



Interlochen
PRESENTS



World Youth Symphony Orchestra
Keitaro Harada conducts Orchestral Fireworks

Sunday, July 26, 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

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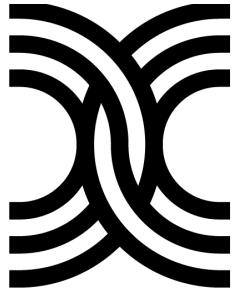
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ARTS CAMP

Interlochen, Michigan
166th Program of the 99th Season

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WORLD YOUTH SYMPHONY ORCHESTRA

Keitaro Harada, conductor

Sunday, July 26, 2026
7:30pm, Kresge Auditorium

WORLD YOUTH SYMPHONY ORCHESTRA

Keitaro Harada, conductor

PROGRAM

UtageNatsumi Yamamoto
(b. 1998)

The Sorcerer's Apprentice..... Paul Dukas
(1865-1935)

The Montgomery Variations (1964) Margaret Allison Bonds
(1913-1972)
Decision
Prayer Meeting
March
Dawn in Dixie
One Sunday in the South
Lament
Benediction

Polovtsian Dances from *Prince Igor* Alexander Borodin
(1833-1887)

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

* * *

PROGRAM NOTES

by Dylan Rosenthal

Utage

Natsumi Yamamoto

Instrumentation: 2 flutes (2nd=piccolo), 2 oboes, 2 clarinets (1st=E-flat clarinet), 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, percussion, and strings

Duration: 5 minutes

Natsumi Yamamoto was commissioned by the Gunma Symphony Orchestra to create a work that reflects Gunma's breathtaking natural landscape. Inspired by the staggering mountain vistas, as well as the sound of silk-spinning looms in the city of Tomioka, Yamamoto evokes the awe-inspiring beauty of this area's

environment as well as the generosity of its people. The work premiered in 2024 at the Takasaki City Theatre with Keitaro Harada at the podium.

The work takes inspiration from several Japanese folk songs and traditions, including *Yagi-bushi* and *Kusatsu-bushi*, which have been sung and performed in this region for generations. The work begins with a cymbal roll that transitions into a triumphant brass fanfare. The sound of shime-daiko drums and other percussion instruments begin to enter the fold and accompany the folk song melodies.

Yamamoto successfully evokes the natural beauty of Gunma Prefecture by incorporating traditional folk songs of the region with triumphant, cinematic elements. The work pays a colorful homage to the people of Gunma, and is a testament to their character. Through rich and vibrant orchestration, "Utage" captures the rugged power of the mountains alongside the warm, communal spirit of celebration and shared joy.

The Sorcerer's Apprentice

Paul Dukas

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

Duration: 11 minutes

As a child, I remember Paul Dukas' "The Sorcerer's Apprentice" being one of the first classical music works to which I was introduced. The work is featured heavily in Disney's *Fantasia*, in which an over-worked Mickey Mouse steals his master's hat and casts a spell to help him in his daily chores. He does so by enchanting the brooms in his master's lair and bringing them to life; they then proceed to transport water from a well to a cistern in the basement. However, the inexperienced mouse fails to learn the spell that stops the brooms, and ends up flooding the entirety of the basement. The conflict is resolved when the wizard returns, rids the basement of water, and reclaims the stolen hat from an embarrassed Mickey.

Dukas wrote this piece in 1887; it was the only work in his repertoire that became a staple in the classical music canon. It is also one of the only works that feature four bassoons (with the most notable exception being Berlioz's *Symphonie Fantastique*), which introduce and heavily carry the melody of this work. The original inspiration of this piece was not a cartoon mouse, but instead a poem by Goethe that shares the same name. Dukas' "The Sorcerer's Apprentice" is a classic example of a programmatic work from the mid-Romantic period, and deserves the frequent programming that it has enjoyed since its premiere in Paris, which Dukas himself conducted.

The Montgomery Variations (1964)

Margaret Allison Bonds

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

Duration: 25 minutes

Margaret Allison Bonds was born into an artistic family in Chicago in 1913. She learned the piano when she was young, and became the first African American soloist to perform with the Chicago Symphony Orchestra when she was 20 years old. She then went on to study piano and composition at Northwestern University, where she earned bachelor's and master's degrees while studying under Florence Price. Bonds also met poet Langston Hughes while at Northwestern; they developed a collaborative artistic relationship, with Bonds setting several compositions to Hughes' poems.

Bonds died relatively young at the age of 59 in Los Angeles, California in 1972, and was never able to hear several of her works performed. Many of her works were never recovered, as she died without a will and most of her compositions were gathered as loose papers by her husband and daughter in her Los Angeles apartment.

One such work was *The Montgomery Variations*, which was written in response to her visit to Montgomery, Alabama, where she witnessed several events of the Civil Rights Movement led by Dr. Martin Luther King, Jr. Bonds wrote this work based off of a spiritual called "I Want Jesus to Walk With Me," which serves as the theme of several variations in the following movements. Multiple historic events are evoked in this work, most notably the bombing of the 16th Street Baptist Church in Birmingham, Alabama in 1963.

Polovtsian Dances from *Prince Igor*

Alexander Borodin

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

Duration: 14 minutes

A member of the Russian Five, Alexander Borodin was one of the foremost composers during the early-mid Romantic period in Russia. Along with being an influential composer, Borodin also had a successful career as a chemist, where he made important contributions to the field of organic chemistry.

Music was an avocation for Borodin rather than a vocation: He composed his works purely as an artistic outlet. One of his most famous works is an opera by the name of *Prince Igor*, which is based off of an early Russian epic by the name of "The Lay of Igor's Hosts," in which prince Igor Svyatoslavich executes a failed raid against the Polovtsians of the Don River region. Borodin died before the work

was premiered, so many parts of the opera were filled in by his contemporaries Nikolai Rimsky-Korsakov and Alexander Glazunov.

