



Interlochen

ARTS ACADEMY

Interlochen, Michigan
164th Program of the 61st Year

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मुक्ति MUKTI

A MOVEMENT OF LIBERATION

PRESENTED BY INTERLOCHEN

Saturday, February 25, 2023
7:30pm, Corson Auditorium

MUKTI/NEW YORK TOUR DRESS REHEARSAL CONCERT

Sydney James Harcourt (AS 94, 97; IAA 94-97), host

PROGRAM

ACT I

मुक्ति : MUKTI (A Movement of Liberation)

Directed by Gulshirin Dubash, Courtney Kaiser-Sandler, and Stephen John

—INTERMISSION—

ACT II

INTRODUCTION

Trey Devey, President, Interlochen Center for the Arts

INTERLOCHEN ARTS ACADEMY ORCHESTRA

Leslie B. Dunner, conductor

Unburied, Unmourned, Unmarked: Requiem for Rice John Wineglass
(b. 1973)

Narrators:

Midas Hassan, Powhatan, Va.
Imani Makasa, Dulles, Va.

Soul of Remembrance from *Five Movements in Color* Mary D. Watkins
(b. 1939)

Equality Jonathan Bailey Holland
(b. 1974)

Narrators:

Jahlia Collins, Atlanta, Ga.
Midas Hassan, Powhatan, Va.

Umoja: Anthem of Unity Valerie Coleman
(b. 1970)

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PROGRAM NOTES

मुक्ति: MUKTI (A Movement of Liberation)

“Mukti” means freedom in Hindi—freedom from constraint, freedom from oppression, freedom from oneself, and freedom from what holds us back. Within “mukti” lies the fight of our personal “dharma” (duty, ethics, morality) versus “adharma” (no morality). However, in the Indian epic, the *Mahabharata*, the fight is not merely between one or the other: It is within one’s own *dharma* and the conflict that arises in the doing of good. Actions are not merely wholly good or bad, but rather have an inherent complexity within them based on circumstance. As we started to consider our artistic world, it was important to look outward and find what was important in doing this project, with all its juxtapositions and difficulties. We wrestled with how we, with our privilege and lack of experience, could ever represent the struggle and pain of so many. We knew the answer lay in parting with our ignorance and diving into what was unknown and fighting to understand our own *dharma*. What is our duty? With the task of creating a program that assessed liberation on a global scale, spanning centuries and cultures, we delved into movements through music, theatre, dance, visual art, creative writing, and film and wove a web of intricately created moments. Students generated work that responded to the growing world around them as they understood it, however, keeping in mind the history that came before them and the truths that may not be theirs, but are nonetheless deeply felt and valid. Reflecting both the inner and outer turmoil of freedom, we dove into this work with as much patience and humility as we knew, letting ourselves be lost in the unknown and be elated by the joy we found in sadness.

—Gulshirin Dubash, Courtney-Kaiser Sandler, and Stephen John

From the मुक्ति: MUKTI cast

While we hope for you to enjoy this performance, and the thrill of interdisciplinary collaboration, we would not like to mislead you. For us, with our privilege, it is nothing but entertainment. The members of the MUKTI project would like to recognize the unceasing resistance, and endless fight for hope, that does not pause for our performance. We are bombarded with frightening statistics, grave news reports, and endless bots telling us exactly what we want to hear. Even so, we are incredibly lucky to experience these atrocities on a screen, diluted by blue light and video comments. So, without being too saccharine, we would like to thank the impassioned leaders of yesterday, and their unrelenting faith for a greater future. And to the freedom fighters of tomorrow, we entrust our livelihoods to you in the hopes that we may one day break the confines of injustice.

A Journey of Liberation

In our second act, we trace the African American experience from its West African roots to the present day. Our narrative arc, carried by works by living Black American composers, traverses a breadth of complex and contradictory emotions: Sorrow and joy, reflection and anticipation, despair and hope.

Our journey begins with the first movement of John Wineglass's "Requiem for Rice"—a turbulent and visceral work that captures the turmoil of a trans-Atlantic journey on a slave ship. Frenetic scalar runs in the strings and woodwinds and insistent rhythms from the bass drum and timpani evoke the relentlessness of wind and waves, ultimately yielding to a triumphant brass fanfare that celebrates the accomplishments of enslaved peoples. The triumph is short-lived, however, as the horrors of the rice fields—conveyed through a chilling libretto and recordings from a rice field—are revealed in the second movement. The third movement reflects on the lives lost in this appalling environment, weaving elements of the *casop* ritual with Western musical ideas in a fitting tribute to those unburied, unmourned, and unmarked.

