Oakland Youth Orchestras

48th Season
2022-2023

Educating and Enriching Youth Through MUSIC
Welcome!

Welcome to the Oakland Youth Orchestras 48th season!

There are always many people to thank, but in particular, I want to thank our incredible Orchestra Managers: Bernadette Borla and Jamie Tenbusch, Studio String Orchestra Co-Managers, Gosia DeRyckere, String Orchestra Manager, Bobbie Sethuraman, Philharmonia Orchestra Manager, and Jamisen Sivak and Mary Tison, Symphony Orchestra Co-Managers. They arrive early, checking students into rehearsal, track attendance, support their conductor, and in many cases help with the orchestra setup and teardown. Please tell them thank you when you see them!

Special thanks also to the Board of Directors for your time and dedication. 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
- STAFF - your energy, as well as dedication, helps guide OYO every week and throughout the season
- 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 Arts and Culture Council (MACC) and the National Endowment for the Arts (NEA) for their generous Operational Support Grant Award

As previously announced, this is my 20th and final year with OYO. I have so many feelings about my time at OYO, but the most prominent would be THANKFUL. I have worked with incredible colleagues, families, and board members throughout my tenure. Together, we have created what OYO is today. Many of these relationships have evolved in friendships that I will continue to cherish. I will not be a stranger to OYO. You’ll see me at concerts and I hope to remain involved in some capacity.

Tonight I hope you enjoy 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
President – William Holifield
Vice President – Kamal Shukla
Treasurer – Brenda Papp
Secretary – Aman Brar
Development - Olivia Marsh
Symphony Orchestra /Senior Director – Zeljko Milicevic
Philharmonia Orchestra – Wendy Stuart
String Orchestra – John Kennedy
Studio String Orchestra – Nick Karpinsky
Symphony Orchestra Manager – Jamisen Sivak
Philharmonia Orchestra Manager – Bobbie Sethuraman
String Orchestra Manager – Gosia DeRykrere
Studio String Orchestra Managers – Bernadette Boria and Jamie Tenbusch

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

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

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

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

In 1994 Zeljko “Bill” Milicevic returned to 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 2nd conductor. In 2010, due to increasing enrollment numbers, Nick Karpinsky became the inaugural conductor of Studio String Orchestra.

2011 brought the additional of the Chamber Ensembles program open to OYO musicians. In 2014-15 sectional coaching with university and area music professionals and was added throughout the season to augment the orchestra experience. Reaching out to the community Outreach Recitals began in 2014 bringing our young musicians to perform at senior living communities throughout the area. In 2016 Nyssa Rabinowitz, music educator and chamber coach was hired working weekly with students in the Studio String and String Orchestras and Chamber Ensembles.

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

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

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

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

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

Zeljko Milicevic  Symphony Orchestra

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

A sought-after clinician and adjudicator, Milicevic began his service in public education in 1990 and has taught music to students at all grade levels. He has led orchestra programs in Royal Oak Neighborhood Schools, Utica Community Schools, and Farmington Public Schools. He retired from Oxford Community Schools in 2015 where he was Director of Orchestras and District String Coordinator, grades K-12. Additionally, he has been Adjunct Professor of String Pedagogy at Oakland University in Rochester, MI since 2005.

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

An avid chamber musician, his career includes engagements with numerous ensembles. He performs with the Ivybrooke Strings where he engages in a variety of chamber music settings including trios and quartets and specializing in violin and piano duo. The duo enjoys performing recitals and performing for community groups in the Rochester area. Milicivevic 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.

Milicivevic 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. Milicivevic 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 12th season. This school year, Ms. Stuart is continuing the latest 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 a many camps, including conducting 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 many other orchestras and ensembles throughout the year.

John Kennedy  String Orchestra

String Orchestra Director John Kennedy is excited to return for his 21st 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. In addition to directing the OYO String Orchestra and working with school orchestras throughout the state, Mr. Kennedy is instructor of Bass at Oakland University, the University of Michigan Flint and Wayne State University, and has an active private studio of bass students.

John is internationally recognized as a bassist, clinician and teacher of young string bassists. He is Past-President of the International Society of Bassists, the largest worldwide organization dedicated to the upright bass. He is also a veteran clinician at the University 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 14th 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 was named Orchestra Teacher of the Year by MSBOA District 4 for the 2021-22 school year. 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. In 2022, Nick became the pit orchestra conductor for Rochester’s Summer Music Theater program.
### Symphony Orchestra

**1st Violin**
- Alena Bajcz
- Isabelle Bonten
- Celeste Chan
- Natalie Chang
- Daniel Choi
- Andrew Corkery
- Gabriela da Silva
- Aanya Deol
- Missole Doe **
- Benjamin Drummelsmith
- Josiah Ferguson
- Jessica Glidden
- Lily Holfield
- Karen Jin **
- Lauren Jin **
- Oliver Kayi
- David Kim
- Minjun Kim
- Jacqueline Pletta **
- Gaeun Shin
- Kyra Shogren
- Amalia Socha

