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meet our ORCHESTRA PERSONNEL

Violin I

David Newberry*
Concertmaster
Chris Smithell
Linda Autenrieth
Wendy Petty
Collin Moriarty
James Wilson
Stephen Kelly
Pat Terry
Seha Ok

Violin II

Kumiko Tubrick*
Pat Branson
Ginny Janis
Bonnie Hartley
Jenny Reid
Alex Kasun
Lisa Lopez

Viola

Viktoria Matheson*
Danielle Acers
Jestin Cam
Christine Seeman
Asher Abuhl
Josephine Abuhl
Arminda Dyrek

Cello

Michelle Juon*
Camille Hinz
Laura Nelson
Laura Goodwin
Peter Nelson
Abbey King
Ashley Byars

String Bass

Alex Schmer*
Ben Johnson

Flute

Tina Stoll
Tina Shogrin

Piccolo

Heidi Korsmo

Oboe

Bruce Bender
Deanna Davis

Clarinet

Shari Lyles
Tami Cervantes

Bassoon

Chuck Serfass
Kate Ziegerer

Horn

Keith Davis
Abra Prescott
Doug Divis
Mark Sorensen
Robert Wills

Trumpet

James Lund
Ryan Anderson

Trombone

Robert Serfass
Hanna Ingraham de Hernandez
Jeff Ingraham

Tube

Nate Griffith

Timpani

Tommy Roustio

Percussion

Nick Lacroix

Music Director

Dr. Kenneth Meints

*section Principal

FEBRUARY 11, 2023, 7:00PM

SIMON CONCERT HALL
OMAHA CONSERVATORY OF MUSIC
7023 CASS STREET, OMAHA, NE

PROGRAM

THE HIAWATHA SUITE
Samuel Coleridge-Taylor

THE AMERICAN SUITE - SUITE IN A MAJOR, Op. 98b
Antonin Dvorak

- I. Andante con moto
- III. Moderato (alla Pollacca)
- IV. Andante
- V. Allergo

CONCERTO FOR PIANO AND ORCHESTRA

Eric Ewazen, Composer
Tammy Miller, Piano



TAMMY MILLER, PIANIST



ERIC EWAZEN, COMPOSER



please enjoy our **PROGRAM NOTES:**

AMERICAN SUITE, SUITE IN A MAJOR, OP. 98b

Antonin Dvorak (1841-1904)

Antonin Dvorak was born in 1841, near the Bohemian town of Kralupy, about forty miles north of Prague. As the eldest son of a butcher, it was expected that he would follow the family trade. His musical abilities, however, soon became apparent and were encouraged by his father. After completing his musical studies, Dvorak earned a living as a viola player in the Czech Provisional Theatre Orchestra. Dvorak resigned from the orchestra in 1871 to devote himself more fully to composition. By 1891, Dvorak was the Professor of Composition at Prague Conservatory. Soon after, he was invited to become director of the National Conservatory of Music in New York, an institution intended to foster American music.

Dvorak initially wrote the American Suite for piano solo. While it was composed in New York between February and March of 1894, he did not orchestrate it until more than a year after his return to the United States and immediately before his departure for Europe. The pianistic version was performed soon after its composition. The orchestral version, in contrast, was first played in concert in 1910 and not published until 1911, seven years after Dvorak's death.

Composed in the romantic style, the American Suite is full of passionate and dramatic moments, combined using Dvorak's typical cyclic style. The composition is divided into five movements each showing its own "American" character, four of which are being performed this evening. The first movement is marked by a reference to the folk music of the New World, thus continuing his goal of finding what Brahms considered "pure music." It is believed that the third and fourth movements give reference to Dvorak's travels to the Midwest, particularly Iowa, where he continues the folk-like style of the previous movements. The mix of American influence with Slavic tradition is also perceptible in the last movement, with themes native to the Far East (played by flute and oboe in unison) where the orchestra easily passes between the minor and major themes. The cyclic aspects of the work are apparent, as the suite begins and ends on the same melodic theme.

**Program notes by Michelle Juon*

THE HIAWATHA SUITE

Samuel Coleridge-Taylor (1875-1912)

Samuel Coleridge-Taylor will always be remembered as a better composer than businessman. After finishing his soon-to-be-famous cantata, Hiawatha's Wedding Feast in 1898, he sold the publishing rights for a one-time fee. The score was a hit and sold more than 200,000 copies, and while it made him famous, the royalties went elsewhere. The frustrated artist traded a life of relative ease for an exhausting workload that, many believe, led to his death from pneumonia at age 37.

"If I had retained my rights in the Hiawatha music," he once lamented, "I should have been a rich man."

Coleridge-Taylor was born in Croydon, England, the child of a Black doctor from Sierra Leone and a white Englishwoman, who named her son after the poet Samuel Taylor Coleridge. His musical gifts were apparent at age 5, when he was given a violin and began singing in the choir of the local Presbyterian church. At 15, he enrolled in London's Royal College of Music – one of its first Black students – putting aside the fiddle to focus on composition.

