



The New York Philharmonic and Interlochen Center for the Arts Present

Interlochen Arts Academy +  
NY Phil: सुक्ति: *MUKTI*

Presenting Sponsors  
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Friday, March 3, 2023, 8:00 p.m.

Leslie B. Dunner, Conductor  
Students from Interlochen Arts Academy  
Interlochen Arts Academy Orchestra with  
New York Philharmonic Musicians

Wu Tsai Theater  
David Geffen Hall at Lincoln Center  
Home of the New York Philharmonic

This program will last approximately two and  
one-quarter hours, which includes one intermission.



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**Leslie B. Dunner, Conductor**  
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**Interlochen Arts Academy Orchestra with**  
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Sydney James Harcourt (AS 94, 97; IAA 94–97), Host

## ACT ONE

मुक्ति: **MUKTI (A Movement of Liberation)** (World Premiere)

Directed by Gulshirin Dubash, Courtney Kaiser-Sandler, and Stephen John

## Intermission

Programs are made possible, in part, by the **New York State Council on the Arts** with the support of the Office of the Governor and the New York State Legislature.

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## ACT TWO

### INTRODUCTION

Trey Devey, President, Interlochen Center for the Arts  
Presentation of NY Phil–Interlochen Scholars

### INTERLOCHEN ARTS ACADEMY ORCHESTRA

Leslie B. Dunner, Conductor

**John WINEGLASS**

(b. 1973)

***Unburied, Unmourned, Unmarked:  
Requiem for Rice*** (2019; New York  
Premiere)

MIDAS HASSAN, Powhatan, Va.

IMANI MAKASA, Dulles, Va., Narrators

**Mary D. WATKINS**

(b. 1939)

***Soul of Remembrance from Five  
Movements in Color*** (1994)

**Jonathan Bailey HOLLAND**

(b. 1974)

***Equality*** (2015; New York Premiere)

JAHLIA COLLINS, Atlanta, Ga.

MIDAS HASSAN, Powhatan, Va., Narrators

**Valerie COLEMAN**

(b. 1970)

***Umoja: Anthem of Unity*** (2019)

# From Interlochen Center for the Arts

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Dear Friends,

Over the past week, more than 130 teenage musicians, dancers, creative writers, filmmakers, visual artists, actors, and interdisciplinary artists from Interlochen Arts Academy have immersed themselves in New York's arts and culture ecosystem: sharing concerts at Dizzy's Club at Jazz at Lincoln Center, public middle schools, and other venues; taking classes at Martha Graham Dance Company; hosting workshops for viBE Theater Experience; and more. We are grateful that you have joined us at David Geffen Hall this evening for their culminating performance, part of the NY Phil's *LIBERATION*.

At Interlochen, we challenge our students to listen deeply to the world around them and to create art that reflects and illuminates our lived experiences and catalyzes critical conversations. We challenge them to actively explore our shared humanity by building relationships and art in public spaces like hospitals and children's museums; exploring the important role citizen artists play in society; and living world friendship through the universal language of the arts.

Tonight's multidisciplinary presentation, मुक्ति: *MUKTI*, is derived from the Hindi word meaning liberation, freedom, or emancipation. Through original songs, poetry, spoken word, dance, film, and orchestral performance, we will explore liberation of all kinds from a global perspective that represents our diverse student body. The performance culminates in the possibility of hope and new considerations — an ending aptly created by the next generation of creative changemakers.



Trey Devey  
President, Interlochen Center for the Arts

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## Leadership Donors

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We recognize the Interlochen Board of Trustees for its dedication to our students and the student experience.

A special thank you to Camille Colatosti, Brent Wrobel, and Jennifer Wesling for your support of this tour and our students.

# Notes on the Program

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मुक्ति: **MUKTI** (A Movement of Liberation)

**M**ukti means freedom in Hindi — freedom from constraint, freedom from oppression, freedom from oneself, and freedom from what holds us back. Within *mukti* lies the fight of our personal *dharma* (duty, ethics, morality) versus *adharm*a (no morality). However, in the Indian epic the *Mahabharata*, the fight is not merely between one or the other: it is within one's own *dharma* and the conflict that arises in the doing of good. Actions are not merely wholly good or bad, but rather have an inherent complexity within them based on circumstance. As we started to consider our artistic world, it was important to look outward and find what was important in doing this project, with all its juxtapositions and difficulties. We wrestled with how we, with our privilege and lack of experience, could ever represent the struggle and pain of so many. We knew the answer lay in parting with our ignorance and diving into what was unknown and fighting to understand our own *dharma*. What is our duty? With the task of creating a program that assessed liberation on a global scale, spanning centuries and cultures, we delved into movements through music, theater, dance, visual art, creative writing, and film and wove a web of intricately created moments. Students generated work that responded to the growing world around them as they understood it, keeping in mind the history that came before them and the truths that may not be theirs, but are nonetheless deeply felt and valid. Reflecting both the inner and outer turmoil of freedom, we dove into this work with as much patience and humility as we knew, letting ourselves be lost in the unknown and be elated by the joy we found in sadness.

— *Gulshirin Dubash, Courtney-Kaiser Sandler, and Stephen John*  
Directors

**W**hile we hope for you to enjoy this performance, and the thrill of interdisciplinary collaboration, we would not like to mislead you. For us, with our privilege, it is nothing but entertainment. The members of the *MUKTI* project would like to recognize the unceasing resistance, and endless fight for hope, that does not pause for our performance. We are bombarded with frightening statistics, grave news reports, and endless bots telling us exactly what we want to hear. Even so, we are incredibly lucky to experience these atrocities on a screen, diluted by blue light and video comments. So, without being too saccharine, we would like to thank the impassioned leaders of yesterday, and their unrelenting faith for a greater future. And to the freedom fighters of tomorrow, we entrust our livelihoods to you in the hopes that we may one day break the confines of injustice.

