



Interlochen

ARTS ACADEMY

Interlochen, Michigan
248th, 252nd, 253rd Program of the 62nd Year

*

EDMONIA

Score and libretto by Dr. William "Bill" Banfield

With guidance from the research of Marilyn Richardson
and libretto assistance from Yusef Komunyakaa.
Commissioned by Toni Morrison in 2000.

Directed by Laura Osgood Brown and Justin Lee Miller
Conducted by Julius P. Williams
Choreography by the Dancers and Rachel James
Set and Projection Design by Stephanie Baugher
Costume Design by Caitlin Eldred
Sound Design by Robert Cracknell
Lighting Design by Clyde Sheets

Friday, May 3, 2024
7:30pm, Corson Auditorium

Saturday, May 4, 2024
7:30pm, Corson Auditorium

Sunday, May 5, 2024
2:00pm, Corson Auditorium

This project is supported in part by
the National Endowment for the Arts.



CAST

Museum Curator/John Mercer Langston/Head Priest ... Sydney James Harcourt*
Dance Edmonia Jayla Stafford, Detroit, Mich.
Young Edmonia Lewis Imani Makasa, Dulles, Va.
Edmonia Lewis Amber Cierra Merritt*
Rev. John Keep/Ensemble Quin Welch, Northville, Mich.
Mrs. Keep/Ensemble Elizabeth Palumbo, East Brunswick, N.J.
Christina Ennes/Ensemble Remington Collins, Rock Falls, Ill.
Maria Miles/Ensemble Madeline Ayala, Fort Worth, Texas
Suzie Weiss/Ensemble Audrey Leiser, Durham, N.C.
Judge/Ensemble Archie Darlington, Riyadh, Saudi Arabia
Marianne Dascomb/Ensemble Sydney Rosplock, Nashotah, Wis.
Clara Steele Norton Remi Baker, Greensboro, Ga.
Sunrise/Mr. John Jones/Ensemble Isaiah Flowers, Louisville, Ky.
Edward A. Brackett/Ensemble Briggs Williamson, Delaplane, Va.
54th Regiment Soldier Christian Trimmingham, Richmond, Va.
Anne Whitney/Ensemble..... City Morrison, Wellsville, N.Y.
Adeline Manning/Ensemble Grace Coon, Madison, Miss.
Lydia Maria Child Jillian Cole, Carbondale, Colo.
Harriet Hosmer/Ensemble Leila Topi, Wayland, Mass.
Charlotte Cushman/Ensemble Ayla Rose Donohue-Özyar, Bethesda, Md.
Emma Stebbens/Ensemble Alejandra Gaspar-Hulbert, Santa Ana, Costa Rica
Vinnie Ream/Ensemble Joanna Wilson, Houston, Texas
Maria Louisa Lander/Ensemble Joan Lee, Seoul, South Korea
Margaret Foley/Ensemble Kaila Zeh-Gatti, Montauk, N.Y.
Florence Freeman/Ensemble Bridget Shene, Clermont, Fla.
Luigi/Ensemble MJ Brendel, Richland, Wash.
Marco/Ensemble Martin Florez-Saavedra, Weston, Fla.
Giuseppe..... Keller Gilliland, Telluride, Colo.
Mr. Sewall/Ensemble Evan Sercombe, Madison, Wis.
Boston Office Workers/Ensemble Cates Asleson, Granger, Ind.
Luca Isom, Edwards, Colo.
Joan Lee, Seoul, South Korea
Hanna Maes, Panama City Beach, Fla.
Ravi Mampara, Washington, D.C.
Violet Purcell, Traverse City, Mich.
Griffin Reese, New York, N.Y.
Jimmy Teti, Princeton, N.J.
Troy Burnett**
The Head Nun/Ensemble Drucilla Dumas, New Orleans, La.
Mrs. Mary Jones Zara Wilson, Nassau, The Bahamas
Frederick Douglass Christian Trimmingham, Richmond, Va.
Mrs. Helen Douglass/Ensemble Opal Reese, Highland Park, Ill.