**2nd Violin**
- Mason Chiew
- Minh-Nhi Daniels
- Ayla Ferguson
- Mark Hong
- Grace Hwang
- Keigo Iwao
- Emma King
- Chloe Ma
- Vivian Orr *
- Paloma Palomino
- Helen-Rose Pangilinan

**Cello**
- Andrew Park
- Ania Popovski
- Ava Rabban
- Anmol Shukla
- Cora Solmes
- Chris Song
- Jennifer Song
- Leah Tantengco
- Zoe Tison
- Luke Zhang
- Retta Zhou

**Viola**
- Samuel Collier
- Yeriel Kim
- Isabella Lebert **
- Emerson Tomaszewski **

**Bass**
- Ian Frisch
- Danielle Leight
- Leah Sivak *
- Madelyn Updike

**1st Flute**
- Jian Kim
- Jiahn Yoo *

**2nd Flute**
- Sophia Dobbie
- Ji hyo Yoo

**1st Oboe**
- Veronica Austin **
- Haoyi Wang **

**1st Clarinet**
- Arthur Kim
- Soomin Lee *

**2nd Clarinet**
- Lewen Feng
- Jeheon Lee *
- Brendan Lockhart

**Bass Clarinet/Clarinet**
- Hyej of Song

**1st Bassoon**
- Katelynn Miller

**2nd Bassoon**
- Teo Vujic

**1st Horn**
- Michelle Peng

**1st Trombone**
- Makenzie Barber

**2nd Trombone**
- Matthew Allen

**Bass/3rd Trombone**
- Jaden Singer

**Bass Clarinet/Bassoon**
- Van Bellomo

**Piano/Percussion**
- Garrett Crescenti
- Jimin Park

**Bass Clarinet/Clarinet**
- Grant Supancich

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

**1st Violin**
Kendall Allen
Alice Bonten +++
Michael Cho **
David Collier
Ivy Dao
Jessica Deng
Alison Doka
Phillip Duong
Jane Fall Lakatos
Daniella Gan **
Hyoungkoo Jeong
Junee Kim
Naeun Kwon
Paul Lei
Andrea Li **
Gabriella Murphy
Jathan Oaida
Elizabeth Oh
Zachary Reynolds
Caelan Surre
Kathy Vu
Franny Wang

**2nd Violin**
Livia Baker
Isabel Cabrera
Oscar Catarino
Alexa Daulton **
Meisha Ferguson
Caroline Fernandes
Aryeh Gamer
Stephany Guevara
Ana Sofia
Hernandez Gomez
Meera Iyer
Eunah Kim
Angela Liu
Maya Nagy
Blair Qi
Nanita Shi
Aaron Sun
Yisong Sun
Georgia Talbot
Kieran Venugopal
Jerry Wang
Kai XU
Brian Zhang **

**Viola**
Garrett Brockman
Laura Lemerond ****
Yitong Li
Jooeun Lim **
Jing-iy Ma **
Nicholas Pochmara
Divya Sovani
Mark Yabut
Hyein Yang
Michael Zheng ****

**Cello**
Megan Cashatt
Sharon Chang
Octavian German
Allison Goodrich
Derek Han ****
Daniel Kim
Angelina Kou
Hannah Oh *
Owen Osterbur
Delphine Schowalter
Elaina Socha
Grant Song
Claire Tantengco