— *The Cast*

## A Journey of Liberation

From Dr. Leslie B. Dunner, Conductor, Interlochen Arts Academy Orchestra

In our second act, we trace the African American experience from its West African roots to the present day. Our narrative arc, carried by works by living Black American composers, traverses a breadth of complex and contradictory emotions: sorrow and joy, reflection and anticipation, despair and hope.

Our journey begins with the first movement of **John Wineglass's *Requiem for Rice*** — a turbulent and visceral work that captures the turmoil of a trans-Atlantic journey on a slave ship. Frenetic scalar runs in the strings and woodwinds and insistent rhythms from the bass drum and timpani evoke the relentlessness of wind and waves, ultimately yielding to a triumphant brass fanfare that celebrates the accomplishments of enslaved peoples. The triumph is short-lived, however, as the horrors of the rice fields — conveyed through a chilling libretto and recordings from a rice field — are revealed in the second movement. The third movement reflects on the lives lost in this appalling environment, weaving elements of the *casop* ritual with Western musical ideas in a fitting tribute to those unburied, unmourned, and unmarked.

The closing of *Requiem for Rice* is a fitting segue to **Mary B. Watkins's *Soul of Remembrance***. Described by Watkins as “a song of sorrow and hope,” the piece captures the grief of newly arrived African slaves while honoring the ancestral wisdom and deep knowledge of the soul that provided solace in the midst of oppression. The piece's slow yet persistent march tempo represents the long march for African Americans to express themselves as fully human.

That march is continued in **Jonathan Bailey Holland's *Equality***, which reflects on the fight for emancipation and the civil rights movement while issuing a continued call to action. Inspired by Maya Angelou's poem of the same name, *Equality* taps into the poem's virulent musical imagery with bold brass motifs and rhythmic percussive lines. The narrator's insistent refrain, “Equality, and I will be free,” compels audiences to follow Angelou's lead as activists and citizen artists and engage in the ongoing work of liberation that continues today.

While our journey has brought us through moments of sorrow and despair, it has not left us without hope. In **Valerie Coleman's *Umoja***, the tendril of hope that has followed us through the first three pieces finally blooms into a joyful celebration of unity. *Umoja's* recurring melody — which is passed to each section of the orchestra — invites all of us to make our own voices heard and reminds us that true, lasting liberation is possible if we are willing to set aside that which divides us.

Liberation is more than being freed from the physical shackles of bondage or the limitations of our minds: it is also the freedom to dream, to be unorthodox, to fail and try again — and to create something far beyond what we originally imagined. That's true liberation. And that's what I want this program to do.

## *Unburied, Unmourned, Unmarked: Requiem for Rice*

John Wineglass

The “rice” in the title of this piece refers to the crop that enslaved laborers reaped on plantations in the American South. The piece originated with a historian’s own biographical realization. Dr. Edda L. Fields-Black, a professor of history, is an expert on rice farming and farmers in West Africa and the antebellum United States. (If you’ve visited the National Museum of African American History and Culture in Washington, DC, you’ve likely seen the permanent exhibit on rice farming that includes her research.) Her research examines how enslaved people were forced to use West African rice production technology to make South Carolina’s rice planters the most commercially successful in the United States.

Rice field conditions are terrible. Regular flooding, mosquitoes, and swamp-borne disease killed tens of thousands of enslaved people. About a decade ago, Fields-Black made the horrifying discovery that the remains of her own enslaved ancestors lay in these rice plantation burial sites in South Carolina. They had lived and died on some of the very rice plantations she had studied. She has written that the gravesites are nearly impossible to find, because if they were marked at all, the markers were in complete disrepair. Concrete slabs barely cover wooden coffins in these graves belonging to her ancestors. Their graves were unmarked, their remains were unburied, and their lives were unmourned.

In what is perhaps not a surprising response from a professor and historian, Fields-Black set out to memorialize her family’s legacy using research, education, and the arts. She began the *Requiem for Rice* project with the intention of using a multimedia humanities project to teach about slavery by putting it on the stage. In a process she has detailed in a blog called *Requiem for Rice*, she wrote a text and collaborated with composer John Wineglass to create the piece of music heard on this program. Wineglass and Fields-Black have even traveled to South Carolina rice fields to experience firsthand the conditions that the enslaved laborers endured. Leslie B. Dunner conducted the premiere of the piece in 2019 with the Colour of Music Festival Orchestra in Pittsburgh.

Musically and poetically, *Requiem for Rice* melds traditions of the European concert hall and West African funerary practices. The piece is a Requiem, which is a Mass for the dead that composers from Mozart to Verdi to Fauré have composed. *Requiem for Rice* also includes elements of *casop*, a ritual performed by Diola rice farmers in Senegal for suspicious or untimely deaths. The deceased person’s spirit explains how they died, and once the truth is revealed, their body is buried and the community is restored to peace. By blending the Requiem Mass and the *casop* ritual, Fields-Black and Wineglass help listeners mourn the lost lives of the enslaved laborers and then celebrate them and lay them to rest. As Fields-Black writes, this piece allows “oppressed and voiceless people to tell their stories, mourn their dead, and celebrate their contributions to the world.”

— Dr. Amanda Sewell, Music Director, Interlochen Public Radio

## *Soul of Remembrance from Five Movements in Color*

Mary D. Watkins

A piece of music composed in the 1990s is often the newest work on an orchestra concert. In a refreshing change of pace, the piece composed in 1994 on this concert program is the oldest. Sacramento's Camellia Orchestra commissioned and premiered the orchestral suite *Five Movements in Color* from composer Mary Watkins in 1994. Although *Five Movements in Color* is occasionally performed in its entirety, the work's second movement, *Soul of Remembrance*, is often performed as a standalone piece.

