



Oakland Youth Orchestras

49th Season

2023-2024



Educating and Enriching Youth Through MUSIC

M Manhattan School of Music

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Welcome!

Welcome to the 2023-2024 Season!

What an exciting year! As my first season serving as Executive Director, I am honored to open the 2023-2024 season to all returning, new families, sponsors, donors, advertisers and friends. Oakland Youth Orchestras (OYO) is very proud to see our membership grow this year to be one of the largest yet. Thank you to our conductors Zeljko Milicevic (Symphony Orchestra), Wendy Stuart (Philharmonia Orchestra), John Kennedy (String Orchestra), and Nick Karpinsky (Studio String Orchestra) for their inspiration and guidance each and every week. Their leadership provides unprecedented growth opportunities for our young musicians.



A warm thanks also goes out to our Orchestra Managers: Jamie Tenbusch and Bernadette Borla (Studio String - early and late sessions), Gosia DeRyckere (String), Sarah Maurice (Philharmonia), and co-managers Jian Zhang and Qingling Zhang (Symphony). They work to assist the conductors by checking in students, taking attendance, and maintaining general oversight.

OYO is a board-operated nonprofit organization that is blessed by a generous operational support grant from the Michigan Arts and Culture Council (MACC) and the National Endowment for the Arts (NEA). OYO also receives other support via corporate, foundational, and government organizations. Furthermore, OYO is heavily dependent on their membership for volunteer support. Thank you to each and every one of our volunteers for your time and efforts. Not only does your involvement help our organization run smoothly, but it promotes a welcoming environment for our community to flourish. This unity is a hallmark of OYO and an important focus for our organization, especially coming out of the pandemic years.

I would like to thank our board for their continued commitment and service. This season, we are thrilled to have three new board members joining us as full voting members: Clarke Bonten, Sarah Leight, and David Yarnall. Clarke Bonten will also serve on the Executive Board as President. Congratulations and welcome aboard!

Thank you to our talented young musicians for your commitment and excitement. It is such a joy to witness your developing artistry each week! Additionally, OYO greatly appreciates the family and friends who bring you to our rehearsals and concerts. This is no small task!

OYO welcomes you to the 2023-2024 concert season. Please, sit back and enjoy an evening of music, friends, family, and accomplishment. I speak for all the conductors, board, and staff when I express how proud we are of all of our musicians and look forward to the new season!

Genevieve Pamel
Executive Director

Oakland Youth Orchestras Board of Directors

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Symphony Orchestra /Senior Director – Zeljko Milicevic

Philharmonia Orchestra – Wendy Stuart

String Orchestra – John Kennedy

Studio String Orchestra – Nick Karpinsky

Additional Personnel

Symphony Orchestra Co-Managers – Jian Zhang and Qingling Zhang

Philharmonia Orchestra Manager – Sarah Maurice

String Orchestra Manager – Gosia DeRyckere

5:30 Studio String Orchestra Manager – Jamie Tenbusch

7:15 Studio String Orchestra Manager – Bernadette Borla

Music Coaching and Chamber Ensembles – Nyssa Rabinowitz

OU Percussion Mentor - Josh Fuzi

***Thank you all for your vision and dedication
of time and support throughout the year.***



**Oxford Fine Arts Center is the
Performance Home of
Oakland Youth Orchestras.**

OYO History

Oakland Youth Orchestras (OYO) is a recognized leader in orchestral music education for talented young musicians. Forty-nine years and over 7000 students later, OYO continues to inspire youth on their musical journey to become outstanding musicians, individuals, and leaders who share a passion for music. Our alumni include both professional musicians and those who have pursued other careers while keeping the joy of music in their lives.

The storied history of OYO began in 1975 as Oakland Youth Symphony through the combined efforts of Joan G. Berndt, Lecturer, Music Department, Oakland University; and Dr. Raynoki Alvin, Oakland University Department Chairman; as well as OYO Founding Conductor Ervin Monroe, Detroit Symphony Orchestra retired Principal Flutist. OYO continues to partner with Oakland University School of Music, Theater and Dance.

Two past Oakland Youth Symphony students remain a part of Oakland Youth Orchestras. Mr. John Kennedy, OYO String Conductor, was among the first 50 musicians performing in the OYS premiere concert, and Mr. Zeljko Milicevic, OYO Symphony Conductor, performed with OYS in the 1980s.

In 1994 Zeljko "Bill" Milicevic returned to begin his OYO career as conductor with an orchestra of 67 musicians. A five year plan for growth was developed and in 1998 String Orchestra was added. In 2002 John Kennedy returned to OYO as the String Orchestra conductor. The Philharmonia Orchestra was launched in 2002 and in 2011 Wendy Stuart became its 2nd conductor. In 2010, due to increasing enrollment numbers, Nick Karpinsky became the inaugural conductor of Studio String Orchestra. 2011 brought the addition of the Chamber Ensembles program open to OYO musicians. In 2014-15 sectional coaching with university and area music professionals was added throughout the season to augment the orchestra experience. Reaching out to the community, Outreach Recitals began in 2014 bringing our young musicians to perform at senior living communities throughout the area. In 2016 Nyssa Rabinowitz, music educator and chamber coach was hired working weekly with students in the Studio String and String Orchestras and Chamber Ensembles.

OYO has collaborated with acclaimed international artists in order to expose students to a variety of musicians and musical styles. In 1998, OYO, with the support of the Chrysler Corporation, commissioned noted composer James Hartway to write *Car Trek*. For OYO's 30th anniversary season in 2006, jazz bassist Rufus Reid held a workshop for students and performed in concert with the OYO conductors and String Orchestra. To commemorate its 40th anniversary season in 2014-15, OYO commissioned Catherine McMichael to write a piece for the organization. In May 2015, all four orchestras collectively premiered *Symphony of the Ages*.

Today, OYO serves over 300 students in grades 2-12 from throughout southeast Michigan. Each spring, OYO recognizes about 40 graduating seniors who, on average, have participated in OYO for five or more years. In May 2017, we celebrated the first "decade" student.

