



Interlochen

ARTS CAMP

Interlochen, Michigan
297th Program of the 99th Season

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FINAL CONCERT

WORLD YOUTH WIND SYMPHONY

Kevin Sedatole, conductor

LES PRÉLUDES

Creston Herron, conductor

Sunday, August 9, 2026
7:30pm, Interlochen Bowl

FINAL CONCERT (LES PRÉLUDES)

PROGRAM

WORLD YOUTH WIND SYMPHONY

The Interlochen Bowl March..... Edwin Franko Goldman
(1878-1956)

Oh, sound the call to dear old Interlochen!
Land of the stately pine.
Where stalwart hands and loyal ever greet you,
Faithful for Auld Lang Syne.
Old friends you'll meet,
New ones you'll greet,
A welcome you'll ever find.
So sound the call to dear old Interlochen!
Shrine of the Muse divine.

Lyrics: T. Henry Francis

Molly on the Shore Percy Aldridge Grainger (1882-1961)
ed. R. Mark Rogers

Spiritual Symphony Benjamin Horne
Drinkin' Gourd/Wade in the Water (b. 1995)
Motherless Child
Deep River
What a Morning/Go Tell It

Kevin Sedatole, 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)

Creston Herron, conductor

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

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PROGRAM NOTES

The Interlochen Bowl March

Edwin Franko Goldman

Instrumentation: piccolo, 2 flutes, oboe, E-flat clarinet, 3 clarinets, alto clarinet, bass clarinet, 2 alto saxophones, tenor saxophone, baritone saxophone, bassoon, 3 trumpets, 4 horns, 3 trombones, euphonium, tuba, timpani, 3 percussion, and double bass

Duration: 2 minutes

Composer Edwin Franko Goldman wrote "The Interlochen Bowl March" in 1934 to commemorate the dedication of the venue of the same name. The Interlochen Bowl is the oldest performance space at Interlochen Center for the Arts, and has hosted several notable composers and conductors including Howard Hanson, Percy Aldridge Grainger, and John Philip Sousa.

Known as one of America's most influential bandmasters, Goldman combined the brilliance of traditional American marches with a lyrical warmth that separates this work from many other American military marches. This march also features a very famous chorus, called "Sound the Call," which is sung during the trio of this work. This chorus evokes the stately pines of northern Michigan and the warmth and openness of Interlochen Arts Camp.

For generations, students, alumni, and audiences alike have grown to adore "The Interlochen Bowl March," and some even consider it to be the anthem of Interlochen. It serves as a musical symbol of tradition, fellowship, and the transformative power of the arts that is only found between the two lakes of Interlochen's magical campus.

—Program notes by Dylan Rosenthal

Molly on the Shore

Percy Aldridge Grainger

Instrumentation: piccolo, flutes, E-flat clarinet, clarinet, bass clarinet, contrabass clarinet, soprano saxophone, bassoon, contrabassoon, alto saxophone, tenor saxophone, baritone saxophone, trumpets, horns, trombones, euphoniums, tuba, timpani, percussion, and celesta

Duration: 4 minutes

Born in Australia in 1882, Percy Grainger first composed "Molly on the Shore" for his mother in 1907. The piece pulls themes from two Irish reels, "Temple Hill" and the eponymous "Molly on the Shore." Originally written as a string quartet, Grainger arranged this tune several times: for full orchestra in 1914, for solo piano in 1918, and for band in 1920. The composer travelled across the British Isles collecting and transcribing folk melodies that are featured in many of his notable compositions like "Irish Tune from County Derry" and "Lincolnshire

Posy.” In addition to being an immensely popular composer, Grainger was a world-class piano soloist, professor of music at New York University, and even taught at Interlochen’s National Music Camp.

“Molly on the Shore” highlights the woodwind sections, opening with a brisk rendition of the main theme and gradually adding players until the entirety of the woodwinds are playing. Utilizing countermelody, varying dynamics, and lyrical themes that contrast with the blazing fast main theme, Grainger manages to keep the audience on the edge of their seats throughout this up-tempo reel.

