



50 YEARS

Oakland Youth Orchestras



2024-25 SEASON



Educating and Enriching Youth Through MUSIC

M Manhattan School of Music



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**BE A PART
OF IT IN
THE HEART
OF IT.**

Welcome!

It is my great pleasure to welcome all of you to this exciting 50th season of the Oakland Youth Orchestras! I also extend a warm welcome to alumni and past OYO Presidents, Administrators, Managers, and Board Members, who have returned to join us for this landmark season. I look forward to sharing the story of this incredible organization, with its unwavering dedication to inspire young people, through the power of music, to become outstanding musicians, individuals, and leaders. The combination of talented conductors, students, the dedicated and generous support of parents and community members, and the leadership of key individuals has kept this program alive and growing. As the season unfolds, we will hear from some of the key players that have shaped OYO into the premier orchestral experience it is today.



I offer my gratitude to the many individuals who support the performances of our orchestras. The OYO Board of Directors give of their talents to provide sound direction for our organization. To our many parent volunteers who contribute their time throughout the year to enable everything from auditions to rehearsal and concert logistics, I am deeply appreciative. I invite all of you to thank our inspiring conductors, whose dedication and passion for music fuel this organization, and who have worked diligently to make the performances of this season unforgettable. The energy of the students in eager preparation of the music is much enjoyed and appreciated, and their journey of growth, teamwork, and accomplishment shows with the progress at each rehearsal and in each concert throughout the season.

Our programs are made possible by our Donors, Endowments, Program Advertisers, and Corporate Sponsors. We offer a special thank you to the Michigan Arts and Culture Council and the National Endowment for the Arts for their generous support since 2010, and to the Oakland University Department of Music, Theatre, and Dance for the ongoing in-kind support for facilities, faculty, and mentors over the past 50 years. To our generous hosts for rehearsals and performances, we are grateful to the Oxford Community Schools, Detroit Country Day School, Rochester Community Schools, and the University Presbyterian Church.

This season's concerts are a celebration of the music, talent, and creativity that has permeated OYO's history. Each performance is an opportunity to bring together music lovers to enjoy the talents and toil of our students, and to share a diverse and captivating lineup of compositions. As we celebrate our 50th year, I invite you to be instrumental in securing the future of OYO, by supporting the programs that enrich your students.

It is your support and participation that makes it all possible. Thank you all for being here. Let's immerse ourselves in the beauty of music, celebrate the talent of our performers, and create unforgettable memories together. You have all played a role in the history of this organization, whether for a single season or for decades, and we encourage you to **Play a Part in Our Future** as we celebrate and usher in the next 50 years of OYO.

With Gratitude,
Nicole Shogren
Executive Director

Oakland Youth Orchestras Board of Directors

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

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***In gratitude to our faithful partner, Oakland University
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Associate Dean, College of Arts and Sciences, Professor of Music

Jeffrey Heisler, DMA – Chair, Department of Music, Professor of Music

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Thank you for coordinating spaces for us to rehearse and perform.

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Elizabeth Kelley – Facilities Operations and Scheduling, Rochester Community Schools

John Schmidt – Theater Coordinator, Oxford Community Schools

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OYO History

In 1975, the Oakland Youth Symphony was established with a vision to offer students an opportunity to enrich their musical education. Through the combined efforts of Joan G. Berndt, Lecturer, Music Department, Oakland University; and Dr. Raynold Allvin, Oakland University Department Chairman, the Oakland Youth Symphony was founded. The group was envisioned as “regional orchestra” for high school students in Oakland County. The founding board of trustees was comprised of area arts advocates and educators. “[Many of the early board members] gave unstintingly of their time, efforts and even money to help the orchestra become viable and successful,” Joan Berndt reflected in her account of the organization’s history. In-kind contributions from Oakland University were arranged for rehearsal spaces, equipment, and office headquarters; a partnership that still exists today. Through partnerships with area schools, summer camps, and grants, the organization gained traction in recruiting students to audition for the group.



Ervin Monroe

Ervin Monroe, Detroit Symphony Orchestra retired Principal Flutist, was appointed as the first Music Director/Conductor of the Oakland Youth Symphony, drawing 50 students for the inaugural concert. He was an inspiring conductor for several years, offering unique ways to interpret music and challenging students to perform at the highest levels. Following Ervin Monroe were several other conductors, most notably James Hohmeyer, Robert

Phillips, and Andrew Dabczynski.

It was in the initial two years of the program that our own String Orchestra conductor, John Kennedy, played bass in the Oakland Youth Symphony, providing him with the spark to pursue a career in music.

In the 1980s, Zeljko “Bill” Milicevic, began his journey as a student in the symphony. His experience as a student in OYS shaped who he wanted to be as a person and what he wanted to do professionally. Today, he is a highly sought after musician and educator.

