Hastings Symphony Orchestra

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# Getting to Know You SEASON 98 | 2023-24

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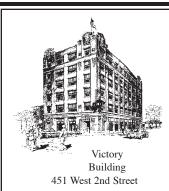
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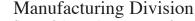
# Congratulatíons on your 98th season

As we begin our 136th year, the Dutton-Lainson Company continues its tradition of being a major supporter of the Hastings Symphony Orchestra.









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# Season 98 President's Letter

Welcome to "Getting to Know You," the 98th consecutive season of the Hastings Symphony Orchestra!

This season truly offers an exciting variety of musical experiences:

- Our subscription concerts begin in October, with masterworks including Beethoven's *Leonore* overture, Copland's *Our Town* suite, and Shostakovich's challenging and stirring Fifth Symphony.
- December brings the beloved traditional holiday concert, featuring local baritone Tyler Koepp.
- In February, impressive future stars take the stage, as the winners of our biennial Hastings College Young Artists competition demonstrate their talents with the orchestra.
- A unique Saturday evening concert in March showcases the superb Jackie Allen Quartet for a delightful evening of jazz music with orchestral accompaniment.
- To conclude the season, we return to masterworks with symphonies composed by Joseph Bologne, Chevalier de Saint-Georges, and Jean Sibelius, and a guest performance by virtuoso violist Clark Potter of Lincoln.

Our blockbuster 98th season would not be possible without the continued generosity of our patrons, sponsors, and donors. In response to the unwavering support of our wonderful community, the Hastings Symphony Orchestra has developed over nearly a century from the "Dime Symphony" into a significant regional cultural institution. Your ticket purchases and generous contributions reflect your appreciation of the talented musicians who perform with the Symphony. Please accept our sincere thanks. With your help, the Hastings Symphony will continue to grow and thrive in its second century.

As a nonprofit organization, the Hastings Symphony Orchestra relies on volunteers to assist with concerts and other events and to serve on the Board of Directors and operating committees. Contact any Board member about opportunities to be involved.

We are delighted and proud to present "Getting to Know You." May you be entertained, inspired, and moved by this beautiful music!

#### **Bruce Batterson**

On behalf of the Board of Directors

The 2023-2024 Season – Board of Directors & Staff

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# **Our Mission**

Enrich lives through great music

# **Our Vision**

An engaged community connected through the arts

# Contact the Hastings Symphony at:

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# HOUSE INFORMATION

The Hastings Symphony extends its appreciation to all patrons for their cooperation in reading and following the guidelines listed below.

**Children:** The HSO welcomes children above the age of three to its concerts. However, if your children become disruptive during the performance, we request that as a courtesy to the audience and musicians, you remove them from the auditorium.

Late-Comers: Late-comers are requested to remain outside in the lobby until ushers can seat them during a convenient pause in the program. Those patrons who must leave a concert before the end are asked to exit between works.

**Cough Drops:** In an effort to reduce the amount of distracting noises, the Hastings Symphony Orchestra requests patrons unwrap all cough drops/suppressants between works rather than during them.

**Smoking:** Smoking is prohibited. Those who wish to smoke must do so outside.

**Electronic Devices:** Patrons with these devices are requested to turn them off or set them to airplane mode before entering the concert.

**Box Office:** Ticket information is available at HastingsSymphony.com or HSO@HastingsSymphony.com or 402-469-9396. The ticket office opens 45 minutes prior to the concert. **Restrooms:** Ushers can direct concert goers to restroom facilities. Patrons should be aware that there are limited restroom facilities and plan accordingly during intermission.

**Intermission:** Intermission is generally 15-20 minutes in length. Ushers will signal the conclusion of intermission at which time patrons are asked to return to their seats as soon as possible.

**Lost & Found:** Lost items may be reported or claimed directly after the concert by checking at the ticket window. Later requests will be handled by calling the Executive Director at 402-469-9396 or the Masonic Center at 402-462-5813.

**Cameras and Tape Recorders:** Unauthorized use of recording equipment or flash photography is not permitted.

**Fire Exits:** Fire Exits are located on each level and are to be used only in an emergency. In the case of an emergency, please walk – do not run – to the nearest exit unless otherwise instructed.







