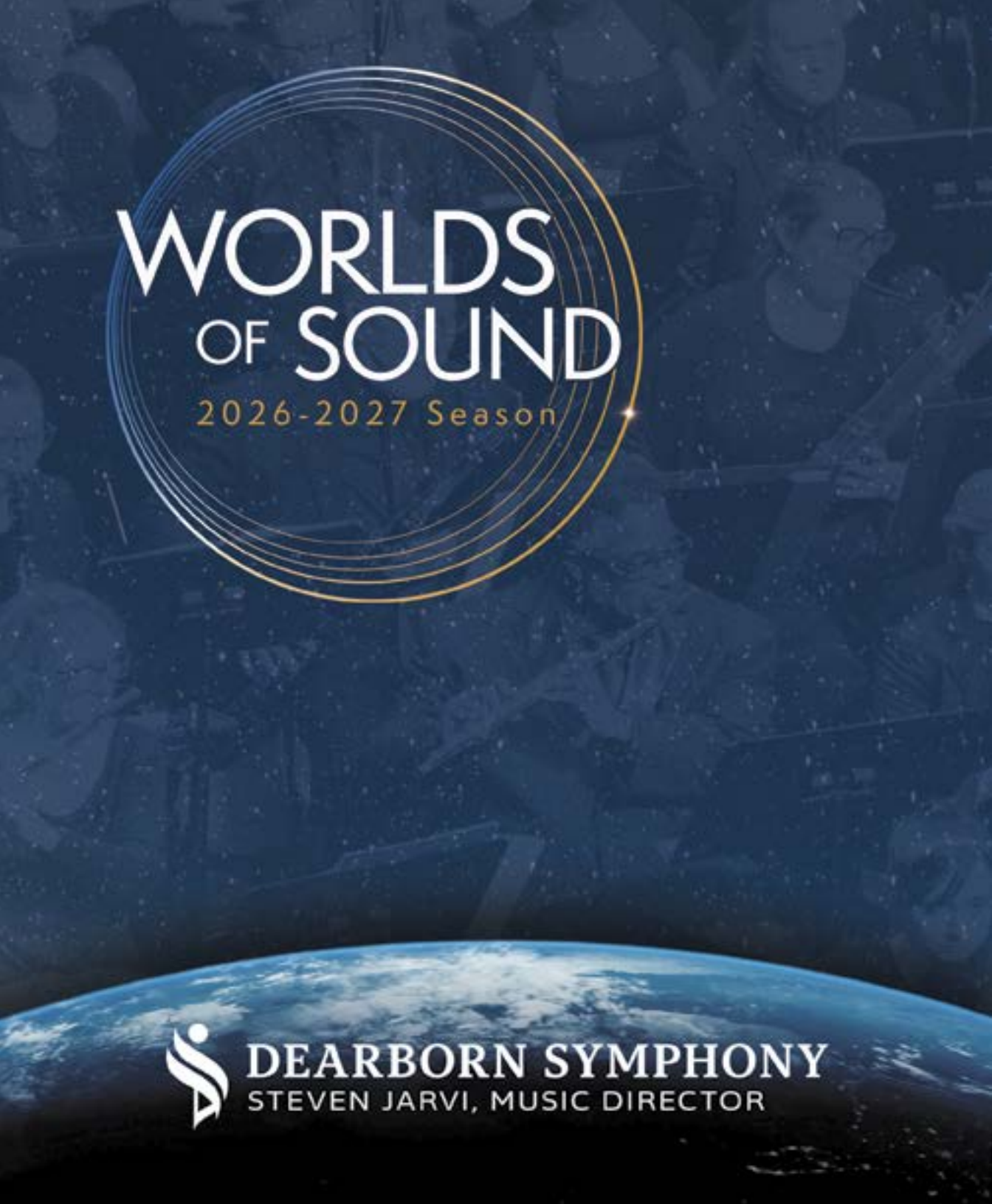




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The Dearborn Symphony



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,



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313.943.5478 🎵 DearbornCommunityFund.org



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.

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More information at
dearbornsymphony-friends.org

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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Tickets

\$25/concert

\$20 - Friends members
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,
French horn; David Michael, bassoon



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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](https://www.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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(continued on pg. 21)

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The Dearborn Symphony

FORD COMMUNITY & PERFORMING ARTS CENTER

Steven Jarvi

Music Director & Conductor

Friday, October 2, 2026 at 7:30 p.m.

