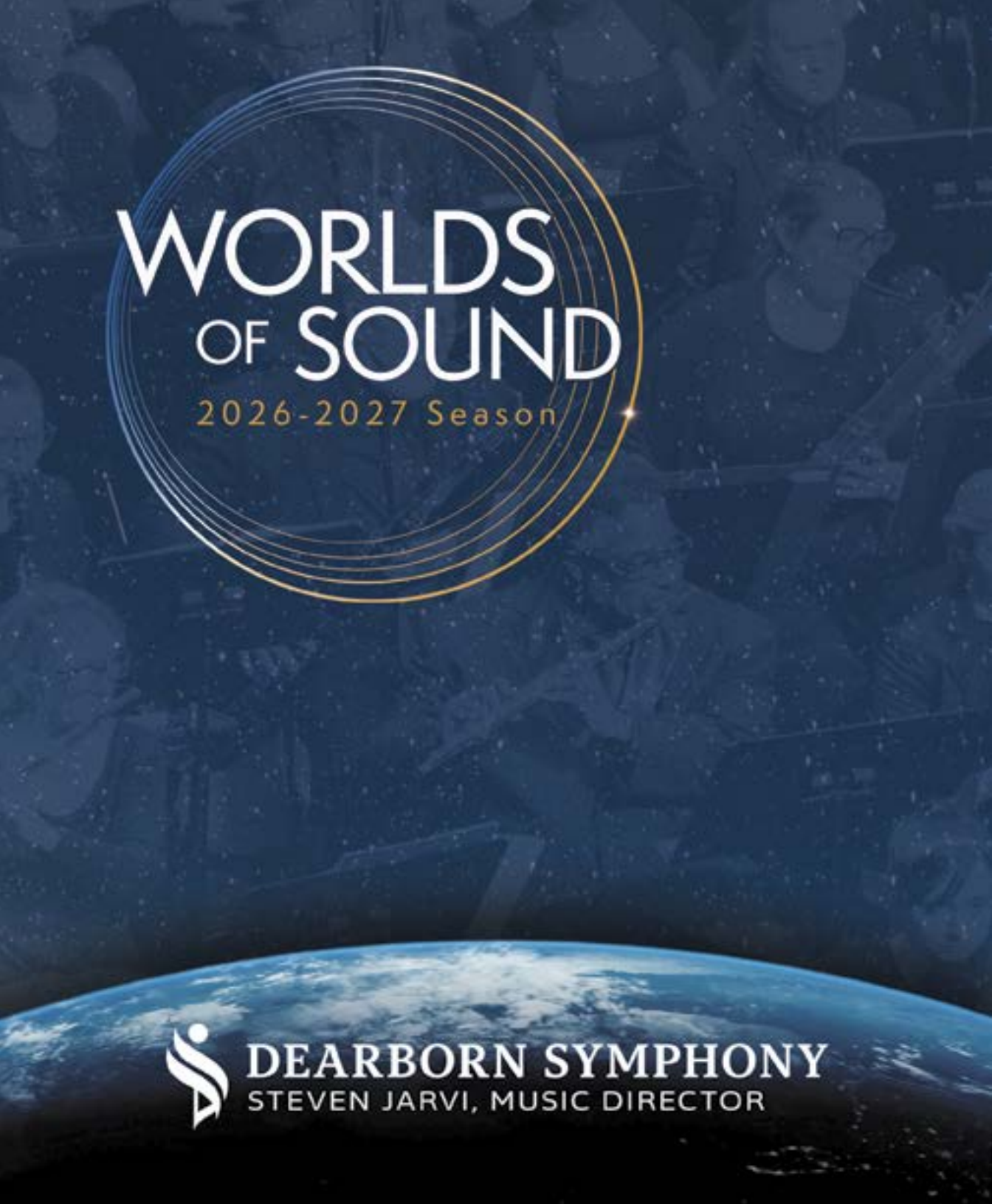

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Table of Contents

Advertisers Index 47
Board of Directors 1
Chair Sponsors 42
Children's Introduction to the Symphony 5
Dearborn Symphony Season 38
Dearborn Symphony History 2
Dinner and a Concert 13
DOS Endowment Fund 26
Friends of the Dearborn Symphony 11
Encore Society ..... 22 & 23
Guest Artist 25
Keep the Music Alive (Encore Society Financial Support) 37
Music Director Welcome - Steven Jarvi 3
Orchestra Roster 27
Presidents of the Symphony 28
President's Welcome 4
Program Notes ..... 29 & 30
Season Subscribers ..... 19 & 21
Send a Child to the Symphony 35
Tonight's Program 24

2026-2027 Season
WORLDS OF SOUND

DEARBORN SYMPHONY
STEVEN JARVI, MUSIC DIRECTOR

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John Hartwick, *Orchestra Personnel Manager*
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The Dearborn Symphony



Dearborn Symphony, incorporated as the Dearborn Orchestral Society (DOS), was founded in 1960 by a group of musicians and music educators led by Jim Irwin. The Friends of the Dearborn Symphony, founded one year later, is an all-volunteer organization whose purpose is to provide additional and special support for the Symphony.

