



Interlochen
PRESENTS



World Youth Symphony Orchestra

JoAnn Falletta conducts *Les Préludes*

Sunday, Aug. 4, 2024 • 7:30 p.m.

Interlochen Bowl

WELCOME



Welcome to a remarkable performance.

Since 1928, “Les Préludes” has been one of Interlochen Arts Camp’s most powerful traditions: the culmination of a transformational artistic experience and the beginning of a new chapter of creative growth.

This year, more than 3,300 young artists from across the United States and around the world joined us beneath the pines for a summer of lessons, master classes, rehearsals, and performances. After the baton breaks, they will return to their homes—bringing the knowledge and inspiration they found at Interlochen to communities across the globe.

Over the decades, “Les Préludes” has evolved into a poignant multidisciplinary production that exemplifies the vibrancy of our community. Beyond tonight’s performance, I encourage you to explore and discover everything Interlochen has to offer—from the final events of the 2024 Interlochen Arts Festival and Interlochen Online’s expert-designed courses to our workshops for adult learners and Interlochen Public Radio’s award-winning programming.

Many of the students performing in tonight’s program were able to attend Camp thanks to scholarships. If you would like to learn how to support the young artists of tomorrow, please visit our website at interlochen.org. I hope to see you on campus again soon.

A handwritten signature in black ink, appearing to read 'Trey Devey', enclosed within a simple 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:

INTERLOCHEN ARTS ACADEMY

The nation’s premier arts boarding high school

INTERLOCHEN ARTS CAMP

The world’s foremost summer arts program for grades 3-12

INTERLOCHEN ONLINE

A year-round source of expert online arts education for artists ages seven through adulthood

INTERLOCHEN COLLEGE OF CREATIVE ARTS

An engaging series of classes, workshops, and creative retreats for adult learners

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Two listener-supported broadcast services connecting northern Michigan with music, news, and culture from the region and the world—every day, 24 hours a day

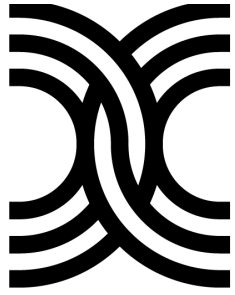
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A year-round arts presenter that stages hundreds of presentations by students, faculty, and world-renowned guest artists

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A curator of enjoyable on-campus experiences, providing students and guests with convenient access to meals, lodging, gifts, and other essential products and services

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Interlochen

ARTS CAMP

Interlochen, Michigan
294th Program of the 97th Season

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FINAL CONCERT (LES PRÉLUDES)

WORLD YOUTH SYMPHONY ORCHESTRA

JoAnn Falletta, conductor

Sunday, August 4, 2024
7:30pm, Interlochen Bowl

FINAL CONCERT (LES PRÉLUDES)

WORLD YOUTH SYMPHONY ORCHESTRA

JoAnn Falletta, conductor

PROGRAM

Tales: A Folklore Symphony..... Carlos Simon
Motherboxx Connection (b. 1986)
Flying Africans
Go Down Moses (Let My People Go)
John Henry

Capriccio Espagnol, Op. 34Nikolai Rimsky-Korsakov
Alborada (1844-1908)
Variazioni
Alborada
Scena e canto gitano
Fandango asturiano

—PAUSE—

WORLD YOUTH SYMPHONY ORCHESTRA INTERLOCHEN PHILHARMONIC WORLD YOUTH WIND SYMPHONY 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.*

Tonight's concert is dedicated to
Interlochen Arts Camp alumna Margaret Valade and her husband Gary Valade,
Interlochen Center for the Arts Life Trustee.

* * *

PROGRAM NOTES

by Amanda Sewell

Tales: A Folklore Symphony

Carlos Simon

Instrumentation: two flutes, piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, two trombones, bass trombone, tuba, timpani, percussion, strings

Duration: 25 minutes

Tales: A Folklore Symphony (2022) is deeply connected to the state of Michigan and to Interlochen. It was commissioned by the Detroit-based Sphinx Organization and the University of Michigan Symphony Orchestra in celebration of Sphinx's 25th anniversary. The Sphinx Organization focuses on increasing representation of Black and Latinx artists in classical music, and it was founded in 1997 by Aaron Dworkin, an Interlochen alumnus who was a student at the University of Michigan at the time. Today, Sphinx has grown to include performing ensembles, concerto competitions, arts leadership training, and many other types of support for musicians and arts leaders of color.