*Five Movements in Color* is a richly eclectic work that encompasses music of West Africa as well as many different musical styles and genres from the African diaspora. Watkins has said that the piece is an "epochal painting or poem about our journey as a [Black] people in [the United States]." The complete work includes improvisational sections, layered ostinatos and polyrhythms, and syncopation, all of which are characteristics found in various musics of West Africa and its diaspora. Together, the five movements have a sense of chronological development, traveling from the West African continent in the first movement to the sounds of a chaotic contemporary existence in the fifth and final movement.

Of the second movement, *Soul of Remembrance*, Watkins said, "I saw my own people in their long march to fully express themselves as fully human in a society when we were always boxed in." There is a lyrical melody at the beginning of the movement that suggests but doesn't directly quote "Remember Me," the African American congregational praise song. It's slow and contemplative, but the pizzicato bass line and pulsing harp create a sense of agitation and uncertainty.

Watkins's compositional output is as variegated as this piece. She has had her own jazz ensemble for decades, and she has also composed incidental music for theater and dance productions. Watkins has scored multiple documentary films, several of which have been nominated for Academy Awards. She is perhaps best known for her operas about the lives of important American historical figures, including American Red Cross founder Clara Barton, civil rights leader Fannie Lou Hamer, and Emmett Till, the teenager whose brutal lynching was one of the major catalysts of the civil rights movement. (It is worth noting that Emmett Till was actually born two years after Mary Watkins, and she has written about how her memories of his murder affected her at the time, and even today.)

Conductor Leslie B. Dunner has frequently programmed *Five Movements in Color* with orchestras that he conducts. In fact, the only commercial recording of Watkins's *Five Movements in Color* was made under Dunner's baton. Released in 2010, it was the very first in the Recorded Music of the African Diaspora Series, a partnership between Albany Records and the Center for Black Music Research. The second album in this series also includes the first known commercial recording of Florence Price's Piano Concerto, featuring pianist Karen Walwyn and also conducted by Dunner.

— A.S.



## Equality

Jonathan Bailey Holland (IAC / NMC 89, IAA 88–92, IAC St 92)

In 2015, the Cincinnati Symphony Orchestra commissioned three pieces based on poetry by Maya Angelou (1928–2014). Jonathan Bailey Holland was asked to compose a piece inspired by Angelou's poem *Equality*. He has said that the poem was, in a way, "already music" because of its persistent energy. Holland has also noted that, although written in 1990, Angelou's poem reflects the struggles of her own lifetime as much as it does those of people who lived more than a century earlier and were fighting to end slavery.

The text of *Equality* itself evokes music and sound with phrases like "you do own to hear me faintly / as a whisper out of range / while my drums beat out the message / and the rhythms never change." In a later stanza, Angelou writes, "Hear the tempo so compelling / hear the blood throb in my veins. / Yes, my drums are beating nightly, / and the rhythms never change." The stanzas are punctuated with the refrain "Equality, and I will be free." Holland channels these poetic drums throughout the piece. The brass and snare drum tattoo bold, urgent rhythmic refrains that punctuate the narrator's recitation of Angelou's text. Near the end of the piece, the wood block introduces a new rhythmic pattern, perhaps suggesting the "marching forward" described in the poem.

Three decades ago, Jonathan Bailey Holland was himself a student at Interlochen Arts Academy and a member of the Interlochen Arts Academy Orchestra. In fact, he discovered his love for music composition at Interlochen. Now, as Dean of Music at Carnegie Mellon University, he advocates for the equality of musics when he teaches. In interviews, he has said that his own eclectic listening habits helped shape him into the composer that he is today. Holland grew up in Flint, Michigan, and listened to everything from Phil Collins to Run-DMC to Wynton Marsalis; he listened to and enjoyed everything without thinking that any kind of music was superior to any other kind.

Although he has sometimes found his artistic point of view to be at odds with that of the traditional music conservatory approach to the teaching and learning of music history, Holland has been able to use his role to help reshape ways in which music history is taught and understood. He has said that it can be challenging to serve the artistic and intellectual needs of students who don't fit the conservatory model and that he tries to help everyone feel like they are a part of the conversation. To this end, every semester he provides his students with a listening list. The music on the list is hugely varied, and Holland's goals are to encourage students to hear music that they've never heard before, increase their knowledge of musical styles and approaches, and understand that no music genre or style is superior to another. As he said in an interview, "There is no sense that there's one way of doing things."

— A.S.

# Text

## *Equality*

By Maya Angelou

You declare you see me dimly  
through a glass which will not shine,  
though I stand before you boldly,  
trim in rank and marking time.

You do own to hear me faintly  
as a whisper out of range,  
while my drums beat out the message  
and the rhythms never change.

Equality, and I will be free.  
Equality, and I will be free.

You announce my ways are wanton,  
that I fly from man to man,  
but if I'm just a shadow to you,  
could you ever understand?

We have lived a painful history,  
we know the shameful past,  
but I keep on marching forward,  
and you keep on coming last.

Equality, and I will be free.  
Equality, and I will be free.

Take the blinders from your vision,  
take the padding from your ears,  
and confess you've heard me crying,  
and admit you've seen my tears.

Hear the tempo so compelling,  
hear the blood throb in my veins.  
Yes, my drums are beating nightly,  
and the rhythms never change.

Equality, and I will be free.  
Equality, and I will be free.

## *Umoja: Anthem of Unity*

Valerie Coleman

**U***moja* (oo-MOH-juh) is a Swahili word meaning unity. It is the principle of the first day of Kwanzaa. Valerie Coleman's piece *Umoja* has grown and evolved and taken many different forms in the more than 20 years since she composed it. The first version was a piece for women's choir composed to celebrate the first day of Kwanzaa. The music featured a repeated melody and call-and-response form, and the lyrics summon "children of ALL" to "hear the winds call" because "it's time for Unity." Coleman has said that this first version embodied "tribal unity" and the sense of a drum circle in which participants are sharing oral histories together.

