



## “Les Préludes”

### **PART 1: World Youth Wind Symphony**

conducted by Steven D. Davis

### **PART 2: “Les Préludes”**

featuring Interlochen Summer Dance Ensemble and  
Interlochen Arts Camp’s high school orchestras and wind symphony  
conducted by Cristian Măcelaru

**Sunday, Aug. 3, 2025 • 7:30 p.m.**

**Interlochen Bowl**

# WELCOME



Welcome to a highly anticipated tradition.

Our summer program has changed in innumerable ways since the inaugural season of the National High School Orchestra Camp in 1928. New buildings have transformed our campus, new programs have expanded our offerings, and a new name—Interlochen Arts Camp—reflects that growth.

But one thing has remained the same. For the past 97 years, every season of Camp has concluded with a performance of Franz Liszt's "Les Préludes." The piece's title translates to "the beginnings": a poignant reminder that the end of Camp is the start of a new chapter in each of our students' artistic journey.

This summer, more than 3,400 young artists joined us for our 98th season. Over the past seven weeks, they have refined their skills, made creative breakthroughs, and staged hundreds of performances—including a phenomenal concert with renowned pianist Lang Lang. Today, when the baton breaks, they will return to their hometowns, carrying the ideas and inspiration they found here with them.

As our institution approaches its Centennial, we look forward to sharing the inspiration of Interlochen with even more students and creating once-in-a-lifetime opportunities that they will remember for the rest of their lives. I hope that you'll join us as we celebrate this historic moment.

I hope to see you on campus again soon.

A handwritten signature in dark ink, appearing to read "Trey Devey", enclosed within a simple oval outline.

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

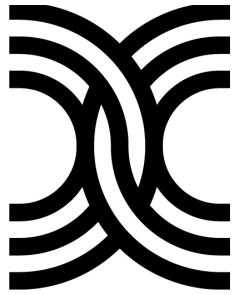
## INTERLOCHEN PRESENTS

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](http://interlochen.org)



# Interlochen

## ARTS CAMP

Interlochen, Michigan  
300th Program of the 98th Season

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### **FINAL CONCERT**

#### **WORLD YOUTH WIND SYMPHONY**

Steven D. Davis, conductor

#### **LES PRÉLUDES**

Cristian Măcelaru, conductor

Sunday, August 3, 2025  
7:30pm, Interlochen Bowl

# FINAL CONCERT (LES PRÉLUDES)

## PROGRAM

### WORLD YOUTH WIND SYMPHONY

Tuttarana ..... Reena Esmail  
(b. 1983)

With Love and Grace..... Nicole Piunno  
(b. 1985)

Symphonic Metamorphosis ..... Paul Hindemith (1895-1963)  
Allegro ..... arr. Keith Wilson  
Turandot, Scherzo  
Andantino  
March

The Northern Pines ..... John Philip Sousa  
(1854-1932)

Steven D. Davis, conductor

—BRIEF PAUSE—

### WORLD YOUTH SYMPHONY ORCHESTRA INTERLOCHEN PHILHARMONIC WORLD YOUTH WIND SYMPHONY INTERLOCHEN SUMMER DANCE ENSEMBLE

Les Préludes, Symphonic Poem No. 3 ..... Franz Liszt  
(1811-1886)

Cristian Măcelaru, conductor

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

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## **PROGRAM NOTES**

by Jenna Storiz

### **Tuttarana**

**Reena Esmail**

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

Duration: 3 minutes

Reena Esmail's "Tuttarana" is a three-minute burst of rhythmic vitality. Originally composed as a choral piece, "Tuttarana" has taken on new life in its arrangement for concert band. The title "Tuttarana" is a combination of the Italian word "Tutti" (all), often used in music to indicate when the full ensemble joins in, and "Tarana." The Tarana is a vocal musical form in Hindustani (North Indian) classical music characterized by fast, rhythmic syllables and improvisatory flair. Interestingly, the Tarana is a musical form for a solo voice. Esmail writes that "the Tarana is a place where musicians can put their greatest virtuosity on display, leaving an audience in awe." While listening to the concert band arrangement, keep in mind the roots the piece has in individual expression. In this arrangement for winds, brass, and percussion, the elements of the original choral version are retained but expanded with a broader sonic palette. Driving rhythms ripple through the percussion section, accompanied by rapid-fire woodwind figures and syncopated brass accents.

