

GREAT LAKES
CHAMBER ORCHESTRA



SPRING | SUMMER
2026



25 YEARS of GREAT MUSIC

Your Great Lakes Chamber Orchestra turns 25!

Northern Michigan is defined by its natural beauty and its vibrant arts scene. People move here for it. Businesses thrive because of it. Communities grow stronger through it. For 25 years, the **Great Lakes Chamber Orchestra** (GLCO) has been at the heart of that creative energy, bringing entertainment, education, and inspiration through the power of music. What began as a small group of passionate musicians from Emmet County has grown into northern Michigan's premier award-winning orchestra, bringing world-class performances and music education to families across seven counties.

Early Beginnings

It all began in 2000, when Dr. Robert Pattengale envisioned a chamber orchestra as an outlet for local musicians who could come together and play for the love of music. In his words, the music wasn't meant to entertain so much as to nourish the souls of those who played it—a passion that soon spread beyond the stage and into the community. Early concerts were intimate performances supporting the development of a youth orchestra. By 2001, the organization was officially formed and quickly gained momentum.

From a Small Organization to a Cultural Institution

25 years and going strong, the GLCO is based in Petoskey, where they perform year-round in eleven venues, including the state-of-the-art Great Lakes Center for the Arts in Bay Harbor, the historic John M. Hall Auditorium in Bay View, as well as college campuses, high school auditoriums, libraries, and churches, reaching communities from Charlevoix to Sault Ste. Marie.

“Every concert, school visit, and outreach program is thoughtfully designed to reflect the unique needs and spirit of our region,” says Maestro Libor Ondras.

GLCO presents symphonic works featuring world-class artists, choral-orchestral performances with local talent, ballets, operas, beloved traditions like Messiah, summer pops, intimate chamber recitals, and educational programs designed for preschoolers to lifelong learners. GLCO brings big-city artistic excellence to the heart of northern Michigan. Join us for a season of exciting performances and celebration!



Dear Friends,

It is one of the greatest privileges of a conductor to welcome an audience to a concert. Today feels especially meaningful as the Great Lakes Chamber Orchestra celebrates its **silver anniversary**. For 25 years, this community—thousands of like-minded supporters—has demonstrated that the need for, and power of, music transcends everything.



Across history and cultures, music has lifted the human spirit, united communities, bridged generations, and enriched both mental and physical well-being. Music is not a luxury—it is one of life's necessities. **Like food for the body, the music nourishes our hearts and minds.**

For a quarter century, your Great Lakes Chamber Orchestra has ensured year-round access to this essential gift. Together, we reach more than 4,000 people annually, create opportunities for regional musicians, bring live music and education to over 2,000 students, partner with local organizations, and—most importantly—unite audiences of all ages and backgrounds.

This celebratory season reflects the full spectrum of our mission: a rich diversity of genres, multi-disciplinary presentations, world-renowned guest artists, and inspiring new programs. This spring marks the return of the historic **Violins of Hope** concert, featuring instruments once played by Jewish musicians during the Holocaust—even in Auschwitz. This powerful program includes the newly composed Fidl-Fantazye, a Klezmer concerto by Noah Bendix-Balgley, alongside Shostakovich's Chamber Symphony, Op. 110.

Looking ahead, one of the most exciting milestones in GLCO's history awaits—our **Carnegie Hall debut in New York City** on June 8, 2026. Legendary violinist Dylana Jensen joins me and the orchestra for a performance of Bruch's Double Concerto. This national recognition is not only a testament to the artistic excellence of the orchestra, but also to the unwavering commitment of the community that sustains it. And as we celebrate this moment on the national stage, **we continue that same spirit of inspiration right here at home!**

GLCO's summer season relives the glamour of Hollywood's most iconic celebrations—like Oscar night—in an unforgettable evening, **Lights. Camera. Music!** This concert features the music of legendary film composers such as John Williams, Hans Zimmer, and Ennio Morricone, bringing to life the most moving moments from beloved motion pictures. This July celebration is sure to add a touch of sparkle to your summer in beautiful northern Michigan.

From the bottom of my heart, thank you. Thank you for believing in our mission, our passion, and our vision. I look forward to celebrating with you the unifying and transformative power of music.

With gratitude,


Libor Ondras
Music Director



TABLE OF CONTENTS

Our Musicians.....	3
Dr. Libor Ondras, Music Director.....	4
Great Lakes Chamber Orchestra Chorus.....	5
2026 Mainstage Concerts.....	6
25 th Anniversary Celebration.....	7
VIOLINS OF HOPE	8
Saturday, April 25, 2026	
CARNEGIE HOMECOMING	12
Friday, June 12, 2026	
LIGHTS. CAMERA. MUSIC!	16
Thursday, July 16, 2026	
Our Donors.....	24
Granting Agencies & Foundations.....	28
Corporate Sponsors.....	29

GREAT LAKES CHAMBER ORCHESTRA

OFFICE: 219 East Lake Street, Petoskey, MI 49770

www.glcorchestra.org | 231.487.0010

---Board of Trustees---

Scott Langton, President
 Kathy Schroeder, Vice President
 Jim Graves, Treasurer
 Tom Bailey, Secretary
 Steve Cross
 Pat Jarve
 Ann Marie Jones
 Dibby Smith
 Jan Stewart

---GLCO Staff---

Dr. Libor Ondras, Music Director
 Andrea Ondras, Executive Director
 Deedee Pichard, Events & Communications
 Helen Hanchin, Operations Coordinator
 Andre Strydom, Chorus Master
 Tim Mocny, Orchestra Manager
 Maureen Delaney-Lehman, Music Librarian

---Founder---

Robert Pattengale, Ph. D.

GREAT LAKES CHAMBER ORCHESTRA

Dr. Libor Ondras, Music Director

FIRST VIOLIN

Paul Sonner,
Concertmaster
Matheus Garcia Souza,
Assistant Concertmaster
Elizabeth Stoppels Girko
Eric Lawson
Rodrigo Zafani Quintana
David Reimer

SECOND VIOLIN

Cheryl Zetterholm,
Principal
Ann Marie Jones,
Assistant Principal
Emma Brown
Stephanie Cope
Claudia Ricord
Maggie Stewart
Lorna Uber
Augustin Zehnder

VIOLA

Kim Teachout, *Principal*
Ann Schoelles, *Assistant Principal*
Joyce Beyette
Emma Brown
Stephen Jaquith

CELLO

Elizabeth Bert, *Principal*
Marga Eickholt, *Assistant Principal*
Andrew Gagliu

BASS

Gary Gatzke, *Principal*
Sue McRae

FLUTE

Nancy Stagnitta, *Principal*
Grace Olson

OBOE

Lynn Hansen, *Principal*

CLARINET

Jeanmarie Riccobono,
Principal
Jayne Bennett-Winchester
Charlie MacInnis, *Bass Clarinet*

BASSOON

Deanna Erwin, *Principal*

HORN

Brooke Bogan
Brian Carter
Reed Fitzpatrick
Alex Wolke

TRUMPET

Vern Campbell, *Co-Principal*
Pat Jarve, *Co-Principal*
Scott Brickner
Ray Reynolds

TROMBONE

Tom Riccobono, *Principal*
Ward Lamphere
Mitchell Ronk, *Bass Trombone*

PERCUSSION & TIMPANI

Tim Mocny, *Co-Principal*
Andre Sonner, *Co-Principal*
Robert Sagan, *Assistant Principal*

HARP

Joan Raeburn-Holland,
Principal

PIANO

Cynda Coleman, *Principal*

HARPSICHORD & ORGAN

Maureen Delaney-
Lehman, *Principal*

ORCHESTRA MANAGER

Tim Mocny

MUSIC LIBRARIAN

Maureen Delaney-Lehman



Dr. Libor Ondras

Music Director

Dr. Libor Ondras is a conductor, violist, and educator. He began his studies as a recipient of the Slovak Ministry of Culture Fellowship to study viola at the prestigious Moscow Conservatory with Fjodor Druzhinin and Yuri Bashmet. Ondras continued his studies at the Academy of Music Arts in Prague, and completed his DMA at the University of Houston.