Driven by its mission, "The Dearborn Symphony inspires, uplifts, and enriches its audiences and musicians by presenting high caliber, engaging orchestral performances and educational programs."

Through the generous cooperation of the City of Dearborn and the Ford Motor Company, the orchestra has performed at the Ford Community and Performing Arts Center since the Center opened in 2001.

The Symphony office is in North Empire's Fairlane Office Centre. Because of management by skilled staff and volunteers, overhead is about 25% of the annual budget. The DOS pays its musicians, music director, executive director, office manager, personnel manager, librarian, etc., and has all of the other expenses typical of a vigorous business. Orchestra members are paid professionals, many of whom are members of the Detroit Federation of Musicians - Local 5. Because revenue from admissions provides less than 25% of the yearly budget, the DOS relies heavily on Friends of the Dearborn Symphony, volunteers, sponsors, contributors, advertisers, grants, and bequests.

Six-times voted "The Outstanding Community Orchestra" (2021, 2019, 2016, 2013, 2008, 2007) by Detroit Music Awards, the Dearborn Symphony has been called the "cultural cornerstone of Dearborn" and has enhanced the quality of life in the great metro area for over 60 years. It offers free children's concerts, annually performs a "side-by-side" concert with the Dearborn Youth Symphony, and performs at other special events. The DOS also conducts in-school clinics for students in Dearborn and Dearborn Heights.

Music Director Welcome



Steven Jarvi

Music Director & Conductor, Dearborn Symphony

Bruce Springsteen has referred to the remarkable thing that happens between performers and an audience as "The Magic Trick". I've always loved this idea, because I think it captures something essential about live music.

Those of us on the stage spend countless hours preparing for a concert. Instrumentalists practice their parts, I study the score, and then we come together in rehearsal to work through every detail we can. By the time you arrive, we have done everything possible to be ready.

But one important ingredient is still missing: **You.**

Something changes when an audience enters the hall. There is an energy and anticipation that simply doesn't exist in an empty room. Suddenly, we aren't just playing music we've prepared, we're sharing it with you.

That's where the "magic trick" begins.

From the podium, I get to experience both sides of it. I see our musicians listening and responding to one another, but I can also feel an audience becoming part of the performance. Sometimes it happens in a huge orchestral climax. Sometimes it's a quiet moment when hundreds of people somehow become completely still. And sometimes it's that wonderful silence after the final note, when nobody is quite ready to applaud.

You can't plan these moments, and you certainly can't recreate them.

That is why, even when virtually every piece of music is available to us instantly, gathering together for live music still matters.

This season, **Worlds of Sound,** will take us to some extraordinary places, but for me, the adventure is what happens when these musicians, this music and this audience come together on a particular night. No two performances are exactly alike because no two gatherings of people are exactly alike.

We need someone on the receiving side of the concert hall, and when all of us show up ready to experience something together, every once in a while something happens that none of us could have planned.

That's the magic trick.

I can't wait to experience it with you this season.

Steven Jarvi

Welcome from the President



Yasmin W. Eloian

President, Dearborn Orchestral Society

Dear Friends,

Welcome to the Dearborn Symphony's 65th season. Since our founding in 1961, this orchestra has grown into one of Southeast Michigan's most cherished cultural institutions—a legacy built not by one person, but by generations of dedicated musicians, patrons, staff, and volunteers who have kept the music alive season after season.

Sixty-five years of music-making is, at its heart, sixty-five years of listening—to each other, to our community, and to the world around us. It is fitting, then, that we open this milestone season with **Worlds of Sound,** a theme celebrating just how many places a single evening of live music can take us: to sea, into nature, through the seasons, across the galaxy, and out among the stars. Yet no matter how far the music travels, we always return to this shared space, listening as one.

None of this would be possible without our musicians, whose talent and devotion give voice to every note; our patrons, whose presence in these seats season after season sustains our mission; and our volunteers—especially the Friends of the Dearborn Symphony—whose tireless generosity funds scholarships and clinics that keep the arts thriving in Dearborn. I am also grateful to our Board of Directors, sponsors, and civic partners, whose support makes this work possible behind the scenes.

I'm especially proud that our commitment to the next generation continues to grow, from our free Annual Children's Concert to our Youth Artists Solo Competition.

As the lights dim and the first notes rise this October, thank you for being part of this remarkable community—for playing, for giving, for volunteering, and for listening. Here's to the many worlds of sound we'll explore together this season.

With gratitude and excitement,

Yasmin

Proudly partnering with the **Dearborn Symphony** and other organizations to provide, promote and support cultural, recreational and community programs that enhance the quality of life in Dearborn.

313.943.5478 DearbornCommunityFund.org

Music at Cherry Hill

2026–2027 CONCERT SEASON

Sunday, November 1, 2026 at 4:00pm
WILLIS KOA, Cello
The Principal Cellist of the Dearborn Symphony will perform works by Rachmaninoff, Schumann, and others.

Sunday, December 20, 2026 at 6:00pm
VANGUARD VOICES: Christmas Lessons and Carols
G. Kevin Dewey will lead Dearborn's premier chorus in a glorious concert patterned after the famed King's College Cambridge *Service of Nine Lessons and Carols*.