**Bass**
Adam Albanese ****
Christian Bush *
Carter Ellis
Lila Tasdemir

**Clarinet**
Robert (Bobby) Ayotte **
Hangyul Kim **
Angela Park
Claire Reinhard

**Flute**
Saanvi Duruvasan
Ellamarie Gordhamer
Joanna Ouyang *
Brianna Park ****
Chaerin Park

**Bassoon**
Kevin Durbin
Siddh Sheth
Walter Thompson *

**Clarinet**
Robert (Bobby) Ayotte **
Hangyul Kim **
Angela Park
Claire Reinhard

**Trumpet**
Junhyeong Ha
Kathleen Padula *
Chester Van Daele ****

**Trombone**
Benjamin Eber *

**Tuba**
Jacob Weiss *

**Percussion**
Ayaan Deol *
Seth Ingram

**++ Co-Concertmaster**
**++++ Assistant Concertmaster**
**Principal**
**++ Co-Principal**
**+++ Assistant Principal**
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<th><strong>String Orchestra</strong></th>
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<tr>
<td><strong>1st Violin</strong></td>
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<td>Sophia Cervantes</td>
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<td>Daniel Cho</td>
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<td>Isaac Collier</td>
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<td>Sara DeRyckere</td>
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<td>Jiyeon Woo</td>
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<td>Aiden Yang **</td>
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<td>Raphael Yarnall</td>
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<td><strong>2nd Violin</strong></td>
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<td><strong>3rd Violin</strong></td>
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<td>Choyeon Ahn</td>
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<td>Elliot Bayer</td>
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<th><strong>Studio String Orchestra</strong></th>
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<td><strong>1st Violin</strong></td>
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<td>Vishnu Balagatte</td>
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<td>Lana Shim</td>
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<td>Ethan Zielinski</td>
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<td><strong>2nd Violin</strong></td>
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<td>Alexis Bellairs</td>
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<td>Marco Sumcad</td>
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<td>Riley Tenbusch</td>
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<td><strong>3rd Violin</strong></td>
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<td>Isabella Calin</td>
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<td>Leah Geppert</td>
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<td>Siyun Jeong</td>
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<td><strong>Viola</strong></td>
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<td>Corinne Knight</td>
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<td>Mason Lee</td>
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<td>Kearsten Struzik</td>
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<td><strong>Cello</strong></td>
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<td>Sohyeon An</td>
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<td>Sarah Cho</td>
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<td>Aurora Teng</td>
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<td>Marcus Virgozaran</td>
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<td><strong>Bass</strong></td>
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<td>Lorelei Sobolewski</td>
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OAKLAND UNIVERSITY
SCHOOL OF MUSIC, THEATRE AND DANCE

ENTRANCE AND SCHOLARSHIP AUDITIONS FOR FALL 2023
ADMISSION
oakland.edu/smtd/admissions-and-auditions
• October 21 | Dance
• October 22 | Dance
• January 28 | Music and Theatre
• February 11 | Music, Theatre and Dance
• March 25 | Music, Theatre and Dance

OPPORTUNITIES FOR YOUNG MUSICIANS
oakland.edu/smtd/community-engagement
• Honor Band and Honor Orchestra
teacher nominations
• Youth Brass Band
• Music Camps
• Solo and Ensemble Preparation Days
• Be a Major for a Day

For a complete list of performances and events, visit oakland.edu/SMTD.
(248) 370-2030
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@oumusictheatredance

UNDERGRADUATE AND GRADUATE MUSIC PROGRAMS
oakland.edu/smtd/programs-and-majors
• B.A. in Music
• B.M. in Music Education, Music Performance and Music Technology
• M.M. in Conducting, Music Education, Performance and Pedagogy
• Ph.D. in Music Education
• Minor in Music

Donations

Platinum $500 +
Mikyung Lee
Hruska Family
John Kayi
Dan and Kristine Ma
Nicole Osterbur
Pixley Funeral Home
Mike and Joann Socha & Nonna Clara

Gold $250 - $499
Francis Edward Baker
Marie Chagnon
Marcy and Matthew Citron
Eunho Jung
Kish Family
Sarah Padula
Mary Elizabeth Sabados
Walker Family
Aiden Yang

Silver $150 - $249
Michelle Bayer
Jenny Chang
Thomas Cho
Mike and Tedi Collier
Jinyan Du
Dao Family
Sara Gravin
Richard Han in honor of Derek Han
Brandi Ingram
Arthur Kim

Bronze $149 and less
Jon Blough*
Yan Cheng
Franny's Family
Sue and Jim Frye* in honor of Steph Frye-Clark
Horatiu and Cristina German
Yimei Huang
Soonyoung Kang
Kayla Park*
Elizabeth Sheridan
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Oakland Youth Orchestras is a 501(c)(3) nonprofit organization.

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[Message to Oliver from his family]

Congrats Oliver!

Wow, 11 years of OYO! How time flies. You’re a senior now, and we can hardly believe our eyes. We are so proud of you!

Love
Mom, Dad, & Amelia
For Andrew Corkery: Despite the challenges you have proved to be strong, and your determination has paid off. Congratulations on joining OYO! We are so proud of you! Love, Mom and Dad

Estella says, “I LOVE AKAKA!” Golden Sunrise Farms, LLC

Congratulations on your first OYO season, Claire! We are so proud of you for taking on this challenge and can’t wait to see you grow as a musician!

Angelina, congratulations on your acceptance into OYO!

Izzy, we are so very proud of you! Love, Samson, Gus, and Tommy Calin

Celeste Chan: Thank you for the wonderful music through the years! Good Luck with the next chapter in your life!

I wish all the best to OYO.

Izzy, we are so proud of you! Love, Mama, Dad and Sydney

Sophia, we are so proud of what you have accomplished and we are excited to see where your hard work and dedication take you! Love, Mom, Dad, and Jack

Addison we are so proud of you!

Congratulations on your first OYO concert, Brooke! Your hard work and dedication have brought you far. Thank you for bringing us so much joy through your music!

