



Oakland Youth Orchestras



2025-26 SEASON

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Welcome!



Welcome to the 51st season of the Oakland Youth Orchestras! Last year, we celebrated a significant milestone as we marked our 50th anniversary season. It was a time for reflection on the journey and remarkable growth of OYO since its inception. As we embark on this new season, our enthusiasm continues as we strive to further refine the excellence of our programs and welcome a new group of passionate student musicians.

The sustained success and growth of OYO are made possible by a combination of talented conductors, dedicated students, supportive parents, committed community members, and outstanding leadership.

Collectively, our four OYO conductors have generously shared more than 80 years of expertise and dedication. They teach lifelong skills in teamwork, commitment, organization, and musicianship through weekly rehearsals and concerts, inspiring and guiding students and providing truly memorable experiences.

Throughout the year, our parent volunteers contribute their time and effort to ensure smooth auditions, rehearsals, and concert logistics. Your dedication is deeply appreciated and vital to our continued success.

The OYO Board of Directors plays a crucial role in guiding our organization. Comprised of dedicated parents and former OYO musicians who are active in various community roles, the board brings a wealth of experience. This year, we are delighted to introduce two new executives: Julia Hruska, Vice President of Community Outreach, and Claire Murphy, Vice President of Operations. Both bring a deep passion for creating musical opportunities for students of all ages and skill levels. We eagerly anticipate their energy, ideas, and dedication as they join our current board members in building relationships within and beyond our organization to ensure a vibrant future.

The generous contributions of our donors, program advertisers, and corporate sponsors keep OYO accessible to many families and help strengthen our programs. We extend a special thank you to the Oakland University Department of Music, Theatre, and Dance for their ongoing in-kind support, providing facilities, faculty, and connections to their community over the past 50 years. We are also grateful to Bloomfield Hills High School for hosting our concerts this season, and to Rochester Community Schools and the University Presbyterian Church for our rehearsal spaces.

Thank you for joining us for tonight's concert. I am grateful for the families who seek new musical experiences at OYO. I look forward to witnessing the excitement as students master challenging pieces, the enthusiasm as they form new friendships, and the joy as they leave the stage after each performance.

As we celebrate the 51st season of OYO, we honor our rich history and look forward to a strong future. We invite you to continue to **Play a Part in Our Future**, supporting our programs and enriching the experiences of our students. Enjoy the season and embrace the incredible memories of your student's OYO journey.

With Gratitude,
Nicole Shogren
Executive Director

Oakland Youth Orchestras Board of Directors

Executive Director – Nicole Shogren
President – Clarke Bonten
Vice President of Community Relations – Julia Hruska
Vice President of Operations – Claire Murphy
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Development - Olivia Marsh
Member at Large – Sarah Leight
Member at Large – David Yarnall
Advisor – Joe Impellizzeri
Symphony Orchestra /Senior Director – Zeljko Milicevic
Philharmonia Orchestra – Wendy Stuart
String Orchestra – John Kennedy
Studio String Orchestra – Nick Karpinsky

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Symphony Orchestra Manager – Qingling Zhang
Symphony Orchestra Assistant Manager – Ahreum Kim
Philharmonia Orchestra Manager – Erica Harding
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String Orchestra Assistant Manager – Theodor Vingarzan
Studio String Orchestra Managers – Xuan Xiao, Jamie Tenbusch
Studio String Orchestra Assistant Manager – Jeff Kampsen
Studio String and String Orchestra Coaching – Nyssa Rabinowitz
Philharmonia and Symphony Orchestra Percussion Mentor – Erin Tomczak
Music Librarian – Shannon Flanigan
Assistant Treasurer and Enrollment Coordinator – Christina Miller
Jamie Tenbusch – Volunteer Coordinator

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

Special Thanks

***In gratitude to our faithful partner, Oakland University
Department of Music, Theatre and Dance:***

Elisabeth Honn Hoegberg, Ph.D. – Director, School of Music, Theatre, and Dance
Associate Dean, College of Arts and Sciences, Professor of Music

Melissa Hoag – Chair, Department of Music, Professor of Music

Gregory Cunningham, Ed.D. – Professor of Music, Instrumental Conducting,
Instrumental Music Coordinator

Katherine Boersma – Production and Facilities Manager

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

Ann Book – University Presbyterian Church

Elizabeth Kelley – Facilities Operations and Scheduling, Rochester Community Schools

Martin Yapple – Auditorium Director, Bloomfield Hills Schools

OYO History

Founded in 1975, the Oakland Youth Symphony (OYS) was established with the goal of offering high school students in Oakland County opportunities for musical enrichment. The initiative was led by Joan G. Berndt and Dr. Raynold Allvin from the Music Department at Oakland University. Their vision was to create a regional orchestra that would serve as a valuable resource for young musicians in the community, fostering both educational and artistic growth.

