



Orchestra OMAHA

Dr. Kenneth Meints, Music Director



Dvořák and Bizet

October 16, 2021 | 7 p.m.

IN-PERSON CONCERT

Performed in Simon Concert Hall
at the Omaha Conservatory of Music

CONCERT PROGRAM:

Music of Antonín Dvořák and Georges Bizet

Concert Reminders

A few small notes...

Check your on/off switch. If you are carrying a cell phone and/or wearing an alarm/smart watch, please check to make sure it is turned to off or silent mode before the performance begins.

No flash photography. We kindly ask that audience members refrain from taking photographs once the orchestra begins tuning.

Keep noise to a minimum. Silence is the canvas on which music is experienced. For maximum concentration and enjoyment, we ask that the audience remain as quiet as possible. With the sensitive acoustics of the concert hall, even the slightest noise can create a significant distraction for both the musicians and fellow patrons. If you have small children with you, we recommend choosing a seat on the aisle rather than in the center of the hall. If you or a companion cannot avoid something such as coughing, please step outside the hall or try to wait until a loud passage in the music or the end of a movement. Please note that if you do leave the hall during the program, you may not be allowed to re-enter until an appropriate break in the program.

When should I applaud? Please wait to applaud until the very end of a piece, no matter how many individual movements there are. The purpose of waiting is to maintain an unbroken atmosphere so that any spell the music has cast remains intact. If you are unsure of when to applaud, the safest course of action is to wait until the conductor has lowered his arms and turned around to face the audience. If you're not sure, take a cue from those around you.



Program Order

Carmen Suite No. 1

Georges Bizet
(1838-1875)

- I. Prélude
- II. Aragonaise
- III. Intermezzo
- IV. Séguedille
- V. Les Dragons d'Alcala
- VI. Les Toréadors

Symphony No. 8 in G Major

Antonín Dvořák
(1841-1904)

- I. Allegro con brio
- II. Adagio
- III. Allegretto grazioso — Molto vivace
- IV. Allegro ma non troppo

Personnel

Violin I

Ruth Meints*

Concertmaster

Ashley Roustio

Linda Autenrieth

Wendy Petty

Collin Moriarty

Pranay Neelakanta

Stephen Kelley

Patricia Terry

Violin II

Kumiko Tubrick*

Jan Polasky

Pat Branson

Ginny Janis

Jenny Reid

Bonnie Hartley

Taryn Geiger

Leah Bessmer

Viola

Viktoria Matheson*

Xiaohan Liu

Kristina Hingst

Arminda Dyrek

Christine Seeman

Cello

Michelle Juon*

Camille Hinz

Jessica Bachman

Andrew Bukowski

Ashley Byars

String Bass

Karma Bustillos*

Justin Zeleski

Alex Schmer

Flute

Tina Stoll

Heidi Korsmo

Oboe

Andrea Smith

Deanna Davis

Clarinet

Shari Lyles

H. Bruce Lobaugh

Bassoon

Chuck Serfass

Johnny Kurt

Horn

Keith Davis

Doug Divis

Robert Wills

Trumpet

James Lund

Ryan Anderson

Trombone

Robert Serfass

Hannah Ingraham de

Hernandez

Jeff Ingraham

Tuba

Nate Griffith

Timpani

Tommy Roustio

Percussion

Matthew Morse

Hannah Barlow

Nick Lacroix

Harp

Anita Jaynes

* Section Principal

Program Notes

Carmen Suite No. 1

Georges Bizet
(1838-1875)

Georges Bizet's opera, 'Carmen', is probably the best known work in operatic history. Unfortunately, this celebrated opera was met with hostility during its 1875 première at the Opéra-Comique in Paris and was deemed an abject failure. Bizet, who was only 36 years old at the time, was devastated by this news. The ailing composer was suffering from throat cancer at the time and died of a heart attack three months later. Little did he know that, in the years to come, the opera would be admired by audiences around the world.

The leading character of the opera, a Spanish Gypsy woman named Carmen, has also become an enduring symbol of the spirit of Spain. The opera's appeal stems in part from its dramatic plot. Don José abandons his true love, Micaela, and his duties as a soldier to follow the exotic, sensual gypsy Carmen. Subsequently, Carmen abandons the love-struck Don José for a bullfighter (toreador) named Escamillo. Finally, overtaken by his all-consuming passion and infatuation, Don José kills Carmen.

The opera's popularity has resulted in numerous attempts to create "movements" from the opera to form an independent suite of instrumental pieces. Among the most common is the Carmen Suite No. 1 for full orchestra. The suite, extracted after Bizet's death, contains orchestral settings of some of the opera's most famous passages and arias, such as the "L'Aragonaise" and the "Toreador Song."

Program Notes by Michelle Juon

Program Notes (cont.)

Symphony No. 8 in G Major

Antonín Dvořák
(1841-1904)

In a swift outpouring of ideas, Dvořák sketched the entire Eighth Symphony between September 6 and September 23, 1889, although he had begun jotting down ideas by August 26. His compositional skills, honed by years of unremitting hard work, allowed him to concentrate solely on this task thanks to a grant from the Austrian government. The symphony's scoring was completed by November 9 and dedicated to "The Bohemian Academy of Emperor Franz Josef for the Encouragement of Art and Literature, in thanks of my election."