Congratulations Maddie on your performance and selection to Symphony. We’re so proud of you. Dad, Mom, Max and Minnie

For Andrew Corkery: Andrew, we are so proud of you. To watch you grow as a musician through the years is a true journey, and to experience sharing your gift of music has been a blessing. From your brother, Johnathan

Great job, Kieran. We love the way you bring music into your life and ours! We’re so very proud of you! Mom, Dad and Meera

We are so very proud of you, Jacob. Continue to shine and reach for the stars. Love, Dad, Mom and Noah

We are so proud of you, Beanzoes! It’s been a fun ride! And, I still don’t know if your strings are in tune. Love, Mom and Dad

Dear Callie, we are so proud of you! Keep up the hard work, we love you! Daddy and Mommy

Congratulations Sweet Caroline, excellent performance from years of practice - from Mom, Dad, Laura Fernandes

Ana Sofia, keep up with the hard work! You are doing it great! We love you! A & D.

Isabella L., we love hearing you play the viola, guitar, and piano. It has been great watching you perform live and even greater hearing you at home.

Kevin, we are very proud of you! Love, Mom and Dad

For Andrew Corkery: Congratulations Andrew! Never stop dreaming big! John

Jacqueline - Congratulations on moving up to String Orchestra!

Thank you, OYO!

Congratulatory Messages

Oliver, We are all so proud of you and your 11 years in OYO. Your senior year is bittersweet. We love you! Mom, Dad, and Amelia

Congratulations to the class of 2023 and the best of luck for the future!

Emma, Congratulations on achieving symphony orchestra; we are amazed by your talents. Enjoy your final year with OYO! Love, Mom, Dad, Gaga, and Papa

Congratulations, Michael Howard! We are so proud of you! Love, Mom, Dad, Miranda and Charlotte

Bravo Avni, nothing is more exciting than seeing you on the stage! Keep up the good work!

Dear Ania, we are proud of your dedication to music and achievements! Let music fill your heart and life! Love you so much, Mama & Tato

Riley, We are so proud of you! We love hearing you play! Thank you for making our lives so musical! We love you so much! Love, Scarlett, Mom and Dad

Catherine, we’re so proud of all you have accomplished! – Mom, Dad, Amelia & Andy

Eliza! We love hearing you practice and play. You always do your part to help create beautiful music. Congratulations on another great musical season.

Congratulations Lily Bug on your 10th season with OYO! We are proud of you. Can’t wait to see what the future brings! Love, Daddy Mommy Hope & Anna

We are so proud of you, Jadon! We love you so much!

Bobby K, May your music always bring you peace and may your journey create beautiful memories. We are so very proud! Mom, Daddy B, Jacob and Alexa

We are so proud of you Beanzois! It’s been a fun ride! And, I still don’t know if your strings are in tune. Love, Mom and Dad

Dear Callie, we are so proud of you! Keep up the hard work, we love you! Daddy and Mommy

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Thank you, OYO!
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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:
Johanna (Jo) H. Allen, Executive Director
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Community Foundation of Greater Rochester
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OYO conductors and performers graciously request your observance of the following performance etiquette:

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

Turn off all electronic devices such as pagers and cell phones before the concert begins.

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.

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Oakland Youth Orchestras
Winter 2023 Concert

Studio String Orchestra
Nick Karpinsky, Conductor

Mabel Creek Overture ................................................................. William G. Harbinson

No One is Alone ........................................................................ Stephen Sondheim; arr. James Kazik

Electric Sinfonia ....................................................................... Lauren Bernofsky

String Orchestra
John Kennedy, Conductor

Overture to Euristeo ............................................................ Christoph Willibald von Gluck; arr. Moss

Intermezzo from Cavalleria Rusticana ............................... Pietro Mascagni; arr. Doan

Danse Bacchanale from Samson and Delila ..... Camille Saint-Saëns: arr. Hoffman

Philharmonia Orchestra
Wendy Stuart, Conductor

Zampa Overture ........................................................................ Louis J. F. Herold

Violin Concerto No. 1 in G Minor, Op. 26 ................................. Max Bruch

III. Finale, Allegro energico

2022 First Place winner Philharmonia Solo Competition
Minjun Kim, violin

Molly on the Shore .................................................................... Percy Grainger

Video Games Live ...................................................................... arranged by Ralph Ford

Symphony Orchestra
Zeljko Milicevic, Conductor

Fete Polonaise ............................................................................ Emmanuel Chabrier

Cello Concerto in B minor, Op. 104, B. 191 ............................ Antonín Dvořák

III. Finale

2022 First Place Teresa Schuster Memorial Award winner
Symphony Concerto Competition
Eunho Jung, cello

Golden Spinning Wheel, Op. 109 .............................................. Antonín Dvořák

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Program Notes

Studio String Orchestra

**Mabel Creek Overture**  William G. Harbinson

**No One is Alone**  Stephen Sonheim (1930-2021); arr. James Kazik

**Electric Sinfonia**  Lauren Bernofsky (b. 1967)

Welcome to the Studio String's Winter 2023 concert! We have an exciting program planned for you tonight of three new songs never performed by the Studio String Orchestra.