The OYS benefited from substantial early support provided by both its founding board members and Oakland University. This partnership provided the organization with crucial resources, including rehearsal facilities, equipment, and office space, and has remained a cornerstone of the organization throughout its history. Board members took an active role in building the orchestra by implementing recruitment initiatives, forging connections with local schools, and offering summer camps. Their efforts also secured important grant funding, all of which contributed to increased student participation and helped lay a strong foundation for the ensemble's sustained growth and success.



Erv Monroe

Leadership played a vital role in shaping the direction and spirit of the OYS. Ervin Monroe, retired Principal Flutist of the Detroit Symphony Orchestra, was appointed as the first Music Director. His inspiring approach motivated the initial group of 50 student musicians and set a standard of excellence that would guide the ensemble in years to come. Monroe's legacy was carried forward by successors including James Hohmeyer, Robert Phillips, Andrew

Dabczynski, Anthony Krempa, and OYO's current team of dedicated conductors, each contributing their own expertise and passion to the continued success of the program.

Zeljko "Bill" Milicevic's enduring connection to the Oakland Youth Orchestras (OYO) began in the 1980s when he participated as a student. His experiences in the organization helped shape his future as both a musician and an educator.

In 1994, Milicevic returned to OYO as the conductor, taking the helm of an ensemble comprised of 67 young musicians. Shortly after his arrival, he introduced a strategic five-year plan focused on organizational growth and development. The following year, the Oakland Youth Symphony transitioned to become the Oakland Youth Orchestra, marking a significant milestone and setting forth a new vision for the future.

Milicevic played a key role in OYO's growth, introducing the String Orchestra in 1998, Philharmonia in 2002, and Studio String Orchestra in 2009. Conductors John Kennedy (OYS alumnus, 1975), Nick Karpinsky, and Wendy Stuart joined Milicevic in leading these ensembles. Today, they bring over 80 years of combined experience with the organization, ensuring OYO students receive high-quality musical instruction and mentorship each week.



Student John Kennedy in 1975

Working alongside the conductors in developing OYO's flourishing program offerings was former Executive Director, Joanne Walle. During her 20-year tenure, she provided key leadership as the organization introduced a variety of enrichment opportunities, including Chamber Ensembles, sectional coaching, and Outreach Recitals, enhancing the musical education and experience of its members.

OYO's commitment to musical excellence is reflected in its collaborations with prominent artists such as Ani Kavafian, Rufus Reid, and Owain Phyfe. These partnerships provided unique opportunities for students to engage with distinguished musicians and broaden their artistic horizons. Notable among OYO's achievements are the premieres of commissioned works, including *Car Trek* by James Hartway, as well as two significant compositions by Catherine McMichael. *Symphony of the Ages* was presented to commemorate the orchestra's 40th anniversary, and *Elemental Powers* debuted to celebrate the 50th anniversary season.



For more on OYO's history, scan the QR code to access supplemental photos, past repertoires, programs, and other significant moments from the past 50 years.

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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 since 2023 for the MASTA String Camp, Session III, conducting at the Interlochen Summer Arts Camp, Troy Sound Power Camp, and 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. In January, 2025, Ms. Stuart was named Teacher of the Year for the Michigan Chapter of the American String Teacher Association.

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 is now an active clinician in schools throughout the area, and is an instructor of Bass, Pedagogy and Chamber Music at Oakland University. 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

Alice Bonten
Oscar Catarino
Mason Chiew
Michael Cho **
Alison Doka
Meisha Ferguson
Hayun Jeong
Yujin Jung
Jerry Mao
Gabriella Murphy
Sehan Park
Suhana Reddy
Gaeun Shin **
Cora Solmes
Chris Song
Jennifer Song
Davy Wang
Luke Zhang

2nd Violin

Ananya Anand ****
Nishad Bhide
Ivy Dao
Matina Green
Chloe Kim *
Eunah Kim
David Lee
Kaitlyn Li
Valli Nagamalli
Mishael Pacheco
Sameer Pai
Blair Qi
Zachary Reynolds
Ariel Song
Jinju Suk
Marina Super
Nainika Valoor
Raphael Yarnall

Viola

Julia Amato **
Yitong Li
Sei Park
Divya Sovani **

Cello

Junu Ahn
Sharon Chang
Anna Maria Hila
Hoon Kang
Daniel Kim **
Jungwan Kim **
Seojin Lee **
Owen Osterbur
Katherine Park
Elaina Socha
Angelina Sun
Olivia Wang
Julia Xiao

