



Detroit Symphony Orchestra

Jader Bignamini, conductor

Saturday, July 19, 2025 • 7:30 p.m.

Kresge Auditorium

WELCOME



Welcome to Interlochen! I am thrilled you have joined us for today's performance.

Interlochen is so much more than a concert venue: It's a place where artists at every stage of the creative journey can find community, mentorship, and inspiration. I encourage you to explore beyond this performance and discover everything that Interlochen has to offer—from scenic lakeside cottages and delicious soft-serve ice cream to workshops for adult learners and online arts courses.

This summer, more than 3,400 young artists from around the globe have gathered between the lakes for the 98th season of Interlochen Arts Camp—the world's premier summer arts camp for students in grades 3-12. Together, they will embark on an educational experience unlike any other: refining their skills under the guidance of acclaimed instructors, expanding their passion for the arts, and forging friendships that transcend cultures, languages, and borders.

During their time at Interlochen, our students will present hundreds of concerts, recitals, plays, showcases, exhibitions, readings, and screenings—many of which are free. I invite you to join us for one of these remarkable events in person, via webcast, or by tuning in to a live World Youth Symphony Orchestra broadcast on Interlochen Public Radio.

Proceeds from Interlochen Arts Festival concerts and concessions support student scholarships. Thank you for investing in the young artists of tomorrow.

I hope to see you on campus again soon. Enjoy the show!

A handwritten signature in black ink, appearing to read 'Trey Devey'.

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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DETROIT SYMPHONY ORCHESTRA

Jader Bignamini, conductor

Saturday, July 19, 2025

7:30pm, Kresge Auditorium

Overture from *Omar* Rhiannon Giddens & Michael Abels
(b. 1977) (b. 1962)

The Sorcerer's Apprentice Paul Dukas
(1865-1935)

Scheherazade, Op. 35 Nikolai Rimsky-Korsakov
(1844-1908)
Largo e maestoso–Allegro non troppo
(The Sea and Sinbad's Ship)
Lento–Allegro molto (The Tale of Prince Kalendar)
Andantino quasi allegretto (The Young Prince and the Princess)
Allegro molto (The Festival at Baghdad; The Sea; The Ship Goes to Pieces
on a Rock)

The DSO at Interlochen is supported by the Paul M. Angell Family Foundation,
Mr. & Mrs. David Provost, Drs. David & Bernadine Wu, and one donor
who wishes to remain anonymous. Additional support is provided by
Mr. & Mrs. Ismael Ahmed, Diane Allmen, Ms. Elena Centeio & Mr. Tony R.
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Nancy Schlichting & Pamela Theisen, Sandy Schreier, Sandy+ & Alan Schwartz,
and Dean P. & D. Giles Simmer.

+ deceased

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PROGRAM NOTES

Overture from *Omar*

Composed 2021 | Premiered May 27, 2022

RHIANNON GIDDENS

B. 1977, Greensboro, N.C.

MICHAEL ABELS

B. 1962, Phoenix, Ariz.

Scored for 2 flutes (one doubling on alto flute), 2 oboes (one doubling on English horn), 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 2 trombones, contrabass trombone, timpani, percussion, harp, keyboard, and strings.

Duration: approximately 4 minutes

Winner of the 2023 Pulitzer Prize for Music, *Omar* was co-composed by Rhiannon Giddens and Michael Abels. The two-act opera is based on the 1831, posthumously published autobiographical essay “The Life of Omar Ibn Said,” written by historical figure Omar Ibn Said, a 37-year-old West African Islamic scholar (from present-day Senegal) who was imprisoned and sent to Charleston, South Carolina, where he was sold into slavery in 1807. His autobiography (now more than 200 years old) along with other manuscripts are one of the few surviving narratives by an enslaved person in the U.S. and are preserved in the Library of Congress. The overture is based on one of the earliest documented tunes composed by an enslaved person in the Americas: a piece known as “Koromanti.”

