



**OCTOBER 26 , 2024 , 7:00PM**

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

**COST: FREE (\$10 DONATION SUGGESTED - [orchestraomaha.org/donate](https://orchestraomaha.org/donate))**

**LIVE IN  
HAUNGERT!**

***NIGHT ON BALD MOUNTAIN***

Modest Mussorgsky

***SYMPHONY NO. 8, (unfinished)***

Franz Schubert

***SYMPHONY NO. 1, mvt. III***

Gustav Mahler

***FINGAL'S CAVE (The Hebrides)***

Felix Mendelssohn

***IN THE HALL OF THE MOUNTAIN KING***

Edvard Grieg

---

# thank you to our '24-'25 SPONSORS & SUPPORTERS

---



## MAESTRO SPONSOR (\$1000+)

Ashley Byars & William DeRoin  
Betty Powell Curry  
Nate Griffith  
David Jasper

## CONCERT SPONSOR (\$500+)

Marcia DeRoin  
Ruth & Ken Meints  
Christine Seeman  
James & Kate Ziegerer

## SECTION SPONSOR (\$250+)

Bonnie Hartly  
Jennifer King

## PRINCIPAL PLAYER (\$100+)

Bruce & Phyllis Bender  
Barry & Patricia Branson  
September Symens-Lacoix  
Kumiko Tubrick

## FRIEND OF MUSIC (\$50+)

Erin Lavery  
Lisa Miller  
Cindy Serfass

## WANT TO DONATE?



## JUST SCAN ME!

Want to become a Supporter of Orchestra Omaha?

Visit: <https://orchestraomaha.org>

or

Send an Email to: [info@orchestraomaha.org](mailto:info@orchestraomaha.org)

Orchestra Omaha is a non-profit 501[c][3] organization,  
and all donations are tax-deductible

---

## meet our ORCHESTRA PERSONNEL

---

**Music Director**  
Dr. Kenneth Meints

**Violin I**  
Ruth Meints\*  
*Concertmaster*  
Seha Ok  
Leslie Steele  
Emelia Weaver  
Linda Autenrieth  
Collin Moriarty

**Violin II**  
Kumiko Tubrick\*  
Pat Branson  
Bonnie Hartley  
Jenny Reid  
Claudia Rowen  
Ginny Janis  
Annabelle Abisset

**Viola**  
Viktoria Matheson\*  
Darbi Hight  
Josephine Abuhl  
Anna Suh  
Christine Seeman  
Asher Abuhl

**Cello**  
Michelle Juon\*  
Camille Hinz  
Annika Shaw  
Laura Goodwin  
Peter Nelson  
Abbey King  
Nicholas Mettler

**String Bass**  
Justin Zeleski\*  
Michael Overfield

**Flute**  
Tina Shogrin  
Tina Stoll

**Piccolo**  
Heidi Korsmo

**Oboe**  
Deanna Davis  
Dave Gardner

**English Horn**  
Graham Bond

**Clarinet**  
Shari Lyles  
Tami Cervantes

**Bass Clarinet**  
Myra Coveney

**Bassoon**  
Chuck Serfass  
Kate Ziegerer

**French Horn**  
Keith Davis  
Timothy Aulner  
Don Love  
Robert Wills

**Trumpet**  
Ryan Anderson  
James Lund

**Trombone**  
Robert Serfass  
Hanna Ingraham de Hernandez  
Jeff Ingraham

**Tuba**  
Nate Griffith

**Timpani**  
Nick Lacroix

**Percussion**  
Robert Wege

**Harp**  
Kumiko Tubrick

\*section Principal



---

***Night on Bald Mountain******Modest Mussorgsky (1839-1881)***

---

Night on Bald Mountain, orchestral work by the Russian composer Modest Mussorgsky that was completed in June 1867. The work had not been performed in public at the time of the composer's death in 1881; it was revised by his colleagues and still later by other generations of composers and conductors. Not until it was used in the penultimate scene of the Walt Disney movie *Fantasia* (1940) did it garner a wider audience. For a Western public, it remains largely associated with that movie and with the celebration of Halloween.

Originally titled *Ivanova noch na lysoy gore* (St. John's Night on Bald Mountain), the piece evoked the pagan festivities of the midsummer Slavic holiday associated with the summer solstice, involving fire, water, and fertility rituals as well as the gathering of witches and spirits. The name of St. John became attached to the ancient holiday when the Christian church attempted to appropriate and alter the celebrations. Mussorgsky was inspired by Nikolay Gogol's short story "St. John's Eve."

After Mussorgsky's death, Rimsky-Korsakov took up *Night on Bald Mountain*, rearranging and reorchestrating it in a more conservative manner, retaining Mussorgsky's ferocious energy while somewhat lessening the piece's demonic sound. Rejecting his friend's original conclusion of crashing dissonance and savagery, Rimsky-Korsakov substituted an ending in which dawn and church bells disperse the gathered demons. The piece first reached an international audience in this form, when Rimsky-Korsakov conducted it in concert at the Paris Exhibition of 1887. Mussorgsky's original version was not published until 1968.