Ondras has worked with leading artists and conductors and performed with orchestras in the US, Europe, and Japan including Houston Symphony, Utah Symphony, Carnegie Hall Project with Sir George Solti, Vienna Philharmonic, Bernstein's Pacific Festival Orchestra. He has given lectures and played recitals for the American Viola Society and International Viola D'Amore Society. His research and scholarly writings were published in the Journal of American Viola Society.

Passionate recitalist and chamber musician, Ondras serves as an artist-in-residence and string faculty at the Bay View Chautauqua Music Festival. He is a founder and violist of the Hummel Trio, a frequent chamber music coach of the winning ensembles at the Michigan Chapter of the American String Teachers Association and guest clinician at the University of Notre Dame, Grand Valley State University, and Central Michigan University, University of Costa Rica. Prior to coming to MI, Dr. Ondras served as a Director of Orchestras at the University of Tampa, FL where he also founded and lead Quartet-de-Minaret. Among their frequent chamber music appearances and residencies were Sarasota International Chamber Music Festival and Haydn Festsspiele International Festival (Austria).

His recent engagements include a visiting artist at the Royal Conservatory of Scotland, solo appearance with the Northwest Sinfonietta of Washington, featured artist for the National Conference of League of American Orchestras leading Great Lakes Chamber Orchestra, a research project at the Belle Violinmaking School in Bilbao, Spain, and resident faculty at the InterHarmony International Festival in Italy. His upcoming engagements include his solo appearance and conducting debut at the Carnegie Hall in June 2026.

Dr. Ondras is a Music Director of the Great Lakes Chamber Orchestra and Kent Philharmonic Orchestra (MI), guest conductor for the Slovak State Opera and a Director of Orchestras and professor at the Grand Rapids Community College.

GREAT LAKES CHAMBER ORCHESTRA CHORUS

SOPRANO	ALTO	TENOR	BASS
Bobbie Barger	Jean Fought	Adrian Boyer	Barrie Bates
Brenda Butts	Meg Ideker	John Hickerson	Rick Breitenbecher
Maureen Delaney-	Ann Irish	Brian Horning	Jim Graves
Lehman	Millie Janka	Jamie MacKenzie	Bill Henry
Julie Falls	Ruth Music	Chris Olson	Mark Heydlauff
Carol Figura	Julie O'Brien	Bob Pattengale	Jeff Kozisek
Meg Hargreaves	Mary Anne Smigulec	Richard Scott	Frank Nemecek
Dianna Heinzelman	Jan Stewart	John Young	Steve Spencer
Eleanor Hill	Sharon Zimmerman		Gary Stewart
Perry Hodgson			Ken Stewart
Julie Pierpont			
Jamie Platte			
Charlotte Rakich			
Dibby Smith			
Cheryl Staats			
Pat Stevens			
Sue Stewart			
Alicia Webster			
Amanda Wilkin			



André Strydom, *Chorus Master*

Born in South Africa, **André Strydom** began organ, composition, and vocal studies in high school. In 1982, he founded the Johannesburg Chamber Choir and Orchestra which he conducted for ten years. Strydom was on the medical staff of Johannesburg General Hospital's Department of Cardiology from 1985 to 1991, but left medicine to pursue a career in music. He received his Licentiate Diploma (LTCL) in Piano Teaching from Trinity College of Music (UK), then came to the US in 1992, where he obtained a Master of Music degree from the University of Central Arkansas.

Strydom was selected to participate in the 1998 Karelia International Conducting Master Class in St. Petersburg and Petrozavodsk, Russia. He returned to Russia the next three summers to continue conducting studies at the St. Petersburg Conservatory.

In 2002, Strydom was appointed Minister of Music and Principal Organist at the First Presbyterian Church of Pine Bluff, Arkansas, where he directed a diverse music program. He also conducted several musical theater performances, and was adjunct professor of music at the University of Arkansas, Pine Bluff from 2007 to 2013.

In 2013, Strydom became Director of Music and Organist at the First Presbyterian Church of Bentonville, Arkansas, where he also regularly performed as Principal Pianist with the Symphony Orchestra of Northwest Arkansas.

In 2018, Strydom became Organist and Director of Music Ministries at Emmanuel Episcopal Church in Petoskey. He has performed at the Bay View Music Festival. Strydom became Chorusmaster of the GLCO in 2020 and he joined the Little Traverse Choral Society as Director in 2022.

MAINSTAGE CONCERTS

GREAT LAKES CHAMBER ORCHESTRA

VIOLINS OF HOPE

April 25, 2026 | GLCFA

Symbols of Resilience, Hope, & the Power of Music

CARNEGIE HOMECOMING

June 12, 2026 | Bay View

Bringing Carnegie Home w/ Dylana Jenson

LIGHTS. CAMERA. MUSIC!

July 16, 2026 | GLCFA

Music from Award-Winning Films

RAVEL & MENDELSSOHN

September 12, 2026 | Bay View

Featuring Gilmore Young Artist Winner

PIETÀ: SACRED WORKS

October 3, 2026 | St. Francis Xavier Church

Sacred Works for Countertenor

MESSIAH by CANDLELIGHT

December 10 & 11, 2026 | GLCFA

Community Holiday Tradition

FAMILY HOLIDAY POPS

December 12, 2026 | GLCFA

Matinee Performance for the Whole Family



From northern Michigan
to Carnegie Hall!
Check out our full 2026
schedule online.

25th
Anniversary

231-487-0010 | glcorchestra.org

GLCO Turns 25!

Great Lakes Chamber Orchestra is celebrating **25 years of music, growth, and impact.**



Our Story: A Journey 25 Years in the Making

What began as a small group of passionate musicians in Emmet County has grown into northern Michigan's premier, award-winning orchestra, bringing world-class performances and transformative music education to families across seven counties.

This journey from vision to reality was made possible by dedicated volunteers, generous patrons, professional musicians, and the unwavering support of our community.

Now, to celebrate our 25th anniversary and honor the visionaries who built this legacy, GLCO is making its **debut at Carnegie Hall**—one of the most prestigious stages in the world—and three days later, **we'll bring the same concert home**, so our community can share in this historic moment.

A Milestone That Belongs to All of Us

On **June 8, 2026**, GLCO will present the sound of northern Michigan to the world. This moment is more than a concert — it's a celebration of everything we've built together. Whether you've attended one concert or have supported us from the beginning, this performance belongs to you.

Sponsor a Musician

Support the musicians who make it all possible. It costs \$3,000 to sponsor one musician, covering travel, accommodations, and performance expenses.

Help us take the music — and the spirit of northern Michigan — to Carnegie Hall.

Violins of Hope

Saturday, April 25, 2026 | 7:00 PM
Great Lakes Center for the Arts

Libor Ondras, *Conductor*
Matheus Garcia Souza, *Violin*

T'filah (Prayer)

Lera Auerbach
(b. 1973)

Libor Ondras, violin

Overture on Hebrew Themes, Op. 34

Sergei Prokofiev
(1891-1953)

Fidl-Fantazy: A Klezmer Concerto

Noah Bendix-Balgley

I. Khosidl - Doina - Balkan Dance: Sam's Terkisher

(b. 1984)

II. Doina - Nign (song) - Hora

III. Doina - Freylekhs

Matheus Garcia Souza, violin

String Symphony, Op. 110a

Dmitri Shostakovich

Largo

(1906-1975)

Allegro molto

Adapted by Tony Manfredonia

Allegretto

Largo

Largo

Theme from *Schindler's List*

John Williams
(b. 1932)

*This concert is generously supported by the Charlevoix County Community
Foundation and National Endowment for the Arts grants.*

Fidl-Fantazy: A Klezmer Concerto by Noah Bendix-Balgley is presented by
arrangement with the Theodore Presser Company. Overture on Hebrew Themes by Serge
Prokofieff is presented by arrangement with Boosey & Hawkes, Inc.

About Violins of Hope

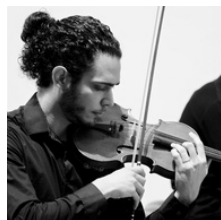
Violins of Hope is a project of concerts based on a private collection of violins, violas and cellos, all collected since the end of World War II. Many of the instruments belonged to Jews before and during the war. Many were donated by or bought from survivors; some arrived through family members and many simply carry Stars of David as decoration.