PROGRAM

Symphony at Sea

Presented by the Dearborn Orchestral Society Endowment Fund

Reinhold Glière "Russian Sailor's Dance" from *The Red Poppy*
(1875-1956)

George Frideric Handel "Alla Hornpipe" from *Water Music*
(1685-1759)

Erich Korngold *The Sea Hawk*
(1897-1957)
(arr. Jerry Brubaker)

James Horner *Titanic* Medley
(1953-2015)
(arr. John Moss)

Dmitry Kabalevsky Cello Concerto No. 1 in G minor, Op. 49, 1st movement
(1904-1987) **Brandon Gajek, cello**

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

Claude Debussy *La Mer* ("The Sea")
(1862-1918)
I. From Dawn to Noon on the Sea
II. Play of the Waves
III. Dialogue of the Wind and the Sea

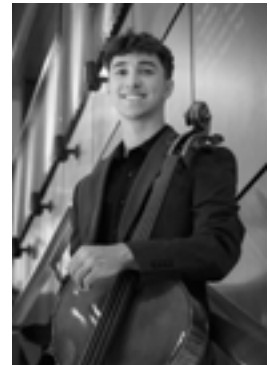
Estimated duration: 1 hour 25 minutes



2026 Youth Artists Solo Competition Winner

Brandon Gajek, cello

Brandon has studied cello for six years and is currently studying with Dr. Amir Eldan, professor of cello at the University of Michigan's School of Music. He previously studied with Dr. Melissa Kraut, Wei Yu, Abraham Feder, and Samantha Farmer. Brandon was a member of the Detroit Symphony Youth Orchestra beginning in 2023 under the direction of Na'Zir McFadden. He attended Interlochen Arts Camp in 2024, the Philadelphia International Music Festival in 2024, the Bowdoin International Music Festival in 2025, and the Meadowmount School of Music in the summer of 2026. Brandon served as principal cellist of the Michigan All-State Orchestra in 2025.



Brandon has earned several honors from the Michigan School Band and Orchestra Association (MSBOA), including nominations for the Outstanding Soloist Award in 2024 and 2025, as well as an Outstanding Ensemble Award for his performance of Brahms' Double Concerto for Violin and Cello. An active chamber musician, Brandon is a member of the Trouville Quartet, currently exploring string quartet works by Mendelssohn and Ralph Vaughan Williams.

Youth Artist Solo Competition

The Dearborn Symphony **Youth Artists Solo Competition** seeks to inspire the next generation of musicians by offering high-level performance opportunities and artistic recognition. Each year, emerging talents compete in an audition adjudicated by a panel of professional musicians.

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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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Program Notes

by Cole Davis

Russian Sailors Dance from *The Red Poppy*

Reinhold Glière (1875-1956)

In the aftermath of the Russian Revolution, the Bolshoi Theatre struggled to shed its elitist reputation under constant Kremlin demands for works reflecting new socialist ideals. Rather than following the traditional model of a patron commission, *The Red Poppy* emerged from a 1925 competition to find a new ballet with a revolutionary theme. Composed by Reinhold Glière and set in 1920s China, the narrative follows Tai-Choa, a young dancer who witnesses a Soviet captain defending harbor laborers. She gifts him a red poppy and is later killed when refusing her fiancé's order to assassinate the captain, passing the flower to a young Chinese girl as a symbol of freedom.

A musical and choreographic highlight of the ballet is the high-energy "Russian Sailors' Dance" (*Yablochko*), which brings the first act to a celebratory close. Built upon a traditional Russian folk tune meaning "Little Apple," this vibrant theme provides a sharp contrast to the romantic and political turmoil that unfolds in Act II. Backed by the full endorsement of the Kremlin, *The Red Poppy* was a triumphant success, securing its legacy as the first truly Soviet ballet.

Ala Hornpipe from *Water Music*

George Frideric Handel (1685-1759)

Following the death of Queen Anne in 1714, Georg Ludwig of Hanover ascended as King George I, but struggled to win favor with the English public due to his limited command of the language, a perceived lack of charisma, and court scandals. To counteract criticism and elevate his public profile, the King commissioned his longtime associate, George Frideric Handel, to compose an orchestral suite to accompany a grand royal pageant of barges cruising along the River Thames. Defined by structured arrangements of courtly dances, the Baroque suite allowed Handel to deliver a masterclass in musical diplomacy by blending a French Overture and traditional court dances with an English hornpipe.

The performance was a resounding success. The King was so enthralled by the presentation that he commanded the ensemble to repeat the suites three times during the journey. The event was equally celebrated by the public, to whom the experience of a large-scale public concert was an extraordinary rarity.

The Sea Hawk

Erich Wolfgang Korngold (1897-1957)

The pioneering achievements of Hollywood's Golden Age profoundly influenced modern masters of film scoring, including John Williams, James Horner, and Jerry Goldsmith. A prime example of this lineage is Austrian composer Erich Wolfgang Korngold, who fled Austria before the Anschluss due to his Jewish heritage and found a prolific new career in Hollywood. His score for *The Sea Hawk* (1940)—a swashbuckling adventure depicting Elizabethan England resisting the Spanish Armada—was primarily produced as wartime propaganda to boost the morale of British citizens and soldiers fighting Nazi Germany. In the narrative, King Philip II of Spain serves as a thinly veiled stand-in for Adolf Hitler, turning the story's defiance against tyranny into a direct mirror of the contemporary geopolitical landscape.

Having vowed not to write classical music until Hitler was defeated, Korngold poured his creative soul entirely into cinema. Aided by an extraordinary photographic memory, he completed the massive, 96-minute score in a mere seven weeks. At the time of its release, *The Sea Hawk* was Warner Bros.' most expensive and popular production, grossing over \$1,631,000 domestically and earning four Academy Award nominations, including Best Original Score.