Borodin's Polovtsian Dances are pulled directly from this opera, and are most commonly No. 8 and No. 17 from Act II. In the scenes in which the Polovtsian Dances occur, Prince Igor is captured by the Polovtsians, and they attempt to entertain him with their dancing. No. 8 is a blisteringly fast compound-meter dance, whose melody is introduced by the clarinet and woodwinds before being taken over by the strings. No. 17 is sometimes performed with chorus and features several lyrical as well as wild dances, some of which are most notably carried by the oboe, clarinet, and English horn.

* * *

Armed with intensity and depth, **Keitaro Harada** consistently provides riveting concerts and opera performances in Asia, the Americas, and Europe. As Music and Artistic Director of the Savannah Philharmonic since the 2020-21 season, Harada has transformed the orchestra and energized its audiences throughout the community with his imaginative programs and charismatic presence. In 2024, Harada was named Permanent Conductor of the Tokyo Symphony Orchestra, Principal Guest Conductor and Artistic Partner for the Aichi Chamber Orchestra, and he began a five-year tenure as Music and Artistic Director of the Dayton Philharmonic in the 2025-26 season. He has forged a close connection with the NHK Symphony Orchestra with whom he appears frequently and has recorded three albums. Harada's eclectic musical scope ranges from symphony, opera, and chamber music to pops, film scores, educational outreach, and multidisciplinary projects, all of which enrich his programming. Harada is a recipient of the 2023 Sir Georg Solti Conducting Award.

This season, Harada debuts with the Charleston and Utah Symphonies and returns to the North Carolina Symphony. In the 2024-25 season, Harada debuted with Adelaide Symphony, returned to Indianapolis Symphony, and made his subscription debut with Cincinnati Symphony. Additional highlights include engagements with the symphony orchestras of Houston, Seattle, NHK, Yomiuri Nippon, Osaka, Tokyo, Hawaii, Fort Worth, Indianapolis, Memphis, Louisiana, Charlotte, West Virginia, Tucson, Phoenix, and Virginia, as well as the Osaka Philharmonic, Kanagawa Philharmonic, Nagoya Philharmonic, Japan Philharmonic, New Japan Philharmonic, Tokyo Philharmonic, and Orquesta Filarmónica de Sonora in Mexico.

Well versed in the operatic canon, Harada was a Seiji Ozawa Fellow at the Tanglewood Music Center in 2010, where he delivered a critically acclaimed performance of Strauss' *Ariadne auf Naxos*. Since then, he has led performances of Mozart's *Die Zauberflöte*, Leoncavallo's *Pagliacci*, Bizet's *Carmen*, and Britten's *Turn of the Screw* at North Carolina Opera. In 2017, he led performances of

Mazzoli's *Song from the Uproar* at Cincinnati Opera, followed by *Carmen* at Bulgaria's Sofia National Opera, subsequently conducting the production on a tour of Japan in 2018. In past seasons and as Associate Conductor of Arizona Opera, he conducted *Don Pasquale*, *La fille du régiment*, and *Tosca*.

In the 2022-23 season, he made his debut at Nippon Kaikan Opera in Tokyo, leading performances of *Orphée aux enfers*. He returned to Cincinnati Opera to conduct a critically acclaimed *Madama Butterfly* as part of an all-Japanese creative team. In 2024, he debuted with Dayton Opera conducting *Aida*, and led *La fanciulla del West* at North Carolina Opera and *La fille du régiment* at Nissay Theatre in Tokyo. In the 2025-26 season he returns to Dayton Opera for Gershwin's *Porgy and Bess*.

Harada was Associate Conductor for four years at the Cincinnati Symphony and Pops, where he regularly assisted with Music Director Louis Langrée and collaborated with James Conlon and Juanjo Mena at the orchestra's annual May Festival. He is a six-time recipient of The Solti Foundation U.S. Career Assistance Award, and in 2013 he was invited to the Bruno Walter National Conductor Preview. Harada has released eight albums with various orchestras. He studied with Lorin Maazel at Castleton Festival and Fabio Luisi at the Pacific Music Festival, where, at Valery Gergiev's invitation, he served on the festival's faculty in 2016, 2018, and 2021.

* * *

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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Violin I—Jeff Thayer
Violin II—Brittni Brown
Viola—Eric Nowlin
Cello—Robert Jesselson
Double Bass—Kurt Muroki
Harp—Sylvia Norris
Flute—Matthew Roitstein

Oboe—Dwight Parry
Clarinet—Alexander Fiterstein
Bassoon—Eric Stomberg
Horn—Brad Gemeinhardt
Trumpet—Marie Speziale
Trombone/Tuba—Benjamin Green
Percussion—Jeffrey Irving

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

VIOLIN I

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

VIOLIN II

Daniel Park, Calif.^
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
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Anna Kim, Texas*
Alisa Kourova, Calif.*
Elli Nicholas, Calif.
Paris Prior, Okla.
Anthony Reyes, N.Y.
Hunter Schantz, Ohio
Arthur Sparks, Calif.
Chloe Xu, Calif.

VIOLA

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

VIOLA cont.

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

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

OBOE

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

CLARINET

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

BASSOON

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

HORN

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

TRUMPET

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

TROMBONE

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

BASS TROMBONE

Eviatar Elnekave, Minn.*

TUBA

Benjamin Posner, N.Y.*

PERCUSSION

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

HARP

Liliana Abraham, Calif.*
Hannah Hillyer, Kan.

The musicians are listed alphabetically after principals.

WYSO Roster Denotes

+ Denotes Concertmaster

^ Denotes Principal/Co-Principal Chair

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

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* * *

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