In 1994 Zeljko Milicevic returned to OYO, this time as the conductor of the orchestra. With a group of 67 musicians, ranging in age from 8-19, Zeljko set forth a new path for the organization developing a 5-year plan for growth. In 1998, the String Orchestra was added, and Anthony Krempa was hired as its conductor. Four years later in 2002, the Philharmonia Orchestra was added. With the expansion, John Kennedy returned to OYO, this time as the conductor of the String Orchestra. With increasing enrollment numbers, the Studio String Orchestra was added for the 2009-2010 season with Nick Karpinsky hired as its inaugural conductor. In 2011, Wendy Stuart joined as the Philharmonia Orchestra’s second conductor.



*Student John Kennedy
in 1975*

With the growing interest in OYO, additional enrichment programs were introduced. In 2011, the Chamber Ensembles program was launched. In 2014-15, sectional coaching with university and area music professionals was added throughout the season to augment the orchestra experience. That same year, Outreach Recitals brought young musician performances to senior living facilities throughout the area.



Bill Milicevic in 1995

Our current team of OYO conductors, Zeljko Milicevic, Wendy Stuart, John Kennedy, and Nick Karpinsky, have collectively shared over 80 years of expertise and inspiration with our students, bringing them together each week to fulfill their desire to deepen their musical experience. Their continued dedication to this organization has enabled a camaraderie that ensures students are welcomed into OYO wherever their

journey begins. The conductors have been joined over the years by several directors and board members who have contributed to the success of OYO. Significant leadership was provided by Joanne Walle, who was hired as Executive Director in 2002 to oversee the development of the growing organization. After 20 years of dedicated service, Joanne retired, with a legacy of enthusiastic students, parents, and supporters.

Over the years, OYO has collaborated with acclaimed international artists to expose students to a variety of musicians and musical styles. In 1977-78, concert violinist Ani Kavafian visited the group, performing with the orchestra and offering master classes to violinists. 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



Catherine McMichael

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*. For the 50th anniversary season, we once again have invited Catherine McMichael to compose a piece for our orchestras. *Elemental Powers* will premiere at our final concert of the season, each movement crafted to highlight the personalities and abilities of each of the orchestras.

As we reflect on the 50-year journey of this highly valued organization, we thank those who have dedicated their time and energy to enable this incredible opportunity for our students. Parents, alumni, community members, educators, and supporters have all played a crucial role in the success of OYO, contributing resources that fund and populate our orchestras. We hope you will **Play a Part in our Future** this 50th anniversary.



For more on OYO's history, scan the QR code to see additional photos, links to past repertoire, programs, and more memorable moments.

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. She has been with OYO since 2011.

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 for the past two summers at MASTA String Camp, Session III, conducting at the Interlochen Summer Arts Camp, 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

John Kennedy has had a 30-year career in public school music education, directing orchestras in the Farmington Public Schools, Detroit Public Schools, and in Iowa City, Iowa. He now is an active clinician in schools throughout the area, and is instructor of Bass at Oakland University and the University of Michigan Flint. He has been conductor of the String Orchestra here at OYO since 2002.

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 and 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 and has been involved in many productions throughout his career. He is the pit orchestra conductor for Rochester Community Schools' Summer Music Theater Program.

Nick's public school teaching career began in the fall of 2009 with Warren Consolidated Schools. He taught general music and beginning band there for two years. Following that, Nick 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. Nick is currently the orchestra teacher at North Hills Middle School, Way Elementary School, and Eastover Elementary School in the Bloomfield Hills School District. In addition to public school teaching, Nick has conducted youth orchestras with the Oakland Youth Orchestras (2009-present) and Detroit Civic Youth Ensembles (2009-2013).

Symphony Orchestra

1st Violin

Isabelle Bonten ++
Mason Chiew
Michael Cho +++
David Collier
Aanya Deol
Junee Kim
Minjun Kim ++
Naeun Kwon
Chloe Ma
Andrew Park
Ania Popovski
Gaeun Shin
Kyra Shogren ++
Anmol Shukla
Cora Solmes
Chris Song
Jennifer Song
Aidan Sun
Kieran Venugopal
Franny Wang
Luke Zhang
Retta Zhou

2nd Violin

Livia Baker
Sophia Barjuca
Alice Bonten *
Isabel Cabrera
Oscar Catarino
Sophia Cervantes
Selina Chang
Agastya Chaturvedi
Daniel Cho
Alison Doka
Meisha Ferguson
Caroline Fernandes
Ana Sofia Hernandez
Gomez
Lauren Jenkinson
Yujin Jung
Grace Kashiwagura
Jerry Mao

Kate McIntosh
Gabriella Murphy ****
Dania Neiroukh
Sameer Pai
Devraj Pandey
Daniel Park
Sehan Park
Georgia Talbot
Davy Wang
Isabel Wilinski
Brian Zhang

Viola

Julia Amato
Garrett Brockman
Samuel Collier **
Yeriel Kim ****
Yitong Li
Jing-yi Ma **
Divya Sovani **
Hyein Yang
Michael Zheng

Cello

Giulia Ardanese
Alvin Cai ****
Megan Cashatt
Sharon Chang
Jack Ganezer
Daniel Kim
Junghwan Kim **
Seojin Lee **
Owen Osterbur
Delphine Schowalter
Elaina Socha
Grant Song **
Claire Tantengco

