



# Interlochen

## ARTS ACADEMY

Interlochen, Michigan  
201st Program of the 64th Year

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### **COMPOSERS FORUM**

Saturday, April 25, 2026  
7:30pm, Dendrinos Chapel/Recital Hall

## COMPOSERS FORUM

Tonight's featured composers  
are from the studio of Cynthia Van Maanen.

### *PROGRAM*

Morning Song Suite ..... Raymond Shing Yau Yang, Hong Kong  
I. Hindsight 後知  
II. Amidst 其中  
III. Morning Song 早鳴

Elena Yamauchi, flute, Oradell, N.J.  
Ziyao Sun, oboe, Qingdao, China  
Julianne Choe, English horn, Cedar Park, Texas  
Yeasung Choi, clarinet, Auburn, Ala.  
Soren Hillesland, bassoon, San Carlos, Calif.  
Isabella Craig, horn, Henderson, Texas  
Madi Turrentine, trumpet, Groveton, Texas  
Jason Ji, trombone, Shanghai, China  
Kelly Chen, harp, Shanghai, China  
William Tao, percussion, Shanghai, China  
Miuccia Li, violin I, Beijing, China  
Alex Workman, violin I, Greenville, N.C.  
Alice Song, violin I, Toronto, Canada  
Tessa Duncan, violin II, London, Ontario, Canada  
Chloe Yan, violin II, Bellevue, Wash.  
Gretchen Lowe, violin II, Kendallville, Ind.  
Alex Prodan, viola, Edmond, Okla.  
Ben Stern, viola, Madison, Wis.  
Jack Decker, viola, Austin, Texas  
Caleb Ryu, cello, Manlius, N.Y.  
Hao Dang, cello, Zhengzhou, China  
Liam Burk, cello, Grosse Pointe Park, Mich.  
Joseph Zhang, double bass, Shanghai, China  
  
Chanon Limjerajarus, conductor, Bangkok, Thailand

"Morning Song Suite" is a re-orchestration of my first performed composition. As a youth, I wrote this suite based on my experiences. I want to show others how I view this world, with both what I want to say and am able to say in this period of my life.

ethereal ..... Lin Liu, Mill Creek, Wash.

Nandxóbi López Rosales, horn, Oaxaca, México  
Claire Fohrer, cello, La Canada Flintridge, Calif.  
Maggie Zhao, piano, Beijing, China

Something ethereal is so beautiful that one struggles to comprehend it as reality. At the first meeting, they are like any other person—an acquaintance, barely more than a stranger. As it progresses, even if they had initially seemed to be just another mundane existence, a realization comes: you are special to each other. This piece starts out simple with the lone piano before gradually transforming into something intricately complex that depicts the wonders of human relationships and the journey of how these ethereal bonds form.

“A Slumber Did My Spirit Seal” ..... Dylan Blue, Atlanta, Ga.

Hannah Messineo, soprano, Meridian, Idaho  
Kieran Alston, piano, Makawao, Hawaii

*A Slumber Did My Spirit Seal* sets the poem by William Wordsworth. I was drawn to setting music for this poem because of its distinct stanzas that touch on mortality, contrasting the shock of loss with later acceptance and recovery.

A slumber did my spirit seal;  
I had no human fears:  
She seemed a thing that could not feel  
The touch of earthly years.

No motion has she now, no force;  
She neither hears nor sees;  
Rolled round in earth's diurnal course,  
With rocks, and stones, and trees

—poem by William Wordsworth

Underneath the Sun and Moon .....Hudson Kardish, Chicago, Ill.

Alexander Flores, trumpet, Oruro, Bolivia  
Sera Hendrey, trumpet, Arlington, Va.  
Nandxóbi López Rosales, horn, Oaxaca, México  
Jason Ji, trombone, Shanghai, China  
Tim Cranston, tuba, Sugar Land, Texas

*Underneath the Sun and Moon* is a piece inspired by the staunch duality, yet unity of daytime and nighttime—influenced by personifications in various mythologies. It also pays homage to one of my brainless hobbies, playing video games from the *Kirby* franchise, and the piece quotes several musical themes from said franchise. It is a villainous, regal march with non-functional harmony and shifting meters, reflecting the unpredictability of nature and its behaviours.

I Was Here .....Busby Gartshore, La Porte, Ind.

Greyson Mayer, violin, Philadelphia, Pa.  
Annabelle Simboli, violin, Grandview-On-Hudson, N.Y.  
Callie Kleinman, viola, Santa Fe, N.M.  
Charlotte Wildenberg, cello, Billings, Mont.

*I Was Here* describes an innately human struggle. It starts quietly and in isolation, depicting the stagnance of loneliness. The piece grows and changes, emulating how we too will grow and change in the face of adversity. It ends as quietly and still as it began, complete but unresolved.

Dysania ..... Brett Elpers, Evansville, Ind.

Joel Moss, percussion 1, Kasilof, Alaska  
Leslie Yang, percussion 2, Rockingham, Va.  
Jonah Hilles, percussion 3, Bozeman, Mont.  
Jesse Brown, percussion 4, Massillon, Ohio  
James C. Teti, conductor, Princeton, N.J.

Dysania is the chronic, extreme difficulty of getting out of bed, often accompanied by anxiety or a "need" to stay in bed for hours after waking. *Dysania* is a piece about embracing the fear that can come from simply starting the day. The music lingers in hesitation; gestures repeat as if searching for the will to continue; layers build slowly, reflecting the internal effort it takes to begin. What is left is not resolution, but a lingering quiet, a sense of retreat that feels

both protective and isolating. For some, getting out of bed can be the hardest part of the day. *Dysania* suggests that simply beginning is an act of courage, even if it feels insignificant.