OYO believes that music education should be accessible to all. While OYO keeps tuition affordable, the OYO SCORE program, established in 2011, uses dedicated funds each year to offer tuition aid to students based on financial need, particularly students from underserved backgrounds.

OYO is generously supported by grants from Michigan Arts and Cultural Council (MACC) and National Endowment for the Arts (NEA) since 2010. Additional support comes from private donors, advertisers, corporations, and foundations dedicated to supporting youth programs in our community.

As we approach the 50th Anniversary, we celebrate the history and growth of OYO and look to the future as we continue the mission of OYO to inspire young people, through the power of music, to become outstanding musicians, individuals, and leaders.

Our Conductors

Zeljko Milicevic Symphony Orchestra



Zeljko Milicevic earned his Bachelor of Music degree in Music Education and Violin Performance from Wayne State University and his Master of Music in Education from the University of Michigan, Ann Arbor. In 2007, he completed the Certificate in Orchestral Studies from Wayne State University with an emphasis in Conducting and Violin Performance.

A sought-after clinician and adjudicator, Milicevic began his service in public education in 1990 and has taught music to students at all grade levels. He has led orchestra programs in Royal Oak Neighborhood Schools, Utica Community Schools, and Farmington Public Schools. He retired from Oxford Community Schools in 2015 where he was Director of Orchestras and District String Coordinator, grades K-12. Additionally, he has been Adjunct

Professor of String Pedagogy at Oakland University in Rochester, MI since 2005.

A member of the Flint Symphony Orchestra since 1987, Milicevic was appointed to the position of Associate Concertmaster in 2011. His role as Concertmaster of the Bijou Orchestra, a select 13-member salon theatre orchestra located in Bay City, MI, has afforded him numerous memorable performances in the mid-Michigan area including the revival of silent movies set to live music, performing as soloist, and presenting period reviews in concert specializing in music from the 1920s, 30s and 40s. He has also performed with many of Michigan's regional orchestras including the Michigan Opera Theatre, Saginaw-Bay Orchestra and The Midland Symphony Orchestra.

An avid chamber musician, his career includes engagements with numerous ensembles. He performs with the Ivybrooke Strings where he engages in a variety of chamber music settings including trios and quartets and specializing in violin and piano duo. The duo enjoys performing recitals and performing for community groups in the Rochester area. Milicevic is also a violinist with the Classic Impressions String Quartet comprised of principals of the Flint Symphony Orchestra. His most recent recording projects include a musical portrayal based on the book Einstein's Dreams with the Bijou Orchestra, and the piano trios of Mendelssohn and Haydn recorded with the Ivybrooke Strings. As an outreach of the Flint Symphony Orchestra, he is a violinist with the Troubadours ensemble.

Milicevic has previously directed the Lake St. Clair Symphony and Symphony of the Lakes. Presently, he is Music Director and Conductor of the Rochester Symphony Orchestra; the Detroit Medical Orchestra at the Medical School at Wayne State University, and the Oakland University Chamber Orchestra. Milicevic has been a part of the OYO family since 1994, serving as Senior Conductor with the Oakland Youth Orchestras directing the Symphony Orchestra.

Wendy Stuart Philharmonia Orchestra



Wendy Stuart is the Orchestra Director at Troy High School. Before the start of the most recent chapter of her career in Troy in fall of 2021, she taught for 21 years in the Clarkston Community Schools, where she developed the then newer Orchestra program from its third year of existence (with only three grade levels) to the current program that features three high school Orchestras and multiple middle school/junior high orchestras. Under her direction, the Clarkston Orchestra program was featured at the Michigan Music Conference, traveled extensively, and performed at consistently high levels at MSBOA Festivals. For her final decade in Clarkston, she directed five Orchestras, grades seven through twelve. Prior to joining the music faculty in Clarkston and Troy, she spent a year beginning a new string program in a district east of Cincinnati, OH.

Wendy Stuart serves as the conductor the Philharmonia Orchestra, one of the four ensembles that comprise the Oakland Youth Orchestras. This is her thirteenth season with OYO.

Ms Stuart is an advocate for music education in Michigan. In addition to her school program and youth orchestra, she works with many levels of Orchestras as a clinician; from day long workshops to pre-festival clinics. She enjoys giving presentations at conferences for music educators and mentoring student teachers. She is also an adjudicator for MSBOA Solo and Ensemble festivals throughout the state, where she can use her experience gained from more than twenty years as a cello teacher. She has taught at many summer music camps, including

serving as music director this past summer at MASTA String Camp, Session III, conducting at the Interlochen Summer Arts Camp, the Troy Sound Power Camp, and serving many times in the past as Cello Coach for MASTA Camp, Session III.

Ms. Stuart earned a Bachelor of Music Degree in Cello Performance from Eastern Michigan University and her teaching certification and Masters of Music in Music Education from the University of Michigan. In addition to her degrees, she studied orchestral conducting while attending the ASTA International Workshops in Norway and France. Ms. Stuart was the Director of the MASTA String Camp, Session III, for six years and was an Adjunct Professor of String Methods for four years at Concordia University in Ann Arbor. She was MSBOA District IV's Orchestra Teacher of the Year in 2014 and 2021.

Ms. Stuart is committed to continuing her own ability, growth and experience as a musician and regularly brings new ideas from her own performing to student orchestra rehearsals. She is the principal cellist for the Oakland Symphony Orchestra, the assistant principal cellist for the Saginaw Bay Symphony Orchestra, and performs with other orchestras and ensembles throughout the year.

John Kennedy String Orchestra



String Orchestra Director John Kennedy is excited to return for his 22nd year with the Oakland Youth Orchestras. Following a 30-year career teaching orchestra in the public schools, Mr. Kennedy is instructor of Bass at Oakland University, the University of Michigan Flint and Wayne State University, and has an active private studio of bass students.

