



**Interlochen**  
PRESENTS

THE INAUGURAL PERFORMANCE OF THE  
SHIRLEY YOUNG DISTINGUISHED ARTIST SERIES



# Lang Lang

**performs “Rhapsody in Blue”**

with the World Youth Symphony Orchestra

**Interlochen Philharmonic**  
**World Youth Symphony Orchestra**  
**Cristian Măcelaru, conductor**  
**Louis Langrée, conductor**

Saturday, Aug. 2, 2025 • 7:30 p.m.

Kresge Auditorium

# WELCOME FROM OUR PRESIDENT



Welcome to a once-in-a-lifetime performance.

Since our first season in 1928, visits from the world's leading artists have been a hallmark of the Interlochen Arts Camp experience. Today, renowned pianist Lang Lang joins a storied tradition of exemplary guests—including John Philip Sousa, Aaron Copland, Van Cliburn, and Yo-Yo Ma—as he performs on the Kresge Auditorium stage for the very first time.

This concert is the inaugural performance in the Shirley Young Distinguished Artist Series, a deep exchange between Interlochen Arts Camp and some of today's most celebrated performers. Supported by the generosity of the US-China Cultural Foundation, the series enables our students to work with and perform alongside globally acclaimed artists each summer—truly an “only at Interlochen” opportunity.

In the next few years, you will have the chance to experience some of the greatest artists of our generation, with soprano Renée Fleming (2026) and the Jazz at Lincoln Center Orchestra with Wynton Marsalis (2027) scheduled to appear as future guests. As a token of our appreciation for your attendance tonight, you will receive priority ticketing access to these upcoming events. Proceeds from these events will support a permanent endowment that will allow this series to continue for years to come.

The Shirley Young Distinguished Artist Series is a component of our Centennial Celebrations, which will officially launch this March with an ambitious multidisciplinary tour with stops in Detroit, Philadelphia, and Boston. I hope you'll join us as we celebrate a century of leadership and innovation in the creative youth development movement.

Thank you for being a part of this historic evening. I hope you enjoy the concert!



Trey Devey  
President, Interlochen Center for the Arts

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**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-led 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

## INTERLOCHEN PUBLIC RADIO

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

## INTERLOCHEN PRESENTS

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

## INTERLOCHEN HOSPITALITY

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

[interlochen.org](https://interlochen.org)



## A MESSAGE FROM OUR SPONSOR



In 1945, at the end of World War II, our mother, Shirley Young, fled the Philippines and came to the United States as a young girl. She was an exceptional student—serving as class president at both Abbott Academy and Wellesley College—and remained deeply grateful to America for the free education and the opportunity to succeed.

She began her career in advertising in New York City, rising to become the second-highest executive at one of the largest firms in the world. Often the only woman and person of color in the room, she broke barriers and opened doors. Her journey eventually led her to Detroit, where she became head of consumer marketing for General Motors—the highest-ranking woman in the company at the time.

Music was always close to her heart. While in Detroit, she joined the boards of both the Detroit Symphony Orchestra and Interlochen Center for the Arts. Later, while helping lead GM's expansion in China, she became involved with the Shanghai Symphony Orchestra and began championing young Chinese artists across disciplines—music, dance, and visual arts.

In 2000, she founded the US-China Cultural Foundation to support cross-cultural understanding through the arts. After retiring from corporate life, she dedicated herself fully to this mission, offering guidance, advocacy, and support to emerging artists around the world.

Our mother passed away in 2020, but her passion for cultural exchange and her belief in the power of the arts continue to inspire us. The Shirley Young Distinguished Artist Series reflects everything she stood for—artistic excellence, global connection, and a commitment to the next generation.

On behalf of our family, we are honored to launch this series at Interlochen. We are proud to bring some of our mother's friends and collaborators here to perform and to inspire the remarkable students who carry the future of the arts forward.

— Doug, David, and Bill Hsieh



*Doug, Bill, and David Hsieh*



*David, Lang Lang, Shirley, Doug, and Bill*





INTRODUCING

# The Shirley Young Distinguished Artist Series

A deep exchange between some of the world's leading artists and Interlochen Arts Camp, the Shirley Young Distinguished Artist Series builds on Interlochen's distinguished history as a leader in classical music—bringing excitement and joy to both students and concert-goers alike.