In 1997, Coleman founded the quintet Imani Winds. *Imani* (ee-MAH-nee) is also a Swahili word. It means faith and is the principle of the final day of Kwanzaa. Coleman reworked the choral piece *Umoja* for her new wind quintet, and the piece quickly became one of the ensemble's signatures. Imani Winds' first album was even called *Umoja*. Coleman has said that she wanted the piece *Umoja* to serve as an anthem for Imani Winds to celebrate the members' diverse heritages.

In the past two decades, Coleman has reimagined *Umoja* for many different ensembles and instrumental configurations. Besides the original choral version and the subsequent wind quintet, Coleman has created versions for flute choir and flute quartet (she herself is a flutist), as well as wind trio, brass quintet, and string quartet. The orchestral version of *Umoja* is one of the most recent iterations, premiered in 2019 by The Philadelphia Orchestra.

Coleman has said that the orchestral version honors the melodic simplicity of the first *Umoja* but undertakes an in-depth musical exploration of the concept of unity. *Umoja* opens with the percussionists using bows (yes, bows) to play the glockenspiel, marimba, and vibraphone. The violin introduces the melody, then the melody travels throughout the instrument groups of the orchestra. Then, the brass and percussion break in with clashing dissonances, which Coleman has said is a musical representation of "the clash of injustices, racism, and hate." The instruments face off, and the final measures turn into an anthem reminiscent of the original melody.

Conductor Leslie B. Dunner has created his own adaptation of Coleman's orchestral version of *Umoja*, which is what the orchestra plays in today's performance. Coleman's blog refers to the various versions of *Umoja* as "siblings," because they are similar and have the same origins but each has a unique voice and perspective. Collectively, these versions of *Umoja* are not unlike the African diaspora itself: each line unique and special in its own right but all sharing a common origin. As Coleman has written, "Now, more than ever, *Umoja* has to ring as a strong and beautiful anthem for the world we live in today."

— A.S.

## The Artists

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**Leslie B. Dunner** is the conductor of the Interlochen Arts Academy Orchestra and has served as artistic / music director of the South Shore Opera since 2014 and resident conductor of Trilogy Opera since 2018. He conducted the world premiere of Anthony Davis's *The Central Park Five*, which received the 2020 Pulitzer Prize for Music. Dunner has led performances for Princess Diana and Nelson Mandela with Dance Theatre of Harlem, and guest conducted London's Royal Ballet, South African Ballet Theatre, and Michigan Opera Theater. He has also conducted virtually every major orchestra in the US and served as interim music director of Mexico's Jalisco Philharmonic in 2013. Dunner is a clarinetist and composer who has released albums on Innova and Pro Arte. He has received numerous awards and accolades, including the NAACP's Distinguished Achievement and James Weldon Johnson Awards and National Association of Negro Musicians Charles Stone Award.



**Gulshirin Dubash** is a member of the theatre faculty at Interlochen Arts Academy. She is an actor and theatre educator with a bachelor's in theatre and anthropology

and a master of fine arts in ensemble-based physical theatre. She has worked and directed at several colleges and universities, including University of Michigan, Calvin College, and University of Notre Dame. Dubash is trained in physical theatre and performance styles including Commedia dell'Arte and clowning. She is also proficient in Eastern theatrical forms, including Japanese Noh theatre, and has performed with Theatre Nohgaku and Clowns Without Borders. Dubash is a board member of Clowns Without Borders and has a strong interest in the anthropology of theatre.



**Stephen John** is the director of the Theatre Design & Production Program at Interlochen Center for the Arts. He has a master of fine arts in directing for the theatre and a bachelor's in theatre, as well as over 15 years of professional experience in various roles including producing, directing, designing, stage managing, and technical directing. John has worked with a variety of organizations, including University of Idaho, Chapman University, Cardinal Stage Company, and Crazy Redhead Productions (Scotland). He has directed and designed for Mysterium Theater, Stage Works at the Mesa Arts Center, and 3D Theatricals.



**Courtney Kaiser-Sandler** (IAC/NMC 89–90, IAC 91, IAA 92–94), Associate Director of Music for Contemporary Performance and Collaborative Projects at Interlochen

Center for the Arts, is an Interlochen Arts Academy and Arts Camp alumna and professional songwriter, vocalist, and musician. Kaiser-Sandler has toured the US and Europe with her successful bands and has worked with high-profile artists such as John Mellencamp and Sufjan Stevens. Her original songs have been featured on film and television. In addition to her musical career, she has worked in the music industry as a booking agent, promoter, and tour manager. Kaiser-Sandler is a philanthropist who believes in the power of music and the importance of arts education for all. She has written and performed songs for the nonprofit Art of Conservation to teach conservation to youth in Rwanda.



**Sydney James Harcourt** (AS 94, 97, IAA 94–97) studied at Interlochen Arts Academy as a double major in both dance and voice performance. He then studied at the

University of Michigan School of Music, Theatre & Dance, majoring in musical theatre before landing a featured role in the Broadway revival of *Bells Are Ringing*. A sought-after vocalist and Grammy

Award winner, Harcourt has performed on the world's finest concert stages, including Radio City Music Hall, Avery Fisher Hall (now David Geffen Hall), Carnegie Hall, and Arthur Ashe Stadium at the US Open Finals. He has appeared on and off-Broadway, starring in productions like the cultural phenomenon *Hamilton* (original Broadway company), Disney's *The Lion King*, Green Day's *American Idiot*, and the US premiere of Bob Dylan's *Girl From the North Country*, in which he originated the role of Joe Scott, receiving critical raves and nominations for the Drama Desk, Lucille Lortel, and Audelco Awards. On television and in film, Harcourt has appeared in shows and movies such as *Tell Me A Story*, *Blue Bloods*, *FBI*, *NCIS*, *Elementary*, *Younger*, *The Good Wife*, Disney's *Hamilton*, *Law & Order*, and Disney's *Enchanted*. This year sees Harcourt starring in Netflix's highly anticipated original series *Castlevania: Nocturne* (fall 2023); rapping and singing in the musical animated documentary *The Outlaw Ocean* (2023) — based on the *New York Times* bestseller of the same name — and as the lead actor in the upcoming musical feature film *I'm Not Gay* (2023). Harcourt can be seen on PBS's *Black Broadway* as a soloist with the American Pops Orchestra. He is also a lead vocalist in Jazz at Lincoln Center's American Songbook Series. He serves as Guest Artist in Residence at Interlochen Arts Academy, giving masterclasses, instruction, and coaching in the Theatre, Interdisciplinary Arts, Singer-Songwriter, Dance, and Music departments as well as devising and producing original interdisciplinary shows on campus and around the country.