# Hastings Symphony Orchestra Opening Remarks from Tyler Goodrich White

It is an honor, privilege, and thrill for me to join the HSO family as your new Artistic Director and Conductor for Season 98! The orchestra and I have planned an exciting and varied season that truly promises something for everyone.

First off, I want to acknowledge Dr. Byron Jensen and all my predecessors for building this orchestra and providing first-rate symphonic music to the entire Central Nebraska community. I'm looking forward to meeting as many of you as possible, so please step forward and say hello. This is YOUR orchestra, and our commitment to you is to provide a stimulating, inviting, and inclusive experience of great music for all.

As the HSO builds toward the milestone of our 100th season in 2025-26, we will be strengthening and expanding our commitment to the symphonic masterworks of past and present, exploring ear-catching, lesser-known works of the last four centuries, and celebrating the vibrant diversity of our state and region.

As I said before, Season 98 promises something for everyone: from the inspiring symphonic traditions of Beethoven, Shostakovich, Schumann, and Sibelius to newer masterpieces by Black, Latinx, LGBT+ and female composers, from the vibrant world of jazz to pops, holiday favorites, and film music for the whole family. I can't wait to get started—here's to "Getting to Know You."

Dr. Tyler Goodrich White Conductor/Artistic Director

# **RECYCLE YOUR CONCERT PROGRAM**

The HSO Board of Directors requests that programs be reused by bringing them to the next concert or by placing them in receptacles after the concert. Thank you. CELEBRATING FIFTY YEARS



The Nebraska Arts Council, a state agency, has supported this program through its matching grants program funded by the Nebraska Legislature, the National Endowment for the Arts, and the Nebraska Cultural Endowment. Visit www.nebraskaartscouncil.org for information on how the Nebraska Arts Council can assist your organization, or how you can support the Nebraska Cultural Endowment.



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Congratulations on another outstanding concert season!

#### Tyler Goodrich White – Conductor/Artistic Director 2023-2024 Season

In April 2023, White was named Artistic Director/Conductor of the Hastings Symphony. Tyler Goodrich White has been Director of Orchestras at the University of Nebraska-Lincoln since 1994 and a member of the composition faculty at UNL since 1996; before coming to Nebraska, White led orchestras at Cornell University and Trinity University (Texas). In 2004, he was a guest lecturer in conducting at the Central Conservatory of Music in Beijing, China, and in September 2007 he was named Best Musical Director at the Waterford International Festival of Light Opera in Waterford, Ireland. Recent seasons have seen additional guest conducting engagements in Mexico, Brazil, and China. He has also been Resident Conductor of Lincoln's Symphony Orchestra (2000-2019) and from 2019 to 2023 served as the orchestra's first Composer-in-Residence.

White was born in Atlanta, Georgia and was raised in Manhattan, Kansas. After graduating Phi Beta Kappa from the University of North Carolina-Chapel Hill, he earned his master's and doctoral degrees in composition from Cornell University, studying with Pulitzer Prizewinners Steven Stucky and Karel Husa. He has also studied at the University of Copenhagen (Denmark) and the American Conservatory at Fontainebleau (France). National and international recognition for his compositions has come through awards from ASCAP, BMI, The American Conservatory at Fontainebleau (Prix Maurice Ravel), Vienna Modern Masters, the Omaha Symphony Guild, Tulane University, Indiana State University, and the Southeastern Composers League, and through commissions from the Atlanta Symphony Orchestra. the Cleveland Chamber Symphony, Lincoln's Symphony Orchestra, the National Symphony Orchestra, and other ensembles.



