



Orchestra OMAHA

Dr. Kenneth Meints, Music Director



Together in Unity

November 20, 2021 | 7 p.m.

IN-PERSON CONCERT

Performed at St. Paul's United Methodist Church

CONCERT PROGRAM:

Tchaikovsky: Romeo and Juliet Fantasy Overture

Beethoven: Symphony No. 1 in C Major

Davis: Hinē ma Tov

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

Variations on Hinë ma Tov

Keith Michael Davis
(1962 -)

Symphony No. 1 in C Major. Op. 21

Ludwig van Beethoven
(1770 - 1827)

- I. Adagio molto—Allegro con brio
- II. Andante cantabile con moto
- III. Menuetto: Allegro molto e vivace
- IV. Adagio—Allegro molto e vivace

Romeo and Juliet Fantasy Overture

Pyotr Ilyich Tchaikovsky
(1840 - 1893)

Personnel

Violin I

Ruth Meints*
Concertmaster
Ashley Roustio
Linda Autenrieth
Wendy Petty
Collin Moriarty
Chris Smithell
Leah Bessmer
Pranay Neelakanta
Patricia Terry
Stephen Kelley

Violin II

Kumiko Tübrick*
September Symens-
Lacroix
Pat Branson
Ginny Janis
Bonnie Hartley
Jenny Reid
Taryn Geiger
Seha Ok
Jan Polasky

Viola

Viktoria Matheson*
Xiaohan Liu
Sofia Starcic
Christine Seeman
Krissy Hingst
Arminda Dyrek
Danielle Acers

Cello

Michelle Juon*
Camille Hinz
Ashley Byars
Ricky Faflak

String Bass

Alex Schmer*
Karma Bustillos

Flute

Tina Stoll
Paúl Loja Prodo
Heidi Korsmo

Piccolo

Heidi Korsmo

Oboe

Deanna Davis
Sara Renner
Bruce Bender

English Horn

Deanna Davis

Clarinet

Shari Lyles
H. Bruce Lobaugh

Bass Clarinet

Carol Curry

Bassoon

Chuck Serfass
Matthew Baldwin

Horn

Keith Davis
Doug Divis
Mark Sorensen
Robert Wills

Trumpet

James Lund
Ryan Anderson
Lon Ewing

Trombone

Robert Serfass
Hannah Ingraham de
Hernandez
Jeff Ingraham

Tuba

Nate Griffith

Timpani

Hannah Barlow

Percussion

Tommy Roustio
Matthew Morse
Nick Lacroix

Harp

Anita Jaynes

* Section Principal

Program Notes

Variations on Hinë ma Tov

Keith Michael Davis
(1962 -)

The words of “Hinë ma Tov” come from the 133rd Psalm: Hinë ma tov umah naïm Shevet akhim gam yachad (How good and pleasant it is when brothers dwell together in unity).

Many different melodies have been used with the text of “Hinë ma Tov.” In my college days, the tune very much appealed to me, and the idea formed to work it into a set of variations. At that time, I lacked the technique to do so and set the idea aside. The opportunity to revisit this idea occurred many years later, when Mr. Dan Abrahams (then Director of Bands at Omaha Bryan High School) asked me to compose a piece for his ensemble. Because Dan is Jewish, I was reminded of my previous thought of using this melody in variation form and worked enthusiastically on the project. Later on, the piece was arranged for clarinet choir. In 2010, I re-scored the piece in a new key for symphony orchestra, which Orchestra Omaha premiered.

The piece begins with a brief introduction, with the theme presented in the cellos and basses. Five variations follow: The first is a graceful turn featuring the two flutes and harp. The second variation is an Allegro, which uses dynamic contrasts for excitement and drama, followed by a sea chantey, in the same tempo, with the trombones presenting the melody. The fourth variation is a mournful elegy, beginning with a flute solo, and effectively featuring the brass choir. The ending variation is a hora, a fast Jewish folk dance with a strong, characteristically syncopated rhythm, which builds to an exciting conclusion.

Program notes written by the composer

Program Notes (cont.)

Symphony No. 1 in C Major

Ludwig van Beethoven
(1770 - 1827)

It is believed that Beethoven sketched his Symphony No. 1 in the late 1790s, working on the piece in earnest throughout most of 1799. The work was completed in 1800 and performed for the first time at the National Court Theater in Vienna in April of that same year. The influences of his teachers (Mozart and Haydn) are evident throughout the entire piece.