—Program notes by Tarren Sexton

Spiritual Symphony

Benjamin Horne

Instrumentation: piccolo, 2 flutes, 2 oboes, 3 clarinets, bass clarinet, contrabass clarinet, 2 alto saxophones, tenor saxophone, baritone saxophone, 2 bassoons, contrabassoon, 3 trumpets, 4 horns, 4 trombones, euphonium, tuba, timpani, 5 percussion, piano, and double bass

Duration: 20 minutes

Born in 1995 in Baltimore, Maryland, Benjamin Horne is an emerging wind ensemble conductor and composer. Horne is currently pursuing his doctorate degree in wind conducting at Michigan State University; he has also studied at the Jacobs School of Music at Indiana University and the Schwob School of Music at Columbus State University.

Written in 2025, *Spiritual Symphony* was premiered by the Michigan State University Wind Symphony, conducted by the composer himself. The work is divided into four movements: “Drinkin’ Gourd/Wade in the Water,” “Motherless Child,” “Deep River,” and “What a Morning/Go Tell It.”

The work is a collection of settings of African American spirituals that synthesizes the individual movements into a larger symphonic work. “Follow the Drinking Gourd” is largely believed to have been a song used on the Underground Railroad for directions on how to escape capture. “Wade in the Water” is also used prevalently throughout the first movement, and is thought to have been used in the same way as the previous spiritual. “Motherless Child” is the spiritual featured heavily in the second movement; it is filled with anguish and a feeling of being lost. “Deep River” expresses a sense of hope and desire to cross over to a land of freedom and peace, while “My Lord, What a Morning” and “Go Tell It on the Mountain” feature biblical themes of rebirth and the coming of a new age.

—Program notes by Dylan Rosenthal

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

An Interlochen tradition, “Les Préludes” is the third and most popular of Hungarian composer Franz Liszt’s 13 symphonic poems. Written between 1845 and its premiere in Weimar in 1854, this piece was originally conceived as an overture for the orchestrated version of one of his choral cycles, *Les Quatre Éléments* (*The Four Elements*). This orchestration was abandoned, but Liszt adapted the overture and titled it to refer to a poem of the same name by French poet Alphonse de Lamartine, who was a favorite of his longtime companion, the Polish princess Carolyne zu Sayn-Wittgenstein. This title and underlying program were not the composer’s initial intent for the work: they were only added when the work was nearly completed.

The initial publication of the score to “Les Préludes” in 1856 included an introduction by Sayn-Wittgenstein that mused over one of Lamartine’s poems on themes of love, nature, and death. This introduction, still printed in many scores to this day, begins with: “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?” Unlike many tone poems by other composers (and even Liszt himself), this piece is a demonstration of a philosophical idea—not an implicit story like Richard Strauss’ *Don Quixote* or Rachmaninoff’s *Isle of the Dead*.

Much of the musical material from “Les Préludes” is adapted from themes in *Les Quatre Éléments*. The four movements of this work are: “Les Aquilons” (“The North Winds”), “La Terre” (“The Earth”), “Les Flots” (“The Floods”), and “Les Astres” (“The Stars”). Aspects of each of these movements can be heard within the roughly 17-minute work—from a tempestuous storm to pastoral scenes. The programmatic material is apt for Interlochen’s campus in northern Michigan: Students are likely to have experienced all of these elements of nature during their time at Camp.

The connection between “Les Préludes” and Interlochen began in 1928, when “Les Préludes” served as the final performance of the first National High School Orchestra Camp, conducted by Dr. Joseph Maddy. The piece was such a hit that it has been performed in the Interlochen Bowl during the final Sunday concert nearly every year since, with a few exceptions. This tradition continues to this day, with hundreds of people piling into the Bowl to witness the spectacle while students reminisce over their time at Camp and the new friends they met along the way.

—Program notes by Tarren Sexton

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Creston Herron is an internationally recognized conductor, educator, and artistic leader who currently serves as the Cordelia Brown Murphy Director of Orchestral Activities at the University of Kansas and a member of the distinguished faculty at Interlochen Arts Camp. With a growing reputation for artistic excellence and innovative leadership, Herron has emerged as one of the most sought-after conductors and music educators in the United States.

