



INTERLOCHEN

Arts Camp

141st Program of the 89th Season
Interlochen, Michigan

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WORLD YOUTH SYMPHONY ORCHESTRA
Joshua Weilerstein, conductor
Zuill Bailey, cello

Sunday, July 24, 2016

8:00pm, Kresge Auditorium

Cello Concerto in E Minor, Op. 85.....Edward Elgar
Adagio – Moderato (1857-1934)
Lento – Allegro molto
Adagio
Allegro; Moderato – Allegro, ma non troppo – Poco più lento – Adagio

Zuill Bailey, cello

Symphony No. 5 in C Minor, Op. 67.....Ludwig van Beethoven
Allegro con brio (1770-1827)
Andante con moto
Scherzo: Allegro
Allegro

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

Cello Concerto in E Minor, Op. 85

Edward Elgar

Sir Edward Elgar's *Cello Concerto*, composed in 1919, consistently ranks among the most popular and well-loved cello pieces in the entire repertory of Western classical music. The story surrounding its inception, premiere, and legacy is of such depth that one might be moved to tears having never even heard a note of the piece.

The outbreak of World War I deeply affected Elgar emotionally and musically. When the war began, he wept about what would happen to the horses during the battles, let alone to the soldiers. England seized Elgar's song "Land of Hope and Glory" (the melody of which is the same as his famous Pomp and Circumstance March No. 1) as a musical war cry, but Elgar found the words too aggressive. His desire to have new words written for the song went unheeded. He did compose "war music" in the form of a requiem for chorus, orchestra, and soprano or tenor soloist called *The Spirit of England* (1917). Some scholars have argued, however, that Elgar's true war requiem was the *Cello Concerto*, begun in 1917 and premiered two years later. Elgar himself conducted the premiere with the London Symphony Orchestra and soloist Felix Salmond, although Beatrice Harrison soon became Elgar's preferred interpreter of the work.

The form of the concerto is notable. It opens with the solo cello playing a recitative that is then answered by the winds. It was (and remains) highly unusual for a composer to start a concerto with the solo instrument playing by itself—typically, the orchestra starts, or the soloist and the orchestra start together. Further, there are no distinct breaks in between the movements: the first movement flows directly into the second, and the third flows directly into the fourth. The musical style itself is more sparse and reserved than Elgar's earlier lush orchestral works (such as the *Enigma Variations* and the *Symphony No. 1*), which was likely his response to critics' and audiences' complaints that his previous music sounded too old-fashioned.

The *Cello Concerto* would turn out to be Elgar's last major composition before his death in 1934. His wife Alice died in April 1920, only six months after the concerto's premiere; the premiere of the *Cello Concerto* was the last public performance she ever attended. Elgar then took a retirement of sorts, selling his home and engaging in pastimes such as playing golf and flying kites. He composed a few smaller works and also conducted the first commercial recording of the cello concerto (with Harrison and the London Symphony Orchestra) in 1928, but otherwise, the last part of his life was quiet and relatively uneventful.

Elgar's *Cello Concerto* has been recorded by some of the greatest cellists of the past century, including Jacqueline du Pré (three times), Mstislav Rostropovich (two times), Pablo Casals, Yo-Yo Ma, and Julian Lloyd Webber. Today's soloist, Zuill Bailey (IAC 1987-1988), recorded the concerto for the Telarc label in 2013, performing with the Indianapolis Symphony Orchestra under conductor Krzysztof Urbanski.

Symphony No. 5 in C Minor, Op. 67

Ludwig van Beethoven

Is there a more recognizable piece of classical music than Beethoven's *Fifth Symphony*? Excerpts of this symphony have appeared in films ranging from *Cat on a Hot Tin Roof* (1968) to *The Breakfast Club* (1985) to *Fight Club* (1999). The symphony has been arranged for dozens of different types of ensembles: Johann Nepomuk Hummel arranged it for flute, violin, cello, and piano in 1827, Franz Liszt paraphrased the symphony for solo piano in 1838, and Jacques Larocque arranged it for fifteen saxophones and percussion in 2006. The symphony's thematic material has been adapted into every type of style and genre imaginable, such as Walter Murphy's disco instrumental track "A Fifth of Beethoven" (1976) and the theme music to the courtroom reality television show *Judge Judy* (1996-present). Peter Schickele, composer and music educator, used the symphony's first movement as the basis of his 1971 skit *New Horizons in Music Appreciation*, in which Schickele and Robert Dennis, in the guise of two sports commentators, guide listeners through the form of the movement.

The symphony's opening four-note motive (three notes of which are exactly the same!) is heard in nearly every measure of the first movement and is adapted throughout all four movements of the symphony. This type of thematic unification, in which an idea is heard not just throughout one movement but throughout the entire work, became part of the symphonic ideal of the nineteenth century. Further, by connecting the third and fourth movements of the symphony without a break, Beethoven was not only reaching back to a gesture established by Haydn in the "*Farewell*" *Symphony* (No. 45; 1772), but also setting a precedent for symphonic works for the next 200 years. Edward Elgar's cello concerto, also heard on today's program, does not have a break in between the movements.

