



# Interlochen

## ARTS CAMP

Interlochen, Michigan  
257th Program of the 95th Season

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### **FINAL CONCERT (LES PRÉLUDES)**

#### **WORLD YOUTH SYMPHONY ORCHESTRA**

Tito Muñoz, conductor

Sunday, August 7, 2022

7:30pm, Interlochen Bowl

Seven O'Clock Shout ..... Valerie Coleman  
(b. 1970)

Danzón No. 2 ..... Arturo Márquez  
(b. 1950)

I Pini di Roma (Pines of Rome) ..... Ottorino Respighi  
I pini di Villa Borghese (The Pines of Villa Borghese) (1879-1936)  
Pini presso una catacomba (Pines Near a Catacomb)  
I pini del Gianicolo (The Pines of the Janiculum)  
I pini della Via Appia (The Pines of the Appian Way)

—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)

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

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## **PROGRAM NOTES**

by Amanda Sewell

### **Seven O’Clock Shout**

**Valerie Coleman**

Instrumentation: piccolo, two flutes, oboe, English horn, two clarinets, two bassoons, two horns, two trumpets, trombone, tuba, timpani, percussion (incl. claves, marimba, and vibraphone), harp, strings

Duration: six minutes

Seven O’Clock Shout is the newest piece on this summer’s World Youth Symphony Orchestra repertoire list. Composed in 2020, its subject is the COVID-19 pandemic, which fundamentally changed life as we knew it. Composer Valerie Coleman calls the piece “an anthem inspired by the tireless frontline workers during the COVID-19 pandemic.” The piece is about the isolation many people experienced and the ways in which they came together, even at a distance, to celebrate those on the front lines of the pandemic.

The title refers to the ritual adopted in some cities of evening serenades and celebrations for healthcare professionals and other frontline workers. For example, Broadway star Brian Stokes Mitchell gave nightly serenades from his New York City apartment to salute frontline workers. Soprano Nova Jiménez gave over 50 “sidewalk serenades” for frontline workers, medical professionals, and nursing home residents at various locations in the San Francisco Bay Area. “We’re isolated during the day, and we’re not in contact with the outside world as we know it. We look forward to when we all lean out our windows, communicating what’s in our hearts at that moment,” Coleman has said. “It’s a powerful catalyst to base the music around.”

Musically, Coleman channels the sense of isolation that so many people felt and continue to feel during the pandemic. The work begins with two solitary trumpet solos and gradually grows to include the entire orchestra. The piece culminates in both literal and musical shouts of joy and gratitude, including cheering, clapping, and maybe even some clanging of pots and pans. Coleman also evokes the shout tradition of the Black church, with call and response phrases eventually reaching an emotional high point. The final measures are what Coleman calls “a proud anthem moment.”

Seven O’Clock Shout received its virtual premiere June 6, 2020, with conductor Yannick Nézet-Séguin and the Philadelphia Orchestra. Coleman dedicated the piece to them. For her, the piece represents her personal and musical connections with specific members of the orchestra. She wrote several solos for several individual musicians, including clarinetist Ricardo Morales, piccolo player Erica Peel, and flutists Jeffrey Khaner and Patrick Williams.

The Philadelphia Orchestra was heavily criticized during its 2018-19 season, which featured zero pieces by women composers. The orchestra responded

quickly: its next season included not only music by Valerie Coleman but also by a dozen other women composers, and Gabriela Lena Frank was named the orchestra's composer-in-residence. In 2019, they gave another premiere of a piece by Coleman, the orchestral version of her *Umoja*. That premiere was the first time since its founding in 1900 that the Philadelphia Orchestra had ever performed music by a living Black female composer. The orchestra has continued to perform and record music composed by women in subsequent years; a few months ago, they won a Grammy Award for their recordings of two Florence Price symphonies.