John is internationally recognized as a bassist, clinician and teacher of young string bassists. He is Past-President of the International Society of Bassists, the largest worldwide organization dedicated to the upright bass. He is also a veteran clinician at the Univ. of Michigan Bass Bash, the Golden Gate Bass Camp, the Richard Davis Workshop in Madison, Wisconsin, the Michigan Bass Fest, the Oberlin Bass Workshop and the Milt

Hinton Bass Workshop. Mr. Kennedy is a regular performer with many local and regional orchestras. He was formerly Associate Principal Bass of the Honolulu Symphony, and has performed with the Detroit, Ann Arbor, Flint, Toledo, Kalamazoo, New Mexico, and Cedar Rapids symphonies.

As a composer and arranger, John has written dozens of works, both arrangements and original compositions, for youth orchestras and for young bassists. He holds his Bachelor's and Master's Degrees in String Bass Performance from the University of Michigan. He lives in Troy.

Nick Karpinsky Studio String Orchestra



Nick Karpinsky graduated from Wayne State University in 2009 receiving a Bachelor's degree in instrumental music education. In 2015, Nick received his Master's Degree from Marygrove College in education with a focus in curriculum, assessment, and instruction. He has studied with various violinists over the years including Geoffrey Applegate and Jim Waring. As a violinist, Nick has performed with several community orchestras in the metro Detroit area. He has also performed with artists including Il Divo, Mannheim Steamroller, Aretha Franklin, and Eddie Daniels at venues such as the Fox Theater, Orchestra Hall, DTE Energy Music Theater, and Joe Louis Arena.

In addition to performing, Nick enjoys composing and arranging music. He has arranged several pieces for small chamber groups to large combined works for full orchestra and choir. Nick also enjoys conducting and performing in pit orchestras for musicals. He has conducted and performed in many musicals throughout his career.

Nick's public school teaching career began in the fall of 2009 with Warren Consolidated Schools where he taught general music and beginning band for two years. Nick then moved to the Waterford School District where he conducted the orchestras at Mott High School for seven years. Nick then moved to Birmingham Public Schools for five years as the orchestra director for Derby Middle School and Seaholm High School. In addition to public school teaching, Nick has conducted with the Oakland Youth Orchestras and Detroit Civic Youth Ensembles. He is currently in his 15th season conducting the Studio String Orchestra with Oakland Youth Orchestras. In the fifteenth year of his public school teaching career, Nick is excited to be joining Bloomfield Hills Schools. He will be teaching orchestra at North Hills Middle School, Way Elementary School, and Eastover Elementary School.

Symphony Orchestra

1st Violin

Isabelle Bonten **
 Natalie Chang
 Mason Chiew
 Gabriela da Silva
 Aanya Deol
 Benjamin Drummelsmith
 Josiah Ferguson
 Mark Hong
 Minjun Kim **
 Vivian Orr
 Andrew Park
 Gaeun Shin
 Kyra Shogren **
 Anmol Shukla
 Amalia Socha ***
 Chris Song
 Jennifer Song
 Aidan Sun
 Leah Tantengco
 Luke Zhang
 Retta Zhou

Jathan Oaida
 Paloma Palomino
 Ania Popovski
 Ava Rabban
 Cora Solmes
 Georgia Talbot
 Kathryn VanNorwick
 Kieran Venugopal
 Franny Wang
 Isabel Wilinski

Viola

Garrett Brockman
 Samuel Collier
 Yeriel Kim
 Isabella Lebert **
 Jing-yi Ma **
 Divya Sovani
 Anthony Wu
 Michael Zheng

Cello

Alvin Cai
 Megan Cashatt
 Sharon Chang
 Nora Chiew **
 Michael Hong
 Junghwan Kim
 Seojin Lee
 Keegan McDonough
 Jakub Oronowicz **
 Delphine Schowalter
 Grant Song
 Claire Tantengco

Bass

Adam Albanese
 Christian Bush
 Danielle Leight **
 Lila Tasdemir
 Madelyn Updike **

2nd Violin

Michael Cho ***
 Minh-Nhi Daniels
 Jessica Deng
 Alison Doka
 Junee Kim
 Naeun Kwon
 Jonathan Liang
 Angela Liu ****
 Chloe Ma
 Lucy Morency



1st Flute

Jian Kim **
 Jihyo Yoo **

2nd Flute

Maya Konkolesky *
 Brianna Park

Piccolo/Flute

Joanna Ouyang

2nd Oboe

Aleah Freijy *
 Avee Lamba

English Horn/ Oboe

Haoyi Wang

1st Clarinet

Lewen Feng
 Arthur Kim ****
 Jeheon Lee *

2nd Clarinet

Robert (Bobby) Ayotte
 Frank Lulgjuraj ****
 Angela Park *

1st Bassoon

Walter Thompson

2nd Bassoon

Siddh Sheth

Horn

Arjun Manyem
 Anish Uppara

1st Trumpet

Kathleen Padula

2nd Trumpet

Michael McMartin ****
 Chester Van Daele *

1st Trombone

Jaden Singer

2nd Trombone

Benjamin Eber

Tuba

Jacob Weiss

Piano/Percussion

Jimin Park
 Grant Supancich

Percussion

Garrett Crescenti *

++ Co-Concertmaster
 +++ Associate Concertmaster
 * Principal
 ** Co-Principal
 *** Principal 2nd
 **** Asst. Principal



Philharmonia Orchestra

1st Violin

Hannah Arnett
 Alice Bonten +
 Agastya Chaturvedi
 David Collier
 Ivy Dao
 Meisha Ferguson
 Meera Iyer
 Hyoungkoo Jeong
 Chloe Kim
 Eunah Kim
 Gabriella Murphy ****
 Sameer Pai
 Sehan Park
 Zachary Reynolds
 Nanita Shi
 Ariel Song
 Aaron Sun
 Kathy Vu
 Brian Zhang

Violin 1/2

Livia Baker
 Isabel Cabrera
 Oscar Catarino ****
 Caroline Fernandes
 Doye Kwak *
 Kate McIntosh
 Blair Qi