Bass

Carter Ellis
Lila Tasdemir *
Miles Tucker-Gough

Harp

Anastasia Leahy

1st Flute

Joanna Ouyang **
Chaerin Park
Ozea Deon Policarpio **

2nd Flute

Hyunjin An
Sacheth Hegde
Keegan Hull



English Horn/Oboe

Thomas Hill

2nd Oboe

Drew Dimitrijevski

1st Clarinet

Junseo Byun **

Lewen Feng **

Jeheon Lee **

2nd Clarinet

Leslie Bahk

Claire Reinhard *

**Bass Clarinet/
Clarinet**

Harley Cox

1st Bassoon

Gabriel da Silva

Siddh Sheth

2nd Bassoon

Jackson Hengstebeck

1st Horn

Clara Cunningham

3rd Horn

Ha-Yun Kim

1st Trumpet

Zachary Glass *

2nd Trumpet

Junhyeong Ha

Noah Weller *

Bass/3rd Trumpet

Brayden Williams

Tuba

Karl Rönmark

Percussion

Seth Ingram

Preston Potter *

++ Co-Concertmaster

* Principal

** Co-Principal

**** Asst. Principal



Philharmonia Orchestra

1st Violin

Agnish Adhya
Rabeya Adler
Choyeon Ahn
Sanika Gadre
Charlotte-Louise Gaillard
Michael Harding
Max Jaros
Hasini Kalagara
Jun Kim +
Alexander Knecht
Elora Lee
Maria Lee
Yewon Lee
Owen Long
Micah Pacheco
Yubeen Song
Camila Sumcad
Rebecca Sun
Luke Yabut
Aiden Yang ++++
Samuel Yang

Violin 1/2

Henry Chaiyasate
Sara DeRyckere
Yerim Kang
Emma Kocher
Minha Lee
Olivia Miller
Jiyun Woo

2nd Violin

Seungwon Ahn
Hojun Choi **
Daniel Chou
Elizabeth Foutz
Ethan Fustin
Shoken Han
Sabrina Iovannitti
Olivia Kalil
Jaein Kim
Yerik Kim
Gus Kish **
Juchan Lee
Seungmin Lee
Seungwoo Lee
Alex Ma
Isabelle Nowlin
Helena Park **
Victoria Pfauth
Alexia Phillips
Evan Seo
Erin Shim
Yeeun Song
Riley Tenbusch
Sabrina Wilinski

Viola

Hayden Choi
Corinne Knight
Hayul Lee *

Cello

Vivienne Brown
Mia Cashatt
Sarah Cho
Eryn Choi **
Cora Grondin
Callie Hruska
Alina Ju **
Addison Kurtin
Cindy Lee
Sharon Lim
Irene Moon
Dan Park

Bass

Robert Caescu
Taliana Merritt *



Flute

Borry Chu ****
Huiseo Kim
Jueon Kim *
Nayoon Lee
Alexia Nowicki

Piccolo/Flute

McKenna Cox **
Zahiya Khan **

Oboe

Alexander Greig

Clarinet

Seongmin Choi *
Lael Lee
Kashvi Prabhakar
Emma Skonieczny

Bass Clarinet/ Clarinet

Cameron Lata *

Bassoon

Allison Lockwood *
Mo Sha

Horn

Ryan Corpuz
Emery Krzeszak *

Trumpet

Claudio Ardanese *
Sarah Drozd

Percussion

Minhye Kwon
Jacob Peckens
Smayan Sharma *

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



String Orchestra

1st Violin

Maria Abdelmessih
Estelle Borla
Preston Brewer
Joyce Cao
Sunwoo Cho
Heather Choi ++
Jiwan Choi
Sally Huang ++
Amanda Knecht
Jeongjun Lee
Juhan Lee
Kangwoo Lee
Nathan Li
Maya Mohan
Paige Nickerson
Sohyun Park
Rachna Rao
Caleb Zhang

2nd Violin

Lana Abbo
Cassie Chen
Yewon Cho
Seungwoo (Steve) Choi
Azaria Etcitty
Leah Geppert
Benjamin Ha
Tanner Koontz
Novak Masic
Kristen McFadden
Kara Nickerson
Hangyul Park
Hannah Park
Madelyn Robinson
Jahiem Smith
Juwon Song
Marco Sumcad
Yashvini Venkatesh
Marcus Vingarzan
Athena Yung

3rd Violin

Yedam Bang
Nicole Bolvari
Abraham Brandenburg
Evelyn Chen
Alexandra Clark
David Griffin
Juwon Kim
Owen Kreiner
Hizkiah Lanac
Joowon Lee
Saahiti Nidudala

