



# Orchestra OMAHA

Dr. Kenneth Meints, Music Director



## *When in Rome*

*Featuring 2022 Young Artists Competition Winners*

**March 19, 2022 | 7 p.m.**

### **IN-PERSON CONCERT**

Performed in Simon Concert Hall  
at the Omaha Conservatory of Music

*With Guest Artists:*



DMITRII  
SHAPOSHNIKOV,  
piano



SEHA OK,  
violin



TARYN  
GEIGER,  
violin

# 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

Overture to Rienzi

Richard Wagner  
(1813-1883)

Concerto in B Minor

Camille Saint-Saëns  
(1835-1921)

I. Allegro non troppo

**Seha Ok, violin**

Concerto No 2 in D Minor

Henryk Wieniawski  
(1835-1880)

I. Allegro moderato

**Taryn Geiger, violin**

Concerto No. 23

Wolfgang Amadeus Mozart  
(1756-1791)

II. Adagio

**Dmitrii Shaposhnikov, piano**

Capriccio Italien, Op. 45

Pyotr Ilyich Tchaikovsky  
(1840-1893)

# Program Notes

Overture to *Rienzi*

Richard Wagner  
(1813-1883)

Wagner finished the Overture to *Rienzi* at the age of 27. It was his third opera—the only one written in a “grand opera” style—and the composer originally aspired to have it staged at the *Grand Opéra* in Paris. Because of young Wagner’s lack of influence, however, it took two years and considerable efforts from his friend Giacomo Mayerbeer to arrange a premiere performance at the Dresden Opera House. Once *Rienzi* was finally presented to the public, it was an instant success (despite its six-hour run time!). Richard Wagner became a household name essentially overnight, thanks to this opera’s success. The composer eventually came to speak strongly against the work, however, calling it “too Italian” and demanding that it be omitted from his official oeuvre. It is interesting to note that Adolf Hitler claimed to have been profoundly influenced by his viewing of the opera, and inspired by *Rienzi*’s stirring oratory and steadfast belief that he alone could return Rome to power and save mankind. Hitler eventually acquired the only autograph manuscript of the work, which was destroyed around the time of his death in 1945.

In typical Overture style, the piece samples a number of significant musical and emotional moments from the opera. It opens with a suspenseful trumpet call (eventually transformed into the battle-cry of Act 3), followed by the poignant main theme of *Rienzi*’s prayer in Act 5, which in turn transitions into the work’s most popular aria. Eventually we enter into the bouncing Act 3 military march, which also finishes out the overture after a sampling of other melodies traded between the string and wind sections. Even this seemingly uncharacteristic work of Wagner contains indications of the maximalist orchestral style Wagner later exemplified, achieving his goal at the time: “to outdo all previous examples [of the *Grand Opéra* style] with sumptuous extravagance.”

*Program Notes by Lindsay Wright for the University of Chicago  
Symphony Orchestra (original version available at [bit.ly/3HMSOjM](http://bit.ly/3HMSOjM)).*

# Program Notes (cont.)

Concerto No. 2 in D Minor

Henryk Wieniawski  
(1835 - 1880)

The most celebrated member of his musical family, Henryk Wieniawski was perhaps the greatest violin virtuoso of the generation following Paganini. His earliest teachers in Poland discovered his exceptional talent for the violin; after playing a brilliant audition for the Paris Conservatory at the age of eight, he was admitted to a violin class. By the age of eleven, he had won the first prize in violin. The majority of Wieniawski's compositions are virtuoso showpieces designed to astonish audiences with his brilliance, though the very popular second Violin Concerto is dedicated to the great violinist, Pablo de Sarasate. The piece premiered on November 27, 1862, when Wieniawski himself performed it in St. Petersburg. The passages of rapid staccato notes that are found throughout his works were specifically designed for his own, highly controversial rigid-arm bow grip, which made the music relatively easy for him, but cost him dearly when he developed severe neuralgia.

The first movement (*Allegro moderato*) reverses the trend of the standard romantic concerto. Instead of bringing in the soloist shortly after the downbeat, Wieniawski reverts to the Classical model. The orchestra gives the violin a long and deliberate build to a relatively restrained dramatic entrance, playing its own, technically alarming version of the first subject that has just been outlined by the orchestra. From there, the typical sonata form follows, with the lyrical second subject (indeed, much of the movement) showing Wieniawski's particular fondness for the lower reaches of the violin's range. Both themes are extensively treated with elaborate virtuosity and varied scoring throughout.