Sunday, February 7, 2027 at 4:00pm
RALPH SKIANO, Clarinet
Detroit Symphony's Principal Clarinetist will offer a delightful pastiche of classical and contemporary works that is sure to chase away the winter blues!
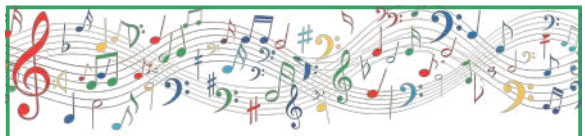
Sunday, March 21, 2027 at 4:00pm
VANGUARD VOICES
Theodore Dubois: *Seven Last Words of Christ*
for chorus, soloists, and organ
G. Kevin Dewey, conductor

Sunday, May 2, 2027 at 4:00pm
JOHANN VEXO, Organ
Mr. Vexo (titular organist of Nancy Cathedral, France) will inaugurate the Austin pipe organ's new console and new pipes in works by the Great French Masters.

Sunday, June 6, 2027 at 4:00pm
VANGUARD VOICES: Annual Spring Concert
G. Kevin Dewey, conductor

www.cherryhillchurch.org

Cherry Hill Presbyterian Church, 24110 Cherry Hill Road (at Telegraph), Dearborn, MI 48124



Children's Introduction to the Symphony

Experience Dearborn Symphony at a dress rehearsal free of charge! Elementary and junior high students can see musicians at work, hear a full performance, and discover the excitement of live orchestral music.

Dress rehearsals begin at 7:30 p.m. at the Ford Community & Performing Arts Center.

26/27 Dates: Oct. 1, Nov. 5
Feb. 4, Mar. 18, May 6

Students must be accompanied by a parent or other adult. Please call 313.565.2424 before attending.



Dear Friends:



I am thrilled to welcome the 65th Season of The Award-Winning Dearborn Symphony Orchestra.
A season with a dynamic line-up!

This season, under the direction of Music Director and Conductor Steven Jarvi presents a dynamic lineup:

1. Symphony at Sea
2. Forces of Nature
3. The Four Seasons
4. Interstellar Incredibles
5. Holst's The Planets

The talented musicians of the Dearborn Symphony captivate audiences with inspiring performances while fostering creativity in young artists through scholarships and educational outreach. These programs provide aspiring musicians with opportunities to develop mastery of challenging and beautiful repertoire while gaining valuable ensemble experience.

I am proud to be associated with the Dearborn Symphony, its supporters and volunteers who work together to support the enduring power of classical music, and maintain Dearborn's reputation as a popular destination for the arts. The Symphony is a Dearborn treasure. I am excited to see the array of musical performances that the Symphony has in store this season.

We are fortunate to have audiences and sponsors like you to reinforce the importance of cultural contributions that the Dearborn Symphony delivers to the community. We look forward to seeing you throughout the season.

Abdullah H. Hammoud
Mayor of Dearborn

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Season subscriptions available

Concert Location
First Presbyterian Church
600 N Brady Road, Dearborn



Sunday, November 1, 2026 | 3:00 p.m.
The Henry Ford Big Band

Sunday, December 6, 2026 | 3:00 p.m.
David Stultz, FPCD organist & choir director
featuring early music

Sunday, February 7, 2027 | 6:00 p.m.
Melodia (candlelight)

Sunday, March 7, 2027 | 3:00 p.m.
Donna Kallie, flute; Peter Paolini, cello;
Sarah Haupt, cello; Melissa Haupt, violin

Sunday, April 4, 2027 | 3:00 p.m.
Dennis Carter II, flute; Joseph Deller, viola;
Maurice Draughn, harp

Sunday, May 2, 2027 | 3:00 p.m.
OUT Ensemble: Alan Cook, flute; Abigail Bracken,
oboe; Sophia Bracken, clarinet; Jenna Stokes,
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Founded in 1962 by 60 visionary charter members, Friends of the Dearborn Symphony began as the Women's Association for the Dearborn Orchestral Society (WADOS). Over time, the group evolved—welcoming men into its ranks and adopting a new name about a decade ago to better reflect its inclusive mission and growing impact.

Today, this dynamic, all-volunteer organization boasts over 90 members who are deeply committed to supporting the Dearborn Symphony. Through financial contributions, volunteer efforts, and educational outreach, Friends helps cultivate enthusiastic audiences and enriches the musical lives of students and adults alike.

A Legacy of Generosity

As the Symphony's largest single donor, Friends has contributed more than $947,000 since 1974. This includes underwriting part of an annual concert and donating $110,000 to the Endowment Fund—ensuring the Symphony's future remains bright.

Fundraising with Flair

Friends hosts a variety of beloved events to raise funds and foster community spirit, including: Music Medley Series; Friendship Tea; Taste of Music; and, many more!

Behind the Scenes & Beyond

From providing refreshments at dress rehearsals to organizing music clinics and workshops in local schools, Friends is always finding new ways to support the Symphony. The Friends Education Fund also supports the Dearborn Youth Symphony.