## **Interlochen Arts Academy Orchestra**

A recipient of The American Prize, the Interlochen Arts Academy Orchestra is recognized as one of America's finest high school orchestras. Under the direction of Leslie B. Dunner, the orchestra performs an advanced repertoire that includes symphonies, concertos, and contemporary works. The orchestra has appeared at Carnegie Hall, David Geffen Hall, and the New World Center and has premiered works by Ash Fure and Hannah Lash, among others. The orchestra is immersed in interdisciplinary creation, collaborating regularly with the six other artistic divisions within Interlochen Arts Academy. Alumni occupy positions in leading orchestras around the world, including principal positions in the New York Philharmonic, Boston Symphony Orchestra, Chicago Symphony Orchestra, The Philadelphia Orchestra, and The Cleveland Orchestra, among others.

## **Interlochen Center for the Arts**

A global destination for artists and arts enthusiasts, Interlochen Center for the Arts nurtures creativity through six dynamic platforms: Interlochen Arts Camp, the renowned summer arts program; Interlochen Arts Academy, the nation's premier arts boarding high school; Interlochen Presents, a producer of more than 600 annual performances by internationally celebrated guest artists, Interlochen students, and faculty; Interlochen Online, the emerging leader in virtual arts education; Interlochen Public Radio, two listener-supported, 24-hour public radio stations (classical music and news); and Interlochen College of Creative Arts, a convener for lifelong learning in the arts.

Since 1928, Interlochen has been the destination for young artists where they transform passion and potential into purpose.

**CREATIVE WRITING**

Sophie Bernik, Traverse City, Mich.  
Abigail Conklin, Fairbanks, Alaska  
Annalise Harter, Newfield, N.Y.  
Elizabeth Keller, Vancouver, Wash.  
Kaydance Rice, Grand Rapids, Mich.

**DANCE**

Lilly Coate, Oklahoma City, Okla.  
Chloe Cowgill, Tucson, Ariz.  
Aimee Craig, Mill Bay, British Columbia,  
Canada  
Leah Hager, Cottage Grove, Wis.  
Anne Maust, Dexter, Mich.  
Jayla Stafford, Detroit, Mich.

**FILM & NEW MEDIA**

Lindsey Levine, Parkland, Fla.  
Darrian Looney, Bloomington, Ill.  
Emma Miszewski, Geneva, Ill.  
Charley Rosenberg, Ann Arbor, Mich.

**INTERDISCIPLINARY ARTS**

Joan Lee, Seoul, South Korea  
Riley Mulder, Bend, Ore.  
Graham Quinn, Hurley, N.Y.

**MUSIC**

Dario Allais, saxophone, Brooklyn, N.Y.  
Emily Baird, keyboard, New Albany, Ohio  
Mason Bryant, guitar, Hilliard, Ohio  
Clara Devey, guitar, Interlochen, Mich.  
Ari Han, violin, Harrisonburg, Va.

Sam Hicks, percussion, Lake Ann, Mich.  
Lila Holler, guitar, Ocean View, Del.  
Gigi Kriegsmann, guitar, Brooklyn, N.Y.  
Imani Makasa, percussion, Dulles, Va.  
Polo Onguru, harmonium, Nairobi, Kenya  
Val Serrano, viola, Puerto La Cruz,  
Anzoátegui, Venezuela  
Luke Walker, cello, Secaucus, N.J.  
Winter Wu, violin, Beijing, China  
Logan Zaud, double bass, Topanga, Calif.

**THEATRE**

Jahlia Collins, Atlanta, Ga.  
Luke Ferrante, Naples, Fla.  
TJ McCarthy, Exton, Pa.  
Mariana Ravelo, Calgary, Alberta, Canada  
Lilly Schmeda, Middletown, Del.  
Jaryse Sessions, Honor, Mich.  
Marcela Weltsek-Medina, Bloomington, Ind.  
Midas Hassan, Powhatan, Va.

**THEATRE DESIGN & PRODUCTION**

Quinn Iris, Milwaukee, Wis. (Assistant  
Lighting Designer)  
Matthew Rudman, Boulder, Colo. (Costume  
Designer)  
Reigh Wilson, Cos Cob, Conn. (Production  
Stage Manager)

**VISUAL ARTS**

Emelia Ciccolini, Glenview, Ill.  
Maggie Morris, Agoura Hills, Calif.  
Marlene Schwier, Brooklyn, N.Y.

## मुक्ति: MUKTI SUPPORTING ARTISTS

### CREATIVE WRITING

Xime Silva, Mexico City, Mexico

### FILM & NEW MEDIA

#### Animation

Kalum Carroll, Traverse City, Mich.

Jz Hullet, Boulder, Colo.

Cara Milliorn, Round Rock, Texas

Lizzy O'Leary, Evergreen, Colo.

Kayla Richardson, Traverse City, Mich.

Cat Vintimilla, Hamden, Conn.

#### Film

Maddie Cohen, Seattle, Wash.

Meredith Farnsley, Louisville, Ky.

Michelle Mancilla, Norwalk, Conn.

Miles Neidorfler, Traverse City, Mich.