Ensemble Gus Baldyga, Traverse City, Mich.
Edward Burden, Ho Chi Minh City, Vietnam
Gus Bye, Traverse City, Mich.
Sabina Camblor, Santo Domingo, Dominican Republic
Jaden Chimelis, East Setauket, N.Y.
Sara Corwin, Glenwood Springs, Colo.
Eveanna Fall, Big Rapids, Mich.
Elijah Ilkay, Forest Hills, N.Y.
Yoyo Jiang, Shenzhen, China
Lauren Krings, Paris, France
Suzie Littleton, Towson, Md.
Lilac Lopez, Broomfield, Colo.
Sufia Rahman, Houston, Texas
Porter Stevenson, Traverse City, Mich.
Belle Thommen, Traverse City, Mich.

Dance Ensemble Rowan Barber, Hanover, Pa.
Julia Birkenstein, Glencoe, Ill.
Owen Boone, Cincinnati, Ohio
Lilly Coate, Oklahoma City, Okla.
Aimee Craig, Mill Bay, British Columbia, Canada
Leah Hager, Trabuco Canyon, Calif.
Jesse Harrington, King Ferry, N.Y.
Anne Maust, Dexter, Mich.
Jayla Stafford, Detroit, Mich.
Anna Vaughn, Evergreen, Colo.

Supernumeraries..... Tristan Lysonge, Pewee Valley, Ky.
Nalini Charles-Belizaire, Newark, Del.

* Denotes Guest Artist ** Denotes ICA staff

UNDERSTUDIES

Museum Curator/John Mercer Langston/Head Priest Isaiah Flowers
Young Edmonia Lewis Zara Wilson
Edmonia Lewis Imani Makasa, Zara Wilson
Mrs. Keep..... Sydney Rosplock
Marianne Dascomb Elizabeth Palumbo
Anne Whitney Sabina Camblor
Luigi Cates Asleson
Giuseppe..... Gus Bye
Mrs. Mary Jones Sara Corwin

SETTING:

1860's Oberlin, Boston, Rome; 1870's Chicago; 1880's Rome; Modern Day

—There will be one 10-minute intermission—

LIST OF CHARACTERS

- Edmonia Lewis**—Black and indigenous (Ojibwa) sculptor.
- Rev. John Keep**—Runs a boarding house where Edmonia resides.
- Mrs. Keep**—Wife of Rev. Keep.
- Christina Ennes**—Boarder at the house of Rev. Keep, accuser of Edmonia.
- Maria Miles**—Boarder at the house of Rev. Keep, accuser of Edmonia.
- Suzie Weiss**—Boarder at the house of Rev. Keep.
- Marianne Dascomb**—A school administrator at Oberlin.
- Clara Steele Norton**—Edmonia’s best friend at Oberlin.
- John Mercer Langston**—American abolitionist, educator, politician, and Edmonia's attorney in Oberlin.
- Sunrise**—Edmonia’s brother.
- Edward A. Brackett**—Boston sculptor.
- Anne Whitney**—Edmonia’s friend in Boston and Rome, a poet and sculptor.
- Adeline Manning**—Painter and partner of Anne Whitney, Edmonia’s neighbor in Rome.
- Lydia Maria Child**—Edmonia’s on/off supporter.
- Harriet Hosmer**—American sculptor who moved to Italy.
- Charlotte Cushman**—American expat actress and Italian socialite.
- Emma Stebbens**—Partner of Cushman, sculptor.
- Vinnie Ream**—Sculptor, part of the Cushman Salon.
- Maria Louisa Lander**—Sculptor, part of the Cushman Salon.
- Margaret Foley**—Sculptor, part of the Cushman Salon.
- Florence Freeman**—Sculptor, part of the Cushman Salon.
- Luigi, Marco, & Giuseppe**—Edmonia’s Italian studio assistants.
- Mr. Sewall**—A businessman.
- Mr. John Jones**—A Chicago community leader.
- Mrs. Mary Jones**—Wife of John Jones.
- Frederick Douglass**—Abolitionist leader and friend of Edmonia.
- Mrs. Helen Douglass**—Second wife of Frederick Douglass.
- The Ensemble**—includes the Oberlin jury, the girls in the Keep’s house, Oberlin college students, faculty, and staff, Boston townspeople, priests and nuns of Rome, Black community in Chicago.

