



Interlochen

PRESENTS

Interlochen, Michigan

*

DETROIT SYMPHONY ORCHESTRA

Jader Bignamini, conductor

Saturday, July 18, 2026

7:30pm, Kresge Auditorium

Global Warming for Orchestra Michael Abels
(b. 1962)

Symphony No. 4 in F Minor, Op. 36 Pyotr Ilyich Tchaikovsky
(1840-1893)
Andante sostenuto
Andantino in modo di canzona
Scherzo: Pizzicato ostinato
Finale: Allegro con fuoco

The DSO at Interlochen is supported by Dr. and Dr. Robert G. Mobley M.D.,
Drs. David M. and Bernadine E. Wu, Mr. and Mrs. Bernard I. Robertson,
Mr. and Mrs. Robert Gorlin, The Paul M. Angell Family Foundation,
Mr. and Mrs. Richard G. Partrich, Mr. and Mrs. Albert T. Nelson Jr,
Ms. Joyce Scafe, Mrs. Elaine Driker, Mrs. Rosalind B. Sell,
Mr. and Mrs. Robert A. Holcomb, Ms. Susan Smith, Jean Azar,
Ms. Mary Lee Gwizdala, Dr. Jane Deng, Mr. Mark G. Bartnik and
Ms. Sandra J. Collins, Thomas and Kathleen Harmon,
Dean P. & D. Giles Simmer, Mrs. Sondra Schreier

* * *

PROGRAM NOTES

Global Warming for Orchestra

Composed 1990–91 | Premiered 1991

MICHAEL ABELS

B. October 8, 1962, Phoenix, Arizona

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

Duration: approximately 8 minutes

A highly versatile and innovative composer whose work spans the classical and film worlds, Michael Abels is known for blending elements of orchestral music with contemporary and experimental sounds to create gripping, thought-provoking works. He is best known for the opera *Omar* (2023 Pulitzer Prize in Music), co-written with Rhiannon Giddens, and his scores for the Jordan Peele films *Get Out*, *Us*, and *Nope*.

Abels began his role as Composer-in-Residence with the Detroit Symphony Orchestra at the start of the 2025–2026 season and will continue in the role through the end of 2026–2027.

Global Warming is a rhythmically vibrant work that weaves together African, Middle Eastern, and Western classical traditions. With driving ostinati, modal melodies, and colorful orchestration, the composition (written in 1990) is reflective of the warming of global cultural borders rather than ecological crisis. This work has had hundreds of performances in the last 30 years by orchestras ranging from high school and community orchestras to professional ensembles.

—Program notes courtesy of the Detroit Symphony Orchestra

Symphony No. 4 in F Minor, Op. 36

PYOTR ILYICH TCHAIKOVSKY

B. May 7, 1840, Votkinsk, Russia

D. November 6, 1893, Saint Petersburg, Russia

Scored for 2 flutes, piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, percussion, and strings.

Duration: approximately 44 minutes

The Symphony No. 4 is a signature piece among Tchaikovsky's seven works in the symphonic form, and is typically understood as the work that established his maturity in the genre. Its salient characteristics are a superheated emotional character and a lean, intense orchestral texture. Together, these traits remind

the listener of several other masterworks in Tchaikovsky's oeuvre: the B-flat minor Piano Concerto (1875), the ballet *Swan Lake* (1876), and the opera *Eugene Onegin* (1878), which was composed simultaneously to the Symphony No. 4. Placed in the context of these other works, this passionate symphony is usually viewed as a white-hot product of Tchaikovsky's stresses and frustrations in the mid-1870s, which stemmed from his personal recognition of his sexuality and subsequent failed marriage.

The symphony is dedicated to Nadezhda von Meck, a wealthy Russian businesswoman who supported Tchaikovsky financially for 13 years, under the stipulation that the two may never meet. The work's opening trumpet fanfare—the so-called “fate” motive Tchaikovsky referred to in letters he wrote to Madame von Meck about the symphony—recurs as a kind of structural pillar marking off major sections of the first movement. Startling statements of the motive separate the exposition setting forth its themes, the development section in which they are fragmented, the restatement of the themes in the recapitulation, and the coda at the end of the movement. The “fate” motive also makes a dramatic reappearance in the coda of the fourth movement.