## **Danzón No. 2**

**Arturo Márquez**

Instrumentation: two flutes, piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion (including claves and guiro), piano, strings

Duration: 10 minutes

Composed in 1994, the *Danzón No. 2* by composer Arturo Márquez is one of the most frequently performed orchestral pieces by a living composer. The piece shot to fame 15 years ago when conductor Gustavo Dudamel and the Simon Bolivar Youth Orchestra of Venezuela performed it at the BBC Proms and in Carnegie Hall. An arrangement by Oliver Nickel is also very popular with symphonic bands. In an atmosphere when many orchestras and audiences resist programs featuring music by living composers, what is it about the *Danzón No. 2* that makes it so popular?

Musically, it is quite interesting and exciting, and its style is the result of hundreds of years of cultural intersections. Not surprisingly, the *Danzón No. 2* is based on the *danzón*, which originated in Cuba and is still the country's official dance. The musical features of the *danzón* come from the intersection of the music and dances of indigenous, colonial, and enslaved groups of people in Cuba. These include country dances from Spanish and British colonists, polyrhythms from enslaved African people, the *kontradans* from refugees fleeing the Haitian revolution, and the Cuban *habanera* (literally "Havana dance").

The *danzón* made its way to the Veracruz region of Mexico as Cubans settled there, some by choice and some as refugees. The region saw a major influx of Cuban refugees during the Ten Years' War, a war for independence from Spain that eventually led to the United States' involvement and the Spanish-American War. In the Veracruz region, the *danzón* took on a new Mexican life, especially in dance halls in Oaxaca and Mexico City. (In fact, Aaron Copland's *El Salón México* was inspired by a Mexico City dance hall of the same name.) Composer Arturo Márquez is the son and the grandson of Mexican salon and dance hall musicians, and he has said that hearing these styles while growing up strongly influenced many of his pieces. He also listened to recordings by Acerina y Su Danzonera (Acerina and his Danzonera Orchestra) for inspiration.

Yet another reason for the popularity of *Danzón No. 2* is the fun it offers musicians who play it and audiences who hear it. The piece has solos for many instruments, including piccolo, flute, clarinet, oboe, trumpet, horn, violin, and piano. It starts slowly and quietly with a distinctive rhythmic pattern and gradually builds in energy, volume, and excitement until it reaches a thrilling conclusion.

*Danzón No. 2* has also appeared in various pop culture settings. For example, in an episode of the Amazon series *Mozart in the Jungle*, the conductor Rodrigo de Souza (a character inspired by Gustavo Dudamel) conducts his former youth orchestra in Mexico City in a performance of the piece. A few years ago, filmmaker Guillermo Ortiz Pichardo produced a short film called *Danzón No. 2* that's based on the piece and set in a Mexico City dance hall in 1944. Composer Arturo Márquez even has a cameo in the film as a pianist in the dance hall.

### **I Pini di Roma (Pines of Rome)**

**Ottorino Respighi**

Instrumentation: piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, contrabassoon, six horns, five trumpets, five trombones, tuba, timpani, percussion, piano, celesta, organ, harp, strings

Duration: 25 minutes

Between 1917 and 1928, Ottorino Respighi composed three tone poems about his home city of Rome. Each tone poem concerned particular features of the city: *Fountains of Rome*, *Pines of Rome*, and *Roman Festivals*. Today's performance features *Pines of Rome*, the second tone poem of the trilogy, which was completed in 1924. Of this work, Respighi said (speaking of himself in the third person), "The composer uses Nature as a point of departure in order to recall memories and vision. The centuries-old trees which so characteristically dominated the Roman landscape become witnesses to the principal events in Roman life." In other words, the piece is less about the trees themselves and more about the city of Rome in which the trees are located.

The first movement is *The Pines of the Villa Borghese*. The Borghese family ruled in Rome during the seventeenth century, and a nearly 200-acre landscape garden in Rome now stands as a memorial to them. In this movement, Respighi depicts the sounds of children playing amidst the pine trees in the Villa Borghese gardens. They sing nursery rhymes, pretend to be soldiers going into battle, and squeal with delight at their own games.

