47th Season
2021-2022

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Dear Music-lovers,

Welcome to the Oakland Youth Orchestras 47th season! I am so happy that we are able to once again gather for rehearsals and concerts. The look is different, as students are socially distanced and masked, but the impact of playing in-person is very real and exciting. Our conductors and coaches are energized, ready to bring their best to every OYO student during Thursday rehearsals. We should celebrate and thank them for their combined 84 years of dedicated orchestral leadership to OYO!

In this transitional year to the new normal, I especially want to thank our Orchestra Managers – Arriale Harris, Studio String Orchestra, Bobbie Sethuraman and Thidarut Green, String Orchestras, Mary Sabados and Deborah Kaplan, Philharmonia Orchestra, and Jamisen Sivak, Symphony Orchestra. They arrive early, checking students into rehearsal, scanning temperatures, track attendance and, in many cases, help with the orchestra setup. Please tell them thank you when you see them!

Special thanks to the Board of Directors for the time and dedication this past summer and fall to attend additional virtual meetings as we developed our return to in-person rehearsal protocols. Thank you for ensuring that OYO is guided by sound principles and serving as OYO ambassadors in the broader community.

Finally, the thank you extends to our COMMUNITY for the part you play in continuing to make OYO one of the premier youth orchestra programs in Michigan!

• STUDENTS - thank you for your diligent practice and attendance to make your performances a personal best.

• PARENTS - thank you for choosing OYO for your student

• PRIVATE TEACHERS - thank you for recommending OYO, preparing the students in lessons, and giving the encouragement they need.

• PARENT VOLUNTEERS - thank you for your service, whether large or small.

• DONORS - thank you for your generosity.

• ADVERTISERS - thank you for your support though advertising in the concert program.

• SUPPORTERS - Corporate, Foundational and Government support which helps to maintain the quality programming the students receive. Special thanks to the Michigan Council for the Arts and Cultural Affairs (MCACA) and the National Endowment for the Arts (NEA) for their generous Operational Support Grant Award.

I hope you enjoy, with new appreciation, this evening of LIVE music-making. More than ever, as we continue to educate and enrich our students through music, we must remember that forever and always we are United in Harmony, to gift our students with the best orchestral education experience possible!

With gratitude,

Joanne M. Walle
Executive Director
Oakland Youth Orchestras
Board of Directors

Executive Director – Joanne Walle
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Philharmonia Orchestra – Wendy Stuart
String Orchestra – John Kennedy
Studio String Orchestra – Nick Karpinsky
Symphony Orchestra Manager – Jamisen Sivak
Philharmonia Orchestra Managers – Mary Sabados and Deborah Kaplan
String Orchestra Managers – Bobbie Sethuraman and Thidarut Green
Studio String Orchestra Manager – Arriale Harris

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

Additional Personnel

Administrative Assistant and Music Librarian – Jenni Shier
Assistant Treasurer and Enrollment Coordinator – Christina Miller
Music Coaching and Chamber Ensembles – Nyssa Rabinowitz
OU Percussion Mentor - Mattheas Boelter, OYO Alumni

#OYOMI
Together AGAIN!
Oakland Youth Orchestras (OYO) is a recognized leader in orchestral music education for talented young musicians. Forty-seven years and over 7,000 students later, OYO continues to inspire youth on their musical journey to become outstanding musicians, individuals, and leaders who share a passion for music.

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

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

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

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

Today, OYO serves 350 students in grades 2-12 from southeast Michigan. Each spring, OYO recognizes about 40 graduating seniors who, on average, have participated in OYO for five or more years. In May 2017, we celebrated the first “decade” student.

OYO has been gratefully supported by grants from Michigan Council for the Arts and Cultural Affairs and National Endowment for the Arts since 2010. Additional support comes from private donors, as well as numerous public corporations and foundations.
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

Ms. Stuart is excited to be part of the Oakland Youth Orchestras for her 11th season. This school year, Ms. Stuart is beginning a new chapter in her career as the Orchestra Teacher/Director at Troy High School. 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 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.

Ms. Stuart is an advocate for music education in Michigan. In addition to OYO and her school program, 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 events throughout the state, where she can use her experience gained from more than twenty years as a cello teacher. She has taught many camps, including conducting this past summer at the Interlochen Summer Arts Camp and 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.

Ms. Stuart is committed to continuing her own ability, growth and experience as a musician. She is the principal cellist for the Oakland Symphony Orchestra, the assistant principal cellist for the Saginaw Bay Symphony Orchestra, and performs with other orchestras and ensembles throughout the year.