Get Involved

To learn more about Friends of the Dearborn Symphony, upcoming events, or how to get involved, visit **dearbornsymphony-friends.org** or follow us on Facebook at **Facebook.com/FriendsOfTheDearbornSymphony.**

To Our Members: Thank you for your continued support and dedication. If you're not yet a member, we invite you to join the fun and make a difference!

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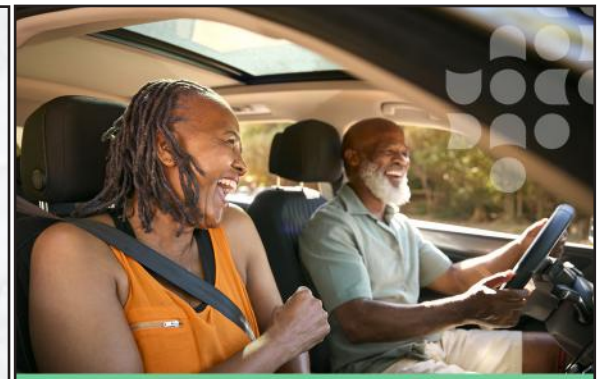
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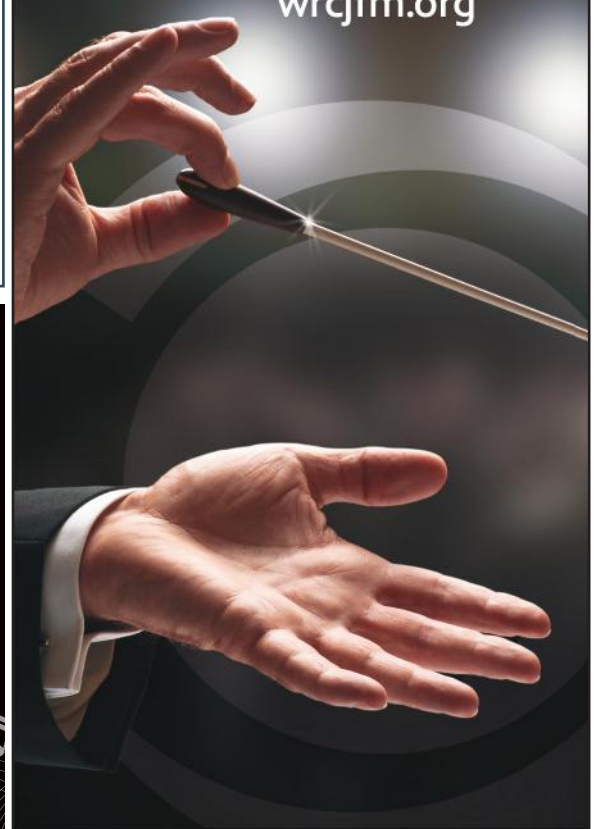
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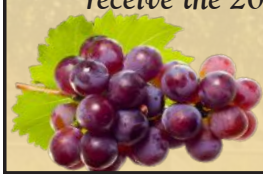
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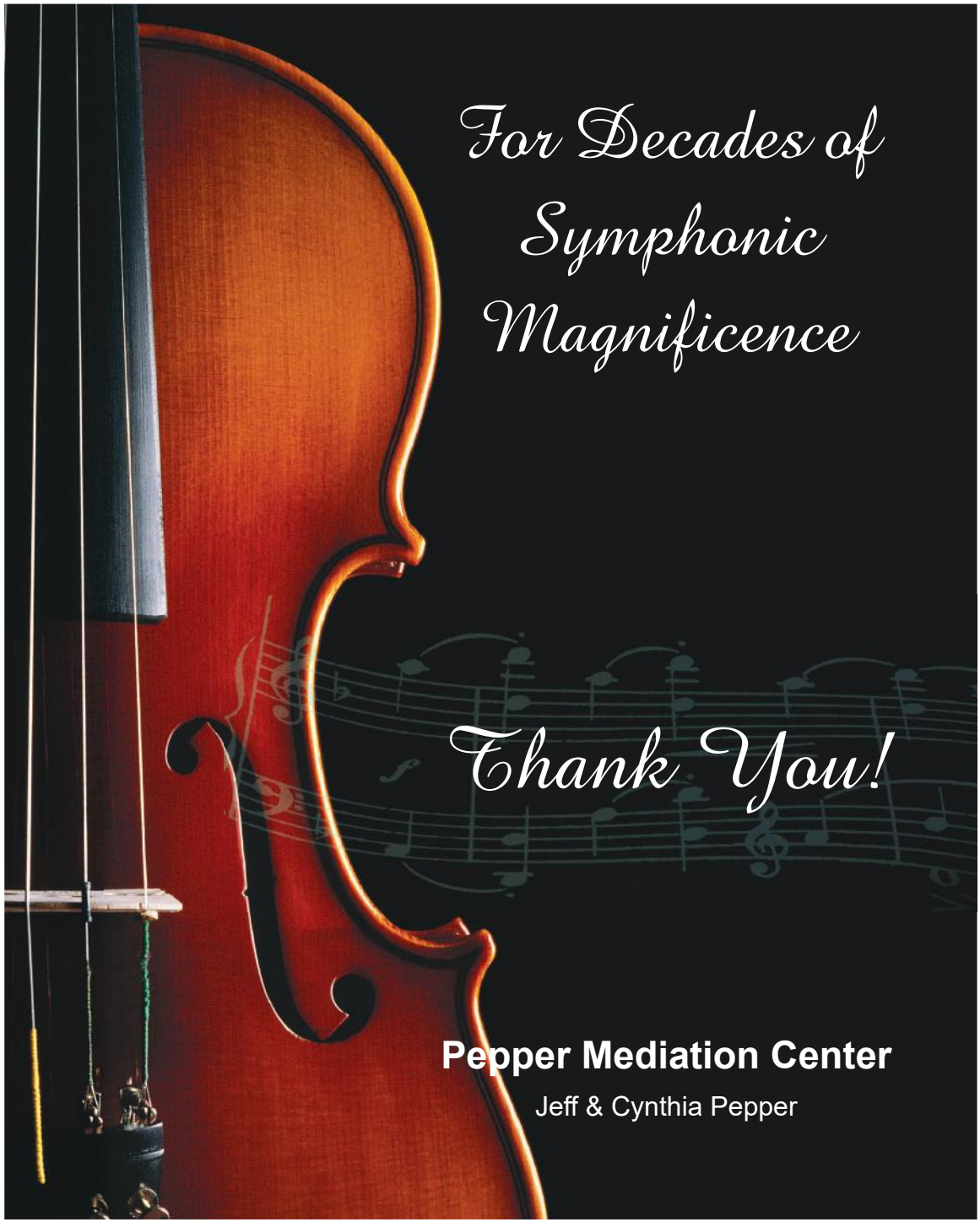
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The Nutcracker