The following songs have contribution from other writers:

- “Happy” —Yusef Komunyakaa
“Go Change” —Ysaye M. Barnwell
“Dream” —Carol Mallard

DIRECTORS' NOTES

In this groundbreaking opera, composer Dr. Bill Banfield delves into the life and artistry of Edmonia Lewis, the 19th-century Black and indigenous sculptor. Set against the vibrant backdrop of pre-and-post-Civil War America and Italy, where Lewis found her creative haven, the work explores themes of identity, artistic expression, and societal expectations. Through a fusion of classical and contemporary musical elements, Dr. Banfield captures the complex emotional landscapes Lewis navigated. The opera serves not just as a biography but as a canvas for broader dialogues—race, gender, and the power of artistic defiance. It grapples with the tension between the individual and the collective, and elevates Lewis from historical obscurity to a symbol of enduring resilience. We invite audiences to experience a lyrical, transformative journey that transcends time and space, inviting reflection on the universal quest for self-definition and recognition.



Edmonia Lewis circa 1870

COMPOSER'S NOTES

Creating something of an early, conscientious, "global arts ethnic-aesthetic" in a Victorian Euro-centric, male-dominated art world, Edmonia Lewis expressed a prophetic arts modernity that fascinated admirers from around the world. What's additionally powerful about her work, her stance, and what she embodied, is that she was a warrior for women's, Black, indigenous and artists' rights at the same time. She demanded excellence of herself, pursued her voice, developed her craft, and disproved the hateful and demeaning claims of her inferiority that were prevalent.

The focus of the opera is the story of a self-taught genius artist, a dynamic personality with a close circle of characters who supported and cared for her. The opera moves through her rise from an orphaned, Afro-indigenous young girl who enters Oberlin College where she is brutally treated, to her success as she moves east and opens her own studio at No. 69, Studio building, Tremont Street, Boston on January 29, 1864.

Clearly one of the first women to catch the attention of American modern arts circles, her self-defined Afro-indigenous woman's defiant stance coupled with her dynamic independent spirit and tenacity lifted her to a nationally celebrated figure, pre-Harlem Renaissance, and to a respected international figure in modern sculpture arts. In her day, she was the toast of Black social elites and the European avant-garde.

After her death, her work was largely forgotten. Her most famous work, *The Death of Cleopatra*, a two-ton sculpture, was discovered in a Chicago public park in the 1970's, decades after her death. It now resides in the Smithsonian Institute. In the end, we find, like her work, she is "standing alone unknown," until discovered and found again in a new age.

My original research led me to write about her entire life. And while the musical version is somewhat changed and shortened, I tried to maintain as much as I could about her ideas, movements, and personal and professional affiliations. I wanted her story to be produced in various, flexible approaches—multi-platformed, modern musical, contemporary music theater, opera. This way, each producing venue can adapt to the needs and resources of their community and produce a piece that speaks powerfully and is culturally contextual. In other words, I want to produce something that connects to the people we serve. I believe this will allow a useable work with an enduring story and memorable characters. I hope you enjoy her story and keep the songs with you. Opera, I believe, can carry and sing life forward today.

—Dr. Bill Banfield

STORY DESCRIPTION

Edmonia Lewis is an American story about a woman who attains international reputation as a sculptor, who is beloved and yet is tragically forgotten after her death, until her most famous piece, *The Death of Cleopatra* (1875) is discovered, having been lost in the brush of a Chicago public park. EDMONIA the Opera relates the compelling story of Edmonia Lewis and celebrates this undaunted 19th-century Black and indigenous (Ojibwa) sculptor. She reshaped her artistic identity through her sculpture and, in so doing, impacted the life and culture of her times. She is one of the most important documented, celebrated Black cultural figures of the 19th century, and yet her story is largely untold, her life forgotten. Driving the narrative is this question: what do we miss, if we forget our rich heritage and the people who helped to cultivate culture all around us? Only God knows the meaning of what, who, when and why treasures are lost and then found. Our belief is that the best will rise from truth that is pressed into the ground.



Edmonia's *The Death of Cleopatra* at the Smithsonian American Art Museum

TIMELINE

1844 - Born in New York near Greenbush (now Rensselaer) to a Haitian father and Ojibwa mother, she was known as Wildfire.

1853 - Parents pass away, she is raised by her aunts.

1856-58 - Attended New York Central College, her brother pays for her education with money from the California Gold Rush.