We begin our program with an exciting and energetic overture, *Mabel Creek Overture* by William G. Harbinson. This driving rhythmic overture gives every section in the orchestra a chance to play the melody. It moves quickly to a contrasting adagio middle section. This beautiful melody moves from section to section as well taking focus and concentration from the students to play as an ensemble. The piece encourages the students to focus on their counting and play their individual part. The piece concludes with the driving melodic statement from the beginning of the piece. *Mabel Creek Overture* also features a new bowing technique, col legno, which requires the students to use the stick part of their bow to make a percussive sound on their strings.

Our second piece is *No One Is Alone* by Stephen Sondheim from the musical, *Into the Woods*. This beautiful, flowing piece intertwines melody, harmony, and accompaniment throughout the orchestra. It has complex rhythms often tied across measures, presenting a counting challenge for all students. It also contains a great deal of syncopation. This piece gives students plenty of opportunity to work on their counting skills.

We conclude our portion of the concert with *Electric Sinfonia* by Lauren Bernofsky. This fast-paced piece moves through different sections, which each have their own character. It requires several sections in the orchestra to shift, extending the range of notes on their instruments. It also has some harmonics, where the students touch the string to create a different overtone sound, for the cellos and basses. *Electric Sinfonia* has a unified rhythmic finale that drives until the end.

We hope you enjoy our winter concert performance and thank you all for your continued support!

---

String Orchestra

**Overture to Euristeo**
Christoph Willibald von Gluck (1714-1787); arr. Kirk Moss

**Intermezzo from Cavalleria Rusticana**
Pietro Mascagni (1863-1945); arr. Gerald Doan

**Danse Bacchanale from Samson and Delilah**
Camille Saint-Saëns (1835-1921); arr. Jamin Hoffman

This String Orchestra concert takes its flavors from the world of opera. A baroque era overture and two wonderful interludes from the heights of the romantic era are on the menu.

Not much is known about our first work. It is attributed to the great opera composer of the 18th century Christoph Gluck, but we’re not sure. The opera itself is lost (if it actually existed), and just this overture was left to history. It is a wonderfully high-energy work, though, and explores a single theme that you hear in the violins at the start. Sudden dynamic and instrumentation shifts are the calling card of works from this time.

Pietro Mascagni wrote *Cavalleria Rusticana* when he was just 20 years old, and it quickly became a beloved staple in the opera world – sadly for him, it would also be his only successful work, and the rest of his long career was unhappy, seeing him end up writing music for Mussolini and dying in disgrace. This work, though, is a masterpiece. A one-act opera, it tells a brutal story of love, jealousy, betrayal and a duel to the death. This surprisingly beautiful and peaceful intermezzo is played while the people of the small Sicilian town are celebrating Easter Sunday at church, just before the fatal duel.

**Credit to the San Francisco Symphony for the following note:**

French composer Camille Saint-Saëns lived a long life and enjoyed a long career. His operatic masterpiece *Samson et Dalila* was first staged in 1877. You know the plot if you’re up on your Bible, or if you’ve seen Cecil B. DeMille’s 1950 epic film *Samson and Delilah*. Saint-Saëns’s opera adheres to the original story. Samson is the would-be liberator of the Israelites from the snare of the evil Philistines. The beautiful Philistine maiden Delila, rejected by Samson, has sworn vengeance on him. She discovers that the secret of Samson’s power lies in his hair (celebrities ever after would note this) and manages to practice her barbering skills on him, rendering him helpless. He is blinded and put on display in the Philistine temple. His prayer for one last surge of strength is granted and he dislodges the temple pillars, bringing the roof down on the godless crowd. Moments earlier that crowd, now silent, had gathered to witness Samson’s humiliation and had delighted in the Bacchanale. Taking its name from Bacchus, mythological god of wine, a bacchanale is a dance that puts a premium on wild abandon. Saint-Saëns’s Bacchanale opens with a twisting melody that could charm a snake from its basket. This is followed by a passage that begins as though it might have come from a nineteenth-century Parisian dance hall. These elements alternate until the appearance of a lovely tune, full of longing; but the music hall and snake-charmer music have the final words.
Phiharmonia Orchestra

Zampa Overture 
Louis J. F. Herold (1791-1833)

Louis Joseph Ferdinand Herold was a French composer of Alsatian descent. He was born in Paris where he became an accomplished pianist. He was among the first to win a major piano competition playing a piece of his own composition. He was well known during his time for the many operas he composed. Zampa, a story about a pirate who took the name “Zampa” was his most famous and is for what he is known today. Herold died of tuberculosis and was buried in the Père Lachaise Cemetery in Paris.

The overture is marked by several exciting opening thematic material, followed by a clarinet solo. The overture includes a brass fanfare, an airy 6/8 time passage and concludes with an exciting flourish.