Each summer, the Series will bring one of today's most celebrated performers to Interlochen for master classes and public performances. Guests include:

**2025: Lang Lang**

**2026: Renée Fleming**

**2027: Jazz at Lincoln Center Orchestra with Wynton Marsalis**

**As a token of our appreciation for attending tonight's performance, you will receive priority ticketing access for future events in this series.**

*Generously supported by the US-China Cultural Foundation.*





## The Interlochen – Lang Lang International Music Foundation Piano Intensive

In June, 15 students from the Lang Lang Young Scholars Program visited Interlochen for the Interlochen - Lang Lang International Music Foundation Piano Intensive - Becoming a Citizen Artist.

Hosted by Interlochen Arts Camp in collaboration with the Lang Lang International Music Foundation and Interlochen Public Radio, the one-week intensive allowed exceptional young pianists under the age of 18 to explore audience engagement and perform a series of public concerts. Highlights of the intensive included:

- Private lessons, master classes, and recitals with Interlochen's acclaimed piano faculty
- A session on preparing for and presenting interviews with Interlochen Public Radio's Dr. Amanda Sewell
- Recording sessions with Interlochen Director of Music Production & Engineering Marc Lacuesta
- Public performances at the Oliver Arts Center, Music House Museum, Kawai Piano Gallery, 8th Street Social District, and Interlochen's Dendrinis Chapel & Recital Hall



*This intensive was generously supported by the US-China Cultural Foundation.*



# The Shirley Young Distinguished Artist Series PRESENTS



## Renée Fleming

SATURDAY, AUG. 8, 2026

KRESGE AUDITORIUM

**“For sheer beauty of sound, no soprano  
today can match Renée Fleming.”**

— *The Wall Street Journal*

Renowned as one of the most celebrated singers of our time, Renée Fleming brings her acclaimed multimedia concert program *Voice of Nature: The Anthropocene* to Interlochen. Led by Memphis Symphony Orchestra Music Director Robert Moody, the World Youth Symphony Orchestra and Interlochen Philharmonic will accompany Fleming in a mesmerizing program of classical, contemporary, and popular works.

Tickets for this performance will go on sale in  
Spring 2026 at [interlochen.org/tickets](https://interlochen.org/tickets).

*Generously supported by the US-China Cultural Foundation.*

# The Shirley Young Distinguished Artist Series PRESENTS

## Jazz at Lincoln Center Orchestra with Wynton Marsalis

SATURDAY, JULY 10, 2027

KRESGE AUDITORIUM

**“...one of the most electrifying  
forces in modern music.”**

*— Broadway World*



Helmed by trumpeter, composer, and “Pied Piper of Jazz” Wynton Marsalis, the Jazz at Lincoln Center Orchestra has been the world’s premier big band since 1988. The ensemble brings their meticulously crafted brand of swing to Interlochen for a series of public concerts—including a side-by-side with the World Youth Symphony Orchestra conducted by Cristian Măcelaru featuring one of Marsalis’s works.

Tickets for this performance will go on sale in  
Spring 2027 at [interlochen.org/tickets](https://interlochen.org/tickets).

*Generously supported by the US-China Cultural Foundation.*



# Interlochen

## ARTS CAMP

Interlochen, Michigan  
289th Program of the 98th Season

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### **INTERLOCHEN PHILHARMONIC and WORLD YOUTH SYMPHONY ORCHESTRA**

conducted by  
Cristian Măcelaru and Louis Langrée

**with special guest artist  
Lang Lang, piano**

Saturday, August 2, 2025  
7:30 p.m., Kresge Auditorium



**INTERLOCHEN PHILHARMONIC and  
WORLD YOUTH SYMPHONY ORCHESTRA**

Cristian Măcelaru and Louis Langrée, conductors

with special guest artist  
Lang Lang, piano

*PROGRAM*

**INTERLOCHEN PHILHARMONIC**

Raiders March from *Raiders of the Lost Ark* ..... John Williams  
(b. 1932)