Violin-makers Amnon and Avshalom Weinstein, father and son who work in Tel Aviv and Istanbul, own this collection. They dedicate their expertise and endless love to ensure that these instruments, most of which were rather cheap and unsophisticated, get a new and beautiful make-over — which includes a fantastic sound worthy of the best musicians and concert halls.

These violins represent the victory of the human spirit over evil and hatred. As many as 6 million Jews were murdered in WW2, but their memory is not forgotten. It comes back to life with every concert and every act of love and celebration of the human spirit.

Matheus Garcia Souza

Violin



Matheus Souza, violin professor at Central Michigan University, is a Brazilian violinist and educator with a diverse musical background. Rooted in Brazilian popular music, particularly Choro, he collaborated with renowned artists such as Joel Nascimento, Jaime Vignoli, Luiz Otávio Braga, and Oscar Bolão, developing skills beyond traditional classical training.

Dr. Souza participated in prestigious festivals like the Varna International Music Festival and the Campos do Jordão Winter Festival, working with esteemed musicians such as Kurt Masur, Alex Klein, and Antônio Meneses. He earned his Master of Music degree from the Yale School of Music, where he collaborated with Krzysztof Penderecki and Peter Oundjian, and was the first recipient of the Malcolm L. Mitchell and Donald M. Roberts Class of 1957 award for excellence in teaching. In 2018, he completed his Doctor of Musical Arts degree at Stony Brook University.

Dr. Souza has an extensive performance record, including over 160 appearances in a single year, with highlights such as concerts at the United Nations, tours in Japan, solo performances in Brazil, and soundtrack recordings for franchises like Star Wars, Final Fantasy, Mortal Kombat, Tomb Raider, and Kingdom Hearts. He has also conducted masterclasses and workshops across the United States, Japan, Brazil, and China.

Program Notes – Violins of Hope

Lera Auerbach—*T'filah* for solo violin, Op.33

At 17, piano virtuoso Lera Auerbach was selected to travel from her home in the Ural Mountains to the United States on a concert tour. When the tour finished, she made the life-changing decision not to return home to the Soviet Union, but to remain by herself in New York. The year was 1991. Since then, Auerbach has forged a prolific artistic career. Her 1996 composition *T'filah* (“prayer” in Hebrew) is a reaction to the tragedy of the Holocaust. The violin begins as a cantor might sing, slowly rising in a minor lament. In response, the violin bow rolls across all four strings in dissonant arpeggios. This dialogue continues with increasing tension, followed by an intense motif of repeated long-short-short rhythm (the same driving rhythm that Shostakovich uses in the 2nd movement of his piece on this program). As the prayer continues, these tunes, arpeggios, and rhythms interact throughout the full range of the violin, expressing a full range of emotions.

Prokofiev—*Overture on Hebrew Themes*, Op. 34

The October Revolution of 1917 prompted Sergei Prokofiev, along with many artists, to leave Russia. In New York, he was disappointed to find the New World quite unwelcoming of his new music. He did receive a commission from the Chicago Opera (“The Love for Three Oranges”) and from the Zimro Ensemble—a touring Russian sextet comprised of clarinet, piano, and string quartet. The ensemble gave Prokofiev a notebook of Jewish folksongs, from which he selected two melodies: one dance-like (of unclear origins, possibly written by the group’s clarinetist) and one lyrical (an Hebraic wedding tune). The resulting “Overture on Hebrew Themes” blends klezmer sound with classical structures. Prokofiev himself played the piano part for the successful premiere (New York, 1920). In 1934 he arranged the piece for chamber orchestra, which is the version you will hear performed by the GLCO.

Noah Balgley—*Klezmer Concerto*

American violinist Noah Bendix-Balgley grew up immersed in the sounds of klezmer as well as classical music, since his father taught Eastern European and Yiddish folk dance. As Noah’s violin career led to a position as Concertmaster of the Pittsburgh Symphony Orchestra and then to his current role as First Concertmaster of the Berlin Philharmonic, he kept playing klezmer music as well. In composing this piece for violin virtuoso and orchestra, Noah created his own klezmer melodies to sing and dance within the classical structure of a three-movement concerto: fast, slow, fast (performed without pause in this piece). The resulting fantasy includes a medley of dances, from *Khodisl* (a slow line dance) to *Hora* (circle dance in triple meter) to *Freylekhs* (rollicking, fast dance). After acclaimed composer Samuel Adler orchestrated the score, Noah returned to Pittsburgh in 2016 to perform the premiere of “*Fidl-Fantazye: A Klezmer Concerto*” with the Pittsburgh Symphony Orchestra.

Dmitri Shostakovich—*String Symphony in C Minor, Op. 110a* (arr. Barshai)

Composed in the ruins of 1960 Dresden, Shostakovich's eighth string quartet, of which this string symphony is an arrangement, remains one of the most emotionally, politically, and dramatically charged works in the classical repertoire. When played by a string quartet, the juxtaposition of violent vertical chordal jabs with stagnant, torpid legato thrills, shocks and stirs. When this dynamism is multiplied by a string orchestra, the work assumes a sublime and apocalyptic scale. The precise meaning this work had for the composer remains contested. It was dedicated to the victims of fascism and the war, but Shostakovich indicated in a letter that it was a self-eulogy. His daughter has stated that the work's dedication was imposed by Soviet authorities. According to one account, the composer was contemplating suicide, while others point out that he had just joined the communist party after years of avoiding doing so.

The work is saturated in quotations which make these and other interpretations and hypotheses plausible and likely. In addition to his characteristic D-eS-C-H motif which is found in a number of other works, he quotes from the opera *Lady Macbeth of Mtsensk*, a much earlier composition which had aroused the anger of Stalin in 1936. The second movement quotes a Jewish tune which the composer had previously put to use in his second piano trio. Contemporary accounts say that Shostakovich was racked with grief and contemplation when he heard the piece performed for him. The work seems to simultaneously express the private horror, grief, and dread of the composer, and the public anguish of a world haunted by countless lives cut short and cities reduced to rubble.

Williams—*Theme from Schindler's List*

In Williams' tender lament, a lone violin rises and falls through aching 5th, 6th, and 7th intervals in a series of poignant appoggiaturas. In the biographical World War II film, German businessman Oskar Schindler saves over 1,100 Jews from being sent to Auschwitz by including their names on a list of workers for his munitions factory. And he grieves for those he was unable to save. Ever since recording the soundtrack for this 1993 film, violinist Itzhak Perlman has been sharing its sorrowful music in recitals around the world.

Carnegie Homecoming

Friday, June 12, 2026 | 7:00 PM
John M. Hall Auditorium, Bay View

Libor Ondras, *Conductor & Viola*

Dylana Jenson, *Violin*

David Lockington, *Guest Conductor*

Le Boeuf sur le Toit

Darius Milhaud
(1892-1974)

“The Match” Concertante

Anthony Patterson
(b. 1963)

Double Concerto in E Minor, Op. 88

Andante con moto

Allegro moderato

Allegro molto

Max Bruch
(1838-1920)

Dylana Jenson, violin

Libor Ondras, viola

David Lockington, guest conductor

~ *Intermission* ~

Czech Suite in D Major, Op. 39

Praeludium (*Pastorale*)

Polka

Sousedska (*Minuetto*)

Finale (*Furiant*)

Antonín Dvořák
(1841-1904)

Sunset Strip

I. 7 P.M.

II. Nocturne

III. 7 A.M.

Michael Daugherty
(b. 1954)

*This concert is generously supported by the Petoskey-Harbor Springs Area
Community Foundation and Charlevoix County Community Foundation grants.*

Sunset Strip by Michael Daugherty is presented by arrangement with Boosey & Hawkes, Inc. Le Boeuf sur le Toit by Darius Milhaud is presented by arrangement with Boosey & Hawkes, Inc.



Dylana Jenson

Violin

A child prodigy, Dylana Jenson began studying violin with her mother at the age of two years and ten months, later continuing her training with some of the world's most distinguished violin teachers and internationally renowned concert artists. She made her performance debut at age 8 and quickly gained national attention, appearing at age 9 on a Jack Benny television special and at age 12 on The Tonight Show Starring Johnny Carson.

