



Interlochen

ARTS CAMP

Interlochen, Michigan
170th Program of the 98th Season

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WORLD YOUTH SYMPHONY ORCHESTRA

Jader Bignamini, conductor

featuring members of the
DETROIT SYMPHONY ORCHESTRA

Sunday, July 20, 2025
7:30pm, Kresge Auditorium

WORLD YOUTH SYMPHONY ORCHESTRA

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Detroit Symphony Orchestra

PROGRAM

Porgy and Bess: A Symphonic Picture George Gershwin (1898-1937)
arr. Robert Russell Bennett

Symphony No. 3 in C Minor Florence Price
Andante–Allegro (1887-1953)
Andante ma non troppo
Juba: Allegro
Scherzo: Finale

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

This evening's performance by the World Youth Symphony Orchestra is dedicated in honor of the distinguished and generous supporters of the Detroit Opportunity Scholarship: David and Christine Provost, Craig and Shari Morgan, David and Bernadine Wu, Kurt Wilder and Donna Fry, Joanne Danto and Arnold Weingarden, Chris Sachs, the Marvin and Betty Danto Foundation, and the Ralph L. and Winifred E. Polk Foundation.

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PROGRAM NOTES

by Jenna Storiz

Porgy and Bess: A Symphonic Picture

George Gershwin

Instrumentation: piccolo, 2 flutes, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, 2 alto saxophones, tenor saxophone, banjo, timpani, percussion, 2 harps, and strings

Duration: 18 minutes

George Gershwin's ambitious 1935 "American folk opera" *Porgy and Bess* blended classical tradition with African American musical idioms, producing an operatic score that includes spirituals, blues, and jazz. The music has since become iconic, and its songs—especially "Summertime," "It Ain't Necessarily So," and "Bess, You is My Woman"—have taken on a life of their own.

Unfortunately, the full operatic score was too long to be performed in an orchestral context. Enter Robert Russell Bennett, a trusted collaborator of

Gershwin. In 1942, Bennett arranged *Porgy and Bess: A Symphonic Picture* at the request of conductor Fritz Reiner, creating a concert suite that condensed the opera's drama and musical beauty into a compact, continuous piece for orchestra.

After a reminiscent introduction, the piece continues with "Summertime," followed by "I Got Plenty of Nothin'." The composition progresses through a mix of interludes and songs, ending with the stirring "Oh Lord, I'm on My Way." Throughout *Porgy and Bess: A Symphonic Picture*, Gershwin's harmonic language remains untouched. The music is lush, bluesy, and uniquely American.

It is important to note that the libretto of *Porgy and Bess* (written by DuBose Heyward and Ira Gershwin) has since drawn criticism for the racial stereotypes used in the opera. However, the original operatic cast of *Porgy and Bess* was entirely African American—unheard of in the 1930s. Anne Brown, then only 20 years old, played the role of Bess. She was the first African American vocalist to be admitted into The Juilliard School. Gershwin had immersed himself in African American music and culture while composing the opera. In 1934, he traveled to the coastal Gullah community of South Carolina, where he absorbed spirituals and dialects to accurately reflect their musical culture.

Interestingly, Gershwin never heard this orchestral suite. He died in 1937 at age 38, just two years after *Porgy and Bess* premiered. He had plans to revise the opera, but his life was cut short by a misdiagnosed brain tumor. What he left behind in *Porgy and Bess* is a complex legacy: an opera that defied classification and paved the way for new American musical voices.

Symphony No. 3 in C Minor

Florence Price

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

Duration: 30 minutes

Have you heard of American composer Florence Price? Until recently, many concert-goers would respond "no" to that question. Her music has experienced a resurgence in the last decade, and for good reason. Her first symphony was premiered by the Chicago Symphony Orchestra and her third symphony was lauded by First Lady Eleanor Roosevelt, but her music fell to the depths of musical obscurity for decades due to the difficulties faced by African American and female composers of the time.

