



World Youth Symphony Orchestra

Ray Chen performs Tchaikovsky's Violin Concerto
with Cristian Măcelaru, conductor

Sunday, July 7, 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

The Interlochen Arts Festival is a component of Interlochen, one of the world's most vibrant and inspiring cultural communities. An international destination for unparalleled education and creative opportunities, Interlochen brings together:

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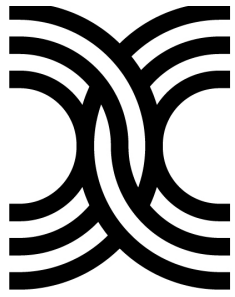
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ARTS CAMP

Interlochen, Michigan
46th Program of the 97th Season

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WORLD YOUTH SYMPHONY ORCHESTRA

Cristian Măcelaru, conductor

with Guest Artist
Ray Chen, violin

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

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PROGRAM

Earworms Vivian Fung
(b. 1975)

Violin Concerto in D Major, Op. 35 Piotr Ilyich Tchaikovsky
(1840-1893)
Allegro moderato—Moderato assai
Canzonetta. Andante
Finale. Allegro vivacissimo

Ray Chen, violin soloist

The Three-Cornered Hat, Suite No. 2 Manuel de Falla
(1876-1946)
The Neighbor's Dance (Seguidillas)
The Miller's Dance (Farruca)
Final Dance (Jota)

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

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PROGRAM NOTES

by Amanda Sewell

Earworms

Vivian Fung

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

Duration: 12 minutes

What's the most recent song or melody to get stuck in your head on endless repeat? For this author, the "stickiest" melodies are "Can the Circle be Unbroken?" and the finale of Igor Stravinsky's *The Firebird*. Any time my brain remembers one of these melodies, it gets lodged in my consciousness and won't move for days. Another word for these sticky melodies is "earworm." Scientists have called earworms a type of involuntary cognition because people can't control when or how they happen. Most irritatingly, we can't get rid of earworms—no matter how hard we try. For composer Vivian Fung, her personal earworm was "The Wheels on the Bus." When she began to write a new piece in 2018, her then-three-year-old had been listening to "The Wheels on the Bus" over and over again at bedtime for almost his entire life.

She took her initial annoyance with the melody and its endless repetitions and used it as the inspiration for the piece, aptly titled *Earworms*. "Tunes would go in through my head, and it would just not stop. So, I decided to put this into the piece," Fung has said. "It started with that idea of having these tunes nagging at me in my head, and it became this whole piece." Throughout the piece, she includes fragments of different melodies that had been stuck in her head. In her program notes for the piece, she wrote, "I worked fragments of these songs into the piece the way I would hear them at night—incomplete, sometimes looping just a little lick, sometimes simultaneously or consecutively, and always heavily developed to evoke the feel of my irrational obsession."

Certainly, many composers hope that their pieces will become earworms, getting stuck in people's heads and not leaving. But Fung went to the chaotic feelings of having an earworm, one where the listener is overwhelmed by having the same melody on endless repeat. The piece takes that experience to extremes, building in intensity and repetition, with different melodies and rhythms in conflict. It ends, Fung wrote, "loud and strong, as the earworms take hold of my psyche." In the final pages of the score, she indicates, "Generating Chaos" and notes that the musicians' rhythms don't need to match up exactly. *Earworms* does more than depict the experience of having multiple annoying melodies stuck. Fung has said that the piece is also a commentary on life in the 21st century, depicting diverted attention spans, constant multitasking, and living amidst a barrage of music and media.

Today's concert is being led by Cristian Măcelaru, who is also the Artistic Director and Principal Conductor of the World Youth Symphony Orchestra. Măcelaru has programmed *Earworms* for other orchestras he directs, including the American premiere of the piece with the Cabrillo Festival of Contemporary Music as well as with the WDR Symphony Orchestra in Cologne. When Măcelaru becomes the music director of the Cincinnati Symphony Orchestra in 2025, it seems likely that *Earworms* will make an appearance in a CSO program.

