



INTERLOCHEN
Arts Camp

105th Program of the 89th Season
Interlochen, Michigan

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WORLD YOUTH SYMPHONY ORCHESTRA
Christopher Rountree, conductor

Sunday, July 17, 2016

8:00pm, Kresge Auditorium

Prélude à l'après-midi d'un faune (Prelude to the 'Afternoon of a Faun') Claude Debussy
(1862-1918)

So Far So Good Nico Muhly
(b. 1981)

Firebird Suite (1919)..... Igor Stravinsky
(1882-1971)
Introduction – Firebird and its Dance
The Princesses' Round Dance
Infernal Dance of King Katschei
Berceuse
Finale

*The audience is requested to remain seated during the playing of the
Interlochen Theme and to refrain from applause upon its completion.*

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PROGRAM NOTES
By Amanda Sewell

Prélude à l'après-midi d'un faune

Claude Debussy

Prélude à l'après-midi d'un faune, or *Prelude to the Afternoon of a Faun*, is a symphonic poem composed by Claude Debussy in 1894. The piece was inspired by an 1876 poem of the same name by the French Symbolist poet, Stéphane Mallarmé. A faun is a mythological character that is half human and half goat. In his poetry, Mallarmé stressed the duality of the faun: the goat half represents animal desire, and the human half represents self-control. Further, by depicting the faun as a flute-playing musician, Mallarmé evoked Ovid's myth of Pan, in which the nymph Syrinx was turned into reeds in order to escape Pan's pursuit, and Pan in turn cut those reeds to create a pipe (hence the term "panpipe"). Mallarmé revised the poem several times after its first publication, including a new edition published in 1891, which provided the impetus for Debussy's composition.

In 1893, Mallarmé approached Debussy about a musical and dramatic collaboration based on the poem that would be called *Prélude, interludes, et paraphrase finale pour "L'après-midi d'un faune."* However, only the Prelude section ever materialized. Debussy wrote of this piece, "There is a succession of scenes through which pass the desires and dreams of the faun in the heat of the afternoon. Then, tired of pursuing the nymphs and naiads, he succumbs to intoxicating sleep, in which he can finally realize his dreams in possession of universal nature." The recurring flute melody throughout the piece evokes the faun's amorous pursuits, and the lush orchestration and amorphous form help to convey the sensuality of the scene.

An oft-repeated myth is that Debussy denied that the music for *Prelude to the Afternoon of a Faun* was a close adaptation of Mallarmé's poem. In a letter to a music critic written soon after the piece's premiere, Debussy claimed, "It is the general impression of the poem, because in following it more closely, music would run out of breath as if a draft horse were competing for the Grand Prix with a thoroughbred." History has seized upon the first part of this sentence and ignored the second part: Debussy really says that it is virtually impossible for a composer to match music to poetry line-by-line, and to do so would exhaust the composer and the listener. Further, Debussy was well known for being sarcastic and critical in his writings about music (he often wrote scathing music criticism under the pseudonym Monsieur Croche, Anti-Dilettante), so it is generally not advisable to take his words at face value without examining the context.

Like Igor Stravinsky's *The Firebird* (a suite from which also appears on today's program), Debussy's *Prelude to the Afternoon of a Faun* was also a ballet presented by Sergei Diaghilev's Ballets Russes in Paris. In 1911, shortly after the premiere of *The Firebird*, dancer and choreographer Vaslav Nijinsky began working on a scenario for Debussy's piece. Nijinsky choreographed the piece and danced the role of the faun, but his highly suggestive choreography drew an equal mixture of boos and cheers on the opening night of the ballet.

So Far So Good

Nico Muhly

Nico Muhly (b. 1981) is the youngest composer on today's program, exactly 100 years younger than Igor Stravinsky, the next-youngest composer on the program. Further, he is the youngest composer on all six of the WYSO programs this summer. Educated at Columbia University and Juilliard, Muhly writes music in virtually every genre, from solo piano music to opera. He composed the soundtrack to the 2008 film *The Reader* (starring Kate Winslet and Ralph Fiennes), and he has created string arrangements for pop music artists ranging from Bonnie "Prince" Billy to Usher. The Metropolitan Opera recently commissioned an opera from him for their 2019-2020 season.

