



Interlochen
PRESENTS



World Youth Symphony Orchestra

Delyana Lazarova conducts Brahms and Britten

Sunday, June 30, 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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Interlochen

ARTS CAMP

Interlochen, Michigan
17th Program of the 97th Season

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WORLD YOUTH SYMPHONY ORCHESTRA
Delyana Lazarova, conductor

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

WORLD YOUTH SYMPHONY ORCHESTRA

Delyana Lazarova, conductor

PROGRAM

Academic Festival Overture, Op. 80 Johannes Brahms
(1833-1897)

Abstractions Anna Clyne (b. 1980)

Marble Moon – inspired by Sara VanDerBeek's *Marble Moon* (2015)

Auguries – inspired by Julie Mehretu's *Auguries* (2010)

Seascape – inspired by Hiroshi Sugimoto's *Caribbean Sea, Jamaica* (1980)

River – inspired by Ellsworth Kelly's *River II* (2005)

Three – inspired by Brice Marden's *3* (1987-88)

The Young Person's Guide to the Orchestra, Op. 34 Benjamin Britten

Variations and Fugue on a Theme of Purcell (1913-1976)

Theme: Allegro maestoso e largamente

Variation A (flutes and piccolo): Presto

Variation B (oboes): Lento

Variation C (clarinets): Moderato

Variation D (bassoons): Allegro alla marcia

Variation E (violins): Brillante–Alla polacca

Variation F (violas): Meno mosso

Variation G (cellos): [L'istesso tempo]

Variation H (basses): Cominciando lento ma poco a poco accelerando
al Allegro

Variation I (harp): Maestoso

Variation J (horns): L'istesso tempo

Variation K (trumpets): Vivace

Variation L (trombones): Allegro pomposo

Variation M (percussion): Moderato

Fugue: Allegro molto

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

* * *

PROGRAM NOTES

by Amanda Sewell

Academic Festival Overture, Op. 80

Johannes Brahms

Instrumentation: piccolo, two flutes, two oboes, two clarinets, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion (bass drum, cymbals, triangle), and strings

Duration: 10 minutes

The most commonly-known facts about Johannes Brahms paint him as a pretty serious fellow. For decades, he was under immense pressure to succeed Beethoven as the next great composer. He famously said, referring to Beethoven's legacy, "You can't imagine what it's like to have such a giant marching behind you." Further, Brahms is often viewed as lovelorn: a man in love with the wife (Clara Schumann) of his mentor (Robert Schumann). Robert Schumann died in 1856, and Clara Schumann would outlive him by nearly 40 years, never remarrying. She and Brahms maintained a close friendship and professional relationship, but it's common lore that he was in love with her and that she didn't return his affections.

Despite these stories about Brahms, he in fact had quite a wicked sense of humor—which is on full display in the *Academic Festival Overture*. In 1879, he received an honorary doctorate from the University of Breslau (today called the University of Wrocław and located in Poland), even though he had never attended college. Brahms composed this piece as a thank-you the following year; apparently, he didn't realize when he received the honorary degree that he was supposed to compose a piece to thank the university, so it was a little late. One might imagine that a thank-you piece for an honorary doctorate would be serious and maybe even stern, but that isn't the case with the *Academic Festival Overture*.

Instead, Brahms loaded the piece with melodies borrowed from a variety of songs that would have been familiar to the college students in the audience. These included drinking songs, protest songs, and freshman initiation songs, combined into what Brahms himself called "a rollicking potpourri of student songs." At an Interlochen Arts Camp performance in 2024, imagine the orchestra performing a piece with melodies that come from a few recent trending TikTok songs, with fragments of Howard Hanson's *Interlochen Theme* and Sousa's *The Northern Pines* blended in. The students in the audience were thoroughly impressed and entertained, but the faculty and staff, probably less so.

