2021-2022 CONCERT SEASON
DR. ALISON GAINES, MUSIC DIRECTOR AND CONDUCTOR

HEROES AND VILLAINS

OCTOBER 12, 2021
7:30 PM | UNK FINE ARTS RECITAL HALL

This season opener features the stirring Beethoven Egmont Overture, music from Peer Gynt Suite by Grieg, and a concerto by Adam Wesolowski featuring UNK faculty member Dr. Robert Benton as euphonium soloist.

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“Creating musical traditions for over 100 years.”
October 12, 2021

Dear Kearney Symphony Orchestra Patron,

We are pleased to be performing live again and look forward to seeing you at concerts of the Kearney Symphony Orchestra throughout the year. We will continue livestreaming our concerts for orchestra supporters who cannot attend, through our website: http://unk.edu/kso. On the website, you will also have access to a digital program for this evening’s concert, our “intermission interviews”, and updated information about orchestra personnel and more information about how you can become a KSO subscriber or donor. Don’t forget to fill out the online questionnaire if you have not already done so!

This season’s theme is Epic Tales. Tonight’s concert, “Heroes and Villains” features Beethoven’s portrayal of Lamoral, Count of Egmont, and his fight against tyranny and oppression in sixteenth century Spanish Netherlands through a dramatic overture. Edvard Grieg depicts the Norwegian folk character “Peer Gynt” as a scamp and troublemaking wanderer. Peer Gynt Suite No.1 comprises four of the twenty-six musical interludes Grieg composed for Ibsen’s epic play. The selections are both heartbreaking and beautiful, with “The Hall of the Mountain King” as a perfect ending to an October pre-Halloween concert!

December’s concert, “Classic Traditions” will include favorite selections of the holiday seasons. The program will feature UNK’s Jazz Rock Ensemble playing excerpts from Duke Ellington’s Nutcracker – a very jazz Christmas under the direction of Dr. Tim Farrell. The program will conclude with a carol sing-along.

The winter concert in March will feature “American Adventures” through the film music of John Williams. Join us for familiar favorites in selections from Star Wars and Raiders of the Lost Ark. The concert will also include Florence Price’s beloved work, Adoration, and the UNK student concerto-aria competition winner.

The final concert of the season is called “Saints and Sinners” and will encompass a wide variety of styles and genres of music. The UNK Choirs, under the direction of Dr. John Petzet, will perform works by Brahms and Mozart. Rimsky-Korsakov’s magnificent Russian Easter Overture is our program opener, and the concert will conclude with the exciting and rousing “Bacchanale” from Saint-Saëns’ opera, Samson et Dalila.

The whole KSO family values and appreciates your support, especially through our rough COVID restricted performance schedule last season. We are thrilled to be performing live for you once again!

All the best,

Dr. Alison Gaines,

Music Director and Conductor,
Kearney Symphony Orchestra
Ronald J. Crocker Chair of Orchestra
PROGRAM

Egmont Overture, op. 84
Ludwig van Beethoven
(1770-1827)

Euphory Concerto (2019)
I. Andante
II. Allegretto con umore
III. Presto con fermezza
Adam Wesołowski
(b. 1980)

Robert Benton, Euphonium soloist
American première performance

20-MINUTE INTERMISSION
Visit unk.edu/kso to listen to our intermission interviews

Gabriel’s Oboe (1986)
Ennio Morricone
(1928-2020)
Arr. Robert Longfield

Robert Benton, Euphonium soloist

Peer Gynt, Suite No.1, op. 46
Edvard Grieg
(1843-1907)
1. Morgenstemning (Morning Mood)
2. Åses død (The Death of Åse)
3. Anitras dans (Anitra’s Dance)
4. Dovregubbens hall (In the Hall of the Mountain King)
KEARNEY SYMPHONY ORCHESTRA
Dr. Alison Gaines, Music Director and Conductor

STRINGS
Violin I
Connie Moon, concert master*
Claire Nash +
Colton Hervert +
Ginger Durall *
Josh Fish *

Violin II
Josh Wetovick, Principal +
Abby Marshall +
Akira Hamada +
Lynn Brewster *
Maria Serrano *

Viola
Rochelle Hazleton, Principal +
Nic Landanger +
Gabriel Forero Villamizar *
Mee-Hwa Roche*