Bass

Carter Ellis
Danielle Leight **
Lila Tasdemir **

Harp

Anastasia Leahy



1st Flute

Joanna Ouyang **

2nd FluteMarilou Cerru
Raegan Dallaire
Sookyung Kwak *
Chaerin Park**Piccolo/Flute**

Ozea Deon Policarpio

1st Oboe

Josie Ethier ****

2nd Oboe

Avee Lamba

English Horn/Oboe

Idris Freijy *

1st ClarinetLewen Feng **
Jeheon Lee ****2nd Clarinet**Robert (Bobby) Ayotte
Junseo Byun *
Frank Lulgjuraj ******1st Bassoon**

Walter Thompson

2nd Bassoon

Maeve Maurice

**Contra Bassoon/
Bassoon**

Siddh Sheth

Horn

Ha-Yun Kim

1st TrumpetMichael McMartin **
Kathleen Padula ****2nd Trumpet**Junhyeong Ha
Kyle Kirklin ***1st Trombone**

Jaden Singer

2nd Trombone

Benjamin Eber

Tuba

Jalen Toyee

Percussion

Ayaan Deol

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



Philharmonia Orchestra

1st Violin

Ananya Anand ++
Nishad Bhide
Ivy Dao
Hayun Jeong ++
Chloe Kim ++++
Eunah Kim ++++
Jun Kim
Doye Kwak
David Lee
Maya Nagy
Manisha Pednekar
Blair Qi
Suhana Reddy
Zachary Reynolds
Ariel Song
Yubeen Song
Nainika Valoor
Aiden Yang
Matthew Yang
Raphael Yarnall

Violin 1/2

Rabeya Adler
Isabella Brooks
Matina Green
Alex Rajcevski
Isaac Stroia
Lucas Walker *
Elizabeth Wydeven

2nd Violin

Agnish Adhya
Choyeon Ahn
Vishnu Balagatte
William Chen
Sara DeRyckere
Sanika Gadre
Charlotte-Louise Gaillard
Michael Harding
Emilia Jaros
Max Jaros
Hasini Kalagara
Olivia Kalil
Alexander Knecht
Elora Lee
Yewon Lee
Kaitlyn Li **
Owen Long
Olivia Miller
Valli Nagamalli **
Abigail Ritzenhein
Jinju Suk
Camila Sumcad
Marina Super
Jiyun Woo

Viola

Hayden Choi
Isaac Collier **
Natalie Kortge
Sei Park **
Mark Yabut

Cello

Sienna Calcut
Eryn Choi
Avery Farcas
Octavian German
Anna Maria Hila
Addison Kurtin
Jonah Lee
Sharon Lim
Katherine Park **
Angelina Sun **
Olivia Wang
Sophia Xydas **

Bass

Elliot Bayer ****
Taliana Merritt
Jaxon Szkatulski *



Flute

Hyunjin An
Borry Chu **
McKenna Cox
Saanvi Duruvasan
Sacheth Hegde **
Jueon Kim

Oboe

Alexander Greig

English Horn/Oboe

Thomas Hill *

Clarinet

Leslie Bahk
Seongmin Choi
Harley Cox
Kashvi Prabhakar
Claire Reinhard **

Bassoon

Jackson Hengstebeck
Allison Lockwood
Elyse Wallace

Horn

Ryan Corpuz
Clara Cunningham *
Abigail Graham ****
Emery Krzeszak

Trumpet

Zachary Glass *
Noah Weller

Tuba

Karl Ronmark *

Percussion

Seth Ingram ****
Juha Lee
Preston Potter *
Smayan Sharma

++ Co-Concertmaster

**** Assistant Concertmaster

* Principal

** Co-Principal

**** Assistant Principal



String Orchestra

1st Violin

Seungwon Ahn
Eli Barjuca
Elizabeth Foutz
Shoken Han
Emmanuel Hindi
Sabrina Iovannitti
Chloe Kim
Gus Kish
Maria Lee
Seungmin Lee
Seungwoo Lee
Emily Li
Alex Ma
Audrie Miller
Isabelle Nowlin
Helena Park
Victoria Pfauth
Alexia Phillips
Rachna Rao
Olivia Scally
Evan Seo
Erin Shim
Julianna Socha
Rebecca Sun
Riley Tenbusch
Sabrina Wilinski

2nd Violin

Lana Abbo
Maria Abdelmessih
Estelle Borla
Preston Brewer
Ahvi Carter
Qianyu Chen
Heather Choi
Ethan Fustin
Sally Huang

Patrick Ionut
Jaein Kim
Yerik Kim
Emma Kocher
Juchan Lee
Jacqueline Miller
Paige Nickerson
Ethan Wang

3rd Violin

Joyce Cao
Cassie Chen
Sunwoo Cho
Daniel Chou
Leah Geppert
Tanner Koontz
Juhan Lee
Sohyun Park
Madelyn Robinson
Marco Sumcad
Shreyas Tripathi
Athena Yung

Viola

Hayul Lee

Cello

Aryanna Anderson
Vivienne Brown
Mia Cashatt
Sarah Cho
Cora Grondin
Callie Hruska
Alina Ju
Cindy Lee
Irene Moon
Isabella Mui
Dan Park
Amelia Putz
Ryan Taegyun Yoon