The second movement, *The Pines near a Catacomb*, is more serious. Respighi quotes music from two different medieval masses to convey the religious setting of the catacombs. These medieval chants are presented in the trombones and horns, instruments with a low range suggesting the priests who would have intoned these chants. To convey the fact that catacombs are located below the ground, Respighi orchestrated this movement with very low pitches in the rest of the orchestra.

The third movement, *The Pines of the Janiculum*, is set on Janiculum Hill, the second-tallest hill in modern Rome. In Roman mythology, the town of Janiculum was founded by Janus, the two-faced god of doors, gates, and new beginnings. The movement is set at night during the full moon. The third movement contains specific instructions from Respighi that a recording of a nightingale's song be played at the movement's conclusion. At the premiere of *The Pines of Rome*, the orchestra used a recording of nightingales that Respighi himself had made. In the published score, Respighi recommended that performers use a commercial phonograph recording of a nightingale from the Concert Record Gramophone Company in the performance.

The fourth and final movement is titled *The Pines of the Appian Way*. In ancient Rome, the Appian Way connected Rome and Brindisi. Respighi's music suggests the procession of an ancient army along the Appian Way. To musically create the quaking effect of a huge approaching army, the organ plays some of the lowest notes it can possibly produce. Brass instruments permeate the movement's sounds, evoking the trumpets that the army would have blown upon their approach. Respighi calls for six buccine, a valveless circular brass instrument that the Roman army would have used, but these parts are almost always played on modern flugelhorns, French horns, or trumpets.

### **Les Préludes, Symphonic Poem No. 3**

**Franz Liszt**

Instrumentation: three flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, two trombones, bass trombone, tuba, timpani, percussion, harp, strings

Duration: 15 minutes

Completed in 1854, Franz Liszt's symphonic poem *Les préludes* is composed in one movement but has five distinct sections: Question, Love, Storm, Bucolic Calm, and Battle and Victory. Music from the initial Question section briefly recurs during the final Battle and Victory passage. The title of *Les préludes* refers to an 1823 poem by Alphonse de Lamartine (1790-1869), who is widely considered to be the first French Romantic poet. When the piece premiered in 1854, *Les préludes* included a lengthy textual introduction penned by Liszt's longtime companion Princess Carolyne zu Sayn-Wittgenstein. Her preface included her own reflections on as well as quotations from and glosses of Lamartine's poem. When the piece was first published, the Princess's preface was included but substantially shortened to only the following sentence: "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?" Contrary to popular belief, this line is not from Lamartine's poem but was written by Princess Carolyne.

*Les préludes* has been an integral part of camp life at Interlochen since 1928, when it was performed as the final work on the final concert of the very first Camp season. Moved by Liszt's music and by Princess Carolyne's textual preface,

the students asked Dr. Maddy if they could play the piece again at the final concert of the 1929 season. With this request, the students established a tradition that continues nearly a century later. *Les préludes* has been performed on the final Sunday of Camp every year, with only two exceptions. In 1933, the final concert of the camp season was given on a Tuesday (instead of a Sunday) because the campers traveled to Chicago the next day to perform at the Century of Progress and the Chicagoland Festival at Soldier Field. In 1939, the orchestra traveled to New York to perform at the World's Fair, where they performed *Les préludes* as the final piece of the final concert. The 1939 New York concert is the only time *Les préludes* was not performed in Michigan at the conclusion of the camp season.

Until 2017, only four people had ever conducted *Les préludes* at Interlochen: Joseph E. Maddy (1928-1965), George C. Wilson (1966-1979), Edward Downing (1980-2003), and Jeffrey Kimpton (2004-2016). The piece has been conducted by three different people in the last six years: Jung-Ho Pak from 2017 to 2019, Cristian Măcelaru in 2020 and 2021, and today, for the first time, Tito Muñoz.

