

SYMPHONY IN SPRING

FEATURING 2023 YOUNG ARTISTS COMPETITION WINNERS!



APRIL 1, 2023, 7:00PM
SIMON CONCERT HALL
OMAHA CONSERVATORY OF MUSIC
7023 CASS STREET, OMAHA, NE

PROGRAM

SYMPHONY NO. 5 IN E MINOR, Op. 64

Pyotr Ilyich Tchaikovsky

- I. Andante
- III. Andante Cantabile
- IV. Allegro Moderato
- V. Finale: Andante Maestoso

VIOLIN CONCERTO NO. 9, Op. 104, Mvt. I

Charles de Beriot

Soloist: Junyi Fung Yuan, Violin

ROMANZE FOR VIOLA, Op. 85

Max Bruch

Soloist: Anna Suh, Viola

PIANO CONCERTO IN A MINOR, Op. 16, Mvt. I

Edvard Grieg

Soloist: Kento Sugiyama, Piano



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meet our ORCHESTRA PERSONNEL

Violin I

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

Violin II

Kumiko Tubrick*
Pat Branson
Ginny Janis
Bonnie Hartley
Jenny Reid
Annabelle Abisset
Claudia Rowen
Abigail Layne

Viola

Viktoria Matheson*
Danielle Acers
Jestin Cam
Sofia Starcic
Asher Abuhl
Josephine Abuhl
Arminda Dyrek

Cello

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

String Bass

Heike Lowe*
Jake Wheeler

Flute

Tina Stoll
Tina Shogrin
Heidi Korsmo

Piccolo

Heidi Korsmo

Oboe

Bruce Bender
Rebecca Ihnen

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

JUNYI FUNG YUAN

Strings Junior Division Winner



Junyi is a sixth grader at Kiewit Middle School. She began playing the violin four years ago. Currently, Junyi Studies with Olga Smola.

Junyi placed first at the 2022 NEASTA State Solo Competition in the junior division. She was also an alternate for the 2022 Nebraska MTNA Competition in the junior performance division.

ANNA SUH

Strings Senior Division Winner



Anna is a 9th grader at Millard North High School. She began playing piano at age six and added the violin at age nine. Anna switched to viola at the age of 14. Currently, she studies with Ruth Meints at the Omaha Conservatory of Music.

Anna plays with the Frontier String Ensemble and participates in chamber music. Anna is also involved with OAYO. She has played in the Concert Strings Orchestra, Yourth Symphony Orchestra, and the Youth Philharmonic Orchestra. During her time in the Philharmonic Orchestra, Anna served as 2nd violin principal in 2019, and was co-concertmaster and concertmaster in the 2021-2022 season. Currently, Anna is assistant concertmaster for the Youth Symphony Orchestra. Anna received an honorable mention in Junior Strings MTNA in 2020 and 2021. She also won the Orchestra Omaha Junior strings Division in 2021.

KENTO SUGIYAMA

Orchestral Division Winner



Kento is an eighth grader at Northwest Junion High School in Coralville, Iowa. Kento began playing the piano in 2013 and added the bassoon in 2019. Kento currently studies with Professor Jack Winerock and Feilin Lin Murray.

Kento has earned first place at the IMTA State Piano Competition in his category in 2018, 2019, 2020, and 2022. Kento was also an Alternate in the MTNA Junior Piano Division in 2021 and received first in 2022. In 2021, Kento placed fourth in the piano talents category of the Tkaczewski International Piano Competition. Kento received an honorable mention in the piano open division at the Walgreens National Concerto Competition in Illinois in 2022. Kento also received first place in the Great Composers Competition for Best Beethoven and Best Chopin Performance.

PROGRAM NOTES:

For additional program notes, please scan and follow the QR code below!