By age 11 she had performed with the Cincinnati Symphony Orchestra, and by 13 she had appeared with leading orchestras throughout the United States, Europe, and Asia. At 17, she achieved international acclaim when she won the Silver Medal at the prestigious International Tchaikovsky Competition in Moscow, becoming the youngest and first American woman in the history of the competition to receive this honor.

A violinist of extraordinary artistry and international acclaim, Dylana Jenson continues to captivate audiences worldwide. The Great Lakes Chamber Orchestra is honored to feature her as the soloist for its historic Carnegie Hall debut.

David Lockington

Guest Conductor

David Lockington has enjoyed 40 years conducting in the US and Europe. In addition to Music Director positions with orchestras in California, Michigan, New Mexico, Ohio, Colorado, Wyoming and New York, he has guest conducted dozens of other orchestras.



His longest tenure was with the Grand Rapids Symphony from 2000-2016. Lockington was also Principal Guest Conductor for OSPA in Oviedo, Spain for almost 10 years. He conducted the ASMI Festival for three summers in Italy.

Lockington grew up in London, England and, after attending Cambridge University, emigrated to the US in 1978 to study with Aldo Parisot and Otto Werner Mueller at Yale. He started his conducting career while still playing as Assistant Principal Cello with the Denver Symphony Orchestra.

Program Notes – Carnegie Homecoming

Darius Milhaud—*Le boeuf sur le toit* (The Ox on the Roof), Op. 58

When Darius Milhaud composed *Le Bœuf sur le toit*—The Ox on the Roof—in the waning months of 1919, he imagined it accompanying the silent films of comedian Charlie Chaplin. Jean Cocteau, however, seized upon Milhaud's score and, in February 1920, turned it into a ballet—a carnival of masks and mayhem that seemed to distill the jittery absurdity of postwar France and the dawn of the roaring '20s. The score was conceived when the composer was performing diplomatic functions on behalf of France in Brazil. The technicolor work draws on the polyphonic bustle of Rio nightlife—Milhaud incorporates numerous Brazilian tunes and finds his way in and out of just about every possible key and mode (and often more than one at a time). Beneath the rollicking surface lies a composer insisting that modernism could also be playful, convivial, and uproarious. Cocteau's later ballet scenario—with its slapstick surrealism, diverse characters, and irreverence for high culture—made visual what the score already contained sonically: a witty engagement with an increasingly cosmopolitan cultural sphere.

Max Bruch—*Concerto for Violin and Viola in E Minor*, Op. 88

Though Bruch composed in a variety of forms, it is surely in the concerto where Bruch's singular melodic and thematic gift finds its most elevated expression. Bruch's inventiveness did not go unnoticed by his contemporaries. The great Johannes Brahms, for example, seems to have borrowed an idea or two, according to recent scholarship. Max Bruch's *Concerto for Violin, Viola, and Orchestra* (originally for clarinet and viola) in E minor, Op. 88 belongs to the gentle twilight of the nineteenth century, even though it was written in 1911. By then, Bruch was an old man, looking back toward a Romantic language that had already begun to fade from European music. The work received its premiere the following spring. Bruch himself later rewrote the clarinet part for violin. Across its three movements—*Andante con moto*, *Allegro moderato*, and *Allegro molto*—a Swedish folksong drifts in and out like a remembered tune: “Ack Värmeland du sköna.” A performance lasts only about twenty minutes, but within that span Bruch creates the illusion of an expansive conversation—between generations, between instruments, and between centuries.

Antonín Dvořák—*Czech Suite in D Major, Op. 39*

This early orchestral suite (1879) is one of Dvořák's most ardent expressions of love for Czech music and dance. The Preludium (Pastorale) begins simply, with the bassoon rocking back and forth between a D and an E, and a folksy tune floating above in the violins. The charming strain winds its way downward into an earthy register. The Preludium principally consists of this opening pastoral theme—presented with subtle variations—in a series of different keys and modes. It is like looking out at the same farmer in the same field as the seasons change around him.

A graceful Polka ensues. Although the movement begins plaintively, a cheery motif breaks in before too long, and much jollity follows. The hopeful turn, however, proves transient and the Polka concludes in the relative darkness with which it began. Based on a moderately slow couples dance, the third movement, *Sousedská*, consists of surefooted and elegant movement in three, punctuated by jaunty upward skips in the melody. Dreamy and lilting, the fourth movement, *Romanza*, seems to levitate. Impossibly long melodies overlap in an intoxicating haze.

The finale begins in a stormy D minor, which quickly dissipates into a sunny and pastoral F major. Yet, the central conflict of the breathless culmination of the suite lies elsewhere, in the vacillation between rustic and learned styles. Several decades earlier, Franz Joseph Haydn wrote many finales in which somewhat dressed-up fiddling gives way to fugues and back again. Dvorak, however, makes the collision between these topics more spirited and less polite. Dvorak's folk dance material writhes in daring rhythms, and his learned fugues interject with overbearing gravitas while the harmony careens into distant keys. The finale concludes in a protracted coda in which both of these conflicts—major and minor, homespun and urbane—reach a fevered pitch. While the final chords rest in a sturdy D minor, its geography—whether an open field or a grand hall—is less certain.

Michael Daugherty—*Sunset Strip (1999)*

The Sunset Strip is the two-or-so miles of Sunset Boulevard which cut through West Hollywood, connecting Los Angeles to Beverly Hills. It is a place of spectacle, with fast cars, seductive nightlife, and loud billboards. Until 1984, this portion of the boulevard lay in unincorporated land, outside the jurisdiction of the LA police department. This permissive climate proved fertile not only for vice, but also for the counterculture and fringe arts scenes. Michigan-based composer Michael Daugherty writes the following about his homage to this iconic and storied locale: "In my orchestral composition, I create a musical landscape where I re-imagine the various sounds and images of Sunset Strip, past and present, from sundown through the midnight hour until sunrise. My dreamlike musical journey takes us past swank restaurants, beatnik hangouts, dazzling hotels, Rat Pack nightclubs, private eye offices, rock clubs with Go-Go dancers, Mexican Restaurants, and smoky jazz lounges.

Lights. Camera. Music!

Thursday, July 16, 2026 | 7:00 PM

Great Lakes Center for the Arts

Libor Ondras, *Conductor*

Kelley Kessell, *Vocalist*

“Raider’s March” from <i>Raiders of the Lost Ark</i>	John Williams
Theme from <i>Jurassic Park</i>	arr. Calvin Custer
“Adventures on Earth” from <i>E.T.</i>	
Chariots of Fire	Vangelis arr. Henry Mancini
Theme from <i>Schindler’s List</i>	John Williams
Theme from <i>Cinema Paradiso</i>	Ennio Morricone arr. Angela Morley
“Hedwig’s Theme” from <i>Harry Potter</i>	John Williams
Theme from <i>Mission: Impossible</i>	Lalo Schifrin arr. Calvin Custer
“Never Enough” from <i>The Greatest Showman</i>	Benj Pasek and Justin Paul arr. Juan Villodre
Theme from <i>Pirates of the Caribbean</i>	Hans Zimmer
“Skyfall” from <i>James Bond</i>	Adele arr. Kevin Riley
“Mambo” from <i>West Side Story</i>	Leonard Bernstein
“My Heart Will Go On” from <i>Titanic</i>	James Horner arr. Daryl McKenzie

This concert is made possible through the generous support of Wally Klein.



Kelley Kessell

Vocalist

Kelley Kessell is a versatile vocalist whose work bridges pop, contemporary, and orchestral performance. Named a U.S. Presidential Scholar in the Arts, she has taken the stage as a soloist at premier venues including the Kennedy Center, the Adrienne Arsht Center for the Performing Arts, and the Baryshnikov Arts Center, with additional engagements nationwide.

Most recently, Kessell joined the Nu Deco Ensemble as a background vocalist for Estelle and as a featured vocalist alongside Lupe Fiasco, bringing contemporary repertoire to life in symphonic settings. Her collaborative work includes concert programs inspired by the music of Norah Jones and Corinne Bailey Rae, as well as session recording and corporate engagements throughout Florida and beyond.

A songwriter and recording artist in her own right, Kessell draws from pop, soul, and jazz influences. Equally at home in powerhouse anthems and intimate ballads, she delivers dynamic stage presence, stylistic fluency, and emotional depth across genres. Beyond the stage, she champions artists and arts organizations through her work at The Miami Foundation, supporting creative communities across the region.