In 1997, White's cello concerto Threnos (William Schuman in memoriam) became the first work by a Nebraskan to win the Omaha Symphony's International New Music Competition, and in 1999 his opera O Pioneers!, the first-ever operatic treatment of a Willa Cather novel, was premiered at UNL and televised on Nebraska Public Television. In 2001, Dr. White was named Composer of the Year by the Nebraska Music Teachers Association. In 2003, White's Elegy "for the orphans of terror" was awarded the Masterworks Prize and was recorded by the Sofia Philharmonic on the inaugural volume of ERM Media's "Masterworks of the New Era" CD series, and in 2006 his Mystic Trumpeter (Symphony No. 2) was awarded Honorable Mention in the ASCAP Foundation/Rudolf Nissim Prize competition. In 2014, the newly revised O Pioneers was awarded a Silver Medal in the Global Music Prize competition and was named a finalist for the American Music Prize. In 2017. he was awarded an Individual Artist Fellowship by the Nebraska Arts Council. White's latest opera, The Gambler's Son (libretto by his wife Laura White, based on writings of Mari Sandoz and Robert Henri), premiered in November 2019, and his Symphony No. 3 was awarded a Silver Medal in the 2020 Global Music Awards. Also in 2020, his orchestral work A Brand-New Summer was awarded The American Prize for Orchestral Composition.

HASTINGS SYMPHONY ORCHESTRA 2023-2024 Season

**OUR 98th CONSECUTIVE SEASON** 

Getting to Know You 🏼 🖪

## MUSIC FOR THE WHOLE FAMILY

September 10 **Chautauqua Park Pavilion** 3:00pm Bring the entire family out for a concert at Chautaugua Park! The HSO will perform wellknown classical hits, including music by John Williams, and music from popular movies and video games! There's something for everyone!

#### SUBSCRIPTION CONCERTS

#### **Hastings Masonic Center**

The Power of Art

#### **October 29**

Through the centuries, great art has held the power to protest injustice, celebrate and ennoble ordinary lives, and inspire us all to be our best selves. Beethoven's Leonore Overture No. 3 holds tyranny to account, Copland's Our Town commemorates the joys and sorrows of small-town life, and Shostakovich's Fifth Symphony enacts a titanic triumph over adversity.

#### December 10

Holiday Pops 3:00pm From Tchaikovsky's Nutcracker to traditional carols to "Sleigh Ride," holiday music brings people of all ages together to celebrate the warmth and joy of the season.

#### Legacies and New Beginnings February 25

The 2023-24 Hastings Symphony Orchestra's Young Artist Competition winner joins the orchestra, and the ensemble celebrates cultural legacies in works by composers TJ Anderson, George Walker, and Robert Schumann (Symphony No. 3, "Rhenish").

#### March 9 Song and Dance—and All that Jazz 7:00pm

A special Saturday date-night performance by Nebraska's chanteuse extraordinaire Jackie Allen and her Quartet, performing jazz standards and new favorites. Rounding out the program are Latin-inspired works by Leonard Bernstein and Arturo Marquéz.

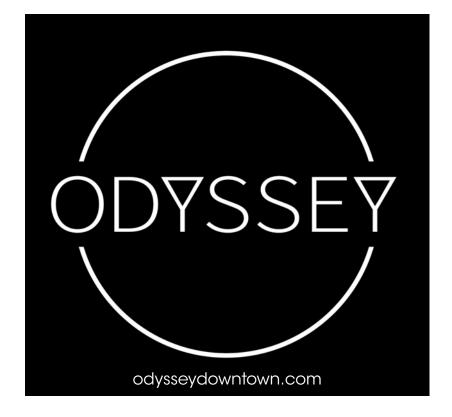
April 21 Spring Spectacular Spring has sprung in the season finale, featuring a symphony by the subject of the hit movie Chevalier, a radiant viola concerto by the barrier-breaking woman composer Rebecca Clarke, and the Second Symphony of Jean Sibelius, an epic journey from the pastoral to the tragic to ultimate redemption.

3:00pm

# 3:00pm

#### 3:00pm







#### Hastings Symphony Orchestra Personnel 2023-2024 Dr. Tyler Goodrich White, Conductor Members listed alphabetically except for principal players.

#### VIOLIN I

Connie Moon (Concertmaster) David Bernard-Stevens Jack Carlson Tomomi Lowry Jeana Peterson Noah Reimer Ginger Rewerts Megan Stump Chris Smithell Leslie Steele

#### VIOLIN II

Rhonda Neely (Principal) Amy Brooks (Co-Principal) Lisa Borrell Melanie Frohberg Elizabeth Knedlik Aggie Schurman Michael Westerby

#### VIOLA

Dottie Ladman (Principal) Marla Rischling (Co-Principal) Isis Abou el Ghiet Rachel Drew Rochelle Hazelton Austin Hegert Connie Howe Brody Knaak Ella Ricker Rachel Witt