Tales: A Folklore Symphony explores African American folklore and Afrofuturism stories. Each of the four movements explores a character or concept from an African American past or future. The opening movement "Motherboxx Connection" refers to a character in the *Black Kirby* comic series, co-created by John Jennings and Stacy Robinson. Motherboxx is an Afrofuturism version of the "motherland," and Simon says he envisions it as "an all-knowing entity that is aware of the multi-faceted aspects of blackness."

The second movement "Flying Africans" draws on the folklore that says all Africans once knew how to fly but lost that ability once they were enslaved and taken to the United States. This movement tells the story of one person who maintained the ability to fly and secretly taught others; the escape is depicted musically with the melody of the spiritual "Steal Away." The third movement also draws on a spiritual, this time "Go Down Moses (Let My People Go)." In this movement, Simon depicts the plagues of Egypt that wear down the Pharaoh and convince him to free the enslaved Israelites. Enslaved people in the United States created many songs related to this biblical depiction of slavery. The music diminishes in volume and intensity until the final measures, evoking the Pharaoh's defeat.

The fourth and final movement is a portrait of the folklore hero John Henry, the African American railroad worker who won a race against a steam-powered rock drill but then immediately died of exhaustion afterwards. John Henry is said to have died with his hammer in his hand, leading to a genre of work songs called "hammer songs." These songs have a slow, steady beat that coincides with the

swinging of a hammer, and many of them include the line, "This old hammer killed John Henry, but it won't kill me." The anvil and the whip are both audible in this movement, evoking the terrible conditions that railroad workers endured.

Carlos Simon (b. 1986) has been Composer-in-Residence at the Kennedy Center in Washington, D.C. since 2021. During this residency, the National Symphony Orchestra and its music director Gianandrea Noseda are releasing recordings of Simon's compositions made in concert at the Kennedy Center. Their first release was *Tales: A Folklore Symphony*, the piece on today's program. This year, the NSO has also released Simon's *The Block* and *Songs of Separation*, and his *Wake Up! Concerto for Orchestra* is slated for release this fall.

Capriccio Espagnol, Op. 34

Nikolai Rimsky-Korsakov

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

Duration: 15 minutes

Nikolai Rimsky-Korsakov (1844-1908) left an indelible mark on symphonic music in two ways: one, he brought Russian folklore and folk melodies to the fore in many of his works, and two, he was a master of orchestration. The piece on today's program is a literal textbook example of his fantastic orchestration. The piece title most often used is *Capriccio espagnol*, but the Russian title that Rimsky-Korsakov gave it actually translates to "Capriccio on Spanish Themes." This is an important distinction, because he didn't intend the piece to be "Spanish"; instead, he was writing a piece that was based on music from Spain.

It's unlikely that Rimsky-Korsakov ever actually went to Spain, so it's unclear how he learned the musical styles that he used in this piece. He was an officer in the Imperial Russian Navy and may have spent time in Spain, but there is no definitive evidence of this. We do know that Rimsky-Korsakov spent his later career as the Collegiate Assessor, a civilian role the Navy created for him that made him the Inspector of Russian Naval Bands. In this role, he spent a lot of time with brass and woodwind music and musicians, giving him practical knowledge that he would take full advantage of in his compositions.

The *Capriccio espagnol* (1887) is one of dozens of Rimsky-Korsakov's orchestration masterpieces. He explained that the "Spanish themes" allowed him to use a variety of orchestral effects. There are dynamic solos throughout for violin, flute, clarinet, horn, trumpet, and harp, plus rich percussion passages featuring, among other instruments, tambourine and castanets. He also instructed the string instruments to play in the style of guitars ("quasi guitarra" in the score). None other than Peter Ilyich Tchaikovsky called the piece "a

colossal masterpiece of instrumentation.” But Rimsky-Korsakov wasn’t happy with the positive reception of the piece because he felt that most listeners and critics missed the point. In his autobiography, he wrote, “The opinion that the *Capriccio espagnol* is a ‘magnificently orchestrated piece’ is wrong. The *Capriccio espagnol* is a ‘brilliant composition for orchestra.” Rimsky-Korsakov saw the orchestration as synonymous with the piece as opposed to some kind of decoration that was applied to the piece.