Of his more than 100 works, a handful are considered American originals: the Petite Suite, the African Dances, the Clarinet Quintet, and the warmly lyrical Violin Concerto. Edward Elgar called him "the cleverest fellow" among the young composers in England at the time, and his teacher Charles Villiers Stanford praised his "assured technique and stylistic panache."

Coleridge-Taylor based his cantata on Henry Wadsworth Longfellow's The Song of Hiawatha from 1855, the first part of the composer's choral trilogy based on the epic poem. Its overnight success made the composer a man in demand, including in the United States, where he made three conducting tours. His celebrity reached its height in 1904 with an invitation to meet with President Theodore Roosevelt at the White House.

The Suite from the Hiawatha Ballet is in six short sections: The Wooing, the Marriage Feast, Bird Scene, Conjurers' Dance, the Departure, and Reunion. Coleridge-Taylor's adaptation of Longfellow is rich and radiant, full of rhythmic variations that unfold like a set of country dances. The composer said he wanted to capture the poem's "native simplicity, unaffected expression and unforced realism."

**Program notes from The Florida Orchestra.*

Full notes are available here: floridaorchestra.org/program-notes/new-world-symphony/



WORLD PREMIERE PERFORMANCE!

CONCERTO FOR PIANO and Orchestra

Eric Ewazen (1954 -)

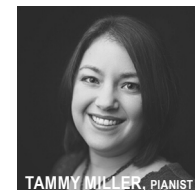
Composition Notes will be delivered live via the stage!

Eric Ewazen was born in 1954 in Cleveland, Ohio. Receiving a B.M. At the Eastman School of Music, and M.M. and D.M.A. degrees from The Juilliard School, his teachers include Milton Babbitt, Samuel Adler, Warren Benson, Joseph Schwantner and Gunther Schuller. He is a recipient of numerous composition awards and prizes. His works have been commissioned and performed by many soloists, chamber ensembles and orchestras in the U.S. and overseas.

Orchestral performances of Mr. Ewazen's music have recently been given by the Juilliard Symphony, Stow Chamber Orchestra (OH), Flower Mound Chamber Orchestra (TX), Birmingham (UK) Philharmonic, Illinois Symphony, Israel Symphony Orchestra Rishon Le'Zion, Honolulu Symphony, Mankato (MN) Symphony and the Everett (WA) Symphony.

He has been a guest at almost 100 Universities and colleges throughout the world in recent years including, Curtis, Eastman, Peabody, Indiana U., UCLA, U. of Texas, U. of Hawaii, Birmingham (UK) Conservatory, the Conservatory of Santa Cruz (Spain) and Boston Conservatory.

He has been lecturer for the New York Philharmonic's Musical Encounters Series, Vice-President of the League of Composers-International Society of Contemporary Music, and Composer-In-Residence with the Orchestra of St. Luke's in New York City. He has been a faculty member at Juilliard since 1980.



TAMMY MILLER, PIANIST



ERIC EWAZEN, COMPOSER

**composer notes cited from: <https://www.ericewazen.com>*

NOTES FROM A CONCERT SPONSOR:

"When Music Director Kenneth Meints asked me to be a co-sponsor for the world premiere of a piano concerto by Juilliard faculty composer Eric Ewazen, I was flattered to lend my assistance to this effort. Not only had Orchestra Omaha never previously staged a world premiere of a piano concerto by a living and active composer, but I was also biased to feel, at the time I was asked, that our orchestra was not performing enough music by today's composers in general. The Omaha Conservatory's talented pianist Tammy Miller had requested this concerto from her teacher, and had also learned and was ready to present this piece to our audience. It remained for Orchestra Omaha to be ready to accompany her in this premiere.

My interest in this effort goes well beyond a simple interest in modern music. For one thing, I cannot feel that an orchestra can thrive and grow just on performing the musical "warhorses" of the distant past, no matter how excellent these works have been since their own creation. A local classical music radio station reminds us that "at one time, all music was new." Likewise, I believe that music must be a living art, expressing voices from the present as well as the past, in order to communicate to today's audiences. It follows that orchestras today must be equipped to perform both older and newer works of music. Presenting a new work by an active composer, who is present at the premiere, provides a stimulus for the performers, and to reinforce the view that fine concert music is relevant in our changing world.

Furthermore, additional skills are often required in learning new music that serve to reinforce and supplement the skills of the musicians for performing older music, and build on the skill sets of those musicians in performing all music. In this case, my interest in this project is also bolstered by the fact that Eric Ewazen is an American composer, living among us, and supplementing the works of other fine composers who are living or have lived in America.

These are the reasons I am a supporter of the Eric Ewazen Piano Concerto project."

- James Wilson