2nd Violin

Rabeya Adler
 Ananya Anand **
 Sophia Barjuca
 Isabella Brooks
 Amira Buzgyov
 Sophia Cervantes
 Selina Chang **
 Daniel Cho
 Hayun Jeong **
 Sihyeon Jun
 Yujin Jung
 Jerry Mao
 Daniel Park
 Sei Park
 Alex Rajcevski
 Yubeen Song
 Lucas Walker
 Yueyang Wu
 Elizabeth Wydeven
 Raphael Yarnall

Viola

Julia Amato
 Isaac Collier
 Laura Lemerond ****
 Yitong Li
 Joeun Lim *
 Mark Yabut
 Hyein Yang

Cello

Giulia Ardanese ****
 Sienna Calcut
 Octavian German
 Daniel Kim **
 Olivia Kramer
 Iris Mo **
 Owen Osterbur ****
 Katherine Park
 Elaina Socha
 Sophia Xydas



Bass

Elliot Bayer *
 Carter Ellis

Flute

Marilou Cerru
 Raegan Dallaire
 Saanvi Duruvasan
 Sacheth Hegde
 Sookyung Kwak *
 Chaerin Park

Oboe

Mitchell Gora *
 Chris (Siwoo) Lee



Clarinet

Junseo Byun
 Hangyul Kim **
 Claire Reinhard
 Andy Yu **
 Andrew Zheng

Bassoon

Allison Lockwood
 Maeve Maurice *
 Jack Puzio
 Margaret Thompson

Horn

Ryan Corpuz
 Clara Cunningham *

Trumpet

Dominic Delcamp
 Zachary Glass *
 Junhyeong Ha

Percussion

Ayaan Deol *
 Seth Ingram
 Preston Potter

+ Concertmaster
 **** Assistant Concertmaster
 * Principal
 ** Co-Principal
 **** Assistant Principal

String Orchestra

1st Violin

Agnish Adhya
Choyeon Ahn
William Chen
Brooke Demchak
Sara DeRyckere
Elizabeth Foutz
Charlotte-Louise Gaillard
Matina Green
Serena He
Jun Kim **
David Lee
Yewon Lee
Kaiylyn Li
Isabella Mui
Helena Park
Erin Shim
Camila Sumcad
Marina Super
Nainika Valoor
Jiyun Woo
Aiden Yang **

2nd Violin

Seungwon Ahn
Vishnu Balagatte
Sanika Gadre
Emmanuel Hindi
Sabrina Iovannitti
Chloe Kim
Owen Long
Darius McKeighen
Audrie Miller
Jacqueline Miller
Paige Nickerson
Manisha Pednekar
Alexia Phillips
Rachna Rao
Suhana Reddy

Olivia Scally
Evan Seo
Julianna Socha
Seyeon Son
Rebecca Sun
Oliver Talbot

3rd Violin

Lana Abbo
Eli Barjuca
Ethan Fustin
Shoken Han
Michael Harding
Patrick Ionut
Julia Kaitner
Hasini Kalagara
Gus Kish
Emma Kocher
Juchan Lee
Maria Lee
Seungwoo Lee
Emily Li
Alex Ma
Victoria Pfauth
Riley Tenbusch **
Sabrina Wilinski

Viola

Hayden Choi
Corinne Knight
Kearsten Struzik

Cello

Sarah Cho
Eryn Choi
Olivia Edwards
Avery Farcas
Evan Henderson
Callie Hruska
Alina Ju
Joel Kang
Addison Kurtin
Sharon Lim
Angelina Sun
Ryan Taegyun Yoon

Bass

Lorelei Sobolewski

** Co-Concertmaster



Studio String Orchestra

1st Violin

Estelle Borla
Preston Brewer
Joyce Cao
Ahvi Carter
Cassie Chen
Sunwoo Cho
Heather Choi
Daniel Chou
Sally Huang
Avni Kaarthick
Juwon Kim
Tanner Koontz
Isabelle Nowlin
Rayan Panse
Sohyun Park
Madelyn Robinson
Lana Shim
Marco Sumcad
Yashvini Venkatesh

2nd Violin

Nicole Bolvari
Lydia Borla
Isabella Calin
Nicholas Ding
Leah Geppert
Jaein Kim
Leo Kim
Owen Kreiner
Hizkiah Lanac
Jeongjun Lee
Juhan Lee
Nathan Li
Tiana Patterson
Adyoth Sural
Aurora Teng
Marcus Vingarzan
Athena Yung

3rd Violin

Yewon Cho
Jae Choe
Eason Jing
Kangwoo Lee
Unsuh Lee
Lucas Lin
Kara Nickerson
Ami Olkhovsky
Henry Osterbur
Gabriel Sumcad
Scarlett Tenbusch
Shreyas Tripathi

Viola

Lucas Calviti
Benjamin Ha
Yunki Jeong
Henrik Karstensen



Cello

Veronica Ding
Cora Grondin
Jueun Huh
Seungchan Hyun
Kyurim Kim
Doyoon Kwak
Dagyeom Lee
Yunsuh Lee
Irene Moon
Thomas Oldham
Dan Park
Amelia Putz
Junha Shin
Ella Thomas
Evelyn Yoo

Bass

Robert Caescu
Evelyn Kill
Miles Kreiner
Emily Oleszkowicz





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Support Opportunities

How Your Support Helps

Because we believe that music education and enrichment should be accessible to all, OYO keeps tuition affordable for families and offers need-based tuition aid through SCORE. Tuition income, however, only covers about 60% of operating expenses so we rely on the generous support of our donors to continue educating and enriching our students' lives through music.