Written during a time of personal reflection, Florence Price's Symphony No. 3 emerged as Price's compositional voice matured and broadened. The work was commissioned by the Works Progress Administration (WPA) through the Federal Music Project; part of Franklin Roosevelt's New Deal initiatives aimed at supporting the arts during the Great Depression. It premiered here in Michigan in 1940 with the Michigan WPA Symphony Orchestra conducted by Valter Poole.

Price's third symphony builds on her earlier works, while continuing to incorporate distinctive African American folk melodies and spirituals. As Price scholar Rae Linda Brown noted, this symphony represents a stylistic evolution: incorporating the emotional weight and harmonic richness of late Romanticism with subtle inflections of African American idioms, resulting in a confident expansion of her compositional range.

The first movement, marked *Andante*, opens with dark, foreboding harmonies in the brass. The music is shaped with broad, sweeping gestures along with shifts in harmony and orchestration. The second movement begins with a hymn-like theme—noble, spacious, and serene—which feels rooted in spirituals and African American church traditions. In many ways, this movement sounds like a quiet yet deeply-felt prayer.

Like many of the great symphonic composers of the nineteenth century, Price's third movement is a dance. Notably, it is not a scherzo or minuet, but the Juba dance. The Juba dance was a plantation dance of African origin, involving syncopated hand clapping, foot stomping, and body percussion. Here, she adapts the rhythmic energy of the Juba into a bright orchestral dance full of syncopation, vibrant percussion, and offbeat accents. The fourth movement contains a restless energy leading the symphony to its conclusion.

Price struggled throughout her life to gain full acceptance in the white, male-dominated classical music establishment. Letters to conductors like Serge Koussevitzky reveal her efforts to break through: "I am a Negro woman," she wrote in one, "I should like to be judged on merit alone—the great trouble having been to get conductors, who know nothing of my work, to even consent to examine a score." Many of her manuscripts, long overlooked, were rediscovered in 2009 in an abandoned house once owned by her family outside of Chicago. Since then, there has been a renaissance of interest in her music, with many performances reaching new audiences, like today's concert at Interlochen.

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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. 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; and *La traviata* in Tokyo directed by Sofia Coppola.

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

Detroit Symphony Orchestra members performing with WYSO

<p>Violin I</p> <p>Rachel Harding Klaus Eun Park Lee Greg Staples Adrienne Rönmark Sonja Bosca-Harasim Seula Lee</p>	<p>Viola</p> <p>Mike Chen John Madison Eric Nowlin Harper Randolph</p>	<p>Flute</p> <p>Hannah Hammel Maser</p>	<p>Trumpet</p> <p>Austin Williams</p>
<p>Violin II</p> <p>Adam Stepniewski Joachim Stepniewski Jiamin Wang</p>	<p>Cello</p> <p>David LeDoux Peter McCaffrey Cole Randolph Sarah Cleveland</p>	<p>Oboe</p> <p>Monica Fosnaugh</p>	<p>Trombone</p> <p>Gracie Potter</p>
	<p>Double Bass</p> <p>Peter Hatch Vincent Luciano</p>	<p>Clarinet</p> <p>Jack Walters</p>	<p>Tuba</p> <p>Dennis Nulty</p>
		<p>Bassoon</p> <p>Ryan Turano</p>	<p>Percussion</p> <p>Jonathan Smith</p>
		<p>Horn</p> <p>Kristi Crago</p>	<p>Harp</p> <p>Alyssa Katahara</p>

WORLD YOUTH SYMPHONY ORCHESTRA

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

VIOLIN I

Caleb Schweiger, Calif.+
Guillem Baviera Fuste, Spain
Evie Chow, Minn.*
Nathan Dalley, Pa.
Carmen DeAtley-Rosales, Ky.
Jiles Defosse, Md.*
Andrew Dubin, N.Y.
Alex Figueroa, Puerto Rico
Sofia Fong, Canada
Alex Gemeinhardt, N.Y.*
Chris Harach, N.Y.
Emma Long, Ill.
Camila Moreno, Ill.
Anthony Reyes, N.Y.
Emily Rhew, Ore.
Karis Shin, South Korea
Emiliano Urrieta Ramirez,
Calif.