Current orchestration textbooks and courses frequently use Rimsky-Korsakov’s music as teaching tools. The composer himself recognized the importance of his own knowledge and skills, penning his own orchestration textbook called *Principles of Orchestration*. The textbook is curious because it contains far more music than text; Rimsky-Korsakov included hundreds of pages of excerpts from his own scores but very little in terms of prose explanations. He wanted composers to learn by example, writing, “To orchestrate is to create, and this cannot be taught.”

What we’re left with on today’s program is a set of apparent contradictions from Rimsky-Korsakov: *Capriccio espagnol* uses Spanish themes but isn’t Spanish; it’s considered a masterpiece of orchestration by everyone but the composer; and it was penned by a brilliant teacher of orchestration who, despite having written an orchestration textbook, said that orchestration couldn’t be taught.

Les Préludes, Symphonic Poem No. 3

Franz Liszt

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

Duration: 15 minutes

Completed in 1854, Franz Liszt’s symphonic poem *Les préludes* is in one movement, but has five distinct sections: Question, Love, Storm, Bucolic Calm, and Battle and Victory. Music from the initial Question section briefly recurs during the final Battle and Victory passage. The title of *Les préludes* refers to an 1823 poem by Alphonse de Lamartine (1790-1869), who is widely considered to be the first French Romantic poet. When the piece premiered in 1854, *Les préludes* included a lengthy textual introduction penned by Liszt’s longtime companion Princess Carolyne zu Sayn-Wittgenstein. Her preface included her own reflections on as well as quotations from and glosses of Lamartine’s poem. When the piece was first published, the Princess’s preface was included but substantially shortened to only the following sentence: “What else is our life but a series of preludes to that unknown Hymn, the first and solemn note of which is intoned by death?” Contrary to popular belief, this line is not from Lamartine’s poem but was written by Princess Carolyne.

Les préludes has been part of Camp at Interlochen since 1928, when it was performed as the final work on the final concert of the very first National High School Orchestra Camp season. Moved by Liszt's music and by Princess Carolyne's textual preface, the students asked Interlochen's founder, Joseph Maddy, if they could play the piece again at the end of the 1929 season. With this request, the students established a tradition that continues nearly a century later. *Les préludes* has been performed on the final Sunday concert of Camp every year, with only two exceptions. In 1933, the final concert of the Camp season was given on a Tuesday (instead of a Sunday) because the campers traveled to Chicago the next day to perform at the Century of Progress and the Chicagoland Festival at Soldier Field. In 1939, the orchestra traveled to New York to perform at the World's Fair, where they presented *Les préludes* as the final piece of the final concert. The 1939 New York concert is the only time *Les préludes* was not performed in Michigan at the conclusion of the Camp season.

Until 2017, only four people had ever conducted *Les préludes* at Interlochen: Joseph E. Maddy (1928-1965), George C. Wilson (1966-1979), Edward J. Downing (1980-2003), and Jeffrey Kimpton (2004-2016). Although all four of those people served as Interlochen's president (Wilson was interim president from 1970 to 1971), the president is not required to conduct *Les préludes*. Presidents Karl Haas, Roger Jacobi, Dean Boal, and Richard Odell never conducted the piece during their tenures, nor does current president Trey Devey. Also, Ed Downing began conducting the work in 1980, but he did not become Interlochen's president until almost 20 years later. That's changing, though: *Les préludes* has been conducted by four different people just in the last eight years: Cristian Măcelaru (2020-21), Tito Muñoz (2022), and Jung-Ho Pak (2017-19, 2023). Today, JoAnn Falletta becomes the first woman ever to conduct *Les préludes* at Interlochen Center for the Arts.

* * *

Multiple Grammy Award-winning conductor **JoAnn Falletta** serves as Music Director of the Buffalo Philharmonic, Music Director Laureate of the Virginia Symphony, Principal Guest Conductor of the Brevard Music Center, and Conductor Laureate of the Hawaii Symphony. She was named one of the 50 great conductors of all time by Gramophone Magazine and ASCAP has honored her as "a leading force for music of our time."

As Music Director of the Buffalo Philharmonic, Falletta became the first woman to lead a major American orchestra. She has guest-conducted over a hundred orchestras in North America, and many of the most prominent orchestras in Europe, Asia, and South America. She is a leading recording artist for Naxos, and has won two individual Grammy Awards, for Richard Danielpour's *The Passion of Yeshua* with the BPO and *Spiritualist* by Kenneth Fuchs with the London Symphony. Her Naxos recording of John Corigliano's *Mr. Tambourine Man* with

the BPO received two Grammys. Her Scriabin recording with the BPO is nominated for a 2024 Grammy for Best Orchestral Performance.