Following the symphony's slow introduction, the two main themes in the opening movement are waltzes, which Tchaikovsky had a habit of strewing about his symphonies. First comes a nervous, moody, minor-mode waltz with a twisting thematic profile, and then a lilting waltz for strings and woodwinds emerges from it.

Turning to march rhythms, oboe, cello, violin, and bassoon alternately move in a solemn procession through the slow movement. The measured tread of this music harks back to the slow movement of Mendelssohn's “Italian” Symphony No. 4, whose clear formal design and crystalline orchestral colors served as a model for the young Tchaikovsky when he began his struggle to master symphonic form.

The brilliant set of marches that make up the third movement stand out as some of the most striking music Tchaikovsky ever composed. Plucked strings, bright woodwinds, and shining brass enter the parade one after another, their tone colors standing in razor-sharp contrast to each other. Finally, Tchaikovsky combines the march tunes and the separate colors in an exhilarating coda. The fourth movement is no less joyous, consisting of a thrilling set of Russian dances that alternate with each other throughout the movement.

—Program notes courtesy of the Detroit Symphony Orchestra

* * *

About the Detroit Symphony Orchestra

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

The DSO's distinguished history of recordings—many led by its renowned music directors—spans nearly a century, beginning with the orchestra's first 78 rpm singles with Ossip Gabrilowitsch released on the Victrola label in 1928. A steady recording output has continued since then, with highlights including more than 20 releases with Paul Paray for Mercury's Living Presence series, and 27 under the baton of Neeme Järvi, mostly on the Chandos label. In the 1970s, the DSO took part in the historic Black Composers Series for Columbia Records led by its then-Associate Conductor Paul Freeman and later made several acclaimed recordings with Antal Doráti for the Decca label. More recently, under the direction of Leonard Slatkin, the DSO recorded music by Rachmaninoff, Copland, and John Williams for the Naxos label, earning its first GRAMMY® nomination in 2017 for Copland's Third Symphony / Three Latin American Sketches. The first recording with Jader Bignamini, of Wynton Marsalis's *Blues Symphony*, was released in March 2025 on the Pentatone label. Their latest recording together, of Orff's *Carmina Burana* was released in June 2026, also on the Pentatone label.

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

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 many 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*); and *I Puritani* in Montpellier for the Festival of Radio France.

Bignamini also has a great career in Asia, including Japan, where he has conducted the Osaka Philharmonic, Yomiuri Nippon Symphony Orchestra in Tokyo, the Sendai Philharmonic Orchestra, the New Japan Philharmonic Orchestra, and opera productions of *Andrea Chenier* at NHK and *La traviata* by Sofia Coppola with costumes by Valentino in Tokyo and on tour with Rome's Teatro dell'Opera.

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.

* * *

DETROIT SYMPHONY ORCHESTRA

JADER BIGNAMINI, Music Director

Music Directorship endowed by the Kresge Foundation

ENRICO LOPEZ-YAÑEZ
Principal Pops Conductor
Devereaux Family Chair

TERENCE BLANCHARD
Fred A. Erb Jazz
Creative Director Chair

TABITA BERGLUND
Principal Guest
Conductor

INGRID MARTIN
Assistant Conductor,
Phillip & Lauren Fisher
Community Ambassador

VIOLIN I

Robyn Bollinger
CONCERTMASTER
Katherine Tuck Chair
Kimberly Kaloyanides
Kennedy
ASSOCIATE CONCERTMASTER
Schwartz and Shapero Family
Chair
Hai-Xin Wu
ASSISTANT CONCERTMASTER
Walker L. Cisler/Detroit
Edison Foundation Chair