Bass

Robert Caescu
Miles Kreiner
Emily Oleszkowicz



Studio String Orchestra

1st Violin

Nicole Bolvari
Lydia Borla
Abraham Brandenburg
Yewon Cho
Benjamin Ha
Avni Kaarthick
Jax Kathawa
Juwon Kim
Owen Kreiner
Hizkiah Lanac
Jeongjun Lee
Kangwoo Lee
Nathan Li
Kristen McFadden
Kara Nickerson
Hyerin Park
Zachary Steusloff
Adyoth Sural
Yashvini Venkatesh
Marcus Vingarzan

2nd Violin

Jae Choe
Seungwoo (Steve) Choi
Eason Jing
Joowon Lee
Layla Lee
Unsu Lee
Sophia Li
Lucas Lin
Ami Olkhovsky
Henry Osterbur
Tiana Patterson
Jack Polderman
Gabriel Sumcad
Scarlett Tenbusch
Andrew Zhao

3rd Violin

Sofie Dhar
Ciel Gersky
Balca Gurtekin
Kaiyin Han
Shosei Han
Shaylan Kalkhande
Yane Kim
Ziggy Kish
Ariana Lin
Elliott Parker
Kavin Sabarish
Mia Sgalia
Everett Shen
Benjamin Walklet
Eric Wright
Caleb Zhang

Viola

Lucas Calviti
Swara Deshpande
Lea Gaunt
Pari Gowda
Aiden Moon
Alden Swallow

Cello

James Cho
Seongwoo Choi
Miles Guilbault
Jueun Huh
Seungchan Hyun
Doyoon Kwak
Dageom Lee
Thomas Oldham
Nathan Shin
Hayoon Song
Ella Thomas
Asher Woolf
Lucy Wu
Evelyn Yoo

Bass

Evelyn Kill





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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
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- Michigan Arts and Culture Council, National Endowment for the Arts,
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- 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 concert-goers 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:

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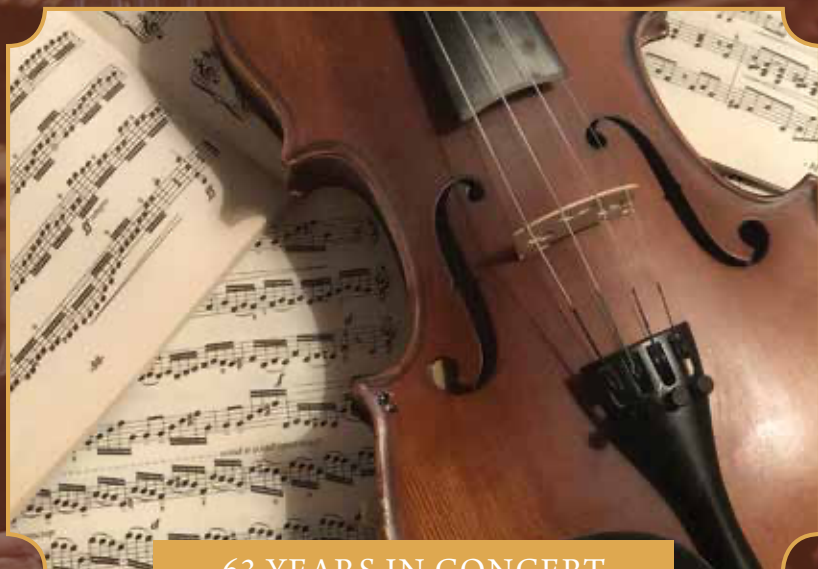
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We are so proud of your accomplishments and motivation Ciel.

Kristen M- We love hearing you play your violin and watching you perform on stage! We are so proud of you! Love, Dad, Mom, Kaitlyn, Tyler & Teddy

Congratulations Chloe on your Senior year! We are so proud of you and your dedication for the past 9 years in OYO. We love you! Love Mom, Dad, & David

Congratulations Den in following your interests to see where they lead you. *Inspiring!*

Congratulations Alex!! We are so proud of you. Love, Mom, Dad and Emma Greig

We're SO proud of you, Jaxon! We love you!

Dear Ania, you fill our life and hearts with music and joy. Congratulation on another year with OYO. Love you, Mama and Tato

Suhana, we are so very proud of you! You've come so far in your musical journey! Congrats! Keep up the dedication & hard work. Love, Mama, Papa & Didi

Bobby K, Congratulations and best wishes for a spectacular senior year and season with OYO. We are all so proud of you! Love, Mom, Jacob and Alexa

Zach, congratulations on another year. You have a true love of music and I'm very proud of you. I love you. Love, Mom

Dearest Callie, we are so proud of you and all your hard work. You are an amazing young woman, keep up the great work! Much love, mommy, daddy and Ed

Congratulations Caroline (Fernandes) on a fine OYO performance, dedicated year of violin practice and personal development. Mom, Dad, Laura.