\* \* \*

Praised for his versatility, technical clarity, and keen musical insight, **TITO MUÑOZ** is internationally recognized as one of the most gifted conductors on the podium today. Now in his eighth season as the Virginia G. Piper Music Director of The Phoenix Symphony, Muñoz previously served as Music Director of the Opéra National de Lorraine and the Orchestre symphonique et lyrique de Nancy in France. Other prior appointments include Assistant Conductor positions with the Cleveland Orchestra, Cincinnati Symphony Orchestra, Cincinnati Chamber Orchestra, and the Aspen Music Festival. Since his tenure in Cleveland, Muñoz has celebrated critically acclaimed successes with the orchestra, among others stepping in for the late Pierre Boulez in 2012 and leading repeated collaborations with the Joffrey Ballet, including the orchestra's first staged performances of Stravinsky's *Rite of Spring* in the reconstructed original choreography of Vaslav Nijinsky.

Muñoz has appeared with many of the most prominent orchestras in North America, including those of Atlanta, Baltimore, Cincinnati, Cleveland, Dallas, Detroit, Houston, Indianapolis, and Milwaukee, as well as the Saint Paul Chamber Orchestra, Orchestra of St. Luke's, and the National Symphony Orchestra. He also maintains a strong international conducting presence, including engagements with the Frankfurt Radio Symphony, SWR Symphonieorchester, Deutsche Radio Philharmonie Saarbrücken, Mahler Chamber Orchestra, a tour with Orchestre National d'Île de France, Lausanne Chamber Orchestra, BBC Symphony Orchestra, Ulster Orchestra, Danish National Chamber Orchestra, Luxembourg Philharmonic, Opéra Orchestre National Montpellier/*A Midsummer Night's Dream*, Opéra de Rennes/*The Turn of the Screw*, Auckland Philharmonia, Sydney Symphony, and Sao Paulo State Symphony.

As a proponent of new music, Muñoz champions the composers of our time through expanded programming, commissions, premieres, and recordings. He has conducted important premieres of works by Christopher Cerrone, Kenneth Fuchs, Dai Fujikura, Michael Hersch, Adam Schoenberg, and Mauricio Sotelo. During his tenure as Music Director of the Opéra National de Lorraine, Muñoz conducted the critically-acclaimed staged premiere of Gerald Barry's opera *The Importance of Being Earnest*. A great advocate of the music of Michael Hersch, he led the world premiere of Hersch's monodrama *On the Threshold of Winter* at the Brooklyn Academy of Music in 2014, followed by the premiere of his Violin Concerto with Patricia Kopatchinskaja and the Saint Paul Chamber Orchestra in 2015, a piece they also recorded with the International Contemporary Ensemble on the New Focus label, released in summer 2018. Most recently he gave the world and European premieres of *I hope we get a chance to visit soon* at the Ojai and Aldeburgh Festivals.

A passionate educator, Muñoz regularly visits North America's top conservatories/universities, summer music festivals, and youth orchestras. He has led performances at the Aspen Music Festival, Boston University Tanglewood Institute, Cleveland Institute of Music, Indiana University, Kent/Blossom Music Festival, Music Academy of the West, New England Conservatory, New World Symphony, Oberlin Conservatory, Royal Conservatory of Music in Toronto, University of Texas at Austin, and National Repertory Orchestra, as well as a nine-city tour with the St. Olaf College Orchestra. He maintains a close relationship with the Kinhaven Music School, which he attended as a young musician, and now guest conducts there annually. Muñoz also enjoys a regular partnership with Arizona State University where he has held a faculty position and is a frequent guest teacher and conductor.

Born in Queens, New York, Muñoz began his musical training as a violinist in New York City public schools. He attended the LaGuardia High School of the Performing Arts, the Juilliard School's Music Advancement Program, and the Manhattan School of Music Pre-College Division. He furthered his training at Queens College (CUNY) as a violin student of Daniel Phillips. Muñoz received conducting training at the American Academy of Conducting at Aspen where he studied with David Zinman and Murry Sidlin. He is the winner of the Aspen Music Festival's 2005 Robert J. Harth Conductor Prize and the 2006 Aspen Conducting Prize, returning to Aspen as the festival's Assistant Conductor in the summer of 2007, and later as a guest conductor.

