



Interlochen

ARTS CAMP

Interlochen, Michigan
165th Program of the 94th Season

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FINAL CONCERT (LES PRÉLUDES)

WORLD YOUTH SYMPHONY ORCHESTRA
Cristian Măcelaru, conductor

Sunday, August 8, 2021

7:30pm, Interlochen Bowl

Folk Songs for Orchestra Huang Ruo
Flower Drum Song from Feng Yang (b. 1976)
Love Song from Kang Ding
Little Blue Flower
The Girl from Da Ban City

This Midnight Hour..... Anna Clyne
(b. 1980)

Suite from *The Firebird* (1919 version) Igor Stravinsky
Introduction–The Firebird and its dance–The Firebird's variation (1882-1971)
The Princesses' Khorovod
Infernal dance of King Kashchei
Berceuse (Lullaby)
Finale

~ PAUSE ~

~ American Classical Music Hall of Fame Award Presentation ~
Dr. Gary Ingle, President of the American Classical Music Hall of Fame,
presents the award to President Trey Devey

WORLD YOUTH SYMPHONY ORCHESTRA
INTERLOCHEN PHILHARMONIC
WORLD YOUTH WIND SYMPHONY
INTERLOCHEN WIND ENSEMBLE
INTERLOCHEN SUMMER DANCE ENSEMBLE

Les Préludes, Symphonic Poem No. 3..... Franz Liszt
(1811-1886)

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

* * *

PROGRAM NOTES
by Richard Rischar

Folk Songs for Orchestra

Huang Ruo

黃若 : Huang Ruo (hwang-ROO-oh),

Chinese-U.S., he/him, b. 1976:

《交響民謠》 *Folk Songs for Orchestra*—2015, for large orchestra

Although Huang Ruo comes from Hainan, the southern-most region of China and an island under development as a free-trade port, he carefully chose folk songs well-known across the country, reflecting three different regions and two ethnicities: songs I and III from northeastern Shanxi province, song II from southern Sichuan province, and the final song (IV) from northwestern Xinjiang province. Ethnically, song IV comes from the minority Uyghur-Muslim community: best known for their forced assimilation and genocide by the People's Republic of China (Ciara Finnegan 2020 and Emily Feng 2018). Songs I-III reflect the majority Han culture, from whom Huang Ruo comes also. In terms of commission, the San Francisco Symphony Orchestra was responsible for songs I-III, while later the BBC Symphony Orchestra made the Uyghur song happen.

Like music of Iván Enrique Rodríguez—like Mozart's of old—Huang Ruo's *Folk Songs* sometimes appears in extravagant, multimedia programs, such as the San Francisco Symphony's annual Chinese New Year Banquet—2020 was their 20th. And like Interlochen Arts Camp's *Les Préludes* Camp *gesamtkunstwerk* finale, the new year banquet features, alongside Huang Ruo's music, a dance ensemble, special lighting design—by Yee Eun Nam (Korean-U.S.) and Adam Larsen (Danish-U.S.)—and the food and wine themselves.

Composers often use the piano or other keyboard while composing—Ida Presti and Hector Berlioz used the guitar; for John Dowland, the lute. First and in his soul always a singer, Huang Ruo sings each line of operatic and orchestral compositions with his voice: "I imitate the sound [*timbre*] of them while composing. Really: each and every part." (Rischar interview, 2021)

I. *Flower Drum Song from Feng Yang*: northeastern China, city in Shanxi province, 17th-century Ming dynasty busking origins. The text voices strong back-and-forth teasing between a husband and wife. Huang Ruo's music is, however, much more celebratory.

II. *Love Song from Kang Ding*: southwestern China, Sichuan province; published by Wu Wen-ji, 1946. "Its simple melody and vivid rhythm are easy to remember and sing." For more, including an English translation, see Kangding Qingge (Wiki)

III. *Little Blue Flower*: also from Shanxi province, but south of Feng Yang—a kind of mini-concerto for concertmaster-violin and orchestra.