Viola

Rulin (Robin) Deng
Evan Guzowski
Haneul Kim
Ava Kulkarni
Frances Lambert
Amogh Maral
Kevin Zeng

Cello

Oliver Freitas
Miles Guilbault
Miranda Howard
Seungchan Hyun
Jeonggyeol Lee
Isabella Mui
Sara Pai
Amelia Putz
Hayoon Song
Luke Sun
Ella Thomas
Lillian Vickers
Emily Waters
Lucy Wu
Evelyn Yoo

Bass

Evelyn Kill
Miles Kreiner

++ Co-Concertmaster



Studio String Orchestra

1st Violin

Lili Beebani
Enzo Cacciutti
Eason Jing
Claire Jung
Yane Kim
Ziggy Kish
Gabriel Kovie
Layla Lee
Unsu Lee
Sophia Li
Lucas Lin
Devin Liu
Ami Olkhovsky
Henry Osterbur
Elliott Parker
Jack Polderman
Gabriel Sumcad
Amory Xiao
Yiming Xie
Andrew Zhao

2nd Violin

Haley Back
Amit Bhattacharya
Grace Cao
Saesha Gujarathi
Balca Gurtekin
Kaiyin Han
Shosei Han
Seeun Jang
Shaylan Kalkhande
Alex Lee
Kevin Lee
Tiana Patterson
Francesca Sancineto
Mia Sgalia
Everett Shen
Emmeline Sweet
Scarlett Tenbusch
Leonard Wang
Eric Wright
Jason Wu

3rd Violin

Abigail Behrendt
Claudia Coupe
Isaac Davis
Ciel Gersky
Ollie Faith Jeromin
Lyaal Kim
Louis Lin
Daniel Litkouhi
Phoenix Rawls-Meehan
Katherine Regina
Kavin Sabarish
Ella Seo
Lucia Sumcad
Ella Zaryczyny

Viola

Juhwan Cho
Swara Deshpande
Grace Elizabeth Erbaggio
Neakon Mirmiran
Aiden Moon
Damian Ristich

Cello

James Cho
Ellen Choi
Seongwoo Choi
Raina Hwang
Chanmin Im
Peter Jeromin
Lucas Jia
Robert Kampsen
Jiyeon Lee
Brenna Moser
Oliver Ristich
Maximilian Schowalter
Rieka Shimizu
Milo Simmons

Harp

Sophie Hu
Rebekah Leahy





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Oakland Youth Orchestras

Play a Part in Our Future

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

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- Community Foundation of Greater Rochester
- OYO alumni and member families

Support Options

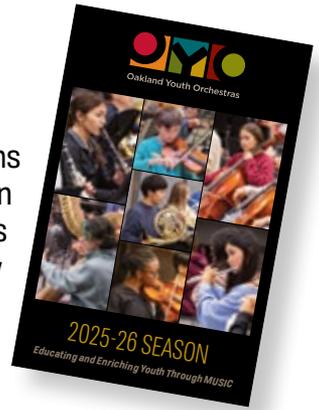
Become a Supporting Donor or Sponsor

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 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!



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

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

Nicole Shogren, Executive Director
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- November 7, 2025
- January 30, 2026
- February 6, 2026
- *February 20, 2026
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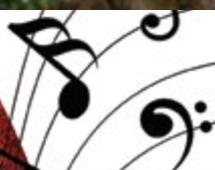
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Congratulatory Messages

Zachary, I am so proud of you and all you have accomplished. Your musical talent is beyond amazing. Keep up the wonderful work. Love, Mom

YAY ROBBIE! We are so excited for your musical future and to see where this journey takes you. Love, Mom and Dad

Congratulations, Julia! We are so proud of your dedication and talent in your senior year of OYO. Shine bright and enjoy every moment! Love Mom, Dad & CJ

Cora - Congratulations on being part of Philharmonia this year, we are excited for the performances! Love, Mom & Dad

Bravo, Brenna! Making it into OYO is a huge deal—your talent and hard work truly shine. Can't wait to hear your music soar!

♥ Riley ♥ We are so proud of you! We love you so very much! Love, Mama and Scarlett

♥ Scarlett, We are so proud of you! We love you so very much! Love, Mama and Riley

To Jiyeon Lee: Congratulations on this special achievement! The best is yet to come

Eliza, we love hearing you play. All of your hard work and dedication shine through every note. Love, Mom, Dad, Midnight, and Harlie

Keegan- WE ARE SO PROUD OF YOU!!! Love you so much! Love, your whole family! :-)

You Rock! I love you, Borry!