Violin Concerto in D Major, Op. 35

Piotr Ilyich Tchaikovsky

Instrumentation: two flutes, two oboes, two clarinets, two bassoons, three horns, two trumpets, timpani, strings, and solo violin

Duration: 40 minutes

Tchaikovsky's *Violin Concerto* (1878) was conceived and premiered under a tempest of troubled relationships in Tchaikovsky's personal and professional life. His 1877 marriage to Antonina Miliukova was, by all accounts, a complete disaster, and Tchaikovsky left after only two months. Stifled by writers' block for the duration of his marriage, he had a burst of creative energy after his departure, leading to the composition of his *Symphony No. 4* and the opera *Eugene Onegin*. The *Violin Concerto* soon followed.

Tchaikovsky composed the concerto with significant input from the violinist and composer Josef Kotek, and he originally planned to dedicate the concerto to Kotek. Although historians generally agree that Tchaikovsky was gay, the nature of his relationship with Kotek is unclear. Tchaikovsky had great affection for the young violinist, and they were certainly very close, but there is no conclusive evidence that they were romantically involved. (A new book by Rhaina Cohen offers an interesting overview of the language used between platonic same-gender friends in the 19th century, noting that language that reads as romantic to us in the 21st century was actually quite commonly used between close friends who were not romantically involved.) Tchaikovsky hesitated about dedicating the concerto to Kotek, even though the violinist was at his side for much of the work's composition. Tchaikovsky may have been concerned about gossip regarding the nature of his relationship with Kotek, and he tried to keep rumors at bay by dedicating the concerto to someone else.

He chose violinist Leopold Auer for the dedication, and he expected Auer to give the premiere performance of the concerto—except he didn't show Auer the score or consult with him until the work was already published with the dedication. Auer had some major concerns about the concerto, to say the least. He told Tchaikovsky that certain passages were virtually impossible for any violinist to play and took it upon himself to make edits without consulting the composer. A furious Tchaikovsky then returned to Kotek, asking for forgiveness and offering him the dedication and the premiere. Kotek refused, understandably, and this began a rift in their relationship that would never be mended fully.

Tchaikovsky was so insulted by Auer's response and hurt by Kotek's rejection that he published a second edition of the score, this time dedicated to a third violinist, Adolf Brodsky. Brodsky finally gave the premiere performance of the

Violin Concerto in Vienna in 1881, three years after its completion. Once the *Violin Concerto* was premiered, more drama ensued. Noted music critic Eduard Hanslick ripped the piece apart, calling it “revolting” and noting that he’d never before heard a piece of music that “stinks to the ear.”

Now, thankfully, violinists and critics generally regard Tchaikovsky’s *Violin Concerto* as one of the greatest ever written. It also seems unlikely that conflicting personalities will impede today’s performance, as conductor Cristian Măcelaru and guest violinist Ray Chen have collaborated multiple times in the last several years with different orchestras, including the San Francisco Symphony and the WDR Symphony Orchestra.

The Three-Cornered Hat, Suite No. 2

Manuel de Falla

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

Duration: 12 minutes

“The Three-Cornered Hat” is a well-known piece of Spanish folklore, involving a miller, the miller’s wife, and a magistrate who is jealous of them. The name comes from the tricorne hat that Spanish magistrates of the era sported. For his ballet, composer Manuel de Falla adapted the 19th-century comic novella *El sombrero de tres picos* (“The Three-Cornered Hat”) by Pedro Antonio de Alarcón. In summary, the magistrate tries unsuccessfully to arrest the miller on false charges and to seduce the miller’s wife. Through a series of foibles, a lot of disguises and chases, an appearance by a time-telling bird, frequent eating of grapes, and a big fight where people are in disguise and nobody seems to know who they’re fighting, the story ends with the townspeople tossing the magistrate up in the air in a blanket. (We don’t recommend trying this with your Camp cabin mates, by the way.)