**John Kennedy**  
String Orchestra

String Orchestra Director John Kennedy is excited to return for his twentieth year with the Oakland Youth Orchestras. He recently retired as Orchestra Director at North Farmington High School after a 30-year career teaching in the public schools. He is instructor of Bass and String Pedagogy at the University of Michigan Flint and Wayne State University, and has an active private studio of bass students.

John is internationally recognized as a bassist, clinician and teacher of young string bassists. He is Past-President and member of the board 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 is excited to celebrate his 13th season with the Studio String Orchestra. Nick graduated from Wayne State University in 2009 receiving a Bachelor’s degree in instrumental music education. In 2015 he received his Master's Degree from Marygrove College in education with a focus in curriculum, assessment, and instruction.

Nick is currently the Director of Orchestras for Seaholm High School and Derby Middle School with the Birmingham Public Schools. Previously he taught in the Waterford and Warren Consolidated School Districts.

He has studied with various violinists including Geoffrey Applegate and Jim Waring. As a violinist, Nick performs with several community orchestras in the metro Detroit area. He has also performed with artists including; Il Divo, Mannheim Steamroller, Aretha Franklin, and Eddie Daniels at venues such as the Fox Theater, Orchestra Hall, DTE Energy Music Theater, and Joe Louis Arena.

In addition to performing, Nick enjoys composing and arranging music. He has arranged several pieces for small chamber groups to large combined works for full orchestra and choir. Nick also enjoys conducting and performing in pit orchestras for musicals. He has conducted and performed in over a dozen shows.
Symphony Orchestra

**1st Violin**
Charlie Bonten ++
Anastasia Brown
Alexander Chang +++
Daniel Choi
Gabriela da Silva
Missole Doe ++
Remy Doe ++
Laura Fernandes
Lily Holifield
Karen Jin
Lauren Jin
David Kim
Hyun Kim
Ania Petrosky
Jacqueline Pletta
Laurel Racette
Martha Rose Wolf

**Cello**
Brendan Callies **
Nora Chiew **
Gabrielle Gippert
Lillian Jacobs-Yager
Ivy Brooke Joul
Eunho Jung **
Justin Park ****
Vivian Park

**1st Flute**
Felicia Chen **
Christiana Kaake **
Allison Liu **

**2nd Flute**
Alanna Qiu *
Jiahn Yoo

**1st Oboe**
Emily Kim

**2nd Oboe**
Haoyi Wang

**2nd Violin**
Alena Bajcz
Isabella Barba
Katerina Bolukh
Isabelle Bonten **
Celeste Chan
Natalie Chang
Aanya Deol
Benjamin Drummelsmith
Jessica Glidden
Zanan Haq
Oliver Kayi
Andrew Park
Kyra Shogren **

**Viola**
Isabella Lebert
Emma Marohn
Emerson Tomaszewski **
Sofia Urbina **
1st Clarinet
Ryan Jin **
Crystal Shi **

2nd Clarinet
Erin Coleman *
Arthur Kim
Soomin Lee

Bass Clarinet/Clarinet
Hyejin Song

1st Bassoon
Samatha Colburn
Ben Do *

2nd Bassoon
Halie Hylton
Katelynn Miller *

Horn
Shannon Cai
Ethan Eliassen *
Hope Holifield
Britta Pingree

Trumpet
Andy Lasceski
Taylor Trenta

Trombone
Makenzie Barber

Tuba
Van Bellomo

Piano/Percussion
Brendan Lockhart
Grant Supancich

++ Co-Concertmaster
+++ Associate Concertmaster
* Principal
** Co-Principal
Philharmonia Orchestra

1st Violin
Alice Bonten
Michael Cho
Samuel Collier
Phillip Duong
Maanyav Gangaraj ++++
Grace Hwang
Keigo Iwao
Minjun Kim *
Sangyeop Lee
Gabriella Murphy
Vivian Orr
Ania Popovski
Julia Salanta
Macy Shi
Anmol Shukla
Amalia Socha +++
Chris Song
Jennifer Song
Leah Tantengco
Zoe Tison
Kathy Vu
Franny Wang
Luke Zhang
Retta Zhou

2nd Violin
Kendall Allen
Hannah Arnett
Rachel Asirvatham
ShayLynn Baniszewski
Niveditha Chandrakanth
Mason Chiew **
Kayla Cole
David Collier
Lauren Cooper
Ivy Dao
Jessica Deng
Alison Doka
Jane Fall Lakatos
Charles Goodrich
Stephany Guevara
Hyounkoo Jeong
Jiunee Kim
Kaden Kim **
Emma King
Chloe Ma **
Ethan McMurray
Isaac Mougue
Rakshith Raja
Kathryn VanNorwick