Congratulations on your first OYO concert, Juwon! We are so proud of you. Love, Mom & Dad

Congratulations Oscar, we are so proud of the young man you are becoming. Best wishes on your last year of OYO. Love Adi, mom & dad.

Kristen M. : We are so happy you love playing the violin! May you always have music in your heart. Love, Mom, Dad, Kaitlyn, Tyler and Teddy

Claire, Congratulations on another season with OYO! We love you!

Congratulations Callie! We are so proud of your hard work and the success you have achieved in orchestra! We love you, your family & biggest fans

Alexia, we are so incredibly proud of you! Your hard work, heart, and dedication continue to amaze us. We love you so much — Mom & Dad ♥

Thank you to all the dedicated staff whose hard work makes this possible. - With gratitude, Erin Shim's Family.

Congratulation Ami on another successful concert! It makes our day to hear you play music! Keep working, hard work pays off. Mom, Elli and family.

Dear Suhana, we are so proud of how far you've come, with your hard work & dedication. Keep playing beautiful music always! Love, Mama, Papa & Didi

Congratulations on another season of OYO, Mia! We are so proud of you! Love, Mom and Dad

Beya, your fam is so proud of the person you have become. Congrats on your final year of OYO. Have fun stormin' the castle! Love Mom, Dad and Amanda

BRAVO ELLA ZARYCZNY on your 1st orchestral debut! Keep up the great work! You are a star! Love, your Family

Claudia, we're so proud of your progress on the violin, and it is great to see you enjoying OYO so much. You're the best! Love Mum, Dad & Camilla xxx

Miles - Your passion and talent shine through every note you play. We Love You Sunshine, Mom C and Mom H

Riley, we are so proud of you! You truly are amazing! We love you so much! Love, Dad and Scarlett.

Scarlett, we are so proud of you! It has been so much fun to watch you develop as a musician! We love you so much! Love, Dad and Riley.



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Grand Valley State University.....	27
Leahy Team@Keller Williams Lakeside.....	26
Manhattan School of Music.....	20
Marshall Music Company.....	Inside front cover
McCourt's Music Group.....	21
Michigan State University School of Music.....	Inside back cover
Multitel	27
MyCutis Cold Balm	29
Oakland University - School of Music, Theatre and Dance	14
Print Masters Printing Company	31
Rochester Conservatory of Music	22
Rochester Symphony Orchestra	23
TGM Skateboards.....	30
UM School of Music, Theatre & Dance	Back cover
Wayne State University Department of Music.....	24
Wilson Fine Violins	25



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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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- 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.
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Oakland Youth Orchestras Fall 2025 Concert

Studio String Orchestra

Nick Karpinsky, Conductor

Luminescence..... Alan Lee Silva
Night Ride Deborah Baker Monday
Concerto in G Major, 1st Movement Antonio Vivaldi

2025 First Place winner Studio String Solo Competition

Marcus Vingarzan, violin Aran Kim, accompanist

Music from *Wicked*.....Stephen Schwartz

String Orchestra

John Kennedy, Conductor

Brandenburg Concerto #1, 1st Movement "Allegro Moderato"J.S. Bach
Suite for Strings, 1st Movement "A-Roving" John Rutter
5th Air Varie..... Charles Dancla

2025 First Place winner String Solo Competition

Daniel Chou, violin Aran Kim, accompanist

Keystone Alan Lee Silva

Philharmonia Orchestra

Wendy Stuart, Conductor

Introduction, Minuet and Barcarolle from the *Tales of Hoffman*.....Jacques Offenbach
Ballet Suite.....

I. Dance of the Rose Maidens from *Gayane Ballet*.....Aram Khachaturian

II. Lullaby from *Gayane Ballet*.....Aram Khachaturian

III. Ritual Fire Dance (Danza ritual del fuego) Manuel de Falla

March Slav, Op. 31.....Pyotr Ilych Tchaikovsky

Symphony Orchestra

Zeljko Milicevic, Conductor

Symphony No. 5 in E minor, Op. 64.....Pyotr Ilych Tchaikovsky

I. Andante – Allegro con anima

II. Andante cantabile, con alcuna licenza

III. Valse: Allegro moderato

IV. Finale: Andante maestoso – Allegro vivace

Program Notes

Studio String Orchestra

Luminescence Alan Lee Silva (b. 1964)

Night Ride Deborah Baker Monday

Music from *Wicked* Stephen Schwartz (b. 1948); arr. Ted Ricketts

Welcome to the fall concert, we have an exciting program planned for this evening! The Studio String Orchestra will be performing three pieces as we open the concert for the 2025-2026 season.