The closing of "Requiem for Rice" is a fitting segue to Mary B. Watkins' "Soul of Remembrance." Described by Watkins as "a song of sorrow and hope," the piece captures the grief of newly arrived African slaves while honoring the ancestral wisdom and deep knowledge of the soul that provided solace in the midst of oppression. The piece's slow yet persistent march tempo represents the long march for African Americans to express themselves as fully human.

That march is continued in Jonathan Bailey Holland's "Equality," which reflects on the fight for emancipation and the civil rights movement while issuing a continued call to action. Inspired by Maya Angelou's poem of the same name, "Equality" taps into the poem's virulent musical imagery with bold brass motifs and rhythmic percussive lines. The narrator's insistent refrain, "Equality, and I will be free," compels audiences to follow Angelou's lead as activists and citizen artists and engage in the ongoing work of liberation that continues today.

While our journey has brought us through moments of sorrow and despair, it has not left us without hope. In Valerie Coleman's *Umoja*, the tendril of hope that has followed us through the first three pieces finally blooms into a joyful celebration of unity. *Umoja*'s recurring melody—which is passed to each section of the orchestra—invites all of us to make our own voices heard and reminds us that true, lasting liberation is possible if we are willing to set aside that which divides us.

Liberation is more than being freed from the physical shackles of bondage or the limitations of our minds: it is also the freedom to dream, to be unorthodox, to fail and try again—and to create something far beyond what we originally imagined. That's true liberation. And that's what I want this program to do.

—Leslie B. Dunner, conductor

Unburied, Unmourned, Unmarked: Requiem for Rice **John Wineglass**

The “rice” in the title of this piece refers to the crop that enslaved laborers reaped on plantations in the American South. The piece originated with a historian’s own biographical realization. Dr. Edda L. Fields-Black, a professor of history, is an expert on rice farming and farmers in West Africa and the antebellum United States. (If you’ve visited the National Museum of African American History and Culture in Washington, D.C., you’ve likely seen the permanent exhibit on rice farming that includes her research.) Her research examines how enslaved people were forced to use West African rice production technology to make South Carolina’s rice planters the most commercially successful in the United States.

Rice field conditions are terrible. Regular flooding, mosquitoes, and swamp-borne disease killed tens of thousands of enslaved people. About a decade ago, Fields-Black made the horrifying discovery that the remains of her own enslaved ancestors lay in these rice plantation burial sites in South Carolina. They had lived and died on some of the very rice plantations she had studied. She has written that the gravesites are nearly impossible to find, because if they were marked at all, the markers were in complete disrepair. Concrete slabs barely cover wooden coffins in these graves belonging to her ancestors. Their graves were unmarked, their remains were unburied, and their lives were unmourned.

In what is perhaps not a surprising response from a professor and historian, Fields-Black set out to memorialize her family’s legacy using research, education, and the arts. She began the “Requiem for Rice” project with the intention of using a multimedia humanities project to teach slavery by putting it on the stage. In a process she has detailed in a blog called “Requiem for Rice,” she wrote a text and collaborated with composer John Wineglass to create the piece of music heard on today’s program. Wineglass and Fields-Black have even traveled to South Carolina rice fields to experience firsthand the conditions that the enslaved laborers endured. Leslie B. Dunner conducted the premiere of the piece in 2019 with the Colour of Music Festival Orchestra in Pittsburgh.

Musically and poetically, *Requiem for Rice* melds traditions of the European concert hall and West African funerary practices. The piece is a requiem, which is a mass for the dead that composers from Mozart to Verdi to Fauré have composed. “Requiem for Rice” also includes elements of *casop*, a ritual performed by Diola rice farmers in Senegal for suspicious or untimely deaths. The deceased person’s spirit explains how they died, and once the truth is revealed, their body is buried and the community is restored to peace. By blending the requiem mass and the *casop* ritual, Fields-Black and Wineglass help listeners mourn the lost lives of the enslaved laborers and then celebrate them and lay them to rest. As Fields-Black writes, this piece allows “oppressed and voiceless people to tell their stories, mourn their dead, and celebrate their contributions to the world.”