1859-63 - Oberlin College years - she attended the prep school, then the college. Oberlin was the first school to grant equal education regardless of race. She was accused of poisoning a classmate and later of stealing art supplies. Her case was taken to trial and she was acquitted, but not before facing mob violence and ongoing racism. She was made to withdraw her last semester.

1864 - Moves to Boston, studies sculpture under Edward Brackett, begins sculpting and connects with abolitionists who become her supporters.

1865 - Moves to Rome to pursue opportunities, studies under Hiram Powers, befriends Harriet Hosmer.

1901 - Approximate time that she moves to London, little is known about her life in England.

1907 - Dies in London of kidney disease.

Forever Free
Howard University Gallery of Art

BIOS

Dr. William "Bill" Banfield is an award-winning composer, ethnomusicologist, educator, and writer who has, for over 25 years, produced a body of compositions, recordings, music and arts scholarship books, and lecture programs recognized as a paragon for contemporary arts leadership.

Dr. Banfield is a 2023 recipient of the Presidential Lifetime Achievement Award, bestowed by President Joe Biden. In 2010, 2016, and 2020, he served as a Pulitzer Prize judge and chair in American music. In 2019, Dr. Banfield was appointed as a research associate with the Smithsonian Center for Folklife and Cultural Heritage (CFCH). His work focuses on cultural through-lines, delineating the ways contemporary artistry and new works harken back and hold on to critical cultural linkages. In 2002, he was a W.E.B. Dubois fellow at Harvard University and, in 2003, was appointed by Toni Morrison to serve as the visiting Atelier Professor, Princeton University. He is Professor Emeritus and Founding Director of the Center for Africana Studies/Liberal Arts at the Berklee College of Music where he taught from 2005 to 2020.

Dr. Banfield's symphonies, operas, and chamber works are regularly performed by leading orchestras including the National, Atlanta, Minneapolis, Dallas, Indianapolis, Akron, Detroit, San Francisco, New York Virtuoso, Grand Rapids, Richmond, Toledo, Savannah, Chicago Symphonia, Sphinx, Sacramento, San Diego symphonies and the Havana Camerata of Cuba. In 2012, his Symphony 10 was commissioned and premiered by the National Symphony at the Kennedy Center with Sweet Honey in the Rock, and his Symphony 11 was performed and recorded in Switzerland with the Evoca/ECJ Symphony and Chorus. Symphony 14 received its world premiere in March 2024 with the Wisconsin Chamber Orchestra where he was the Composer in Residence for the Wisconsin Chamber Orchestra from 2021-2024.

Sydney James Harcourt is a multidisciplinary artist from Detroit, Michigan. A Grammy winner, Harcourt has performed on concert stages and stadiums including Radio City Music Hall, David Geffen Hall, Carnegie Hall, and Arthur Ashe Stadium (U.S. Open Finals). Theater credits include *Hamilton* (OBC, Aaron Burr), *The Lion King*, Green Day's *American Idiot*, and the U.S. Premier of Bob Dylan's *Girl from the North Country* originating the role of Joe Scott and receiving critical raves and nominations for the Drama Desk, Lucille Lortel, and Audelco Awards. On television and in film his credits include *Tell Me A Story*, *Blue Bloods*, *FBI*, *NCIS*, *Elementary*, *Younger*, *The Good Wife*, *Law & Order*, *Enchanted*, Disney's *Hamilton*. Currently, Harcourt stars in Netflix's original series *Castlevania: Nocturne* as the swashbuckling countertenor Edouard. This summer he stars as Rum Tum Tugger in the highly anticipated Vogue/Ballroom revival of *Cats* in the inaugural season of the Perelman Arts Center at the World Trade Center. Harcourt is an alumnus of Interlochen Arts Academy and Camp where he was

recently named to the Board of Trustees. He is also a Guest Artist in Residence, giving master classes, instruction, and coaching in the Theatre, Interdisciplinary Arts, Dance, and Music departments.