SYMPHONY NO. 5 IN E MINOR, Op. 64

Pyotr Ilyich Tchaikovsky (1840-1893)

Pyotr Ilyich Tchaikovsky was born into a middle-class family and educated for a career as a civil servant. He pursued a musical career against the wishes of his family, entering the St. Petersburg Conservatory in 1862. This formal, Western-oriented training set him apart from the nationalistic values embodied by a group of young composers known as The Russian Five, with whom Tchaikovsky's professional relationship was mixed. Although he enjoyed great success, Tchaikovsky was never emotionally secure. His life was punctuated by both personal crises and periods of depression. Despite this private turmoil, Tchaikovsky's public reputation continued to grow. He was honored by Czar Alexander III, awarded a lifetime pension and lauded in the concert halls of the world. He died suddenly from cholera at the age of 53, although some believe his death may have been at his own hand.

While composing his Fifth Symphony during the spring and summer of 1888, Tchaikovsky was unsure of his capacity to continue producing symphonic music. It had been ten years since the premiere of his Fourth Symphony, and a number of operas and song anthologies had gone either unsold or unplayed. It was during this time that Tchaikovsky's relationship with Nadezhda von Meck began to flourish. Von Meck was a wealthy widow, and became Tchaikovsky's principal patron, allowing him to leave his teaching position at the Moscow Conservatory. Their relationship was very odd, as she demanded that they never meet. For fourteen years, they exchanged regular correspondences, and Tchaikovsky would vacation at her estate when she was away. Yet on the sole occasion that they were accidentally in the same place, she passed by without saying a word. She became his muse, helping Tchaikovsky through the lowest point in his life, and ultimately convincing him that he had the capacity to write another symphony when he thought that he had nothing left to give.

The symphony opens with a slow introduction (*Andante*), quietly stating the motto that provides the dramatic background of the entire work—the motive that Tchaikovsky identified as "Fate." The clarinet and bassoon introduce the main idea of the movement's body (*Allegro con anima*), an E minor theme that Tchaikovsky may have derived from a Polish folk song. Strings introduce a contrasting group of ideas, which are much more lyrical in nature. The movement is worked out rather conventionally in sonata form, but the music is expressive throughout, creating moods of yearning, sadness, and emotional turmoil.

The second movement (*Andante cantabile, con alcuna licenza*) is based on one of Tchaikovsky's most beautiful and expressive melodies, sung by solo horn above a light background of strings. There are gentle answers by clarinet and oboe, and a change of mood. This central section builds gradually towards a climax: a statement of the Fate motive by the brass. He returns once more to the lyrical mood of the opening, but at the end, the mood is shattered again by the return of Fate.

The waltz (*Valse: Allegro moderato*) is set in a three-part form—two principal sections enclosing a contrasting section or trio. In this movement, the main theme was inspired by a Florentine street melody he had heard some years earlier. The trio takes on a lighter character, dominated by a quick 16th-note melody passed among the strings and woodwinds. After a reworked version of the main idea, Tchaikovsky adds a coda, which includes an ominous statement of the Fate motive by the clarinet and bassoon. Here, it is fitted into the triple meter of the waltz, but it seems no less forbidding.

The introduction to the last movement (*Andante maestoso*) presents the motto in a major key, now transformed from something frightening into a triumphant march. The body of the movement (*Allegro vivace*) returns to the E minor of the beginning of the symphony. The first group of themes are generally quite forceful, while the second group, dominated by solo woodwinds, seem more hesitant. The Fate motive rounds off the exposition, and pervades this movement as whole, finally set in an extended coda. At the end, there is a surprise—the main *Allegro* theme of the first movement returns in the closing bars, transformed, like the Fate motive, into something exultant and optimistic. This ending appeals for a programmatic explanation: the dark feelings of the beginning (guilt, shame, and self doubt) have now been overcome, as the music has come full circle.

please enjoy our **PROGRAM NOTES:**

VIOLIN CONCERTO NO. 9, Op 104 Mvt. I

Charles de Beriot (1802-1870)