Not everything about the *Academic Festival Overture* was whimsical, however. In fact, the police delayed the Viennese premiere of the *Academic Festival Overture* for a couple of weeks because it was so concerned about one of the songs that Brahms had included. The piece opens with the trumpets playing the melody of "Wir hatten gebauet ein stattliches Haus" ("We Have Built a Stately House"), a protest song that had been banned in German-speaking regions for decades. A student organization that had advocated for the unification of independent German principalities had used "Wir hatten gebauet" as its theme song, leading to its eventual ban. The police in Vienna delayed the premiere of the *Academic Festival Overture* in the city because they were concerned that the inclusion of "Wir hatten gebauet" would incite student protests in Vienna (it didn't). It seems that even though Brahms's humor was on full display in his choices of borrowed melodies, the authorities didn't seem to find all of them quite so entertaining.

Abstractions

Anna Clyne

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

Duration: 20 minutes

Anna Clyne's *Abstractions* (2016) follows in a long tradition of composers writing pieces directly inspired by contemporary visual art. Modest Mussorgsky's *Pictures at an Exhibition* (1874), for example, depicts ten different works of art by Viktor Hartmann on display in a gallery as well as a "promenade" theme that suggests the viewer/listener walking from one work to the next. William Grant Still's *Violin Suite* (1943) is in three movements, each named for a work of art created by one of Still's Harlem Renaissance contemporaries. Claude Debussy's *La Mer* (which the World Youth Symphony Orchestra will perform in two weeks) was directly inspired by Katsushika Hokusai's *The Great Wave off Kanagawa*.

Abstractions is in five movements, each of which is inspired by a work from the Baltimore Museum of Art and from the private collection of Rheda Becker and Robert Meyerhoff.

In her notes about the piece, composer Anna Clyne writes:

In drawing inspiration from these artworks, I have tried to capture the feelings or imagery they evoke, the concept of the work, or the process

adopted by the artists. Such examples are the filtered blues and the contrast between light falling on the earthy stone and the mysterious moon that characterize VanDerBeek's *Marble Moon*; the long, arching lines, compact energetic marks, and dense shifting forms of a system on the verge of collapse in Mehretu's *Auguries*; the serene horizon with rippled water in Sugimoto's *Seascape*; the stark juxtaposition of the energetic black and white lines that enlarge Kelly's brushstrokes in *River II*; and the lines, which, inspired by Asian calligraphy and the structure of seashells, appear to dance in Marden's 3.

Clyne has also noted some of the themes and concepts that are present in each of the five works, such as "limited color palettes, references to nature, and the capturing of time as a current that flows."

Clyne is well known for her rich and colorful orchestration, which is particularly on display in the percussion used in *Abstractions*. The piece calls for one percussionist to play timpani and three percussionists to play, well, just about every kind of percussion instrument you could possibly imagine. (On behalf of the orchestra and the audience, thank you to Instrument Services for collecting and transporting all of these instruments to the Kresge stage for this performance). In addition to relatively standard percussion instruments like suspended cymbals, crotales (also called antique cymbals), and a vibraphone, the percussionists will also use Tibetan singing bowls (often used in meditation practices), a wind machine (which looks a bit like an old-school bingo ball machine), and a whip (probably used most famously in Leroy Anderson's holiday piece *Sleigh Ride*).

It's also common for visual artists to create works inspired by music. Dutch painter Piet Mondrian tried to capture the energy of boogie woogie in his works, even including "boogie woogie" in some of the paintings' titles. During Interlochen Arts Camp's Collage on July 9, visual artists will set up canvases in the aisles and perimeter of Kresge and create art based on the music, dance, writing, and theatre that their student colleagues are creating in that very moment.

The Young Person's Guide to the Orchestra, Op. 34 Benjamin Britten

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

Duration: 17 minutes

Although *The Young Person's Guide to the Orchestra* (1945) is frequently performed on orchestra concerts around the world today, Benjamin Britten didn't compose it with orchestra concerts in mind. It was actually written for an educational documentary film called *Instruments of the Orchestra*. (The complete film is available on YouTube for those who are curious.) The 1944 Education Act made music part of the British school curriculum for the first time, and the film *Instruments of the Orchestra* was one in a series designed to introduce music to students. Britten was no stranger to scoring for films; he had composed scores for nearly 30 documentary films by the time he wrote *The Young Person's Guide*.