VIOLIN II

Winter Wu, China^
Sergio Aranibar, Puerto Rico
Hanna Beeler, Mont.
Shreya Chandrasekar, Calif.
Jayden Han, Ala.
Mary Hess, Minn.
Halyn Kim, Calif.*
Julia Lee, Md.*
Michelle Liu, Calif.
Emily Lu, Calif.
Kieran Niska, Ohio
Juan Alonso Ortiz Servitad,
Venezuela
Paris Prior, Okla.
Hannah Schweiger, Calif.
Jason Stern, Ill.
Zara Walker, Fla.

VIOLA

Lake Weeks, Ohio^
Ashton Carter, Tenn.*
Tristan Chaffee, Ohio
Mirabelle Duguid, N.J.
Preston Elliott, Mo.
Elizabeth Hayden, Calif.
Elliot Karr, Mich.
Rachel Mason, Calif.
Mason McMurrey, Texas

VIOLA cont.

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

CELLO

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

DOUBLE BASS

Mia Bayardo, Mich.*^
Isaac Aronin, Md.
Valerie Clark-Millar, Md.
Noah Dietz, N.C.
Annen Johnson, Mo.
Yuvn Kang, Ga.*
Devon Lee, N.Y.
Nathan Lupinetti, N.M.~

FLUTE

Esther Kim, Calif.~^
Sophia Chen, Ariz. (piccolo)
Leah Keyes, Utah (piccolo)
Svetle Vaskovska,
Macedonia

OBOE

Ava Flores, Wis.^
Rishi Bhattacharyya, Pa.*
(E.H.)
Adrian McGill, Utah
Kaylin Rossi, Va.

CLARINET

Brahin Ahmaddiya, Pa.*^
Alexa Helton, Fla. (bass)
Will Hemmelgarn, Ohio

ALTO SAXOPHONE

Liam Klug, Tenn.**
Haylee Kulak, Mich.

TENOR SAXOPHONE

Noah Stoker^o

BASSOON

Brady Bedell, N.Y.*^
Paul Brown, Ore.*
Bryce Orupabo, Texas
Adam Weekes, S.C.

HORN

Connor Powers, Texas*^
Parker Lee, Mass.
Nandxo bi Lopez Rosales,
Mexico~
Madalyn Shoemate, Texas

TRUMPET

Ben Mitchell, N.C.^
Thomas Cook, Fla.*
Isabella Gilligan, Pa.
Andrew Lehman, Texas

TROMBONE

Will Cranston, Texas^
Joey Steber, Texas
Jimmy Norfleet, Ore.*
(bass^)

TUBA

Tim Cranston, Texas~

PERCUSSION

Joel Moss, Alaska~^
Carlos Montenegro, Fla.
Eliana Ranelli, Md.
Alexander Schardein, Ky.
Idris Uhrmacher, N.J.

HARP

Xander Shah, Calif.^
Mira Vamos, Ind.

CELESTA

Raphael Cohen, N.Y.

BANJO

David Steinhardt^o

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.

** 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.

SECTION FACULTY

Violin I—Jeff Thayer
Violin II—Wendy Case
Viola—Eric Nowlin
Cello—Natalie Helm
Double Bass—Lawrence P. Hurst &
Kurt Muroki
Flute—Matthew Roitstein
Oboe—Dwight Parry

Clarinet—Sandra Jackson
Bassoon—Evan Kuhlmann
Horn—Brad Gemeinhardt
Trumpet—Caleb Hudson
Trombone—Ben Green
Tuba—Matt Lyon
Percussion—Rob Knopper
Harp—Anastasia Jellison

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.

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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 HIGHLIGHT

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

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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.



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.

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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.

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