Every contribution supports this mission, makes participation accessible, and provides these program opportunities

- Seasonal rehearsal and concert venue rentals
- Sectional rehearsals with coaching
- Community Outreach Recitals
- Chamber Ensemble classes and concerts
- Solo/Concerto Competition and Merit Scholarships
- Tuition assistance through **OYO SCORE**



Our Primary Supporters

- Michigan Arts and Culture Council, National Endowment for the Arts, Oakland University School of Music, Theatre and Dance
- Fifth Third Bank, Flagstar Foundation, Kroger, Meijer
- Community Foundation of Greater Rochester
- OYO alumni and member families

Support Options

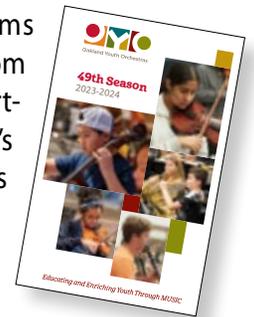
Become a Supporting Donor or Sponsor

We invite you to partner with Oakland Youth Orchestras. By supporting OYO, you are distinguishing yourself or your organization as one that supports our youth and community. Your contribution will provide you with a variety of benefits:

- Complimentary concert tickets;
- Complimentary ad in the concert programs;
- Recognition on the OYO website, in marketing materials, press releases and more.

Advertisement in the OYO Concert Program

OYO prints professional full-color concert programs throughout the season. Program ads, ranging in cost from \$75 to \$450, distinguish your business among concertgoers and the OYO community as one that supports OYO's mission of educating youth through music education. It's never too late to submit your ad!



Our Primary Supporters



Oakland Youth Orchestras is a 501(c)(3) nonprofit organization.

For more information on how you can support OYO, please contact:

Genevieve Pamel, Executive Director
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OYO's Mission

The mission of OYO is to inspire youth, through their musical journey, to become outstanding musicians, individuals, and leaders.

Connect with us on:     www.oyomi.org

Congratulatory Messages

Eliza, we love hearing you make music and appreciate the hard work you put into practice.

Congratulations OYO! Laura, we are so proud of you!

Evelyn, congratulations on your first OYO performance! So proud of you! Continue to shine brightly just the way you are! Love from mom, dad & Kailyn

Congratulations Ania for your dedication to music & OYO. Let music & love fill your life & heart. Love you, Mama & Tato

May the beautiful notes of your soul be heard through your music always. We are so proud! Keep reaching for the stars! Love, Mom, Jacob and Alexa

Zach G. - I'm so proud of you and all you've accomplished. Keep up the great work. Love, Mom

Congratulations Caroline on you hard work and many accomplishments during the year - Laura, Mom, Dad.

Claire, congratulations on another OYO season! We can't wait to hear all the beautiful music you'll perform!

Congratulations to our favorite fiddler, Erin Shim! Your music brings us such great happiness! We love you, Mom and Dad

Ami, we are so proud of your hard work! Congratulation on your performance! Enjoy making music with your friends! We love you very much! Your family

Congratulations Avni! We are so very proud of you! - Amma and Appa

Congratulations Alexia, we are very proud of you and all of your accomplishments! Love Mom and Dad

Emily we have enjoyed watching you grow as a musician. We are so proud of you! Potato. Love, Dad, Mom, Natalie, Max

Isabella Lebert, we are extremely proud of your accomplishments in music and cannot want to see what the future holds for you. Always stay creative!

Cora - Congrats on your first year at OYO! You set a goal to be a cellist in the orchestra, and you did it! We are so proud! Love, Mom and Dad

To our Riley, We love you so much! We are so proud of you! We love hearing you play everyday. Your dedication is incredible! Love, Scarlett, Dad & Mom

Scarlett, We love hearing you play your violin! We are so proud of you and all your hard work! We love you! Love, Riley, Dad and Mom ♥

"Music is the strongest form of magic . . ."We love you, AUDRIE! You make us proud today & every day! Love, your biggest fans: Mom Dad & Olivia

Jacob, we are beyond proud of you. Continue to strive for excellence and follow your heart and your dreams. We love you, Dad, Mom & Noah

Leah Tantengco, congratulations on your 9 years with OYO. We are so proud of your hard work and achievement. Lots of Love - Dad, Mom and Claire

Lydia, We are thrilled to watch you having fun, working hard and making music together with your orchestra! So much love - Mom, Dad and Estelle

Estelle, It is wonderful to see the dedication and hard work you place into your music! Enjoy your 2nd season! So much love - Mom, Dad and Lydia

Sabrina, we are so proud of you and your dedication with everything you do! Wishing you another great season in OYO! Love, Mom & Dad

Callie, we are so proud how far you have come in just over two years of playing cello! Keep up the great work, you are amazing! We love you the most!

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Oakland Youth Orchestras
Teresa Schuster Memorial Fund



In January 2000, OYO established an endowed fund in memory of Teresa Schuster, a talented and much admired violinist. The proceeds of this fund will be used exclusively for the OYO Concerto Competition held each spring. Additional contributions are always welcome.

Contact:

Johanna (Jo) H. Allen, Executive Director
 jallen@cfound.org • Phone 248-608-2804

Community Foundation
 of Greater Rochester
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 P.O. Box 80431
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Oakland Youth Orchestras
The Jessica K. Rogers Fund

The Oakland Youth Orchestras maintains the JESSICA K. ROGERS FUND, in memory of Jessica Rogers, who was killed in a car accident on March 24, 2001.

Jessica was an immensely talented and accomplished musician, who was a member of the Oakland Youth Orchestras at the time of her death. Jessica was principal flute and piccolo in the Oakland Youth Symphony Orchestra and a prizewinner in the 2000 OYO concerto competition. In addition to her position in OYO, she was a member of the Metropolitan Youth Symphony, the Detroit Metropolitan Flute Choir and the Adams High School symphonic and marching bands.

Jessica was loved and respected by everyone who knew her. She had a wonderful sense of humor, boundless energy, and a loving and enthusiastic nature that was contagious. Jessica's parents, Paul and Kathleen Rogers, have made an extraordinary generous contribution to the Oakland Youth Orchestra in memory of their daughter. The contribution of the Rogers Family is used to promote and assist student members of the Oakland Youth Orchestras in their studies and performance of orchestra music.