Muñoz made his professional conducting debut in 2006 with the National Symphony Orchestra at the Kennedy Center, invited by Leonard Slatkin as a participant of the National Conducting Institute. That same year, he made his Cleveland Orchestra debut at the Blossom Music Festival. He was awarded the 2009 Mendelssohn Scholarship sponsored by Kurt Masur and the Felix Mendelssohn-Bartholdy Foundation in Leipzig, and was a prizewinner in the 2010 Sir Georg Solti International Conducting Competition in Frankfurt.

Recent and forthcoming engagements include the premiere of Michael Hersch's *The Script of Storms* with BBC Symphony Orchestra, and Mendelssohn & Beethoven with the Royal Philharmonic Orchestra in London. U.S. appearances include his debut with New York Philharmonic and concerts with Detroit Symphony, Utah Symphony, Symphony San Jose, and the Orchestra of St Luke's, as well as his regular appearances with Phoenix Symphony throughout the season.

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### **An Evening with the World Youth Symphony Orchestra on Classical IPR**

This performance of the World Youth Symphony Orchestra is recorded by Interlochen Public Radio and broadcast live on Classical IPR 88.7 FM, Interlochen; 94.7 FM, Traverse City; 88.5 FM, Mackinaw City and online at [classicalipr.org](http://classicalipr.org). This season **An Evening with the World Youth Symphony Orchestra** starts at 7 p.m. Ahead of the live concert you can experience a half hour of treasures from the Interlochen archives, conversations with conductors and more. This concert is also webcast live and in its entirety at [live.interlochen.org](http://live.interlochen.org) beginning at 7:30 p.m. (*schedule subject to change*).

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### **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 Scholars: William and Martha Paine**  
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Principal Chair (Viola): Bettyjo Heckrodt Endowed Viola Chair

Principal Chair (Cello): Martha L. Snyder Endowed Chair

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](http://interlochen.org/give).

### **WYSO Roster Denotes**

+ Denotes Concertmaster      ^ Denotes 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.

° Denotes WYWS musician playing on Pines of Rome with WYSO

*The WYSO musicians are listed alphabetically after principals in the roster.*



# WORLD YOUTH SYMPHONY ORCHESTRA

Courtney Nottingham, manager

Cara Benner, librarian    Emily Schaub, assistant librarian

## VIOLIN I

Minji Kim, Mich.\*+  
Feodora Douplitzky-Lunati,  
France  
Ajay Balasubramaniam, Ga.  
Arianna Behrendt, Calif.  
Gaelle Cherefrere, Fla.  
David Jou, Calif.  
Kaitlyn Lien, Texas~  
Oscar Mata, Texas  
Ellie McGahagin, Fla.  
Kaitlyn McLaughlin, Ala.  
Corinne McLeod, Texas  
Sabine Stern, Calif.  
Lucy Woo, Calif.  
Juliette Workman, N.C.  
Fanglin Yuan, N.Y.\*  
Jason Yung, Ill.

## VIOLIN II

Ian Johnson, Taiwan\*^  
Hugo Chen, Taiwan\*  
Kana Aihara, Minn.\*  
Caleb Anderson, Wash.  
Ingrid Buschkopf, Wis.  
Alissa Chang, Texas  
Alice Chen, Wis.\*  
Johannes Eberhart, Calif.  
Sasha Kolb, D.C.  
Maiya Kothari, Calif.  
Dyer McLeod, Texas\*  
Margaret Toth, Fla.  
Vladimir Tsiper, Minn.\*  
Trinity Williamson, N.J.  
Lily Wodzisz, Mich.\*  
Winter Wu, China

## VIOLA

Ben Graham, Mich.^  
Abi Benoit, Fla.  
Evelyn Cooper, Md.  
Wyatt Johnson, S.C.  
Adele Kelley, Calif.~  
Abigail Laureta, N.Y.  
Graham Lee, Mass.  
Sophia Steadman, Maine  
Vivian Van de Sype-Cucu,  
Wis.