IV. *The Girl from Da Ban City*: orig. sung by Uyghur carriage drivers in northwestern Xinjiang province. Its "lively music shows the enthusiastic and colorful characteristics

of Uyghur folk song, reflecting its people's heartfelt admiration for the people and land of Xinjiang, the 'hometown of songs and dances.' "

In our increasingly cynical world, where even the presence of Chinese philosophy or music in the U.S. comes with a perception of threat, Huang Ruo's mien is warm-hearted and hopeful. Along with his work and sacrifices, it may also be living in the Bronx. "For me, I like mixing things up in the Bronx: with food, but also culture and music. The great thing about New York City is that it's diverse: you'll hear all kinds of cultures' sounds. We are living in a world that is intertwining." Is this wholly a good thing? No, "it is two realities: the world is more globalized, and we also want to preserve our culture." (interview) Huang Ruo's musical *raison-d'être* is to join preservation and globalization through music.

Huang Ruo is currently working on an opera for The Kennedy Center's (D.C.) 50th anniversary called *The Rift*—concerning the designer of the D.C. Vietnam Memorial, Chinese-U.S. designer Maya Lin—for the second time working with librettist David Henry Hwang after their first opera, *An American Soldier* (2018), named one of the best classical music events that year by *The New York Times*.

This Midnight Hour

Anna Clyne

Anna Clyne (kIAH-eeen),
English-U.S., she/her:

This Midnight Hour—full orchestra, 2015

The Seattle Symphony and L'Orchestre national d'Île-de-France (ONDIF) commissioned the work, premiered by the ONDIF in Plaisir, France on Nov. 13, 2015. Like many 21st-century one-movement symphonic poems, Clyne intends the listener to explore their own "visual journey" (Clyne) rather than her own "specific narrative." Still, she does offer two poems as cues for us. Both rely on the feminization of music in Spanish and French.

The first, *iLa musica!* by Juan Ramón Jiménez, 20th-century Spanish (later Puerto Rico, U.S.) poet, whose tight, aggrandizing declaration reflects his diagnosed severe depression, which, through his life, nearly killed him.

iLa musica;

Music;

-mujer desnuda,

-Naked woman,

corriendo loca por la noche pura! -

Running crazy through raw night! -

The second is French proto-goth Charles Baudelaire, whose *Harmonie du soir*—from *Fleurs du mal*, 1857—inspired many song settings, including Pierre de Bréville, Maurice Rollinat, Claude Debussy, and Charles Martin Loeffler. Baudelaire refers to feminized entities, some musical, in the first stanza: (la) *harmonie*, *valse-waltz*, *fleur-flower*, *air*, *vertige-dizziness*; then to more masculinized entities: (le) *violon-violin*, *coeur-heart*, *ciel-sky*, *soleil-sun*, etc. Also of note is Baudelaire's use of only two end-rhyme syllables in the poem: *-ige* and *-oir*.

In terms of musical sound, *This Midnight Hour* begins with agitated chase music featuring and inspired by “the character and power of the lower strings of” ONDIF. (Clyne) Another composer might just take up the violin and waltz from Baudelaire, but Clyne also ingeniously creates both accordion and organ sounds, precisely *not* by including those instruments. Clyne worked with an accordion lent by a friend, deciding to emulate the *timbre* of French-folk accordion music by dividing the violas: half play at pitch and half at ¼-tone sharp. To emulate the organ she has two common go-tos: strings played without vibrato, and brass chord-voicings that follow the overtone series (e.g. CC-C-G-c-e-g-bb). This brass-overtone emulation appears twice in the piece.

All perhaps a confluence with Chicago Symphony Orchestra’s current composer-in-residence Missy Mazzoli and her 2021 piece *Dark with Excessive Bright*. Certainly what Mazzoli wrote about her piece applies also to sections of Clyne’s, drawing on concert music “as if the music [was] sort of dragged through the centuries and put through a 21st-century filter.” (Mazzoli, quoted in Lawrence Johnson, *Chicago Classical Review*, 2021) This summer the Interlochen Philharmonic played Mazzoli’s *Sinfonia (for Orbiting Spheres)*—2013—with Octavio Más-Arocas.

Since her time with the ONDIF, Clyne has worked as associate composer for the Baltimore Symphony Orchestra—2017-19—and she is currently with the Scottish Chamber Orchestra through 2022. Her orchestral CD *Mythologies* includes our piece and released in 2020. See also Josh Dorman’s surreal/grotesque album cover for it, equal parts Hieronymus Bosch and Monty Python’s Terry Gilliam.