*Cold, Near, Vast*.....William J. Watson, Nolensville, Tenn.

William Tao, vibraphone and marimba, Shanghai, China  
Joel Moss, percussion 1, Kasilof, Alaska  
Leslie Yang, percussion 2, Rockingham, Va.

I would describe my experience hiking the Piegan Pass in Montana as the one point in time that solidified my love of the outdoors. I was in awe as the trail moved first from barren mountainsides to dense woods with sunbeams streaming through leaves. As I neared the peak of the mountain, the trees gave way all at once to a thrilling, panoramic view of the Piegan Glacier.

*Cold, Near, Vast* uses instrumental, harmonic, and physical shifts to guide the listener along the same trail I took to reach Piegan Glacier on that crisp autumn morning.

*The program notes are written by the composition studio.*

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### **Artistic Statements from the Composition Studio**

In this era where everything is digitalized and isolated, the connection between people is what makes music alive. This way of creating music through composition has its beauty in the live interaction between musicians and audiences. The sincerity of the music in rehearsals and performances establishes that connection.

—Raymond Shing Yau Yang

I craft stories, building worlds listeners can escape to—where the grand wonders of life are found in the everyday things we often overlook. In these stories, I aspire to form connections through the rediscovery of innocence and strength.

—Xiang Lin Liu

I believe music is a collaboration between the composer and the listener. The composer brings their intention; the listener interprets the music and together they create emotional meaning.

—Dylan Blue

I write music that is palatable and accessible to modern audiences. I am passionate about rekindling the audiences' love of classical music by injecting contemporary references like jazz, rock, pop, and film/video game into my own style.

—Hudson Kardish

I find that music is a means of expression like no other art form. It can capture all of the complexities of a given experience; a moment in time taken so perfectly from the metaphysical to the notes of a page, the vibration of a string, a current of noise through the air. These simple things remind us of who we are as a humanity; one large collective all in search of meaning and connection. What I hope an audience can take from my work is a reminder of the simple beauty of human existence.

—Busby Gartshore

My work moves between personal struggles, the natural world, and often overlooked details of everyday life. Each of my pieces has its own narrative. Every work tells a distinct story by exploring a new perspective which challenges both myself and the listener. I am drawn to the textures, gestures, and short-lived moments that surround us like the subtle songs birds tweet in the forest. A central focus of my work is engaging with musical themes that may be perceived as harsh, or dissonant. My ultimate goal is not to dilute these sounds, but to reframe them, allowing listeners to encounter them in a way that feels engaging. My practice is about bridging the gap between the unfamiliar and the familiar.

—Brett Elpers

I use the music I create as a medium to tell stories. My goal is for performers and audiences to be intrigued by the variety of my works, whether deeply emotional, a thrilling adventure, or any narrative in between. My music seeks to create not only sound, but also experience.

— William J. Watson

I use music to create relatable pieces of art which connect performers, audiences, and creators. Each is driven by intuition, craft, and the "law of the ear" to create pieces which captivate audiences sonically, thematically, and dramatically.

—James C. Teti, Princeton, N.J.

I make music because I enjoy the process of creating sounds and doing what comes naturally to me. I'll often improvise on the piano to find some motives or chords that I really like the sound of, and then focus to expand on those ideas and build them into a complete piece. I enjoy applying new musical styles to them, and experimenting to see how well I am able to bring them to life.

—Noah Stanley, Raleigh, N.C.

I did not set out to become a composer, though I can't quite remember deciding otherwise. Most of what I think about, when I think about music, or frankly any other art, is the small distance between mind and world, and what a piece can do inside that distance. I've recently been concerned with ritual as one of the forms that depicts this dilemma. I read, surf, and take my coffee seriously.

—Elian Rangel Scherer, Chacala, Mexico

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## UPCOMING SIGNATURE SERIES HIGHLIGHTS

### ***The Who's Tommy***

**Music & Lyrics by Pete Townshend; Book by Des McAnuff & Pete Townshend; Additional Music & Lyrics by John Entwistle & Keith Moon  
Friday, May 8-Sunday, May 10 | Corson Auditorium**

Experience the electrifying rock opera *The Who's Tommy*, a groundbreaking musical that follows the journey of Tommy Walker, a young boy who becomes deaf, dumb, and blind after witnessing a traumatic event. As he grows, Tommy discovers an extraordinary talent for pinball, propelling him to fame and spiritual awakening. With iconic songs like "Pinball Wizard" and "See Me, Feel Me," this production delves into themes of trauma, resilience, and the search for meaning.

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

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Many of our venues are equipped with induction loop systems for the hearing impaired. Please ask one of our ushers if you need assistance connecting to the system. Support for recent upgrades to these systems provided by Michigan Arts and Culture Council; the NEA; Rotary Charities of Traverse City; the Les and Anne Biederman Foundation, Inc.; the Oleson Foundation; and Robert W. Anderson.

In consideration of the performing artists and other patrons, the use of flash photography is not permitted. Federal copyright and licensing rules prohibit the use of video cameras and other recording equipment.

In order to provide a safe and healthy environment, Interlochen maintains a smoke-free and alcohol-free campus. Michigan law prohibits any weapons, including concealed weapons, on Interlochen property because we are an educational campus. Thank you for your cooperation.

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