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

Violin Concerto No. 1 in G Minor, Op 26
III. Finale, Allegro energico
Max Bruch (1838-1920)

Max Bruch was a German composer born in Cologne, Germany in 1838 and worked in Mannheim, Koblenz, Sonderhausen, Liverpool, Berlin and Bonn. He ended his career in Berlin ten years before his death in 1920, where he taught composition at the Berlin Hochschule fur Musik. Bruch was more like his contemporary Brahms than Wagner, Liszt and other “over the top,” forward-leaning composers. He continued in the tradition of Schubert, Schumann and Mendelssohn. He began writing at nine years old and displayed through his long career a gift for melodic line with a singing quality. He was a composer, pianist and conductor who wrote symphonies, operas, choral works, chamber music and songs. He is best known for his first violin concerto and he came to regret its popularity, as many overlooked his other work. He is remembered best by the concerto, although the Scottish Fantasy for violin and orchestra and Kol nidrei for cello and orchestra are both performed frequently. He was often overshadowed by Brahms, considered too “German” for the British post WWI, and was mistakenly considered to be Jewish by the Germans in the 1930's.

Bruch started work on the first violin concerto when he was still a student of nineteen years. He considered the work completely in 1865 when he was serving as court music director in Koblenz. It was premiered a year later, but then underwent a great deal of revision. He consulted with the preeminent violinist of the time, Joachim, who premiered the revised concerto in 1868. Sadly, Bruch received little remuneration for his most popular score, as his autographed copy of the score was basically stolen.

In the last movement of the concerto, the soloist enters after a brief orchestral introduction with the dramatic first theme, featuring many double stops and chords. The second theme is introduced soon after by the orchestra demonstrating Bruch’s ability to write beautiful, song like melodies, followed quickly by the violinist. The work ends with a flourish and demonstrates why this is one of his most famous and well known work, even over a hundred years after his death.

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

Minjun Kim

Minjun Kim is a 15-year-old sophomore at the International Academy Central. He began playing the violin at the age of 7 and is currently studying under Judith Teasdale. This is his fifth year in OYO and he is currently in the Symphony Orchestra. He has also participated in the MSBOA All-State High School Orchestra and the Oakland University (OU) Honors Orchestra.

In his free time, Minjun plays the clarinet and recently taught himself to play the guitar. At school, he co-founded and leads the Music Improvisation Club. He is interested in sharing his musical talents to support the community.

In addition to his love of music, Minjun enjoys sports and runs varsity track and field for his home high school.

Molly on the Shore

Percy Grainger (1882-1961)

Percy Aldridge Grainger was an Australian-born US composer, arranger and concert pianist. He was greatly inspired by British folk music of the early 20th century and is well remembered for many works for orchestra. Grainger is particularly revered today for his concert band repertoire/arrangements. While much of his work was considered experimental, he is most famous for his work that most features folk tunes from Britain.

When only 13 years old, he left his home to study music in Frankfurt, Germany at the Hoch Conservatory. He was based in London from 1901-1914, where he served as a society pianist and concert performer, composer and collector of original folk melodies. He was good friends with Frederick Delius and Edvard Grieg, becoming an admirer of Nordic music and culture. He moved to the United States in 1914, where he served as a US citizen, while continuing to travel through Europe and Australia. He became very involved in education (serving as professor of music at New York University) after after serving as a bandsman in WWI and his mother’s death in 1922. After WWII, his health suffered, leading to lessened levels of activity, resulting in his feeling of failure in his career. Grainger gave his final performance in 1960, less than a year before his death.

Some of Grainger’s most famous pieces, Molly on the Shore, Mock Morris, Handel in the Strand and Shepard’s Hey, date from 1908, when he embarked on a second Australian/Asian tour. Molly on the Shore is an arrangement of two contrasting Irish reels, Temple Hill and Molly on the Shore. The piece was written first for string quartet and string orchestra. He arranged it for wind band and full orchestra in 1920.

Percy Grainger had a Michigan connection, as he spent summers from 1937-1944, teaching at the Interlochen National Music Camp.

This arrangement is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion, and strings.
**Video Games Live** arranged by Ralph Ford

Featuring music from Halo, Civilization IV, Bounty Hunter and Kingdom Hearts (as performed by Video Games Live).

Video game aficionados and music lovers alike will enjoy this arrangement for full orchestra of the music featured on some of today’s most popular video games. The experience of video games is made so much better through original compositions, like those featured tonight. Like movie music, music written for video games is becoming a popular musical genre.

The Suite includes music from the games Halo (music composed by Marty O’Donnell and Michael Salvatori Publishing), “Coronation” and “BabaYetu” from Civilization IV (music by Christopher Tin), “Bounty Hunter Theme” (from Advent Rising Suite with music by Tommy Tallarico, Michael Plowman, Emmanuel Fratianni and Laurie Robinson), and concludes with “Kingdom Hearts” (music by Yoko Shimamur).