We will begin the program with *Luminescence* by Alan Lee Silva. This joyous piece gives every section in the orchestra the opportunity to play the melody. It dances throughout each section in the key of G major. It's energetic rhythms drive us to a middle section that is more intense and moves to the key of E minor. The piece concludes with a triumphant ending in G major that has a complex unison rhythm that is played throughout the orchestra.

Our second piece is *Night Ride* by Deborah Baker Monday. This piece opens with a mysterious harmonic sound in the key of A minor. It features the opening melody being played by the cellos and basses. It quickly moves into a faster section with the cellos and basses getting the wheels in motion with their driving bass line. This piece has some hauntingly beautiful melodies throughout as the piece drives towards a slow mysterious ending. The cellos and basses play that opening haunting melody one last time in the conclusion of the piece.

And finally, we will conclude the concert with Music from *Wicked* by Stephen Schwartz, arranged by Ted Ricketts. This is one of my favorite musicals and I hope you enjoy it as much as I do! The medley contains several songs from the musical: *No One Mourns the Wicked*, *Dancing Through Life*, and *Defying Gravity*. This arrangement has many complex rhythms and key signatures and transitions beautifully from one theme to the next. Each section in the orchestra gets featured at some point throughout the piece getting to play the melody. The piece goes through several key signatures such as C major, G major, D major, A major, and E major. The arrangement really challenges students to know their sharp key signatures! It concludes with the epic *Wicked* chord progression ending on a beautiful E major chord.

I'd like to thank you all for your support and dedication to OYO. The beginning of the 2025-2026 season is off to an amazing start and I look forward to an incredible year with all of you and your students!



Marcus Vingarzan

Marcus Vingarzan is a 7th grade student at Cranbrook Boys Middle School who began playing the violin at the age of seven. His musical journey started at home, where his father was his first teacher. For the past six years, Marcus has studied under the guidance of Waileng Cheang. This year marks his fourth season with the Oakland Youth Orchestra.

In addition to the violin, Marcus has been playing the piano since the age of five. Outside of music, he enjoys playing tennis, practicing martial arts, and spending time with family and friends playing chess.

String Orchestra

Brandenburg Concerto #1, 1st Movement "Allegro Moderato"

J. S. Bach (1685-1750); arr. Lynne Latham

Suite for Strings, 1st Movement "A-Roving"

John Rutter (b. 1945)

Keystone Alan Lee Silva (b. 1964)

We start our winter concert with an intricate but warm and inviting work by Bach, an arrangement for string orchestra of his *Brandenburg Concerto #1*. His six concerti sent to the Margrave of Brandenburg as a job application in 1721 have become some of his most famous and beloved works. At the time, though, they were truly unknown – he wrote them to introduce himself and show what he could do in hopes of landing the job of chief musician of Brandenburg. Here is what Bach wrote as his "cover letter:"

As I had the good fortune a few years ago to be heard by Your Royal Highness, at Your Highness's commands, and as I noticed then that Your Highness took some pleasure in the little talents which Heaven has given me for Music, and as in taking Leave of Your Royal Highness, Your Highness deigned to honour me with the command to send Your Highness some pieces of my Composition: I have in accordance with Your Highness's most gracious orders taken the liberty of rendering my most humble duty to Your Royal Highness with the present Concertos, which I have adapted to several instruments; begging Your Highness most humbly not to judge their imperfection with the rigor of that discriminating and sensitive taste, which everyone knows Him to have for musical works, but rather to take into benign Consideration the profound respect and the most humble obedience which I thus attempt to show Him.

Sadly, it is not even clear that anyone ever looked at them – he did not get the job, and they were found a century later in a castle drawer. No one, including Bach, ever heard them performed until 1850, one hundred years after he passed away! The Concerto No. 1 was most likely written some years before, and various parts of this work also

appear in various forms in several of Bach’s cantatas. Bach was never shy about reusing material as needed, and this was a classic case. The work was written for strings with solo horns, oboes, bassoon and piccolo (small) violin. This arrangement for string orchestra preserves the flavor and intensity of the work, as well as every note! We are performing the first movement.

John Rutter is most well known as a choral composer, and his beautiful works of contemporary British sacred music are staples at churches throughout the world. The *Suite for Strings* is one of his more rare instrumental works, and is a setting of old English folk songs. Reviews of this music consistently use the terms “pleasant,” “tender,” and “charming.” And so it is: I will add “delightful” to the list. The first movement has an almost jazzy pulse and a strong melody, developed in sometimes surprisingly complex and interesting ways. We hope you enjoy this challenging piece!