#### VIOLONCELLO Christa Speed (Co-Principal) Joel Jank (Co-Principal) KC Carillo Tana Fye Henry Wyatt Kohles Miley Mick Amanda Solem Spencer Schiffbauer

#### **DOUBLE BASS**

Dave Klein (Principal) Alison Gaines Amy Hollomon Jason Webb

#### **FLUTE** Deb Johnson (Principal)

Jennifer Zarek PICCOLO Sarah Wolf (Principal)

#### OBOE

Cole Chancellor (Principal) Rachel Benson Thomson

#### CLARINET

Season Cowley (Principal) Aaron Borer (Co-Principal) Ralph Southern

#### AUXILARY WINDS Terry Speed (Principal)

BASSOON Liana Steele (Principal) Sarah Bernard-Stevens Brock Nutter

#### HORN

Amy Schneider (Principal) Andrew Buller Bob Lienemann Audra Rischling

#### TRUMPET

Louie Eckhardt (Principal) Erin Beave Maria Pytlik

#### TROMBONE

Nathan LeFeber (Principal) Micah Hesterman Uriah J K Mata

### Hastings Symphony Orchestra Personnel 2023-2024 cont.

#### TUBA

Dan Sodomka (Principal)

#### **TIMPANI/PERCUSSION**

Jed Blodgett, principal Anthony Donofrio Sam Rosenau Colin Sandall Keeran Woode

#### HARP

Heidi Beran (Principal) Lauren Meier (Co-Principal)

#### **KEYBOARD** Nathan Buckner



HASTINGS SYMPHONY ORCHESTRA 2023-2024 Season

SEASON 98 - Getting to Know You!

# The Power of Art

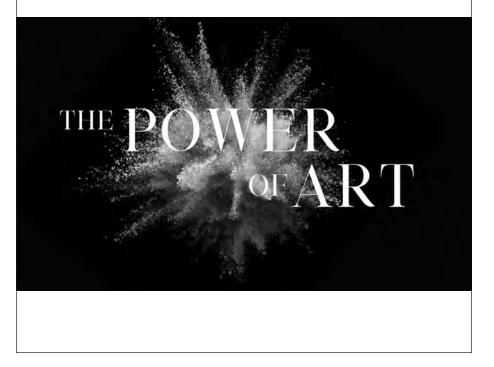
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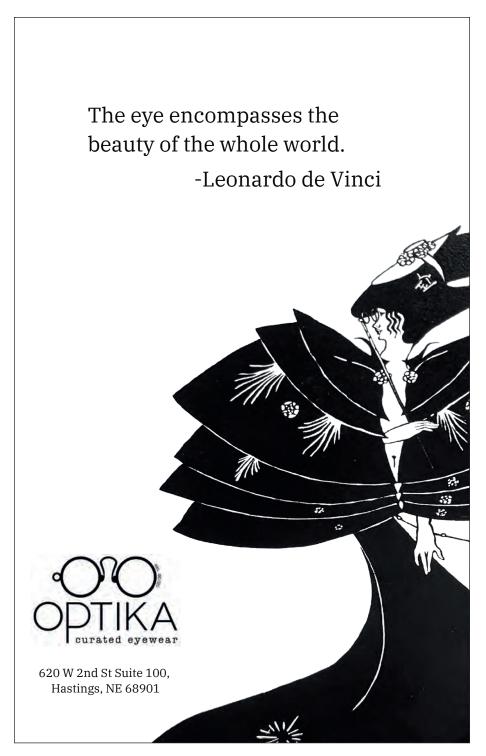
Sunday, October 29, 2023

3:00p.m., Hastings Masonic Auditorium

Tyler Goodrich White, Conductor and Artistic Director

Leonore Overture No. 3 Our Town Symphony No. 5 in D minor Ludwig van Beethoven Aaron Copland Dmitri Dmitriyevich Shostakovic





#### LUDWIG VAN BEETHOVEN

Born Bonn, 17 December 1770; Died Vienna, 26 March 1827

# Leonore Overture No. 3

Ludwig van Beethoven is regarded as the dominant musical figure of the 19th century. His skill and the importance of his individuality are often credited as profoundly impactful in the persona of Romantic period composers. His ability to sway his listeners with his harmonies and cult of persona set the standard for composers to this day. Despite his deafness and inability to form personal relationships, Beethoven's music combined tradition and personal expression to what many consider the height of art. While widely known for his Instrumental music, opera was considered the road to fame for composers, and Leonore (also known as Fidelio) was Beethoven's attempt at climbing that ladder.