Muhly composed the orchestral piece *So Far So Good* in 2012. During a talk he gave on the campus of Interlochen this past spring, he said that the title of the piece was inspired by the response we sometimes give when asked how we are. To Muhly, saying "so far, so good" suggests that everything is fine at the moment but that chaos lurks below the surface and can emerge and take over at any point. In interviews, Muhly frequently uses the word "antagonize" to describe the ways in which the sounds interact in this piece. This antagonism between "okay" and "disaster" is the primary sense conveyed in the music of *So Far So Good*.

Muhly's background is as a choral singer, so it is no surprise that *So Far So Good* begins with a chorale-like texture with harmonic clusters. In the next section, a passage that Muhly has called "agitated information, a more aggressive, Morse-code thing" emerges in the trombones. A trumpet solo follows, which Muhly has said that he wrote in order to overcome his long-held fear of composing for the trumpet. These musical gestures then shift into terse perpetual movement in the clarinets, piano, and harp, a section that Muhly has described as kinetic, concise, light dance music. Referring back to his inspiration for the piece, Muhly explains, "There's a sense that everything is going okay until something goes wrong underneath it: a static harmonic universe is interrupted by an antagonizing chord." The "antagonizing chord" in this context is a drone-like figure in the strings and piano. All of the previous musical material is brought back and layered atop this drone, and then the piece ultimately collapses under its own weight.

So Far So Good received its New York premiere on June 5th of this year when the Interlochen Arts Academy Orchestra performed it as part of their program for the NY Phil Biennial at David Geffen Hall. The New York performance featured the Interlochen Arts Academy Dance Company performing original choreography by Christopher Williams, which he called "The Good So Far." The Academy Orchestra's New York performance was conducted by Christopher Rountree, who also leads today's WYSO performance.

Firebird Suite (1919)

Igor Stravinsky

The Ballets Russes, headed by impresario Sergei Diaghilev, was a Paris-based ballet company, all of whose members were Russian. The company's first season (1909) was largely devoted to choreographing existing pieces of music, such as *Les Sylphides* (a collection of short pieces by Frederic Chopin) and the Polovtsian Dances from Alexander Borodin's *Prince Igor*. As the company headed into its second season, Diaghilev decided to

commission and produce an explicitly Russian nationalist ballet. This piece would be the first completely original score performed by the Ballets Russes. Diaghilev chose a scenario based on the Russian fairy tale of the Firebird, but his first choice of composer, Anatoly Lyadov, rejected the commission for reasons that are lost to history. Nikolai Tcherepnin also began composing music for the ballet and then abandoned the project after writing a single scene. Diaghilev then took a chance by asking the young Igor Stravinsky to take over the commission for the score.

At the time of the commission in 1909, Stravinsky was a relatively untested entity. He had written a few orchestral pieces that had been performed in Russia, and he had contributed incidental music to the Ballets Russes' production of *Les Sylphides*, but he had yet to take on a project as large and complex as the 45-minute-long *Firebird*. The ballet ended up being a smash hit with both audiences and critics, leading to international recognition for both the Ballets Russes and for Stravinsky. He would go on to compose several more ballets for Diaghilev, including *Petrushka* (1911) and *The Rite of Spring* (1913).

In the ballet, Prince Ivan is hunting in the magical kingdom ruled by Kashchei the Immortal (the spelling of this character's name varies when it is transliterated from Russian; common variants include "Kashchey" and "Katschei"). Ivan captures the Firebird, but when he spares her life, she promises him a future favor. Kashchei keeps thirteen princesses under a spell, and Ivan falls in love with one of them. Ivan fights with Kashchei to free the princesses, and Kashchei sends a band of monsters after Ivan. Ivan summons the Firebird for help, and she bewitches Kashchei and the monsters first into a frantic dance and then into a deep sleep. The Firebird proceeds to show Ivan the magic egg that contains Kashchei's soul, which Ivan destroys, freeing all captives and princesses.