When Britten was working on the piece, he wrote to his publisher that he hoped that the film score "may be useful for the ordinary orchestra repertoire." His hopes came to fruition. *The Young Person's Guide* was a smash hit on the concert stage before the film was even released: Malcolm Sargent, who conducted the orchestra in the film, also conducted the concert version with a different orchestra six weeks before the film was released. *The Young Person's Guide* entered the standard orchestra repertoire almost immediately and has never looked back.

The piece is subtitled "Variations and Fugue on a Theme of Purcell." Henry Purcell was an English composer active in the latter part of the 17th century, and Britten took the main theme for *The Young Person's Guide* from incidental music that Purcell had composed for a play in 1676. Each section of *The Young Person's Guide* uses Purcell's theme to feature different individual instruments or families of instruments. The entire orchestra introduces the theme, and then the theme is played by each major family of instruments: woodwinds, strings, brass, and percussion. The theme is followed by variations labeled A through M, each of which features an individual instrument of the orchestra. (Flutes and piccolos have to share their variation, as do trombones and tuba.) At the end, all of the instruments come together to play a fugue built on Purcell's theme.

The original documentary film included narration, delivered by conductor Malcolm Sargent, and the narration was also adapted for the concert stage. The piece can be performed without narration, although that wasn't what Britten had in mind. In his published score for *The Young Person's Guide*, he wrote that the work "should be performed with the inserted commentary, spoken by the conductor," but it's rare to hear a recording or attend a performance where the conductor also presents the commentary, likely because it would be quite a challenge to do both effectively and simultaneously (Marin Alsop is one of the few who has done it).

* * *

As a conductor, **Delyana Lazarova** thinks of herself as a musician among musicians. Collaboration, openness, and sensitivity to the specific sound and character of every orchestra are the foundation of her work, all in service to the music. Orchestras worldwide appreciate her ability to communicate sound and create an environment in which music can simply unfold.

In the 2023/24 season, Lazarova will appear as guest at the Enescu Festival Bucharest for the first time, open the season of the Tiroler Symphonieorchester Innsbruck, and makes her debut with the Orchestre National de Bordeaux, BBC Symphony and BBC Scottish Orchestras, Dresdner Philharmonie, and Deutsches Sinfonieorchester Berlin. She will celebrate the New Year with Sinfonieorchester Basel and bring the violin concerto by Bulgarian composer Pancho Vladigerov to the Elbphilharmonie with the Hamburger Camerata. Lazarova also makes her debut with the Oregon Symphony Orchestra and leads the Sofia Philharmonic and Bulgarian National Radio Symphony Orchestras, the two most renowned orchestras in her home country. She continues her close relationship with the Hallé Orchestra.

Lazarova's international musical education influences her wide-ranging repertoire. Born in Bulgaria, she has a natural affinity to Eastern European and Russian repertoire (Dvořák, Stravinsky, Tchaikovsky, Bartók), but feels equally at home in the Viennese Classical period, influenced by her studies in Switzerland. Lazarova is passionate about music of the 20th and 21st centuries. Following her highly successful debut in November 2022, she led two further projects with the ROCO chamber orchestra in Houston in February 2024, including a world premiere by Adam Schoenberg and works by Aaron Copland, Elfrida Andrée, and Jessica Meyer. With Collegium Novum Zurich, she will perform Romitelli's "An Index of Metals," and together with the Munich Chamber Orchestra she will dedicate herself to music by Chin, Shostakovich, Clyne, and Ligeti. In autumn 2023, Lazarova's first CD was released, recorded with the Hallé Orchestra and featuring works by Bulgarian composer Dobrinka Tabakova.