J. N. Bouilly's operatic libretto Léonore, ou L'amour conjugal tells the story of a political prisoner's rescue from a Spanish Bastille. Beethoven was likely drawn to writing a grand "rescue" opera and abandoned work on another ongoing operatic work that plaqued his writing in 1803. Both Leonore and Beethoven's Third Symphony "Eroica" share themes of heroism and French source material. Eroica was originally titled Bonaparte in tribute to Napoleon. The story of Leonore is thought to be based on a real incident during the French Revolution. Both works were written in Beethoven's middle period from 1803-1808, which featured expanded possibilities for the orchestra's instruments and utilized contemporary realism.

*Leonore* was plagued by misfortune in both its writing and premiere. A change in

#### 2023-2024 Season

ownership of the Theater an der Wien in 1804 voided Beethoven's contract until its renewal at the end of that year. Censorship further delayed its performance until November 20, 1805. The Austrian nobility had fled the advancing French armies; as a result, the opera was only performed three times. When normalcy returned to Vienna, Beethoven agreed to revise the opera and make cuts, as the original was thought to be excessive in length and slow in pace. *Leonore* no. 3 is Beethoven's third attempt at an overture for the opera. (*Leonore* no. 2 is the overture for the 1805 version.)

#### AARON COPLAND

Born Brooklyn, 14 November 1900; Died North Tarrytown NY, 2 December 1990

# **Our Town**

Aaron Copland, largely considered to be one of America's leading composers, fostered the growth of composers after him, chiefly Leonard Bernstein. Copland's music has become known for defining "the American sound." His works spanned from the concert hall to the theater, ballet, and film. Copland's early music was modernist and featured jazz elements and extended dissonances, as seen in his *Piano Variations* (1926). From the 1930s onward, Copland shifted toward populism to reach wider audiences.

Copland's works from this time are characteristic of "imposed simplicity," a self-described musical style. This style is exemplified by works like *Fanfare for the Common Man* and *El Salon Mexico*, with their sparser instrumentation and avoidance of post-romantic harmonies. Copland's melodies feature American folk melodies that he utilizes and expands upon. These musical elements contribute to Copland's goal of reaching a wider music-loving public.

*Our Town*, a film from 1940, is set in small-town New Hampshire and the score briefly showcases folk melody. Copland explained his approach to writing *Our Town*, his third film score:

"For the film version, they were counting on the music to translate the transcendental aspects of the story. I tried for clean and clear sounds and in general used straight-forward harmonies and rhythms that would project the serenity and sense of security of the story."

The orchestral suite, based on the film score, is one continuous movement that showcases the pastoral sounds of Copland's "Imposed simplicity." It premiered in 1944 by the Boston Pops under the baton of Leonard Bernstein, a close friend of Copland's and the suite's dedicatee.

### DMITRI DMITRIYEVICH SHOSTAKOVICH:

Born St. Petersburg, 25 September 1906; Died Moscow, 9 August 1975

# Symphony No. 5 in D minor, Op. 47

Dmitri Shostakovich wrote his fifth symphony during a perilous time in his career. In early 1936, his 1932 operatic masterpiece *Lady Macbeth of Mtsensk* faced an anonymous front-page editorial (conceivably written by or at the behest of Joseph Stalin) entitled "Muddle Instead of Music." The editorial fumed that the opera "quacks, hoots, growls, and gasps ... tickling the perverted taste of the bourgeoisie with its fidgety, screaming neurotic music." Shostakovich became persona non grata. Shostakovich's situation became more dire as Stalin embarked on his Great Purge of 1936-38 to stamp out dissent in the Party, the military, and the intelligentsia. Between 950,000 and 1,200,000 Soviet citizens are estimated to have perished as a result of Stalin's brutal repression in these years.