*Program Notes by Michelle Juon, cello*

# Program Notes (cont.)

## Concerto in B Minor

Camille Saint-Saëns  
(1835 - 1921)

Camille Saint-Saëns (1835—1921) was a prodigal performer as a youth in Paris, entering the Conservatoire at thirteen on the merit of his skill on the piano. It was there he also studied organ and composition, the latter under Fromental Halévy. While a supporter and appreciator of the modern European music of the time—atypical among the nationalist French art community in the mid-19th century—his own works were more conservative representations. As his homeland suffered the losses of war and injuries to their national pride in the Franco-Prussian War, Saint-Saëns was moved to write concertos and symphonies, formal music that was not as well represented in his nation's artistic history at that time.

The Third Violin Concerto (1880) was one such piece from his later years, representing a more serious direction in his writing. He took as his inspiration the skill and popularity of Pablo de Sarasate, a talented violinist and fellow composer from Spain, whom the work was dedicated to and premiered by. The first movement ignores the traditional orchestral introduction, bringing the soloist in almost immediately to present the compelling half-step-driven melody that is the organizing material for the movement. After introducing both the main thematic idea and a contrasting "sweeter" triplet melody, he proceeds as a formal sonata for the remainder, with rapid scales contrasting soaring high-register melodies to demonstrate Sarasate's talents. A performer and audience favorite for decades, it remains one of his more famous works even today as we pass the centenary of his death in December 2021.

*Program Notes by James Lund, trumpet*

# Program Notes (cont.)

Concerto No. 23

Wolfgang Amadeus Mozart  
(1756-1791)

Mozart composed his Piano Concerto No. 23 in 1786. At this time, Mozart's income came primarily from performing, and it appears that he premiered this concerto, along with Nos. 22 and 24, in Vienna during the spring of that year. Considered one of Mozart's most expressive and intimate works, this concerto has become a fixture in the classical piano canon. It is also one of the first in which Mozart included clarinet in the orchestration, replacing the oboe. This change, along with the omission of the tympani and trumpets, creates a more mellow and darker tone in the orchestra, helping evoke a more overall gentle mood.

The piece consists of three movements (I. Allegro, II. Adagio, III. Allegro assai), the second of which is performed this evening. The first movement, in traditional sonata form, introduces the theme, first in the orchestra and then echoed by the solo piano.

The second movement, in F# minor (the relative minor of A Major) is the only piece Mozart wrote in this key. Using a straightforward A-B-A form, the expressive piano music evokes a deeply pensive mood, even while the orchestration remains light. The interplay between the soloist and orchestra is more reminiscent of an intimate chamber concert rather than a grand orchestral concerto.

The complete concerto ends with an uplifting, sprightly rondo in direct contrast to the pathos of the second movement.

*Program Notes by Marian Shalander Kaiser, violin*

# Program Notes (cont.)

Capriccio Italien, Op. 45

Pyotr Ilyich Tchaikovsky  
(1840 - 1893)

In contrast to the frequently dark times in Tchaikovsky's life when depression from self-doubt about his compositions, his sexuality and life in general plagued his days and nights, the winter of 1879-80 was a happier time. He was treated to (and clearly very much savored) a three-month holiday in Rome.

Tchaikovsky, on previous visits to both Florence and Rome, noticed that Italians tended to sing constantly. He had a deep appreciation for this and wanted to incorporate some of the folk melodies he heard into an orchestral piece. He knew of fellow Russian Mikhail Glinka's two Spanish Overtures, and Tchaikovsky wanted to commemorate songs of Italy in a similar way. He gathered some of the folk music, both from collections and what he heard in the streets of the Eternal City. In his typical bi-polar self-evaluation, Tchaikovsky first convinced his patroness that the work would be effective and well received which, indeed, it was when it premiered in Moscow that December. But when the composer sat down to orchestrate the work, he began to doubt its musical substance. Audiences over the ensuing thirteen decades, however, have continued to enjoy and applaud the piece.

The opening trumpet call quotes what the composer undoubtedly heard each evening from the garrison next door to his hotel. The other themes are essentially unrelated with only an occasional return to those heard in the introduction. A somewhat melancholy tune carried by the lower strings follows the opening and is then succeeded by a charming folk song, then a march and finally a tarantella, bringing the piece to a sparkling finale.

*Program Notes by Michelle Juon, cello*



# 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 Monterey County, Torrance and Rio Hondo Symphony Orchestras in California and as a casual musician with the Saint Louis, San Francisco and Pacific Symphony Orchestras.