Viola
Omari Gregory *
Yeriel Kim
Laura Lemerond
Jiune Lim
Jing-yi Ma
John Pierce
Nicholas Pochmara
Gabriella Rathnam
Victor Shaw

Cello
Alvin Cai
Michael Collier
Keegan McDonough
Hannah Oh *
Jakub Oronowicz ****
Delphine Schowalter
Grace Sun
Claire Tantengco
Isabelle Urbina

Bass
Adam Albanese
Christian Bush
Danielle Leight **
Madelyn Updike **
**Flute**
Kevin Guo
Joanna Ouyang
Jihyo Yoo *

**Piccolo/Flute**
Sophia Dobbie

**Oboe**
Allison Armstrong
Sam Critchley *
Jacob Liu

**Clarinet**
Robert (Bobby) Ayotte
Claire Bahk *
Herbert Martin
Michael Molenda

**Bassoon**
Walter Thompson
Teo Vujic *

**Trumpet**
Kathleen Padula *

**Piano/Percussion**
Brendan Lockhart

**Percussion**
Ayaan Deol *

**Horn**
Lucy Lee *

+ Concertmaster
++++ Assistant Concertmaster
* Principal
** Co-Principal
**** Assistant Principal
String Orchestra

1st Violin
Livia Baker
Oscar Catarino
Caroline Fernandes
Aryeh Gamer
Ana Sofia Hernandez Gomez
Meera Iyer
Kyung Won Kim
Jerry Mao
Kate Mcintosh
Ashby Dora Muzzy
Maya Nagy
Elizabeth Oh ++
Blair Qi
Elyse Sharp
Nanita Shi
Georgia Talbot
Jessie Wen
Kai Xu
Brian Zhang

2nd Violin
Isaac Collier
Alexa Daulton
Sara DeRyckere
Elizabeth Foutz
Matina Green
John Hwang
Samantha Kohler
Maxwell Miciano
Siddharth Mummaneni
Jaslyn Nguyen
Seban Park
Sei Park
Emi Plackmann
Alex Rajcevski
Mary Tito
Lucas Walker
Jiyun Woo
Raphael Yarnall

Viola
Yitong Li
Hyein Yang

Cello
Sharon Chang
Levi Citron
Octavian German
Daniel Kim
Angelina Kou
Owen Osterbur
Elaina Socha
Grant Song

Bass
Lila Tasdemir
++ Co-Concertmaster
Studio String Orchestra

1st Violin
Jason Asirvatham
Chloe Athanas
Sophia Cervantes
Ethan Fustin
Sanika Gadre
Hasini Kalagara
Kaitlyn Li
Owen Long
Jacqueline Miller
Maya Mohan
Kent Plackmann
Celeste Sanislo
Julianna Socha
Yubeen Song
Camila Sumcad
Oliver Talbot
Aiden Yang

2nd Violin
Agnish Adhya
Choyeon Ahn
Seungwon Ahn
Vishnu Balagatte
Gabrielle Gadley
Charlotte-Louise Gaillard
Catherine Garvin
Emilia Jaros
Max Jaros
Chloe Kim
Jun Kim
Alex Ma
Samyuta Mummaneni
Cyrus Pradeep
Isabelle Schultz
Evan (Yunoh) Seo

3rd Violin
Cassie Chen
Avni Kaarthick
Julia Kaitner
Gus Kish
Hizkiah Lanac
Dan Park
Tiana Patterson
Rachna Rao
Mael Schlosser
Marco Sumcad
Riley Tenbusch

Cello
Sam Choe
Daria Gutmann
Noah Harris
Sam Xydas
ENTRANCE AND SCHOLARSHIP
AUDITIONS FOR FALL 2022

ADMISSION
oakland.edu/smtd/admissions-and-auditions
• November 5 | Dance
• January 22 | Theatre
• February 5 | Music
• February 19 | Music, Theatre and Dance
• March 12 | Music and Theatre

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MUSIC PROGRAMS
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• B.M. in Music Education, Music Performance and Music Technology
• M.M. in Conducting, Music Education, Performance and Pedagogy
• Ph.D. in Music Education

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oakland.edu/smtd/community-engagement
• Solo and Ensemble Day for Clarinet
• Percussion Day
• Piano Day and Piano Camp
• Assembly Quartet Saxophone Workshop
• Summer Jazz Intensive

ENSEMBLES FOR HIGH SCHOOL STUDENTS
oakland.edu/smtd/community-engagement
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• Honors Orchestra
• Golden Grizzly Brass Band
• Woodwind and Brass Ensembles

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- Coleman Family
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- Arthur Kim
- Jennifer Supol VanNorwick
- Kristin Pingree
- Alanna Qiu
- Shogren Family
- Michael and Kristin Supancich
- Walker Family

**Bronze** $149 and less
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- Jenny Chang
- Critchley Family
- William Kish and Jolita Skuodyte
- Yimei Huang
- Susan Liu
- Pam McCardle
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- January 14, 2022
- February 4, 2022
- February 18, 2022*
- May 6, 2022

*last date for scholarship consideration

See music.wayne.edu for audition information.

