



World Youth Symphony Orchestra

Earl Lee conducts Stravinsky and Respighi

Sunday, July 12, 2026 • 7:30 p.m.

Kresge Auditorium



WELCOME TO INTERLOCHEN!

The artists you are about to see are students of Interlochen Arts Camp, the world's premier summer arts program for creative young people in grades 3-12. Since its founding in 1928 by visionary music educator Dr. Joseph Maddy, Interlochen has inspired generations of artists by bringing together exceptional talent, world-class instruction, abundant performance opportunities, and the natural beauty of northern Michigan. For nearly a century, young artists have come to this place beneath the pines to discover what is possible when passion, creativity, and community come together.

As we approach our centennial year, that spirit remains as vibrant as ever. This summer, students from 48 countries and 53 U.S. states and territories have gathered at Interlochen for an experience that will shape their lives for years to come. Here, they will challenge themselves artistically, learn from acclaimed faculty and guest artists, and build friendships that transcend geography, language, and culture.

The performance you are about to enjoy is part of that journey. Every note played, every movement danced, and every story told reflects countless hours of dedication, courage, and growth. These young artists are not only developing their craft. They are discovering their voices, expanding their horizons, and gaining the confidence to pursue their greatest ambitions, both on and off the stage.

Throughout the summer, Interlochen students present hundreds of performances, exhibitions, and events, many of them free and open to the public. We invite you to return to campus, tune in through Interlochen Public Radio, or watch online to experience more extraordinary work from the next generation of artists.

Thank you for being part of this moment and for supporting the artists of tomorrow.

Enjoy the performance.

Trey Devey
President, Interlochen Center for the Arts

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:

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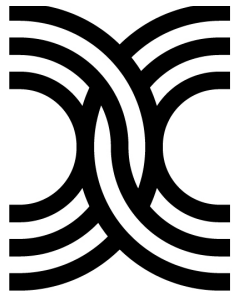
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Interlochen, Michigan
46th Program of the 99th Season

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WORLD YOUTH SYMPHONY ORCHESTRA

Earl Lee, conductor

Sunday, July 12, 2026
7:30pm, Kresge Auditorium

WORLD YOUTH SYMPHONY ORCHESTRA

Earl Lee, conductor

PROGRAM

Keepers of the Krown Patrice Rushen
Inspired by Six (b. 1954)
Artful Providence
Audacious Revelation

Fountains of Rome..... Ottorino Respighi
The Fountain of Valle Giulia at Dawn (1879-1936)
The Triton Fountain in the Morning
The Trevi Fountain at Noon
The Villa Medici Fountain at Sunset

Firebird Suite (1919) Igor Stravinsky
Introduction (1882-1971)
The Firebird and its Dance
Variation of the Firebird
The Princesses' Khorovod (Round Dance)
Infernal Dance of King Kastcheï
Berceuse
Finale

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

* * *

PROGRAM NOTES

by Dylan Rosenthal

Keepers of the Krown

Patrice Rushen

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

Duration: 16 minutes

In 2024, sculptor Lauren Halsey created a work titled "Keepers of the Krown" which would spark a multi-modal collaboration across multiple different artistic institutions across the country. The sculpture, which was displayed in Venice at

the “Stranieri Ovunque - Foreigners Everywhere” exhibition, depicts four-time Grammy Award-nominated musician Patrice Rushen as one of the main figures of six Neo-Egyptian architectural columns.

When Rushen was commissioned by the Kayden Music Commissioning Program at Juilliard Pre-College and Interlochen Center for the Arts, she was inspired by Halsey’s creation and composed a musical version of “Keepers of the Crown” in response. The work was premiered by the Juilliard Pre-College under the baton of Daniele Rustioni in November of 2025.

The work is divided into three movements: “Inspired by Six,” “Artful Providence,” and “Audacious Revelation.” The first movement is very cinematic in nature, with shimmering string and woodwind lines accompanied by harp glissandos and percussion accents. The second movement retains that cinematic nature, but adds a slower, driving rhythmic element that blends well with the playful string and woodwind melodic lines. The third movement begins with dramatic hits and wails from the percussion and brass before transitioning to a propulsive, syncopated melody with jazzy harmony and funk-inspired rhythms.

