



# Interlochen

## ARTS CAMP

Interlochen, Michigan  
18th Program of the 98th Season

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**WORLD YOUTH SYMPHONY ORCHESTRA**  
Delyana Lazarova, conductor

Sunday, June 29, 2025  
7:30pm, Kresge Auditorium

# WORLD YOUTH SYMPHONY ORCHESTRA

Delyana Lazarova, conductor

## PROGRAM

Symphony No. 2 in E Minor, Op. 27 ..... Sergei Rachmaninoff  
Largo–Allegro moderato (1873-1943)  
Allegro molto  
Adagio  
Allegro vivace

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

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## PROGRAM NOTES

by Jenna Storiz

### **Symphony No. 2 in E Minor, Op. 27**

**Sergei Rachmaninoff**

Instrumentation: piccolo, 2 flutes, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion, and strings

Duration: 60 minutes

Sergei Rachmaninoff's *Symphony No. 2* is a deeply emotional journey—part romantic meditation, part personal redemption story. Composed between 1906 and 1907, this symphony was written during a critical turning point in Rachmaninoff's life. The catastrophic premiere of his first symphony in 1897 weighed heavily on him. The performance was poorly rehearsed and conducted by an inebriated Aleksandr Glazunov: not exactly a recipe for success. Rachmaninoff plunged into a profound depression and creative paralysis. One critic called the piece "a program symphony on the seven plagues of Egypt," and Rachmaninoff took it to heart. He stopped composing altogether for several years, believing himself a failure.

It wasn't until he underwent hypnotherapy in 1900 with neurologist Dr. Nikolai Dahl that Rachmaninoff began to rebuild his confidence. He subsequently composed his second piano concerto in 1901, a work that not only revived his career but also his mental health. Encouraged by this success, Rachmaninoff eventually turned back to the symphonic form. He began sketching ideas for his second symphony in Dresden, where he and his family had moved to escape the noise and distractions of Moscow. The move offered the peace he needed to focus. Rachmaninoff conducted the premiere himself in St. Petersburg in 1908, and this time, the reception was rapturous.

*Symphony No. 2* is a sprawling symphony, brimming with soaring melodies, rich orchestration, and moments of intense vulnerability. The slow introduction of the first movement sets a somber, introspective tone—almost as if Rachmaninoff is still haunted by the ghosts of his first symphony. But the Allegro that follows grows in confidence and lyrical intensity. Here, Rachmaninoff demonstrates his gift for long, arching melodies and skillful thematic development.

The second movement, Scherzo. Allegro molto, is lively and rhythmically charged, punctuated by sharp brass interjections and sudden mood swings. Rachmaninoff nods to the Dies irae chant. This can be heard in the opening of the movement from the horns. The emotional heart of the symphony is undoubtedly the third movement. This is Rachmaninoff at his most intimate and tender. The clarinet solo that opens the movement floats above soft strings like a half-remembered dream. The theme swells and recedes with the elegance of a love letter, and many listeners have interpreted it as an expression of deep yearning. There are speculations that it was inspired by Rachmaninoff's relationship with his cousin Natalia Satina—whom he married in 1902. The finale brings resolution. Full of exuberant counterpoint and triumphant brass, it revisits earlier themes with renewed vigor. The symphony ends with a grand, celebratory affirmation.

Critics today regard *Symphony No. 2* as one of Rachmaninoff's finest works, but its full-length version was rarely performed for decades. Rachmaninoff had allowed a heavily cut version to be published, and conductors often shortened the piece. Thankfully, modern performances and recordings, like today's performance by the World Youth Symphony Orchestra, have returned to the original version, restoring its full emotional arc and structural integrity.

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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.

News of Lazarova's remarkable talent has spread far and wide, leading to her appointments as Principal Guest Conductor of the Utah Symphony and BBC Scottish Symphony Orchestra both starting from the 2025-26 season. This season, she makes her debut with the Royal Philharmonic Orchestra, hr-Sinfonieorchester, Minnesota Orchestra, Orchestre de Chambre de Lausanne, the Malmö Symphony, Orquesta Sinfónica de Tenerife, and Orquesta Sinfonica do Estado de Sao Paulo. She will also work with the Orchestre Philharmonique de Strasbourg and the Royal Northern Sinfonia for the first time. Furthermore, following her debut at the Enescu Festival last season, she opened the George Enescu International Competition in autumn 2024.