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OYO charges a modest tuition that covers approximately 50% of our operating expenses. We rely on support from grantmakers, sponsors and donors to “bridge the gap” between tuition and costs in order to continue providing the excellence in music education that OYO is known for throughout Metropolitan Detroit.

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• Meijer Corporation, Kroger Community Rewards, Charity Motors
• Flagstar Foundation and Community Foundation of Greater Rochester
• OYO alumni and member families
Support Options and Benefits

We invite you to make an impact in our community by supporting Oakland Youth Orchestras. Support provides your company a variety of promotional benefits and visibility across numerous media platforms as well as live audiences. In addition to our many options below, we can customize a program that fits your needs.

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*Ad linked to website in digital programs.

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

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Congratulatory Messages

Congratulations, Maanyav Gangaraj. Best wishes and good luck.

We are excited to hear you play first violin in person with the OYO Symphony this year Lily Bug! We are so very proud of you. Daddy, Mom, Hope & Anna

Congratulations, Hope, on your senior season with the OYO Symphony! We are so very proud of you and your beautiful music. We love you, Daddy & Mom

Congratulations on another season, Martha Rose! We are so proud of you.

Congratulation on your outstanding performance Matina! We are so proud of your hard work and achievement. We love you so much! Daddy, Mommy & Aleena

Congratulations, Anastasia! We have enjoyed the concerts over the years that you have been in OYO! Love, Dad, Mom, Joshua & Clara

Congratulation, Ania! We are very proud of you! Mama & Tato

Enjoy your journey of music, Yitong.

Congratulations, Bobby K! Continue to follow your dreams. May your music always fill your heart with peace. Love, Mom, Daddy B, Jacob and Alexa

Sweet Emma, congratulations on achieving Philharmonia! Remember, life without music would be flat. All of our love, Dad, Mom, Papa, and Gaga

Thank you. All the best to the students and program conductors/organizers for the new school year.

Congratulations, Laura, on a wonderful concert performance and dedication throughout the year. - Caroline, Mom, Dad

Congratulations, Caroline, on a wonderful concert performance, great food and perseverance all year - Laura, Mom, Dad

Congratulations, Maël. All the best for your first year in the orchestra, we’re so proud of you! - Alice, June, Mom & Dad

Arthur, congratulations! The concert has been amazing, we love to see you are enjoying in the concert! From Daddy, Mom, Aaron and Cody

To our Amazing Riley, We are so impressed by your talent & dedication! You inspire us everyday! We love you so much! Love, Scarlett, Daddy & Mommy <3

Celeste, we love watching you grow in your skill of playing the violin and making beautiful music! We are so proud of you! Keep it up! Love Mom & Dad
Thank you to our incredible conductors who have worked tirelessly throughout the pandemic. We’re so happy to see you in-person again!

Ania - Congratulations. Be proud of all you have accomplished. May God bless you abundantly. Hugs & kisses from Mom, Dad, Max, Comet & Ozzy

Congratulations, Erin, on moving up to Symphony this year—we are so proud of you! We can’t wait to hear you play again! Love, Mom, Dad, and Alex

Congratulations on your performance with String Orchestra, Eliza Foutz. Your hard work and practice helped to create beautiful music. Love, Mom & Dad

Lila ~ Congratulations on your first season with OYO! You are an amazing musician and we are so proud of you! Love Dad, Mom, Evan, Penny & Gustav

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**OYO’s Mission**

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

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

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

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

Contact:
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Winter Concert
February 3, 2022
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Educating and Enriching Youth Through MUSIC
Our hearts and prayers are with the Oxford community.

Oakland Youth Orchestras will always appreciate Oxford’s hospitality and support of our programs over the past several years.

Concert Etiquette Considerations

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

For the sake of the performers and the audience around you, please refrain from talking or making distracting noises during the concert.