Stravinsky's original 1910 ballet score had 19 different sections, and most commercial recordings of the complete ballet are further divided into at least 24 sections. In 1911, he created a five-movement orchestral suite from *The Firebird*, which he then revised in 1919—this five-movement suite from 1919 is the piece performed on today's program. This version includes several key scenes from the ballet, including the Firebird begging Ivan to spare her life in exchange for a later favor ("Supplication of the Firebird") and the Firebird's enchantment of Kashchei and his monsters ("Infernal Dance of Kashchei's Subjects"). Stravinsky also created a ten-movement orchestral suite in 1945, 35 years after the ballet was first performed.

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CHRISTOPHER ROUNTREE

We see Lady Macbeth in a dozen crooning silhouettes washing blood out of rags in a bathroom; Stravinsky pouring out of an abandoned warehouse; a violinist cutting himself out of duct tape with a razor as his violin sits gathering feedback; and a lost John Adams suite at Walt Disney Concert Hall. Conductor and composer Christopher Rountree is standing at the intersection of classical music, new music, performance art and pop.

Rountree, 32, is the founder, conductor and creative director of the pathbreaking Los Angeles chamber orchestra *wild Up*. The group has been called "Searing. Penetrating. And Thrilling" by NPR's "Performance Today" and named "Best Classical Music of 2015" by the

New York Times. *wild Up* started in 2010 with no funding and no musicians, driven only by Rountree's vision of a world-class orchestra that creates visceral, provocative experiences that are unmoored from classical traditions.

Rountree received his master's degree in orchestral conducting from the University of Michigan in 2009. Whether he's conducting, composing or curating a program, Rountree's approach – with its “infectious enthusiasm” (*L.A. Times*) and “elegant clarity” (*New York Times*) – is united by extremely high energy and a deeply engaged relationship between a score, musicians and audience. “For most people, programming and conducting are about restraint, intellect. I want to get rid of restraint: I want to tear the thing's guts out. I want to go all the way there,” Rountree says. “I want to empower musicians. I want to energize an audience. It's not that I'm a ‘conduit for the score’ – everyone in the hall is a part of a circuit that connects the conductor, the musicians, the score and the listeners. A concert shouldn't leave people when people leave the concert hall.”

If there is a dam separating establishment classical music from more adventurous forms, Rountree finds himself spilling over both sides – conducting Opera Omaha here, and writing experimental metal for the group gnarwhallaby there.

This year, Rountree makes his Chicago Symphony, LA Opera and Atlanta Opera debuts, returns to the Music Academy of the West and twice to the San Francisco Symphony's *SoundBox* series, conducted the Interlochen Arts Academy Orchestra on the New York Philharmonic's 2016 Biennial, joins Jennifer Koh and Shai Wosner with *wild Up* at the Laguna Beach Music Festival, and conducts Diavolo's new show “L'Espace du Temps: Glass, Adams, and Salonen.” As a composer, his recent premieres and commissions include a new piece for The Crossing at the Philadelphia Museum of Art; a re-orchestration of Esa-Pekka Salonen's *Foreign Bodies*; a choral work for Bjork's choir *Graduale Nobili* in Reykjavik, Iceland; and two new pieces for Jennifer Koh: a short theater piece on the New York Philharmonic's Biennial, and a large scale concerto co-commissioned by the Los Angeles Philharmonic for Jenny and *wild Up*.

Last year, Rountree founded an education intensive with the Los Angeles Philharmonic, continued an education partnership at the Colburn School, and taught Creativity and Consciousness at Bard College's Longy School. He joined the production company Chromatic, conducted Opera Omaha performing John Adams' *A Flowering Tree*, debuted on the San Francisco Symphony's *SoundBox* series, and started a three-year stint as guest conductor of the Los Angeles Chamber Orchestra. With his eclectic style and resume, he's been tapped to curate and create events for contemporary art institutions including the Getty Museum, MCA Denver, the Philadelphia Museum of Art and UCLA's Hammer Museum, where a long-running *wild Up* residency brought the group to national prominence.

Through it all, Rountree is guided by his vision of a more engaging classical music culture that blows up the old boxes. “I don't have enough tattoos to be the badboy provocateur of classical music,” Rountree jokes. “But is the goal to dismantle the artform and build something new – something bursting with life, contemporary relevance, and deep mindfulness? That is exactly what we're doing.”