—Amanda Sewell, music director, IPR

Soul of Remembrance from *Five Movements in Color* Mary D. Watkins

A piece of music composed in the 1990s is often the newest work on an orchestra concert. In a refreshing change of pace, the piece composed in 1994 on this concert program is the oldest. Sacramento's Camellia Orchestra commissioned and premiered the orchestral suite *Five Movements in Color* from composer Mary Watkins in 1994. Although *Five Movements in Color* is occasionally performed in its entirety, the work's second movement, *Soul of Remembrance*, is often excerpted and performed as a standalone piece.

Five Movements in Color is a richly eclectic work that encompasses music of West Africa as well as many different musical styles and genres from the African diaspora. Watkins has said that the piece is an "epochal painting or poem about our journey as a [Black] people in [the United States]." The complete work includes improvisational sections, layered ostinatos and polyrhythms, and syncopation, all of which are characteristics found in various musics of West Africa and its diaspora. Together, the five movements have a sense of chronological development, traveling from the West African continent in the first movement to the sounds of a chaotic contemporary existence in the fifth and final movement.

Of the second movement, *Soul of Remembrance*, Watkins said, "I saw my own people in their long march to fully express themselves as fully human in a society when we were always boxed in." There is a lyrical melody at the beginning of the movement that suggests but doesn't directly quote "Remember Me," the African American congregational praise song. It's slow and contemplative, but the pizzicato bass line and pulsing harp create a sense of agitation and uncertainty.

Watkins's compositional output is as variegated as this piece. She has had her own jazz ensemble for decades, and she has also composed incidental music for theatre and dance productions. Watkins has scored multiple documentary films, several of which have been nominated for Academy Awards. She is perhaps best known for her operas about the lives of important American historical figures, including American Red Cross founder Clara Barton; civil rights leader Fannie Lou Hamer; and Emmett Till, the teenager whose brutal lynching was one of the major catalysts of the civil rights movement. (It is worth noting that Emmett Till was actually born two years after Mary Watkins, and she has written about how her memories of his murder affected her at the time and even today.)

Conductor Leslie B. Dunner has frequently programmed *Five Movements in Color* with orchestras that he conducts. In fact, the only commercial recording of Watkins's *Five Movements in Color* that exists to this day was made under Dunner's baton. Released in 2010, this recording of *Five Movements in Color* was the very first in the Recorded Music of the African Diaspora Series, a partnership between Albany Records and the Center for Black Music Research. The second album in this series also includes the first known commercial recording of

Florence Price's Piano Concerto, featuring pianist Karen Walwyn and also conducted by Dunner.

—Amanda Sewell, music director, IPR

Equality **Jonathan Bailey Holland** (IAC/NMC 89, IAA 88-92, IAC St 92)

"Equality"

You declare you see me dimly
through a glass which will not shine,
though I stand before you boldly,
trim in rank and marking time.
You do own to hear me faintly
as a whisper out of range,
while my drums beat out the message
and the rhythms never change.

Equality, and I will be free.
Equality, and I will be free.

You announce my ways are wanton,
that I fly from man to man,
but if I'm just a shadow to you,
could you ever understand?

We have lived a painful history,
we know the shameful past,
but I keep on marching forward,
and you keep on coming last.

Equality, and I will be free.
Equality, and I will be free.

Take the blinders from your vision,
take the padding from your ears,
and confess you've heard me crying,
and admit you've seen my tears.

Hear the tempo so compelling,
hear the blood throb in my veins.
Yes, my drums are beating nightly,
and the rhythms never change.

Equality, and I will be free.
Equality, and I will be free.

—Maya Angelou

In 2015, the Cincinnati Symphony Orchestra commissioned three new pieces based on poetry by Maya Angelou (1928-2014). Jonathan Bailey Holland was asked to compose a piece inspired by Angelou's poem "Equality." He has said that the poem was, in a way, "already music" because of its persistent energy. Holland has also noted that, although written in 1990, Angelou's poem reflects the struggles of her own lifetime as much as it does those of people who lived more than a century earlier and were fighting to end slavery.

The text of Angelou's "Equality" itself evokes music and sound with phrases like "you do own to hear me faintly / as a whisper out of range / while my drums beat out the message / and the rhythms never change." In a later stanza, Angelou writes, "Hear the tempo so compelling / hear the blood throb in my veins. Yes, my drums are beating nightly, and the rhythms never change." The stanzas are punctuated with the refrain "Equality, and I will be free." Holland channels these poetic drums throughout the piece. The brass and snare drum tattoo bold, urgent rhythmic refrains that punctuate the narrator's recitation of Angelou's text. Near the end of the piece, the wood block introduces a new rhythmic pattern, perhaps suggesting the "marching forward" described in the poem.

