



Interlochen

ARTS CAMP

Interlochen, Michigan
201st Program of the 99th Season

*

WORLD YOUTH SYMPHONY ORCHESTRA
JoAnn Falletta, conductor

Sunday, August 2, 2026
7:30pm, Kresge Auditorium

WORLD YOUTH SYMPHONY ORCHESTRA

JoAnn Falletta, conductor

PROGRAM

The Art of Sailing at Dawn Margaret Brouwer
(b. 1940)

Symphony No. 5 in D Minor, Op. 47 Dmitri Shostakovich
(1906-1975)
Moderato
Allegretto
Largo
Allegro non troppo

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

* * *

PROGRAM NOTES

by Tarren Sexton

The Art of Sailing at Dawn

Margaret Brouwer

Instrumentation: flute, oboe, clarinet, bassoon, horn, trumpet, trombone, percussion, harp, and strings

Duration: 7 minutes

Much as the title suggests, this piece by Michigan-born composer Margaret Brouwer seeks to evoke the idea of boarding a sailboat early in the morning. The familiar sounds of birds imitated by glissandi in the violins serve as an accurate representation of seagulls, and bobbing rhythmic figures act as waves as the boat leaves the shore. Beautiful melodies in the strings are a reminder of the serenity and beauty of the sea, cadencing back into bird calls from the woodwinds as the tempo gradually picks up. As this happens, the waves grow taller, and occasional outbursts from the brass and low strings mark sudden changes in the water—perhaps the crest of a particularly tall wave crashing over the edge of the sailboat.

Overall, Brouwer combines lush orchestration with contemporary composition techniques to create a seascape that reflects the nature of water: flowing, unpredictable, and dangerous, but still placid and beautiful.

Symphony No. 5 in D Minor, Op. 47

Dmitri Shostakovich

Instrumentation: piccolo, 2 flutes, 2 oboes, E-flat clarinet, 2 clarinets, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion, harp, piano, celesta, and strings

Duration: 55 minutes

Premiered in November 1937 in Leningrad (now Saint Petersburg) by the Leningrad Philharmonic Orchestra conducted by Yevgeny Mravinsky, Symphony No. 5 is the most popular of Soviet-Russian composer Dmitri Shostakovich's 15 symphonies. This work is one of the most beloved symphonies in the orchestral canon and is performed to this day by orchestras around the world.

In the year prior to the premiere of his fifth symphony, Shostakovich had fallen out of favor with the Soviet regime, in part due to Joseph Stalin's attendance of a performance of his opera *Lady Macbeth of Mtsensk*. To put it lightly, Stalin did not care for the scandalous nature of the opera, and as a result, many of Shostakovich's friends, family, and supporters were imprisoned or executed. After the premiere of Symphony No. 5, Shostakovich enjoyed a return to the public and governmental spotlight, having appeased the censors with this monumental work.

Despite the immediate and lasting success of the symphony, this piece is a return to traditional musical forms for Shostakovich, who was forced to rein in his compositional style to suit the political landscape of the Soviet Union. His fourth symphony was withdrawn while in rehearsals with the Leningrad Philharmonic and was not performed by an orchestra until 1961, 14 years after its completion. From the beginning of the piece, Shostakovich grabs the listener with a dark, brooding intensity that keeps the audience on the edge of their seat. The relatively quiet opening quickly develops into an ominous and powerful change of pace led first by the piano and tutti horn section before the tempo picks up, leading into a military parade of sorts led by drums and trumpets. After the tumultuous development, the movement returns to a quieter, contemplative place with lovely moments from the flute, piccolo, horn, and solo violin. Despite this change in atmosphere, there is still the looming sense of dread in the accompaniment.

The second movement is a playful scherzo and waltz—although the dance is not quite as elegant a waltz as one may find in Vienna and is more reminiscent of a folk dance. Maintaining a grim undertone in this otherwise-cheeky movement, Shostakovich provides a brief reprieve from the over 15 minute-long intensity of the first movement.

Marked by an immense sadness and tragedy, the next movement stirs a different set of intense emotions from the first movement. The intensity builds and builds, backing off before growing yet again to another lamenting melody in the strings. An oboe solo provides a brief respite from the height of sorrow earlier in the movement, leading to another quiet section that feels like a mournful resignation.

Perhaps this movement speaks to Shostakovich's own experiences in the Soviet Union: feeling the losses of his friends and family due to his own ground-breaking compositions. This resignation yet again turns into an intense lament, the dynamics and energy ebbing and flowing to the end of the movement before ending calmly.