Lazarova is on tour with three orchestras this season: following her successful debut in 2022, she will lead the Kammerorchester Basel in concerts in South America; perform with the Junge Deutsche Philharmonie in Germany, Switzerland, and Luxembourg; and give four regional concerts with Nordwestdeutsche Philharmonie.

Delyana Lazarova's wide-ranging repertoire has been influenced by her international musical education. 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. In the 2024-25 season, she begins her role as Artistic Partner of ROCO in Houston, a chamber orchestra specializing in contemporary music, with whom she will premiere Clarice Assad's piano concerto *Total Eclipse*, among others. Further complimenting her rapport with contemporary music, Lazarova's first CD, recorded with the Hallé, was released in October 2023 and includes works by Bulgarian composer, Dobrinka Tabakova.

In recent seasons, Delyana Lazarova has worked with orchestras such as the Philharmonia Orchestra, BBC Symphony Orchestra, BBC Philharmonic and BBC Scottish Symphony Orchestra, City of Birmingham Symphony Orchestra, Deutsches Symphonie-Orchester Berlin, NDR Radiophilharmonie, Münchener Kammerorchester, Orchestre National de France, Göteborgs Symfoniker, Fort Worth, Oregon, and Utah Symphony Orchestras, Orquesta Sinfónica de Navarra, Sinfonieorchester Basel, Klangforum Wien, Musikkollegium Winterthur, Estonian Festival Orchestra, Aspen Conducting Academy Orchestra, and many more.

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 Conductor Prize at the prestigious Aspen Music Festival. Earlier successes include the NRTA 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 has 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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### **SECTION FACULTY**

Violin I—Eric Gratz  
Violin II—Javier Pinell  
Viola—Christian Colberg  
Cello—Natalie Helm  
Double Bass—Lawrence P. Hurst / Kurt Muroki  
Flute—Sharon Sparrow  
Oboe—Linda Strommen  
Clarinet—Gabriel Campos Zamora  
Bassoon—Ted Soluri  
Horn—Bruce Henniss  
Trumpet—John Aley  
Trombone—Marco Gomez  
Tuba—Philip Sinder  
Percussion—Becca Laurito  
Harp—Sylvia Norris

# WORLD YOUTH SYMPHONY ORCHESTRA

Nicholas Clark, manager; Vanessa Cruz, librarian; Amelia Johnson, asst. librarian

## VIOLIN I

Guillem Baviera Fuste,  
Spain+  
Evie Chow, Minn.\*  
Nathan Dalley, Pa.  
Carmen DeAtley-Rosales, Ky.  
Andrew Dubin, N.Y.  
Jayden Han, Ala.  
Chris Harach, N.Y.  
Mary Hess, Minn.  
Julia Lee, Md.\*  
Michelle Liu, Calif.  
Kieran Niska, Ohio  
Karis Shin, South Korea  
Zara Walker, Fla.  
Winter Wu, China

## VIOLIN II

Hannah Schweiger, Calif.^  
Shreya Chandrasekar, Calif.  
Jiles Defosse, Md.\*  
Alex Figueroa, Puerto Rico  
Sofia Fong, Canada  
Alex Gemeinhardt, N.Y.\*  
Halyn Kim, Calif.\*  
Emma Long, Ill.  
Emily Lu, Calif.  
Juan Alonso Ortiz Servitad,  
Venezuela  
Paris Prior, Okla.  
Emily Rhew, Ore.  
Caleb Schweiger, Calif.  
Jason Stern, Ill.  
Emiliano Urrieta Ramirez,  
Calif.

## VIOLA

Laurelin Stroh, Calif.^  
Ashton Carter, Tenn.\*  
Tristan Chaffee, Ohio  
Mirabelle Duguid, N.J.  
Elizabeth Hayden, Calif.  
Rachel Mason, Calif.  
Mason McMurrey, Texas

## VIOLA cont.

Magdiel Padilla Torres,  
Puerto Rico\*  
Libby Shuster, Wash.  
Lake Weeks, Ohio  
Kasinda Willingham, Ohio

## CELLO

Sam Ungar, Ind.^  
Brandon Bonamarte, Tenn.  
Aldo Friedman, Pa.  
Israel Kim, Ariz.  
Albert Lee, N.J.\*  
Nat Martinez, Calif.  
Charlie Moloney, N.Y.  
Jisoo Park, Mich.  
Alex Peterson, Colo.\*  
Noah Scharback, Minn.\*  
Rosemary Shin, Conn.  
Carter Smeal, Pa.