Omar was co-commissioned and co-produced by Spoleto Festival USA and Carolina Performing Arts. Additional co-commissioners include LA Opera, Boston Lyric Opera, San Francisco Opera, and Lyric Opera of Chicago.

Michael Abels will serve as the Detroit Symphony Orchestra’s composer-in-residence for the 2025–2026 season, and the orchestra will perform the world premiere of a new orchestral suite from *Omar* in February 2026, conducted by Music Director Jader Bignamini.

—Program notes courtesy of the Detroit Symphony Orchestra

The Sorcerer’s Apprentice

Composed 1897 | Premiered May 18, 1897

PAUL DUKAS

B. October 1, 1865, Paris, France

D. May 17, 1935, Paris, France

Scored for 2 flutes, piccolo, 2 oboes, 2 clarinets, bass clarinet, 3 bassoons, contrabassoon, 4 horns, 4 trumpets, 3 trombones, timpani, percussion, harp, and strings.

Duration: approximately 10 minutes

Paul Dukas was not necessarily a capital-C Composer, as he earned much of his living as a music critic, teacher, and researcher. But the slimness of his portfolio is balanced by the fame and true creativity of his best-known work, *The Sorcerer's Apprentice*. Though most of today's listeners associate the piece with Disney's *Fantasia* films (in which it was a centerpiece), *The Sorcerer's Apprentice* was actually quite popular during Dukas's lifetime as well—the DSO, for example, performed it about 40 times before the first *Fantasia* film was released in 1940.

Much of the work's expressive power can be attributed to its central theme, which, like the animated broom we all remember, gradually comes alive. As musicologist Manuela Schwartz observes, Dukas's theme, which begins in an evocative passage featuring bassoon, accumulates rhythmic energy until it achieves "a steady flow of movement," musically embodying the broom's awakening and subsequent mischief. Eventually a huge wall of sound is built, recalling Wagner's mighty *Ring* cycle (which Dukas admired); the brilliant clarity of the orchestration, with plenty of innovative twists, is just as delightful in the concert hall as it is on the movie screen.

—Program notes by Nathan Platte

***Scheherazade*, Op. 35**

Composed 1888 | Premiered 1888

NIKOLAI RIMSKY-KORSAKOV

B. 1844, Tikhvin, Russia

D. 1908, Lyubensk, Russia

Scored for 2 flutes, piccolo, 2 oboes (one doubling on English horn), 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, percussion, harp, and strings.

Duration: approximately 47 minutes

The Sultan Shakriar, convinced of the falsehood and infidelity of all women, had sworn an oath to put to death each of his wives after the first night. But the Sultana Scheherazade saved her life by arousing his interest in the wonderful tales she told for a thousand and one nights. She spun miraculous stories, borrowing verses from the poets and words from folk songs, fairy tales, and accounts of strange adventures. Driven by curiosity, the Sultan postponed her execution from day to day and finally abandoned his wicked plan.

The rich compendium of folk stories known as the *Tales of Arabian Nights* is one of the great collective art works of Islamic culture, and one of the world's literary treasures. It has inspired a number of musical treatments, the most famous being the symphonic suite *Scheherazade* by the Russian composer Nikolai Rimsky-Korsakov.

The work's four movements approximate the traditional outline of a symphony, with a lively opening Allegro prefaced by an introduction in moderate tempo; a slow second movement, followed by a third in the spirit of a scherzo; and an energetic finale. Although Rimsky-Korsakov had certain scenes from the tales in mind as he wrote the four movements that comprise his *Scheherazade*, the music does not present a linear narrative of any of the stories.

Rimsky-Korsakov did admit one detail: the sinuous melody of the solo violin heard in each of the four movements "delineates Scheherazade herself as telling her wondrous tales to her stern Sultan."