Esmail has a unique compositional voice shaped by her deep engagement with both Western and Indian musical traditions. Trained in composition at Juilliard and Yale and well-versed in Hindustani music through intensive study in India, she brings these worlds together inventively. In "Tuttarana", she integrates the two from the ground up. The piece speaks fluently in both musical languages at once. Unlike many Western concert works, "Tuttarana" doesn't center on harmonic development or thematic transformation. Instead, its vitality comes from repetition, rhythmic layering, and groove. The music grows by accumulation and contrast: Cascading figures give way to a sudden unison punch, which gives way again to flurries of motion. In a repertoire where often band works come solely from Western traditions, "Tuttarana" reflects a global perspective—one where cultures don't collide, but converse.

### **With Love and Grace**

**Nicole Piunno**

Instrumentation: 2 flutes, oboe, 3 clarinets, bass clarinet, 2 alto saxophones, tenor saxophone, baritone saxophone, bassoon, 3 trumpets, 2 horns, 3 trombones, euphonium, tuba, timpani, and percussion

Duration: 4 minutes

Nicole Piunno's "With Love and Grace" is not music of grand drama or flashy technique. Rather, it delivers a message of compassion, gentleness, and quiet



strength. The music begins with a soft, chorale-like texture, and slowly blooms into warm, lyrical phrases. There's a noticeable absence of sharp contrasts or sudden changes. Instead, the piece moves forward with the calmness of a quiet conversation.

Piunno has personal connections to the Mitten, earning degrees at Michigan State University and Central Michigan University. She is both a composer and a trumpet player, and her understanding of breath, phrasing, and instrumental lyricism informs her writing. In "With Love and Grace", you can hear the influence of wind playing, with lines that are naturally shaped with intention and release.

There is a clear emotional arc to the piece. It opens in stillness, grows in warmth and depth, and closes with an almost whispered resolution. "With Love and Grace" also speaks to a return to sincerity. In an era of irony and spectacle, Piunno offers something unguarded and direct. The music doesn't ask for analysis; it asks for listening and feeling.

"With Love and Grace" leaves a lasting impression. It invites performers and listeners alike to slow down, breathe, and connect. Piunno has said that the piece is "a musical representation of a closing salutation." With that in mind, it is fitting that the World Youth Wind Symphony members are performing this in the final concert of the 2025 season.

## **Symphonic Metamorphosis**

**Paul Hindemith**

Instrumentation: piccolo, 2 flutes, 2 oboes, English horn, E-flat clarinet, 3 clarinets, alto clarinet, bass clarinet, contrabass clarinet, 2 alto saxophones, tenor saxophone, baritone saxophone, 2 bassoons, contrabassoon, 3 cornets, 2 trumpets, 4 horns, 3 trombones, euphonium, tuba, timpani, percussion, and double bass

Duration: 21 minutes

Paul Hindemith's *Symphonic Metamorphosis on Themes by Carl Maria von Weber* was originally composed in 1943 for orchestra. Hindemith wrote the piece during his time in the United States, having fled Nazi Germany in 1938. A prolific and versatile composer, he brought an academically crafted yet often playful sensibility to everything he wrote. The *Metamorphosis* was born from his interest in a handful of obscure piano duets by Carl Maria von Weber—a composer best known today for his operas and overtures. Rather than arrange or quote Weber, Hindemith reimagines the themes entirely, applying his own counterpoint, rhythmic drive, and harmonic imagination to transform them into something fresh and undoubtedly modern. The result is a four-movement suite that feels simultaneously rooted in classical tradition and bracingly contemporary.

The themes are taken from Weber's *Six petites pièces faciles* (1801), *Huit pièces* (1818-19), and the overture from *Turandot* (1804). For the concert band

version—transcribed by Keith Wilson in 1945 and now a staple of the band canon—Hindemith’s orchestration translates beautifully. The work gains clarity, punch, and boldness, thanks to the prominence of winds, brass, and percussion.

The first movement, “Allegro”, begins with a bold, angular statement that immediately establishes the piece’s rhythmic complexity. Based on the fourth piece of *Huit pièces*, Hindemith takes a charming piano duet by Weber and supercharges it—changing meter, adding contrapuntal layers, and injecting energy. The second movement is perhaps the most surprising. Based on a theme from Weber’s music to Friedrich Schiller’s adaptation of the Chinese tale *Turandot*, this movement borrows a melody that Hindemith spins into a dazzling scherzo. The rhythmic patterns are relentless, the colors vibrant, and the mood is tongue-in-cheek. The third movement, “Andantino”, offers a moment of repose. Hindemith draws out a tender, slightly melancholic theme and wraps it in lush textures. This theme is from the second piece in *pièces faciles*. The finale is based on the seventh piece in *Huit pièces*. It begins with a bright, snappy theme that undergoes a series of contrapuntal treatments, building toward a jubilant close. The writing is filled with rhythmic syncopation and triumphant brass flourishes.