## VIOLA cont.

Amanda Wu, Wash.\*  
Delia Zacks, Mo.

## CELLO

Max Salzinger, Ind.~^  
Justin Barnwell, Texas  
Sylvia Brown, Kan.  
Joshua Gordon, Ariz.  
Daniel Gross, Mich.  
Benny Gruenbaum, Conn.\*  
Alexander Peterson, Colo.  
Sofia Urich, Venezuela  
Sarah Voigt, Pa.  
Luke Walker, N.J.\*  
Jacqueline Yang,  
United Kingdom  
Adam Zeithamel, Iowa\*

## DOUBLE BASS

Macy Kiger, Ga.^  
Athena Allen, N.Y.\*  
Bevin Almlblad, Colo.  
Gabriel de los Reyes, Mass.  
Lily Enderle, Va.  
Collin LeBlanc, Fla.  
Tucker Sampson, Mass.  
Fabiana Venegas, Costa Rica

## FLUTE

Jessica O'Brien, Calif.^  
Diego Fernandez, Ore.  
Marko Sretenović, Serbia~

## OBOE

Sihan Qi, N.Y.^  
Jill Peterson, Ky.\*  
Shiyi Song, China\*

## CLARINET

Dina-Rosa Biggs, Ore.^  
Ben Eubanks, Va.  
Kevin Jin, Ga.\*

## BASSOON

Alistair Picken, Calif.\*^  
Cian Bryson, Canada~  
Kathryn Wessells, Md.

## HORN

Andrew Arloro, N.Y.^  
Hunter Blakestad, Okla.  
Abigail Konopik, Mo.  
Louis Roy, N.Y.  
Ashley Chiang, Taiwan\*\*°  
Pablo Torres Salazar,  
Costa Rica°

## TRUMPET

Rubén Díaz Medina,  
Puerto Rico^  
Ted Ekstrand, Ore.  
Antoni Krej, Poland\*  
Remington Wiltse, Fla.  
Mariella Brayton, Ore.°  
Lucio Nicolas, Fla.°

## TROMBONE

Charlie Cao, China^  
Ryan Barrett, Ky.  
Noah Urquidi, Texas\*  
(bass)  
Kean Adair, Fla.\*\*°  
Joshua Zhang, Mass.\*\*°

## TUBA

Zhaowei Qu, Calif.\*

## PERCUSSION

Ben Landon, Ariz.^  
Julian Jimenez-Pardo,  
Costa Rica  
Lexi Kunz, Ill.\*  
Hannah Lam, Ill.~  
Deqi Mu, China

## HARP

Ella Brown, Mass.\*^  
Olivia Tilley, Va.

## CELESTA/ORGAN

Latimer Rogland, S.C.

## PIANO

Samantha Chamberlain,  
Calif.

## INTERLOCHEN PHILHARMONIC

Nicholas Clark, manager   Benjimen Neal, librarian   Claire Oplinger, assistant librarian

### VIOLIN I

Susanna Barouch, Mass.  
Millie Bell, N.Y.  
Tarquin Bennion, Mont.  
Hans Bode, Pa.  
Chloe Busracamwongs,  
Calif.  
Adam Dominguez, Texas  
Samuel Gaccione, Calif.  
Lauren Gascon, N.Y.  
Sophia Korman, Fla.  
Julian Leon, Calif.  
Alexis Mendiola, Texas  
Andrew Neal, Ind.  
France Nicolas, Fla.  
Preston Trinh, Ill.

### VIOLIN II

Abby Ellis, Ill.  
Milan Forrester, Mich.  
Marissa Huggett, Tenn.  
Kublai Kolb, D.C.  
Sofia Mercado, Kan.  
Patrick Miranda-Estrada,  
Texas  
Grace Schuur, N.Y.  
Amira Stern, Ill.  
Natalie Tran, Calif.  
Jacob Weiss, N.J.  
Fiona Yuan, Mass.