Three decades ago, Jonathan Bailey Holland was himself a student at Interlochen Arts Academy and a member of the Interlochen Arts Academy Orchestra. In fact, he discovered his love for music composition at Interlochen. Now, as Dean of Music at Carnegie Mellon University, he advocates for the equality of musics when he teaches. In interviews, he has said that his own eclectic listening habits helped shape him into the composer that he is today. Holland grew up in Flint, Michigan, and listened to everything from Phil Collins to Run-DMC to Wynton Marsalis; he listened to and enjoyed everything without thinking that any kind of music was superior to any other kind.

Although he has sometimes found his artistic point of view to be at odds with that of the traditional music conservatory approach to the teaching and learning of music history, he has been able to use his role to help reshape ways in which music history is taught and understood. Holland has said it can be challenging to serve the artistic and intellectual needs of students who don't fit the conservatory model and that he tries to help everyone feel like they are a part of the conversation. To this end, every semester he provides his students with a listening list. The music on the list is hugely stylistically varied, and Holland's goals are to encourage students to hear music that they've never heard before, increase their knowledge of musical styles and approaches, and understand that no music genre or style is superior to another. As he said in an interview, "There is no sense that there's one way of doing things."

—Amanda Sewell, music director, IPR

Umoja: Anthem of Unity

Valerie Coleman

Umoja (pronounced "oo-MOH-juh") is a Swahili word meaning "unity." It is the principle of the first day of Kwanzaa. Valerie Coleman's piece *Umoja* has grown and evolved and taken many different forms in more than 20 years since she first composed it. The very first version of *Umoja* was a piece for women's choir composed to celebrate the first day of Kwanzaa. The music featured a repeated melody and call-and-response form, and the lyrics summon "children of ALL" to "hear the winds call" because "it's time for Unity." Coleman has said that this first version embodied "tribal unity" and the sense of a drum circle in which participants are sharing oral histories together.

In 1997, Coleman founded the quintet Imani Winds. "Imani" (pronounced "ee-MAH-nee") is also a Swahili word. It means "faith" and is the principle of the final day of Kwanzaa. Coleman reworked the choral piece *Umoja* for her new wind quintet, and the piece quickly became one of the ensemble's signatures. Imani Winds' first album was even called *Umoja*. Coleman has said that she wanted the piece *Umoja* to serve as an anthem for Imani Winds to celebrate the individual members' diverse heritages.

In the past two decades, Coleman has reimagined *Umoja* for many different types of ensembles and instrumental configurations. Besides the original choral version and the subsequent wind quintet, Coleman has created versions for flute choir and flute quartet (she herself is a flutist), as well as wind trio, brass quintet, and string quartet. The orchestral version of *Umoja* is one of the most recent iterations, premiered in 2019 by the Philadelphia Orchestra.

Coleman has said that the orchestral version honors the melodic simplicity of the first *Umoja* but now takes an in-depth musical exploration of the concept of "unity." *Umoja* opens with the percussionists using bows (yes, bows) to play the glockenspiel, marimba, and vibraphone. The violin introduces the melody, and then the melody travels throughout the instrument groups of the orchestra. Then, the brass and percussion instruments break in with clashing dissonances, which Coleman has said is a musical representation of "the clash of injustices, racism, and hate." The instruments face off, and then the final measures turn into an anthem that is reminiscent of the original melody.

Conductor Leslie B. Dunner has created his own original adaptation of Coleman's orchestral version of *Umoja*, which is what the orchestra is playing in today's performance. Coleman's blog refers to the various versions of *Umoja* as "siblings," because they are similar and have the same origins but each has a unique voice and perspective. Collectively, these versions of *Umoja* are not unlike the African diaspora itself: each unique and special in its own right but all sharing a common origin. As Coleman has written, "Now, more than ever, *Umoja* has to ring as a strong and beautiful anthem for the world we live in today."