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WORLD YOUTH SYMPHONY ORCHESTRA

Alexandra Robinson, manager

John Doney, librarian

VIOLIN I

Christophe Koenig, N.Y.*+
Mateus Dandolo, Brazil
Karl Falb, Mich.
Benjamin Gerhardt, N.C.
Jet Glover, Calif.
Laura Herrera, Venezuela
Symphony Koss, Wash.*
Leonardo Matsuoka, Calif.
Iroha Shirai, N.H.*
Eliana Silverman, Mich.
Alexandra Soo, Mich.
Elizabeth Stratton, Mich.
Ana Strong, Mont.
Isabel Tannenbaum, Ill.*

VIOLIN II

Tiffany Chang, Ariz.*^
Mitchell Cloutier, Tenn.
Daniel Fields, Ohio
Miles Huang, Calif.*
David Kwon, N.J.*
K. Astrid Nakamura, Canada*
Joseph Prentice, N.J.
Andria Radaios, Ill.
Olivia Skaja, Minn.
Mia Smith, Ky.
Natalie Smith, Texas
Kalli Sobania, Minn.
Austin Topham, Utah

VIOLA

James Marshall, Wash.*^
Johannah Carmona, Texas
Sophie Choate, Utah*
Alejandro Gallagher, Tenn.
Ayano Nakamura, Ohio
Lauren Praiss, Mo.
Madilynn Riley, Utah
Mikel Rollet, Fla.*
Jacob Rollins, Ill.
Tess Schwarz, Ill.
Xavier Tutiven, N.Y.
Alyssa Warcup, Ill.
Leah Widmaier, Ill.

CELLO

Tamachi Goodson, Ariz. ^
Clara Arnold, Germany
Hagen Bell, S.C.*
Kjelden Breidenbach, Ill.
Ezra Escobar, Ill.
Giacomo Glotzer, Ill.
Rachelle Larivee, Ohio
Caroline Quinones De La Cruz,
Peru
Sophia Rightmer, Ariz.
Nicholas Scheel, Minn.
Anna Seppa, Wash.
Christopher Soo, Mich.
Bence Temesvári, Hungary*
Brandon Wu, Ariz.

DOUBLE BASS

Dimitrios Mattas, Utah^
Beatrice Hammel, Neb.
Pablo Kennedy, Texas*
Nils Krarup, N.Y.
Joseph Lee, Calif.*
Angela Leeper, Ga.
Elliot Shaul-Thompson, Md.
Barnaby Woods, Wash.

FLUTE

Phoebe Rawn, Wash.*^
Nicolas Quero, Ill.
Chloe Tordi, Fla.
Supriya Weiss, Ariz.

OBOE

T. Colton Potter, Fla.*^
Gwen Goble, Texas
Mickenna Keller, Mich.*
(English horn)

CLARINET

Nicole Martin, Mich.*^
Peter Perez, Canada*
Emily Hancock, Tenn. (bass)
Ally Marcella, Mo.

BASSOON

Matthew Melillo, N.J. ^
Brian Kirkman, Wash.
Peter Ecklund, Mich.~ (contra)

HORN

Helen Wargelin, Mass. ^
Alexander Moore, Texas
Jeremy Ulm, Ariz.*
Evan Wright, Mich.*
Gretchen Bonnema, Mich.*

TRUMPET

Joseph Tkach, Texas*^
Sigurjon Stefansson, Texas
Sam Dusinberre, Colo.

TROMBONE

Christopher Houlihan, Md.*^
Jerry Yang, Md.

BASS TROMBONE

Richard Fox, Fla.

TUBA

Jovany Dorsainvil, Ga.

HARP

Ginevra Bridges, Va.* ^
Clarissa Schilling, Wis.
Julia Lewit, Ill.
Ariadna Demkov, Texas

PIANO

Sienna Stribling, Ky.

PERCUSSION

Miles Kim, Mo. ^
Alvin Chung, Md.
Albert Mackey, Hawaii
Allen Dai, Ill.*
Gregory Phifer, Ill.
Gabriel Costache, Colo.

Strings are listed alphabetically after principals. Remaining sections are listed by chair.

+ Denotes concertmaster

^ Denotes principal

*Denotes Interlochen Orchestral Scholar. This merit-based scholarship recognizes exceptional high-school musicians in the Orchestra program.