Cristian Măcelaru, conductor

An American in Paris ..... George Gershwin  
(1898-1937)

Louis Langrée, conductor

**—BRIEF PAUSE—**

**WORLD YOUTH SYMPHONY ORCHESTRA**

*Star Wars*: The Throne Room and End Title ..... John Williams  
(b. 1932)

Louis Langrée, conductor

Rhapsody in Blue ..... George Gershwin (1898-1937)  
orch. Ferde Grofé

Lang Lang, piano soloist  
Cristian Măcelaru, conductor

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

\* \* \*

Lang Lang is managed by: Columbia Artists Music LLC [www.camimusic.com](http://www.camimusic.com)

General Manager: Jean-Jacques Cesbron

Lang Lang is an Exclusive Recording Artist of Universal Music Group  
and Deutsche Grammophon

## PROGRAM NOTES

by Jenna Storiz

### **Raiders March from *Raiders of the Lost Ark***

**John Williams**

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

John Williams's *Raiders March*, the heroic fanfare that introduced audiences to Indiana Jones in *Raiders of the Lost Ark* (1981), aptly reflects the hero played by Harrison Ford. Williams composed the theme for the first *Indiana Jones* film while working closely with director Steven Spielberg, with whom he had already created landmark scores for *Jaws*, *Close Encounters of the Third Kind*, and *E.T.* Williams delivered a melody full of bold leaps and galloping rhythms that perfectly matches Indy's fearless, impulsive character.

The *Raiders March* is built around two main themes: the primary "hero" theme (the one you're probably humming already), and a contrasting, more lyrical secondary theme often associated with Marion, Indiana's love interest. Williams originally presented Spielberg with both themes as candidates for the main title. Spielberg liked them so much that he suggested combining them. Thus, the *Raiders March* was born.

The piece opens with rhythmic bounce and melodic punch. This gives way to different statements of the main theme, creating the sense of forward motion. The middle section introduces the more tender Marion's theme. Indiana Jones swings back onto the score with the return of the main theme at the end of the piece. What's remarkable about Williams's film music—including the *Raiders March*—is how well it holds up in the concert hall. Stripped of dialogue and special effects, the music stays just as entertaining and full of storytelling as the complete movie. Though conceived for cinema, the *Raiders March* has transcended its origins. It is regularly performed by symphonies around the world and has entered the collective cultural consciousness. Like the *Star Wars* or *Harry Potter* themes, it is instantly recognizable—even to those who've never seen the film.

### **An American in Paris**

**George Gershwin**

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

With *An American in Paris*, George Gershwin took the full forces of the symphony orchestra, added taxi horns and saxophones, and ultimately wrote a tone poem about a tourist experience. That might sound lightweight, but the result was anything but: *An American in Paris* remains one of the boldest and most charming orchestral works of the 20th century.



Gershwin composed the piece in 1928 after a trip to Paris. He had tried—and failed—to study with composers like Maurice Ravel and Nadia Boulanger (both told him they wouldn't risk ruining his natural style). Famously, Ravel had told him, “Why be a second-rate Ravel when you can be a first-rate Gershwin?” Undeterred, Gershwin walked the streets, soaked up the culture, and returned with a musical portrait of a young American strolling through the City of Light. “My purpose here,” he wrote, “is to portray the impressions of an American visitor in Paris as he strolls about the city, listens to the various street noises, and absorbs the French atmosphere.”

Structurally, *An American in Paris* is a tone poem, tracing the arc of an energetic American abroad: initial excitement, some moments of reflection, and eventually a return to exuberance. The piece opens with percussive bursts and light-footed strings, suggesting morning bustle in the streets. Gershwin imported four Parisian taxi horns for the original performance, giving the opening a bracing jolt of realism. The inclusion of saxophones in the orchestration—still a novelty in orchestras to this day—adds warmth and individuality. The music has a rhythmic buoyancy and harmonic freshness that feels very much like Broadway. In the central section, the harmony turns more introspective. A solo trumpet intones a sultry blues melody, the rhythm slows, and the orchestration thins out. Then, gradually, the opening energy reasserts itself, racing towards the end with the energy of the city.