OPEN

ASSISTANT CONCERTMASTER
Marguerite Deslippe*
Laurie Goldman*
Rachel Harding Klaus*
Eun Park Lee*
Nancy Schlichting and
Pam Thelsen Chair
Adrienne Rönmark*
William and Story John Chair
Laura Soto*
Greg Staples*
Mingzhao Zhou*

VIOLIN II

Jiamin Wang
PRINCIPAL
The Devereaux Family Chair
Adam Stepniewski
ASSISTANT PRINCIPAL
Connor Chaikowsky*
Will Haapaniemi*
David and Valerie McCammon
Chairs
Hae Jeong Heidi Han*
David and Valerie McCammon
Chairs
Sheryl Hwangbo Yu*
Sujin Lim*
Tianyu Liu*
Yu-Ming Ma*
Hong-Yi Mo*
Marian Tănău*
Alexander Volkov*
Jing Zhang*

VIOLA

Eric Nowlin
PRINCIPAL
Julie and Ed Levy, Jr. Chair
James VanValkenburg
ASSISTANT PRINCIPAL
Janet and Norm Ankers Chair
Caroline Coade
Henry and Patricia Nickol Chair
Mike Chen*
Glenn Mellow*
Hang Su*
Han Zheng*

CELLO

Wei Yu
PRINCIPAL
OPEN
ASSISTANT PRINCIPAL
Dorothy and Herbert Graebner
Chair
Robert Bergman*
Jeremy Crosmer*
Victor and Gale Girolami Chair
David LeDoux*
Peter McCaffrey*
Joanne Deanto and Arnold
Weingarden Chair
Una O'Riordan*
Mary Ann and Robert Gorlin
Chair
Cole Randolph*
Mary Lee Gwizdala Chair

DOUBLE BASS

Kevin Brown
PRINCIPAL
Van Dusen Family Chair
Stephen Molina
ASSISTANT PRINCIPAL
Renato and Elizabeth Jamett
Chair
Christopher Hamlen*
Peter Hatch*
Vincent Luciano*
Brandon Mason^

HARP

Alyssa Katahara
PRINCIPAL
Winifred E. Polk Chair

FLUTE

Hannah Hammel Maser
PRINCIPAL
Alan J. and Sue Kaufman and
Family Chair
Emily Bieker
ACTING SECOND FLUTE
Morton and Brigitte Harris
Chair
Amanda Blaikie
ACTING ASSISTANT PRINCIPAL
Bernard and Eleanor
Robertson Chair
Lily Josefsberg

PICCOLO

Lily Josefsberg

OBOE

Alexander Kinmonth
PRINCIPAL
Jack A. and Aviva Robinson
Chair
Erik Andrusyak
Sarah Lewis
ASSISTANT PRINCIPAL
Monica Fosnaugh
Donovan Bown^s

ENGLISH HORN

Monica Fosnaugh

CLARINET

Ralph Skiano
PRINCIPAL
Robert B. Semple Chair
Kamalia Freyling
ACTING SECOND CLARINET
Jack Walters
ASSISTANT PRINCIPAL
PVS Chemicals Inc./
Jim and Ann Nicholson Chair
Shannon Orme
Triniti Rives^s