Jack Ganezer, We are all so proud of you! Cello, Symphony Orchestra Class of 2025

Cora - You were motivated and determined, and now your hard work got you into Strings. Congratulations! We are so proud of you! Love, Mom and Dad.

Dear Ami, Congratulation on your performance! Persistence and hard work does pays off! We love you very much! Mama, Arielle and family

Carpe Diem~!! Borry ♡

Zubin, We are so proud of you! You are an amazing musician! We can't wait to see what you do next! Love, Mom & Dad

Kieran: Congratulations on your final year with OYO. It has been a joy to watch you grow as a musician and a person. Love, Mom and Dad

Alexia Mom and Dad love you so much and we are so proud of you! Keep working hard and you will sell out stadiums and we will be your roadies! :)

Kyra, welcome to your 11th season with OYO! Best wishes for a memorable senior year!

Riley ♥ We love you so very much! You are so amazing! We are so proud of you! Love, Mom, Dad and Scarlett

Scarlett ♥ You have worked so hard to get here! You are amazing! We are so proud of you! We love you so much! Love, Mom, Dad and Riley

We are so proud of you, Ben W! Your talent, drive, commitment, and passion shine through every time you play. We love you. Dad, Sarah and Becca

Congratulations Aanya on completing 10 years with OYO! We are super proud of you. We wish you the very best in everything that you do! Love, Deols

Jack Ganezer, We are all so proud of you! Cello, Symphony Orchestra Class of 2025

Ben Walklet - Congratulations on your wonderful performances on the violin, we are so proud of you and your accomplishments! Grandma & Poppa Walklet

Asher, we are so proud of you and love you so much! Congratulations on your first year with OYO!

Kathleen - Congratulations on your outstanding achievements! Your hard work and dedication shows. Love Grandma & Aunt Maurine

Kathleen - Kudos on your accomplishments! So proud of you. Quintin

Kathleen, You are our sunshine, and an amazing, accomplished trumpeter! Blessings from all of us! Toelle Family

Kathleen - We're so proud of you and your hard work. Your passion and dedication inspire us daily. Made the Lord bless you on your future! The Gang

Congratulations to our favorite cellist! Octavian, it has been a joy to see you performing all these years. We are very proud of you! Love, Mom & Dad

Natalie, you amaze us! We are so proud of you! Love, Mom and Dad

Congratulations, Mia! We are so proud of you! Love, Mom and Dad

Jax K. - We are so very proud of the wonderful young man you are growing up to be. May God bless you each day with abundant joy & wisdom. Mom&Dad, Z&L

D: we are in awe of your poise, passion & talent as a cellist. Nani & Papa would be so proud as you carry on their legacy. Félicitations chérie amour!

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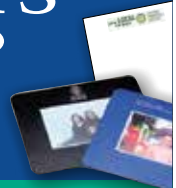
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Oakland Youth Orchestras Teresa Schuster Memorial Fund



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.

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

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- Turn off all electronic devices such as pagers and cell phones before the concert begins.
- Do not use flash photography.
- 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.
- Prevent children from running in the auditorium, and accompany them in and out of the auditorium as necessary.
- Remove crying children to the lobby.
- Refrain from putting your feet on the chairs in front of you.
- No food or drink is permitted in the auditorium.



Oakland Youth Orchestras

Fall 2024 Concert

Studio String Orchestra

Nick Karpinsky, Conductor

Terra Nova.....Richard Meyer

Spider-man: No Way Home Main Theme.....arr. Robert Longfield

Concertino in Hungarian Style in A minor, Op.21.....Oskar Rieding

2024 First Place winner Studio String Solo Competition

Isabelle Nowlin, violin Yaeko Hiyama, accompanist

Rise of the Phoenix..... Carlos Lalonde

String Orchestra

John Kennedy, Conductor

Rhythm Dances.....Brian Balmages

Melodia en La Menor.....Astor Piazzolla

Concerto No. 23 in G Major, 1st mvt..... Giovanni Viotti

2024 First Place winner String Solo Competition

Aiden Yang, violin Soojin Kim, accompanist

Minotaur.....Richard Meyer

Philharmonia Orchestra

Wendy Stuart, Conductor

La Gazza Ladra Overture.....Gioacchino Rossini

Egyptian March, Op. 335..... Johann Strauss Jr.

Wedding Day at Troldhaugen, Op. 65, No. 6..... Edvard Grieg

(Up)Lifted..... Brian Balmages

Symphony Orchestra

Zeljko Milicevic, Conductor

Leonore Overture No. 3, Op. 72.....Ludwig van Beethoven

Symphony No. 1 in C minor, Op. 68..... Johannes Brahms

Un poco sostenuto-Allegro

Andante sostenuto

Un poco Allegretto e grazioso

Adagio-Piu Andante-Allegro non troppo, ma con brio

Program Notes

Studio String Orchestra

Terra Nova Richard Meyer (b. 1975)

Spider-Man: No Way Home Main Theme arr. Robert Longfield

Rise of the Phoenix Carlos Lalonde (b. 1962)

Welcome to the 50th season of OYO! It is such an honor to be part of this organization and I am so incredibly excited to share this 50th anniversary season with all of you! I truly can't thank you all enough for your tremendous support and dedication to this organization and your child's music education.