The premiere took place in New York's Carnegie Hall, with Walter Damrosch conducting. It gained further fame thanks to the 1951 MGM film of the same name, starring Gene Kelly, which used Gershwin's score as the centerpiece for a lavish ballet sequence. Even without the film's technicolor visuals, *An American in Paris* stands on its own. It is music full of personality—restless, flirtatious, exuberant, and wry. It feels improvisatory, but it's meticulously crafted.

### ***Star Wars: The Throne Room and End Title***

**John Williams**

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

Few composers in the modern era have shaped the popular imagination like John Williams. His music has underscored some of the most popular movies of the past half-century from *Jaws* and *E.T.* to *Jurassic Park*, *Indiana Jones*, *Harry Potter*, and of course, *Star Wars*. Williams came onto the film score industry during a time of upheaval. The large studio orchestras that had been ubiquitous for decades were disbanding, and music in film was becoming more of a background effect. John Williams's scores changed that, importantly using Wagnerian leitmotifs (phrases in music that reference certain characters or ideas) to create a more immersive experience for audiences. Williams takes this further in his compositions for *Star Wars* by using the same leitmotifs in all nine movies, creating a sense of universal meaning throughout.

The piece begins with the Throne Room fanfare. This music accompanies the final scene of *A New Hope*, where Luke Skywalker and Han Solo are awarded medals by Princess Leia. The music's grandeur channels the majesty of a coronation, complete with brassy fanfares. After the Throne Room section concludes, the piece moves seamlessly into the End Title, which weaves together key themes and leitmotifs from the full film.

John Williams composed the full score for *A New Hope* in just a few months, working closely with director George Lucas. Lucas had originally considered using existing classical music for the film, much like Stanley Kubrick did in *2001: A Space Odyssey*, but Williams's score offered music that was entirely original and custom-built to support the film's drama and characters. The score was an immediate success, earning Williams an Academy Award and launching a new era in film score writing. Decades later, it remains a cultural touchstone.

## **Rhapsody in Blue**

**George Gershwin**

Instrumentation: solo piano, 2 flutes, 2 oboes, 2 clarinets, bass clarinet, 2 bassoons, 3 horns, 3 trumpets, 3 trombones, tuba, 2 alto saxophones, tenor saxophone, banjo, timpani, percussion, and strings

Over a hundred years old now, few pieces have captured the sound and spirit of America quite like George Gershwin's *Rhapsody in Blue*. From its opening clarinet glissando—a cheeky, spiraling sound that still feels audacious 100 years later—to its enchanting piano writing, *Rhapsody in Blue* stands up to the test of time.

In January 1924, bandleader Paul Whiteman invited the 25-year-old Gershwin to contribute a piece to a concert titled *An Experiment in Modern Music*, scheduled just five weeks later. Gershwin initially declined, but after seeing a newspaper article announcing he was already on the program, he scrambled to write the piece on an almost impossibly short deadline. He handed the sketches to arranger Ferde Grofé (IAC Fac 42-43 and composer of the *Grand Canyon Suite*), and Grofé quickly orchestrated it for Whiteman's jazz band. The premiere took place at New York's Aeolian Hall on Feb. 12, 1924, with Gershwin himself at the piano. The audience included Igor Stravinsky, Sergei Rachmaninoff, Jascha Heifetz, and John Philip Sousa, among others. Reviews were mixed, but the audience was electrified, and the piece's success was immediate.

*Rhapsody in Blue* is not a rhapsody in the classical sense, nor a traditional piano concerto, though it shares elements of both. It's more like a freewheeling fantasia: full of spontaneous episodes. The piece moves from one melodic idea to another in an improvisatory manner, rather than through strict formal development. While the original orchestration was for jazz band, the version you will hear today at Interlochen is Grofé's expanded 1942 arrangement for full symphony orchestra. It also notably includes parts for saxophones and banjo—an intentional nod to jazz and popular music of the day.



At its core, *Rhapsody in Blue* is a piano showcase, but the orchestra is far more than accompaniment—it converses, challenges, and supports the soloist throughout. There are jazz influences, especially in rhythmic and harmonic patterns, but Gershwin doesn't imitate jazz as much as internalize it. The result is a piece that doesn't sit comfortably in any one genre—and that's exactly why it's lasted.