In recent seasons, Lazarova has worked with orchestras such as the Philharmonia Orchestra, BBC Philharmonic Orchestra, City of Birmingham Symphony Orchestra, Orchestre National de France, Orchestre National de Lille, Göteborgs Symfoniker, Fort Worth Symphony, NDR Radiophilharmonie, Staatsorchester Darmstadt, WDR Funkhausorchester, Real Filharmonía de Galicia, Kammerorchester Basel, Klangforum Wien, Musikkollegium Winterthur, Estonian Festival Orchestra, and the Aspen Conducting Academy Orchestra.

After winning the inaugural Siemens Hallé International Conductors Competition, Lazarova served as Assistant Conductor to Sir Mark Elder at the Hallé Orchestra and Music Director of the Hallé Youth Orchestra from 2020-2023. She also

assisted Cristian Măcelaru at the WDR Sinfonieorchester Köln and the Orchestre National de France. In 2020, she won the James Conlon Conducting Prize at the Aspen Music Festival, earlier successes include the NRTA International Conducting Competition in 2019, and the Bruno Walter Conducting Scholarship at the Cabrillo Festival of Contemporary Music in California in 2017 and 2018.

Lazarova studied conducting at the Zürcher Hochschule der Künste (ZHdK) with Professor Johannes Schlaefli. She attended numerous master classes with Bernard Haitink, Paavo Järvi, Leonard Slatkin, Mark Stringer, Robert Spano, and Matthias Pintscher, among others. In addition to her master's degree in conducting, she is an accomplished violinist with a master's degree and performance diploma from the Jacobs School of Music in Indiana, where she studied under Mauricio Fuks and received a scholarship for artistic excellence.

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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.

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The musicians are listed alphabetically after principals.

WORLD YOUTH SYMPHONY ORCHESTRA

Nicholas Clark, ensemble manager Adrienne Sherrod, librarian

VIOLIN I

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

VIOLIN II

Anthony Kim, Calif.*^
Nichole Aye, Calif.
Richard Celiceo, N.Y.
Jeremy Cha, Texas*
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.

VIOLA

Cristian Yohannes, Texas*^
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.
Steven Zhang, Ariz.*

CELLO

Charlie Pabst, Ariz.~^
Gudrun Campbell, Va.
Simon Carter, Ore.
Ryan Chong, Texas
Juliet Diaz Onderwyzer,
N.Y.
Aiden Ko, South Korea
Maggie Liu, Ga.
Jisoo Park, Mich.
Samuel Richards, Wash.
Pierce Thurow, Mass.
Bryce Williams, Ill.
Evelyn Yang, Del.*

DOUBLE BASS

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

FLUTE

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

OBOE

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

CLARINET

Will Hemmelgarn, Ohio^

CLARINET cont.

Chris Cui, N.C.
Tom Wang, Wash. (bass)
Larry Zhao, Wash.~

BASSOON

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

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.^
Santiago Calvino, Ga.*
Eve Gordon, Ga.
Joel Moss, Alaska
Grayson Pruitt, Ga.*
Sophia Stehlik, N.Y.

HARP

Cory Lin, Canada^
Calene Lee, Calif.

PIANO

Andrew Boyle

SECTION FACULTY

Violin I—Eric Gratz
Violin II—Javier Pinell
Viola—Lenny Schranze
Cello—Natalie Helm, John Popham
Double Bass—Lawrence Hurst, Kurt Muroki
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

World Youth Symphony Orchestra:

Cristian Măcelaru, conductor

Ray Chen, violin

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

Cincinnati Symphony Orchestra Music Director, Orchestre National de France Music Director, and World Youth Symphony Orchestra Artistic Director and Principal Conductor Cristian Măcelaru takes the podium as the World Youth Symphony Orchestra welcomes Queen Elisabeth Competition-winning violinist Ray Chen. Hailed by *The New York Times* as “charismatic and expressive,” Chen joins the orchestra for a performance of Tchaikovsky’s Violin Concerto, Op. 35. Vivian Fung’s “Earworms” and Manuel de Falla’s Three-Cornered Hat Suite No. 2 complete a must-see program.

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).

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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