Harmonie du soir

*Voici venir les temps où vibrant sur sa tige
Chaque fleur s'évapore ainsi qu'un encensoir;
Les sons et les parfums tournent dans l'air du soir;
Valse mélancolique et langoureux vertige!*

*Chaque fleur s'évapore ainsi qu'un encensoir;
Le violon frémit comme un cœur qu'on afflige;
Valse mélancolique et langoureux vertige!
Le ciel est triste et beau comme un grand reposoir.*

*Le violon frémit comme un cœur qu'on afflige,
Un cœur tendre, qui hait le néant vaste et noir!
Le ciel est triste et beau comme un grand reposoir;
Le soleil s'est noyé dans son sang qui se fige.*

*Un cœur tendre, qui hait le néant vaste et noir,
Du passé lumineux recueille tout vestige!
Le soleil s'est noyé dans son sang qui se fige...
Ton souvenir en moi luit comme un ostensorio!*

Evening Harmony

Now is the time when, trembling on its stem,
Each flower crumbles like a censer’s incense;
Sounds and scents turn in the evening air;
Mournful waltz and drowsèd swoon!

Each flower crumbles like incense;
The violin thrills like a heart tórturèd;
Mournful waltz and drowsèd swoon!
The sky is sad and beautiful like some great saint-
altar.

The violin thrills like a heart tórturèd,
A tender heart, hating the void wide and black!
The sky is sad and beautiful like some great saint-
altar;
The sun drowns itself in its own clotting blood.

A tender heart, drilling into the wide black void,
Resuscitates everything from the pellucid
[transparent] past!
The sun drowns itself in its own clotting blood...
Like the monstrance [receptacle for Catholic
communion-Host] resplends your memory in me!

— after Geoffrey Wagner, *Selected Poems of Charles Baudelaire* (1974) and Rischar

Suite from *The Firebird* (1919 version)

Igor Stravinsky

Igor Stravinsky (strah-VEEN-skee),

Russian-French (later U.S.), he/him, 1882-1971:

Suite from *L'Oiseau de feu* (Firebird)—1910 ballet, rev. 1919 for orchestra

Later in the 20th century, when Igor Stravinsky had fixed his *avant-garde* and neoclassical cred, audiences and even critics conveniently forgot just how enmeshed Stravinsky's aesthetic was with being a student of the St. Petersburg nationalist Nikolai Rimsky-Korsakov—one of the *moguchaya kuchka*: mighty little heap of Russian composers. His later persona, especially musically, was an artist without pathos—*Le sacre du printemps* (Rite of Spring) is entirely built around proto-robotic rituals leading to a woman dancing herself to death in the presence of impassive, older male villagers—ruthless holder of metronomic *tempi* (bang, bang: pretend you know this song), and modernist emancipator of dissonance.

But to coax out an historically-informed, original-context understanding of the suite you will hear today means reaching behind Stravinsky himself. *Firebird* is “replete with” the very features his teacher Rimsky-Korsakov's successful operas cultivated:

“a folkloric diatonic idiom representing the human characters”

→ white notes on a piano, consonance—and

“a coloristic chromatic” language for the supernatural entities (Richard Taruskin)

→ adding in black keys, wrong-note dissonance.

Fold into this what pianist André Schaeffner in 1931 heard rhythmically in Stravinsky's early music: *une souffle rythmique*—rhythmic breath—coming from pathos, deep feeling. *Firebird* also derives from Rimsky-Korsakov's gorgeous orchestra-timbral palette, comfort with and even luxuriating in non-metronomic *rubato*, and more.

Ballet *impresario* Sergei Diaghilev was certainly listening for these qualities—fiery and lyrical, sentimental, very-19th-century Russian—and found himself beguiled by Stravinsky's music in February 1909, at one of Alexander Siloti's self-funded concerts in St. Petersburg. Diaghilev soon put Stravinsky to work in Paris, arranging selections from Chopin as the non-narrative ballet *Les Sylphides* that very summer (June), and *Firebird* followed, after considerable collaborative development, e.g. Léon Bakst's costumes and Michel Fokine's dance—who dictated times and musical gestures to Stravinsky—in June the following year, 1910.