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with the Dearborn Symphony

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(cont. on pg. 23)

(cont. from pg. 22)

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The Dearborn Symphony

FORD COMMUNITY & PERFORMING ARTS CENTER

Steven Jarvi

Music Director & Conductor

featuring Eric Jenkins, piano & Erika Tazawa, piano

Friday, November 6, 2026 at 7:30 p.m.

PROGRAM

Forces of Nature

Ludvig van Beethoven (1770-1827)
The Creatures of Prometheus Overture, Op. 43

Claude Debussy (1862-1918)
"Fêtes" from *Nocturnes*
(arranged for 2 pianos by Maurice Ravel)

Camille Saint-Saëns (1835-1921)
Carnival of the Animals
I. Introduction and Royal March of the Lion
II. Hens and Roosters
III. Swift Animals
IV. Tortoises
V. The Elephant
VI. Kangaroos
VII. Aquarium
VIII. Characters with Long Ears
IX. The Cuckoo in the Depths of the Woods
X. Aviary
XI. Pianists
XII. Fossils
XIII. The Swan
XIV. Finale

I N T E R M I S S I O N

Wolfgang Amadeus Mozart (1756–1791)
Symphony No. 41 in C Major, K. 551 "Jupiter"
I. Allegro vivace
II. Andante cantabile
III. Menuetto: Allegretto
IV. Molto allegro

Estimated duration: 1 hour 25 minutes

A special thank you to the Detroit Zoo for participating in tonight's concert and for being such a *force of nature!*

Guest Artists

Eric Jenkins, piano



Pianist and vocal coach Eric Jenkins has recently relocated to the Detroit area. He previously served as Staff Accompanist and Collaborative Piano Area Coordinator at Kennesaw State University and on faculty at the University of Texas Rio Grande Valley, where he was coach-pianist for the nationally award-winning Bravo Opera Company. Dr. Jenkins has also held appointments on the collaborative piano faculty at Emory University and as a vocal coach with the Georgia State University Opera Theater.

An active recitalist, Dr. Jenkins has collaborated with distinguished instrumentalists and vocalists throughout the United States and abroad, with performances in Canada, Austria, France, Turkey, and Cyprus. He has recently appeared in chamber performances with principals and members of the Atlanta Symphony Orchestra at venues across the Atlanta metropolitan area.

Dr. Jenkins's operatic work includes extensive experience with The Atlanta Opera, where he has served as both pianist and music director for the 96-Hour Opera Project, an initiative supporting the careers of BIPOC emerging composers and librettists. He has also worked as rehearsal pianist for mainstage productions, including the world premiere of *Forsyth County Is Flooding with the Joy of Lake Lanier* by Marcus Norris and Adamma Ebo. Beginning in 2010, he served for several years as répétiteur for the American Institute of Musical Studies in Graz, Austria.

He made his concerto debut in 2008, performing Benjamin Britten's Piano Concerto with the Calgary Philharmonic Orchestra, and most recently has performed as an orchestral keyboardist with the Atlanta Symphony Orchestra and the Detroit Symphony Orchestra.

Dr. Jenkins holds a Doctor of Music and Master of Music in Collaborative Piano Performance from Florida State University.



Erika Tazawa, piano

Erika Tazawa enjoys an active and diverse career as a pianist and conductor, working across orchestral, operatic, choral, and contemporary music. In demand as an orchestral keyboardist, she regularly performs with the Detroit Symphony Orchestra and has also appeared with The Cleveland Orchestra and the Atlanta Symphony Orchestra.