—Program notes courtesy of the Detroit Symphony Orchestra

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About the Detroit Symphony Orchestra

The acclaimed Detroit Symphony Orchestra is known for trailblazing performances, collaborations with the world's foremost musical artists, and a deep connection to its city. Led by Music Director Jader Bignamini since 2020, the DSO makes its home at historic Orchestra Hall within the Max M. and Marjorie S. Fisher Music Center, offering a robust performance schedule that features classical, pops, jazz, and family concerts, plus community performances. Enrico Lopez-Yañez was named Principal Pops Conductor in 2023, trumpeter and composer Terence Blanchard serves as the orchestra's Fred A. Erb Jazz Creative Director Chair, and Tabita Berglund began her tenure as Principal Guest Conductor in the 2024–25 season. A dedication to broadcast innovation and technology began in 1922, when the DSO became the first orchestra in the world to present a live radio broadcast of a concert and continues today with the groundbreaking *Live from Orchestra Hall* series of free webcasts. The orchestra's first commercial recording with Jader Bignamini, of Wynton Marsalis's *Blues Symphony*, was released in March 2025 on the Pentatone label.

Since its first school concerts a century ago, and particularly since the founding of the Civic Youth Ensembles in 1970, the DSO has been a national leader in music education. The DSO remains committed to expanding its participation in the growth and well-being of Detroit through programs like its Detroit Neighborhood Initiative—cultural events co-created with community partners and residents—and Detroit Harmony, a promise to provide an instrument and instruction to any student in the city who wants to learn. With unwavering support from the people of Detroit, the DSO actively pursues a mission to impact lives through the power of unforgettable musical experiences.

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Jader Bignamini was introduced as the 18th music director of the Detroit Symphony Orchestra in January 2020, commencing with the 2020–21 season. His infectious passion and artistic excellence set the tone for the seasons ahead, creating extraordinary music and establishing a close relationship with the orchestra. During his tenure in Detroit, Bignamini has collaborated with such artists as Branford Marsalis, Daniil Trifonov, Yo-Yo Ma, Hilary Hahn, Alisa Weilerstein, and Yuja Wang, as well as composers Michael Abels and Carlos Simon, and conducted major symphonic works by Beethoven, Brahms, and Mahler, and also Leonard Bernstein, Duke Ellington, Florence Price, and Margaret Bonds. A jazz aficionado, he has immersed himself in Detroit's rich jazz culture and the influences of American music. In 2023, the DSO extended Bignamini's contract for a second five-year term, through 2031.

A native of Crema, Italy, Bignamini studied at the Piacenza Music Conservatory and began his career as a musician (clarinet) with Orchestra Sinfonica di Milano, later serving as the group's resident conductor. Captivated by the works of legends like Mahler and Tchaikovsky, Bignamini explored their complexity and power, puzzling out the role that each instrument played in creating a larger-than-life sound.

In the years since, Bignamini has conducted some of the world's most acclaimed orchestras and opera companies in venues across the globe including working with Riccardo Chailly on concerts of Mahler's Eighth Symphony in 2013 and his concert debut at La Scala in 2015 for the opening season of La Sinfonica di Milano. Recent highlights include debuts with Opera de Paris (*La Forza del Destino* and *Adriana Lecouvreur*) and Deutsche Opera Berlin (*Simon Boccanegra*); debuts with Accademia di Santa Cecilia Orchestra, the Washington National Symphony, Houston, Dallas, Atlanta, Milwaukee, and Minnesota symphonies; The Cleveland Orchestra at the Blossom Festival and the Grand Teton Festival; with the BBC Orchestra and London Philharmonic; with the Metropolitan Opera, Canadian Opera Company, Vienna State Opera, and Dutch National Opera (*Madama Butterfly*); Bayerische Staatsoper (*La traviata*); in Montpellier for the Festival of Radio France; *La traviata* in Tokyo directed by Sofia Coppola; return engagements with Oper Frankfurt (*La forza del destino*, *Trovatore*, and *Carmen*) and Santa Fe Opera (*Rigoletto* and *La bohème*); *La traviata*, *Madama Butterfly*, and *Turandot* at Arena of Verona; *Il Trovatore* and *Aida* at Rome's Teatro dell'Opera; *Madama Butterfly*, *I Puritani*, *Manon Lescaut*, and *Otello* at Teatro Massimo in Palermo; *Simon Boccanegra* and *La Forza del destino* at the Verdi Festival in Parma; *Ciro in Babilonia* and *Eduardo e Cristina* at Rossini Opera Festival; and *La bohème*, *Madama Butterfly*, and *Elisir d'amore* at La Fenice in Venice.