The complete ballet (premiered in 1919) is about 45 minutes long and takes place in two acts. The original choreography was based on Spanish dances instead of classical ballet, and Falla used traditional folk music from Andalusia (the southern part of the Iberian Peninsula) throughout his score. The score to *The Three-Cornered Hat* includes two *cante jondo* songs sung by a mezzo-soprano, which are a serious type of song in flamenco music. (Falla was devoted to the preservation of flamenco and *cante jondo* in particular, even organizing a festival dedicated to the art form; a young Federico Garcia Lorca apparently attended and even wrote a collection of poems about the event.)

Today, Falla's *The Three-Cornered Hat* exists in many different versions, some of which the composer created himself, and some of which have been created by others. There is, of course, the complete ballet with orchestra and mezzo-soprano, which is frequently staged around the world. Then, there are two orchestral suites, both of which include specific dances from the ballet. Today's program features Suite No. 2, which has the Dance of the Neighbors (traditional *seguidillas*), the Dance of the Miller (a solo flamenco dance called a *farruca*), and Final Dance (*jota*), where the townspeople are throwing the magistrate in the air on a blanket. All three of these pieces come from the second half of the staged ballet.

Falla himself arranged movements from *The Three-Cornered Hat* for solo piano, and other musicians have created arrangements and transcriptions for nearly any instrument or combination of instruments you can think of. A quick search in the J.W. Pepper online catalog shows 24 different versions of *The Three-Cornered Hat* for sale, including versions for symphonic band, brass quintet, and clarinet trio. These arrangements are usually of suites from the ballet or even of individual dances. Manuel Barrueco has transcribed one of the suites for solo guitar, and versions of various dances exist for cello and piano, flute and guitar, and violin and piano. Aspiring composers and arrangers here at Camp might find a great opportunity to hone their craft by arranging one of the dances for their own instrument.

* * *

GRAMMY® Award-winning conductor **Cristian Măcelaru** is the Music Director Designate of the Cincinnati Symphony Orchestra, a post that commences in the 2024/25 season. He leads his inaugural season as Music Director in 2025/26. Măcelaru holds the titles of Artistic Director of the George Enescu Festival and Competition, Music Director of the Orchestre National de France, Artistic Director and Principal Conductor of Interlochen Center for the Arts' World Youth Symphony Orchestra, Music Director and Conductor of the Cabrillo Festival of Contemporary Music, and Chief Conductor of the WDR Sinfonieorchester in Cologne, Germany, where he will serve through the 2024/25 season and continue as Artistic Partner for the 2025/26 season.

During the 2023/24 season, Măcelaru tours to China with the WDR Sinfonieorchester and with the Orchestre National de France to major cities in Austria and Spain, including Vienna, Madrid, and Barcelona. Additional highlights include Măcelaru's debuts with the Philharmonia and London Philharmonic Orchestras and return engagements with the NDR Elbphilharmonie Orchestra, Swedish Radio Symphony Orchestra, Cincinnati Symphony Orchestra, and St. Louis Symphony Orchestra.

Măcelaru's previous seasons include European engagements with the Concertgebouworkest, Symphonieorchester des Bayerischen Rundfunks, Leipzig Gewandhaus Orchestra, Wiener Symphoniker, Tonhalle-Orchester Zürich, Staatskapelle Berlin, and Budapest Festival Orchestra. In North America, he has led the New York Philharmonic, Los Angeles Philharmonic, National Symphony Orchestra, Chicago Symphony Orchestra, Boston Symphony Orchestra, San Francisco Symphony, The Cleveland Orchestra, and The Philadelphia Orchestra, where he was Conductor-in-Residence for three seasons.

In 2020, he received a GRAMMY® Award for conducting the Decca Classics recording of Wynton Marsalis' Violin Concerto with Nicola Benedetti and The Philadelphia Orchestra. His most recent release is of Enescu Symphonies and two Romanian Rhapsodies with the Orchestre National de France, released on Deutsche Grammophon.

Măcelaru first attracted international attention 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 studied at Interlochen Arts Academy, University of Miami, and with Larry Rachleff at Rice University, 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.