Sofia Vargas, Delray Beach, Fla.

Kennison Zeppernick, New Albany, Ohio

### INTERDISCIPLINARY ARTS

Jamie John (IAA 15–19)

Nadine Waters, Saint Joseph, Mich.

### MUSIC

Emile Berlinerblau, Washington, D.C.

Case Fadell, Paris, France

Meena Karimi, Kabul, Afghanistan

Cameron Suber, Atlanta, Ga.

Ally Waddell, Seattle, Wash.

### THEATRE

Grace Suarez, Miami, Fla.

### THEATRE DESIGN & PRODUCTION

Zann Ritchie, Dover, Mass.

### VISUAL ARTS

Betty Bakkila, Brunswick, Maine

Kaz Biniak, Pacific Palisades, Calif.

Yifei Chen, Qingdao, China

Kathryn Choi, Allen, Texas

Campbell Cronk, DeWitt, Mich.

Kate Denny, Raleigh, N.C.

Lukas Drysdale, Naples, Fla.

Lucas Fernández de Tavira, Ciudad de México, Mexico

Celia Goldstein, New Paltz, N.Y.

Brielle Gunderson, Bozeman, Mont.

Holland Haeck, Hull, Mass.

Ivy Hale, San Francisco, Calif.

Kylee Henderson, Traverse City, Mich.

Juliette Karsten, Traverse City, Mich.

Emily Lloyd, Plano, Texas

Kyle Lynch, McDonough, Ga.

Milo Lyndon, Longmont, Colo.

Daria Nagrebelna, Kyiv, Ukraine

Ava Pecora, Ashley, Ohio

Nyla Rollins, Atlanta, Ga.

Will Schneider, Cincinnati, Ohio

Jo Stillwell, Traverse City, Mich.

Cindy Wang, Hong Kong

Zichen Wang, Beijing, China

Maisie Ward, Charlottesville, Va.

Jia Zeng, Carmel, Ind.

Haisong Zhao, Dali, Yunnan, China

Charlie Zuo, Rancho Cucamonga, Calif.



## INTERLOCHEN ARTS ACADEMY ORCHESTRA

J Berry, Manager  
Mallory Sajewski, Librarian

### VIOLIN I

Ari Han, Harrisonburg, Va.  
Winter Wu, Beijing, China  
Miuccia Li, Wuhan, Hubei, China  
Nahuel Weber-Jacobsen, Dulles, Va.  
Jim Kaplan, Roslyn, N.Y.  
Sabine Stern, San Juan Capistrano, Calif.  
Kai Durtschi, Idaho Falls, Idaho  
Alissa Chang, Fairview, Texas  
Auty Scherden, Longmont, Colo.  
Pippin Forrest, Windsor, Calif.  
Tessa Duncan, London, Ontario, Canada  
Ryan Nikmaram, Moncton, New Brunswick,  
Canada

### VIOLIN II

Iris Danek, Long Beach, Calif.  
Yuqin Huang, Xiamen, Fujian, China  
Jane Finlayson-Fife, Winnetka, Ill.  
Audrey Weizer, Ann Arbor, Mich.  
Harry Yang, Xiamen, Fujian, China  
Leo Makino, Seattle, Wash.  
Nora Zarycki, Billings, Mont.  
Emilio Zires, Park Ridge, Ill.  
Phoebe Bruchman, Houston, Texas  
Hadassah Ring, Grawn, Mich.  
Orli Pansing Wasserman, West Stockbridge,  
Mass.

### VIOLA

Val Serrano, Puerto La Cruz, Anzoátegui,  
Venezuela  
Kene Obiaya, Chicago, Ill.  
Amelia Branch, Chattanooga, Tenn.  
David Lawrence, Salt Lake City, Utah  
Vivienne Lucier, Lexington, Ky.  
Eddy Graul, Irmo, S.C.  
John Turner, Madison, Miss.  
Jada Walker, Secaucus, N.J.  
Bailey Rickman, Southport, N.C.

### CELLO

Corinne Turgeon, Sault Ste. Marie, Ontario,  
Canada  
Cecelia McVicker, Centerburg, Ohio  
Avrom Lindner, Bellingham, Wash.  
Luke Walker, Secaucus, N.J.  
Owen Aycock, Lubbock, Texas  
Meena Karimi, Kabul, Afghanistan  
Vanessa Agyei, Royal Oak, Mich.  
Stephen Birch, Middletown, N.J.  
Tatiana Byam, Burlington, Vt.  
Sarah Mann, Norton Shores, Mich.  
Griffin Jones, Taylors, S.C.  
Morgan Miner, Champaign, Ill.  
Lucas Geier, Tamworth, N.H.

### DOUBLE BASS

Tendekai Mawokomatanda, Atlanta, Ga.  
Joseph Escobar, Brookshire, Texas  
Jasper Chambreau, Madison, Wis.  
Macy Kiger, Acworth, Ga.  
Philani Gqamana, Rochester, N.Y.  
CJ Moore, Moorhead, Minn.  
Shelcy Dilone, Sterling, Mass.

### FLUTE/PICCOLO

Genevieve Skatoff, Palm Beach Gardens, Fla.  
(piccolo)  
Yvette Zhu, Chengdu, Sichuan, China  
Madelyn Zoller, Cincinnati, Ohio (piccolo)

### OBOE

Kareema Colson, Fort Myers, Fla.  
Jill Peterson, Lexington, Ky.  
Shiyi Song, Qingdao, Shandong, China

### CLARINET

Andrei Bancos, Rochester, Minn.  
Diego Florez-Saavedra, Weston, Fla.  
Colin Miller, Nolensville, Tenn. (bass)  
Luis Montero Hernandez, Jiménez, Costa Rica

**BASSOON**

Lucca Caise, Santa Monica, Calif.  
 Elise TeKolste, Lawrence, Kan. (contra)  
 Samantha Webster, Ennis, Texas

**HORN**

Sophie Choy, Kowloon, Hong Kong  
 John Perez, San Antonio, Texas  
 Max Robichaux, Frisco, Texas  
 Sam Wood, Colleyville, Texas

**TRUMPET**

Mauricio García de Jesús, San Felipe  
 Otlaltepec, Mexico  
 Sebastián Haros, Arlington, Texas  
 Antoni Krej, Warszawa, Poland  
 Matthew Lee, Temple City, Calif.