To be a member of the Russian diaspora to Paris before World War I and the brand-forward collaborative process of the Ballets russes production team are too important to sweep away, though Stravinsky's is the name on our program. Being Russian, the whole team knew the *skazka* (fable) of the firebird—*Skazka* is also the name of an 1880 symphonic poem by Rimsky-Korsakov on the fable of Baba-Yaga. According to Ballets russes set designer and artist Alexandre Benois, long before Stravinsky put pen to paper, the team sought to combine the basic firebird story with a villainous sorcerer, and specifically the evocation of firebirds from a popular child's verse by Yakov Polonsky, “A Winter's Journey” (*Zimniy put*, 1844), including:

*And in my dreams I see myself on a wolf's back
Riding along a forest path
To do battle with a sorcerer-tsar (Koschei)
In that land where a princess sits under lock and key,
Pining behind massive walls.
There gardens surround a palace all of glass;
There Firebirds sing by night
And peck at golden fruit. (trans. Taruskin)*

Open the shimmering curtain.

Les Préludes

Franz Liszt

Franz Liszt Ferencz (list ferents), Hungarian-German, he/him, 1811-86:
Les Préludes, symphonic poem—1856, orig. inspired by poems of Joseph Autran,
but published with no subtitle—“after Lamartine” only appeared in 1885.

Ninety-three years: to end the Interlochen Arts Camp each summer, we end in and around the Interlochen Bowl, constructed in 1928, with a multimedia performance of Liszt's *Les Préludes*, in the past conducted by the Interlochen Center for the Arts president. Get thee behind us, COVID.

How Joseph Maddy lighted upon this particular work, adding a held-fermata chord at the end, instead of Liszt's original button; choral parts c. 1940 (*25 Years*) including both intermediate and high school singers; the flowing dancers; and red and blue banners on the roof are all inspiring—although Interlochen since took out the intermediates, and later the whole choir. If you have not already seen a video of any of the end-of-camp performances, see this one from 2011, which includes a kind of Universal Studios, exultant fanfare opening and then the piece itself directed by former President Jeffrey S. Kimpton:

<https://www.youtube.com/watch?v=BasTayUoPd8&t=2s>
–watch entrance of dancers at 13m28s, of 15m28s total

By sad coincidence, it emerged in the same years following 1928 that German Nazi radio used the final Victory fanfares of *Les Préludes* to announce new *Lebensraum* incursions, yet it also accompanied—due to its being in the public domain—low-fi media stars *The Lone Ranger*, *Flash Gordon*, and *Tom and Jerry*; as well as *Tampopo*—Japanese director Juzo Itami's ramen western.

Although Liszt's third self-standing symphonic work inspired by other media, it was *Les Préludes* that first received the newly-coined term *symphonic poem*: likely by Hans von Mangoldt, editor of the conservative *Weimar* (Germany) *Times*, who raised the standard of its journalism but fawned over Liszt's significance to the town. On Feb. 22, 1854, the *Weimar Times* announced the presence in the concert on Feb. 23 of a *Symphonische Dichtung* (symphonic poem). The term stuck, becoming a rallying cry for Liszt and others on the pro-narrative side of the 19th-century spectrum of beliefs about the

plausibility of instrumental music expressing so-called extramusical content. Too much has been made of this as a zero-sum affair: from Brahms to Eduard Hanslick—his concept of *absolute music* was more denunciatory pose than anthropological reality—Hans von Bülow and Richard Wagner, up to the present day: instrumental music draws on stock associations constantly—think video game music—and, *pace* Carl Dahlhaus, never occurs without a "concept, object, and/or purpose." We pay for it, just for starters; and composers either get re-hired or they don't.

- Question (major-c-b-e, then minor-d-c#-f):

Introduction and *Andante maestoso*, measures 1-46

- Love: mm. 47-108 — melody a third above the Question, e.g. e-d-g *ff*.