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Oakland Youth Orchestras

Winter Concert

February 7, 2024
Oxford Fine Arts Center



Educating and Enriching Youth Through MUSIC

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OYO conductors and performers graciously request your observance of the following performance etiquette:

- For the sake of the performers and the audience around you, please refrain from talking or making distracting noises during the concert.
- Turn off all electronic devices such as pagers and cell phones before the concert begins.
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- When operating your video device please keep viewfinder closed.
- Do not enter or leave the auditorium while students are performing. Please wait until an orchestra group has completed their music set.
- Do not applaud for the performers until the end of a music piece with several movements.
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- Remove crying children to the lobby.
- Refrain from putting your feet on the chairs in front of you.
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Oakland Youth Orchestras Winter 2024 Concert

Studio String Orchestra

Nick Karpinsky, Conductor

A Glimpse of Winter Tyler S. Grant
A Forest of Snowfall David Bobrowitz; ed. Cameron Law
Thundersnow! Katie O'Hara LaBrie

String Orchestra

John Kennedy, Conductor

Turtlewood Stomp Matthew Gelfer
Aiden Yang and Jun Kim, violin soloists
King Kong James Newton Howard; arr. Ted Ricketts
Aiden Yang and Jun Kim, violin soloists
Lyric Metal Brian Balmages

Philharmonia Orchestra

Wendy Stuart, Conductor

Marche Militaire, Op. 51, No. 1 Franz Schubert; arr. Leopold Damrosch
Violin Concerto No. 1 in G Minor, Op. 26 Max Bruch
Movement 1, Vorspiel

2023 First Place winner Philharmonia Solo Competition
David Collier, violin

Into the Storm Robert W. Smith; ed. Robert D. McCashin
Waltz from Sleeping Beauty, Op. 66 Pyotr Ilyitch Tchaikovsky

Symphony Orchestra

Zeljko Milicevic, Conductor

Overture to William Tell Gioacchino Rossini
Violin Concerto No. 2 in D minor, Op. 22 Henryk Wieniawski
I. Allegro molto appassionato

2023 First Place Teresa Schuster Memorial Award winner
Symphony Concerto Competition
Kyra Shogren, violin

The Moldau Bedrich Smetana

Program Notes

Studio String Orchestra

A Glimpse of Winter Tyler S. Grant (b. 1995)

A Forest Snowfall David Bobrowitz (b. 1945); ed. Cameron Law

Thundersnow! Katie O'Hara LaBrie (b. 1982)

Welcome to the winter-themed concert of the Studio String Orchestra! This second concert of the 2023-24 season features a variety of styles of music with the titles all having a winter or snow theme.

We will open the program with *A Glimpse of Winter* by Tyler S. Grant. This piece dances across the freshly fallen snow in a time signature of 3/4. The rhythmic energy of this piece can often make it feel like it is in a different time signature, which challenges the students to count their part carefully. It's melodic phrases make you feel like you are outside on a sunny winter day enjoying the weather and ready for a glass of hot cocoa!

We then move to our second piece, *A Forest Snowfall* by David Bobrowitz and edited by Cameron Law. This is a slower lyrical piece that has melodic fragments move throughout each section of the orchestra. It illustrates all of the different feelings of being in a forest during a snowfall. What emotions or feelings do you hear as you listen along? The piece transitions to a faster middle section with a driving rhythmic figure and concludes with a restatement of the beginning melody. The ending features a spacious and timeless chord with each section of the orchestra entering and exiting at different moments.

Our third and final selection is *Thundersnow!* by Katie O'Hara LaBrie. What a perfect time to perform this piece after experiencing some thundersnow here in Michigan last month! This intense, driving, rhythmic piece will have you on the edge of your chair from start to finish. It is in the key of a minor and gives every section in the orchestra a chance to play melody and a rhythmic accompaniment. You can hear the thunder rumbling in the low strings of the cellos and basses while you hear snow falling with light eighth notes in the violins and violas.



String Orchestra

Turtlewood Stomp Matthew Gelfer (b. 1983)

King Kong James Newton Howard (b. 1951); arr. Ted Ricketts

Lyric Metal Brian Balmages (b. 1975)

Turtlewood Stomp comes from the remarkable funk/folk/jazz/rock fusion explosion in string playing, where classically trained performers are taking their considerable skills and applying them in 'traditional' styles of music. The Turtle Island String Quartet, Punch Brothers, Goat Rodeo (look them all up!), and many other groups are exploring an awesome new world of string playing. This original piece is clearly in a roots funk style, and stretches all the musicians to find their groove! Our co-concertmasters Aiden Yang and Jun Kim are featured soloists.

The 2005 Peter Jackson film *King Kong* brought with it a remarkable score by James Newton Howard, also the composer for *Batman* movies, *Hunger Games*, *The Sixth Sense*, and many other films. This score captures the mystery of Skull Island, the fear and anxiety of both the people and Kong, the delicate sensitivity of Kong's relationship with "the girl," and the intensity of the battles. This arrangement captures all of these emotions in a wonderful montage of scenes from the film. Aiden Yang and Jun Kim are again featured here!

Brian Balmages wrote *Lyric Metal* as a commission by the Emmaus (PA) High School Orchestra in memory of student Benjamin Michael Albro, lost in a tragic accident. He was a cellist in the orchestra who loved heavy metal music, and this piece embodies that spirit. Dark and reflective at first, it builds relentlessly in intensity to a soaring conclusion.



Philharmonia Orchestra

Marche Militaire, Op. 51, No. 1

Franz Schubert (1797-1828); arr. Dr. Leopold Damrosch

Franz Schubert was a Viennese composer who created in his short life a tremendous body of music, including 600 Lieder (songs), nine symphonies, liturgical music, operas and a large body of chamber and solo piano music. He possessed the rare gift of being able to conceptualize a complete piece in his head before writing it out and is celebrated as one of the greatest of the early Romantic era composers.

Schubert was the first great composer not to be a conductor or performing instrumentalist. He preferred what was then considered a Bohemian lifestyle, seldom had money and wrote more for his circle of friends than the aristocracy. It wasn't until almost forty years after his death that the world discovered he was one of the greatest creative minds of music.