The brief introduction of the first movement does not start with the customary common chord of the chosen key. Instead, we hear a discord that leads us away from that key center. Eventually, Beethoven leads us to the tonic key and the Allegro begins. Both of the main themes in this section are quite lively and evoke a feeling of youthfulness. The second movement (Andante) is melodious and singing. It flows along gently and freely, without dwelling long on any one topic. The third movement (Minuet) is quick and has more of a Scherzo feel, while the trio is a lively conversation between the woodwinds and strings. The final movement, which starts with a slow and comical violin introduction, is as playful and spirited as the first movement and ends with a witty coda.

Program notes by Michelle Juon

Program Notes (cont.)

Romeo and Juliet Fantasy Overture

Pyotr Ilyich Tchaikovsky
(1840 - 1893)

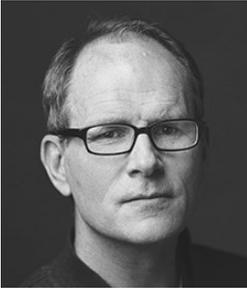
Tchaikovsky began work on the Fantasy-Overture Romeo and Juliet in September 1869. In just two months, he had completed the scoring, and arrangements were made for the work to be premiered in Moscow on March 16, 1870, under the baton of Nicholas Rubinstein. During the summer of 1870, Tchaikovsky revised the work, making considerable changes. The score itself is dedicated to Mily Balakirev (1837-1910), one of the leading figures of "The Mighty Five" (a group of 19th-century Russian composers including Alexander Borodin, César Cui, Modest Mussorgsky, Nikolai Rimsky-Korsakov, and Balakirev himself, all of whom were united in their aim to create a distinctive nationalist school of music). It was Balakirev who suggested the idea to Tchaikovsky for the Fantasy-Overture as well as its general outline.

The Fantasy-Overture consists of an introduction followed by a movement in sonata-allegro form. The chorale-like introduction, beginning with the stately Friar Lawrence theme, starts in the key of F-sharp minor and then proceeds to move through a variety of keys before settling into the "home" key of B minor. The first theme, a musical depiction of the Montague-Capulet conflict, builds to a tremendous climax complete with a swordfight (crashing cymbals) before subsiding quietly into the second theme. The following section, depicting the love motive, is in the key of D-flat major; the melody is heard first in the muted violas and is doubled by the English horn. The reflective love music is suddenly interrupted by a return of the principal theme, which is highly developed and ingeniously combined with the Friar Lawrence motive of the introduction. In the recapitulation section, we hear the love theme in its glorious and most familiar dressing, with passionate and breathless sighs in the horn. As the coda begins, Tchaikovsky returns to the mood of the development, but a funeral dirge interrupts the battle to focus on the tragic deaths of the star-crossed lovers. As life fades away, the woodwind chords are heard once again, this time in a higher register, giving the music a satisfying sense of transfiguration.

Program notes by 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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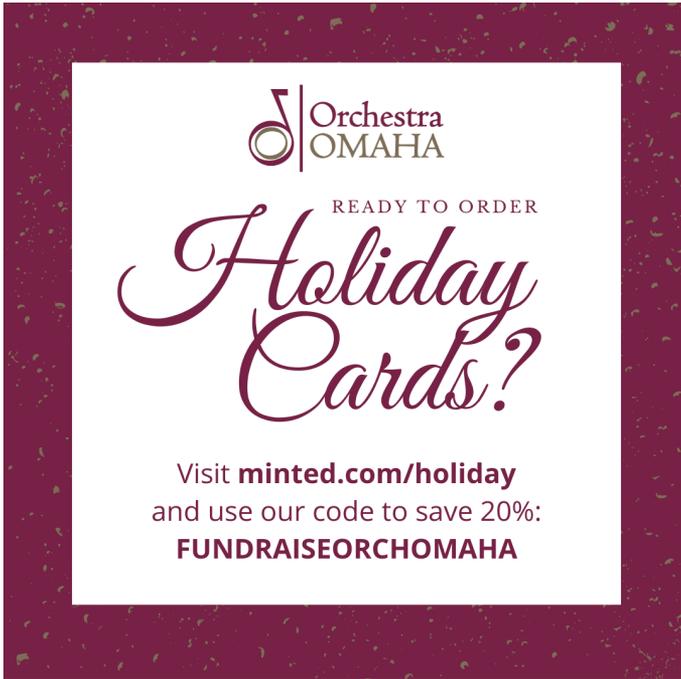
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