Falletta is a member of the American Academy of Arts and Sciences, and has served by Presidential appointment as a Member of the National Council on the Arts. She has conducted over 1,600 orchestral works by more than 600 composers, including over 135 works by women composers, and over 150 premieres. After earning her bachelor's degree at Mannes, Falletta received master's and doctoral degrees from The Juilliard School.

For more information, visit www.joannfalletta.com.

* * *

WYSO SECTION FACULTY

Violin I—Jun Iwasaki	Clarinet—YaoGuang Zhai
Violin II—Brian Allen	Bassoon—William Short
Viola—Lenny Schranze	Horn—Brad Gemeinhardt
Cello—Melissa Kraut	Trumpet—Caleb Hudson
Double Bass—Lawrence Hurst, Kurt Muroki	Trombone—Benjamin Green
Flute—Matthew Roitstein	Tuba—Chandler Currier
Oboe—Dwight Parry	Percussion—Robert Knopper
	Harp—Sylvia Norris

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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:

Orchestral Scholars: William and Martha Paine
Orchestral Scholar: Wiebener Family
Nancy and Phillip Meek WYSO Conductor Endowment
Valade Fellows Teaching Endowment

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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

Nicholas Clark, ensemble manager Adrienne Sherrod, librarian

VIOLIN I

Guillem Baviera Fuste,
Spain*+
Luis Manuel Bonilla, Texas
Alex Gemeinhardt, N.Y.
Amelia Kang, Calif.
Anthony Kim, Calif.*
Maddie Koo, Mich.
Eva Koshy, Ill.
Glenn Krause, Calif.
Kaylee Nah, Ore.*
Costantino Negri da Oleggio,
Italy
Rory Pitts, Calif.
Vittoria Pugina, Colo.
Zolin Williams, Calif.
Alex Workman, N.C.
Christopher Zhu, N.Y.

VIOLIN II

Nichole Aye, Calif.^
Valentina Araya, Costa Rica
Tarquin Bennion, Mont.*
Richard Celiceo, N.Y.
Laine Farrar, Ark.
Momica Lu, Canada*
Jonathan Milgram, Costa Rica
Camila Moreno, Ill.
Connor Pruett, Texas
Jaden Qiu, Minn.
Hannah Schweiger, Calif.
Sam Shea, Texas
Alex Sun, Calif.
Chloe Yan, Wash.

VIOLA

Steven Zhang, Ariz.*^
Natalie Coleman, Mo.*
Christian Jones, Calif.
Brook Lin, N.Y.
Rachel Mason, Calif.
Alex Prodan, Okla.
Cayden Stathakos, Texas*

VIOLA cont.

Ha Jin Sung, Hong Kong
Savonte Vaughn, S.C.*
Dana Wang, N.Y.
Cristian Yohannes, Texas*

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.
Bryce Williams, Ill.
Evelyn Yang, England*

DOUBLE BASS

CJ Inkenhaus, Pa.^
Mia Bayardo, Mich.
Christopher Contreras,
Md.
Yuvin Kang, Ga.*
Collin LeBlanc, Fla.*
Collin Marbutt, Ga.
Sam Moon, Ga.*
Lucca Radosavljevic, Ga.

FLUTE

Marko Sretenović,
Serbia*^ (picc.)
Faith Murphy, Ind. (picc.)
Yuzuka Williams, Calif.~
Melinda Yao, Texas (picc.)

OBOE

Sarah Kim, Md.*^
Hingyi Cui, Canada (E.H.)
Leo Egen, Mich.
Joe Mitchell, Ky.

CLARINET

Larry Zhao, Wash.~^
Sophia Cafarelli, Fla.
Chris Cui, N.C.
Will Hemmelgarn, Ohio

BASSOON

Paul Wittmer, N.Y.*^
Damian Carrasco, Texas
Evelyn Ha, N.J.~ (contra)

HORN

Sam Bangert, Texas*^
Liam Barnstead, Va.
Matthew Li, Calif.*
Ben Shugart, Texas

TRUMPET

Taylor Hopps, Wash.^
Jakob Burnham, Mich.
Bernie Chan, N.Y.
Madi Turrentine, Texas

TROMBONE

Demitri Resto, Conn.*^
Will Cranston, Texas
Caden Wolfe, Fla.~(bass)

TUBA

Barrett Hoover, Okla.