Turn off all electronic devices such as 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
Winter 2022 Concert

Studio String Orchestra
Nick Karpinsky, Conductor

Dragonhunter .................................................................Richard Meyer
Allegro.............................................................................Ferdinand Kuchler
Soloists: Sophia Cervantes, violin; Sam Xydas, cello
Windchasers.................................................................Kathryn Griesinger

String Orchestra
John Kennedy, Conductor

Inverno - Scenes from Vivaldi’s Winter ................................Antonio Vivaldi; arr. Parrish
The Last Full Measure of Devotion.................................................David Bobrowitz
The Inner Planets - Themes from Mercury, Venus and Mars ....Gustav Holst: arr. Gruselle

Philharmonia Orchestra
Wendy Stuart, Conductor

Overture to The Barber of Seville.............................................Gioachino Rossini
Cello Concerto in E Minor, Op 85 ............................................Edward Elgar Movement I

2021 First Place winner Philharmonia Solo Competition
Hannah Oh, cello

Egyptian Legacy .................................................Soon Hee Newbold; orchestrated by Carl Rylund
Carmen, Selections from Suites 1 and 2.................................Georges Bizet
    Prelude
    Aragonaise
    Chanson du Toréador
    Habanera
    Les Toréadors

Symphony Orchestra
Zeljko Milicevic, Conductor

Overture to the Magic Flute..............................................Wolfgang Amadeus Mozart
Violin Concerto in D Major, Op. 35 ..................................Pyotr Ilyitch Tchaikovsky I. Allegro moderato

2021 First Place Teresa Schuster Memorial Award winner
Symphony Concerto Competition
Charles Bonten, violin

    I Ingrid’s Lament
    II Arabian Dance
    III Stormy Evening On the Sea
    IV Solveig’s Song

Dance of the Baffoons from the Snow Maiden .........................Nicolai Rimsky-Korsakov
Program Notes

Studio String Orchestra

Dragonhunter  Richard Meyer

Allegro  Ferdinand Kuchler (1867-1937)

Windchasers  Kathryn Griesinger (b. 1979)

The Studio String Orchestra has an exciting program in store for you this evening! We welcome you to the winter 2022 concert and hope you enjoy our program! We will begin the concert with Dragonhunter by Richard Meyer. This fast-paced energetic song challenges students with rhythmic musical passages, written out rounds, and a melodic pizzicato section. The driving accents and tempo of this composition make you feel as if you were preparing to battle a dragon on stage!

We then will move to Allegro by Kuchler. This violin solo arranged for string orchestra gives the students the chance to play challenging eighth note passages in a fast three four time. There is also a duet section that features two soloists: Violin 1 - Sophia Cervantes and Cello - Sam Xydias. Congratulations to our two spectacular soloists!

Finally, we will conclude our portion of the concert with Windchasers by Kathryn Griesinger. This piece is written in the key of F Major, giving students practice at learning their flat key signatures and hand positions. It begins with a fast moving 8th note melodic passage that sounds and feels and though a breeze just swept you off your feet! The piece then moves through some beautiful legato and pizzicato sections. It concludes with a powerful dynamic ending!

We thank you all so much for your continued dedication and support to OYO and the Studio String Orchestra!

String Orchestra

Inverno - Scenes from Vivaldi’s Winter
Antonio Vivaldi (1678-1741); arr. Todd Parrish

Vivaldi wrote hundreds of violin concertos, but none more famous than the Four Seasons. Evoking the mood and weather of Winter, this concerto highlights the struggles of making it through the icy season. He included this poem with the concerto:

To tremble from cold in the icy snow,
In the harsh breath of a horrid wind;
To run, stamping one’s feet every moment,
Our teeth chattering in the extreme cold.

We tread the icy path slowly and cautiously,
for fear of tripping and falling.
Then turn abruptly, slip, crash on the ground and,
rising, hasten on across the ice lest it cracks up.
We feel the chill north winds course through the home
despite the locked and bolted doors...
this is winter, which nonetheless
brings its own delights.

This arrangement for string orchestra brings together the themes and moods of much of the concerto, giving the solo lines to various sections of the orchestra.

**The Last Full Measure of Devotion**  David Bobrowitz (b. 1945)

The composer Mr. Bobrowitz writes the following about this challenging original work:

The title, *The Last Full Measure of Devotion*, is taken from words spoken by President Abraham Lincoln at Gettysburg. The music opens with a statement that is powerful, yet melancholy, and represents the president. As the armies of the North and South fight for what they believe in, a torn nation is heard in a dissonant shortened version of *My Country, ‘Tis of Thee*. The piece ends with a depiction of the horrible toll of battle, as bodies of American men from North and South lie on the bloodied battlefield.

“That from these honored dead, we take increased devotion to that cause for which they gave the last full measure of devotion – that we here highly resolve that these dead shall not have died in vain – that this nation, under God, shall have a new birth of freedom – and that government of the people, by the people, and for the people shall not perish from the earth.”

Abraham Lincoln, November 19, 1863

**The Inner Planets - Themes from Mercury, Venus and Mars**
Gustav Holst (1874-1934); arr. Carrie Lane Gruselle

Gustav Holst wrote *The Planets* to depict the mythological stories connected with the known planets. This arrangement includes melodies from three of them.