**TROMBONE**

Kean Adair, Parkland, Fla.  
 XiuZhang Cao, Yantai, Shandong, China  
 Edwin Osorio, Ann Arbor, Mich.

**TUBA**

Muriel Wallach, McLean, Va.

**PERCUSSION**

Steph Bloch, Miami, Fla.  
 Julian Jimenez-Pardo, San José, Costa Rica  
 Brenna Lantz-Lewis, Holt, Mich.  
 Deqi Mu, Qinhuangdao, Hebei, China  
 Tristan Toma, Kailua, Hawaii

**HARP**

Ella Brown, Wrentham, Mass.  
 Katarina Swann, Newark, Del.

**PIANO**

Rachel Lang, Superior, Colo.

*Strings are listed in seating order. Remaining musicians are listed alphabetically within section.*

**Joined by New York Philharmonic Musicians**

Alison Fierst, Flute  
 Roger Nye, Bassoon (IAA 80–82)  
 Leelanee Sterrett, Horn (IAC 00–01, AS 02,  
 IAA 02–04, IAC St 04–05, IAC Fac 17)  
 Ethan Bensdorf, Trumpet (IAC 95–00, 02)  
 George Curran, Bass Trombone (AS 92–93)  
 Alan Baer, Tuba  
 Kyle Zerna, Percussion (IAC 00–01)  
 Christopher S. Lamb, Percussion (AS 72–74,  
 IAC / NMC 75)

Kuan-Cheng Lu, Violin (IAA 96–98, IAC 97)  
 Yulia Ziskel, Violin  
 Jin Suk Yu, Violin (IAC 04, IAA 04–07)  
 Andi Zhang, Violin  
 Dorian Rence, Viola (IAC / NMC 64)  
 Patrick Jee, Cello (IAC / NMC 89–90)  
 David J. Grossman, Double Bass (IAC 92–93)  
 Nancy Allen, Harp

AS: Michigan All-State program

IAA: Interlochen Arts Academy

IAC: Interlochen Arts Camp

IAC / NMC: Interlochen Arts Camp (formerly National Music Camp)

Fac: Faculty

St: Staff

# Partners

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Partnership is vital to our work at Interlochen and at the New York Philharmonic. In recent months Interlochen faculty served as visiting faculty working with youth across New York City. Thirty of these students have earned full-tuition scholarships to attend Interlochen Arts Camp this summer as NY Phil-Interlochen Scholars. We are honored to work with some of the leading creative youth development organizations in New York City, including:

- Afro Latin Jazz Alliance
- Alvin Ailey/Fordham
- Bloomingdale School of Music
- Brooklyn Conservatory of Music
- Epic Theatre Ensemble
- Harlem School of the Arts
- The Harmony Program
- Juilliard Music Advancement Program
- Kaufman Music Center
- Fiorello H. LaGuardia High School of Music & Art and Performing Arts
- Martha Graham Dance Company
- New York Youth Symphony
- Parsons Scholar Program
- Theatre Education for the City of New York
- Upbeat NYC

## **The Interlochen–New York Philharmonic Creative Youth Development Initiative**

The Interlochen–New York Philharmonic Creative Youth Development Initiative was established in 2022 to provide life-changing experiences to young artists through top-level training and high-profile performance opportunities.

Collaborating with the New York Philharmonic’s world-class musicians offers Interlochen Arts Academy students a formative experience that will inspire them for the rest of their lives. Through the newly established NY Phil Interlochen Scholarship program, Interlochen will award full-tuition Camp scholarships to 30 young artists chosen from 15 partner organizations in New York City, creating immersive and inclusive arts experiences to help cultivate the next generation of artists.

## With Special Thanks and Recognition

The LaGuardia Gospel Choir:  
Yeou Jey Vasconcelos, Principal  
Benjamin Schott, Assistant Principal, Music  
Dr. Darryl Jordan, Conductor  
T.J. Walker, Music Director

Luna Adams  
Jaxon Ackerman  
Natalia Akilu  
Savannah Alvira  
Detola Badmus  
Elizabeth Bates  
Dalia Belokon  
Sophia Beltran  
Emily Boochoon  
Jayla Brenord  
Talese Brown  
Brielle Burns  
Naesia Cannon  
Kayden Carrion  
Beatrice Cassidy  
Samina Charles  
Faith Cochrane  
Toby Cohen  
Samantha Collins  
Carolina Cruz  
Leighcia Dacres  
Lara Daliana  
Ulima Danzique  
Briana Dent  
Mars Dershowitz  
Miniang Diallo  
Korotumu Diop  
Sofia DiPaola  
Drinique Downer  
Marina Drakulic  
Angelina Farrell  
Maria Filatov  
Eli Fortune  
Patricia Gadir  
Ava Grace Gardner  
Rose Goldman  
Camille Henri

Madyson Hills  
Francisco Hodgson  
Nevaeh Hull  
Cianny Irby  
Adela Jevremov  
Clara (Teddy) Jimenez  
Jhosanna Jimenez  
Christina Joachim  
Akilah Joseph  
Eden Kaplan  
Anu Kaurwar  
Eunji Kim  
Sannah Kumar  
Olivia Kunz  
Keimela Leitch  
Rebecca Naomi Marchan  
Espino  
Brihanna Mcfarlane  
Skyla Mckenzie  
Chase McMurren  
Jack McShane  
Samiah McWilliams  
Grace Meade  
Rohan Menon  
Analiese Mercado  
Ayden Mercado  
Ivanna Mercado  
Alice Moore  
Abu Muhammad  
Ange Nabyoure  
Precious Nkele  
Rhyanne Noble  
Victoria Pacheco  
Kylie Parker  
Mia Perez  
Isabella Placantonakis  
Tryphena Quain