Keystone, by contemporary composer Alan Lee Silva, is another high-energy piece that relies on driving rhythms alternating with soaring melodies to create a magical musical landscape. Our performance features a joint solo by our concertmaster and assistant concertmaster, Sally Huang and Heather Choi.



Daniel Chou

Daniel Chou, a freshman at Troy High School, began playing violin in fifth grade, studying under Emily Paye. Since eighth grade, he has studied under Amy Humphreys-Whalen. This is his third year attending OYO since starting in 2023. He played in Studio String Orchestra in seventh grade, String Orchestra in eighth grade, and is currently a member of the Philharmonia Orchestra. Besides playing violin, he also enjoys drawing and spending time with his two cats.



Philharmonia Orchestra

Introduction, Minuet and Barcarolle from *The Tales of Hoffman*

Jacques Offenbach (1819-1880)

Jacques Offenbach was a German-born French composer and cellist remembered for composing nearly 100 operettas. He had great influence on the operetta genre throughout Europe, particularly Paris, Vienna and London.

The Tales of Hoffmann was Jacques Offenbach's final and most ambitious piece, which premiered after his death. The story line is based on the writings of German Romantic author E.T.A. Hoffmann, who appears as the opera's protagonist. The work unfolds as a series of "tales" in which Hoffmann recounts his doomed loves to a group of his friends.

The selection performed on this evening's program features several short interludes from the opera, concluding with the Barcarolle, a form based on an Italian folk song sung by gondoliers. Offenbach's Barcarolle is one of the most well known of the genre and features the strings accompanied by harp (piano) and woodwinds.

The score calls for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, timpani, triangle, bass drum, cymbals, harp and strings.

Ballet Suite

I. *Dance of the Rose Maidens* from *Gayane Ballet*

II. *Lullaby* from *Gayane Ballet*

Aram Khachaturian (1903-1978)

Aram Khachaturian was a Soviet Armenian composer of the twentieth century. He was one of the most famous Soviet composers and is revered in Armenian. He received his musical training in Moscow and held the approval of the Communist party for most of his career.

In 1939, Khachaturian traveled to Armenia to study musical folklore and dance tunes. In 1942, he reworked the ballet into "Gayane," which premiered during the war to great acclaim. The ballet tells a story set on a Soviet collective farm in Armenia, where themes of love, betrayal, and reconciliation unfold against a backdrop of national pride. He was awarded a Soviet State Prize for the work. The *Dance of the Rose Maidens* and *Lullaby* showcase his use of his native Armenian melodies.

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

III. *Ritual Fire Dance (Danza ritual del fuego)*

Manuel de Falla (1876-1946); orchestrated by William Ryden

Manuel de Falla was one of Spain's most important composers, known for blending traditional Spanish folk music with classical forms to create distinctive national sound.

Manuel de Falla's *Ritual Fire Dance*, written in 1915, is one of the most well known pieces in the Spanish orchestral repertoire—rhythmic, hypnotic, and full of fiery intensity.

Originally part of his ballet *El amor brujo* (Love, the Magician) it captures the mystic and passionate spirit of Andalusian folk tradition, blending earthy rhythms with vivid orchestral color.

De Falla drew inspiration from Spanish *cante jondo* (deep song) and the distinctive rhythms of flamenco. The piece's insistent repetition, abrupt accents and extreme dynamic contrast, and swirling motion evoke the intensity of a dance performed around a blazing fire.

Today, concert versions of this mesmerizing work serve as an encore piece with the likes of Rimsky-Korsakoff's *Flight of the Bumblebee* or Khachaturian's *Sabre Dance* from *Gayane Ballet*. This piece was programmed in the place of *Sabre Dance* (which is generally performed after the *Dance of the Rose Maidens* and *Lullaby*) creating a three movement presentation.

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

Marche Slav, Op. 31

Pyotr Ilych Tchaikovsky (1840-1893); edited by Steven L. Rosenhaus

Pyotr Ilyich 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.

Tchaikovsky wrote *Marche Slav* in 1876 in a mere five days. Tchaikovsky was asked to compose a piece in honor of Russian soldiers who fought with the Serbs against the Ottoman Turks in the Serbo-Turkish War. The piece was first named the Russo-Serbian March, which he later changed to the Slavonic March. The work became better known by the French title, *Marche Slav* and was one of the composer's favorites. He particularly enjoyed conducting this piece and often ended his performances he conducted with it.

The piece begins with a funeral march, which portrays the Turkish oppression of the Serbs. The mood picks up as the music presents the arrival of the Russians in support of their Serbian allies. Tchaikovsky includes the melody "God Save the Tsar," (a melody written by a Russian prince for a new Russian national anthem) which is heard in many other pieces, including the 1812 Overture. A turbulent section follows, signifying more trouble for the Serbs. The Russians return and bring victory. The piece was received with such enthusiasm at its premier that the march had to be repeated.