Titanic Medley

James Horner (1953-2015)

If Erich Wolfgang Korngold defined the orchestral vocabulary of Hollywood's First Golden Age, James Horner redefined it for the modern blockbuster era with his monumental score for *Titanic* (1997). While Horner's score elegantly captured the historical gravity of the 1912 maritime disaster, it also achieved something rare in music history: it became an absolute pop culture phenomenon. Landing as one of the best-selling orchestral soundtracks of all time at 30 million copies sold, Horner's work seamlessly bridged the gap between traditional symphonic scoring and mainstream commercial success.

The medley is a vibrant celebration of that musical legacy, weaving together the score's most iconic themes into a concise concert showcase. The arrangement launches into the grand, syncopated optimism of the

(continued on page 30)

Program Notes

(continued from page 29)

ship's departure ("Southampton") before pivoting to the lively, rhythmic Irish folk idioms that colored the ship's lower decks. Naturally, the musical heart of the medley centers on "My Heart Will Go On." Throughout the film, Horner utilized this melody as a recurring orchestral leitmotif for the main characters; here, it receives its full, sweeping spotlight, serving as an enduring testament to love, memory, and modern cinema.

Cello Concerto No. 1

Dmitry Kabalevsky (1904–1987)

When discussing Soviet-era music, the names Dmitry Shostakovich and Sergei Prokofiev frequently dominate the conversation—two towering figures whose fierce creativity often left them at odds with socialist state directives. By contrast, Dmitry Kabalevsky maintained an exceptionally harmonious relationship with the Soviet government. His musical style prioritized accessible melodies and traditional harmonies, heavily appealing to state cultural censors who favored art that connected directly with the public. Dedicating much of his life to youth music education, Kabalevsky's pedagogical devotion earned him the prestigious Order of Lenin, recognizing his ability to instill civic and moral values through the arts.

A crowning achievement of this educational mission is his Cello Concerto No. 1 in G minor, Op. 49 (1949). The centerpiece of a concerto trilogy explicitly composed for young musicians, the work was dedicated to Sviatoslav Knushevitsky and premiered by a student orchestra from the Moscow Conservatory. Kabalevsky masterfully calculated the concerto to be simple enough for a student to grasp, yet sophisticated enough to push their musicality and technique.

Tonight's performance features the opening *Allegro* movement, which launches with a crisp, march-like pulse in the orchestral strings. Over this steady accompaniment, the solo cello enters with a striking, tension-filled theme that climbs dramatically into the upper registers. Kabalevsky expertly balances this rhythmic energy with a lyrical secondary theme steeped in Eastern European folk idioms. Following a brief but intense solo cadenza that highlights ascending double-stops and octave passagework, the movement defies standard concerto expectations—rather than building to a bombastic orchestral climax, it concludes in an intimate, surprising whisper.

La Mer ("The Sea")

Claude Debussy (1862–1918)

While Claude Debussy once mused that he was "destined for a sailor's life," the closest his career ever actually neared the sea was in the composition of *La mer* (1905). Ironically, Debussy composed much of this masterpiece while landlocked in Burgundy and Paris. He famously observed to a friend that his memories of the ocean were "worth more than a reality," choosing instead to capture the fluid motion of the waves by painting purely from memory. Deeply inspired by visual art, Debussy decorated his apartment with Katsushika Hokusai's iconic woodblock print, *The Great Wave off Kanagawa*. The image became synonymous with the piece after Debussy explicitly requested it serve as the cover art for the score's first printing.

Subtitled *Three Symphonic Sketches*, the work unfolds in three distinct movements. The first, "From Dawn to Midday on the Sea," opens mysteriously with low strings and muted brass, gradually swelling in color and volume until a blazing brass chorale signals the height of the midday sun. The second movement, "Play of the Waves," functions as an unpredictable orchestral scherzo. Driven by quick tempo changes, fluttering woodwinds, and a shimmering glockenspiel, it brilliantly mimics the splashing of surf and spray. The finale, "Dialogue of the Wind and the Sea," introduces a turbulent storm theme in the low woodwinds that relentlessly gathers momentum, culminating in a gargantuan orchestral roar.

Initial critical reception at the 1905 Paris premiere was notoriously harsh. The prominent critic Pierre Lalo coldly dismissed the piece, writing, "I do not hear, I do not see, I do not smell the sea." Despite its rocky debut, the decades that followed vindicated the composer; *La mer* has firmly cemented itself in the core symphonic repertoire, with *The Musical Times* ultimately ranking it as Debussy's most important orchestral achievement.

.....

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Motor City Brass Band

Gordon Ward, Music Director & Conductor

It's more than a concert...
It's a SHOW!



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
Dearborn, MI

Tickets

dearborntheater.com

313.943.2354

\$8 ticket fee applies

MCBB Hotline

248.788.6618

mcbb.org/tix

www.mcbb.org

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Detroit Chapter

New Organist Initiative



**Do you know a young person interested in playing the organ?
Let them know about the NOI!**

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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