A dedicated advocate for new music, she serves as pianist for the contemporary music ensemble Bent Frequency and has collaborated extensively with The Atlanta Opera on new opera projects. Her solo album of 21st-century piano works has been praised by *Gramophone* for its "intelligent programme-building and committed performances" that "warrant serious attention and exposure," while *Texture* lauded her "technical prowess and expressive interpretations."

Tazawa relocated to Detroit in 2025 upon her appointment as conducting faculty and Director of Choral Activities at Wayne State University.

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The **Dearborn Orchestral Society Endowment Fund** exists to secure a perpetual base of support for the Dearborn Symphony, protecting the artistic excellence and financial stability that make every performance possible. By building a strong, permanent foundation, the Fund ensures that the Dearborn Symphony can plan boldly, perform brilliantly, and serve our community for generations.

Established in 1992, the Fund's income generated from investments supports concert expenses and provides the **Youth Artist Solo Competition** winner's award; finances young musician development; and contributes to the **Send a Child to the Symphony** program. Through the generosity of numerous donors and prudent investments, this permanent endowment has amassed over $2,400,000. This season, the Fund will sponsor the October 2nd concert.

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Make a donation to the Fund. Include the Symphony in your estate plans. The DOSEF Board of Directors honors Bruce Simpson, the first founding member of Musical Legacy Society which recognizes those who have included the Dearborn Orchestral Society Endowment in their estate plans. Your support today builds the future we all depend on.

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Program Notes

by Emma Yu

The Creatures of Prometheus **Overture**

Ludwig van Beethoven (1770 -1827)

Composed between 1800 and 1801 when he was thirty years old, *The Creatures of Prometheus* marked Ludwig van Beethoven's triumphant entry into the realm of major stage works.

This piece was written for a mythological ballet choreographed by a celebrated dancer named Salvator Viganò, reimagining the Greek myth of the Titan Prometheus. In the narrative, Prometheus molds two statues from clay, bringing them to life. He then leads them to Mount Parnassus to be educated in arts, sciences, and human emotions by Apollo and the Muses. Although the complete ballet is rarely performed today, its lively opening overture remains a popular orchestral work widely performed in concert halls.

This overture begins in a series of striking unresolved chords that immediately pulls the listener's attention. Following the dramatic introduction, the piece shifts abruptly to a high energy section. This main section is driven by the rapid violin parts and sharp orchestral bursts, mirroring the creative fire and awakening of Prometheus's newly created humans. Though deeply rooted in classical elegance, the overture displays the bold dynamic shifts and rhythmic intensity that would soon come to define Beethoven's groundbreaking heroic era.

"Fêtes" from Nocturnes

Claude Debussy (1862 -1918)

"Fêtes" (which translates to "Festivals") is the second movement of Nocturnes, a famous orchestral suite composed by the French impressionist composer Claude Debussy between 1892 and 1899. The orchestral version premiered in Paris on December 9, 1900. Debussy described this work as capturing "the vibrating, dancing rhythm of the atmosphere with sudden flashes of light", portraying a vibrant, bustling public festival, inspired by memories of crowds and marching bands in Paris, including a dazzling central middle section that sounds like a passing parade.

Maurice Ravel translated the rich, shimmering orchestral piece onto 2 pianos, and published it around 1910 to make the complex orchestral textures playable on the two keyboard instruments. His arrangement of "Fêtes" is widely celebrated as a masterpiece of transcription, capturing the orchestra's punchy rhythms, cascading scales, and shifting colors using only 20 fingers. Because of its technical brilliance and sparkling energy, Ravel's two piano version of "Fêtes" remains a favorite showcase piece for elite classical pianists.

Carnival of the Animals

Camille Saint-Saëns (1835 -1921)

The Carnival of the Animals is a humorous 14-movement suite, originally written in 1886 as a lighthearted "zoological" fantasy for a private Shrove Tuesday party in Austria. Saint-Saëns strictly prohibited public performances of this piece during his lifetime because he feared it would damage his musical reputation as a serious, academic composer. This work didn't debut publicly until 1922, triumphantly premiered a year after his death.

The exception was the 13th movement, named "Le Cygne" (The Swan) and published separately. It features a graceful long and smooth cello melody, mimicking the bird's calm and effortless glide across the pond as the two pianos play rolling, rippling arpeggios, sounding like gentle ripples of water under the bird. It became an immediate favorite due to how peaceful it was, in contrast to the other lighthearted and playful movements; therefore, Saint-Saëns allowed its publication and performances while he was alive.

Saint-Saëns created a distinct instrumentation in this unique piece, featuring typically two pianos, strings, woodwinds, glass harmonica (frequently substituted by a glockenspiel or celesta today), and xylophone. Each movement portrays a different animal or subject, through musically mimicking the sounds animals make and cleverly filling the score with humorous self-quotations and parodies of other composers.