Program Notes – Lights. Camera. Music!

Williams— “Raider’s March” (from *Raiders of the Lost Ark*)

Indiana Jones, the adventuring archaeologist, is represented by a flashy, confident trumpet melody—as snappy as Indiana’s iconic whip. Williams’ wonderfully campy tune celebrates our hero as he blazes through adventures on horses, tanks, biplanes, submarines, motorcycles (with sidecars), speedboats, and circus trains.

Williams— “Adventures on Earth” (from *E.T. the Extra-Terrestrial*)

In *Chariots of Fire*, a true-story historical drama was accompanied by a synthesizer-based score. In the same year (1981) *E.T. the Extra-Terrestrial*, a sci-fi film introducing the world’s most beloved imaginary alien, was accompanied by traditional orchestral musicians playing acoustic instruments. A reverse pairing for the media of these two soundtracks/films would have seemed more likely, but the actual combinations obviously worked. *ET*’s lush romantic score (reminiscent of Dvorak) humanizes an encounter with the extraterrestrial. The novel electronic sound for *Chariots of Fire* cradles its narrative in the sublime, creating cosmic significance for a foot race.

Vangelis arr. Mancini—*Chariots of Fire*

Greek composer Vangelis forever impacted the history of electronic music. For the groundbreaking score of *Chariots of Fire* he used his Yamaha CS-80 polyphonic synthesizer to produce the main theme’s percussion and brass sounds, acoustic piano for the melody, and electric piano plus other synthesizers for additional sonorities. In the live orchestral arrangement, Henry Mancini delegates the synthesizer sounds to various sections of the symphony orchestra. This turns upside-down the more common film score scenario, where digital samples replicate the sound of a symphony orchestra.

Williams—*Jurassic Park*

In a departure from his customary rousing fanfare, Williams writes a surprisingly reverent, hymnal opening for this techno-thriller. The melody is simple; his lush orchestration creates the magic. The solemn melody rises and swells into a broad orchestration, majestically introducing a film that explores the miracle of life (amid spectacular thrills, horror, and action).

Williams—*Schindler’s List*

In Williams’ tender lament, a lone violin rises and falls through aching 5th, 6th and 7th intervals in a series of poignant appoggiaturas. In the biographical World War II film, German businessman Oskar Schindler saves over 1,100 Jews from being sent to Auschwitz by including their names on a list of workers for his munitions factory. And he grieves for those he was unable to save. Ever since recording the soundtrack for this 1993 film, violinist Itzhak Perlman has been sharing its sorrowful music in recitals around the world.

Williams— “Hedwig’s Theme” (from *Harry Potter*)

Sparkling celesta bell tones introduce the melody of owl Hedwig (but the celesta doesn’t hold exclusive rights to this tune; soon woodwinds and then brass take a turn). Strings respond with a whoosh of rapid scales. A secondary melody, for Quidditch broomstick “Nimbus 2000,” begins with staccato repeated notes before racing nimbly down, up, and around. Throughout, Williams uses a twist of quirky chromaticism to evoke the spooky, magical world of Harry Potter.

Schifrin arr. Zimmer—*Mission: Impossible*

5/4 groove + bongo + flute = thrilling spy action music. Our theme song races against the clock as Tom Cruise runs through the streets of Shanghai, the alleys of Venice, across the Westminster Bridge, and through a Dubai desert. Originally composed for the *Mission: Impossible* TV series (1966), this Latin jazz 5/4 hit by Lalo Schifrin followed on the heels of Dave Brubeck’s jazz hit “Take Five” (1959). Fun fact: the Morse code for M:I is long-long-short-short, which corresponds to the length of the four notes of the main theme. Coincidence?

Adele arr. Riley—*Skyfall* (from *James Bond*)

“This is the end....Let the sky fall....When it crumbles we will...face it all together...at Skyfall.” The dark, soulful song written by British singer Adele and producer Paul Epworth expresses the film’s themes: death, loyalty, and rebirth. Adele begins in a sultry low register before belting out the dramatic chorus, rising through the word “skyfall,” rising even higher through “crumble” and leaping a full octave at “stand tall.” The song clearly stakes its place in the 007 franchise, with the rising three-note chromatic “James Bond” motif embedded in the harmony and suspenseful “Bond” minor-major 9th chords serving as bookends.

Bernstein—*West Side Story* Mambo medley

The idea for a modern “Romeo and Juliet” musical was first pitched to Leonard Bernstein in 1949. Although he liked this “noble idea,” Bernstein struggled to find time for in-person collaboration with playwright Arthur Laurents. They were thinking of a Catholic Romeo and a Jewish Juliet, set during the coincidence of Easter/Passover. By the time they met together six years later, this plan was abandoned for a new one. Bernstein writes in his log, “Two teenage gangs as the warring faction, one of them newly-arrived Puerto Ricans, the other self-styled ‘Americans.’ Suddenly it all springs to life. I hear rhythms and pulses....” Latin rhythms and a frenetic pulse drive the “Mambo” for this intense dance-off between the rival Jets and Sharks.

Morricone arr. Morley—*Cinema Paradiso*

For this 1988 Italian film, Ennio Morricone composed a nostalgic “Love Theme” that gently binds together the loves of the film character Salvatore: his father-figure Alfredo, the cinema, and Elena. One needn’t know Salvatore to be brought to tears; this is one of the most emotionally moving film themes of all time.

Zimmer—*Pirates of the Caribbean*

Swashbuckling 6/8 sea shanties sweep us along on Captain Jack Sparrow’s thrilling escapades. The relentless, driving ostinato rhythm bumps up against a melody in three, suggestive of a jolting sea voyage.

Horner— “My Heart will Go On” (from *Titanic*)

Director James Cameron initially rejected the notion of ending his high-budget historical drama with a pop song. Nonetheless composer James Horner secretly hired lyricist Will Jennings and singer Céline Dion to record a demo. Cameron relented after hearing it, and this “power ballad” plays over the film’s ending credits. “Near, far, wherever you are...” Standing at a ship’s bow, the horizon is limitless. Our singer flings out the high note, as if scattering all barriers (class, wealth, time, death) to the four winds. The song was a huge success and is credited with securing the film’s lasting legacy in pop culture.



Calvin Van Zytveld
Program Note Writer

Our program notes in this book are researched and prepared by Calvin Van Zytveld, a doctoral student in Musicology (PhD) and Composition (DCC) at Stanford University. His research interests include hymnody of pre-industrial America, audio engineering, and music copyright law. When Calvin was in the second year of graduate studies, he suddenly lost his vision due to Leber’s Hereditary Optic Neuropathy (LHON). Now unable to read music, his composing and cello performance often incorporate improvisation and text- or audio-based scores. Together with violinists Paolo Dara and Karisa Chiu, Calvin co-directs the Plymouth Chamber Players. With his wife, vocalist Lemon Guo, Calvin forms the psychedelic folk duo The Last Cicada.

25-Year Journey Highlights

- 2000 – First public performance—a benefit concert supporting the launch of the Youth Orchestra: Vivaldi, Handel & Bach Concertos
- 2002 – First performance of *Messiah*
- 2003 - Matthew Hazelwood was appointed as the first Principal Conductor
- 2007 – GLCO Commissioned score, *Scout* by James Grant
– First Young Artist Competition Winner, Austin Lo, performs with GLCO
- 2010 – Copland's *Fanfare for the Common Man & Appalachian Spring* - Bay View
- 2011 – Beethoven *Symphony No. 5* - H.S. High School & Cross in the Woods
- 2012 – *Carmina Burana* funded by the National Endowment for the Arts
- 2014 – Libor Ondras was appointed as the Music Director
- 2018 – First performance at Great Lakes Center for the Arts – Brahms' *Concerto for Violin & Cello*
- 2019 – GLCO commissions *Violet Viola Concerto* by David Lockington
- 2020 – Launch of the self-produced *Legends & Mysteries* educational series
- 2021 – GLCO presents at National Conference of the League of American Orchestras
- 2022 – Beethoven's *Symphony No. 9* – Bay View
– Rockapella performs with GLCO at Great Lakes Center for the Arts
- 2023 – First collaboration with the Lake Superior State University
– Premiere of the commissioned *Great Lakes Cantata* by Gwyneth Walker
- 2024 – *Carmina Burana* at Bay View, featuring 120 artists ages 6–90+ led
– Saint-Saëns' *Organ Symphony* featuring Kelly Hale
– *Messiah* with Michigan State University graduate student soloists
– Gypsy Violin featuring Serbian violinist Roby Lakatos
- 2025 – Morten Lauridsen's *Lux Aeterna* performed free of charge at St. Francis Xavier as a gift to the community following a devastating ice storm
– *The Rite of Spring* collaboration with Deos Contemporary Ballet
– GLCO premieres orchestral commission of *The Match* by Anthony Patterson
- 2026 – Carnegie Hall debut – New York City