In April 1937, Shostakovich began work on his Fifth Symphony, writing music of greater sparseness, harmonic simplicity, and emotional directness than ever before. Shortly before the symphony's premiere on November 21, Shostakovich released a statement—its authorship is hotly disputed—claiming that the new work represented "A Soviet Artist's Practical Response to Just Criticism."

The symphony's premiere by the Leningrad Philharmonic under Yevgeny Mravinsky was a true sensation. During the work's profoundly grieving slow movement, audience members, reeling under the unbearable psychological pressures of the Purge, are reported to have been weeping openly. As the symphony reached its thunderous conclusion, many attendees were already on their feet. The tumultuous ovation that greeted the final bars lasted almost as long as the symphony itself; Mravinsky repeatedly lifted the score over his head, proclaiming the arrival of a new masterpiece.

What are we to make of all this? Does the Shostakovich Fifth represent acquiescence to tyranny or a protest against it? Is its message personal or universal? Is this symphony a private testament or a public manifesto? And is the relentless triumph of the work's ending something sincere, something ironic, or something else altogether?

As is often the case when evaluating Shostakovich's motives, final answers are elusive. One thing must be recognized: in composing the Fifth Symphony, Shostakovich was both a man and an

artist, at once trying both to save his own physical life and to rescue his own integrity. He was no martyr, willing to sacrifice himself in order to make a point about artistic freedom, but he was an artist with an insatiable desire and iron will to maintain his inner independence. In order to achieve these contradictory ends, Shostakovich resorted to a private language of thematic reference and parody, evident in all four movements of this traditional, Classically constructed, ostensibly "abstract" symphony.

#### 2023-2024 Season cont.

The twentieth century that gave birth to the Shostakovich Fifth was an age of enormous violence, cruelty, anxiety, despair, and devastation—but also an age of progress, of victories for the human spirit and happiness, and ultimately, of hope. The struggles and paradoxes of the Shostakovich Fifth Symphony are those of the twentieth century itself. To expect anything less from this work is to shortchange and denigrate the greatest—and most problematic—symphony of its time. HASTINGS SYMPHONY ORCHESTRA 2023-2024 Season

SEASON 98 - Getting to Know You!

# Holiday Pops Featuring Tyler Koepp

Sponsored by Roger & Liana Steele

Sunday, December 10, 2023 3:00p.m., Hastings Masonic Auditorium

Tyler Goodrich White, Conductor and Artistic Director

Carol of the Bells	Mykola Leontovich (edt Shari Lewis, arr. Richard Hayman)	
Excerpts from The Nutcracker	Pyotr Ilyich Tchaikovsky	
Fantasia on Greensleeves	Ralph Vaughan Williams	
Silent Night	Franz Gruber (arr. Paul Barker)	
O Holy Night	John Sullivan Dwight (arr. Calvin Custer)	
Concert Suite from The Polar Expre	Glen Ballard, Alan Silvestri (arr. Jerry Brubaker)	
Charlie Brown Christmas	Vince Guaraldi, Lee Mendelson (arr. David Pugh)	
Selections with Vocal Soloist - See insert		
Musical Sleigh Ride	Leopold Mozart	
Troika from Lt. Kije	Sergei Prokofiev	
Sleigh Ride	Leroy Anderson	
Radetzky March	Johann Strauss, Sr.	
Carol Sing-along - See insert		

# **TYLER KOEPP**



Tyler Koepp is in his fifth year as the director of choirs for Grand Island Central Catholic and his eighth year as a music educator. At GICC, he directs all choirs in grades 6-12. Mr. Koepp is the stage and music director for GICC's highly regarded spring musicals, where well over half of the high school is involved. Mr. Koepp's choirs have consistently received superior ratinas and positive comments at various music festivals and competitions, including prestigious venues like New York's

Carnegie Hall. Mr. Koepp holds a Bachelor of Music from Hastings College in Music Education and Vocal Performance, and a Master of Music Education with an emphasis in Voice Pedagogy from Wichita State University, where he studied under Alan Held, Sam Ramey, and Michael Sylvester.