This edition of *Marche Slav* is scored for piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion and strings.

Symphony Orchestra

Symphony No. 5 in E minor, Op. 64

Pyotr Ilych Tchaikovsky (1840-1893)

- I. Andante – Allegro con anima
- II. Andante cantabile, con alcuna licenza
- III. Valse: Allegro moderato
- IV. Finale: Andante maestoso – Allegro vivace

Born on May 7, 1840 in Votkinsk, Russia, Pyotr (Peter) Ilych Tchaikovsky experienced a bumpy start to his career as many great composers had before and after him. This was due in large part to his highly regarded piano teacher whom tried hard to dissuade him from a musical career. Since the age of nine, his formerly stable and settled childhood became interrupted with a series of moves until he began attending the St. Petersburg School of Jurisprudence. By the age of nineteen, he became a clerk in the Ministry of Justice while on the side studied music with Nicolai Zarembo until the opening of the new St. Petersburg Conservatory in 1862. After he transferred to the conservatory to pursue his music studies full time, he left the Ministry of Justice the following year.

Fortunately, Tchaikovsky turned away from the advice imposed upon him by his respected piano teacher and forged his own path in piano studies. Early on, Tchaikovsky's work caught the attention of the director of the conservatory, Anton Rubenstein. Under Rubenstein's guidance, Tchaikovsky was also encouraged to pursue conducting. This did not set well with the composer, as he was literally terrified to face the orchestra in spite of being in great demand as a conductor. Following his training, he went on to teach at the Moscow Conservatory for twelve years where he began to compose. Although he rubbed shoulders with and admired the work of the "Russian Five" or the "Who's Who" of Russia's contemporary composers, which included Balakirev, Borodin, Cui, Mussorgsky and Rimsky-Korsakov, he did not join their group as he thought of them more as internationalists rather than true Russians. However, his second symphony *Little Russian* was composed in response to their fervor.

During the Romantic era, many composers chose to write in a programmatic style, that is, using the music to tell a story. For certain, Tchaikovsky was no exception. Whereby he wasn't completely set on the idea that music should follow a musical plot, his influence on symphonic story telling differed from the work of his contemporaries as is heard in the Symphony No. 1 by Gustav Mahler, written in the same year as the Fifth Symphony. But he did, in fact, utilize programmatic techniques albeit more in the form of topics. His last for symphonies, Nos. 4-6 and the unnumbered Manfred Symphony, all revolved around the topic of "Fate".

Having the notion that the symphonic form should have the integrity to stand on its own without a detailed narrative, Tchaikovsky penned a minimal description suggesting that the opening/recurrent theme represented "complete resignation before Fate." In his Op. 64 as well as other works including operas, he used the concept of Fate to influence a structural element, which also functioned strongly on emotion. Examples of

this are noted right from the start of the first movement with the slow, dark introduction depicting a mournful, pensive emotion. Regarded loosely as one form of Fate, it is in direct opposition, for instance, to the heralding opening of the Fourth Symphony, which depicts Judgment Day. This emotion is revisited at various turning points throughout the symphony in various forms in each movement. The structural element was not unique to Tchaikovsky. Used to represent a character's love obsession, Hector Berlioz pioneered this idea by matching the motif "idée fixe" in his *Symphonie fantastique*.

The slow opening movement introduces the main theme in the clarinets and bassoons. Through the various contrasts and climaxes, Tchaikovsky dims the end of the movement with return to the despair from where the symphony began.

The Andante, although somber in its set-up, features an optimistic horn solo in duet with a counter melody by the oboe. Later, the Fate theme re-emerges almost unnoticed. Brutally interrupted by the powerful brass entrance, the theme comes back near the end, only more imposingly before fading away; truncated, as though not able to return to it's original serenity.

The third movement is composed mostly in waltz form. Shorter than the other sections of the symphony, the light hearted feel is naïve and serves as a foreshadowing of what is to come later also in the compositional style of Mahler. The lulling pace of the movement all but masks the understated Fate theme again near the end amidst the plucked strings.

The finale follows a similar architecture of the first movement starting with a slow introduction. The triumphant cries in the fast section present the original Fate theme in major tonality for the first time thus contradicting the overall E minor template for the work. A funeral march in transformed into a chorale. Introduced by the timpani, he jumps into the ending fast section explodes with energy displaying a final, majestic take on the Fate theme. In conclusion, there is a misleading ending a few minutes before the end only to be reinvigorated by a frenzied rush toward a jubilant finish.





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