Josie Raff  
Chishana Rattan  
Arianna Regis  
Gavin Rivera  
Nicole Roberts  
Matthew Rodriguez  
Lorendy Rosario  
Patxi Santelises  
Imani Sass  
Sienna Saunders  
Lucy Schweitzer  
Max Sebok  
Benjamin Shar  
Colette Shure  
John Silaban  
Elise Silva  
Jaida St. Pierre  
Asa Sulton  
Iyanna Sutherland  
Nigel Swinson  
Chelsea Ternier  
Bryona Thomas  
Alexa Torrales  
Jeremy Trotman  
Lana Tshifunda  
Ijeoma Uguru  
Zoe Urgiles  
Giana Velez  
Mireida Villaronga  
Kahmaya Washington  
Josiah Williams  
Lauren Woodburn  
Mica Woodburn  
Kaiserin Yeh  
Waka Yoshimura  
Zhaebreon Young  
Sasha Zavyalov

# NEED TO KNOW

## New York Philharmonic Guide

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### Order Tickets and Subscribe

Order tickets online at [nyphil.org](http://nyphil.org) or call (212) 875-5656.

The New York Philharmonic Box Office is at the **Welcome Center at David Geffen Hall**, open from 10:00 a.m. to 6:00 p.m., Monday through Saturday; noon to 6:00 p.m., Sunday; and remains open one-half hour past concert time on performance evenings.

### Donate Your Concert Tickets

Can't attend a concert as planned? Call Customer Relations at (212) 875-5656 to donate your tickets for re-sale, and receive a receipt for tax purposes in return.

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### For the Enjoyment of All

**Latecomers** and patrons who leave the hall will be seated only after the completion of a work.

**Silence** all cell phones and other electronic devices throughout the performance.

**Photography**, sound recording, or videotaping of performances is prohibited.

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### Accessibility

#### David Geffen Hall



All gender **restrooms** with accessible stalls are in the Karen and Richard LeFrak Lobby. Accessible men's, women's, and companion restrooms are available on all levels. Infant changing tables are in all restrooms.

**Braille & Large-Print** versions of print programs are available at the Head Usher's Desk, located on the Leon and Norma Hess Grand Promenade. **Tactile maps** of the Karen and Richard LeFrak Lobby, with seating chart of the Wu Tsai Theater, are available in the Welcome Center.

**Induction loops** are available in all performance spaces and at commerce points including the Welcome Center, Coat Check, and select bars. Receivers with headsets and neck loops are available for guests who do not have t-coil accessible hearing devices.

**Noise-reducing headphones, fidgets, and earplugs** are available to borrow.

**Accessible seating** is available in all performance areas and can be arranged at point of sale. For guests transferring to seats, mobility devices will be checked by staff, labeled, and returned at intermission and after the performance. Seating for persons of size is available in the Orchestra and Tiers 1 and 2. Accessible entrances are on the Josie Robertson Plaza. Accessible routes from the Karen and Richard LeFrak Lobby to all tiers and performance spaces are accessible by **elevator**.

For more information or to request additional accommodations, please contact Customer Relations at (212) 875-5656 and visit [lincolncenter.org/visit/accessibility](http://lincolncenter.org/visit/accessibility).

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### For Your Safety

For the latest on the **New York Philharmonic's health and safety guidelines** visit [nyphil.org/safety](http://nyphil.org/safety).

**Fire exits** indicated by a red light and the sign nearest to the seat you occupy are the shortest routes to the street. In the event of fire or other emergency, do not run — walk to that exit.

**If an evacuation is needed**, follow the instructions given by the House Manager and Usher staff.

**Automated external defibrillators (AEDs)** and **First Aid kits** are available if needed during an emergency.

# Compose Your Legacy, Sustain Your Orchestra



Did you know that you can support the New York Philharmonic in ways other than by giving cash? Help the Orchestra present inspiring concerts and provide essential music education and community programs. Make our music part of your legacy by designating the NY Phil as part of your estate plan through:

- ◆ **Bequests**
- ◆ **Charitable Trusts**
- ◆ **Retirement Plan Assets**
- ◆ **Insurance Policies**
- ◆ **Tangible Personal Property**

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# Compose Your Legacy with Our Gift To You



We want to express our gratitude for supporting us throughout the year with a gift for you. As special thanks to our NY Phil enthusiasts, we will host an informative session with a representative from Thompson & Associates, a nationally recognized leading firm in estate planning.

A client representative from Thompson & Associates will share a brief overview of estate planning and the values-based approach to meet your planning objectives while maintaining your lifestyles, providing for your heirs, and helping the charitable organizations you love.

**Join us to learn more about this valuable new service that we offer at no cost to NY Phil generous supporters!**

## Estate Planning Seminar

**FRIDAY, MARCH 17 AT 12:30 P.M.**

Kenneth C. Griffin Sidewalk Studio  
David Geffen Hall

Coffee and pastries will be provided

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Virtual sessions are available on March 16, April 6, and throughout the year.

**Space is limited for in-person and virtual sessions.  
Reserve your spot today!**

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# Michael Tilson Thomas

2022/23  
SEASON

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# and Schubert

WU TSAI THEATER  
DAVID GEFFEN HALL

MARCH 9-12

**Michael Tilson Thomas** conductor

**Sasha Cooke** mezzo-soprano

**Dashon Burton** bass-baritone

**Michael Tilson THOMAS**

*Meditations on Rilke* (New York Premiere)

**SCHUBERT** Symphony No. 9, *Great*

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**Council on  
the Arts**