Schubert wrote three Marches Militaires, Op 51, D 733 when he stayed at the Count Johann Karl Esterhazy's summer home in Hungary, one of Schubert's few appointments outside of his usual Bohemian lifestyle. They are thought to have been composed in 1818 as educational repertoire for piano, four hands. The first of the three marches is being performed tonight and is one of his most beloved and well-known melodies. Dr. Leopold Damrosch (1832-1885), a German American orchestral conductor, arranged this evening's presentation of the *March Militaire No. 1* by Franz Schubert.

The score calls for piccolo, flute, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion and strings.

Violin Concerto No. 1 in G Minor, Op 26

Movement 1, Vorspiel

Max Bruch (1838-1920)

Max Bruch was born in Cologne, Germany in 1838, and died near Berlin in 1920. At eleven, he was composing chamber music and wrote his first symphony at the age of fourteen. While he started his career with a bang, he suffered somewhat from "one-hit-wonder" status. Only certain pieces are commonly performed today (*Kol nidre* for cello and orchestra, the *Scottish Fantasy* for violin and orchestra). The violin concerto, however, remains one of the most beloved of the violin concerto repertoire. Bruch had great ability to write for the violin, having studied the instrument at one point in his life.

Bruch's first violin concerto was premiered in Bremen, Germany on 7 January 1868. The famous violinist, Joseph Joachim was its first soloist. The piece is incredibly lyrical, and spans the entire range of the instrument. Bruch had initially titled the first movement of this concerto *Introduzione-Fantasia* but changed the title to *Vorspiel* (Prelude). Orchestral chord sequences and solo flourishes alternate: Bruch utilizes two expansive and memorable melodies.

The orchestra consists of two each of flutes, oboes, clarinets, and bassoons, with four horns, two trumpets, timpani, and strings.



David Collier

David Collier began playing the violin at five years of age and is currently in the studio of Ned Djourdejevic. He has previously studied under Dylana Jenson and Nyssa Rabinowitz. In addition to playing in OYO, he plays hymns in string ensembles with his three brothers weekly in church. Academically, he is a 14-year-old home-schooled student in the 9th grade. Outside of music he has many hobbies including powerlifting, snowboarding, fishing, and hanging out with family.

Into the Storm

Robert W. Smith (1958-2023); string editor Robert D. McCashin

Born in 1958 in Daleville, AL, Mr. Smith earned a bachelor's degree from Troy University and a master's degree from the University of Miami, where he studied with Alfred Reed. He taught high school band in Florida at Pinellas Park High School and Clearwater High School before being appointed to the faculty of James Madison University. He served as Director of Bands at Troy University from 1997-2001. In 2015, he founded RWS Music Publishing Company, nurturing and promoting dozens of aspiring composers. Through his own profuse output of compositions, which were beloved by beginning students and professionals alike and his appearances as guest conductor and clinician on five continents, Robert inspired musicians and audiences across the globe. - from the obituary of Robert W. Smith

Into The Storm was composed during the March 1993 weather event that gripped the eastern half of the United States. That storm became known as the "Storm of the Century." Following a brief yet mysterious introduction, the storm is unleashed. Syncopated rhythms with swirling ostinato lines create the fury of the storm, with the haunting melody intertwined throughout. - Robert W. Smith

This arrangement is scored for piccolo, two flutes, two oboes, two clarinets, bass clarinet, bassoon, two horns, three trumpets, three trombones, tuba, mallet percussion, percussion, timpani, and strings

Waltz from Sleeping Beauty Pyotr Ilyitch Tchaikovsky (1840-1893)

Tchaikovsky was a composer of the late-romantic era who has left an enduring legacy of memorable music. Known for his ballets, symphonies, primarily, he also wrote concertos, chamber music, and operas. His education prepared him for a career as a civil servant, but when the opportunity presented itself, he became a student at the St. Petersburg Conservatory. He struggled to find acceptance, however, as his music wasn't considered "Russian" enough in Russia, but was considered very exotic in Western Europe. He traveled extensively and gained wide international acclaim.

The Sleeping Beauty, based on the children's tale, was written over ten years after *The Swan Lake* and was commissioned for performance in St. Petersburg. The time period when this was composed marked a period of the composer's life that was free of from despondency

that largely characterized his personality. The piece was premiered in January of 1890 and was enthusiastically received.

The waltz was a dance that seemed to bring out the best in Tchaikovsky. His ability to combine sweeping melodies with interesting harmonic and rhythmic changes shines through in this dance. Taken from Act II, it takes place shortly before the princess pricks her finger and falls into a bewitched sleep.

The score calls for piccolo, 2 flutes, 2 oboes, English horn, 2 clarinets, 2 bassoons, 4 horns, 2 cornets, 2 trumpets, 3 trombones, tuba, timpani, percussion, harp, piano and strings.

Symphony Orchestra

Overture to *William Tell* Gioacchino Rossini (1792-1868)

Writing close to 40 operas by the age of 18, Gioacchino Rossini was arguably one of the most successful and respected composers of his day. It was his fame that landed him the invitation by the French government to come to Paris where he was contracted to compose *Guillaume Tell* in 1829. Consequently, this was also his last opera as a result of poor health.

Based on poet and playwright Schiller's work, the story is based on a Swiss hero (*William Tell*) during the 14th century at the time of the Swiss fight for independence from the Austrian Hapsburgs. An excellent marksman, *William Tell* refuses a challenge by the Austrian governor who arrests him. In order to be freed, *Tell* must shoot an apple off of his son's head. Being an excellent shooter, he was successful. Unfortunately, he was also overheard saying he would have shot the governor had he failed. As a result, he was chained again only to eventually kill the governor once the Swiss yet again freed him leading to a revolt.

Composed in four sections, the piece unfolds like a story. First, a Swiss mountain scene and a peaceful dawn represented by five soli cellos. Next is an approaching alpine storm followed by a cattle call as heard in the English horn solo. Last, the famous brass fanfare made famous by the association with the Lone Ranger theme.