The piece is scored for two flutes, oboe, two clarinets, bass clarinet, bassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion, synth (harp) and strings.

**Symphony Orchestra**

**Fete Polonaise**  
Emmanuel Chabrier (1841-1894)

As was the destiny of many composers preceding and succeeding him, French composer Emmanuel Chabrier was originally headed in his father’s footsteps in becoming a lawyer. Born in Ambert, a town in the Auvergne region of central France, his music studies began with the piano at age six and violin study followed later and continued a part of the composer’s formal training until the time he came to attend law school. In 1856, Chabrier’s family moved to Paris to support the composer while in law school. Concurrent with his academics, he also studied musical composition and continued with his violin and piano studies. Upon graduation, he was placed with the Ministry of the Interior but continued to compose and send his works to publishers throughout Paris.

Known as a French Romantic composer, Chabrier was admired by a diverse group of composers including Debussy, Ravel, Richard Strauss, Satie, Schmitt and Stravinsky also known as Les six. Some of his colleagues agree that Chabrier’s music changed the course of harmony in France. As a musician, he was also associated with some of the leading artists including painters and writers of the day.

One of Chabrier’s greatest, although not as often performed, works comes from the opera in three acts, *Le roi malgré lui* (The Reluctant King) which premiered on May 18, 1887. The music of the composer is said to be reminiscent of Berlioz and on occasion, that of Bizet. In particular, this opera is a most perfect blend of beautiful balance between romantic and comic episodes.

The tale revolves around the king of Poland who is not at all interested in being king and all the shenanigans those surrounding him in court dealt with as they passed around powers and responsibilities associated with the position. There was no attempt to set the story of the opera to be set to music by Chabrier alone; in fact, he was the third composer to have assumed the challenge of penning the story by Francois Ancelot to music. The libretto, by one report taken from the *Viking Opera Guide*, was said to be “among the most complicated ever undertaken by an opera composer.”

Of the two most savored excerpts from the opera including Danse slav and Fete polonaise, it is the latter that closes tonight’s symphony performance. It is based on a Polish dance called the mazurka and is later contrasted with a waltz. The function of the piece in the opera is to open the second act set at a glittering ball. According to the Guide, it is said to be “a ballroom scene to end all ballroom scenes.”

**Cello Concerto in B minor, Op. 104, B. 191**

**III. Finale**

Antonín Dvořák (1841-1904)

As a composer in his thirties, Antonin Dvořák was struggling to make ends meet working as a music teacher and church organist in Prague. It was from these modest beginnings that some of his flavorful and passionate music he is known for originated. In 1875 at the age of 33, Dvořák was announced as recipient of the Austrian State Stipendium, a monetary prize intended for a promising artist residing in outskirts of the Austrian Provinces. This scholarship was nearly three times his prior annual salary and resulted in a prolific creative period where the composer was afforded the means in which to write several of his most beloved works including his *Fifth Symphony*.

Following the successes of his creativity and work ethic, he once again won the prize again the next two years in a row. Perhaps most important was the knowledge that he won the admiration of the judging panel whom began taking a personal interest in Dvořák’s work and helped develop connections. Among his supporters was Johannes Brahms who recommended Dvořák to his own publisher. This relationship soon developed into the request for his first set of *Slavonic Dances*, Op. 46 in 1878. The widespread popularity or this set of dances raised the composer’s status from obscurity to household status.

Dvořák’s *Cello Concerto* is a powerful and expressive work written in three movements composed in 1895. Tonight’s feature of the third movement is a particularly lively and engaging example of the composers skill. The movement showcases the cellos virtuosity and technical skill, while also providing a playful and engaging dialogue between the soloist and orchestra.

The *Finale* begins begins with a lively, upbeat theme played by the orchestra followed by the more expressive melody introduced as the main theme by the cello solo. As the movement progresses, the cello and orchestra engage in a playful dialogue weaving in and out of the melodies passed back and forth. A number of variations showcase the soloist virtuosity and technical skill through the through the solo cadenza. At its climax, the powerful and dramatic statement of the main theme leads to a satisfying and uplifting conclusion.
Eunho Jung

Eunho Jung, an 18-year-old cellist, is a Senior at Lutheran High Northwest in Rochester, Michigan. She began playing the cello at the age of eight, and has been studying with Dr. Horacio Contreras for five years.

Jung participated in the All-State Orchestra throughout her years in high school and was nominated as a finalist in the 2019 and 2022 Ann Arbor Symphony Young Artist Competition. She also was a winner of the Michigan String V division of the 2022 OPUS Music Competition, and attended MPulse Center Stage Strings at the University of Michigan this past summer. This is her second time playing as a soloist with OYO, having previously performed the Haydn Cello Concerto with Philharmonia when she was in seventh grade. At this concert, she will be playing the third movement of the Dvorak Cello Concerto.