We will begin the fall concert with *Terra Nova* by Richard Meyer. This energetic piece in d minor has many meter changes throughout giving the piece a unique rhythmic groove. It challenges the students rhythmically by ensuring that they are all counting their part and playing together as a section. The piece also contains a key change in the middle and concludes with a D.S. al Coda finish similar to the beginning of the piece. With all of the accents and syncopations this piece contains, you can't help but tap your toes to this unique rhythmic groove!

Our second piece is *Spider-man: No Way Home Main Theme* arranged by Robert Longfield. This piece challenges students with several accidentals. There are flats, sharps, and naturals everywhere throughout this piece. This haunting chromatic melody moves throughout the orchestra while gradually increasing in tempo throughout the entire piece. It concludes with a triumphant finale resolving on a major chord.

Our third piece is *Rise of the Phoenix* by Carlos Lalonde. This piece contains an ABA format, beginning with a fast driving section in E minor. It then transitions to a slower more lyrical middle section. You can hear the legato melody being passed around the orchestra. Finally, it moves to a similar fast-paced section, however this time it contains several major chords that seem like they are soaring over the mountains. It concludes within this faster section back to E minor with a similar rhythmic and melodic statement to mirror the beginning of the piece, to resemble a phoenix rising from the ashes.

I hope you all enjoy our opening concert to the 50th season of Oakland Youth Orchestras!



Isabelle Nowlin

Isabelle Nowlin, 10, is a fifth grader at Bemis Elementary School in Troy. She has been playing the violin since she was six years old. Her music teachers include Emily Paye and her parents. Isabelle has attended Interlochen Arts Camp and Blue Lake Fine Arts Camp, and is currently in her third year at OYO. She also plays the piano and flute, and enjoys ice skating.

String Orchestra

Rhythm Dances Brian Balmages (b. 1975)

Melodia en La Menor Astor Piazzolla (1921-1992)

Minotaur Richard Meyer (b. 1957)

The String Orchestra begins with a stunning work for strings by one of our favorite composers, Brian Balmages. He writes that “Rhythm Dances” pays homage to three composers who have inspired him: Dmitry Kabalevsky, John Adams and Igor Stravinsky. As you listen, look for each of their characteristics. The opening section recalls the powerful but jaunty rhythms of Kabalevsky and his “Dance of the Comedians.” The lyrical but nervous energy in the middle section uses the minimalist, repetitive, airy sounds and pulse of John Adams. The end, with its angular, violent attacks and accents in unpredictable places, will remind you of Stravinsky’s *Rite of Spring*.

Composer Astor Piazzolla was born in Argentina but raised as a child in New York. He spent his life merging the musical styles of his native country with classical music and jazz, becoming the most famous composer of tango music. He described his synthesis of styles as Tango Nuevo, and brought this traditional dance music into the concert hall. He played the bandoneon, the Argentinian version of the accordion.

Astor Piazzolla may be the best-known classical composer in the world today – his music was always from the heart, always from the soul, and always from the deepest love of his native Argentina and its traditional music, especially the Tango.

This quiet, brooding work is subtitled *Canto de Octubre*, and its gentle but unrelenting tango rhythm, combined with its dense, dark harmonies, challenges the orchestra to discover the desire and the tools to express the most intense emotions – often those that live in those moments of deepest quiet and stillness.

We close the String Orchestra portion of this concert with musical depiction of a very specific legend, “Minotaur” by Richard Meyer. This piece stays quite close to the classic myth of the warrior Theseus, Princess Ariadne, and the terrible Minotaur housed in King Minos’ labyrinth. We hear the brooding and dangerous Minotaur, the joyous Theseus, the lovely Ariadne, the unraveling of the string as Theseus searches the labyrinth, the battle, and his triumphant return. Enjoy this very effective tone-painting of ancient legend!



Aiden Yang

Aiden Yang, a sixth grader at Avondale Gate Magnet School, began his violin journey in the first grade. For the past five years, he has been studying under the guidance of Haewon Oh. This year marks his fifth year with the Oakland Youth Orchestra, where he started in the Studio String Orchestra in 2020. After two years in the String Orchestra, Aiden has now advanced to the Philharmonia. In 2021, he also earned first place in the Studio String Orchestra solo competition. Besides playing the violin, Aiden enjoys playing the piano, reading books, practicing archery, and spending time with friends and family.

Philharmonia Orchestra

La Gazza Ladra Overture Gioacchino Rossini (1792-1868)

Rossini was considered to be the “Italian Mozart” due to his tendency to compose inspired, songlike melodies. He played many instruments throughout his life, beginning with the triangle in his father’s ensemble. He went on to play the cello, horn and keyboard instruments. Rossini became an accomplished chef in his later years.

La gazza ladra (*The Thieving Magpie*) is considered “opera semiseria” or a comedy with sentimental themes. The story was based upon a true story of a girl who was about to be executed for stealing her employer’s silver spoon. At the last moment, it was discovered that a bird was the true culprit, saving her from death, and allowing her to marry the young man she loved.