Bignamini also has a great career in Asia, including Japan where he has conducted the Osaka Philharmonic, Yomiuri Nippon Symphony Orchestra in Tokyo, the Sendai Philharmonic Orchestra, the New Japan Philharmonic Orchestra, and opera productions of *Andrea Chénier* at NHK and *La Traviata* by

Sofia Coppola with costumes by Valentino in Tokyo and on tour with Rome's Teatro dell'Opera that is available on Blu-ray.

Recent highlights include collaborations with artists such as Alexander Gavrylyuk, Sergei Babayan, Emanuel Ax, Jean-Yves Thibaudet, Simon Trpčeski, Kian Soltani, Sheku Kanneh-Mason, Ray Chen, Gil Shaham, James Ehnes, Augustin Hadelich, María Dueñas, Karen Gomyo, Nemanja Radulović, and Leonidas Kavakos.

One of Bignamini's greatest passions is working with the next generation of musicians, and during the summer he is a regular guest of Interlochen Center for the Arts with the DSO and of the Asian Youth Orchestra, leading tours featuring the most talented young musicians from Asia.

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DETROIT SYMPHONY ORCHESTRA

JADER BIGNAMINI, Music Director

Music Directorship endowed by the Kresge Foundation

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Devereaux Family Chair

TERENCE BLANCHARD
Fred A. Erb Jazz
Creative Director Chair

TABITA BERGLUND
Principal Guest
Conductor

NA'ZIR MCFADDEN
Assistant Conductor,
Phillip & Lauren Fisher
Community Ambassador

VIOLIN I

Robyn Bollinger
CONCERTMASTER
Katherine Tuck Chair

Kimberly Kaloyanides
Kennedy

ASSOCIATE CONCERTMASTER
Schwartz and Shapero Family
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Hai-Xin Wu
ASSISTANT CONCERTMASTER
Walker L. Cisler/Detroit
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Jennifer Wey Fang
ASSISTANT CONCERTMASTER

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Rachel Harding Klaus*

Eun Park Lee*

Adrienne Rönmark*
William and Story John Chair

OPEN
Drs. Doris Tong and Teck Soo
Chair

Laura Soto*

Greg Staples*

Jiamin Wang*

Mingzhao Zhou*

VIOLIN II

Adam Stepniewski
ACTING PRINCIPAL
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Alexander Volkov*

Jing Zhang*

VIOLA

Eric Nowlin
PRINCIPAL
Julie and Ed Levy, Jr. Chair

James VanValkenburg
ASSISTANT PRINCIPAL
Janet and Norm Ankers Chair

Caroline Coade
Henry and Patricia Nickol Chair

Glenn Mellow

Hang Su

Hart Hollman

Han Zheng

VIOLA cont.

Mike Chen
Harper Randolph^s

CELLO

Wei Yu
PRINCIPAL
Abraham Feder[^]
ASSISTANT PRINCIPAL
Dorothy and Herbert Graebner
Chair

Robert Bergman*

Jeremy Crosmer*

Victor and Gale Girolami Cello
Chair

David LeDoux*

Peter McCaffrey*

Joanne Deanto and Arnold
Weingarden Chair

Una O'Riordan*

Mary Ann and Robert Gorlin
Chair

Cole Randolph*

Mary Lee Gwizdala Chair

DOUBLE BASS

Kevin Brown

PRINCIPAL

Van Dusen Family Chair

DOUBLE BASS cont.