Charles de Bériot was born into a noble family in Louvain, Belgium in February 1802. Orphaned at the age of nine, he studied with his guardian, violinist Jean-François Tiby. In 1821, on the advice of a colleague, de Beriot moved to Paris to study with Giovanni Battista Viotti, who advised him to profit by hearing other players but to imitate no one. After a brief period as a student of Pierre Baillot, de Bériot began his extraordinary concert career, creating a sensation in London and Paris. His life took a decidedly romantic turn upon meeting Maria Malibran, a famous opera diva of the 19th century. Their affair continued for years until Maria's marriage was annulled by the French courts, and the couple wed in March 1836. Sadly, their wedded bliss did not last long, as Maria died from injuries in a riding accident mere months into their marriage. After a period of mourning, de Bériot accepted the post of violin professor at the Brussels Conservatory in 1843. He remained there until his forced retirement in 1852 due to failing eyesight, and died in 1870. Similar to the life he led, de Bériot's music is highly engaging, as he flourished at the height of the Romantic era. His ten violin concertos and the Scène de Ballet are probably his best known works.

ROMANZE- FOR VIOLA & ORCHESTRA, Op. 85

Max Bruch (1838 - 1920)

Born in 1838, Max Bruch is primarily known for two solo violin works (the Violin Concerto, Op. 26, and the Scottish Fantasy), as well as the Kol Nidrei for cello and orchestra. However, his full catalog of compositions encompasses nearly a hundred works with operas, three symphonies, five concertos, dozens of other orchestral pieces, sacred and secular choral works, art songs, and chamber music. Bruch was also a highly sought-after composition teacher at the Hochschule [Conservatory] für Musik in Berlin — two of his most famous pupils were Ottorino Respighi and Ralph Vaughan Williams.

The Romanze for Viola & Orchestra was written in 1911 towards the end of Bruch's life, and brings together his complete craftsmanship for gorgeous melody and enticing harmonies. The work was dedicated to Maurice Vieux, principal violist of the Paris Opera. Opening with a quiet yet lush orchestration, Bruch makes the viola express a variety of moods, more and more agitated, through the use of mixed rhythms, triplets and dotted notes, a series of fast arpeggios and abrupt chords, with the head of the theme always recognizable. The dulcet main melody reappears from time to time, but not always in the solo part. The Romanze ends in the same fashion that it began, reminding us that Bruch's warm, melodic compositional style is equally as deserving of the praise given to his German romantic contemporaries, Schumann and Brahms.

PIANO CONCERTO IN A MINOR, Op. 16, Mvt. I

Edvard Grieg (1843-1907)

Edward Grieg was born in Bergen, on the western coast of Norway. Cut off from the rest of the country by mountains and fjords, Bergen has served as a fishing and trading port since the Middle Ages. Grieg was very much inspired by his home, its countryside and its cultural life. He even once remarked that, "I'm sure my music has a tang of codfish in it." He was also inspired by Norwegian folk music, some of which he recorded and carefully transcribed, most notably for the unique instrument known as the hardanger fiddle. In this type of research he predated Vaughan-Williams, Bartok and others by several years, and was an inspiration to many early 20th century composers.

Grieg's genius for melody and harmonic color served him best in smaller forms, such as piano music and songs. He has sometimes been described as the "Chopin of the North." The composer Debussy cruelly (but memorably) described his music as, "pink bon-bons stuffed with snow." But Debussy had the grace to acknowledge Grieg as a fine conductor who drew excellent performances from the orchestras he directed. Grieg was also a first rate pianist himself, performing his own solo works and concerto frequently, as well as music by other composers. Early in 1867, Grieg married his cousin, Nina, a sensitive singer with a lovely voice. In April 1868, a daughter was born to them, and that summer all three spent an idyllic holiday at a rented cottage in Denmark. It was there that Grieg wrote his piano concerto.

The famous opening, which is not just sweeping chords but a motto theme in itself, leads into a gentle theme by the woodwinds. This is soon taken up by the piano. A graceful second theme appears on the cello; in the first version, however, this theme was originally played by the trumpet. It is developed furiously by the piano before the orchestra resumes it once again. Much of this music appears a second time, though with scoring and harmonies transformed. Towards the end of the movement, the piano has a substantial and exciting cadenza.