Fountains of Rome

Ottorino Respighi

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

Duration: 15 minutes

Originally composed in 1916, Ottorino Respighi’s *Fountains of Rome* is widely regarded as one of the finest symphonic works of the late Romantic period. This is the first work in a trio about Rome by Respighi, the other two compositions being *Pines of Rome* and *Roman Festivals*. Although the work was intended to be premiered in 1916 shortly after its completion, a spat with famed conductor Arturo Toscanini led to the work having a lackluster premiere in 1917 under the baton of conductor Antonio Guarnieri. However, the work was received warmly when it was performed by Toscanini in Milan in 1918.

The work revolves around four Roman fountains, with each section of the work attempting to conjure the beauty of each fountain at the time of day during which the character of the fountain is most synchronous with its surroundings. The first fountain in the tone poem is “The Fountain of Valle Giulia at Dawn”; Respighi depicts a pastoral scene with cattle and sheep passing through the landscape. After a brazen annunciation by the brass echoed by the rest of the orchestra, the section titled “The Triton Fountain in the Morning” begins. The woodwinds and strings dance above the brass, evoking the joyful naiads and tritons dancing as the fountain’s spray falls from above.

The third section, titled “The Trevi Fountain at Noon,” begins with a meandering melody in the winds. Fanfares follow shortly after, evoking images of Neptune’s chariot being ferried and followed by a group of sirens and tritons. The final

scene, “The Villa Medici Fountain at Sunset,” is much more melancholic. Glockenspiel and plucked harps twinkle around the woodwind and string melody as bells toll above the meditative orchestral hymn—ultimately fading to the silence of night.

Firebird Suite (1919)

Igor Stravinsky

Instrumentation: 2 flutes (2nd=piccolo), 2 oboes (2nd=English horn), 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, percussion, piano, and strings

Duration: 19 minutes

Originally composed in 1910 as a ballet for Sergei Diaghilev’s Ballets Russes, Igor Stravinsky’s *The Firebird* (*L’Oiseau de feu*) remains one of the most celebrated works of the early 20th century. The 1919 suite, a more compact and frequently performed version based off of the material of the original ballet, distills the ballet’s rich narrative and dazzling orchestration into a vivid concert work that has become one of the most popular works in the classical music canon.

The suite opens with a dark, mysterious “Introduction” depicting the enchanted garden of the immortal King Kastcheï. Low strings and bassoons create an atmosphere of foreboding as the magical Firebird appears. Its glittering “Dance of the Firebird” follows, featuring brilliant woodwind and string writing laced with chromatic flourishes and harp glissandos that capture the creature’s radiant, supernatural energy. A lyrical contrast arrives in “The Princesses’ Round Dance.” Based on Russian folk melodies, this gentle, flowing section showcases Stravinsky’s gift for elegant melody as the captive princesses dance in the moonlight accompanied by warm strings and nostalgic woodwinds.

The suite reaches its dramatic peak in the ferocious “Infernal Dance of King Kastcheï,” a whirlwind of rhythmic and sonic power. In this scene, Kastcheï attempts to turn Prince Ivan into stone. However, Ivan summons the Firebird to battle with Kastcheï—resulting in the defeat of Kastcheï and his subjects. The tension resolves in the tender “Berceuse,” where the Firebird’s soothing melody, carried by solo bassoon and hushed strings, lulls Kastcheï to sleep. The work concludes with a majestic “Finale,” beginning in quiet solemnity and building to a triumphant, brass-led apotheosis that celebrates the triumph of light over darkness.

* * *

Winner of the 2022 Sir Georg Solti Conducting Award, Korean-Canadian conductor **Earl Lee** has emerged as one of the most compelling and versatile artists of his generation. He has led many of the world’s foremost orchestras, including the New York Philharmonic, Boston Symphony Orchestra, San Francisco Symphony, Pittsburgh Symphony Orchestra, Toronto Symphony Orchestra, Atlanta Symphony Orchestra, and the Seoul Philharmonic Orchestra. In August

2025, Lee stepped in on short notice to replace Zubin Mehta in the Boston Symphony Orchestra's performance of Beethoven's Symphony No. 9 at Tanglewood, where The Boston Globe praised his interpretation as "an unhurried, momentous ritual ... the finale nothing short of spectacular."