—Amanda Sewell, music director, IPR

INTERLOCHEN ARTS ACADEMY ORCHESTRA

J Berry, manager Mallory Sajewski, librarian

VIOLIN I

Ari Han, Va.
Winter Wu, China
Miuccia Li, China
Nahuel Weber-Jacobsen, Va.
Jim Kaplan, N.Y.
Sabine Stern, Calif.
Kai Durtschi, Idaho
Alissa Chang, Texas
Auty Scherden, Colo.
Pippin Forrest, Calif.
Tessa Duncan, Canada
Ryan Nikmaram, Canada

VIOLIN II

Iris Danek, Calif.
Yuqin Huang, China
Jane Finlayson-Fife, Ill.
Audrey Weizer, Mich.
Harry Yang, China
Leo Makino, Wash.
Nora Zarycki, Mont.
Emilio Zires, Ill.
Phoebe Bruchman, Texas
Hadassah Ring, Mich.
Orli Pansing Wasserman,
Mass.

VIOLA

Val Serrano, Venezuela
Kene Obiaya, Ill.
Amelia Branch, Tenn.
David Lawrence, Utah
Vivienne Lucier, Ky.
Eddy Graul, S.C.
John Turner, Miss.
Jada Walker, N.J.
Bailey Rickman, N.C.

CELLO

Corinne Turgeon, Canada
Cecelia McVicker, Ohio
Avrom Lindner, Wash.
Luke Walker, N.J.
Owen Aycock, Texas
Meena Karimi, Afghanistan
Vanessa Agyei, Mich.
Stephen Birch, N.J.
Tatiana Byam, Vt.
Sarah Mann, Mich.
Griffin Jones, S.C.
Morgan Miner, Ill.
Lucas Geier, N.H.

DOUBLE BASS

Tendekai Mawokomatanda,
Ga.
Joseph Escobar, Texas
Jasper Chambreau, Wis.
Macy Kiger, Ga.
Philani Gqamana, N.Y.
CJ Moore, Minn.
Shelcy Dilone, Mass.

FLUTE/PICCOLO

Genevieve Skatoff, Fla.
(piccolo)
Yvette Zhu, China
Madelyn Zoller, Ohio
(piccolo)

OBOE

Kareema Colson, Fla.
Jill Peterson, Ky.
Shiyi Song, China

CLARINET

Andrei Bancos, Minn.
Diego Florez-Saavedra, Fla.
Colin Miller, Tenn. (bass)
Luis Montero Hernandez,
Costa Rica

BASSOON

Lucca Caise, Calif.
Elise TeKolste, Kan. (contra)
Samantha Webster, Texas

HORN

Sophie Choy, Hong Kong
John Perez, Texas
Max Robichaux, Texas
Sam Wood, Texas

TRUMPET

Mauricio García de Jesús,
Mexico
Sebastián Haros, Texas
Antoni Krej, Poland
Matthew Lee, Calif.

TROMBONE

Kean Adair, Fla.
XiuZhang Cao, China
Edwin Osorio, Mich.

TUBA

Muriel Wallach, Va.

PERCUSSION

Steph Bloch, Fla.
Julian Jimenez-Pardo,
Costa Rica
Brenna Lantz-Lewis, Mich.
Deqi Mu, China
Tristan Toma, Hawaii

HARP

Ella Brown, Mass.
Katarina Swann, Del.

PIANO

Rachel Lang, Colo.

*Strings are listed in seating
order. Remaining musicians
are listed alphabetically
within section.*

मुक्ति : MUKTI CAST

CREATIVE WRITING

Sophie Bernik, Traverse City, Mich.
Abigail Conklin, Fairbanks, Alaska
Annalise Harter, Newfield, N.Y.
Elizabeth Keller, Vancouver, Wash.
Kaydance Rice, Grand Rapids, Mich.

DANCE

Lilly Coate, Oklahoma City, Okla.
Chloe Cowgill, Tucson, Ariz.
Aimee Craig, Mill Bay, British Columbia,
Canada
Leah Hager, Cottage Grove, Wis.
Anne Maust, Dexter, Mich.
Jayla Stafford, Detroit, Mich.

FILM & NEW MEDIA

Lindsey Levine, Parkland, Fla.
Darrian Looney, Bloomington, Ill.
Emma Miszewski, Geneva, Ill.
Charley Rosenberg, Ann Arbor, Mich.

INTERDISCIPLINARY ARTS

Joan Lee, Seoul, South Korea
Riley Mulder, Bend, Ore.
Graham Quinn, Hurley, N.Y.

MUSIC

Dario Allais, saxophone, Brooklyn, N.Y.
Emily Baird, keyboard, New Albany, Ohio
Mason Bryant, guitar, Hilliard, Ohio
Clara Devey, guitar, Interlochen, Mich.
Ari Han, violin, Harrisonburg, Va.
Sam Hicks, percussion, Lake Ann, Mich.