He previously served as Director of Fine Arts for the Klein Independent School District in Texas and as conductor of the Campanile Orchestra at Rice University's Shepherd School of Music. In addition, he serves as a cover conductor for the Kansas City Symphony.

In high demand as an adjudicator and guest lecturer, Herron has presented at many of the country's most prestigious institutions and conferences, including The Midwest Clinic, the Shepherd School of Music at Rice University, the Jacobs School of Music at Indiana University, the Moores School of Music at the University of Houston, The Ohio State University, Texas Tech University, the American String Teachers Association, the League of American Orchestras, and the NAMM "Believe in Music" webinar series.

A versatile collaborator, Herron has recently worked with internationally acclaimed artists such as violinist Blake Pouliot, trombonist Vincent Gardner, and double bassist Xavier Foley, to name a few. He has conducted All-State and honor orchestras in over 25 states, bringing musical inspiration to thousands of young artists across the country.

Under his leadership, the University of Kansas orchestral program has experienced unprecedented growth. The program recently completed a major international tour and has released its first professional album featuring newly commissioned works for string orchestra on the internationally recognized Post Haus label.

Kevin Sedatole serves as Director of Bands and Professor of Music at the Michigan State University College of Music. At MSU, Sedatole serves as administrator of the band program totaling over 700 students that includes the Wind Symphony, Symphony Band, Concert Band, Chamber Winds, Campus Bands, Spartan Marching Band and Spartan Brass. He also guides the graduate wind-conducting program in addition to conducting the MSU Wind Symphony.

Prior to joining MSU, he was director of bands and associate professor of conducting at Baylor University. Previous to his appointment at Baylor he served as associate director of bands at the University of Texas and director of the Longhorn Band, and as associate director of bands at the University of Michigan and Stephen F. Austin State University.

Sedatole has conducted performances for the College Band Directors National Association, American Bandmasters Association, and the World Association of Symphonic Bands and Ensembles, as well as performances in Carnegie Hall. He has conducted across the United States and Europe. Most recently the MSU Wind Symphony, under the direction of Sedatole, has given featured performances at the Midwest International Band and Orchestra Clinic held in Chicago, and at the national conventions of the College Band Directors' National Association held in Austin, Texas and Kansas City, Missouri. Sedatole also serves on the faculty of Interlochen Arts Camp, Board of Directors for the Midwest International Band and Orchestra Clinic, and as the president of the CBDNA North Central division. His international engagements include residencies at the Senzoku Gakuen College of Music in Tokyo and the Mid Europe Festival in Schladming, Austria.

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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.

WORLD YOUTH WIND SYMPHONY

Connor Fetting and Benjamin Gerrard, managers; Evie Hupka, librarian

FLUTE

Cielo Kiriyaama, N.Y.**^
(piccolo)
Miya Chen, Va.
Julia Ellis, Ill.
Gregory Garcia, Calif.
Charlotte King, Calif.
(piccolo)
Oscar Soto, Ill. (piccolo)

OBOE

Patrick Rosa-Brusin, Ind.^
Ethan Bregman, Wis.
Grace Noh, N.J.**

CLARINET

Albert Luo, Texas**^ (bass)
Mattie Burks-Manaloto, N.Y.
Wesley Johnson, Ore. (alto)
Marie Kuznetsov, N.Y.
(contrabass)
Samuel Leyimu, Ga.
Cara McAloon, Calif.
Wynn Nam, Texas
Jordan Pritchard, N.M.
Mark Sajdak, Texas
Nick Smith, N.C. (E-flat)
Ruth Zhao, Singapore

BASSOON

Taryn Lee, Wash.^
Emile Fahlgren, France
Shyam Jayant, Texas**
(contra)

ALTO SAXOPHONE

Ryker Tourcotte, Mich.^
(soprano)
Mikolaj Krej, Poland**
Haylee Kulak, Mich.