PERCUSSION

Grayson Pruitt, Ga.*^
Santiago Calvino, Ga.*
Eve Gordon, Ga.
Michael Manching, Ill.
Sophia Stehlik, N.Y.
Sam Weaver

HARP

Cory Lin, Canada^
Calene Lee, Calif.

INTERLOCHEN PHILHARMONIC

Nicholas McMurrey, ensemble manager Josh Hackley, librarian

VIOLIN I

Phekia Joseph, Fla.+
Eli Braunschneider, Mich.
Will Brezina, Tenn.
Elias Cohen, Fla.
Alex Figueroa, Puerto Rico
Lio Itaya, Calif.
Zane Kalmus-Kunde, N.C.
Luciana Pagan, Iowa
Sonia Pierotti, Mass.
Regina Sanchez Galvez, Mich.
Hongrun Zhu, China

VIOLIN II

Gardine Joseph, Fla.^
Josie Brands, Colo.
Caroline Brezina, Tenn.
Gaige Concepcion, Tenn.
Carmen DeAtley-Rosales, Ky.
Amitaí de Luna Sandoval,
Mexico
Riley Downing, Calif.
Asher Gannod, Tenn.
Vivian Rowe, D.C.
Jesse Shapiro, N.Y.

VIOLA

Tristan Chaffee, Ohio^
Emily Bailen-Gleason, Wis.
Mary Kipp, Ill.
Cindy Lorenzana, N.J.
Kassidy Marks, Mass.
Maeve McMurray, D.C.
Magdiel Padilla Torres,
Puerto Rico
Juan Rodriguez, Venezuela

CELLO

Connor Torres, Texas^
Liam Burk, Mich.
Ophelia Calhoun, Ohio
Sophia Chen, N.Y.
Lucinda Hirsch Korn, Maine
Charles Price, S.C.
Simon Vieira, Iowa
Charlie Wahl, D.C.
Sarah Wick, Conn.
Krishna Yalamanchili,
Texas

DOUBLE BASS

Riley Rheinheimer, N.M.^
Paul Barreto, N.Y.
Carenna Rutledge, Wash.

FLUTE/PICCOLO

Mariana Perez-Alvarez,
Texas^
Kaylee Johnson, Ill.
Tabitha Mo, Ill.
Keegan Zicko, Pa.

OBOE/ENGLISH HORN

Michelle Sun, China^
Adrian McGill, Utah
Kate Roberts, Texas

CLARINET

Thomas Wang, Wash.^
Nathan Amemiya, Hawaii
Bryce Schuler, Wash.
Yuxiang Sun, China

BASSOON

Christian Nolden, Ky.^
Soren Hillesland, Calif.
Andie Wisniewski, Wis.

HORN

Connor Powers, Texas^
Leah Latash, Ill.
Sidney Smiley, Texas
Miguel Vargas, Texas

TRUMPET

Benjamin Mitchell, N.C.^
Alexi Alexander Flores
Flores, Bolivia*
Gabriel Luza, N.C.
Melissa Marroquin, Va.

TROMBONE

Joseph Steber, Texas^
Oliver Lee, Wash.

BASS TROMBONE

Joseph Sanabria, Fla.

TUBA

Angel Cocone, Ill.

PERCUSSION

Eliana Ranelli, Md.^
Joel Moss, Alaska
Leonardo Rojas, Costa Rica

HARP

Margot Sherman, Ill.^
Greta Hodes, Mo.
James Perales, Texas
Sierra Stacy, Ill.
Annabelle Wang, N.C.

WORLD YOUTH WIND SYMPHONY

Jennifer Hepp, ensemble manager Maggie Dultz, librarian

FLUTE

Liz Alsenz, Nev.^
Ariadna Carrillo, Fla.
Kalista Kaiser, Ariz.
Orli Littmann, Ill.
Areli Sanchez, Calif.
Catherine Zhang, N.Y.

OBOE

Malcolm Belcher, Texas^
Elizabeth Ha, N.J.**
Linda Xu, Canada

CLARINET

Braxen Butler, Okla.**^
Kalvin Rowe, Canada^
Brahin Ahmaddiya, Pa.
Ashton Cohan, Calif.
Aiden Fawcett, Fla.
Yash Mahadkar, Ga.
Kenny Mellon, Pa.
Evelyn Schmeichel, Texas
Suzanne Smith, Ga.
Marcus Tsai, Pa.
Callam Weatherbee, Mich.