MUSIC continued

Lila Holler, guitar, Ocean View, Del.
Gigi Kriegsmann, guitar, Brooklyn, N.Y.
Imani Makasa, percussion, Dulles, Va.
Polo Onguru, harmonium, Nairobi, Kenya
Val Serrano, viola, Puerto La Cruz,
Anzoátegui, Venezuela
Luke Walker, cello, Secaucus, N.J.
Winter Wu, violin, Beijing, China
Logan Zaud, double bass, Topanga, Calif.

THEATRE

Jahlia Collins, Atlanta, Ga.
Luke Ferrante, Naples, Fla.
TJ McCarthy, Exton, Pa.
Mariana Ravelo, Calgary, Alberta, Canada
Lilly Schmeda, Middletown, Del.
Jaryse Sessions, Honor, Mich.
Marcela Weltsek-Medina, Bloomington,
Ind.
Midas Hassan, Powhatan, Va.

THEATRE DESIGN & PRODUCTION

Quinn Iris, Milwaukee, Wis.
(Assistant Lighting Designer)
Matthew Rudman, Boulder, Colo.
(Costume Designer)
Reigh Wilson, Cos Cob, Conn.
(Production Stage Manager)

VISUAL ARTS

Emelia Ciccolini, Glenview, Ill.
Maggie Morris, Agoura Hills, Calif.
Marlene Schwier, Brooklyn, N.Y.

मुक्ति : MUKTI SUPPORTING ARTISTS

CREATIVE WRITING

Xime Silva, Mexico City, Mexico

FILM & NEW MEDIA

Kalum Carroll, Traverse City, Mich.
Jz Hullet, Boulder, Colo.
Cara Milliorn, Round Rock, Texas
Lizzy O'Leary, Evergreen, Colo.
Kayla Richardson, Traverse City, Mich.

FILM AND NEW MEDIA continued

Cat Vintimilla, Hamden, Conn.
Maddie Cohen, Seattle, Wash.
Meredith Farnsley, Louisville, Ky.
Michelle Mancilla, Norwalk, Conn.
Miles Neidorfler, Traverse City, Mich.
Sofia Vargas, Delray Beach, Fla.
Kennison Zeppernick, New Albany, Ohio

INTERDISCIPLINARY ARTS

Jamie John (IAA 15-19)
Nadine Waters, Saint Joseph, Mich.

MUSIC

Emile Berlinerblau, Washington, D.C.
Case Fadell, Paris, France
Meena Karimi, Kabul, Afghanistan
Cameron Suber, Atlanta, Ga.
Ally Waddell, Seattle, Wash.

THEATRE

Grace Suarez, Miami, Fla.

THEATRE DESIGN & PRODUCTION

Zann Ritchie, Dover, Mass.

VISUAL ARTS

Betty Bakkila, Brunswick, Maine
Kaz Biniak, Pacific Palisades, Calif.
Yifei Chen, Qingdao, China
Kathryn Choi, Allen, Texas
Campbell Cronk, DeWitt, Mich.
Kate Denny, Raleigh, N.C.
Lukas Drysdale, Naples, Fla.

VISUAL ARTS continued

Lucas Fernández de Tavira, Ciudad de México, Mexico
Celia Goldstein, New Paltz, N.Y.
Brielle Gunderson, Bozeman, Mont.
Holland Haeck, Hull, Mass.
Ivy Hale, San Francisco, Calif.
Kylee Henderson, Traverse City, Mich.
Juliette Karsten, Traverse City, Mich.
Emily Lloyd, Plano, Texas
Kyle Lynch, McDonough, Ga.
Milo Lyndon, Longmont, Colo.
Daria Nagrebelna, Kyiv, Ukraine
Ava Pecora, Ashley, Ohio
Nyla Rollins, Atlanta, Ga.
Will Schneider, Cincinnati, Ohio
Jo Stillwell, Traverse City, Mich.
Cindy Wang, Hong Kong
Zichen Wang, Beijing, China
Maisie Ward, Charlottesville, Va.
Jia Zeng, Carmel, Ind.
Haisong Zhao, Dali, Yunnan, China
Charlie Zuo, Rancho Cucamonga, Calif.

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For Interlochen Arts Academy faculty and conductor bios,
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