In the 2025-2026 season, Lee's engagements include return appearances with the Toronto Symphony Orchestra, Boston Symphony Orchestra, and Calgary Philharmonic Orchestra, as well as debuts with the Korean National Symphony Orchestra and the Los Angeles Philharmonic in a special project with the Museum of Contemporary Art (MOCA).

As Music Director of the Ann Arbor Symphony Orchestra, Lee has revitalized the ensemble's artistic vision with programming that bridges tradition and innovation. His leadership blends a deep respect for the symphonic canon with a curiosity for new and diverse forms of expression, bringing a fresh sense of energy and purpose to the orchestra's seasons. Under his direction, the Ann Arbor Symphony has presented bold repertoire alongside genre-crossing collaborations with artists such as Jacob Collier and Chris Thile, broadening the ensemble's reach and musical scope. Beyond Ann Arbor, Lee has worked with many composers including Unsuk Chin, Tod Machover, Donghoon Shin, Katherine Balch, and Carlos Simon, conducting works by these leading voices of our time and giving world premieres of new compositions by Machover and Balch. Through these collaborations, he continues to champion music that expands the expressive range of the modern orchestra.

Lee has been mentored by Andris Nelsons, Manfred Honeck, Hugh Wolff, Peter Oundjian, Kurt Masur, and Bernard Haitink. At Masur's invitation, he studied privately with him in Leipzig, focusing on the life and music of Felix Mendelssohn—an experience that profoundly shaped his artistic identity.

A former cellist trained at the Curtis Institute of Music, The Juilliard School, and the Marlboro Music Festival, Lee brings a chamber musician's sense of communication, listening, and shared purpose to every performance, seeking to create music that is both unified and deeply expressive.

* * *

SECTION FACULTY

Violin I—Kimberly Kennedy
Violin II—Javier Pinell
Viola—Luis Casal
Cello—Natalie Helm
Double Bass—Kurt Muroki
Harp—Joan Raeburn Holland
Flute—Sharon Sparrow

Oboe—Linda Strommen
Clarinet—Scott Andrews
Bassoon—Carin Miller
Horn—Bruce Henniss
Trumpet—John Aley
Trombone/Tuba—Marco Gomez
Percussion—Nick Sakakeeny

WORLD YOUTH SYMPHONY ORCHESTRA

Nathaniel Quiroz, manager; Julia Hoffman, librarian; Siggy Ehrlich, asst. librarian

VIOLIN I

Thomas Zhong, N.Y.*+
Gryson Bae, N.Y.
Beckett Bayan, Calif.
Aaron Cannizzaro, Italy
Hristo Dejkoski, Macedonia
Kate Dombrowski, Colo.
Melody Dong, N.Y.
Kazi Ewell, N.Y.
Alex Figueroa, Puerto Rico
Sofia Fong, Canada
Sho Huebner, Pa.
Chegene Im, Texas*
Paxton Kendall, Pa.
Arlan Khakimianov, Calif.
Daniel Park, Calif.
Irene Park, Ga.
Kevin Wang, Calif.

VIOLIN II

Ethan Fu, Ga.*^
Allegra Dorman, Pa.*
Nikhil Ginde, N.J.
Elijah Jean-Bruce, N.Y.
Anna Kim, Texas*
Alisa Kourova, Calif.*
Luke Lee, Wash.
William Lee, N.Y.
Zimo Li, Tenn.
David McGrew, Texas
Elli Nicholas, Calif.
Juan Alonso Ortiz Servitad,
Venezuela*
Paris Prior, Okla.
Anthony Reyes, N.Y.
Hunter Schantz, Ohio
Arthur Sparks, Calif.
Logan Tec, Wash.
Lora Wu, N.Y.

VIOLA

Carla Lichtenthaler,
Germany^
Charlize Bui, Texas*
Norbu Chionis, N.M.*
Amon Givler, Pa.
Aiden Lee, Calif.
Hailey Maddox, Kan.
Alexander Makarov, N.Y.

VIOLA cont.

Abigail Porco, W.Va.
Sofia Reyes Ayala, Bolivia
Caroline Watters,
Netherlands
Lake Weeks, Ohio*
Chanelle Zhang, N.Y.