Mr. Koepp is a member of the First Presbyterian Church of Hastings, where he participates in the choir and the select ensemble Spiro Spero Singers. Mr. Koepp has maintained a large private voice studio for the last thirteen years, teaching hundreds of students across the tricity area. Mr. Koepp has performed opera overseas and in the US and performed or directed over a dozen regional musicals. Some of his credits include Belcore from Donizetti's L'Elisir D'Amore, Ben from Menotti's The Telephone, and Ford from Verdi's Falstaff. Tyler and his wife Rosalie have been blessed to raise their two favorite singers, Madelyn and Elise.





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HASTINGS SIMPHON I OKCHESIKA 2023-2024 Season		
SEASON 98 - Getting to Know You!		
Legacies and New Beginnings		
Sunday, February 25, 2024 3:00p.m., Hastings Masonic Auditorium Tyler Goodrich White, Conductor and Artistic Director		
Symphony No. 1 in B-flat	William Boyce	
Introduction and Allegro	T.J. Anderson	
Lyric for Strings	George Walker	
Solo Competition Winner - See Insert		
Symphony 3 in E-flat (" <i>Rhenish"</i> )	Robert Schumann	
LEGACIES NEV BEG	Sy INNINGS	

ADDANN ADALLEARD

#### WILLIAM BOYCE

Born London, 11 September 1711; Died London, 7 February 1779

### Symphony No. 1 in B-flat

From his numerous anthems and editions of Cathedral Music (1760-73) to secular instrumental and choral music, William Boyce is recognized for his significant contributions to English music. While his career was certainly prolific at the time, Boyce's contribution to English music would not travel outside of the country and would be greatly overshadowed by his contemporary, George Frideric Handel.

Boyce's early career and education were through the church, specifically St. Paul's Cathedral where he began music school in 1719. During his time at St. Paul's, Boyce developed a fascination with English and Italian Renaissance composers and learned theory, music copying, singing, and organ.

According to a review of the Eight Symphonies by Paul Henry Lang, Boyce's eclipse by other composers at the time, chiefly Handel, is due to his holding of Baroque tradition too closely and "rejection by non-Britons."

Boyce's Symphony No. 1 comes from his Eight Symphonys released in 1760 as a retrospective collection of orchestral overtures written between 1739 and 1756. The first through fourth symphonies are modeled on more progressive (for the time) Italian sinfonia, while the latter four are based on the French overture. These are not quite symphonies but "miniature works" that are extremely well written. The dances are smooth and graceful in all eight. Despite Lang's often harsh critique of the Symphonys, Lang describes the First Symphony's second movement, moderato e dolce, as "a slow movement the best of the Italians would not disown."

# T.J. ANDERSON

Born Coatesville PA, 17 August 1928

# Introduction and Allegro

Thomas Jefferson Anderson was born into a musical family. He started learning piano at five and formed a touring jazz ensemble at thirteen.

#### 2023-2024 Season

He attended West Virginia State College, Pennsylvania State University, the Cincinnati Conservatory, and the University of Iowa before a prolific career teaching at universities around the country. He retired in 1990 from his last position at Tufts University.

Introduction and Allegro for Orchestra is the third work credited to T.J. Anderson and was first performed by the Oklahoma Symphony in 1959 under the baton of Guy Fraser Harrison. Another noted Anderson work is an orchestration of Scott Joplin's opera *Treemonisha*.

Guthrie P. Ramsey, Jr. of the University of Pennsylvania describes Anderson's music as "a poignant mixture of traditions, from tonal and avant-garde jazz, blues and spirituals to the music of lves and Berg. His predilection for rhythmic complexity and his imaginative use of instrumental colour are particularly notable." Anderson's former Tufts University colleague Mark DeVoto says Anderson's music "reflect[s] a global awareness of human experience in the twentieth century, synthesizing Eastern and Western classical traditions with the Black experience in America. His works reveal inspiration from a variety of classical styles ranging from Purcell to Alban Berg, and techniques and forms ranging from the serially rigorous to the freely improvisatory, all arrayed in a stylistic panorama that is wholly his own." The late Elliott Schwartz of Bowdoin College declared, "Many African-American composers of 'classical' music are confronted by a unique set of experiences-influences from two worlds, so to speak. Thomas Jefferson Anderson has successfully balanced both; his music speaks to, and draws from, the heritage of European Art Music and the culture of Black America."