The first movement (*Allegro con brio*) opens with a beautiful introduction (in G minor) played by the cellos and winds. This melody recurs throughout the movement, outlining the formal structure. Dvořák uses great ingenuity both in his orchestration and his use of harmony to continuously build tension throughout the development, reaching a stormy climax where the opening melody is played fortissimo by the trumpets and accompanied by furious chromatic scales on the strings. The recapitulation is short and contains many new developmental ideas. In contrast to its subdued beginning, the movement ends in a blaze of energy.

The second movement (*Adagio*) opens with a solemn passage in the key of C minor. The dark mood eventually lifts like morning fog and is followed by main theme in the warm key of C major, played by the solo violin and winds and accompanied by delicate descending scales in the strings. The music grows in strength and grandeur, like the midday sun, to a magnificent climax. There is a dark return to the minor key, disturbing the previous tranquility with angry, detached chords. This momentary storm is quickly dispelled by the return of the sunny main theme, which brings the movement to a calm and quiet conclusion.

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Program Notes (cont.)

The third movement (*Allegretto grazioso*) is a scherzo and trio. The waltz-like scherzo is in G minor and is built by a beautiful, lyrical melody tinged with a profound sadness. The movement has great poise and elegance, propelled forward with excitement and vitality created by Dvořák's subtle changes in harmony, phrasing and dynamics. The trio forms a strong contrast to the scherzo (being in the major mode) and based on a very simple melody full of childhood innocence. The movement ends with a polka-esque coda, based very loosely on the trio, but it dispels any sense of sadness with raucous energy (though it ends on a subdued chord).

The finale (*Allegro ma non troppo*) is announced by a brilliant trumpet fanfare. As in the first movement, the cellos introduce the main theme, this time in the home key of G major. The movement is written as a theme and variations; the first variation is a tentative elaboration of the theme, but the second is wildly exuberant with thrilling trills from the horns. The following variations create a range of moods - a "music box" version from the flute, a stark march in the minor mode, and later, a sad, reflective, yearning variation from the strings. In the end, it is the second variation that returns and is extended into a brilliant and glorious coda.

Program Notes by H. Bruce Lobaugh and Michelle Juon

Bios

Dr. Kenneth Meints, Music Director



Dr. Kenneth Meints is in his fifteenth season as Music Director and Conductor of Orchestra Omaha. Prior to his appointment in 2006, Dr. Meints conducted both student and adult orchestras in Illinois, California and Nebraska. He currently teaches applied trombone, instrumental conducting, and composition at the Omaha Conservatory of Music, and he previously served as an Associate Professor of Music at Peru State College. Dr. Meints completed his Doctor of

Musical Arts degree in Orchestral Conducting from the University of Nebraska-Lincoln, and he also holds a Master of Music degree in Trombone from the San Francisco Conservatory of Music. He previously maintained trombone studios at Biola University, Cerritos College and Hope International University. As a performer, Ken has served as Principal Trombonist with the Monterrey County, Torrance and Rio Hondo Symphony Orchestras in California and as a casual musician with the Saint Louis, San Francisco and Pacific Symphony Orchestras.

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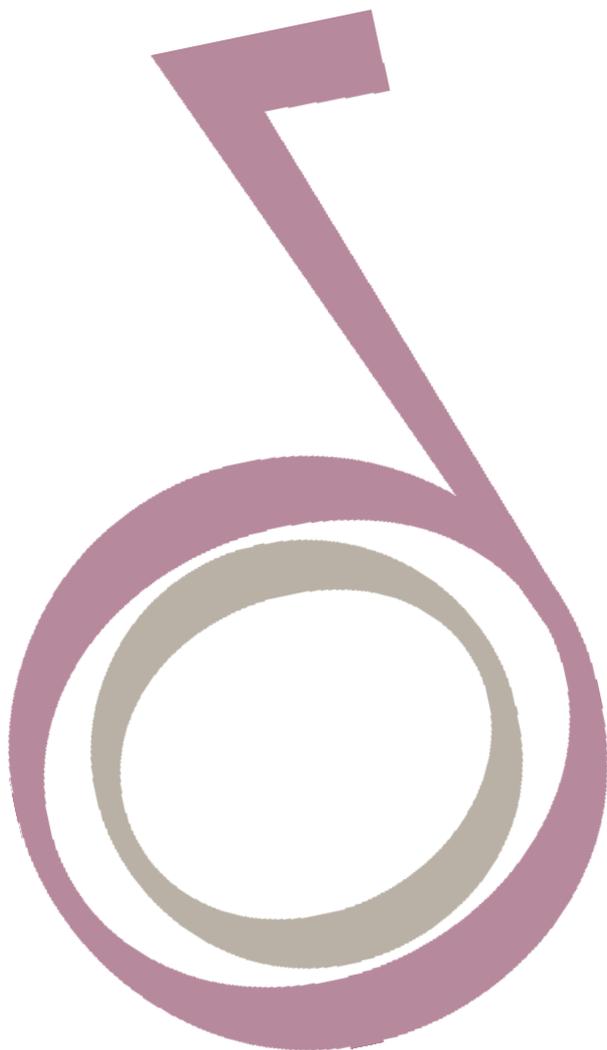
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