I. Introduction and Royal March of the Lion – A proud, majestic opening featuring a regal roar from the piano and strings.
II. Hens and Roosters – High-pitched playful clucking, scratching, and pecking sounds played by the pianos, strings, and clarinets to imitate the barnyard birds.
III. Wild Donkeys, Swift Animals – Rapid, frantic piano runs depict donkeys sprinting frantically across the open plains.
IV. Tortoises – A humorous take on Jacques

(continued on page 30)

Program Notes

(continued from page 29)

Offenbach's famously blistering and high energy Can-can from the operetta Orpheus in the Underworld, dragging the tune down to an agonizingly sluggish tempo, and turning a symbol of Parisian high-society partying into a slow-motion crawl.

V. The Elephant – A heavy, lumbering dance played low on the double bass accompanied by a waltz from the piano.

VI. Kangaroos – Bouncing, hopping staccato notes that mimic a kangaroo's erratic jumps.

VII. Aquarium – An eerie, magical underwater scene featuring shimmering glockenspiel, glass harmonica, flute, and flowing piano scales, evoking the luminous environment.

VIII. Characters with Long Ears – High and low alternating violin intervals to imitate braying donkeys.

IX. The Cuckoo in the Depths of the Woods – A solitary clarinet calls out a two-note cuckoo song echoing over calming piano chords.

X. Aviary – Rapid, chirping flute trills representing vivid, fluttering, exotic birds in a cage.

XI. Pianists – Pianists practice mechanical, repetitive beginner exercises and scales up and down, treating pianists as if they were captive animals in a zoo exhibit.

XII. Fossils – A rattling tune played on the xylophone to mimic rattling skeletons, quoting many themes from Saint-Saëns' own work, Danse Macabre, alongside familiar nursery tunes like "Ah! vous dirai-je, Maman" (Twinkle, Twinkle, Little Star) and "Partant pour la Syrie" (national anthem of the Second French Empire), gently mocking the passage of musical time.

XIII. The Swan – A flowing, graceful cello melody over rippling piano accompaniment; the only movement allowed to be published during the composer's lifetime.

XIV. Finale – A lively, joyful conclusion that brings back motifs and past musical themes from many of the previous animal movements, before ending with a final chord.

Symphony No. 41 in C Major "Jupiter"
Wolfgang Amadeus Mozart (1756 -1791)

Completed on August 10, 1788, Symphony No. 41 in C Major "Jupiter" was the final symphony that Mozart ever wrote, standing as the longest and most expansive of his career, written over a remarkably short span of just a few weeks, alongside his 39th and 40th symphonies. Its name, "Jupiter", references the powerful Roman king of the gods and was given to this piece posthumously by the German impresario Johann Peter Salomon to match the work's commanding, noble energy. Written in a commanding, triumphant tone in C major.

I. Allegro vivace: From the dramatic dynamics, military rhythms, and sparkling energy, the symphony opens up with strong, majestic fanfares while contrasting with its gentle lyrical phrases immediately afterwards.

II. Andante cantabile: A graceful, lyrical slow movement, moving smoothly with subtle tensions beneath its calm surface.

III. Menuetto: Allegretto – Trio: A stylized, elegant dance that acts as a lighthearted interlude with cleverness, blending unexpected chromatic progressions along with it. Within the soft, pastoral trio section, Mozart foreshadows a prominent 4-note pattern (CDFE), though in a minor key), that is the iconic finale's main theme.

IV. Molto allegro: The most famous movement, combining a standard sonata-allegro structure with a complex fugal counterpoint (when melodies chase and weave around each other) with five distinct musical themes, culminating in a legendary coda where the five separate themes play simultaneously.

To read the full text of Ms. Yu's Program Notes, scan the QR code to visit our website.