Amber Cierra Merritt Praised for her “exquisitely beautiful tone and faultless intonation” and “masterful performing” (*Tuesday Musicale Detroit*), soprano Amber Cierra Merritt has garnered a rich career across multiple genres. Hailing from Baltimore, Maryland, Merritt’s operatic stage experience includes a large array of works including First Lady in Mozart’s *Die Zauberflöte*, the Sparrow in Okoye’s *Bre’r Rabbit and the Tar Baby*, and Little Emile (cover) in Blanchard’s *Champion* at the Kennedy Center. Merritt’s extensive and vibrant concert portfolio has brought collaborations as the featured soloist for two PBS Specials, *United in Song: Celebration of American Roots* and *One Voice: American Roots* in 2021. Merritt was a solo artist in recordings for *An Anthology of African & African Diaspora Songs*, which are featured on Thomas Hampson’s *Song of America* and the African Diaspora Project websites. Merritt holds a Master’s and Specialist in Music in Vocal Performance from the University of Michigan’s School of Music, Theater, & Dance as a student of Dr. Louise Toppin. Merritt received her Bachelor of Music in Vocal Performance in 2019 at the University of Maryland, College Park, under the tutelage of Jennifer Casey Cabot.

Patrice Rushen is an award-winning musician, composer, and one of the most sought-after artists in the music industry. She is a classically trained pianist who found success in the 70’s and 80’s with her signature fusion of jazz, pop, and R&B. During this era, she composed and recorded the hit song, “Forget Me Nots,” frequently covered and sampled by other artists. Rushen is a three-time Grammy nominee who has composed scores for movies and television. She is the first female musical director for many top industry award shows, including the Grammy Awards, Emmy Awards, People’s Choice Awards, NAACP Image Awards, and HBO’s “Comic Relief V.” As one of the world’s top jazz pianists, she has performed with many artists. Among them, Stevie Wonder, Herbie Hancock, Prince, Nancy Wilson, Sheena Easton, Carlos Santana, Christian McBride, and Lee Ritenour. She is a record producer and an award-winning composer of symphonic music. Her works have been performed by the Detroit Symphony Orchestra, Wisconsin Chamber Orchestra, San Luis Obispo Symphony Orchestra, and the Tacoma Symphony. Rushen is the Ambassador of Artistry in Education at the Berklee College of Music, and served as chair at USC’s Popular Music Program from 2013–2023, where she remains on the faculty.

Julius P. Williams is an award-winning conductor, composer, recording artist, educator, author, and pianist. He was named Musical America’s Top 30 Professionals of the Year. His career has taken him from his native New York to musical venues around the globe, and has involved virtually every musical genre. He has conducted American orchestras in Dallas, Buffalo, New Haven, Savannah,

Hartford, Sacramento, Tulsa, Knoxville, Oklahoma, Vermont, Akron, Paducah, Norwalk, The Vermont Philharmonic, The Harlem Symphony, Monteux Music Festival as well as many European orchestras. He was Music Director of the Washington Symphony (1998-2003) which was the official orchestra of Washington, DC. His past positions include Artistic Director of the Music Festival of Costa del Sol, in Spain, and Artistic Director of the School of Choral Studies of New York State Summer School of the Arts for ten seasons. He is currently professor and Artistic Director and Conductor of the Berklee Contemporary Symphony Orchestra in Boston at the Berklee College of Music and Music Director and Conductor of Trilogy An Opera Company in New Jersey. He is Immediate Past President of the International Conductors Guild and co-chair of the League of American Orchestras Conductors Constituency. He also serves as a cover (understudy) conductor to the Boston Pops Orchestra (BSO) in Boston and as guest curator for Sirius XM Radio Living American. Williams' recordings are on the Albany, Centaur, and Naxos labels.



Old Arrow Maker at the Smithsonian American Art Museum

INTERLOCHEN ARTS ACADEMY ORCHESTRA

Leslie B. Dunner, conductor Christine Roberts, manager Mallory Sajewski, librarian

VIOLIN I

Miuccia Li, China*
Sabine Bechtiger,
Switzerland*
Helen Liu, China*
Leo Makino, Wash. *
Nora Zarycki, Mont.*
Iris Danek, Calif.*
Tessa Duncan, Canada**
Evan Whipple, Wyo. **
Phoebe Bruchman, Texas**
Abby Ellis, Ill. **
Simon Hill, S.C. **
Emilio Zires, Ill. **

VIOLIN II

Aria Liu, China*
Emilio Zires, Ill. *
Alice Song, Canada*
Hadassah Ring, Mich. *
Malika Prasad, Ill. *
Sabine Stern, Calif. **
Jeewon Lee, Conn. **
Nicole Wang, Taiwan**
Ella Besirli, Mich.**
Hadassah Ring, Mich.**
Suki Li, China**