Over the years, *Rhapsody in Blue* has become an enduring symbol of American creativity and cosmopolitan flair. It's been featured in countless films, commercials, Olympic ceremonies, and cultural retrospectives. Gershwin would go on to compose more ambitious concert works—including *An American in Paris* and the opera *Porgy and Bess* (an arrangement of which was performed by the World Youth Symphony Orchestra earlier this summer)—but *Rhapsody in Blue* remains his most iconic achievement.

\* \* \*

**Lang Lang** is a leading figure in classical music today—as a pianist, educator, and philanthropist, he has become one of the world's most influential and committed ambassadors for the arts in the 21st century. Equally happy playing for billions of viewers at the 2008 Olympic Opening Ceremony in Beijing, the 2020 Dubai EXPO Opening Ceremony, the 2024 Reopening of Notre Dame in Paris, or just for a few hundred children in public schools, he is a master of communicating through music.

Heralded by the *New York Times* as “the hottest artist on the classical music planet,” Lang Lang plays sold-out concerts all over the world. He has formed ongoing collaborations with conductors including Sir Simon Rattle, Gustavo Dudamel, Daniel Barenboim, and Christoph Eschenbach, and performs with all the world's top orchestras. Lang Lang is known for thinking outside the box and frequently steps into different musical worlds. Millions of viewers watched his performances at the GRAMMY Awards with Metallica, Pharrell Williams, and jazz legend Herbie Hancock.

Lang Lang's passion for innovation has led him to exciting collaborations beyond classical music. He has worked with global pop icons such as Ed Sheeran, John Legend, Rose from BLACKPINK, J Balvin, and Jay Chou bringing classical music to new and diverse audiences. He also collaborated with Disney, blending his classical artistry with the magic of Disney, further expanding his reach.

For about a decade, Lang Lang has contributed to musical education worldwide. In 2008, he founded the Lang Lang International Music Foundation, aimed at cultivating tomorrow's top pianists, championing music education at the forefront of technology, and building a young audience through live music experiences. In 2013, Lang Lang was designated by the Secretary-General of the United Nations as a Messenger of Peace, focusing on global education.

Lang Lang's influence extends into the luxury world, where he is a Global Ambassador for Dior, Hublot, and Hennessy, and has partnered with Alicia Keys for a high-profile campaign with Hennessy. His unique blend of artistry and creativity also led him to design his limited-edition Steinway Black Diamond piano, debut the Steinway Spirio Cast to the world, create his Hublot limited-edition watch, and design the interior of a Bugatti car, etc. These ventures showcase his diverse talents beyond music.

Lang Lang started playing the piano at age three and gave his first public recital before the age of five. At age nine, he entered Beijing's Central Music Conservatory and won First Prize at the International Tchaikovsky Competition for Young Musicians at 13. He subsequently went to Philadelphia to study with legendary pianist Gary Graffman at the Curtis Institute of Music. He was 17 when his big break came, substituting for André Watts at the Gala of the Century, playing Tchaikovsky's First Piano Concerto with the Chicago Symphony Orchestra under the baton of Christoph Eschenbach: he became an overnight sensation, and the invitations started to pour in.

Lang Lang's boundless drive to attract new audiences to classical music has brought him tremendous recognition: he was presented with the 2010 Crystal Award in Davos and was picked as one of the 250 Young Global Leaders by the World Economic Forum. He is also the recipient of honorary doctorates from the Royal College of Music, the Manhattan School of Music, and New York University. In December 2011, he was honored with the highest prize awarded by the Ministry of Culture of the People's Republic of China and received the highest civilian honors in Germany (Merit of the Federal Republic of Germany) and France (Medal of the Order of Arts and Letters). In 2016, Lang Lang was invited to the Vatican to perform for Pope Francis. He has also performed for numerous other international dignitaries, including four U.S. presidents and monarchs from many nations.

Visit [www.langlangofficial.com](http://www.langlangofficial.com) or [www.langlangfoundation.org](http://www.langlangfoundation.org) for further information.