In her spare time, Jung enjoys spending time with her friends, watching movies, and playing with her dog.

The Golden Spinning Wheel, Op. 109

Antonín Dvořák (1841–1904)

By the age of 53, Dvořák had achieved international recognition as a composer and spent much of his time traveling and making appearances to hear his works in concert. By this point, he had already composed the Ninth Symphony, the Cello Concerto and three string quartets. As gratifying as that may seem, Dvořák began contemplating the notion of being remembered and appreciated as a Czech artist. As a result, he shifted his ambitions to composing works representing nationalistic and dramatic subjects. Perhaps as a halfway step towards his dreams of writing a national opera, he composed four symphonic poems based on the poems of the Czech poet Karel Jaromír Erben. As impossible as old folklore seems, it was the topic of choice for many writers of the day. In a sense, it is the equivalent to our modern day ghost story telling.

The Golden Spinning Wheel was composed by Dvořák in 1875. It is based on a Czech fairy tale of the same name and tells the story of a prince who falls in love with a peasant girl. It was the last in the set of four “ballads” as Dvořák referred to them as. This piece is believed to be the masterpiece of the four tone poems in that it was the precursor to his later opera, Rusalka. In it, Dvořák followed the poem it is based on with musical ideas that molded to the rhythms and inflections of Erben’s text. Divided in four movements, the story involves a beautiful heroine, an evil stepmother and daughter and a love-struck King.

It opens with a pastoral introduction that evokes the idyllic countryside of the story. The main theme, which is introduced by the cellos and basses represents the spinning wheel of the peasant girl. As the story unfolds, the music becomes more dramatic, reflecting the prince’s growing love for the girl and the obstacles they must overcome to be together. The work is comprised of various Czech folk melodies which Dvořák embedded into the rich orchestral texture.

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Mary Walle* in honor of Joanne Walle: Love you! Here’s to the next chapter <3  
Peter Walle* in memory of Roy Albert  
Jiun Woo*  
Changgong Zhou  

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Donations are always accepted online at www.oyomi.org
Corrections to Season Program
Jihyo Yoo (not Jiahn Yoo) - 2nd Flute in Symphony Orchestra
Chaerin Park (name omitted) - Flute in Philharmonia Orchestra
We apologize for these oversights.

Welcome New Students
Symphony Orchestra
Isabella Breedlove - horn
Avee Lamba - oboe
Philharmonia Orchestra
Guilia Ardanese - cello
Zoie Brunk - clarinet
Ryo Ikeda - viola
Olivia Kramer - cello
String Orchestra
Doye Kwak - violin
Octavian Petri - cello
Studio Strings Orchestra
Marian Byrd - violin
Nicholas Ding - violin

Congratulations, Agnish, on your winter concert with the OYO String Orchestra! We are proud to see your love and dedication for music ~ Mommy and Daddy

Congratulations, Ahvi on your second orchestra recital! I am beyond proud. Love, Mom

Estelle, We are thrilled to hear another performance of this OYO season! We applaud your dedication and diligence to your practice. Bravo! Love, Mom, Dad and Lydia

Dear Ami, Congratulations! We are so proud of all your hard work! Enjoy the concert! Mama, Elli and family

Congratulations, Bella. We are so proud of your hard work and dedication to music. Love: Mom, Dad, Logan, Willow and Big Zaya.

Special thanks to our volunteer photographers!
Sam Dao
Christophe Gaillard
Ch Zhou
Becky Zielinski

OYO Open Rehearsals
Invite friends, families and fellow student musicians to experience youth orchestra firsthand. On Thursday, March 23, 2023, observe Studio String or String Orchestra rehearsals to find out what makes Oakland Youth Orchestras unique. This is your chance to listen, ask questions and enjoy!

Join us at University Presbyterian Church, Rochester Hills, 6:45 - 8:15 pm. OYO Program Information meetings for new families at 7:00 and 7:30 pm.

Chamber Ensembles
The Chamber Ensembles program is open to all current OYO students. Rehearsals will take place at University Presbyterian Church May 4 through June 8 (Thursdays) culminating with the Chamber Ensembles Concert on Sunday, June 11. The tuition fee is $150. Have questions or interested in joining? Contact OYO at admin@oyomi.org.

2023 Solo & Concerto Competition
Applications for the 2023 Solo & Concerto Competition are currently available in MyOYO. Applications must be received by February 10, 2023.

2023 Merit Scholarships
Applications for the 2023 Merit Scholarships will be available in MyOYO beginning February 24, 2023. Applications must be received by March 17, 2023.

Auditions 2023-24 Reminder
Auditions for returning and new students will be held via Zoom mid-April through May. Online sign-up begins mid-March for returning students and April 1 for new students. Watch your email for more details soon.
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