---

***Symphony No. 8 (unfinished)******Franz Schubert (1797-1828)***

---

Franz Schubert is known primarily as a songwriter. His nine symphonies stand in the shadow of Beethoven's but are revolutionary and Romantic in a way utterly different from Beethoven's. Whereas Beethoven wrestled with melodic problems, Schubert was a born melodist and consequently concerned himself more with the harmonic basis of form. He was likewise the more sensitive orchestrator, and in the last three symphonies he greatly expanded the role of the brasses.

The *Unfinished* consists of two complete movements in 3-4 and 3-8 time and a sketch for a scherzo. The complete movements form a convincing unity; masterful in harmonic organization and orchestration, they are expressive without being diffuse, a criticism often levelled against passages in Schubert's earlier works. The *Great* is of Beethovenian scale, partly because of extensive repetition. The scherzo and related slow movement, no longer simply rustic pieces, are both in sonata form. Irregular phrases, modulatory schemes, and rhythmic force give evidence of Schubert's concern with form based on slowed-down and far-reaching harmonic motion. His rhythmic manipulation was un-Classical, his themes personal and of more than Classical significance.

Mahler's Symphony No. 1 consciously evokes the heroic ideals of his day, so often lauded in the period's literature and visual art. At the time of its premiere, it bore the title "Titan: a symphonic poem in the form of a symphony." The allusion was to Jean Paul's popular novel, *Titan*, in which the protagonist has only his inner strength as a defense against a world of evil. According to Mahler's original descriptive program for the work, in which he elaborated that the "symphonic poem" was in two parts and not quite a symphony as such, the first half portrays "The Days of Youth, Flowers, and Thorns," leading to an "awakening of nature," or at least, an awareness thereof. By contrast, the second half is a human comedy, like Dante's *Divine Comedy*, in which the dark side of the world is exposed.

In the third movement, Mahler himself said he was thinking of an art print portraying forest animals escorting a great hunter to his grave. One imagines that the animals might celebrate such an occasion, though Mahler has them doing so in rather ironic fashion, to a dark, minor-key march derived from the old French folk song "Frère Jacques." Perhaps he thought to imply that the dead hunter is, from a certain point of view, sleeping until those "morning bells" ring. For his chapter heading, Mahler specified "Feierlich and gemessen, ohne zu schleppen," that is, "stately and measured, though without dragging."

---

***Fingal's Cave******Felix Mendelssohn (1797-1828)***

The Hebrides, Op. 26, concert overture (resembling an operatic overture, though intended for concert performance rather than as a prelude to a theatrical work) by German composer Felix Mendelssohn, a tempestuous one-movement work in sonata form, inspired by the composer's visit to the Hebrides islands off the west coast of Scotland. First performed in 1830, the piece was revised many times by its composer and premiered (as Overture to the Isles of Fingal) in London on May 14, 1832.

In 1829 the 20-year-old Mendelssohn visited Scotland with a childhood friend, Carl Klingemann. The two roved among the lakes and moors of the Scottish Highlands, and Mendelssohn wrote colourful letters home about their adventures. He described the "comfortless, inhospitable solitude," which stood in contrast to the entrancing beauty and wildness of the countryside. While on a ferry voyage in western Scotland, Mendelssohn was so struck by the misty scene and the crashing waves that a melody came into his mind, a melody with all the surge and power of the sea itself. In an exuberant letter, he described the experience to his sister Fanny, and, wishing to convey to her how deeply he was moved, he wrote down for her a few bars of the melody that he later used at the beginning of his overture.

---

***In the Hall of the Mountain King******Edvard Grieg (1843-1907)***

Peer Gynt, incidental music by Norwegian composer Edvard Grieg, written to accompany the verse drama of the same name by Norwegian writer Henrik Ibsen. The music debuted to great acclaim in 1876 when the play was first produced for the stage, and it remains among the most popular of Grieg's compositions. Ibsen's *Peer Gynt* explores and satirizes Norwegian culture through the exploits of its charming, arrogant title character, a Norwegian peasant who impulsively abducts a bride from her wedding and then abandons her in order to travel the world on other adventures. Grieg, a founder of the Norwegian nationalist school of music, had reservations about Ibsen's irreverent play, and he only reluctantly accepted the invitation to write music for it, but the collaboration was a critical success. Grieg's music was praised for its lyricism and for the wide range of styles and orchestral effects used to match the variety of the protagonist's travels.

Grieg's music for *Peer Gynt* is usually heard in the form of two orchestral suites (Op. 46 and Op. 55), each featuring four movements selected from his score. The best-known movements include "Morning Mood," in which a serene melody for flute and oboe depicts a calm dawn; "Anitra's Dance," a nimble and seductive dance for strings; and "In the Hall of the Mountain King," in which a short, mysterious theme gains speed and volume as it is repeated, building toward a frenetic climax.