A Message for all

Kathy Schroeder

*Board Vice President &
Development Chairperson*



It is an honor and privilege for me to speak on behalf of the Great Lakes Chamber Orchestra's Development Committee as we celebrate the *season finale* of our 25th Anniversary. We want you to feel the tremendous energy we are experiencing: breaking attendance records with our Mainstage Performances, Sunday Series Chamber Recitals, educational events, and, of course, our beloved Messiah concerts in December. We are fortunate to have this highly talented and professional “jewel in the crown” right here in northern Michigan.

We especially want to thank our friends, sponsors, community supporters, and foundation partners, who continue to support our mission, our musicians, and our audiences with their generous gifts. Thank you. We are humbled and grateful for your patronage.

25 years is a remarkable achievement and a wonderful reason to celebrate. Thank you for being part of our GLCO family!



Your legacy. Our future.

*As we celebrate 25 years of impact,
we look ahead to the next 25.*

The 25th Legacy Program

Legacy gifts are the pillar of every thriving nonprofit. They provide not only stability and flexibility, but also the promise of a vibrant future for generations.

By joining our *25th Legacy Program*, you ensure that orchestral music endures, that young minds are sparked with inspiration, and that our community continues to be lifted by world-class performances for years to come.

With Gratitude

We are deeply grateful to the visionaries who have included GLCO in their estate planning:

*Gay Cummings
Kathleen and Matt Davis
Alice and Robert Pattengale
Kathy and Jim Schroeder
Mary Jane and Louis Zako*



If we have missed your name, please let us know! We would be honored to recognize your generosity.

If you would like to learn more about how your legacy can shape the next 25 years of music in northern Michigan, we would love to talk with you!

Contact:
andrea@glcorchestra.org

Our Donors

As we approach the finale of our 25th anniversary season, the Great Lakes Chamber Orchestra reflects with gratitude on a remarkable journey - from a small community ensemble to northern Michigan's premiere professional orchestra. Thanks to you - our generous donors and community partners - we continue to bring world-class music to our region, inspire all ages through education, and enrich lives year-round. Your support means the world to us. Thank you for being such an important part of our story!

MAESTRO \$35,000 to \$49,999

Matt and Kathleen Davis
Carolyn Klender
Offield Family Foundation

VIRTUOSO \$25,000 to \$34,999

Wally and Bob Klein
Mason and Lynne Rosenthal

CONCERTMASTER \$15,000 to \$24,999

David and Connie Donovan
Dr. Robert and Alice Pattengale
National Endowment for the Arts
Petoskey-Harbor Springs Area
Community Foundation

PRINCIPAL \$10,000 to \$14,999

Kathy and Jim Schroeder
Maggie Stewart
Charles M. and Joan R. Taylor
Foundation
Dr. William and Betty Wadland

ORCHESTRA \$5,000 to \$9,999

Dr. Robert and Anna Rita Barron
Norma Brown
Charlevoix County Community
Foundation
Gay Cummings
Jim Graves
Louis and Dawn Marie Kasischke
Fred and Barbara Malpass
Carla and Michael Miller
Karen and Bill Schuiling
Tom and Carol Titcomb

AMBASSADOR \$3,000 to \$4,999

Neil and Marsha Bidwell
Bruce and Joyce Herbert
Ann K Irish
Dave and Ellen Kendall
Paul Knapp and Hope Van Dyne
Janet Paulikas

PATRON \$1,500 to \$2,999

Anonymous
John and Beth Baravetto
David and Barbara Buzzelli
Al and Jane Damschroder
Maria and Zenas Dickinson
Karen Butler-Dlouhy and Thomas Dlouhy
Bill and Elisabeth Hicklen
Perry and Rich Hodgson
Irish Boat Shop
Drs. Russell and Suzanne LaBeau
Wynne and Kevan Lawlor
Betsy and Hal Lawrence
Randy Seiss and Lorraine Lund
Dr. Libor and Andrea Ondras
Andries Ruijssenaars
Sharon Schappacher
Dibby and Scott Smith
Stafford and Janice Smith
Gary and Susan Stewart
Jan and Ken Stewart
Onalee Wilson
Dr. Louis and Mary Jane Zako

SUPPORTER \$1,000 to \$1,499

Neil and Liz Ahrens
Hildegard and Dean Bonesteel

Pier and Renee Borra
Kayla Briggs
Dr. Brian and Maureen Burkey
Jim and Mary Daniels
Barbara Dau and Barton English
Mary Erickson
Bill and Greta Gappy
John and Meg Ideker
Steven and Kathie Libert
Linda Longworth
Don and Robin McCarty
Robert and Debra Monroe
David and Ingrid Nedwick
sujo Offield
Marge Parmenter
Joan and David Robinson
Edward and Karla Stokel
Lisa and Howard Ungerleider
Willem and Patti Van Der Have
Rachel Votruba
Paul and Linda Weston
Hal and Gail Willens

FAMILY \$500 to \$999

JD Friley and Kathy Ackerman
Marcia Ames
Shirley Anderson
Lois A Aroian
Caroline Bacon
Kathy and Steve Biggs
Lois and Tony Blumka
Barbara Butler
Walt and Nancy Byers
Judith Connett
Maureen Delaney-Lehman and
John Lehman
Ted and Marilyn Dumbauld
Gary and Denise Fate
Chip and Jean Frentz
Balky and Patti Grannis
Dr. Mary Yurko and Mark Gurney
Renee Herzing
Barbara and Jerome Hoganson

Elizabeth Kirby
Charlotte Koger
Connie Landis
Phyllis Ledyard
John McLeod and Josette Lory
Lyric Theater
Barrie Bates and Jamie MacKenzie
Marana Webber Tost Charitable Fund
John and Mary Merrill
Valerie Meyerson
John McCutcheon and
Michele Montague
Mike and Barbara Nigro
Jeff Pagel
Casey Robards and Tony Patterson
Jeff Kozisek and Kassia Perpich
Jeanne and Dennis Phelps
Paul Fellows and Charlotte Rakich
C. Allyn and Josephine Robinson
Bill Shelton
Carrie and Dick Smith
Verle Hansen and Cheryl Staats
Clifford and Lucia Storr
Raymond and Teri Stout
John and Tracy Texter
Kathleen and Frank Thometz
Philip and Rachel Thornton
Jonathan and Marie Wayman

FRIEND \$250 to \$499

Arts Midwest
Chris and Mike Bartlett
Thomas and Leah Biggs
Paul and Lisa Blanchard
John R. Bradbury
Elizabeth Carpenter
Mark and Callie Celichowski
Janet Chambers
Polly Cheney
Kathy and Don Duquette
Jill and John Failey
Jane Figueiredo
Kelly and David Flynn

Nancy Frasch
Brenda Frey
Tim Furrow
Fred and Kay Geuder
William and Joan Hartwig
Bill and Linda Henry
Jessica Heston
Margo Hodder
Jim and Fran Kochensparger
JoAnna Kolodziej
Bill Laitner
Christine Larsen
Jeanine Larsen
Karen Quenneville and David Ligotti
Joy and Dave McBride
Dr. Johnna Driscoll and Mark Mercer
Cathy and Dave Meyer
Marlene Murphy
Mark and Juanita Nestor
Nancy Newman
Chris McElroy and Chris Pigorsh
Dr. Jeff and Nancy Porter
John and Jan Ramsey
John and Deborah Rohe
Hilary Barrett and Robert Scarrow
Dave and Chris Scharrer
Mary Puls and Lewis Schlanbusch
Stefan and Kim Scholl
Marcia Shattuck
Doug and Maggie Stolberg
Patrick Stonehouse
Joe and Gail Tomlinson
Robert Harold and Nannie Turrell
Michaeleen and Keith Williams
Anna and John Young