VIOLA

Jordan Fletcher, Okla.*
Bailey Rickman, N.C.*
Lana Kim, Mich.*
Callie Kleinman, N.M.*
Sarah Wagner, Va.**
Alexandra Yeoh, Ohio**
Bailey Rickman, N.C.**
Greyson Geisness, Fla.**

CELLO

Owen Aycock, Texas*
Sarah Mann, Mich.*
Karl Davis, Minn.*
Charlotte Wildenberg,
Mont.*
Avrom Lindner, Wash. **
Meena Karimi,
Afghanistan**
Morgan Miner, Ill. **
Winston Morris, Texas**

DOUBLE BASS

Philani Gqamana, N.Y.*
Shelcy Dilone, Mass.*
Xiye Chen, China*
Jun Jie Wang, China**
CJ Moore, Minn.**
Logan Zaud, Calif.

FLUTE

Rylan Collins, Texas

OBOE

Ziyao Sun, China

CLARINET

Lawson Caldwell, Texas

SOPRANO SAXOPHONE

Levi Bennett, Tenn.**

ALTO SAXOPHONE

Gabriel Proctor, Ill.*
Levi Bennett, Tenn.**

BASSOON

Alaine Garinger, Ohio

HORN

Sophie Choy, Hong Kong
Max Robichaux, Texas

TRUMPET

Jonathan Taylor, Calif.
Annie Walton, Mich.

TROMBONE

Henry Price, Va.
Jaewon Shim, South Korea

TUBA

Jonathan Miller, Fla.

PERCUSSION

Mitchell Beckmann, Mo.
Reese Modesitt, Texas
Hannah Stone, Wash.

HARP

Cory Lin, Canada

PIANO

Owen Zanotti, Mich.
Susan Snyder

GUITAR

Braedan Handy, Ind.

ELECTRIC BASS

Logan Zaud, Calif.

DRUMS

Yuki Okuma, Japan

Orchestra Roster Notes

Strings are listed in seating order.

The remaining musicians are listed alphabetically within their section.

Musicians are playing both acts unless denoted as follows:

* Denotes Act I ** Denotes Act II

PRODUCTION CREDITS

Director of Music Eric Stomberg
Music Direction/Rehearsal Conductor Laura Osgood Brown
Music Direction/Rehearsal Conductor/Chorus Master W. Carter Smith
Assistant Chorus Master Troy Burnett
Pit Band Rehearsal Conductor Chris Glassman
Collaborative Pianists Susan Snyder, Elena Stavropoulos
Director of Theatre Arts..... William Church
Director of Musical TheatreJustin Lee Miller
Director of Theatre Design and Production Stephen John
Director of Dance Joseph Morrissey
Director of Interdisciplinary Arts Clyde Sheets
Executive Director, Interlochen Presents..... Brent Wrobel
Assistant Director, Interlochen Presents–Production Jennifer Apple
Assistant Director, Interlochen Presents–Design and Production..... Jeffery Block
Production Supervisor Robert Cracknell
Production Manager Shelby Eppich
Assistant Technical Director Christian Ward
Calling Stage Manager Alexandra Herryman
Rehearsal Stage Managers..... Annie Bye, Mich.; Kate Desel Dolan, D.C.
Scenic Artist Stephanie Baugher
Properties Master Joel Reedy
Projections Programmer Savanna Stark
Master Electrician/Light Board Operator..... Nicklas Casella
Spotlight Operators Orson Bridges, N.Y.; Nadine Waters, Mich.
A2..... Julian Krej, Poland
Sound Operator Kit Ruiz, Australia
Projections Operator Zhivan Florence, Va.
Costume Shop Supervisor Amanda Lifvendahl
Costume Technicians Eleanor Dobry, Caitlin Eldred, Cory John
Stitcher..... Sarah Koontz
Costume Technician in Residence/Wardrobe SupervisorKatie Glenn
Wardrobe Elijah Ai, China; Jahlia Collins, Ga.;
Rosie Curwood, Calif.; Sara Davis, Mich.;
Gabrielle Ouellette, Canada; Dante Walker, Tenn.
Costume Shop Student Volunteers....Cates Asleson, Ind.; Juniper Blythe, Mich.;
Henry Grooms, Minn.; Jasmine Iacullo, Fla.;
Luna Lu, China; Jamie Marshall, Wis.;
London McKenzie, Wis.; Nadine Waters, Mich.
Costume Shop Volunteers..... Karis Ayers, Bradley Roswell,
Anne Stull, Melanie Taylor

SPECIAL THANKS

Keith Brown, Tom Childs, Shelby Eppich,
Patrice Rushen, George Russell, Emily Wilkinson

Special thanks to the Foster Family
for supporting this performance through the
Foster Family Costume and Set Production Fund.