- Storm: mm. 109-181

- Bucolic calm: mm. 182-344

- Battle: mm. 345-405;

repeat of Question, mm. 405-10;

and Victory, mm. 410-20 — complete with Amen-plagal cadence

— adapted from Taruskin 2010

*

RICHARD RISCHAR's publications include a *Music Theory Spectrum* essay on the symphony orchestra scene, inspired by Christopher Small's *Musicking*; and other music history topics, including music by Leonard Bernstein, Kurt Weill, and Gustav Mahler; and r&b/pop vocal ornamentation: think Mariah Carey and Boyz II Men and white appropriators like Justin Bieber and Ariana Grande. Composition-work includes Interlochen Arts Academy's recent productions of Brecht's *Caucasian Chalk Circle* and Lorca's *Blood Wedding*; and bilingual songs for *Albert Porter: Niño Explorador* and *Leyendo!/Reading! And Other Superpowers*—Creede, Colo., produced by IAA-faculty-alumna Johamy Morales. Historically-informed performance practice (HIPP), dramaturg, and other consultations include Interlochen Arts Academy's Molière's *Tartuffe* and Shaffer's *Amadeus*, Ann Arbor Civic Theatre's *How I Learned to Drive*, and Playmakers Theater (No. Carolina, Shakespeare plays). Favorite roles as an actor are the one-person *Tongues* by Sam Shepard and Joseph Chaikin—Abreact Theatre, Detroit, Mich.—and Harry Cooper in Thomas Hoagland's Detroit musical of *Night of the Living Dead*.

* * *

Currently in his first season as Music Director of the Orchestre National de France in Paris, one of Europe's leading orchestras, GRAMMY® Award winning conductor **CRISTIAN MĂCELARU** is Chief Conductor of the WDR Sinfonieorchester, Artistic Director and Principal Conductor of the Interlochen Center for the Arts' World Youth Symphony Orchestra, and Music Director and Conductor of the Cabrillo Festival of Contemporary Music.

The 2021/22 season marks Măcelaru's third season as Chief Conductor at the WDR Sinfonieorchester. He makes guest appearances this season including with the Bayerische Staatsoper, DSO Berlin, NDR Hamburg, Bamberg Symphony, Monte Carlo Philharmonic, Luxembourg Philharmonic, Finnish Radio Symphony, Netherlands Radio Philharmonic, and National Symphony Orchestra Washington.

Summer 2021 will mark Măcelaru's second season as Artistic Director and Principal Conductor of the World Youth Symphony Orchestra at Interlochen and his fifth season at the Cabrillo Festival of Contemporary Music, the world's leading festival dedicated to contemporary symphonic repertoire. He leads premiere-filled programs of new works by an esteemed group of composers including Gabriela Lena Frank, Jake Heggie, and Sean Shepherd.

Măcelaru is in great demand as guest conductor with many reputable orchestras worldwide, among others the Symphonieorchester des Bayerischen Rundfunks, Royal Concertgebouw Orchestra, Dresdner Philharmonie, Leipzig Gewandhausorchester, Deutsches Symphonie-Orchester Berlin, Orchestre de Paris, Orchestre Philharmonique de Radio France, BBC Symphony Orchestra, Rotterdam Philharmonic Orchestra, Hallé Orchestra, Scottish Chamber Orchestra, City of Birmingham Symphony Orchestra, and Danish National Symphony Orchestra.

Cristian Măcelaru attracted international attention for the first time in 2012, when he stepped into the breach with the Chicago Symphony Orchestra, deputizing for Pierre Boulez. In the same year, he received the "Solti Emerging Conductor Award" for young conductors, followed in 2014 by the "Solti Conducting Award". Since then, he has performed regularly at the podium of the best American orchestras, including the Chicago Symphony Orchestra, New York Philharmonic, Los Angeles Philharmonic, Cleveland Orchestra, St. Louis Symphony, and National Symphony Orchestra. A particularly close collaboration connects him with the Philadelphia Orchestra: Since his debut in April 2013, he has been on the podium of this orchestra over 150 times and served there for three seasons as Conductor-in-Residence.

In 2020, Măcelaru received his first-ever GRAMMY® Award for conducting the Decca Classics recording of Wynton Marsalis' Violin Concerto with Nicola Benedetti and the Philadelphia Orchestra.

