Symphony No. 9 ("From the New World")

Antonín Dvořák

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

Duration: 40 minutes

By the end of the 19th century, the United States didn't yet have a singular nationalistic musical style; it would be decades before the music of Leonard Bernstein, Duke Ellington, or Aaron Copland was celebrated as distinctly "American." There was a general perception that American composers preferred to imitate their European counterparts rather than create their own style. (There were certainly composers who sought an American national symphonic identity, although none of their concepts caught on widely; see Douglas Shadle's wonderful book *Orchestrating the Nation* to learn more about these earlier 19th-century symphonists.) In the early 1890s, the National Conservatory of Music of America invited Czech composer Antonín Dvořák to teach American composers how to compose American music. Since Dvořák was well-respected as a composer of Czech nationalist music, the Conservatory's president Jeannette Thurber thought Dvořák could teach another country's composers how to find their own national style.

Dvořák served as director of the National Conservatory from 1892 to 1895, during which time he traveled all over the United States, absorbing music of various cultures, locations, and identities. He was particularly moved by African American spirituals, which he learned from an African American student named Harry T. Burleigh (who would later become a well-respected composer in his own right). After only a few months in the United States, Dvořák made a public statement about how African American music "must be the real foundation of any serious and original school of composition to be developed in the United States."

Dvořák wrote his Symphony No. 9, which he called "From the New World," during his first year in the United States. He drew on actual spirituals for inspiration and composed spiritual-like melodies as well. A flute solo in the first movement was likely modeled on the spiritual "Swing Low, Sweet Chariot," and Dvořák claimed that the melody of the famous Largo movement was from a spiritual he learned from Burleigh. There is, in fact, no traditional African American spiritual with this particular melody; the popular song "Going Home" based on this melody was published 30 years later by William Arms Fisher, who had studied with Dvořák.

The Symphony No. 9 was first performed at Carnegie Hall by the New York Philharmonic in 1893. A critic for the *New York Evening Post* wrote, "Anyone who heard it could not deny that it is the greatest symphonic work ever composed in this country." Although a lot of the reception of Dvořák's symphony was similarly

enthusiastic, not everyone was thrilled about his suggestion that American composers should look to African American music for inspiration and for a real American musical identity. Composer George Whitefield Chadwick wrote that he would be “sorry to see Negro melodies become the basis of an American school of musical composition,” and Amy Beach penned an editorial stating that “Negro melodies are not fully typical of our country” and did not represent a “native” American people.

* * *

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.

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Violin II—Brian Allen	Bassoon—William Short
Viola—Lenny Schranze	Horn—Brad Gemeinhardt
Cello—Melissa Kraut	Trumpet—Caleb Hudson
Double Bass—Lawrence Hurst, Kurt Muroki	Trombone— Benjamin Green
Flute—Matthew Roitstein	Tuba—Ada Brooks
Oboe—Dwight Parry	Percussion—Robert Knopper
	Harp—Sylvia Norris

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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.

The musicians are listed alphabetically after principals.

WORLD YOUTH SYMPHONY ORCHESTRA

Nicholas Clark, ensemble manager Adrienne Sherrod, librarian

VIOLIN I

Hannah Schweiger, Calif.+
Guillem Baviera Fuste, Spain*
Alex Gemeinhardt, N.Y.
Amelia Kang, Calif.
Anthony Kim, 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.

VIOLIN II

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

VIOLA

Savonte Vaughn, S.C.*^
Natalie Coleman, Mo.*
Christian Jones, Calif.
Brook Lin, N.Y.
Rachel Mason, Calif.
Alex Prodan, Okla.

VIOLA cont.

Cayden Stathakos, Texas*
Ha Jin Sung, Hong Kong
Dana Wang, N.Y.
Cristian Yohannes, Texas*
Steven Zhang, Ariz.*

CELLO

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

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

OBOE

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

CLARINET

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

BASSOON

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

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.

DETROIT SYMPHONY ORCHESTRA

JADER BIGNAMINI, Music Director

Music Directorship endowed by the Kresge Foundation

Detroit Symphony Orchestra members performing with WYSO

Violin I

Robyn Bollinger
Hai-Xin Wu
Rachel Harding Klaus
Greg Staples
Tina Qu

Viola

Eric Nowlin
Mike Chen
Glenn Mellow
John Madison

Flute

Sharon Sparrow

Trumpet

Austin Williams

Oboe

Monica Fosnaugh

Trombone

Kenneth Thompkins

Violin II

Adam Stepniewski
Alexander Volkov
Molly Hughes
Seula Lee
Joachim Stepniewski
Chase Ward

Cello

David LeDoux
Peter McCaffrey
Una O'Riordan
Sarah Cleveland

Clarinet

Shannon Orme

Tuba

Matt Lyon

Bassoon

Nellie Sommer

Percussion

Joe Becker

Double Bass

Brandon Mason
Vincent Luciano

Horn

Dave Everson

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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*).

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