



World Youth Symphony Orchestra
side-by-side with members of the
Detroit Symphony Orchestra

Jader Bignamini conducts Tchaikovsky

Sunday, July 19, 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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The nation's premier arts boarding high school

INTERLOCHEN ARTS CAMP

The world's foremost summer arts program for grades 3-12

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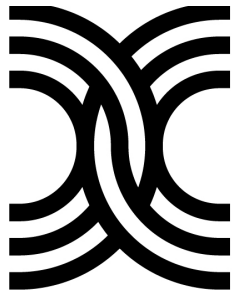
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Interlochen, Michigan
134th Program of the 99th Season

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WORLD YOUTH SYMPHONY ORCHESTRA

Jader Bignamini, conductor

featuring members of the
DETROIT SYMPHONY ORCHESTRA

Sunday, July 19, 2026
7:30pm, Kresge Auditorium

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PROGRAM

Unbound Michael Abels
(b. 1962)

Symphony No. 5 in E Minor, Op. 64 Piotr Ilyich Tchaikovsky
(1840-1893)
Andante–Allegro con anima
Andante cantabile, con alcuna licenza
Valse. Allegro moderato
Finale. Andante maestoso–Allegro vivace

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

This evening's performance by the World Youth Symphony Orchestra is dedicated in honor of the distinguished and generous supporters of the Detroit Opportunity Scholarship: David and Christine Provost, Craig and Shari Morgan, David and Bernadine Wu, Kurt Wilder and Donna Fry, Joanne Danto and Arnold Weingarden, Nancy Schlichting and Pam Theisen, Chris Sachs, the Marvin and Betty Danto Foundation, and the Ralph L. and Winifred E. Polk Foundation.

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PROGRAM NOTES

Unbound

Michael Abels

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

Duration: 5 minutes

Born in 1962 in Phoenix, Arizona, Michael Abels has become one of the most sought-after and requested composers of the 21st century. Along with being appointed the Composer-in-Residence for the Detroit Symphony Orchestra in 2025, Abels has scored some of the most-viewed films of recent decades. A frequent collaborator of filmmaker Jordan Peele, Abels has written the soundtracks for *Get Out*, *Us*, and *Nope*, skillfully blending his talent as a composer with the cinematic world.

Abels' piece "Unbound" masterfully combines the cinematic style of his film scores with the sounds of the concert orchestra. Written in 2024 and premiered by the Los Angeles Film Orchestra under the baton of Leonard Slatkin, "Unbound" pays homage to the life and successes of legendary athlete Jesse Owens. Specifically, this work focuses on Owens' success at the 1936 Olympic Games, where Owens secured four gold medals for the United States under the specter of fascist Germany. Robert Peak's depiction of Owens on a commemorative USPS stamp is what inspired Abels initially; Abels uses his signature cinematic style, driving rhythms, and triumphant fanfares to reflect Peak's original artistry.

—Program notes by Dylan Rosenthal

Symphony No. 5 in E Minor, Op. 64

Piotr Ilyich Tchaikovsky

Instrumentation: 3 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, and strings

Duration: 45 minutes

Tchaikovsky wrote his fifth symphony between May and August 1888; it premiered at the Mariinsky Theater in Saint Petersburg the same year with the composer conducting. One of his most popular symphonies—second only to his sixth symphony—this piece explores themes of fate and identity and features deeply emotional, introspective melodies juxtaposed with energetic, joyous moments before transitioning back into a more solemn space.

The first movement opens with the "fate theme" in the clarinets; the melody is low in the instrument's register, creating a somber atmosphere. This theme is restated not only in this movement, but across the entire symphony—underpinning the persistence of the composer's self-doubt and the struggles of grappling with his fate. There are several themes and moods within this movement, switching repeatedly and modulating keys; this is perhaps analogous to Tchaikovsky's anxious mind, unable to tame the self-doubt and perfectionist tendencies that loomed over his work.

Tchaikovsky begins the second movement with a brooding chorale before a lengthy horn solo which demands a lot from the performer—but is a beautiful demonstration of the horn's capability to create a romantic melody that moves the listener. The melody continues in the cello section, with a lovely oboe countermelody recalling the back half of the horn solo. The rest of the movement is marked by ever-changing meters and dynamics. Bits of the theme introduced by the horn solo at the opening of the movement can be heard throughout the movement. After going back and forth between lush, romantic melodies and boisterous brass fanfares, the movement ends quietly.

The waltz of the third movement serves as a welcome break from the intense emotion of the prior movement. Similar to much of Tchaikovsky's music, this

movement is also no stranger to syncopation and hemiola, shifting the emphasis away from the downbeats and onto the offbeats, creating a rhythmic instability. Note also the inclusion of the “fate theme” from the beginning of the symphony at the end of the movement. This serves as a fitting transition into the finale; perhaps, after the emotional turbulence of the first three movements, the composer is coming to terms with his fate.

The finale also opens with the “fate theme,” this time much more dignified and less somber than its initial statement at the top of the symphony. The regal nature of this final movement is punctuated by brass fanfares, which pivot into a faster section that further increases the noble feeling of triumph over the acceptance of one’s fate. Tension and drama build through the movement until the final restatement of the main theme with a full, lush orchestration. While Tchaikovsky himself may have considered the ending overworked, the finale serves as a satisfying end to the emotional turmoil throughout the piece.