Cristian Măcelaru was born in Timișoara, Romania and comes from a musical family. As the youngest of ten children, he received instrumental lessons at an early age – like all his siblings – in his case on the violin. His studies took him from Romania to Interlochen

Arts Academy in Michigan, University of Miami in Florida, and Rice University in Houston, where he studied conducting with Larry Rachleff. He then deepened his knowledge at Tanglewood Music Center and Aspen Music Festival in master classes with David Zinman, Rafael Frühbeck de Burgos, Oliver Knussen, and Stefan Asbury.

Măcelaru was the youngest concertmaster in the history of the Miami Symphony Orchestra and made his Carnegie Hall debut with that orchestra at the age of 19. He also played in the first violin section of the Houston Symphony for two seasons.

Cristian resides in Bonn with his wife Cheryl and children Benjamin and Maria.

* * *

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Benjimen Neal, librarian

FLUTE

Talia Dauer, Texas
Caewithe Miller, Wash.
Ava Stumpf, Ill.

BASSOON

Clara Cagle, Ala.**
Sydney Fink, N.J.
Daniela Santana, Calif.

HORN

Tyler Olmstead, N.J.
Jackson Simonelli, N.Y.
Carter Strong, N.C.

OBOE

Mary Creel, Texas
Sophia Lehrmann, Fla.
Jaime Paul, Conn.

ALTO SAXOPHONE

Arnav Vyas, Calif.

TROMBONE

Josif David Collazo, Pa.
Shey McCoy, N.Y.
Daniel Paul Zawel, N.Y.

CLARINET

Maggie Bowen, Ga.
Aidan Peters, Va.
Kevin Semelbauer, Mich.
Matthew Vallejo, Fla.

BARITONE SAXOPHONE

Sebastian Rodriguez, Mexico

TUBA

Amalia Gale, Calif.
Jack Whalen, Ill.

BASS CLARINET

Isaac Wood, N.Y.

TRUMPET

Nigel Floreska, N.Y.
Marie Hermens, Va.
Samuel Rodriguez, Fla.

PERCUSSION

Abraham Casanova, Fla.
Paloma Mirrashidi, Calif.
Anyia Zions, N.Y.

The musicians are listed alphabetically within their sections.

** Denotes Fennell Scholar. This 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.

INTERLOCHEN SUMMER DANCE ENSEMBLE

INTERMEDIATE DIVISION

Jaxson Barnett, Lawrenceburg, Ky.
Lilly Caldwell, Canal Fulton, Ohio
Nami Chung Vastine, Miami, Fla.
Alexis Fenton, Hillsborough, Calif.
Joey Gelman, Denver, Colo.
Grace Inouye, Chicago, Ill.
Eleanora Jones, Traverse City, Mich.
Anya Kleinman, Gaithersburg, Md.
Catalina Moore, San Mateo, Calif.
Marisa Oishi, Silverdale, Wash.
Kayley Papenhagen, Indian River, Mich.
Huxley Pillars-Capoccia, Detroit, Mich.
Josephine Sansone, West Lafayette, Ind.
Chandini Shah, Northbrook, Ill.
Maya Shah, Chicago, Ill.
Shayna Sharpe, Chicago, Ill.
Sean Silverthorn, Largo, Fla.
Linden Sloan, Menlo Park, Calif.
Annabel Speck, Poughkeepsie, N.Y.
Henry Stegemann, Chicago, Ill.
Ella Tutterow, Edina, Minn.
Ainsley Vendola, Ann Arbor, Mich.
Ashlyn Wood, Massillon, Ohio

HIGH SCHOOL DIVISION

Henley Barz, Fenton, Mich.
Elena Blanke, Oakland, N.J.
Vivian Boyden, Grand Rapids, Mich.
Bella Brady, Kenilworth, Ill.
Rachel Chin, New York, N.Y.
Amelia DiClaudio, Houston, Texas
Anna Ferris, Washington, D.C.
Jodi Gahn, Hulbert, Okla.
Alaina Linders, Linden, Mich.
Kassandra Nestle, Lake In The Hills, Ill.
Penelope Peters, Rye, N.Y.
Tennyson Shultz, Saint Paul, Minn.
Dahvi Simon, Agoura Hills, Calif.
Sophia Stajos, Dewitt, Mich.
Morgan Strimple, Waterford, Wis.
Lucia Tomlinson, New York, N.Y.

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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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