Cello
Rachel Witt, Principal +
Jonathan Drozda +

Bass
Marcus Gibson, Principal +
Jeff Stelling *
Karin Furusawa +

WOODWINDS
Flute
Erin Van Hal, Principal ~
Natalie Radcliffe *

Oboe
Heidi Farrell, Principal <
Jacob Cahill +

Clarinet
Aaron Borer, Principal ~
Erika Tsuji +

Bassoon
Roxanne Tillotson, Principal *
Jake Gutschenritter +

Percussion
Dr. Duane Bierman, Principal <
Jacob Obrecht +
Cameron Scheibe ~

BRASS
French Horn
Cameron Grafel, Principal +

Trumpet
Erin Beave, Principal *
Sadie Uthing +

Trombone
Haley West, Principal +
Bailey Miska +
Jacob Temme +

Tuba
Dr. Robert Benton <

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Special Thanks
~ KSO sectional coaches: Duane Bierman, Ting-Lan Chen, Heidi Farrell, Connie Moon, and Noah Rogoff ~
~ The KSO Board, its President Dr. Anne Foradori, and the KSO donors and advertisers ~
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~ The following media outlets, television and radio shows for their support: Genevieve Randall and NET Radio, The Kearney Hub – Rick Brown, Carol Staab – The Good Life, NTV – Krisa Howland
~ The members of the Orchestra for giving so much to make the arts in Kearney thrive! ~
~ Cassie Brown and Steph Gallaway, audio recordings ~
**PROGRAM NOTES**

*Egmont Overture, op. 84 – Ludwig van Beethoven*

When Johann Wolfgang von Goethe (1754-1832) wrote a play about Lamoral, Count of Egmont (1522-1568), a general and statesman of the Spanish Netherlands, he knew Beethoven would be drawn to the heroism of such a fighter of independence. Egmont’s execution sparked a national uprising that eventually led to the independence of the Netherlands. Beethoven’s opera, *Fidelio* (1805) and later, his short orchestra work, *Wellington’s Victory* (1813), demonstrate Beethoven’s love of the overthrowing of tyranny and miscarriages of justice. Goethe, commissioned Beethoven to compose incidental music for a revival production of the play in 1809-1810. The complete score begins with an overture and contains nine pieces for soprano, male narrator, and orchestra. The overture is frequently played as a concert work on its own. Expressive and powerful, the Egmont Overture is one of the last works in Beethoven’s middle period.

*Euphory Concerto (2019) – Adam Wesołowski*

Euphory Concerto is a three-part concerto for euphonium and string orchestra, in which Adam Wesołowski presents this beautiful instrument in various ways. The piece was composed in June 2019 for Euphoniumist Steven Mead. Each movement is based on the same motif, presented it in a different character, to show the versatility of the soloist. The first part introduces the piece’s melody in the form of a cantilena, to show the beauty of the euphonium. The second movement is filled with surprising colors, sonic effects and changing rhythms. The soloist achieves this by slapping the instrument's mouthpiece and bell, accompanied by the sounds of the voice. It leads to the main melody, performed with a beatbox effect. Everything is kept in a humorous and happy character. The third movement shows off the bravado of the melody, this time by changing accents to create a quasi-dance-like character. In this movement, the composer references the melodies of the first movement and of the sonic effects of the second movement, to finish the piece with rapid scale flourishes. The composition's colorful effects in the hands of the soloist and orchestra are supposed to conjure euphoria not only at the end of the piece, but at the end of each movement.

*Gabriel’s Oboe (1986) – Ennio Morricone*

“Gabriel’s Oboe” is the main theme in the musical score of the film, *The Mission*, written by Morricone. It has been arranged for several solo instruments and orchestra, including this one which features euphonium. The film won both an Academy Award and Golden Globe Award for Best Original Score. Ennio Morricone was an Italian composer, orchestrator, and conductor who wrote music in a variety of genres. He is primarily remembered as a successful composer of film scores including “western” films, led by Italian directors. His best-known scores were written for the film, *The Good, the Bad, and the Ugly* (1966) and *A Fistful of Dollars* (1964).