—Program notes by Tarren Sexton

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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.

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DETROIT SYMPHONY ORCHESTRA

JADER BIGNAMINI, Music Director

Music Directorship endowed by the Kresge Foundation

Detroit Symphony Orchestra members performing with WYSO

Violin I Hai-Xin Wu Rachel Klaus Adrienne Rönmark Greg Staples Sonja Bosca-Harasim Kyoko Kashiwagi	Viola Eric Nowlin Mike Chen Emily Eng John Madison	Flute Sharon Sparrow	Trumpet Austin Williams
Violin II Jiamin Wang Adam Stepniewski Yu-Ming Ma Hong-Yi Mo Alexander Volkov	Cello Jeremy Crosmer David LeDoux Cole Randolph Una O'Riordan	Oboe Erik Andrusyak	Trombone David Binder
	Double Bass Chris Hamlen Vincent Luciano	Clarinet Ralph Skiano	Tuba Chance Trottnan-Huiet
		Bassoon Ryan Turano	Percussion James Ritchie
		Horn Patrick Walle	Harp Alyssa Katahara

* * *

WYSO SECTION FACULTY

Violin I—Eric Gratz	Harp—Joan Raeburn Holland	Horn—Bruce Henniss
Violin II—Javier Pinell	Flute—Sharon Sparrow	Trumpet—John Aley
Viola—Luis Casal	Oboe—Linda Strommen	Trombone—Marco Gomez
Cello—Natalie Helm	Clarinet—Scott Andrews	Tuba—Marco Gomez
Double Bass—Kurt Muroki	Bassoon—Carin Miller	Percussion—Nick Sakakeeny

WORLD YOUTH SYMPHONY ORCHESTRA

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

VIOLIN I

Juan Alonso Ortiz Servitad,
Venezuela*+
Aaron Cannizzaro, Italy
Ethan Fu, Ga.*
Nikhil Ginde, N.J.
Elijah Jean-Bruce, N.Y.
Paxton Kendall, Pa.
Anna Kim, Texas*
Alisa Kourova, Calif.*
Luke Lee, Wash.
William Lee, N.Y.
Zimo Li, Tenn.
David McGrew, Texas
Elli Nicholas, Calif.
Anthony Reyes, N.Y.
Hunter Schantz, Ohio
Logan Tec, Wash.
Lora Wu, N.Y.
Thomas Zhong, N.Y.*

VIOLIN II

Arthur Sparks, Calif.^
Gryson Bae, N.Y.
Beckett Bayan, Calif.
Hristo Dejkoski, Macedonia
Kate Dombrowski, Colo.
Melody Dong, N.Y.
Allegra Dorman, Pa.*
Kazi Ewell, N.Y.
Alex Figueroa, Puerto Rico
Sofia Fong, Canada
Sho Huebner, Pa.
Chegene Im, Texas*
Arlan Khakimianov, Calif.
Daniel Park, Calif.
Irene Park, Ga.
Paris Prior, Okla.
Kevin Wang, Calif.

VIOLA

Lake Weeks, Ohio*^
Charlize Bui, Texas*
Norbu Chionis, N.M.*
Amon Givler, Pa.
Aiden Lee, Calif.
Carla Lichtenthaler,
Germany

VIOLA cont.

Hailey Maddox, Kan.
Alexander Makarov, N.Y.
Abigail Porco, W.Va.
Sofia Reyes Ayala, Bolivia
Caroline Watters,
Netherlands
Chanelle Zhang, N.Y.

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

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

FLUTE

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

OBOE

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

CLARINET

Owen Burch, N.C.*^
Angela Wang, N.C.^
Gabriel Gonzalez, Texas
Tom Wang, Wash.~

BASSOON

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

HORN

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

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

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

HARP

Cara Schneider, Alaska^
Liliana Abraham, Calif.*

*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.

~Denotes Paine Orchestral Scholar. This merit-based endowed scholarship recognizes exceptional high-school musicians in the Orchestra program.

WORLD YOUTH SYMPHONY ORCHESTRA NAMED GIFTS

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:

Orchestral Scholar: Lawrence P. Hurst

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Principal Chair (Clarinet): Drs. Neil and Susan Bressler Endowed Chair

WYSO Chair (Oboe): Rev. Dr. Linda Patrick and Rebecca Phelps

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.

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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.

* * *

INTERLOCHEN ARTS FESTIVAL UPCOMING HIGHLIGHTS

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*.

World Youth Symphony Orchestra: JoAnn Falletta, conductor Sunday, August 2, 2026 - 7:30 p.m., Kresge Auditorium

Experience an evening of power, resilience, and emotional depth as the World Youth Symphony Orchestra performs under the baton of acclaimed conductor JoAnn Falletta. Margaret Brouwer's *The Art of Sailing at Dawn* opens the program with luminous beauty and a sense of quiet possibility, evoking the first light of day on open water. The evening culminates with Shostakovich's monumental *Symphony No. 5*, a masterpiece of tension, triumph, and unforgettable intensity.

For information and tickets, visit interlochen.org/tickets

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