Violinist and online personality, **Ray Chen** redefines what it means to be a classical musician in the 21st century. With a global reach that enhances and inspires a new classical audience, Chen's remarkable musicianship transmits to millions around the world, reflected through his engagements both online and with the foremost orchestras and concert halls around the world. Beyond the performing arts, his work has also contributed to philanthropy, popular culture, and educational technology.

Initially coming to attention via the Yehudi Menuhin (2008) and Queen Elizabeth (2009) Competitions, of which he was First Prize winner, he has built a profile in Europe, Asia, and the United States, as well as his native Australia, both live and on recordings released on Decca Classics.

More recently, Chen co-founded Tonic, an independent startup that aims to motivate musicians and learners around the world to practice their craft together. He is an ambassador for SONY Electronics, a music consultant for Riot Games—the leading esports company best known for League of Legends, and has been featured in Vogue magazine. He released his own design of a violin case for the industry manufacturer GEWA and proudly plays Thomastik Infeld strings. His

commitment to music education is paramount, and inspires the younger generation of music students with his series of self-produced videos combining comedy, education, and music.

Born in Taiwan and raised in Australia, Chen was accepted to the Curtis Institute of Music at age 15, where he studied with Aaron Rosand and was supported by Young Concert Artists. He plays the 1714 "Dolphin" Stradivarius violin on loan from the Nippon Music Foundation. This instrument was once owned by the famed violinist, Jascha Heifetz.

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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:

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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.

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.

The musicians are listed alphabetically after principals.

WORLD YOUTH SYMPHONY ORCHESTRA

Nicholas Clark, ensemble manager Adrienne Sherrod, librarian

VIOLIN I

Anthony Kim, Calif.*+
Nichole Aye, Calif.
Richard Celiceo, N.Y.
Carmen DeAtley-Rosales, Ky.
Alex Gemeinhardt, N.Y.
Phekia Joseph, Fla.
Maddie Koo, Mich.
Costantino Negri da Oleggio,
Italy
Rory Pitts, Calif.
Vittoria Pugina, Colo.
Sam Shea, Texas
Zolin Williams, Calif.
Chloe Yan, Wash.
Christopher Zhu, N.Y.

VIOLIN II

Kaylee Nah, Ore.*^
Guillem Baviera Fuste, Spain*
Tarquin Bennion, Mont.*
Luis Manuel Bonilla, Texas
Eli Braunschneider, Mich.
Elias Cohen, Fla.
Amelia Kang, Calif.
Momica Lu, Canada*
Jonathan Milgram, Costa Rica
Connor Pruett, Texas
Regina Sanchez Galvez, Mich.
Hannah Schweiger, Calif.
Alex Sun, Calif.
Alex Workman, N.C.
Hongrun Zhu, China

VIOLA

Steven Zhang, Ariz.*^
Tristan Chaffee, Ohio
Natalie Coleman, Mo.*
Christian Jones, Calif.
Rachel Mason, Calif.
Alex Prodan, Okla.
Cayden Stathakos, Texas*
Ha Jin Sung, Hong Kong

VIOLA cont.

Savonte Vaughn, S.C.*
Dana Wang, N.Y.
Cristian Yohannes, Texas*

CELLO

Evelyn Yang, England*^
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.
Bryce Williams, Ill.

DOUBLE BASS

Collin LeBlanc, Fla.*^
Mia Bayardo, Mich.
Charlotte Cochran, Colo.
CJ Inkenhaus, Pa.
Yuvin Kang, Ga.*
Collin Marbutt, Ga.
Sam Moon, Ga.*
Riley Rheinheimer, N.M.