French conductor **Louis Langrée** became Director of the Théâtre national de l'Opéra-Comique in November 2021, named by the President of France, Emmanuel Macron. Following a successful ten years as Music Director at Cincinnati Symphony Orchestra, Langrée has been appointed Music Director Laureate, with his first return to the orchestra in this role in the 2025-26 season.

In the 2024-25 season, Langrée brings l'Opéra-Comique to Lille in a production of Gounod's *Faust*. On the symphonic stage, he conducts the Orchestra of St. Luke's at Carnegie Hall, Orchestre Métropolitain, and NDR Elbphilharmonie Symphonieorchester in concerts in Bremen, Lubeck, and Hamburg. He will also conduct the Juilliard Orchestra in a program of works by Ravel and will return to Interlochen and Ravinia Festival.



Recent highlights include performances of Thomas's *Hamlet*, as well as new works by Holland, Dessner (U.S. premiere), and Davis (world premiere) with Cincinnati Symphony Orchestra and production of *Carmen* at the Edinburgh International Festival with l'Opéra-Comique.

A regular presence in New York since his 1998 debut, Langrée has conducted around 250 performances and concerts at Lincoln Center, Mostly Mozart Festival, Metropolitan Opera, and New York Philharmonic. Guest conductor appearances include the Berlin Philharmonic, Vienna Philharmonic, London Philharmonic, Philadelphia Orchestra, Budapest Festival Orchestra, Czech Philharmonic, NHK Symphony, Orchestre National de France, Orchestre de Paris, and Leipzig Gewandhaus, as well as Orchestre des Champs-Élysées, Freiburg Baroque, and the Orchestra of the Age of Enlightenment. In addition to the Met, he frequently conducts at the leading opera houses including Vienna Staatsoper, Teatro alla Scala, Royal Opera House, Covent Garden, Lyric Opera of Chicago, and Bayerische Staatsoper in Munich, and at festivals including Glyndebourne, Aix-en-Provence, BBC Proms, Edinburgh International Festival, Hong Kong Arts Festival, Wiener Festwochen, Salzburg Mozartwoche, and Whitsun.

An advocate for the music of our time, Langrée has conducted world premieres by Daníel Bjarnason, Julia Adolphe, Guillaume Connesson, Anna Clyne, Jonathan Bailey Holland, David Lang, Julia Wolfe, Nico Muhly, André Previn, Caroline Shaw, and Christopher Rouse.

GRAMMY® Award-winning conductor **Cristian Măcelaru** is the Music Director Designate of the Cincinnati Symphony Orchestra, Artistic Director of the George Enescu Festival and Competition, Music Director of the Orchestre National de France, Artistic Director and Principal Conductor of Interlochen Center for the Arts' World Youth Symphony Orchestra, Music Director and Conductor of the Cabrillo Festival of Contemporary Music, and Chief Conductor of the WDR Sinfonieorchester in Cologne, where he will serve through the 2024-25 season and continue as Artistic Partner for the 2025-26 season.

Măcelaru recently appeared at the Paris 2024 Olympics Opening Ceremony which was broadcast to 1.5 billion viewers worldwide. He led the Orchestre National de France and Chœur de Radio France in the performance of the Olympic Anthem as the Olympic Flag was raised beneath the Eiffel Tower. Măcelaru and the Orchestre National de France continue their 2024-25 season in tours throughout France, Germany, South Korea, and China. Guest appearances include his debut with the Oslo Philharmonic as well as returns with the Wiener Symphoniker, Leipzig Gewandhaus Orchestra, Swedish Radio Symphony Orchestra, Deutsches Symphonie-Orchester Berlin, and Tonhalle-Orchester Zürich in Europe. In North America, Măcelaru leads the Baltimore Symphony, Minnesota Orchestra, and St. Louis Symphony Orchestra.

Măcelaru's previous seasons include European engagements with the Philharmonia, London Philharmonic Orchestra, NDR Elbphilharmonie, Concertgebouworkest, Symphonieorchester des Bayerischen Rundfunks, Staatskapelle Berlin, and Budapest Festival Orchestra. In North America, he has led the New York Philharmonic, Los Angeles Philharmonic, National Symphony Orchestra, Chicago Symphony Orchestra, Boston Symphony Orchestra, San Francisco Symphony, and The Cleveland Orchestra. Măcelaru maintains an especially close collaboration with The Philadelphia Orchestra, where he previously held the position of Conductor-in-Residence for three seasons. Măcelaru has conducted more than 150 performances with the orchestra since his debut in April 2013.