Beginning with a blazing crescendo from the timpani, trumpets, and trombones, the fourth movement immediately drags the audience back into a more militant scene with a new theme. The tempo presses forward and the initial theme from the top is developed into a kind of march before the almost celebratory ending of this remarkable piece. This finale is triumphant, boisterous, and yet has its contemplative moments—marking the emotional evolution of the piece over its four movements.

* * *

Multiple Grammy® Award-winning conductor **JoAnn Falletta** serves as Music Director of the Buffalo Philharmonic, and the Connie and Marc Jacobson Music Director Laureate of the Virginia Symphony, Principal Guest Conductor of the Brevard Music Center, Principal Guest Conductor and Artistic Advisor to the Omaha Symphony, and Conductor Laureate of the Hawaii Symphony. She was recently named one of the "50 Great Conductors," past and present, by *Gramophone Magazine*, and is hailed for her work as a conductor, recording artist, audience builder, and champion of American composers.

As Music Director of the Buffalo Philharmonic, Falletta became the first woman to lead a major American orchestra and has been credited with bringing the Philharmonic to an unprecedented level of national and international prominence. The Buffalo Philharmonic has become one of the leading recording orchestras for Naxos, with two Grammy® Award-winning recordings. Falletta and the BPO were nominated for two Grammy Awards in 2025, Best Orchestral Performance for music of Kodály and Best Classical Compendium for music of Lukas Foss and Best Orchestral Performance for *Alexander Scriabin: Poem of Ecstasy* and *Symphony No. 2* (Naxos) in 2024. In honor of Falletta's 25th Anniversary with the BPO, NAXOS released 20 full albums of music, previously available only on Beau Fleuve CDs, across all major streaming platforms.

Falletta has conducted many of the world's finest orchestras, including over a hundred orchestras in North America across 46 states. Internationally, Falletta has conducted many of the most prominent orchestras in Europe, Asia, and South America, including recent and upcoming concerts in France, England, Spain, China, Sweden, Germany, Brazil, Croatia, and Mexico. Her recent and upcoming North American guest conducting includes the National Symphony, the orchestras of Dallas, Boston, Baltimore, Detroit, Omaha, Indianapolis, Houston, Milwaukee, Calgary, Vancouver, Quebec, Tulsa, Charleston, Nashville, Rochester and at premier conservatories including Julliard, Curtis, Cleveland Institute of Music, Indiana University, the Manhattan School, Mannes, and the Royal Conservatory of Music in Toronto.

With a discography of over 135 titles, Falletta is a leading recording artist for Naxos. She has won two individual Grammy Awards, including the 2021 Grammy Award for Best Choral Performance as conductor of the world premiere Naxos recording, Richard Danielpour's *The Passion of Yeshua*. In 2019, she won her first individual Grammy Award as conductor of the London Symphony in the Best Classical Compendium category for *Spiritualist*, her fifth world premiere recording of the music of Kenneth Fuchs. Her Naxos recording of John Corigliano's *Mr. Tambourine Man: Seven Poems of Bob Dylan* received two Grammys in 2008. Her 2020 Naxos recording of orchestral music of Florent Schmitt with the Buffalo Philharmonic Orchestra received the prestigious Diapason d'Or Award. Her recordings have been streamed almost 50 million times on Spotify alone.

Her current and upcoming releases for Naxos with the BPO include *The French in Spain* released in September 2025 (Ravel, Ibert and Debussy), *Stravinsky Fairy Tales*, with a release date in early 2026, *Symphonic Dances* to be recorded in 2026 (Bartok, Copland and Hindemith), a recording of Richard Danielpour's *St. Francis Oratorio*, to be recorded in October 2026, and *The Spanish in Paris*, to be recorded next season (Falla, Turina, and Granados). Future projects include a recording of Adolphus Hailstork's *Saxophone Concerto* with soloist Tim McAllister and a recording of the music of Jonathan Leshnoff.

Her 2024-2025 recordings include *Beethoven/Hagen*, with the BPO, pairing Beethoven's *Symphony No. 9* and the world premiere recording of Daron Hagen's *City of Light* on Beau Fleuve, an album of the music of Danny Elfman with the Royal Liverpool Philharmonic on Sony, *Contemporary Landscapes*, with four works commissioned by the BPO by Kenneth Fuchs, Russell Platt, Randall Svane, and Wang Jie, on Beau Fleuve, and *The Golden Age of the Horn*, a disc of concertos for two horns, featuring the principal and associate principal horns of the BPO, on Naxos.