FLUTE

Marko Sretenović,
Serbia*^
Faith Murphy, Ind. (piccolo)
Mariana Perez-Alvarez,
Texas (piccolo)
Yuzuka Williams, Calif.~
(piccolo)

OBOE

Joe Mitchell, Ky.^
Sarah Kim, Md.* (E.H.)
Adrian McGill, Utah (E.H.)
Kate Roberts, Texas

CLARINET

Will Hemmelgarn, Ohio^
Chris Cui, N.C.
Tom Wang, Wash. (bass)
Larry Zhao, Wash.~

BASSOON

Paul Wittmer, N.Y.*^
Damian Carrasco, Texas
Andie Wisniewski, Wis.
(contra)

HORN

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

TRUMPET

Ben Mitchell, N.C.^
Bernie Chan, N.Y.
Gabriel Luza, N.C.
Madi Turrentine, Texas

TROMBONE

Will Cranston, Texas^
Oliver Lee, Wash.
Caden Wolfe, Fla.~(bass)

TUBA

Barrett Hoover, Okla.

PERCUSSION

Michael Manching, Ill.^
Eve Gordon, Ga.
Joel Moss, Alaska
Grayson Pruitt, Ga.*
Sophia Stehlik, N.Y.

HARP

Cory Lin, Canada^
Lea Kung, Va.~
Calene Lee, Calif.

PIANO/CELESTA

Christie Cho

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Flute—Sharon Sparrow
Oboe—Linda Strommen
Clarinet—Robert Walker
Bassoon—Harrison Miller
Horn—Bruce Henniss
Trumpet—John Aley
Trombone—Marco Gomez
Tuba—Philip Sinder
Percussion—Nick Sakakeeny
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. 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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INTERLOCHEN ARTS FESTIVAL UPCOMING HIGHLIGHTS

Interlochen "Collage"

Tuesday, July 9, 2024 - 7:30 p.m., Kresge Auditorium

A highly anticipated annual tradition, "Collage" unites Interlochen Arts Camp's finest young creatives in a vibrant multidisciplinary sampler. This immersive, fast-paced performance features artists of all ages and disciplines in a one-of-a-kind event that fills every corner of Kresge Auditorium with creativity. Don't miss a dynamic celebration of the arts starring the musicians, actors, dancers, writers, filmmakers, and visual artists of tomorrow.

World Youth Symphony Orchestra

Christian Reif, conductor

Sunday, July 14, 2024 - 7:30 p.m., Kresge Auditorium

Gävle Symphony Orchestra Chief Conductor Christian Reif leads the World Youth Symphony Orchestra in an expressive program of works that spans from the classical era to the present. Under Reif's baton, the ensemble will perform Ludwig van Beethoven's Egmont Overture, Claude Debussy's La mer, and the Michigan premiere of Bobby Ge's "Sighting the Swallow" (commissioned in partnership with the New York Youth Symphony).

Detroit Symphony Orchestra

Saturday, July 20, 2024 - 7:30 p.m., Kresge Auditorium

Renowned as one of the nation's oldest and most storied orchestras, the Detroit Symphony Orchestra has been at the center of Detroit's musical heartbeat for more than 130 years. Under the baton of Music Director Jader Bignamini, the ensemble performs Ludwig van Beethoven's Symphony No. 3 in E-flat Major, Op. 55 ("Eroica") and Richard Strauss's tone poem, *Don Juan*. Don't miss a heroic program featuring two revolutionary masterworks.

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.

World Youth Symphony Orchestra

JoAnn Falletta, conductor

"Les Preludes"

Sunday, August 4, 2024 - 7:30 p.m., Interlochen Bowl

Witness the moving finale of Interlochen Arts Camp's 2024 season with the 97th annual performance of "Les Préludes." Buffalo Philharmonic Orchestra Music Director JoAnn Falletta and the World Youth Symphony Orchestra open the evening with Nikolai Rimsky-Korsakov's *Capriccio Espagnol* and Carlos Simon's *Tales: A Folklore Symphony*. The program concludes with a powerful performance of Franz Liszt's "Les Préludes" by the Interlochen Summer Dance Ensemble and the Camp's combined high school instrumental ensembles.

For information and tickets, visit interlochen.org/tickets

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Interlochen is where young artists transform their passion and potential into purpose. Their outlook and lives are shaped by immersion in the arts. Inspire and support the creative changemakers of tomorrow with your gift to the Annual Fund.



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