In 2020, he received a GRAMMY® Award for conducting the Decca Classics recording of Wynton Marsalis's Violin Concerto with Nicola Benedetti and the Philadelphia Orchestra. His most recent release is of Enescu Symphonies and two Romanian Rhapsodies with the Orchestre National de France, released on Deutsche Grammophon.

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### **INTERLOCHEN PHILHARMONIC SECTION FACULTY**

Violin I—Dennis Kim	Flute—Jill Heyboer	Trombone—Thomas Riccobono
Violin II—Er-Gene Kahng	Oboe—Jessica Warren	
Viola—Linda Kline	Clarinet—Sandra Jackson	Tuba/Euphonium—Matt Lyon
Cello—Jeffrey Lastrapes	Bassoon—Henry Skolnick	Percussion—Rob Knopper
Double Bass—Kurt Muroki & Lawrence P. Hurst	Horn—Lauren Hunt	
	Trumpet—Marc Reese	

### **WORLD YOUTH SYMPHONY ORCHESTRA SECTION FACULTY**

Violin I—Jeff Thayer	Flute—Matthew Roitstein	Trumpet—Caleb Hudson
Violin II—Wendy Case	Oboe—Dwight Parry	Trombone—Ben Green
Viola—Eric Nowlin	Clarinet—Alexander Fiterstein	Tuba—Matt Lyon
Cello—Natalie Helm		Percussion—Rob Knopper
Double Bass—Kurt Muroki & Lawrence P. Hurst	Bassoon—Carin Miller	Harp—Anastasia Jellison
	Horn—Brad Gemeinhardt	

### **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.

## INTERLOCHEN PHILHARMONIC

Nicholas McMurrey, manager; Juliana Benson, librarian; Skyler Hedblom, asst. librarian

### VIOLIN I

Antonella Sarria, Fla.+  
Evan Besirli, Mich.  
Alex Cebenoyan, N.Y.  
Gaige Concepcion, Tenn.  
Eleazar Farias, Fla.  
C. Jai Harp, Pa.  
Elijah Jean-Bruce, N.Y.  
Theo Schouman, France  
Annabelle Simboli, N.Y.  
Aileen Solis, Calif.  
Emerald Tellez, Fla.  
Bree Vines, Texas  
Anna Xu, N.Y.

### VIOLIN II

Macy Shi, Del.^  
Isaac Altamirano, Calif.  
Joa Cordero, Ill.  
Victoria Duran Milano,  
Mexico  
Iro Gonzalez, Puerto Rico  
Meghna Kundu, N.J.  
Olivia Lybeck, Texas  
Marcus Roh, Ill.  
Vivian Rowe, D.C.  
Zachary Sandlin, S.D.  
Isabella Sarria, Fla.  
Sarah Schnadower, Ohio

### VIOLA

Alexander Makarov, N.Y.^  
Heidi Andreasen, Ill.  
Emily Bailen-Gleason, Wis.  
Sofia Enriquez, Fla.  
Shepherd Lamtan, N.Y.  
Oriana Moreno Arrieta,  
Colombia  
Ambessa Richardson, Fla.  
Samadhi Richardson, Fla.  
Lucia Schartung, Ohio  
Stephanie Vargus, N.Y.

### CELLO

Nicolas Pereira, N.Y.^  
Ethan Besirli, Mich.  
Fabiana Chaparro, Italy  
Eowyn Gall, Md.  
Ben Li, N.J.  
Nico Ruotti, Wis.  
Phoebe Sharkey, N.Y.  
Elizabeth Shin, N.Y.  
David Walton, Ga.

### DOUBLE BASS

Andrew Bowles, Kan.^  
Jordan Archer, Ga.  
Paul Barreto, N.Y.  
Josephine Grayl, Mont.  
Edha Gupta, N.J.  
Naomi Ware, Ga.