*Peer Gynt, Suite No.1, op. 46 – Edvard Grieg*

Norwegian playwright Henrik Ibsen (1828-1906) enlisted the talents of countryman and contemporary Edvard Grieg (1843-1907) to write incidental music for his play, *Peer Gynt*. The plot of Ibsen’s monumental, five-act play is loosely based on the Norwegian folk tale of the same name. Although it is rooted in the romantic tradition of a “wanderer” character, it also anticipates the Modernist movement in literature. The story of *Peer Gynt* is also said to be a tale of procrastination and avoidance for its main character. The play’s forty scenes transgress time, space, and location – a major undertaking for theatrical stagecraft of the day. Grieg composed incidental music (26 movements) for this play over an eighteen-month period – a score of epic proportions. Grieg’s lyrical, expressive style did not mesh well with Ibsen’s concept of the character of “Peer Gynt”, whom he saw as brutish, selfish, and the worst of society. Instead, Grieg wrote a score for the tale of an adventurer. The music depicting other characters and scenes are also heartbreakingly beautiful and graceful. Eventually, Grieg divided the music into two four movement suites that could be performed by orchestra. The first suite performed this evening features some of Grieg’s most compelling music, from the slow and somber, to the colorful and highly evocative last movement, “In the Hall of the Mountain King”.
ROBERT BENTON – Euphoniumist Robert Benton moves and entertains audiences with his clear musical communication, sublime lyricism, technical mastery, and a fun engaging presence on stage. Robert’s musical personality is so effectively conveyed in performance that listeners often forget that there is an instrument between them. He has honed these skills over the years through myriad professional performing experiences all around the world, from recitals in Austria to concerts with the Detroit Symphony; from Brass Bands in Nebraska to Wind Bands in Beijing; from competitions in Korea to concerto in Madrid. When not performing, Benton keeps busy commissioning and recording new pieces for the euphonium. He has commissioned over a dozen works by composers such as Joel Puckett, Ricardo Lorenz, Steven Bryant, and Peter Meechan. Robert has recorded two CDs which feature these composers and others. His other major creative activity is working on his vocalise project – which includes published editions of Rossini bel canto vocalizes as well as 20th-century French and Italian vocalizes. Dr. Benton is currently associate professor of low brass and music theory at the University of Nebraska at Kearney, where he takes great joy in educating and inspiring the next generation of musicians with his infectious enthusiasm for all things musical. His students have won concerto competitions and places in prestigious graduate programs across the country. Robert Benton holds degree from Oakland University (BM), Michigan State (MM), and the University of Michigan (DMA). Robert is a Besson-Buffet performing artist and clinician and performs on a Besson Sovereign Hybrid euphonium.

ALISON GAINES – Music Director and Conductor of the Kearney Symphony Orchestra, Dr. Alison Gaines holds the DMA degree in orchestral conducting from the University of Kansas, and an MM degree in bass performance from USC. Her professional conducting experiences include Breckenridge Music Festival, Iowa State University, College of DuPage, and conducting fellowships through the League of American Orchestras, Chorus America, and The Conductor's Institute of New York. As a professional bassist, she served as Principal Bass for the Tulsa Philharmonic Orchestra, Breckenridge Festival Orchestra, and Rockford Symphony (IL). She has won competitive fellowships with the Tanglewood Festival, Festival dei Due Mondi (Spoleto, Italy), and the Aspen Music Festival and served as a clinician for the Chicago Bass Festival for 4 years. She has served as a clinician and guest conductor for music festivals throughout the Midwest, has held music director positions in Kansas and Missouri and has guest conducted various Midwestern orchestras from Arkansas to Nebraska including the Omaha Area Youth Symphony, Fox Valley Symphony in Illinois, and the Philharmonia Orchestra of Kansas City. She studied with British conductor, keyboardist, and recording artist Brian Priestman, and jazz educator and composer Dan Gailey. Upcoming conducting engagements include work as a cover conductor for Orchestra Iowa and the Apollo Chorus of Chicago as well as substitute conducting work at Fordham University and with the Lincoln Center Chamber Players. A seasoned performer of orchestral and chamber music across the US and Europe, Dr. Gaines holds the Ronald J. Crocker Chair in Orchestra at UNK.

ADAM WESOŁOWSKI – graduated from the Karol Szmanowski Academy of Music in Katowice, where he studied Composition with Edward Bogusławski and Alexander Lason and Piano with Wojciech Switala and obtained his cum laude diploma in 2004. Simultaneously, he studied Music Theory, which he completed two years later. From 2014 – 2018 he held the position of Deputy Director of the Orchestra of Royal Capital City of Cracow Sinfonietta Cracovia. He is also Director of the Grzegorz Gerwazy Gorczycki International Festival. As a composer, he has won numerous compositions, including First Prize in the A. Dvorak International Composition Competition in the Czech Republic, as well as two-time winner of the Adam Didur All-Poland’s Composition Competition.
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