Mercury, the Winged Messenger. We hear the quicksilver motion and light touch of the Messenger God. His melodies flit between the sections of the orchestra, and use complex rhythms crossing 3 and 4 beats in the measure at the same time.

Venus, the Bringer of Peace. The serene melody, first heard in the cellos and violas, is accompanied by remarkably mysterious harmonies. The mood builds and recedes, never losing its gentle and warm nature.

Mars the Bringer of War. This most famous movement builds a dark and fierce melody over and under a relentless rhythm that is instantly recognizable. The piece builds to a violent and unrelenting climax!

**Philharmonia Orchestra**

**Overture to The Barber of Seville**  Gioachino Rossini (1792-1868)

Rossini was one of Italy’s most revered composers of Opera. He wrote his first successful opera at only 16 years of age and went on to write and produce many more. By the time Rossini turned 37 years old, he had already composed 40 successful operas. He was an excellent businessman and became independently wealthy. William Tell was his last opera.
Afterward, he retired and spent his final 36 years in relative seclusion, pursuing his various hobbies, including cooking.

Rossini was influenced greatly by the operas of Mozart, and is considered to be the greatest composer of the opera buffa genre. This genre is a light-hearted, comedic form of opera that is filled with memorable, yet singable melodies. One of his many achievements was to turn the overture into a stand-alone work that can be performed without the following theatrical production.

*The Barber of Seville* was thought to have been one of Rossini’s greatest accomplishments. Opening night in 1816 was a memorable experience; however, not in the way the composer had hoped. On opening night, one of the main characters tripped, fell and had to continue singing with a bloody nose; another singer fell through a trap door accidentally left open; a string broke on an instrument being played by a character on stage; another actor walked into a prop and finally, a stray cat made an unplanned appearance during one of the more climactic moments of the opera. Rossini left before the curtain call and refused to attend the next night. Fortunately, the second night went much better and the opera became a huge success.

Rossini often reused his own materials to fulfill his contracts as quickly as required. The overture being performed tonight had already been used for two other operas before it became permanently attached to this opera. His original overture was lost after the premier so Rossini re-assigned this piece, regardless of its lack of resemblance to the thematic material of the opera. The Overture begins slowly, continues on into a quicker section that features two main themes and concludes with a flourish. The Overture to the Barber of Seville has become one of the most recognizable opera overtures in popular culture.

It is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, timpani, percussion, and strings.

**Cello Concerto in E Minor, Op 85**   Edward Elgar (1857-1934)

**Movement I**

Edward Elgar was a British composer, best known for the Enigma Variations, Pomp and Circumstance Marches, two concertos (one for violin commissioned by Fritz Kreisler and the cello concerto performed this evening) and two symphonies. While one of England’s most famous and well known composers, Elgar was not a British “insider.” He often felt like and was thought of as an outsider due to the European influence on his writing. He began his musical journey as a violinist and pianist, and gradually worked his way up the composition and conducting world through practical experience, working with musicians in various jobs. He wanted to attend the Leipzig Conservatory, but his father could not afford the tuition.

Elgar’s Second Symphony and Cello Concerto were written after World War I, which was toward the end of his career. They not meet the initial success of the First Symphony and Violin Concerto. The Cello Concerto’s premier was a disaster due to lack of rehearsal time. The other conductor on the program took up the majority of the rehearsal time, leaving Elgar with very little opportunity to prepare the Orchestra to properly accompany the cellist. However, a critic at the time recognized the piece’s genius by writing the piece “presented a profound wisdom and beauty underlying its simplicity.” Cellist Jacqueline du
Pré was instrumental in its revival and current popularity due to her spectacular recording and performances of the work starting in 1960.

The work is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, and strings, in addition to the solo cello.

**Hannah Oh**

Hannah Oh is a 13-year-old cellist in 7th-grade. She goes to East Hills Middle School in Bloomfield Hills, Michigan. She began playing the cello when she was 5 years old at the Montgomery Music Project under Dr. Chin Mei Li. Hannah joined OYO when she was in 4th grade. She was in String Orchestra for two years and is now in Philharmonia. Hannah is thankful that she was able to enhance her experience with music these years with OYO. She learned the Elgar concerto 1st movement from her previous cello teacher Elizabeth Marsh. Hannah's current cello teacher is Dr. Sung Chang. Besides playing the cello, Hannah enjoys drawing and rollerblading. She loves spending time with her family and friends.