## DOUBLE BASS

Mia Bayardo, Mich.\*^  
Andrew Bowles, Kan.  
Isaac Aronin, Md.  
Valerie Clark-Millar, Md.  
Josephine Grayl, Mont.  
Yuvn Kang, Ga.\*  
Devon Lee, N.Y.  
Nathan Lupinetti, N.M.~

## FLUTE

Leah Keyes, Utah^  
Ellie Grossman, Tenn.  
(piccolo)  
Esther Kim, Calif.~  
Nila Thirumalai, Conn.

## OBOE

Rishi Bhattacharyya, Pa.\*^  
Ava Flores, Wis.  
Kaylin Rossi, Va. (E.H.)  
Mckinley Surface, Texas\*

## CLARINET

Hector Colon, Tenn.^  
Brahin Ahmaddiya, Pa.\*  
Alexa Helton, Fla.  
Luis Montero Hernandez,  
Costa Rica (bass)

## BASSOON

Brady Bedell, N.Y.\*^  
Paul Brown, Ore.\*  
Darren Hack, Calif.  
Bryce Orupabo, Texas

## HORN

Connor Powers, Texas\*^  
Parker Lee, Mass.  
Nandxo bi Lopez Rosales,  
Mexico~  
Madalyn Shoemate, Texas  
Kristen Ronning<sup>o</sup>

## TRUMPET

Ben Mitchell, N.C.^  
Thomas Cook, Fla.\*  
Ori Krakowski, Texas~  
Andrew Lehman, Texas

## TROMBONE

Will Cranston, Texas^  
Isabel Linton, Vt.  
Jimmy Norfleet, Ore.\*  
(bass^)

## TUBA

Tim Cranston, Texas~

## PERCUSSION

Eliana Ranelli, Md.^  
Pablo Avila, Puerto Rico  
Joel Moss, Alaska~  
Idris Uhrmacher, N.J.

## HARP

Xander Shah, Calif.^  
Mira Vamos, Ind.

*The musicians are listed alphabetically after principals.*

### **WYSO Roster Denotes**

+ Denotes Concertmaster

^ Denotes Principal Chair

° Denotes Faculty/Staff Member

\*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.

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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**

**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](http://interlochen.org/give).

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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](http://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](http://live.interlochen.org) beginning at 7:30 p.m. (*schedule subject to change*).

## INTERLOCHEN ARTS FESTIVAL UPCOMING HIGHLIGHTS

### **World Youth Symphony Orchestra: Case Scaglione, conductor**

**Sunday, July 6, 2025 - 7:30 p.m., Kresge Auditorium**

Orchestre national d'île-de-France Music Director Case Scaglione makes his Interlochen debut at the helm of the World Youth Symphony Orchestra. Scaglione takes the podium for a thrilling performance featuring Antonín Dvořák's optimistic, Bohemian folk music-inspired Symphony No. 8.

### **World Youth Symphony Orchestra: Matthias Pintscher, conductor**

**Sunday, July 13, 2025 - 7:30 p.m., Kresge Auditorium**

Join the World Youth Symphony Orchestra for a powerful program of classic and contemporary orchestral works. Kansas City Symphony Music Director Matthias Pintscher leads the ensemble in Hector Berlioz's *Symphonie Fantastique*.

### **World Youth Symphony Orchestra: Jader Bignamini, conductor**

**Sunday, July 20, 2025 - 7:30 p.m., Kresge Auditorium**

See the orchestral artists of tomorrow side-by-side with today's professional musicians as members of the Detroit Symphony Orchestra take the stage with the World Youth Symphony Orchestra. Detroit Symphony Orchestra Music Director Jader Bignamini leads the combined ensemble in a distinctly American program including George Gershwin's *Porgy and Bess: A Symphonic Picture* (arr. Bennett) and Florence Price's Symphony No. 3 in C Minor.

**For information and tickets, visit [interlochen.org/tickets](https://www.interlochen.org/tickets)**

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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](https://www.interlochen.org)**