The first performance of the opera in May of 1817 in Milan was fraught with its own drama – specifically that Rossini had not yet finished the overture. It is reported that the producer locked the composer in his room to complete the score. Rossini threw completed pages out the window to waiting copyists, who wrote out the instrument parts. The producer told Rossini that he himself would be dropped out of the window if he didn’t send more pages.

The overture begins with a snare drum solo – a rarity at the time – followed by a military march. The march is followed by beautiful melodies and woodwind solos, ending with a grand crescendo of an increasingly rich orchestration of one of the main melodies. The premier of *La gazza ladra* was lauded as a glittering triumph with particular praise for the overture. While the opera is rarely staged, its overture is a favorite of the symphonic repertoire.

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

Egyptian March, Op. 335 Johann Strauss Jr (1825-1899)

The “Waltz King,” Johann Strauss II, began his adult life as a bank clerk, but left the banking world to pursue his musical passion. He soon became one of Vienna’s favorites, composing over 500 waltzes, polkas, quadrilles and operettas.

The *Egyptian March* was written in response to the worldwide interest in the opening of the Suez Canal, connecting the Mediterranean Sea (in Port Said) with the Red Sea (in Port Suez). The piece was first performed on a summer concert then as part of a production in Vienna, signifying the march of the Egyptian warriors.

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

Wedding Day at Trolldhaugen, Op. 65, No. 6

Edvard Grieg (1843-1907); orchestrated by T. Tobani

Edvard Grieg was Norway's most famous musician and was one of the most popular and well-loved composers of his day. He lived his life in Bergen where he studied first with his mother, a gifted pianist. He furthered his musical education at the Leipzig Conservatory in Germany. He returned to Norway having achieved great skills as a pianist, conductor and composer. He became inspired by the folk music tradition of Norway and became one of the great Nationalist Romantic composers.

Wedding Day at Trolldhaugen (Trolldhaugen is the name of Grieg's home near Bergen, Norway) is one of Edvard Grieg's most beloved piano pieces, composed in 1896 as part of the Lyric Pieces, Op. 68. This work, originally written for solo piano, captures the joy and exuberance of a wedding celebration, reflecting Grieg's deep appreciation for Norwegian folk traditions and his romantic sensibility.

The piece is characterized by its lively rhythms, lyrical melodies, and rich harmonic textures. It opens with a festive introduction that sets the tone for the joyous occasion. The main theme is playful and dance-like, evoking images of wedding guests celebrating. Throughout the piece, Grieg expertly weaves contrasting sections that highlight different emotional states, from exuberant celebration to moments of tender introspection.

Grieg composed *Wedding Day at Trolldhaugen* in a personal context, celebrating the union of his friends. The piece can be seen as a reflection of Grieg's own values regarding love and companionship, and it is often interpreted as a tribute to the beauty of marriage and the joys of life shared with others.

The arrangement performed tonight was orchestrated by Theo Tobani and is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 coronets, 3 trombones, timpani, percussion, and strings.

(Up)Lifted Brian Balmages (b. 1975)

Brian Balmages is a versatile composer and conductor known for his engaging works that often blend contemporary styles with traditional elements. His music frequently reflects a deep emotional resonance and an exploration of themes that inspire positivity and uplift the human spirit.

A work several years in the making, *(Up)Lifted* was commissioned by the North Carolina Honors (All-State) Orchestra. The pandemic uprooted plans for the original premier, and the composer wound up writing a piece for strings only called *The Fire Within*, which the students performed brilliantly as a virtual ensemble. He then turned his attention back to the original intent: a celebratory work for full orchestra that was not only exciting for the strings, but also very engaging for winds and percussion. The title comes from the change in mindset as ensembles started coming back after being away for so long. The composer wanted the music to reflect that positive feeling everyone experienced as orchestras took their first tuning notes in the same room; that moment when a conductor gave a downbeat and heard immediate feedback from the musicians in the room.

Balmages put “up” in parentheses for several reasons. While he certainly wanted the music to be uplifting, he also sought to lift up those who were struggling and he wanted people to feel like they could finally look “up.” It serves as a gentle reminder that it is our collective responsibility to lift others up and let them know that they are never alone.

The opening takes off immediately, with the first powerful chord moving quickly into a flurry of activity and energy. In my mind, this represents the pent-up energy in musicians all over the world, waiting for that very moment when they could make music with each other again after so long. This section builds twice before the brass reset the powerful fanfare that recurs throughout the work. As the music continues, new lyrical melodies are introduced and become the focal point of the work.

The opening fanfare once again takes center stage, this time presented in a more delicate setting in the woodwinds. This begins a steady building of energy until the full orchestra is engaged with soaring countermelodies and sweeping melodic lines. The ending experience is much like the opening: a flurry of activity and excitement as the final chords usher in the powerful ending.

Program notes written by Brian Balmages

The piece is scored for piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion, harp and strings.