### VIOLA

Natalia Barco-Caiaffa, Fla.  
Christine Keedy Brown, Fla.  
Galatia Bush, Fla.  
Gilana Bush, Fla.  
Harold Kim, N.H.  
Isabel Lin, Ill.

### VIOLA cont.

Erika Lopez, Venezuela  
Kalimah Muhammad, Fla.  
Bailey Rickman, N.C.  
Chloe Temple, Vt.

### CELLO

Elliott Besirli, Mich.  
Tatiana Byam, Vt.  
Alejandro Enriquez,  
United Kingdom  
Enrique Garcia, Ark.  
Max Gavin, Ill.  
Seth Grayson, Ohio  
Ian Gu, N.Y.  
Chance Handel, Pa.  
Eliza Kaplan, Pa.  
Eli Levy, Fla.  
Samantha Peña, Venezuela  
Siena Yoon, Pa.

### DOUBLE BASS

Liam Cozonac, Ga.  
Roland-William McGurr, Ohio  
Zach Sagone, Ohio  
Emma Waidner, Fla.

### FLUTE

Cadence Liu, Calif.  
Sofija Milenkovic, Serbia\*  
Milica Trehub, Serbia

### OBOE

Sophie Craciun, Ohio  
Amelia Cheng, Wash.  
Jaime Paul, Conn.

### CLARINET

Edie Flunker, Texas  
Colin Miller, Tenn.  
Kelsey Waters, Okla.

### BASSOON

Sydney Fink, N.J.  
Andrew Guthrie, Ga.  
Amelia Newman, Va.

### HORN

Liam Barnstead, Va.  
Tyler Olmstead, N.J.  
Miles Woods, Tenn.

### TRUMPET

Luke Barrett, Ga.  
Frederick Kerby, Pa.  
Jackson Poole, N.C.  
Stephen Stricker, Ky.

### TROMBONE

Adrian Anderson, Wis.  
Hyun June Cho, Md.\*  
Aimen Hashish, Pa. (bass)

### TUBA

Jacob Buchek, Mo.

### PERCUSSION

Phineas Lee, N.Y.  
Paloma Mirrashidi, Calif.  
Reese Modesitt, Texas  
Hannah Stone, Wash.  
Octavio Valentan, Calif.

### HARP

Jingtong Zhang, China  
Carson Barnes, Mich.

*The IP musicians are listed alphabetically within their sections.*

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

# WORLD YOUTH WIND SYMPHONY

Mark Bonner, Jr. and Hannah Morrison, managers  
Oscar Lewis, librarian

## FLUTE

Arin Goldstein, Md.  
Tieran Holmes, Va.  
Erin Huang, Mass.  
Remy Kim, Mass.  
Micayla Rawling, Va.  
Ava Stumpf, Ill.  
Vladimir Vojinović, Serbia  
Grace Zhou, Ohio

## OBOE

Kyle Cho, Md.\*\*  
Sada Hembree, Fla.  
Jasmine Hsich, Ohio  
Lynna King, N.J.  
Dominic Luthje, Ala.\*\*

## CLARINET

Santiago Alvarez, Fla.  
Jeffrey Bedford, Pa.  
Kevin Belcher, Ga.\*\*  
Maggie Bowen, Ga.  
Evelynn Chae, Texas  
Matthew Chandler, Calif.  
Augustus Cullivan, Texas  
Diego Florez-Saavedra, Fla.  
Ian Gonzales, Fla.  
Annie Gruman, Fla.  
Rohan Miovic, Mass.  
Matthew Vallejo, Fla.  
Luis Montero Hernandez,  
Costa Rica\*\*  
Isaac Wood, N.Y.

## ALTO SAXOPHONE

Alex Kang, Taiwan

## TENOR SAXOPHONE

Avery Babbitt, Texas

## BARITONE SAXOPHONE

Nestor Olguin, Texas

## BASSOON

Valentino Dzul, Texas  
Allie Hunnius, Calif.  
Dima Tishyn, N.Y.  
Madeline Zhang, Wash.