## Bios (cont.)

### Taryn Geiger, violin



Thirteen-year-old **Taryn Geiger** is a violin, piano, composition and music theory student at the Omaha Conservatory of Music (OCM). She currently studies violin with Ruth Meints and piano with Dr. Madeline Rogers. Taryn made her solo debut in September 2021 with a small chamber orchestra, performing a mini-lecture and recital of all of Vivaldi's The Four Seasons concerti at the Omaha Conservatory of Music. In February, Taryn was awarded First Place in the

Senior Division of the Nebraska ASTA Solo Performance Competition. She also earned State Alternate in the Nebraska MTNA Junior Strings Competition in October 2021 and October 2020. She has been named an OCM Merit Scholar for the last five years and has performed in the Scholar Showcase concerts annually. Taryn has been a member of Orchestra Omaha in the second violin section since November 2020. She is also a soloist in the Frontier Strings touring performance group and performs with chamber music ensembles at OCM. She attended three music programs last summer - the Heifetz Program for the Exceptionally Gifted (HeifetzPEG), the Philadelphia International Music Festival (PIMF) Solo Performance Summer Intensive and Soundwaves Summer Institute.

## Bios (cont.)

### Seha Ok, violin



**Seha Ok**, a 14-year-old violinist, began private lessons in Korea and currently studies with Jenna Ferdon at the Omaha Conservatory of Music (OCM). Prior to moving to Omaha, Seha studied music in South Korea at the Rhythmical Music Academy in Jinhae, as well as the Daniel Jun Music Academy in Incheon. In 2018, she was selected as the grand prize winner of the Changwon City Music Competition. Seha also participated in the Changwon City Youth Orchestra from 2019-2020. She is a freshman at Bellevue East High School, is a member of the Frontier Strings Ensemble and plays in Orchestra Omaha's second violin section.

## Bios (cont.)

### Dmitrii Shaposhnikov, piano



**Dmitrii Shaposhnikov** is a 17-year-old pianist born in Moscow, Russia. He has displayed a high aptitude for music since he was a toddler, playing piano to children's songs by ear. He received his first piano on his 4th birthday and has excelled by leaps and bounds ever since. Dmitrii studied music and played piano at the Kalinnikov Children's Music School in Moscow where he shared his rare talents at school

concerts. Shortly thereafter, Dmitrii was playing with the World Children's Choir of UNESCO for children with disabilities and singing with the Academy of Choral Art in Moscow. His extraordinary skills culminated in Russia when, together with the Children's Choir, he participated in concerts performed at the Great Hall of the Moscow Conservatory. While living in Russia, Dmitrii also participated on the Olympic Reserve Team for Paralympic swimmers. Since moving to Omaha with his family in 2013, Dmitrii has studied piano with Dr. Stacey Barelos at the Omaha Conservatory of Music. He later began playing music with a popular Omaha blues organization called Blues Ed. Dmitrii's passion for music also extends to composing his own classical and dance works. He is a sophomore at Millard West High School, where he participates in the band and choir.

# Personnel

## Violin I

Ruth Meints \*

*Concertmaster*

Ashley Roustio  
Linda Autenrieth  
Wendy Petty  
James Wilson  
Patricia Terry  
Pranay Neelakanta  
Tony Garrett  
Stephen Kelley

## Violin II

Kumiko Tübrick\*  
David Newberry  
Pat Branson  
Ginny Janis  
Bonnie Hartley  
Jenny Reid

## Viola

Viktoria Matheson\*  
Danielle Acers  
Emeline Burton  
Krissy Hingst  
Arminda Dyrek  
Christine Seeman

## Cello

Michelle Juon\*  
Camille Hinz  
Laura Nelson  
Ricky Fafak  
Ashley Byars

## String Bass

Alex Schmer\*  
Karma Bustillos

## Flute

Tina Stoll  
Paúl Loja Prodo  
Heidi Korsmo

## Piccolo

Heidi Korsmo

## Oboe

Bruce Bender  
Deanna Davis

## English Horn

Rebecca Ihnen

## Clarinet

Shari Lyles  
Tami Cervantes

## Bassoon

Brent Sandene  
Matt Baldwin

## Horn

Keith Davis  
Doug Divis  
Mark Sorensen  
Robert Wills

## Trumpet

James Lund  
Ryan Anderson

## Trombone

Robert Serfass  
Hanna Ingraham  
de Hernandez  
Jeff Ingraham

## Tuba

Nate Griffith

## Timpani

Tommy Roustio

## Percussion

Nick Lacroix  
Matthew Morse

\* Section Principal

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Darlene Kautz • Mark Kresl

*We sincerely apologize for any inadvertent omissions. If your name was left out of this program, please email us at [info@orchestraomaha.org](mailto:info@orchestraomaha.org).*

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