Stephen Molina
ASSISTANT PRINCIPAL
*Renato and Elizabeth Jamett
Chair*
Christopher Hamlen*
Peter Hatch*
Vincent Luciano*
Brandon Mason*

HARP

Alyssa Katahara
PRINCIPAL
Winifred E. Polk Chair

FLUTE

Hannah Hammel Maser
PRINCIPAL
*Alan J. and Sue Kaufman and
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Amanda Blaikie
*Morton and Brigitte Harris
Chair*
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Robertson Chair*

PICCOLO

OPEN

OBOE

Alexander Kinmonth
PRINCIPAL
*Jack A. and Aviva Robinson
Chair*
Sarah Lewis
ASSISTANT PRINCIPAL
Monica Fosnaugh

ENGLISH HORN

Monica Fosnaugh

CLARINET

Ralph Skiano
PRINCIPAL
Robert B. Semple Chair
Jocelyn Langworthy
ACTING SECOND CLARINET
Jack Walters
ASSISTANT PRINCIPAL
*PVS Chemicals Inc./
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Shannon Orme

E-FLAT CLARINET

Jack Walters

BASS CLARINET

Shannon Orme
*Barbara Frankel and
Ronald Michalak Chair*

BASSOON

Conrad Cornelison
PRINCIPAL
*Byron and Dorothy Gerson
Chair*
Cornelia Sommer
Jaquain Sloan
ACTING UTILITY BASSOON

CONTRABASSOON

OPEN

HORN

Patrick Walle
ACTING PRINCIPAL HORN
*David and Christine Provost
Chair*
Johanna Yarbrough
Scott Strong
*Ric and Carola Huttenlocher
Chair*
Kristi Crago
ACTING HORN
Ben Wulfman
ACTING HORN
TRUMPET
Hunter Eberly
PRINCIPAL
Austin Williams
James Vaughen
ASSISTANT PRINCIPAL
William Lucas

TROMBONE

Gracie Potter
PRINCIPAL
David Binder
Adam Rainey
*Richard Sonenklar and Greg
Haynes Chair*

BASS TROMBONE

Adam Rainey

TUBA

Dennis Nulty
PRINCIPAL

TIMPANI

Jeremy Epp
PRINCIPAL
*Richard and Mona Alonzo
Chair*
James Ritchie
ASSISTANT PRINCIPAL

PERCUSSION

Joseph Becker
PRINCIPAL
*Ruth Roby and Alfred R.
Glancy III Chair*
Andrés Pichardo-Rosenthal
ASSISTANT PRINCIPAL
William Cody Knicely Chair
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DEPARTMENT HEAD
Matthew Pons
SENIOR AUDIO DEPARTMENT
HEAD
Jason Tschantre
DEPARTMENT HEAD

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Leonard Slatkin

MUSIC DIRECTOR LAUREATE

Neeme Järvi

MUSIC DIRECTOR EMERITUS

LEGEND

* These members may voluntarily revolve seating within the section on a regular basis

^ Leave of Absence

§ African American Orchestra Fellow

* * *

INTERLOCHEN ARTS FESTIVAL UPCOMING HIGHLIGHTS

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.

World Youth Symphony Orchestra: Louis Langrée, conductor

Sunday, July 27, 2025 - 7:30 p.m., Kresge Auditorium

Louis Langrée—director of the Théâtre national de l'Opéra Comique and music director laureate of the Cincinnati Symphony Orchestra—returns to Interlochen for his World Youth Symphony Orchestra debut. Langrée leads the ensemble in a performance of Dmitri Shostakovich's Symphony No. 11: A vivid symphonic reflection on the Russian Revolution of 1905.

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

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