~Denotes Fennell Scholar. The 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 World Youth Symphony Orchestra (WYSO) concertmaster endowed chair is named in honor of Mikhail Stolarevsky, who was a string teacher at Interlochen from 1929 to 1946. The gift for this endowed chair was given by Mr. Stolarevsky's son, Alexander Stolley.

Special gifts to Interlochen's Endowment have provided funds that support WYSO and the Interlochen Arts Camp music program. Interlochen gratefully recognizes the following named WYSO orchestra chairs:

Concertmaster: M. Stolarevsky/A. Stolley Family Chair
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
Section Chair (Violin II): Daniel Hartman Memorial Chair (through 2021)

We are actively seeking to more fully endow the World Youth Symphony Orchestra. If you are interested in learning more about how you might participate in our WYSO endowment opportunities, please contact the Interlochen Advancement department at 231-276-7623.

SECTION FACULTY

Violin I – Dennis Kim

Violin II – Ara Sarkissian / Paul Sonner

Viola – Michael Ouzounian / Leonard Schranze

Cello – Saeunn Thorsteinsdottir / David Garrett

Double Bass – Winston Jack Budrow, Jr. / Lawrence P. Hurst

Flute – Philip Dikeman / Alexa Still

Oboe – Daniel Stolper

Clarinet – Dan Silver

Bassoon – Keith Buncke / William Short

Horn – Bruce Henniss / Bradley Gemeinhardt

Trumpet – John Aley / Vincent DiMartino

Trombone/Tuba – Mark Lusk/Gerry Pagano

Harp – Joan Raeburn Holland/Sylvia Norris

Percussion – Keith A. Aleo

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WYSO BROADCAST ON IPR

This performance is recorded by Interlochen Public Radio and broadcast on Classical IPR, at 88.7 FM, Interlochen; 94.7 FM, Traverse City; 88.5 FM, Mackinaw City; and 100.9 FM, East Jordan-Charlevoix, or online at classicalipr.org. This concert will be broadcast Sunday, July 24, at 3:00pm. *(schedule subject to change)*

UPCOMING HIGHLIGHTS OF THE 2016 INTERLOCHEN ARTS FESTIVAL

SYBARITE5 “Look Back, Move Forward”

Tuesday, July 19, 8p.m., Dendrinos Chapel

Who says classical music can't be cool? Sybarite5 certainly doesn't. The classically trained string quintet has achieved rock-star status through electrifying performances since their debut at the Aspen Music Festival. Equally comfortable with classical and contemporary selections, Sybarite5 created the project “Look Back, Move Forward,” inspired J.S. Bach's solo suites, with a different contemporary composer writing each of the six movements. Radiohead arrangements, Piazzolla tangos and Dan Visconti's “Hitchhiker's Tales” round out a thoroughly modern classical performance.

Kris Bowers

Monday, July 25, 8p.m., Dendrinos Chapel

Kris Bowers, with his full band, will perform selections from *Heroes + Misfits*, his debut recording on Concord Jazz. Released in March 2014, *Heroes + Misfits* opened at No. 1 on the iTunes jazz charts and to critical acclaim. A Juilliard-trained jazz pianist, Bowers has never been afraid to step outside the genre's traditional boundaries to create other forms of music. He performed on *Watch the Throne*, the 2011 collaborative album by hip-hop artists Jay-Z and Kanye West, and has scored a diverse range of documentaries and other works, including choreographer Kyle Abraham's “Absent Matter,” written in collaboration with Otis Brown III.

Conrad Tao, piano

Tuesday, July 26, 8p.m., Dendrinos Chapel

Power, precision and emotion—that's what Conrad Tao brings to the stage each time he takes his seat at the piano. Only 22 years old, Conrad Tao has already been performing professionally for 13 years. Tao is a U.S. Presidential Scholar in the Arts, a Davison Fellow Laureate, a Gilmore Foundation Young Artist and one of Forbes Magazine's 30 Under 30 in music. Tao is also an accomplished violinist and a published composer. Don't miss one of classical music's hottest young artists.

For tickets and information go to www.tickets.interlochen.org

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Interlochen Arts Camp is part of the nonprofit Interlochen Center for the Arts, a recipient of the National Medal of Arts and the only community in the world that brings together the finest in arts education, performance and public radio.

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 school, 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.

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