Falletta is a member of the esteemed American Academy of Arts and Sciences, has served by presidential appointment as a Member of the National Council on the Arts during the George W. Bush and Obama administrations and is the recipient of many of the most prestigious conducting awards. She has conducted over 1,700 orchestral works by 600-plus composers, including over 135 works by more than 70 women. Credited with performing more than 150 world premieres, ASCAP has honored her as "a leading force for music of our time." In 2019, Falletta was named Performance Today's first Classical Woman of The Year, calling her a "tireless champion," and lauding her "unique combination of artistic authority and compassion, compelling musicianship and humanity."

Falletta is a strong advocate and mentor for young professional and student musicians. She has led seminars for women conductors for the League of American Orchestras and established a unique collaboration between the Buffalo Philharmonic and the Mannes College of Music to give up-and-coming conductors professional experience with a leading American orchestra. She served on the jury of the Malko Competition in Denmark and has had great success working

with young musicians, guest conducting orchestras at top conservatories and summer programs.

Falletta has held the positions of Principal Conductor of the Ulster Orchestra, Principal Guest Conductor of the Phoenix Symphony, Music Director of the Long Beach Symphony Orchestra, Associate Conductor of the Milwaukee Symphony Orchestra, and Music Director of the Denver Chamber Orchestra and The Women's Philharmonic.

After earning her bachelor's degree at Mannes, Falletta received master's and doctoral degrees from The Juilliard School. When not on the podium, Falletta enjoys playing classical guitar, writing, cycling, yoga, and is an avid reader.

For more information, visit www.joannfalletta.com.

* * *

SECTION FACULTY

Violin I—Jun Iwasaki	Oboe—Dwight Parry
Violin II—Brittni Brown	Clarinet—Alexander Fiterstein
Viola—Eric Nowlin	Bassoon—Eric Stomberg
Cello—Robert Jesselson	Horn—Brad Gemeinhardt
Double Bass—Kurt Muroki	Trumpet—Marie Speziale
Harp—Sylvia Norris	Trombone/Tuba—Benjamin Green
Flute—Matthew Roitstein	Percussion—Jeffrey Irving

*

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:

Orchestral Scholar: Lawrence P. Hurst
Orchestral Scholars: William and Martha Paine
Orchestral Scholar: Wiebener Family
Nancy and Phillip Meek WYSO Conductor Endowment
Wu Family WYSO Conductor Endowment
Valade Fellows Teaching Endowment

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
WYSO Chair (Oboe): Rev. Dr. Linda Patrick and Rebecca Phelps

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.

WORLD YOUTH SYMPHONY ORCHESTRA

Nathaniel Quiroz, manager; Julia Hoffman, librarian; Siggy Ehrlich, asst. librarian

VIOLIN I

Daniel Park, Calif.+
Gryson Bae, N.Y.
Beckett Bayan, Calif.
Alegra Blum, N.Y.
Aaron Cannizzaro, Italy
Allegra Dorman, Pa.*
Andrew Dubin, N.Y.
Alex Figueroa, Puerto Rico
Ethan Fu, Ga.*
Elijah Jean-Bruce, N.Y.
Anna Kim, Texas*
Alisa Kourova, Calif.*
Elli Nicholas, Calif.
Paris Prior, Okla.
Anthony Reyes, N.Y.
Hunter Schantz, Ohio
Arthur Sparks, Calif.
Chloe Xu, Calif.

VIOLIN II

Sofia Fong, Canada^
Sarah Alnima, Colo.
Sam Coplan, Tenn.
Kate Dombrowski, Colo.
Kazi Ewell, N.Y.
Jeremiah Green, Tenn.
Sho Huebner, Pa.
Paxton Kendall, Pa.
Luke Lee, Wash.
William Lee, N.Y.
Juan Alonso Ortiz Servitad,
Venezuela*
Irene Park, Ga.
Jason Stern, Ill.
Logan Tec, Wash.
Kevin Wang, Calif.
Lora Wu, N.Y.
Thomas Zhong, N.Y.*

VIOLA

Lake Weeks, Ohio*^
Charlize Bui, Texas*
Norbu Chionis, N.M.*
Amon Givler, Pa.
Aiden Lee, Calif.
Carla Lichtenthaler, Germany
Hailey Maddox, Kan.

VIOLA cont.