COMMUNITY \$50 to \$249

Lisa Albregts
Denise Antonishen
Susan Auten
Heidi Marshall and Tom Bailey
Sandra Baldwin
Roberta Barger

Michael Barrett
Virginia Berberian
Ann Marie Beyers
Joe Blachy
Heidi Black
Edward Blanch
Leslie Borsuk
Andy and Mary D Bowman
Michelle and Ed Boyer
Bill and Julia Bugera
Robert Busch
Dorothy Byers
Jim and Carole Carroll
Don and Sarah Cohen
Steven and Amy Cross
Victoria Curtis
Melvin and Mary Ann Czechowski
Tracy Datlen
Kate and Bob Denten
Mary Driggs
Tim and Nancy Dykstra
Miranda Fisher
Cheryl and Dean Fleury
Lynda and Jeff Ford
Elizabeth Frey
Raymond and Rita Gaynor
Dr. and Mrs. Thomas Gietzen
Linda Guthrie
Lynn Hansen
Michelle and Karl Hansen
Carl and Grace Hawkins
Frank and Dottie Hawthorne
Dale and Diane Herder
Mark Heydlauff
Patti and Joe Higgins
Alison and Chris Hill
Pam and Sam Himmelrich
Pat Hoffman
Pauline K Hudson
Dale and Ruth Ann Hull
Peggy Hull
Richard and Sandra Ivan
Cecelia Johnston

Bob Kammeraad
Jan Kasperbauer
Greg Keith
Bill and Gina Keough
John and Kerry Keyser
Kathleen Kikendall
Marcy Kirksey
Lonhilt Klose
Ken and Nancy Koski
Gail Kozlowski
Ward Lamphere
Scott and Cynthia Langton
Diane and Larry LaPointe
Colleen LaRose
Allen and Debra Larson
Richard and Judy Leonard
Elena Coppola and Tim Lequier
Janis Braun-Levine and Fred Levine
Cecille and Tom Lindgren
James Line
Dave and Sara Loyet
Gary and Annette Malkus
Bill Lychuk and Joan March
Phyllis and Bill Marshall
Sophie McGee
Sandy and Diane McLeod
Jim and Diane McMahon
John and Nancy Miett
Dr. Jane Millar
Carol and Thomas Miller
Josh Miller
James and Michelle Mitchum
Chris and Liisa Morley
Jan and Bo Morley
Ruth Mueller
Carolyn Navarre
Maureen Nicholson
Katharine Nielsen
Gary and Darlene Nordberg

Barbara Nichols O'Hara
Dr. H. Ted and Lori Pall
David Antonioni and Robin Pettersen
Louise Pollie
Henry Leroy Pulaski
Myra and Tom Rhoades
Howard Richards
Jillena Rose
Carol Ross
Jan Salisbury
Ralph and Kathleen Scafuri
James and Ann Scott
Jeanette Segel
Laura Seiss
Suzanne Shumway
Robert and Karen Smahay
Elaine Smiley
Ms. Carolyn Smith
Kalmin and Marsha Smith
Solomon and Deborah Smith
Lois and Roger Spaulding
Steve and Julie Spencer
Glenn Stevens
Jane and Paul Stewart
Garry and Marcia Sumerix
Dr. Rachel and Dan Sytsma-Reed
James Taup
Elizabeth Teasdale
Naomi Tolley
Julian and Sissy Van Winkle III
Carole Vial
Bridget Waldvogel
Holly and Chris Wampler
Wendy Warren
Kay and Bruce Wasilewski
Carolyn Whittle
Patricia Wimmer
Joan and Richard Zech
Tom and Cindy Zipp

This list reflects cash donations received between January 1, 2025 and March 31, 2026.
If your name is omitted or incorrect, we apologize. Please let us know so we can correct our error.

Granting Agencies & Foundations

Concerts are made possible by grants and donations from:

The Offield Family Foundation, National Endowment for the Arts, Petoskey-Harbor Springs Area Community Foundation, the Charles M. and Joan R. Taylor Foundation, and Charlevoix County Community Foundation.

THE OFFIELD FAMILY FOUNDATION

NATIONAL
ENDOWMENT for the ARTS



Petoskey-Harbor Springs Area
community foundation

CHARLES M. AND JOAN R. TAYLOR FOUNDATION



CHARLEVOIX COUNTY
COMMUNITY
FOUNDATION

Corporate Sponsors

Our corporate sponsors are recognized in our program book and on our website. Higher level donors may receive program book ads, inclusion on our digital newsletters, and personal mentions from the stage by Maestro Libor Ondras. By supporting the Great Lakes Chamber Orchestra, our Corporate Sponsors help maintain the orchestra's artistic excellence and help keep our concerts and educational programs accessible to thousands of families in northern Michigan.

We kindly extend our heartfelt thanks for our corporate sponsors' generous support. It means so much to us!

Platinum Sponsors

COURTYARD[®]
BY MARRIOTT

(231) 439-3333
courtyard.marriott.com

Monarch
Garden & Floral Design

231-347-7449
monarchgfd.com

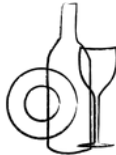
Would your business like to become a Corporate Sponsor or Partner next season?
Please call the GLCO office at (231) 487-0010 for more information.

Gold Sponsors

Nicolet

NATIONAL BANK

(231) 445-3199
nicoletbank.com



wineguys
RESTAURANT
GROUP



(231) 347-0101
wineguysgroup.com



McLaren

NORTHERN MICHIGAN

(800) 248-6777
mclaren.org

Bronze Sponsors



(231) 347-1253
deckadigital.com



(231) 347-6932
huestonfamilydentistry.com



(231) 439-5016
greenleaftrust.com



(231) 347-8713
macdonaldgarberbroadcasting.com



(231) 347-7112
kilwins.com/kilwinschocolatekitchen

The logo for Harbor Sotheby's International Realty features the name "Harbor" in a white, sans-serif font, followed by a horizontal line, "Sotheby's" in a white, serif font, and "INTERNATIONAL REALTY" in a white, sans-serif font below it, all set against a dark blue background.

Harbor
Sotheby's
INTERNATIONAL REALTY

(231) 439-2000
harborsir.com

Copper Sponsors



**EAST JORDAN
PLASTICS, INC.**

(231) 353-1190
eastjordanplastics.com



ej

(800) 874-4100
ejco.com



(231) 347-2501
prestonfeather.com

ELIZABETH BLAIR
— *Fine Pearls* —
HARBOR SPRINGS

(231) 526-7500
elizabethblair.com



(231) 347-8113
harborbrenn.com



OsborneKlein

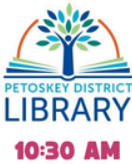
Ameriprise Private Wealth Advisory Practice

(231) 439-0911
ameripriseadvisors.com/team/osborneklein

Little waves

2026-2027 Schedule

Little Waves Young Children's Library Music Program is a fun instrument exploration series hosted by the Great Lakes Chamber Orchestra. Ages 4-10.



Saturdays
October 17
November 14
January 9
February 13
March 13
April 10



GLCO 25TH ANNIVERSARY BOOK FOR SALE

\$75

Pricing covers the cost of production only.

If you are interested, please give us a call at 231.487.0010, or stop by our office in Petoskey.



Unique Optics

To See and To Be Seen

Sunglasses | Optical | RX

Comfort



SO AFFORDABLE
YOU'LL WANT
AN ENCORE

- Whirlpool & Fireplace Suites
- Free, Hotel-wide, High-Speed Internet
- Indoor Heated Pool, and Hot Tub
- Free, Hot, Home-Style Breakfast
- Pet Friendly Rooms Available
- Minutes away from numerous Northern Michigan attractions including: skiing, golf, shopping districts, dining and more!