CELLO

Samuel Ungar, Ind.^
Audrey Be, Mass.
Thomas Bruning, Texas
Van Devendorf, Ohio
Zoe Gomberg, Canada
Julia Ma, Ore.
Dylan Perez, Okla.*
Elise Poling, Texas
Ben Redfearn, Calif.
Noah Scharback, Minn.*
Elie Shin, N.Y.*
Taran Tien, Ohio
Evangeline Tjoeng, Hawaii
Helen Wang, Calif.*

DOUBLE BASS

Isaac Aronin, Md.^
Matthew Coleman, Pa.*
Lucia Mariscal, Mo.
Ryder McBride, Texas
John McCabe, N.M.
Adele McCleskey, Mich.
Ari Stokes, Utah*

FLUTE

Nađa Jovanovic, Serbia*^
Nam Le, Ark.^ (piccolo)
Samantha Pezacki,
Canada^ (piccolo)
Nitsan Cohen-Yashar, Mass.

OBOE

Ellie Fittante, Ohio^ (E.H.)
Adrian McGill, Utah^ (E.H.)
Camille Stephens, Pa.^
Aleksander Malej,
Poland~

CLARINET

Owen Burch, N.C.*^
Gabriel Gonzalez, Texas^

CLARINET cont.

Angela Wang, N.C.^
Tom Wang, Wash.~ (bass)

BASSOON

Paul Brown, Ore.*^
Darren Hack, Calif.~^
Genevieve Blum, Texas
Soren Hillesland, Calif.

HORN

Reid Allen, Ky.^
David Kissinger, Iowa^
Nicolás Moen, Spain^
Parker Lee, Mass.

TRUMPET

Alexander Flores, Bolivia^
Nolan Grosse, Ohio^
Elliott Herring, Tenn.
Maksymilian Sierański,
Poland*

TROMBONE

Garrett Howell, Tenn.^
Chris Bennett, Minn.
Fletcher Wilson, Tenn.*

TUBA

Benjamin Posner, N.Y.*

PERCUSSION

Daniel Kim, Tenn.
Louis Krivitsky, N.C.*
Phineas Lee, N.Y.*
Carlos Montenegro, Fla.~
Carlos Sanchez Torre,
Venezuela

HARP

Liliana Abraham, Calif.*^
Bessie Madden, Mass.^
Cara Schneider, Alaska^
Elena Frohn, Mass.

PIANO

Nora Gurpinar, N.Y.
Narae Lee⁰ (celesta)

CELESTA

Tony Tu, Ore.

The musicians are listed alphabetically after principals.

WYSO Roster Denotes

+ Denotes Concertmaster ^ Denotes Principal/Co-Principal Chair

° Denotes Faculty/Staff

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

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Special gifts to Interlochen's endowment support our students, faculty and programs. Interlochen gratefully recognizes the following donors and their named World Youth Symphony Orchestra gifts:

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Gifts to perpetuate the cultural treasure that is WYSO are always welcomed. To learn more about WYSO endowment opportunities, please contact the Interlochen Philanthropy Office at 231-276-7623 or visit interlochen.org/give.

* * *

REFLECTIONS ON THE INTERLOCHEN THEME

"My own connection with the camp covered a period of over thirty years, and one composition of mine will always be associated with it. During the early days, I was engaged in the composition of my Second (or Romantic) Symphony, which had been commissioned by the Boston Symphony Orchestra. One late evening, after the rehearsals of the day had been completed, I wandered back to the rustic shell where all of the concerts in those days were given. It was a beautiful evening with the moonlight filtering through the great pines and lighting both the land and the lake. I sat down at the piano and, in the silence of the deserted amphitheater, began to improvise. I had wanted this symphony to be a symphony of and for youth. I wanted to express in music the nostalgia which is as much a part of youth as of age. As I was improvising, a melody came to me which seemed to express that youthful nostalgia. It became the "slow section" of the first movement of the symphony. That it was, indeed, a theme of youth seemed to be borne out by the fact that the young people of Interlochen, when they first heard it, adopted it as "their theme." Every broadcast and every concert began and ended with this melody, until it became known as the "Interlochen Theme." The title is quite justifiable, for without Interlochen it might never have been written."

—Howard Hanson, *A Romantic Symphony: The Autobiography of Howard Hanson*

MORE WYSO ON CLASSICAL IPR

This performance of the World Youth 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, plus a look ahead at next week's concert.

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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

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ARTS FESTIVAL SUMMER 2026



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Voice of Nature: The Anthropocene

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