**Egyptian Legacy**

Soon Hee Newbold (b. 1974); orchestrated by Carl Rylund

“A vast and mighty empire for thousands of years, ancient Egyptian civilization has intrigued and fascinated the modern world with its art, culture and amazing architecture. The Great Sphinx, giant pyramids, and statues of pharaohs are among the many powerful images of Egypt. From King Tut to Cleopatra, ancient Egypt continues to influence modern society to this day.” – Soon Hee Newbold

This arrangement is scored for piccolo, two flutes, oboe, English horn, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, mallet percussion, timpani, percussion, harp and strings.

**Carmen, Selections from Suite 1 and 2** Georges Bizet (1838-1875)

Georges Bizet unknowingly wrote one of the greatest operas ever composed. While the French Romantic composer published a variety of excellent music in his short life, he is best remembered for Carmen. The opera was premiered in Paris in 1875 to poor review. Bizet died of a heart attack at the age of 36, never knowing how popular his opera was to become.

The Opera is set in Seville, Spain circa 1820 and tells the story Carmen, a beautiful Roma woman with a fiery disposition. She enthralls the corporal Don José, a young soldier. Their relationship leads him astray, causing him to reject his former love, disobey orders from his superiors and defect from the military join a gang of smugglers. In the end, she turns away from him in favor of the bullfighter, Escamillo. Don José’s jealousy becomes so overwhelming tragedy ensues.

The **Prelude** (Suite 1) describes the fate in store for the doomed Carmen through its dark and brooding melody. The **Aragonaise** (Suite 1) is a driving triple meter dance that is used to describe the busy streets of 19th century Seville before a bullfight. **Chanson du Toréador** (Suite 2) was sung by Escamillo to describe situations that occur in the bullfight-
ing ring, the cheering of the crowds and the fame that comes through victory in the ring. This movement features the trumpet prominently. Habanera (Suite 2) is an aria sung by Carmen that sparks Don José's fascination. Les Toréadors (Suite 1) is a combination of the theme heard in the prelude to Act 1 and the Procession of the Toréadors (you will have heard one of the themes introduced in Chanson du Toréador). This is one of the most famous movements of the suite.

It is scored for two flutes, piccolo two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, percussion, and strings.

Symphony Orchestra

Overture to The Magic Flute Wolfgang Amadeus Mozart (1756-1791)

Perhaps best recognized as one of the greatest and well-known child prodigies that ever lived, W.A. Mozart added to the world of great music more in his short 35-year lifespan than composers more than twice his age. Originally named Johannes Chrissotomus Wolfgang Gottlieb Mozart, the young composer began identifying by the name of Wolfgang Amadeo and Wolfgang Amade in his early teens.

As was often the case, Mozart was actively composing multiple pieces at the same time based on the commissions he was earning and the development of the opera The Magic Flute was no exception. The spring and summer of 1791 was the period when the majority of the opera was written before the composer was commissioned to also write the opera La clemenza di Tito during the coronation of Emperor Leopold II as King of Bohemia in Prague. The Magic Flute was finished just in time to begin rehearsals the following fall and proved a resounding success.

The Magic Flute draws its libretto from several collections of popular German and Austrian stories and fairytales of the day. Although the work was not a hit from the start, it grew on audiences and became a blockbuster! So successful were the proceeds that if it wasn’t for the Mozart’s untimely early death, it would have carved a very different financial course in the composer’s life.

Violin Concerto in D Major, Op. 35

I. Allegro moderato

Piotr Ilyich Tchaikovsky (1840-1893)

It has been said that no one spins out a melody quite like Tchaikovsky. Naturally, the same could be stated about scores of composers. But the manner in which Tchaikovsky was able to bring to life an effervescent melody that ranged from deep sentiment through complete elation in a matter of only a few bars is truly a signature trait of specifically this Russian composer. The lyricism in his writing is seldom matched by other composers and results in an instantaneous connection to Romantic music.

Tchaikovsky’s music was often infused with experiences of his own turbulent personal life. Written in three sections, the concerto was conceived after a brief marriage to Antonia Milyukova. The union between the two was a mistake from the start and resulted in a divorce that spun Tchaikovsky into despair. Thankfully his brother intervened and took him under his care for several weeks while the two visited many parts of Europe on an
extended trip. While away, the composer cautiously resumed composing again. It was in this period in 1878 that he finished work on his Fourth Symphony, his opera Eugene Onegin and the magnificent Opus 35.

The concerto was originally dedicated to Leopold Auer and was to be premiered in the spring of the following year it was completed. But Tchaikovsky was stunned to learn that the famed violinist deemed the concerto “unplayable”. Feeling deeply wounded, the composer stated, “Coming from such an authority…had the effect of casting this unfortunate child of my imagination into the limbo of the hopelessly forgotten.”