TENOR SAXOPHONE

Samuel Luza, N.C.

BARITONE SAXOPHONE

Caden McMahan, Texas

TRUMPET

Avery Papador, Canada^
Marin Gemeinhardt, N.Y.
Nolan Russell, Va.
Jared Sanchez, Ill.
Jaden Solis, Calif.
Daniel Vinnitsky, Ohio**

HORN

Madison Logsdon, Tenn.^
Ethan De La Garza, N.J.
James Hill, Tenn.
Eashan Khedkar, Calif.
Elwen Zhao, Calif.
Yichen Zhu, Calif.

TROMBONE

Isaiah Anchondo, Ark.^
Aoi Egusa, China
Donghwi Kim,
South Korea**
Henry Si, Md.
Vishanth Vijay, Ga.

EUPHONIUM

Chase Barrett, Ill.^
Cedric Griffin, Texas**
Alex Ross, Md.

TUBA

Aidan Sadai, Texas**^
Alias Asse, Fla.

DOUBLE BASS

Gabe Harris⁰

PERCUSSION

Marta Macur, N.Y.**^
Javan Cuff, Fla.
Jonathan Logan, N.Y.**
Addyson McGuire, N.C.
Jean Ortega, Fla.
Michael Sanders, Texas

CELESTA/PIANO

Carol Man Lee⁰

The musicians are listed alphabetically after principals.

WORLD YOUTH SYMPHONY ORCHESTRA

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

VIOLIN I

Irene Park, Ga.+
Sarah Alnima, Colo.
Sam Coplan, Tenn.
Kate Dombrowski, Colo.
Kazi Ewell, N.Y.
Sofia Fong, Canada
Jeremiah Green, Tenn.
Sho Huebner, Pa.
Paxton Kendall, Pa.
Luke Lee, Wash.
William Lee, N.Y.
Juan Alonso Ortiz Servitad,
Venezuela*
Jason Stern, Ill.
Logan Tec, Wash.
Kevin Wang, Calif.
Lora Wu, N.Y.
Thomas Zhong, N.Y.*

VIOLIN II

Paris Prior, Okla.^
Gryson Bae, N.Y.
Beckett Bayan, Calif.
Alegra Blum, N.Y.
Aaron Cannizzaro, Italy
Allegra Dorman, Pa.*
Andrew Dubin, N.Y.
Alex Figueroa, Puerto Rico
Ethan Fu, Ga.*
Elijah Jean-Bruce, N.Y.
Anna Kim, Texas*
Alisa Kourova, Calif.*
Elli Nicholas, Calif.
Daniel Park, Calif.
Anthony Reyes, N.Y.
Hunter Schantz, Ohio
Arthur Sparks, Calif.
Chloe Xu, Calif.

VIOLA

Hailey Maddox, Kan.^
Charlize Bui, Texas*
Norbu Chionis, N.M.*
Amon Givler, Pa.
Aiden Lee, Calif.

VIOLA cont.

Carla Lichtenthaler,
Germany
Alexander Makarov, N.Y.
Abigail Porco, W.Va.
Sofia Reyes Ayala, Bolivia
Caroline Watters,
Netherlands
Lake Weeks, Ohio*

CELLO

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

DOUBLE BASS

Matthew Coleman, Pa.*^
Isaac Aronin, Md.
Booster Hammond, Mich.
Ryder McBride, Texas
John McCabe, N.M.
Adele McCleskey, Mich.
Max Piroumian, Nev.

FLUTE

Graham Pace, Mass.^
Nađa Jovanovic, Serbia*
Nam Le, Ark. (piccolo)
Samantha Pezacki,
Canada

OBOE

Adrian McGill, Utah^
Shun Feng, China~
Ellie Fittante, Ohio
Camille Stephens, Pa.