—NO VISITORS BACKSTAGE—
Please greet cast members in the lobby.

**The usage of flash photography is strictly prohibited,
as it is hazardous to the dancers.**

* * *

Interlochen's fourth annual *Act for Art* Giving Days are May 1-3, and you can play a part. *Act for Art* is your time to join in with a community united by a love for the arts. Together we can make an Interlochen experience possible for students who would not be able to attend without a scholarship.

Over 2,100 Academy and Camp students received financial aid this year.



Please invest in the next generation of artists and creative thinkers. Go to **interlochen.org/2024actforart** now or scan the QR code with your phone. Gifts made over the weekend will be counted. Every gift matters--*thank you* for supporting Interlochen's young artists!



* * *

You can ensure the next promising young artist has the opportunity to come to Interlochen by supporting student scholarships. Make your gift to the Interlochen Annual Fund by visiting www.interlochen.org/giveonline.

Many of our venues are equipped with induction loop systems for the hearing impaired. Please ask one of our ushers if you need assistance connecting to the system. Support for recent upgrades to these systems provided by Michigan Arts and Culture Council; the NEA; Rotary Charities of Traverse City; the Les and Anne Biederman Foundation, Inc.; the Oleson Foundation; and Robert W. Anderson.

In consideration of the performing artists and other patrons, the use of flash photography is not permitted. Federal copyright and licensing rules prohibit the use of video cameras and other recording equipment.

In order to provide a safe and healthy environment, Interlochen maintains a smoke-free and alcohol-free campus. Michigan law prohibits any weapons, including concealed weapons, on Interlochen property because we are an educational campus. Thank you for your cooperation.

www.interlochen.org

CREATIVE WRITING

The following poems are written by Interlochen students,
inspired by Edmonia Lewis and her work.

Soul

after the Death of Cleopatra

It is as if the whole world
has dropped. I die the way

I deserve. A Northeastern
sun, a collection of flowers

floating against the backdrop
of the lake, the way incense

slips under the door. I fell almost
to the ground—resurfaced with

the water. Clothes as skin.
An opening, beetles torn in halves.

as blood on my face, as my face,
drained. I am sure this is the way

to live. I would leave behind
a country, a kingdom, for this red

bullet of life. At the end
of all my suffering

there was a door for me.
If they cannot find my body

they will just fossilize me
some other way. At the end—

a deep consciousness. Something
more than witness, the way

death drapes as a curtain, covers
what it refuses to take with.

If they cannot find my body,
they will keep me any way they can.

—Emily Pickering, writer, Memphis, Tenn.

Portrait of a woman as the sculptor

When Gaia birthed imperfect infants
there was a man waiting to bury them

in the vaults of her body, and when they leaked
out of her eyes

man drank his fill from the stream of life
winding down the mountainside

biting, like twine over flesh, not
flesh but stone. Blood, not blood

but caging veins that rise from her hands
around a chisel, cutting out the valley

where an eagle's nest lies and not yet winged hatchlings
cry mother, mother, where have you gone?

The hungry river running on
through nose and mouth

and dripping between vaulted ribs
where eyeless quiverings search for a sound

of hammers outside.

—Mari Farrand, writer, Corvallis, Ore.

* * *

VISUAL ARTS

Identity and Resilience: An Exhibition Inspired by Edmonia Lewis

The following images are included in the exhibition throughout the Corson lobby. This exhibition presents a curated collection of artworks that explores themes of artistic expression and resilience in response to societal expectations. Each piece is a testament to the power of artistic introspection and collaboration, inviting viewers to engage in meaningful discussions about identity and perseverance.



Growing Pains (acrylic and charcoal on wood panel) Campbell Cronk, DeWitt, Mich.



Daisy's Dramatic Day of Caring (acrylic on canvas) Ava Pecora, Ashley, Ohio