In the band transcription, Hindemith’s layered textures, shifting tonalities, and intricate motivic development remain fully intact. The *Symphonic Metamorphosis* has become a cornerstone of the wind band repertoire not just because it’s fun to play, but because it represents so much of what makes Hindemith special: intellectual rigor with emotional impact, structure with spirit, and a deep appreciation for the music of the past—viewed through the lens of the present. Hindemith didn’t just quote Weber—he passed him along to a new generation of performers and listeners. Whether in the concert hall or the band room, *Symphonic Metamorphosis* remains a powerful musical transformation.

## **The Northern Pines**

**John Philip Sousa**

Instrumentation: piccolo, 2 flutes, oboe, 3 clarinets, alto clarinet, bass clarinet, alto saxophone, tenor saxophone, baritone saxophone, bassoon, 2 cornets, 2 trumpets, 4 horns, 4 trombones, euphonium, tuba, percussion, harp, double bass

Duration: 3 minutes

When most people hear the name John Philip Sousa, one word leaps to mind: marches. Known as “The March King,” Sousa composed 136 marches, “The Northern Pines” being his last. “The Northern Pines” was composed in 1931—just a year before Sousa’s death—and was written for Interlochen. He had visited Interlochen a year before in 1930 and was back with a new march and many concerts to conduct. On July 26, 1931, Sousa conducted almost 600 students from Ohio, Indiana, and Michigan in the premiere of “The Northern Pines”. 10,000 people were in the audience. It is part of a small subset of Sousa marches written for civic groups and regional organizations rather than military ensembles or

national occasions. As such, it carries a more personalized, localized character, while still retaining all the hallmarks of a classic Sousa march. Though it's not as famous as Sousa's big hits, "The Northern Pines" is a favorite here at Interlochen. It's a special reminder that John Philip Sousa in his final years of life participated in the education and music making that takes place every year at Interlochen. He went as far as to donate the royalties from "The Northern Pines" to Interlochen for the creation of a scholarship fund.

"The Northern Pines" follows the traditional march form Sousa helped perfect: an introduction, first strain, second strain, trio, break strain (also called the "dogfight"), and a rousing final strain. But within this structure, Sousa always found room for invention. The opening of "The Northern Pines" is stately, and the melody is instantly singable. The march ends as it began: crisp, confident, and exuberant. Sousa once said, "A march should make a man with a wooden leg step out," and "The Northern Pines" does exactly that.

### **Les Préludes, Symphonic Poem No. 3**

**Franz Liszt**

Instrumentation: piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, alto saxophone, tenor saxophone, baritone saxophone, euphonium, timpani, percussion, harp, and strings

Duration: 15 minutes

Completed in 1854, Franz Liszt's symphonic poem *Les préludes* is in one movement, but has five distinct sections: Question, Love, Storm, Bucolic Calm, and Battle and Victory. Music from the initial Question section briefly recurs during the final Battle and Victory passage. The title of *Les préludes* refers to an 1823 poem by Alphonse de Lamartine (1790-1869), who is widely considered to be the first French Romantic poet. When the piece premiered in 1854, *Les préludes* included a lengthy textual introduction penned by Liszt's longtime companion Princess Carolyne zu Sayn-Wittgenstein. Her preface included her own reflections on as well as quotations from and glosses of Lamartine's poem. When the piece was first published, the Princess's preface was included but substantially shortened to only the following sentence: "What else is our life but a series of preludes to that unknown Hymn, the first and solemn note of which is intoned by death?" Contrary to popular belief, this line is not from Lamartine's poem but was written by Princess Carolyne.