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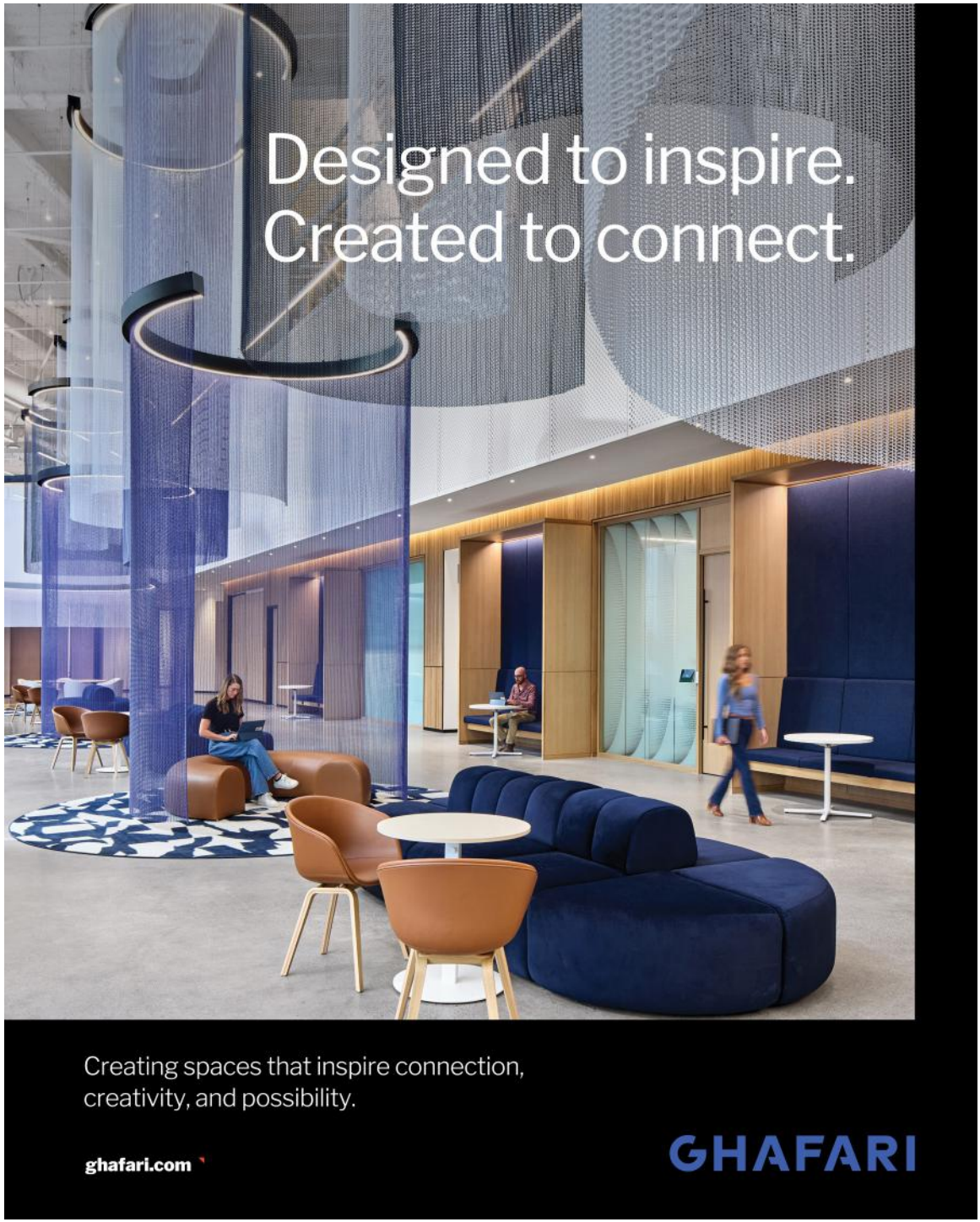
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2026-27 Season

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Horns After Howls
Sunday, November 1, 2026

This family-friendly concert will focus on music that evokes a wide range of places near and far. In addition to fun music, audience and band members alike come in costumes. Is there a better way to conclude your Halloween celebrations?



Sounds of the Season
Sunday, December 20, 2026

Welcome the holiday season with an afternoon of brass band music. MCBB is happy to have the award-winning Motor City Academy Brass Band join us for an energetic holiday program.



You Asked for It!
Sunday, June 6, 2027

MCBB wraps up the season with a program of favorites selected by both band members and our audiences. Watch for your chance to vote on what you want to hear both at the Horns After Howls and Sounds of the Season concerts and on the MCBB social media pages.



All performances begin at 3:00 PM, and are held in the
Michael A. Guido Theater at the
Ford Community & Performing Arts Center
15801 Michigan Ave
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Tickets

dearborntheater.com
313.943.2354
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Who Is Eligible And How To Apply

Piano students in late elementary through entering senior year in high school, who have had at least two years of piano study and have achieved acceptable proficiency as certified by the candidate's piano teacher. Upon receipt of the completed application and the piano teacher's recommendation, we will schedule an audition at a convenient time and at a church with a pipe organ. The candidate should be prepared to perform 2 or 3 piano pieces (they do not need to be memorized), they will have a brief interview, be able to ask questions of us, and take a tour of the organ.

What The Chapter Provides

Upon acceptance into the program, the Chapter will arrange for an organ teacher from our approved list of teachers, and will assign a board member as a contact person for each student. The Chapter pays the instructors directly.

Terms Of Scholarship Support

A first-year scholarship provides twice-monthly lessons during the school year. A second-year, cost-shared scholarship may be provided depending upon student age, progress, and interest. Students seeking an extended scholarship beyond two years would apply to the Board for approval. A letter of agreement outlining responsibilities of both students and the Chapter is signed before beginning lessons. Of major importance is the student spring recital. It is required that all students – beginners to advanced – perform in the recital.

Interested?

For information and to apply, go to our website, detroitago.org/noi. You can also contact Fr. Michael Bradley at therevmb56@gmail.com or (603)-661-7860

To support the New Organist Initiative and other programs of the Detroit AGO, visit https://www.detroitago.org

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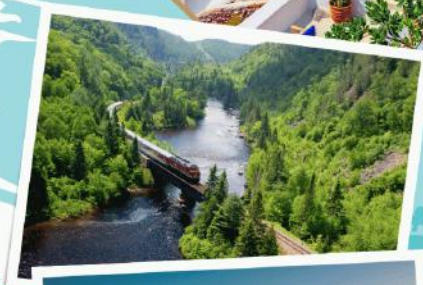
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