Symphony Orchestra

Leonore Overture No. 3, Op. 72 Ludwig van Beethoven (1770-1827)

Composed in 1805, *Leonore Overture No. 3* was the third of four attempts by Beethoven to write an overture to precede his one and only opera, *Fidelio*. Concerned that his first two attempts were not sufficient enough to stand alone as curtain-raisers, the composer kept churning the main themes of the opera into his third attempt at accomplishing a sensible opener. Nearly a decade later, Beethoven scraps all three *Leonore Overture* ideals and simplified the process by creating a stand-alone overture devoid of the main themes of the opera, thus known as the *Overture to Fidelio*.

Leonore Overture No. 3 by contrast quotes portions of the libretto where Leonore, a woman, disguised as a man under the assumed name of *Fidelio*, rescues her husband *Florestan* from political imprisonment and imminent death. The main themes of the opera are efficiently distilled with an opening descriptive of the dungeon where *Florestan* is imprisoned. This is followed by a quickened tempo thematic of the second-act aria that is cut off by a trumpet call signifying his liberation. The following build up of rhythmic energy and musical elation is a symbol of freedom and jubilant love the two characters have for one another.

Symphony No. 1 in C Minor, Op. 68 Johannes Brahms (1833-1897)

Un poco sostenuto-Allegro

Andante sostenuto

Un poco Allegretto e grazioso

Adagio-Piu Andante-Allegro non troppo, ma con brio

Brahms' quote, "Writing a symphony is no laughing matter", really sums up the painstaking length of time it took the composer to accomplish his first masterwork for the symphony orchestra. Born in Hamburg on May 7, 1833, Johannes Brahms was proficient on several instruments but was primarily employed playing the horn, double bass and piano. Although his father gave his first musical training to him, Brahms eventually settled in Vienna to study and work.

At twenty years of age, Brahms' work was noticed by composer and critic Robert Schumann who looked upon Brahms as the next successor to Beethoven in keeping with the tradition of the Classical lines associated with the traditional symphonic writing contrary to the periods "New German School" headed by Franz Liszt. The composer's compositions were of smaller scale leading up to the *First Symphony* as Brahms took the "scenic route" in progressing through the completion of his *Op. 68*. Along the way, he sketched out the framework for a *D minor symphony* that he abandoned in 1865.

It is believed that Brahms was in the shadow of Beethoven's genius and consequently struggled with his personal ever-judging assessment of his work as compared to Beethoven. Even Brahms' publisher, Simrock crankily replied, "Aren't you going to do anything more? Am I not to have a symphony from you in 1873 either?" Simrock was not the only individual that anxiously awaited a symphony from the famed composer.

The entire arts community and those that knew Brahms personally shared a tense anticipation for the event. Although Brahms penned the first movement by 1862, his work on the earliest sketches date back from the 1850's.

Upon finishing the work in 1876, the symphony was first performed in November of that year. Those that awaited a symphony by Brahms and were hungry for the traditions established by Beethoven were well satisfied in so hailing Brahms' First "The Tenth" with the reference to had Beethoven written another symphony; this is what [he] would have created. In his example (if not shadow), Beethoven's tradition of symphonic excellence was bridged by Brahms successfully and to the delight of all that awaited the completion of the work.

The opening of the symphony (*Un poco sostenuto*) begins with a slow and powerful introduction that introduces the motives for the entire work. At the culmination of the tension-building introduction, Brahms abruptly begins the exposition of the movement with an explosive *Allegro*. The first theme is heard initially in the violins before a long transitional section explores further material from the introduction. A second main theme is developed around a triplet motive and is intertwined with earlier material. The development reignites with another explosion of character over a tumultuous background. At the end, Brahms brings about a twist exploring a minor tonality that quickly thickens again only to be brightened by the sunny finish of C Major chords.

The second movement (*Andante sostenuto*) is conversational between the strings and woodwinds bringing out a succession of lyrical melodies and countermelodies. The peaceful setting of this movement is disturbed by a minor key passage in the middle of the movement indicative of the stormy main theme of the first movement. The mood softens once again with the overlaying of the main themes heard in the duet between the violin and horn.

The third section (*Un poco Allegretto e grazioso*) is constructed in three parts; however, here Brahms alternates two melodies between strings and woodwinds. A middle section explores a 6/8 pulse and exchanges between major key, minor and then back to major again. The ending closes with embellished versions of the opening melodies.

The finale is perhaps the most obvious parallel to the work of Beethoven. Its length and complexity along with musical form are reminiscent of the epic 9th Symphony. The closing section begins with a vast introduction (*Adagio*), which draws from tangled themes building inevitably towards the main section of the movement. A stream of intertwined string and woodwind melodies are once again paired in building the passage toward the stately horn melody. Next, a trombone chorale appears as the segue to one of the top, most famous and recognizable classical music tunes of all time, the main theme, as introduced first by the strings. After the woodwinds restate the main theme, Brahms introduces a playful second theme and transforms the motion of the piece into a stormy tour before reconvening into a restatement of the main theme that takes a turn into the related minor key. In all its glory, the recapitulation revisits the horn theme from the introduction while more extensively exploring the playful second theme once again before the big finish. Toward the end, the coda shifts to a fast duple rhythm in a choral-styled, brilliant conclusion.

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