*Les préludes* has been part of Camp at Interlochen since 1928, when it was performed as the final work on the final concert of the very first National High School Orchestra Camp season. Moved by Liszt's music and by Princess Carolyne's textual preface, the students asked Interlochen's founder, Joe Maddy, if they could play the piece again at the end of the 1929 season. With this request, the students established a tradition that continues nearly a century later. *Les préludes* has been performed on the final Sunday concert of Camp every year, with only two exceptions. In 1933, the final concert of the Camp



season was given on a Tuesday (instead of a Sunday) because the campers traveled to Chicago the next day to perform at the Century of Progress and the Chicagoland Festival at Soldier Field. In 1939, the orchestra traveled to New York to perform at the World's Fair, where they presented *Les préludes* as the final piece of the final concert. The 1939 New York concert is the only time *Les préludes* was not performed in Michigan at the conclusion of the Camp season.

Until 2017, only four people had ever conducted *Les préludes* at Interlochen: Joseph E. Maddy (1928-1965), George C. Wilson (1966-1979), Edward J. Downing (1980-2003), and Jeffrey Kimpton (2004-2016). Although all four of those people served as Interlochen's president (Wilson was interim president from 1970 to 1971), the president is not required to conduct *Les préludes*. Presidents Karl Haas, Roger Jacobi, Dean Boal, and Richard Odell never conducted the piece during their tenures, nor does current president Trey Devey. Also, Ed Downing began conducting the work in 1980, but he did not become Interlochen's president until almost 20 years later. That's changing, though: *Les préludes* has been conducted by four different people just in the last nine years: Cristian Măcelaru (2020-21, 2025), Tito Muñoz (2022), Jung-Ho Pak (2017-19, 2023), and JoAnn Falletta (2024), who was the first woman ever to conduct *Les préludes* at Interlochen Arts Camp.

—Les Preludes notes by Amanda Sewell (2024)/edited by Jenna Storiz

\* \* \*

**Steven D. Davis** is the Rose Ann Carr Millsap Missouri Distinguished Professor of Music at the UMKC Conservatory, widely celebrated for his bold artistic vision, transformative leadership, and unwavering commitment to student-centered advocacy. Equally at home in the wind ensemble and orchestral worlds, he is recognized for elevating ensemble performance through innovation, collaboration, and a deep sense of purpose.

Davis has received hundreds of invitations to conduct honor ensembles, festivals, and residencies across the world, and appears as a headliner at countless state, national, and international music education conferences such as the Midwest Clinic, CBDNA, and TMEA. He is a regular guest at leading conservatories and universities and has served for nearly 20 years on the faculty of Interlochen Arts Camp, shaping generations of young artists.

A committed advocate for living composers, Davis has collaborated with John Corigliano, Amanda Harberg, Jennifer Higdon, Jennifer Jolley, Steven Stucky, Chen Yi, Zhou Long, among countless others. He also works closely with world-leading soloists, choreographers, dancers, actors, singers, visual artists, and designers to create interdisciplinary performances that broaden the traditional concert experience. His recordings are available on Apple Music, Spotify, and other major platforms.

Davis's many honors include induction into national honorary societies, awards for teaching excellence, and the naming of scholarships and buildings in his honor—reflecting a career devoted to artistry, innovation, and mentorship. His writings have embraced interpretation, imagination, gesture, and allyship as central values in the evolving landscape of music leadership.

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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## WORLD YOUTH WIND SYMPHONY

Connor Fetting, Sophia Lehrmann, managers; Julia Hoffman, librarian

### FLUTE

Samantha Pezacki, Canada<sup>^</sup>  
Nitsan Cohen-Yashar, Mass.  
Page Fougrousse, Ga.  
Liesl Hou, Calif. (piccolo)  
Nadja Jovanovic, Serbia\*\*  
Sophia Lanphear, Wash.  
Ivan Zhang, Md.

### OBOE

Patrick Rosa-Brusin, Ind.<sup>^</sup>  
Juan-Pablo Gonzalez-Rada,  
Fla.  
Mollie Meadow, Mich.  
Sophia Shumaker, Colo.  
(English horn)

### CLARINET

Kaden Prichard, Ore.\*\*<sup>^</sup>  
Sebastian Cardona, Fla.  
Mary Elias, N.Y.  
Henry Goble, Calif.  
Hannah Huh, Ohio  
Haoyang Liu, Wash.  
Albert Lu, Wash.  
Cara McAloon, Calif.  
Lucas Ortiz, Fla.  
Suzanne Smith, Ga. (bass)

### ALTO SAXOPHONE

Liam Klug, Tenn.\*\*<sup>^</sup>  
Haylee Kulak, Mich.

### TENOR SAXOPHONE

Kaylee Vazquez, Calif.

### BARITONE SAXOPHONE

Caden McMahan, Texas.