CLARINET

Owen Burch, N.C.*^
Kai Huber, Ga.
Angela Wang, N.C.
Tom Wang, Wash.~

BASSOON

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

HORN

Reid Allen, Ky.^
David Bansal, Mich.*
Parker Lee, Mass.
Nicolás Moen, Spain

TRUMPET

Nolan Grosse, Ohio^
Noah Eaton, Mass.~
Alexander Flores, Bolivia
Maksymilian Sierański,
Poland*

TROMBONE

Garrett Howell, Tenn.^
Fletcher Wilson, Tenn.*

BASS TROMBONE

Eviatar Elnekave, Minn.*

TUBA

Benjamin Posner, N.Y.*

PERCUSSION

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

HARP

Liliana Abraham, Calif.*
Hannah Hillyer, Kan.

*The musicians are listed
alphabetically after
concertmaster/principals.*

INTERLOCHEN PHILHARMONIC

Amadeus Twu, manager; Skyler Hedblom, librarian; Madeline DeJoy, asst. librarian

VIOLIN I

Arlan Khakimianov, Calif.+
Isaac Altamirano, Calif.
Evan Besirli, Mich.
Gopal Chandran, Ky.
Hristo Dejkoski, Macedonia
Lydia Jackson, W.Va.
Pilar Mayuga, N.Y.
David McGrew, Texas
Alba Reyes, Mass.
Anna Roberts, Neb.
Isabella Sarria, Fla.

VIOLIN II

Nikhil Ginde, N.J.^
Natalie Barouch, Mass.
Emma Bolivar, Puerto Rico
Isaiah Brown, N.Y.
Manu Gregory, Calif.
Olivia Hsu, Ore.
Meghna Kundu, Ark.
Zimo Li, Tenn.
Matias López de Mesa,
Colombia
Stella Lumm, Md.
Aileen Solis, Calif.
Kaylin Yi, Calif.

VIOLA

Lucia Schartung, Ohio^
Sofia Enriquez, Fla.
Jillian Fontimayor, N.Y.
Lola Grenside, N.Y.
George Miller, Mass.
Daniel Reyes, Mass.
Jonathan Reyes Vasquez,
Mo.
Stephanie Vargas, N.Y.

CELLO

Lilly Paponetti, Ohio^
Rebecca Benson, N.J.
Ethan Besirli, Mich.
Miles Giroux, Mich.
Felix Matos, N.Y.
Khallada Muhammad, Fla.
Nicolas Ruotti, Wis.
Simon Vieira, Iowa
David Walton, Ga.
Julian Watson-Gallagher,
N.Y.
Leonard Xing, Conn.

DOUBLE BASS

Madeleine Garth, N.Y.^
Sebastian Corman, Calif.
Lucia Mariscal, Mo.
Gerrard Otiegede, Mich.
Mason Shankman, Ill.
Ari Stokes, Utah*
Atticus Sullivan, Calif.

FLUTE

Laura Vu, La.^
Chandler Anderson, Wash.*
(piccolo)
Ella Cho, Fla.
Nitsan Cohen-Yashar, Mass.

OBOE

Isaiah Girges, Wash.^
Juan Pablo Gonzalez-Rada,
Fla.
Keith Stanley, Ky.

CLARINET

Gabriel Gonzalez, Texas^
Jack Bishop, Texas
Alex Dismuke, Colo.
Chelsea Zhang, N.C.

BASSOON

Théo Neukomm, N.Y.^
Jason Lu, N.J.
Salvador Montes, Colo.
Lander Smith, Tenn.

HORN

David Kissinger, Iowa^
Sophie Cowen, Pa.
Zechariah Hilliard, Ga.
Isaac Litan, Fla.

TRUMPET

Hannah Posner, N.Y.^
Elliott Herring, Tenn.
Mary Hilsinger, Fla.
Elena MacFadden, Mass.

TROMBONE

Liam Bonangelino, Md.^
Chris Bennett, Minn.
Jimmy Norfleet, Ore.

TUBA

Karl Ronmark, Mich.

PERCUSSION

Enxi Chen, Pa.^
Richard Chen, N.J.
Arianna Santamaria, Fla.
Chermaine Tortor, Fla.

HARP

Bessie Madden, Mass.^
Frances Baynes, N.Y.
Cara Schneider, Alaska

The musicians are listed alphabetically after concertmaster/principals.