11800 US 31 North
Charlevoix, MI 49720

(231) 237-0988
wyndhamhotels.com/amicinn

Proud supporter of the Great Lakes Chamber Orchestra

Enjoy the performance



Monarch

Garden & Floral Design

317 East Mitchell Street, Petoskey
231.347.7449 monarchgfd.com

Main Character Energy



2025 All-New Audi Q5

Designed to move with purpose, the all-new Audi Q5 combines sculpted SUV proportions, cutting-edge lighting, and a forward-thinking interior—delivering a perfect balance of everyday utility and dynamic performance.

Audi Petoskey




www.audipetoskey.com



Proud to support Great Lakes Chamber Orchestra

Nicolet
NATIONAL BANK



318 East Mitchell St., Petoskey, MI
NicoletBank.com | 231.445.3207

MEMBER FDIC



BIRTHDAYS • WEDDINGS • SPECIAL EVENTS

*Summer Sounds
All Year Long*



Classical music handpicked by our northern Michigan hosts. On air and online so you can listen wherever you call home.

88.7 FM Interlochen | 94.7 FM Traverse City
88.5 FM Mackinaw City

“Alexa, play
Classical IPR”



Download the
IPR app



INTERLOCHENPUBLICRADIO.ORG

YOU ARE HERE.

*Your ticket
to memorable moments*



SUMMER & FALL 2026



EXPLORE THE FULL SEASON

See you soon!

GreatLakesCFA.org / 231.439.2610

800 BAY HARBOR DRIVE BAY HARBOR, MICHIGAN 49770 GreatLakesCFA.org 231.439.2610



Experience
tradition,
enrichment
and community
at Bay View.



For a full event list, visit
BayViewAssociation.org

2026 Event Highlights

JUNE 28 – JULY 2

Preacher of the Week:
Dr. Charles Marsh

JUNE 29 – JULY 3

Theme Week: Happy 250th
America

JULY 2

POPS Concert: Straight No
Chaser

JULY 6 – JULY 10

American Experience Week:
Featuring Dr. H.W. Brands

JULY 10 – JULY 11

Musical: Music Man

JULY 14

Bridges: Crossing Cultural
Divides: Bridging the Male-
Female Gap
by Dr. Erica Komisar

JULY 19 – JULY 23

Preacher of the Week:
Fr. Gregory Boyle

JULY 23 – JULY 24

Opera: Don Giovanni

JULY 30

Big Read: Dinner with King Tut
by Sam Kean

AUGUST 2 – AUGUST 6

Preacher of the Week:

EDUCATION • PERFORMING ARTS • RECREATION • WORSHIP

COURTYARD[®]
BY MARRIOTT

Proud Sponsor of the
Great Lakes Chamber Orchestra



+1 231-439-3333

1866 Mkwa Place,
Petoskey, Michigan, USA, 49770

ELIZABETH BLAIR

— *Fine Pearls* —



FIND SOMETHING
UNIQUELY YOURS

PEARLS SOURCED GLOBALLY
VINTAGE JEWELS
18KT ITALIAN GOLD

Proudly Representing

OSCAR HEYMAN
Since 1912



115 W. MAIN STREET ~ HARBOR SPRINGS, MI ~ 231.526.7500

ELIZABETHBLAIR.COM

JEWELERS OF AMERICA | CULTURED PEARL ASSOCIATION OF AMERICA | AMERICAN GEM SOCIETY



TERRACE 19 INN 11

Historic lodging and dining
open year round in
Petoskey, Michigan

1549 Glendale Avenue, Bay View, Petoskey
231-347-2410



Waterfront Dining

PIER RESTAURANT

A HARBOR SPRINGS LANDMARK SINCE 1935

231.526.6201
pierharborsprings.com

THE WEATHERVANE

A CHARLEVOIX LANDMARK SINCE 1871

231.547.4311
weathervanerestaurant.com

Proud to Support

GREAT LAKES
CHAMBER ORCHESTRA



www.macdonaldgarberbroadcasting.com



Our priority is your satisfaction

Experienced and professional environment

Marketing strategies to meet your needs

Our focus is quality not quantity

We measure success by happy customers rather than aggressive sales goals

mccunerealestate.com

1670 Park Avenue • Bay View, MI 49770



Mary McCarthy
BROKER

231.347.3202

mccarthy315@gmail.com



Cindy Blasius

231.838.1301

clblasius366@gmail.com

PROUDLY SERVING THE LITTLE TRAVERSE BAY AREA SINCE 1888



BAY HARBOR CHURCH

PLEASE JOIN US!

10:30 Service

Bay Harbor Church is a seasonal non-denominational church and meets at the Great Lakes Center for the Arts every Sunday morning from Memorial Day Weekend through Labor Day Weekend.

Our purpose is to gather the local community to praise and worship God, pray for one another, grow in our knowledge of the Bible, and be encouraged in our walk with Christ.

For more information, visit
www.bayharborchurch.org



Condo Suites and Penthouses • Vacation Homes • Wedding & Meeting Venues
Deep Water Marina • Waterfront Village • Shopping & Dining • Premier Events
villagesuites@bayharbor.com | 231.439.2400 | bayharbor.com

THE BEST
CONFECTIONS
YOU'LL EVER ENJOY!



Kilwins

Kilwins Chocolate Kitchen

1050 Bay View Road, Petoskey, MI 49770
(231) 347-7112

kilwins.com/kilwinschocolatekitchen

1 First
Community
Bank

FAMILY OWNED & TRUSTED SINCE 1905

*SUPPORTING
LOCAL ARTS
since 1905*

Harbor Springs • Petoskey
Traverse City • Cheboygan
Grand Rapids • Birmingham

www.firstcb.com

231.526.2114



Member
FDIC

MUSIC
to our
EARS.

Proud Supporter of the
Great Lakes Chamber Orchestra

**MacDonald Garber
BROADCASTING**

www.macdonaldgarberbroadcasting.com

Congratulations
GLCO, on the
splendid production
of your 25th season.

 **GREENLEAF TRUST®**

GREENLEAFTRUST.COM

PROUDLY SERVING THE HARBOR
SPRINGS COMMUNITY FOR 35 YEARS!

The
**NEW
YORK**
Restaurant



Est. 1904

*The New York Restaurant in downtown Harbor Springs
offers creative cuisine in a comfortable setting,
overlooking Little Traverse Bay's waterfront.*



Wednesday thru Sunday at 5 p.m.

231-526-1904

www.thenewyork.com


Follow us on Instagram @thenewyorkrestaurant  

DECKA
digital

PRINTING
BANNERS
VEHICLE GRAPHICS
GRAPHIC DESIGN
SIGNS
DECALS
LASER ENGRAVING

231-347-1253

More than Just a Print Shop!

Julienne

Tomatoes
Makers of Good Food

*Supporting the
Great Lakes
Chamber Orchestra*

231-439-9250

www.juliennetomatoes.com

LOCALLY OWNED AND OPERATED
FOR 35 YEARS

 **Northland**
SELF-STORAGE
Mobile To You!
YOUR PORTABLE STORAGE SOURCE



**YOU CALL,
WE DELIVER!**

NEW CONSTRUCTION
RENOVATIONS
MOBILE OFFICE RENTALS
CLEAN, SAFE & SECURE

231-348-5680

northlandselfstorage.com



Otis Pottery

Woodfired
Decorative and Functional
Handcrafted Pottery



DAVID, JUNE
& ANDREW OTIS

01691 M-66 North
East Jordan, Michigan 49727
(231) 536-7856

www.otispottery.net
otispottery@gmail.com



Bar Hours
Daily: 4:30-11:00pm
Dinner Hours
Daily: 4:30-10:00pm

(231) 347-1440

887 Spring Street
Petoskey

Executive chef
Tommy Kaszubowski

1 of 1

Find Your One.

Harbor | Sotheby's
INTERNATIONAL REALTY

4000 Main Street • Bay Harbor • 231.439.2000
harborsir.com



231.347.6932

www.huestonfamilydentistry.com



CITY PARK GRILL | ROAST & TOAST | PALETTE BISTRO | JAX NORTHSIDE



DINNER BEFORE | DESSERT & DRINKS AFTER
An *Orchestra* of Flavor



WINEGUYSGROUP.com | WINEGUYCATERING.com | 231.347.0101



HOSTING A *Celebration?*

PRIVATE EVENT SPACES | OFF-SITE CATERING
holiday parties | corporate events
weddings | family gatherings | rehearsals