SAXOPHONE

Luke McCartney, Texas**^
Geneva Ruml, N.H.
Maaz Shamim, Texas
Cole Turney, Tenn.
Philip Williams, Ga.

BASSOON

Mark Wen, Ind.^
Gavriel Carmi, N.Y.
Théo Neukomm, N.Y.

TRUMPET

Claire Beaird, Texas^
Joshua Anderson, Fla.
Romero Hunt, Calif.
Avery Papador, Canada
Jayden Peng, Calif.**
Gabe Pierre, Fla.

HORN

Lauren Herman, N.J.^
Reid Allen, Ky.
Isabella Craig, Texas
Riden Harmon, Ga.
Enzo Moscola, Calif.
Elizabeth Munoz, Ill.
Jacob Wiley, Texas**

TROMBONE

Thomas Leenhouts, Conn.^
Tai Baldrige, Fla.**
Isabel Linton, Vt.
Sam Poffenbarger, Texas

BASS TROMBONE

Vadim Hettena, Wash.

EUPHONIUM

Adam Yastion, N.Y.^
Chase Barrett, Ill.

TUBA

Ben Posner, N.Y.**^
Tim Cranston, Texas
Tipton Lolley, Ky.

PERCUSSION

Carlos Sanchez,
Venezuela**^
Jack Beardsley, Mass.
Cyrus Di, Ill.
Isaac Lee, Ga.**
Jacob Li, N.J.

Roster Denotes

+ Denotes Concertmaster

^ Denotes 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.

** 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.

The musicians are listed alphabetically after principals.

INTERLOCHEN SUMMER DANCE ENSEMBLE

INTERMEDIATE DIVISION

Yeji Chang, South Korea
Hope Charuvastra, N.Y.
Sara Chong, Ill.
Kaya Croudy, N.Y.
Maegan Cuzzi, Maine
Laurel Drabek, Colo.
Eleanor Fagin, Okla.
Caroline Fayad, Calif.
Lauren Gilreath, Mich.
Natalie Haasch, Ill.
Claire Jackson, Md.
Dorothy Jennett, Ill.
Harlow Keay, Hong Kong
Iris Lee-Jensen, Mich.
Emily Levenson, Ore.
Chelsea Li, Hong Kong
Ella McCracken, Calif.
Patrick Michaels, Mich.
Greta Nieuwsma, Ill.
Morgan Parker, Mich.
Sophia Ponichter, N.Y.
Ian Rae, Mich.
Evelyn Rensi, Pa.
Svara Sen, N.Y.
Penelope Shefferly, Mich.
Daphne Sun, Texas
Laura Thrush, Ill.
Madeline Vosganian, Calif.
Simone Yick, Hong Kong
Serena Zhang, N.Y.

HIGH SCHOOL DIVISION

Britta Brace, Idaho
Katie Correia, Mass.
Cass Dunn-Helton, Ohio
Liv Handler, N.J.
Hannah Hellawell, Ore.
Quynh An Ho, Vietnam
Eleanor Maloney, Mich.
Conor McGuire, Ill.
Carsyn McKee, Mich.
Marcella Miles, Ind.
Paige Miller, Mich.
Isis Price, Ohio
Jonah Rensi, Pa.
Abby Root, Mich.
Chandini Shah, Ill.
Alex Shoumer, Pa.
Amarie Sutter, Colo.
Lara Thompson, Italy
Jenny Yang, Canada
Lynn Zhao, 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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THANK YOU FOR BEING A PART OF THE 97th SEASON OF INTERLOCHEN ARTS CAMP

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You can ensure the next promising young artist has the opportunity to come to Interlochen by supporting student scholarships. Make your gift to the Interlochen Annual Fund by scanning the QR code included on this page or by visiting www.interlochen.org/giveonline.



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Learn with Interlochen's world-class faculty from anywhere in the world. Online courses, certificate programs, and private lessons in several artistic disciplines are available year-round for children, teenagers, and adults.



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Inspire Creative Changemakers

Interlochen is where young artists transform their passion and potential into purpose. Their outlook and lives are shaped by immersion in the arts. Inspire and support the creative changemakers of tomorrow with your gift to the Annual Fund.



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