Although Rossini's health eventually improved, he did not return to composing operas. Instead, he wrote piano and sacred works – most notably his *Stabat Mater* in 1841. Eventually, he remarried and moved back to Paris where he spent the rest of his days, happily, as a popular “foody”. He is quoted as writing, “As far as I'm concerned, I know no more wonderful occupation than food.”

Violin Concerto No. 2 in D minor, Op. 22

I. Allegro molto appassionato

Henryk Wieniawski (1835-1880)

Regarded as one of the most distinguished violinists in history, Henryk Wieniawski was born in Lublin, Poland. His father, Herschel Meyer Helman changed the Jewish family surname in an effort to blend in the Polish neighborhood environment. The young Henryk's talent for the violin was discovered early and at the age of 8, he was given special permission to attend the Paris Conservatoire where he studied for a total of four years. Upon graduation, he toured extensively and gave numerous recitals accompanied by his brother Jozef on

piano. In addition to touring, he composed *Etudes* and *Caprices*, short show pieces as well as two violin concertos with the second gaining primary popularity.

Wieniawski's musical sense was derived from the way he played. As a violinist, he possessed amazing technique and mastery of the violin. His emotional intensity and level of expressiveness was legendary amongst the musical circles of the day. It was said that he was able to hypnotize his audiences with his playing and what's more, his abilities were paralleled to the immortal Niccolò Paganini. As impressive as his musical training is, it is interesting to note that he also earned a medical degree prior to getting married adding the brilliant aptitude of this amazing individual.

The first movement opens with turbulent waves of solos from members of the wind section. After a long introduction the violin solo enters and explores some of the introductory material in a fiery yet lyrical display of virtuoso passages in dialog with the orchestra. The contrasting lyrical ideas are followed by energetic closing thoughts as the movement ends abruptly without the traditional development or recapitulation of material.



Kyra Shogren

Kyra Shogren is a 16-year-old junior at Stoney Creek High School who started playing violin at the age of five and currently studies with Bill Milicevic. This year marks Kyra's tenth year in OYO having been a member since age 7. Kyra previously won 1st place in the Studio Strings Solo and Concerto Competition and placed several other times throughout the four orchestras. A selected participant in the MSBOA All-State Orchestra and the Oakland University Honors Orchestra, Kyra has also played with local professional symphonies.

As a Grand Prix winner of the Concert Festival International Competition, Kyra performed at Weill Recital Hall at Carnegie Hall.

Kyra is also involved in theatre, participating in *Anastasia*, *Les Miserables*, and *Mary Poppins* through the schools. In addition to music, Kyra enjoys spending time with friends, writing and reading, and playing video games.

The Moldau Bedrich Smetana (1824-1884)

Bedrich Smetana is credited to having created the Czech style in music. Under pressure of the Austro-Hungarian Empire, many ethnic enclaves struggled to get out from under the shadow of the German culture and worked to create their own nations preserving their own identities and cultures. In order for any composer of the period to be taken seriously, they needed to develop and demonstrate a command of the German style before branching out in their own stylistic directions.

Smetana was very successful in creating a musical style for the people of his country. He began this process by composing comedic opera (i.e.: *The Bartered Bride*). But he also took a role as leading spokesman for Czech nationalism. Later, as director of the National Theatre in Prague, he gained considerable power and musical influence. Unfortunately, his conducting career came to a sudden end when he lost his hearing overnight. Before

going completely deaf, he sketched out what would become one of the most profound musical contributions from any Czech composer.

Extracted from a larger series of six works entitled, *Ma Vlast* (My Homeland), Smetana's stirring symphonic poem, *Vltava* (or *Moldau* in German) follows the origin and culminating points of the Moldau River. Although the original intent was not to create a suite of compositions, the five-year project yielded a stunning musical picture of Bohemian landscape and evoked scenes from the regions rich history.

From it's source in the Bohemian forest through it's majestic passage through Prague, the form of the composition is a *rondo* beginning with fragments of the main theme "a" followed by developments and departures "b", "c", "d" and so forth while always returning back to the "a" theme. Another way to think of it is "A, B, A, C, A, D, A". Aside from the musical/theoretical structure, the piece is beautifully described by poet and composer Vaclav Zeleny in this depiction of the Moldau's course:

It sings of its first two springs, one warm the other cold, rising in the Bohemian forest, watches the streams as they join and follows the flow of the river through fields and woods...a meadow where the peasants are celebrating a wedding. In the silver moonlight the river nymphs frolic, castles and palaces float past, as well as ancient ruins growing out of the wild cliffs. The Moldau foams and surges in the Rapids of St. John, then follows in a broad stream toward Prague. Vysehrad Castle appears on its banks. The river strives on majestically, lost to view, finally yielding itself up to the Elbe (river).



OYO Open Rehearsals

Invite friends, families and fellow student musicians to experience youth orchestra firsthand. On **Thursday, March 21, 2024**, observe Studio String or String Orchestra rehearsals to find out what makes Oakland Youth Orchestras unique. This is your chance to listen, ask questions and enjoy!

Join us at University Presbyterian Church, Rochester Hills, 7:00 - 8:30 pm.

2024 Solo & Concerto Competition

Applications for the 2024 Solo & Concerto Competition are currently available in MyOYO. **Applications must be received by February 10, 2024.**

2024 Merit Scholarships

Applications for the 2024 Merit Scholarships will be available in MyOYO beginning February 22, 2024. **Applications must be received by March 22, 2024.**

Auditions 2024-25 Reminder

Auditions for returning and new students will be held in person at Oakland University mid-April through May. Online sign-up begins mid-March for returning students and April 1 for new students. Watch your email for more details soon.

Congratulatory Messages

Congratulations Kyra! We're proud of all of your hard work and excited to see you share your talents in your performance today. Love, Mom and Dad

Congratulations, Maddie. May you always take the music with you wherever you go.

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