This devastation was lifted (and ultimately replaced) two years later when a young violinist, Adolf Brodsky had learned it and persuaded Hans Richter and the Vienna Philharmonic to perform it in concert. Unfortunately, it was underrehearsed and full of mistakes earning it a poor review. Like other technique-forging works throughout classical music, time healed these sentiments as virtuostic solo pieces became repertoire for renowned soloists.

Charlie Bonten

Charlie Bonten is a 17-year-old Senior at Stoney Creek High School in Rochester, Michigan. Charlie began playing the violin at the age of two, with his mother as his first violin teacher. Since the age of 12, Charlie has studied under his current teacher, Bill Milicevic. This year will mark Charlie’s tenth year in OYO, beginning at age 8 in Studio Strings. Charlie is no stranger to performing, having been a first place competition winner in all four of OYO’s orchestras. This is his second time performing as a soloist with a live orchestra, his premier being the Mendelssohn Violin Concerto which he performed with the Philharmonia in 2019. Charlie is the older brother to his two sisters, Alice and Isabelle, both violinists. He loves spending time with his dog Maple, and is currently pursuing his love of music by teaching himself to play the guitar. Charlie will attend Michigan State University in the fall, where he plans to study Environmental Science and Conservation.

Peer Gynt Suite No. 2, Op, 55 Edvard Grieg (1843-1907)

I Ingrid’s Lament
II Arabian Dance
II Stormy Evening On the Sea
IV Solveig’s Song

One of the many versatile abilities a symphony orchestra possesses is the artistic expression to tell a story. Sometimes this can be accomplished in the form of shorter compositions such as tone poems or much larger scale works like operas. But on many occasions, it is a combination of the two that can work together to form a suite, or a collection of movements extracted from a larger work so as to create an expressive story, that accomplishes the task beautifully. Such is the case with the Peer Gynt suites by Grieg.

Born in Bergen, Norway, Edvard Grieg is considered one of the main Romantic era composers. In 1874, he was asked to compose incidental music for a verse drama by Henrik Ibsen based on the folklore of Peer Gynt. After a labored compositional process, two suites emerged and have become famous throughout the classical orchestral literature as well as pop culture.
The incidental music of the second suite opens violently with music from Act II of the play, in the aftermath of the broken wedding, framing Ingrid’s lament. The Arabian Dance comes from the middle of Act IV and takes place in a Bedouin camp. Later, the Prelude to Act V evokes a tempest at sea, as Peer is shipwrecked on his return to Norway. Now a grumpy old man, he reflects on the roads not taken in a life he now believes misspent. He hears his dead mothers voice and trades questions with Death; despairing, he makes his way to the hut of Solveig, a former love who comforts him with a cradle song.

**Dance of the Baffoons from The Snow Maiden**  
Nicolai Rimsky-Korsakov (1844-1908)

Our concluding work of the evening finishes with a light hearted and rhythmic dance packed with a fiery finish to take the chill out of our February temperatures. It comes from a suite extracted from the opera *The Snow Maiden*, considered by the composer to be the best of his fifteen operas.

The premise of the opera revolves around the birth of a Snow Maiden born fifteen years earlier which has caused a prolonged winter over all the land. As the story goes, if she is exposed to heat in the form of the sun or falls in love, she will melt and die, which explains the prolonged ongoing winter. The final section of the opera features the *Dance of the Tumblers (or Baffoons)* which depicts a celebration of the spring as the Tsar requests one more dance as part of the festivities. This dance features the artistry and boundless energy of the Russian *skomorokhi*, or street performers.

Rimsky-Korsakov was a pioneer in symphonic orchestration and the colors he developed with his instrument pairings and usage of percussion instruments formed the basis for his textbook entitled, “Principles of Orchestration”— a staple for music schools teaching students the art of symphonic composition. Throughout his career, Rimsky-Korsakov continuously developed new uses of timbres (sound colors), textures and ranges for the orchestra. This concert is but a “foreshadowing” of some of the spectacular ability that will be featured soon on our spring concert…

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**Welcome New Students**

**Symphony Orchestra**  
Miles Betley - trombone

**Philharmonia Orchestra**  
Derek Han - cello  
Katherine Han - viola  
Jesse Lawrence - viola  
Andrea Li - violin  
Zachary Reynolds - violin  
Chester Van Daele - trumpet  
Urvi Wadekar - horn

**String Orchestra**  
Sienna Calcut - cello  
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  my grandfather, a steadfast supporter of the arts
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Joe & Heidi Impellizzeri*
Daekyun Kim
Elizabeth Lemerond
Aubrey McIntosh
Maria & Dumitru Salanta
Lee Shaw

Scan the code to view the entire OYO 2021-22 Season program!