E-FLAT CLARINET

Jack Walters

BASS CLARINET

Shannon Orme

*Barbara Frankel and
Ronald Michalak Chair*

BASSOON

Conrad Cornelison

PRINCIPAL

*Byron and Dorothy Gerson
Chair*

Cornelia Sommer

Ryan Turano

CONTRABASSOON

Ryan Turano

HORN

Edmund Rollett

PRINCIPAL HORN

*David and Christine Provost
Chair*

Helen Wargelin

Scott Strong

*Ric and Carola Huttenlocher
Chair*

Lorenzo Robb

Patrick Walle

ASSISTANT PRINCIPAL

Cara Kizer

ACTING ASSISTANT PRINCIPAL

TRUMPET

Hunter Eberly

PRINCIPAL

Austin Williams

William Lucas

TROMBONE

Gracie Potter

PRINCIPAL

David Binder

Adam Rainey

*Richard Sonenklar and
Gregory Haynes Chair*

BASS TROMBONE

Adam Rainey

TUBA

Dennis Nulty

PRINCIPAL

*Chair generously endowed by
an anonymous donor*

TIMPANI

Jeremy Epp

PRINCIPAL

*Richard and Mona Alonzo
Chair*

Jay Ritchie

ASSISTANT PRINCIPAL

PERCUSSION

Joseph Becker

PRINCIPAL

*Ruth Roby and Alfred R.
Glancy III Chair*

Andrés Pichardo-Rosenthal

ASSISTANT PRINCIPAL

William Cody Knicely Chair

Jay Ritchie

LIBRARIANS

Robert Stiles

PRINCIPAL

Ethan Allen

LEGACY CHAIRS

Principal Flute

*Women's Association for the
DSO*

Principal Cello

James C. Gordon

Oboe

Maggie Miller

PERSONNEL MANAGERS

Andrew Williams

DIRECTOR OF ORCHESTRA

PERSONNEL

Benjamin Tisherman

MANAGER OF ORCHESTRA

PERSONNEL

STAGE PERSONNEL

Dennis Rottell

STAGE MANAGER

Joe Corless

DEPARTMENT HEAD

William Dailing

DEPARTMENT HEAD

Zach Deater

DEPARTMENT HEAD

Isaac Eide

DEPARTMENT HEAD

Kurt Henry

DEPARTMENT HEAD

Matthew Pons

SENIOR AUDIO DEPARTMENT
HEAD

Jason Tschantre

DEPARTMENT HEAD

PAST MUSIC DIRECTORS

Leonard Slatkin

MUSIC DIRECTOR LAUREATE

Neeme Järvi

MUSIC DIRECTOR EMERITUS

LEGEND

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

^ Leave of Absence

§ African American Orchestra Fellow

*

*

*

DETROIT SYMPHONY ORCHESTRA ON CLASSICAL IPR

This performance of the Detroit Symphony Orchestra is broadcast live on Classical IPR 88.7 FM, Interlochen; 94.7 FM, Traverse City; 88.5 FM, Mackinaw City and online at classicalipr.org. Tune in right after the concert for analysis and commentary about tonight's performance.

* * *

INTERLOCHEN ARTS FESTIVAL UPCOMING HIGHLIGHTS

World Youth Symphony Orchestra: Jader Bignamini, conductor Sunday, July 19, 2026 - 7:30 p.m., Kresge Auditorium

Experience the power of mentorship, mastery, and magnificent music as the World Youth Symphony Orchestra performs side by side with members of the Detroit Symphony Orchestra under the baton of acclaimed conductor Jader Bignamini. The program opens with Michael Abels' *Unbound*. The evening culminates in Tchaikovsky's *Symphony No. 5*, one of classical music's most beloved masterpieces, journeying from darkness to triumph through soaring melodies, passionate intensity, and unforgettable grandeur.

World Youth Symphony Orchestra: Keitaro Harada, conductor Sunday, July 26, 2026 - 7:30 p.m., Kresge Auditorium

Experience an evening of dazzling color, rhythmic energy, and larger-than-life orchestral spectacle as conductor Keitaro Harada leads the World Youth Symphony Orchestra in *Orchestral Fireworks*. From the magical mischief of Dukas' *The Sorcerer's Apprentice* to the triumphant grandeur of Verdi's *Aida*, each selection bursts with vivid storytelling and dramatic flair. Discover the vibrant celebration of Natsumi Yamamoto's *Utage*, the stirring beauty of Margaret Bonds' *The Montgomery Variations*, and the exhilarating energy of Borodin's beloved *Polovtsian Dances*.

For information and tickets, visit interlochen.org/tickets

* * *

Every performance at Interlochen reflects the generosity of people like you who invest in young artists and their potential. Make your gift today to provide essential scholarships and sustain the transformative opportunities that help young artists grow at Interlochen.

interlochen.org/donate



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.

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.

www.interlochen.org