Alexander Makarov, N.Y.
Abigail Porco, W.Va.
Sofia Reyes Ayala, Bolivia
Caroline Watters,
Netherlands

CELLO

Samuel Ungar, Ind.^
Audrey Be, Mass.
Thomas Bruning, Texas
Van Devendorf, Ohio
Zoe Gomberg, Canada
Julia Ma, Ore.
Dylan Perez, Okla.*
Elise Poling, Texas
Ben Redfearn, Calif.
Noah Scharback, Minn.*
Elie Shin, N.Y.*
Taran Tien, Ohio
Evangeline Tjoeng, Hawaii
Helen Wang, Calif.*

DOUBLE BASS

Matthew Coleman, Pa.*^
Isaac Aronin, Md.
Booster Hammond, Mich.
Ryder McBride, Texas
John McCabe, N.M.
Adele McCleskey, Mich.
Max Piroumian, Nev.

FLUTE

Nam Le, Ark.^
Samantha Pezacki,
Canada^ (piccolo)
Nađa Jovanovic, Serbia*
Graham Pace, Mass.

OBOE

Adrian McGill, Utah^
Camille Stephens, Pa.^
Shun Feng, China~
Ellie Fittante, Ohio

CLARINET

Owen Burch, N.C.*^
Kai Huber, Ga.^
Angela Wang, N.C. (E-flat)
Tom Wang, Wash.~

BASSOON

Genevieve Blum, Texas^
Paul Brown, Ore.*^
Soren Hillesland, Calif.
(contra)

HORN

Reid Allen, Ky.^
Parker Lee, Mass.^
David Bansal, Mich.*
Nicolás Moen, Spain

TRUMPET

Alexander Flores, Bolivia^
Nolan Grosse, Ohio^
Noah Eaton, Mass.~
Maksymilian Sierański,
Poland*

TROMBONE

Garrett Howell, Tenn.^
Fletcher Wilson, Tenn.*

BASS TROMBONE

Eviatar Elnekave, Minn.*

TUBA

Benjamin Posner, N.Y.*

PERCUSSION

Carlos Montenegro, Fla.~^
Daniel Kim, Tenn.
Louis Krivitsky, N.C.*
Phineas Lee, N.J.*
Carlos Sanchez Torre,
Venezuela

HARP

Liliana Abraham, Calif.*
Hannah Hillyer, Kan.

PIANO/CELESTA

Ethan Huang, Md.

*The musicians are listed
alphabetically after
principals.*

WYSO Roster Denotes

+ Denotes Concertmaster ^ Denotes Principal/Co-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.

* * *

MORE WYSO ON CLASSICAL IPR

This performance of the World Youth Symphony Orchestra is broadcast live on Classical IPR 88.7 FM, Interlochen; 94.7 FM, Traverse City; 88.5 FM, Mackinaw City and online at classicalipr.org. Tune in right after the concert for analysis and commentary about tonight's performance, plus a look ahead at next week's concert.

INTERLOCHEN ARTS FESTIVAL UPCOMING HIGHLIGHTS

Renée Fleming's *Voice of Nature: The Anthropocene*

Saturday, August 8, 2026 - 7:30 p.m., Kresge Auditorium

As part of the Shirley Young Distinguished Artist Series, internationally renowned soprano Renée Fleming joins the young artists of Interlochen's World Youth Symphony Orchestra for *Voice of Nature: The Anthropocene*—a breathtaking program exploring the beauty and fragility of our natural world with video imagery provided by the National Geographic Society. Led by acclaimed conductor Robert Moody, this powerful performance blends artistry and environmental storytelling into an unforgettable concert experience. In addition to selections from *Voice of Nature: The Anthropocene*, Fleming will perform beloved repertoire drawn from her celebrated career, offering audiences a rare opportunity to experience the full expressive range of one of the world's most iconic voices.

For information and tickets, visit interlochen.org/tickets

* * *

Every performance at Interlochen reflects the generosity of people like you who invest in young artists and their potential. Make your gift today to provide essential scholarships and sustain the transformative opportunities that help young artists grow at Interlochen.

interlochen.org/donate



Many of our venues are equipped with hearing assistance systems.

Please ask one of our ushers if you need assistance connecting. Support for recent upgrades to these systems provided by Michigan Arts and Culture Council; the NEA; Rotary Charities of Traverse City; the Les and Anne Biederman Foundation, Inc.; the Oleson Foundation; and Robert W. Anderson.

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 environment, 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.

www.interlochen.org