## TRUMPET

Mariella Brayton, Ore.  
Justin Brooks, Fla.  
Bernie Chan, N.Y.\*\*  
Lily Clark, N.Y.  
Lucas Fang, Texas  
Evan Kessler, Ill.  
Lucio Nicolas, Fla.  
Kevin Saintus, Fla.  
Kali Waldman, Colo.  
Anne Walton, Mich.

## HORN

Ashley Chiang, Taiwan\*\*  
Luna Einspruch, Ore.  
Julian Khandalavala, N.Y.  
Pablo Torres Salazar,  
Costa Rica

## TROMBONE

Angel Alday, Ill.  
Madi Bayaca, Calif.  
Nathanael Fritz, Va.  
Gabriel Nieman, N.Y.  
Cooper Randeem, Calif.  
Joshua Zhang, Mass.\*\*

## BASS TROMBONE

Kean Adair, Fla.\*\*

## EUPHONIUM

Shelby Jensen, Ark.  
Xander McCormick, Texas

## TUBA

Christian Gonzales, Texas  
Tipton Lolley, Ky.\*\*  
Paul Muirhead, Tenn.  
Muriel Wallach, Va.  
Jack Whalen, Wis.

## PERCUSSION

Isabel Armenta, Ill.\*\*  
William Caro, N.Y.  
Nava Gold, Ind.  
Anh Ho, Ga.\*\*  
Ethan Miller, Fla.  
Chloe Phillips, Texas  
Naielle Smith, Calif.  
Jack Xu, N.J.  
Able Zhou, China  
Anyia Zions, N.Y.

*The WYWS musicians are listed alphabetically within their sections.*

\*\* 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.

## INTERLOCHEN SUMMER DANCE ENSEMBLE

### INTERMEDIATE DIVISION

Jaxson Barnett, Ky.  
Lilah Black, Ill.  
Mia Bornia, Fla.  
Sophia Budny, N.J.  
Lucy Busfield, Ark.  
Nami Chung Vastine, Fla.  
Morgan Cummings, Fla.  
Margot Curry, Mass.  
Pearl Decker, Calif.  
Ava Devanney, Mich.  
Beatrice du Pont, Conn.  
Lily Ebrahimi, Va.  
Lucy Gath, Ohio  
Paloma Gomez Whitney,  
Minn.  
Danielle Gordillo, Fla.  
Malia Heenan, Calif.  
Eleanora Jones, Mich.

Meadow Kavalauskas, Ohio  
Gabi Kim, N.J.  
Anya Kleinman, Md.  
Rex Langerman, Wis.  
Sophia Lee, N.J.  
Marcella Miles, Ind.  
Adriana Oleksy, Mich.  
Freya Reynolds, Mich.  
Claudia Russell, Mich.  
Sana Schiffern, Wash.  
Chandini Shah, Ill.  
Sofia Silberstein, Mexico  
Lindy Sloan, Calif.  
Ella Smith, Calif.  
Elliott Smucker, Mich.  
Henry Stegemann, Ill.  
Emma Thomas, Ill.  
Lara Thompson, Italy  
Leila White, Conn.  
Cora Zirnhelt, Iowa

### HIGH SCHOOL DIVISION

Brianna Catlett, Minn.  
Jessie Gall, N.H.  
Joey Gelman, Colo.  
Anjali Kashyap, Calif.  
Ava Kowalewski, Mich.  
Sana Kulkarni, Calif.  
Sam Laureys, Ill.  
Koda Nayback, Mich.  
Kassandra Nestle, Ill.  
Isis Price, Ohio  
Summer Rabotnick, Mich.  
Sofia Silva, Texas  
Morgan Strimple, Wis.  
Sydney Sundt, Ariz.  
Jingen Nicole Wang, Ohio  
Lily Wright, N.J.

\* \* \*

## THANK YOU FOR BEING A PART OF THE 95th SEASON OF INTERLOCHEN ARTS CAMP

\* \* \*

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