### FLUTE

Ellie Grossman, Tenn.  
Tara Pajcin, Serbia (piccolo)  
Lily Park, N.J. (piccolo)  
Nila Thirumalai, Conn.

### OBOE

Camille Stephens, Pa.  
Mckinley Surface, Texas\*  
(E.H.)  
Asher Wong, Calif.  
Isabella Yin, N.Y.

### CLARINET

Lea Ahn, N.C.^  
Hector Colon, Tenn.  
Tom Wang, Wash. (bass)

### SAXOPHONE

Timothy McAllister<sup>o</sup>  
Noah Stoker<sup>o</sup>  
Avery Babbitt<sup>o</sup>

### BASSOON

Genevieve Blum, Texas\*\*  
(contra)  
Darren Hack, Calif.  
Amelia Hornor, Calif.  
Bailey Workman, Ind.

### HORN

Reid Allen, Ky.  
Riley Burgan, Mich.  
Leah Latash, Ill.  
Mina Pollack, Ill.

### TRUMPET

Sean Kobayashi, Ariz.^  
Mary Hilsinger, Fla.  
Ori Krakowski, Texas~  
Gabriel Luza, N.C.

### TROMBONE

Isabel Linton, Vt.^  
Makhi Rutz, Md.  
Henry Si, Md.  
Luke Meredith<sup>o</sup>

### TUBA

Karl Ronmark, Mich.

### PERCUSSION

Idris Uhrmacher, N.J.^  
Pablo Avila, Puerto Rico  
Alex Immel, Ohio\*  
Carlos Montenegro, Fla.  
Eliana Ranelli, Md.

### HARP

Bessie Madden, Mass.^  
Charlotte Benbrook, Wis.  
Fiona Briggs, Texas  
Willow Neitlich, Fla.  
Kelly Quizphi, Md.  
Greta Rollins, Utah

### PIANO/CELESTA

Soojin Kim<sup>o</sup>

*The musicians are listed alphabetically after principals.*



## WORLD YOUTH SYMPHONY ORCHESTRA

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

### VIOLIN I

Karis Shin, South Korea+  
Evie Chow, Minn.\*  
Nathan Dalley, Pa.  
Jiles Defosse, Md.\*  
Andrew Dubin, N.Y.  
Alex Figueroa, Puerto Rico  
Sofia Fong, Canada  
Alex Gemeinhardt, N.Y.\*  
Chris Harach, N.Y.  
Halyn Kim, Calif.\*  
Michelle Liu, Calif.  
Emma Long, Ill.  
Camila Moreno, Ill.  
Anthony Reyes, N.Y.  
Emily Rhew, Ore.  
Caleb Schweiger, Calif.  
Emiliano Urrieta Ramirez,  
Calif.

### VIOLIN II

Guillem Baviera Fuste, Spain^  
Sergio Aranibar, Puerto Rico  
Hanna Beeler, Mont.  
Shreya Chandrasekar, Calif.  
Carmen DeAtley-Rosales, Ky.  
Jayden Han, Ala.  
Mary Hess, Minn.  
Julia Lee, Md.\*  
Emily Lu, Calif.  
Kieran Niska, Ohio  
Juan Alonso Ortiz Servitad,  
Venezuela  
Paris Prior, Okla.  
Hannah Schweiger, Calif.  
Jason Stern, Ill.  
Zara Walker, Fla.  
Winter Wu, China

### 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

Carter Smeal, Pa.^  
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.  
Noah Scharback, Minn.\*  
Rosemary Shin, Conn.  
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

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

### OBOE

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

### CLARINET

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

### ALTO SAXOPHONE

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

### TENOR SAXOPHONE

Kaylee Vazquez, Calif.

### BASSOON

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

### 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~^  
Alex Immel, Ohio\*  
Carlos Montenegro, Fla.  
Eliana Ranelli, Md.  
Alexander Schardein, Ky.

### HARP

Xander Shah, Calif.^  
Mira Vamos, Ind.

### PIANO/CELESTA

Hanna Chung<sup>o</sup>

### BANJO

David Steinhardt<sup>o</sup>

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