INTERLOCHEN SUMMER DANCE ENSEMBLE

INTERMEDIATE DIVISION DANCERS

Cosima Baumgartner, United Kingdom
Avery Bowling, Ohio
Laurel Drabek, Mich.
Catherine Franklin, Ill.
Lauren Gilreath, Mich.
Eva Goldman, Calif.
Ingrid Gullingsrud, N.J.
Ella Hardy, Mich.
Uli Janson, Ohio
Kai Kik, Mich.

Felix Konczyk, Mich.
Maya Kreiman, Calif.
Ada Nissen, Calif.
Evelyn Rensi, Pa.
Amaliya Schoon, Ariz.
Levi Swisher Rosa, Mass.
Claire Thrush, Ill.
Jane Whiting, Colo.
Lula Williams, N.Y.

HIGH SCHOOL DIVISION DANCERS

Aura Ascaso, Calif.
Hayden Chancellor, Ill.
Kass Correia, Mass.
Kaya Croudy, N.Y.
Maegan Cuzzi, Maine
Isabella England, Mich.
Eleanor Fagin, Okla.
Lily Goldman, Mo.
Danielle Gordillo, Fla.
William Gordley, Ky.
Dorothy Jennett, Ill.
Shiloh Merges, Mich.
Marcella Miles, Ind.

Greta Nieuwsma, Ill.
Elli Park, Ill.
Morgan Parker, Mich.
Aqilah Perdue, Ohio
Aurora Sparks, Wash.
Scarlet Thayer, Ohio
Laura Thrush, Ill.
Maia Vásquez, Dominican Republic
Saya Walters, Ohio
Scout Wilding-White, Mass.
Olivia Woerner, N.Y.
Nuraiym Zhaskairat, Kazakhstan

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Les Préludes on Classical IPR

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

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**THANK YOU FOR BEING A PART OF
THE 99th SEASON OF INTERLOCHEN ARTS CAMP.**

**We look forward to seeing you next summer
for the 100th season of Interlochen Arts Camp.**

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INTERLOCHEN ARTS FESTIVAL UPCOMING HIGHLIGHTS

The Stray Cats

Tuesday, August 11, 2026 - 7:30 p.m., Kresge Auditorium

Formed by guitarist/vocalist Brian Setzer, upright bass player Lee Rocker, and drummer Slim Jim Phantom in the Long Island town of Massapequa, N.Y., in 1979, the trio shared a love for Rockabilly music. Their massive hits and videos include "Runaway Boys," "Rock This Town," "Stray Cat Strut," and "I Won't Stand in Your Way."

THE "HAPPY TOGETHER" TOUR 2026 - An Outrageous Concert!

Wednesday, August 12, 2026 - 7:30 p.m., Kresge Auditorium

Step into an evening filled with songs that shaped the soundtrack of an era. Hear the harmonies, the stories, and the hits that still spark joy and remind you why these songs became part of your life. Featuring The Association, The Troggs, Gary Puckett, Jason Scheff, Ron Dante, The Fortunes, The Vogues, and The Cowsills.

The Concert: A Tribute to ABBA

Thursday, August 13, 2026 - 7:30 p.m., Kresge Auditorium

The Concert: A Tribute to ABBA remains the gold standard for celebrating the music of ABBA, filling venues across North America and thrilling audiences with a performance that feels both electric and lovingly authentic. Come dance. Come sing. Come and have the time of your life.

The Accidentals FAMgrove Festival: with special guests Emma Zinck, Joanne Shaw Taylor, The Burney Sisters, and A to Z Music

Saturday, August 22, 2026 - 6:30 p.m., Interlochen Bowl

From hometown roots to global stages, this is a night that feels both deeply personal and impossibly big. The Accidentals return to Northern Michigan with the kind of chemistry you can't manufacture. What began in a Traverse City classroom—and was further shaped during their time as Interlochen alumni—has grown into a genre-defying force known for rich harmonies, virtuosic strings, and songs that hit straight at the heart.

For information and tickets, visit interlochen.org/concerts-and-events

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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