### BASSOON

Théo Neukomm, N.Y.<sup>^</sup>  
Julianna Capretta, Ill.  
(contra)  
Emile Fahlgren, France

### TRUMPET/CORNET

Josh Hauck, Texas<sup>^</sup>  
Marin Gemeinhardt, N.Y.  
Nyx Hendrey, Va.  
Avery Papador, Canada  
Ethan Savage, Wash.

### HORN

Sky Yuzuki, Md.\*\*<sup>^</sup>  
Dan Cooper, Calif.  
Isaac Litan, Fla.  
Tatum Tschetter, Fla.  
Felicity Zhao, N.Y.

### TROMBONE

Jason Ji, China<sup>^</sup>  
Aoi Egusa, Japan  
Luka Kostovski, Macedonia  
Ethan Moran, Calif.

### TROMBONE cont.

Sam Poffenbarger, Texas<sup>~</sup>  
(bass)  
Fletcher Wilson, Tenn.\*\*

### EUPHONIUM

Eric Maxey, Ky.\*\*<sup>^</sup>  
Ben Alldredge, Texas  
Chase Barrett, Ill.  
Noah Crowder-White, Ga.

### TUBA

Jacob Brady, Utah\*\*<sup>^</sup>  
Liam Finley, Wis.

### PERCUSSION

Caleb McCree, Va.\*\*<sup>^</sup>  
Jesse Brown, Ohio  
Sebastian Chang, N.J.  
Javan Cuff, Fla.  
Donna Lee, Md.\*\*  
Nataly Ponce, Fla.  
Leo Shilo, Ill.

### DOUBLE BASS

Gabe Harris<sup>o</sup>

### HARP

Ayden Hunt<sup>o</sup>

*The musicians are listed alphabetically after principals.*

### Roster Denotes

+ Denotes Concertmaster    <sup>^</sup> Denotes Principal Chair    <sup>o</sup> Denotes Faculty/Staff Member

\*Denotes Interlochen Orchestral Scholar. This merit-based scholarship recognizes exceptional high-school musicians in the Orchestra program.

<sup>~</sup>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.

## 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.

### VIOLA cont.

Elliot Karr, Mich.  
Rachel Mason, Calif.  
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.  
Yuvin Kang, Ga.\*  
Devon Lee, N.Y.  
Nathan Lupinetti, N.M.~

### FLUTE

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

### OBOE

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

### CLARINET

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

### 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.

## 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 Vargas, 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)

### 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.

### 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

## INTERLOCHEN SUMMER DANCE ENSEMBLE

### INTERMEDIATE DIVISION

Aura Ascaso, Calif.  
Cecilia Bhavé, Mich.  
Sara Chong, Ill.  
Kaya Croudy, N.Y.  
Laurel Drabek, Colo.  
Eleanor Fagin, Okla.  
Claire Feeney, Iowa  
Catherine Fernandez, Mich.  
Catherine Franklin, Ill.  
Lauren Gilreath, Mich.  
Meadow Hill, Mo.  
Piper Holm, Wash.  
Naomi Johnson, Pa.  
Kai Kik, Mich.

Laurel Kirby, N.Y.  
Isabella Kosht, Ohio  
Simon Liszt, Calif.  
Greta Nieuwsma, Ill.  
Tansley Perkins, Md.  
Evelyn Rensi, Pa.  
Jonah Schneider, N.Y.  
Sadie Steinberg, N.Y.  
Bessie Stitzlein, Tenn.  
Erica Strening, Ill.  
Amelia Stroh, Calif.  
Madeline Vosganian, Calif.

### HIGH SCHOOL DIVISION

Brooke Adams, Ill.  
Nyela Alexander, N.Y.

Makaela Cooper, Hawaii  
Gabriela Gonzalez, N.Y.  
Lucy Goodson, Ill.  
Danielle Gordillo, Fla.  
Dorothy Jennett, Ill.  
Nikki Kayes, Hawaii  
Iris Lee-Jensen, Mich.  
Edy Lozner, Colo.  
Eleanor Maloney, Mich.  
Conor McGuire, Ill.  
Marcella Miles, Ind.  
Ian Rae, Mich.  
Penelope Shefferly, Mich.  
Lara Thompson, Italy  
Laura Thrush, Ill.  
Saya Walters, Ohio

\* \* \*

### Les Préludes on Classical IPR

This performance of the World Youth Wind Symphony and Les Préludes 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*).

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