The *Fifth Symphony* was first performed in Vienna in December 1808 as part of a massive concert of Beethoven premieres. The concert included several movements from his *Mass in C Minor*, his *Fourth Piano Concerto* (with Beethoven himself as the soloist), both the *Fifth and Sixth Symphonies*, the *Choral Fantasy*, and several smaller works, such as a concert aria for soprano and orchestra. Audiences were grouchy at the four-plus-hour-long concert because it was freezing in the hall, the orchestra was woefully under-rehearsed, and virtually none of the music was recognizable since each piece was receiving its premiere. One critic noted, "There we sat from 6:30 until 10:30 in the most bitter cold and found by experience that one might have too much even of a good thing."

The first performance of Beethoven's *Fifth Symphony* at Interlochen took place in July 1935 during the eighth season of the National Music Camp. Dr. Maddy conducted that performance as well as another performance in 1941, and Howard Hanson led a performance of the symphony in 1944. The piece then served as the season opener for the National High School Orchestra (NHSO) every three years during the 1950s, and each of those performances was conducted by Dr. Maddy. Maddy last conducted Beethoven's *Fifth Symphony* at Interlochen in 1963.

JOSHUA WEILERSTEIN is Artistic Director of Switzerland's Orchestre de Chambre de Lausanne and began his tenure with the orchestra in the 2015-16 season. With a repertoire ranging from Gesualdo to Rouse, he is committed to bringing new audiences into the concert hall and creating a natural dialogue between musicians and their public.

In the 2015-16 season Weilerstein makes debuts with the Milwaukee Symphony Orchestra, San Diego Symphony, Naples Philharmonic, Calgary Philharmonic, Melbourne Symphony Orchestra, Philharmonia Orchestra, Deutsche Kammerphilharmonie Bremen, SWR Stuttgart, and Lahti Symphony Orchestra, and will make his Barbican debut when he returns to the BBC Symphony Orchestra. He will also return to the Baltimore, Vancouver, and Danish National Symphony Orchestras; the Royal Liverpool, Oslo, and Netherlands Philharmonic Orchestras; Deutsche Radio Philharmonie, and the Orchestre National de Lyon. With the Orchestre de Chambre de Lausanne, Weilerstein goes on tour in Germany, performing in Bremen, Hamburg, Hannover, and Düsseldorf.

Born into a musical family, Weilerstein's career was launched after winning both the First Prize and the Audience Prize at the Malko Competition for Young Conductors in Copenhagen. He then completed a three-year appointment as Assistant Conductor of the New York Philharmonic, which concluded in the 2013-14 season. Since then, he has steadily gained a growing profile in both North America and abroad, including recent guest conducting engagements with the symphony orchestras of Baltimore, Dallas, Detroit, Fort Worth, and Vancouver; Los Angeles Chamber Orchestra, The Florida Orchestra, National Arts Centre Orchestra, Orchestre symphonique de Québec, and the Aspen Music Festival, among others. In Europe, he has established strong relationships with the Danish National Symphony Orchestra, Stockholm Philharmonic, Oslo Philharmonic, Finnish Radio Symphony Orchestra, and Swedish Chamber Orchestra. He has also conducted the Frankfurt Radio Symphony Orchestra, Deutsches Symphonie-Orchestre Berlin, and the Orchestre Philharmonique de Radio France.

Joshua Weilerstein feels that it is essential to have an open communication between the stage and audience. He believes passionately in the relevance of traditional repertoire and is equally passionate about the innovation of contemporary composers. Weilerstein is committed to presenting, whenever possible, at least one piece by a contemporary composer as a complement to more traditional repertoire.

Weilerstein believes fundamentally in the importance and value of music education. Wherever the opportunity arises, he will engage directly with his audience speaking from the stage or in pre/post-concert discussions. He was heavily involved in Young People's Concerts during his time as the Assistant Conductor with the New York Philharmonic, and also served as Concertmaster of Discovery Ensemble, a Boston-based chamber orchestra dedicated to presenting classical music to inner-city schools in Boston. With the Orchestre de Chambre de Lausanne, Weilerstein will conduct educational and discovery concerts for children and families. He also established a close link with the Orquesta Sinfónica Simón Bolívar (a product of the famed El Sistema music program in Venezuela) as the ensemble's

first non-Venezuelan guest violinist while still in his teens, and then as conductor in 2010 and 2012.

Joshua Weilerstein is always excited to hear from musicians and audiences alike. He is accessible on social media for conversation about the future of classical music, programming, and the experience of concert going.

ZUILL BAILEY (IAC 87-88) is a distinguished soloist, recitalist, artistic director, and teacher. His rare combination of celebrated artistry, technical wizardry, and engaging personality has secured his place as one of the most sought after and active cellists today. A consummate concerto soloist, Bailey has been featured with symphony orchestras worldwide, collaborating with leading international conductors.

Bailey has appeared at Disney Hall, the Kennedy Center, the United Nations, Alice Tully Hall, the 92nd St. Y, and Carnegie Hall, where he made his concerto debut performing the United States premiere of Miklos Theodorakis' *Rhapsody for Cello and Orchestra*. In addition, he made his New York recital debut in a sold-out performance of the complete Beethoven cello sonatas at the Metropolitan Museum of Art. Bailey presented the United States premiere of the Nico Muhly *Cello Concerto* with the Indianapolis Symphony Orchestra and has presented world premieres of works by composers such as Lowell Lieberman, Philip Lasser, Roberto Sierra, Benjamin Wallfisch, and Michael Daugherty.

His international appearances include notable performances with the Moscow Chamber Orchestra in its 50th anniversary tour of Russia as well as concerts in Australia, the Dominican Republic, France, Israel, Spain, South Africa, Hong Kong, Jordan, Mexico, South America and the United Kingdom. Festival appearances include Ravinia, Interlochen Center for the Arts, Manchester Cello Festival (U.K.), Wimbledon (U.K.), Consonances-St. Nazaire (France), Australian Festival of Chamber Music, Deia Music Festival-Mallorca (Spain), Montreal (Canada), Santa Fe, Caramoor, Chautauqua, Bravo!, Vail Valley, Maverick Concert Series, Brevard, Cape Cod and the Music Academy of the West. In addition, he was the featured soloist performing the Elgar *Cello Concerto* at the Bard Festival in the World Premiere of the Doug Varone Dance Company performance of "Victorious."

Zuill Bailey is an internationally renowned recording artist. His celebrated *Bach Cello Suites* and recently released *Britten Cello Symphony/Sonata* CDs immediately soared to the No. 1 spot on the Classical Billboard Charts. Other critically acclaimed recordings include his live performances with the Indianapolis Symphony of Bloch's *Schelomo* and Muhly's cello concerto (the latter a world premiere) as well as the Elgar and Dvorak cello concertos. Bailey's other releases include Brahms' complete works for cello and piano, with pianist Awadagin Pratt, and *Russian Masterpieces*, showcasing the works of Tchaikovsky and Shostakovich performed with the San Francisco Ballet Orchestra. Other releases include his innovative *Spanish Masters* CD for Zenph Studios, where he forms a unique duo by blending recordings of composer Manuel de Falla and an all American recital

program with pianist Lara Downes on the Steinway and Sons label. His discography also includes a debut recital disc for Delos, cello quintets of Boccherini and Schubert with Janos Starker, Saint Saens' cello concertos (live in concert with the Roanoke Symphony Orchestra), and the Korngold cello concerto with Caspar Richter and the Bruckner Orchestra Linz for ASV. Bailey was named the 2014 Johns Hopkins University Distinguished Alumni and was awarded the Classical Recording Foundation Award for 2006 and 2007 for Beethoven's complete works for cello and piano. The highly touted, two disc set with pianist Simone Dinnerstein was released on Telarc worldwide.

Bailey received his bachelor's and master's degrees from the Peabody Conservatory and The Juilliard School. His primary teachers include Loran Stephenson, Stephen Kates, and Joel Krosnick. In addition to his extensive touring engagements, he is the Artistic Director of El Paso Pro-Musica (Texas), the Sitka Summer Music Festival/Series and Cello Seminar (Alaska), the Northwest Bach Festival (Washington), guest Artistic Director of the Mesa Arts Center (Arizona), and Professor of Cello at the University of Texas at El Paso. Bailey performs on the "rosette" 1693 Matteo Gofriller Cello, formerly owned by Mischa Schneider of the Budapest String Quartet.

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SECTION FACULTY

Violin I – Celeste Golden Boyer
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

WORLD YOUTH SYMPHONY ORCHESTRA
Alexandra Robinson, manager John Doney, librarian

VIOLIN I

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

VIOLIN II

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.*

VIOLA

Mikel Rollet, Fla.* ^
Johannah Carmona, Texas
Sophie Choate, Utah*
Alejandro Gallagher, Tenn.
James Marshall, Wash.*
Ayano Nakamura, Ohio
Lauren Praiss, Mo.
Madilynn Riley, Utah
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.*^
Emily Hancock, Tenn. (bass)
Ally Marcella, Mo.
Peter Perez, Canada*

BASSOON

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

HORN

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

TRUMPET

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

TROMBONE

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

BASS TROMBONE

Richard Fox, Fla.

TUBA

Jovany Dorsainvil, Ga.

PERCUSSION

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

All sections are listed
alphabetically after principals.

+ 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.

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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 31, at 3:00pm. *(schedule subject to change)*

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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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