### **GEORGE WALKER**

Born Washington DC, 27 June 1922; Died Montclair NJ, 23 August 2018

# Lyric for Strings

In 1996, George Walker was the first black composer to win the Pulitzer Prize in Music for his piece *Lilacs*. While today we know Walker as a prolific composer of the late 20th century, he also excelled at the piano. He studied piano as a child before attending Oberlin

College Conservatory and later Eastman, Curtis, and Fontainebleau. Among the many awards earned during his life in addition to his Pulitzer, Walker was presented with Fulbright, Guggenheim, and Macdowell fellowships and an award from the American Academy of Arts and Letters.

Lyric for Strings is the second movement of Walker's String Quartet no. 1 (1946). High Fidelity described the movement as "intensely moving and beautiful." Classical New Jersey opined that Lyric for Strings "deserves to be as popular as the string elegies by Grieg, Faure and Elgar," and, according to the Baltimore Evening Sun, "It reminds one of Barber's Adagio for Strings, only less sentimental and ultimately, more profound."

Music scholar Guthrie P. Ramsey, Jr. describes Walker's style in String Quartet no. 1 as "influence[d] of serialism, but ... also characterized by neo-classical forms and textures, engaging melodies, dramatic instrumental colouring, rhythmic complexity, and frequent references to black folk idioms. Other influences [include] the music of Stravinsky, Schoenberg, Debussy, and Ravel."

Lyric for Strings remains a popular piece in the orchestral repertoire and cements Walker as a master composer whose artistry will continue to reach audiences with his moving harmonies.

#### **ROBERT SCHUMANN**

Born Zwickau, Germany, 8 June 1810; Died Endenich, Germany, 29 July 1856

# Symphony 3 in E-flat ("Rhenish")

Known for his literary model based compositional style, Robert Schumann was a pillar of German Romanticism during his career. Schumann's *Rhenish* Symphony represents the composer's optimism in the face of challenges and represents his fresh start as he began his new position as musical director in Düsseldorf, on the Rhine river, in September 1850. The people were friendly and welcomed Robert and his wife Clara with speeches, serenades, concerts, banquets, and balls. Schumann worked on the symphony between November

#### 2023-2024 Season

and December and the work embodies this exciting time for the composer. His creativity breathes throughout his third symphony and the cello concerto that preceded it.

Unfortunately this excitement would not last. Schumann had long battled mental illness, and his conducting was not well regarded. He was asked to resign in 1852 and a year later conducted his last concert. Schumann's mental health declined even further until a suicide attempt in 1854, when he threw himself into the Rhine. Although he survived this event, Schumann was hospitalized, and he died two and a half years later.

Symphony 3 in E-flat is comprised in five movements: Lebhaft (Lively), Scherzo Sehr mässig (very moderate), Nicht schnell (not fast), Feierlich (Solemn), and Lebhaft (Lively). The first movement features hemiola that turn 3/4 time into 3/2 in the main theme. An easter egg appears in the similarity of the main theme to that of Brahms' Symphony No. 3, as both composers were good friends. The second movement is the Scherzo, which is traditionally a third movement. Schumann's original title for the Scherzo was "Morning on the Rhine." The third movement is somewhat of a middletempo intermezzo, a Schumann original genre.

The fourth movement depicts a Gothic cathedral in northern Europe seen on an 1850 trip to Cologne for the installation of Cardinal Archbishop von Geissel. Schumann skillfully uses the evocative properties of an antique style to depict his impression of this architectural and cultural monument for his listeners. The movement originally was accompanied by the direction, "In the manner of an accompaniment to a solemn ceremony." This fifth movement gradually reveals itself as a kind of extension or completion of the cathedral section by recalling some of the fourth movement main theme. As the symphony comes to completion we again hear the main theme from the first movement.

#### HASTINGS SYMPHONY ORCHESTRA 2023-2024 Season

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# Song and Dance—and All That Jazz!

# **Featuring the Jackie Allen Quartet**

# Sponsored by Bockstadter & Glen Law LLC

Saturday, March 24, 2024

7:00p.m., Hastings Masonic Auditorium

Tyler Goodrich White, Conductor and Artistic Director

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Jackie Allen Quartet

Danzón No. 2

Arturo Márquez





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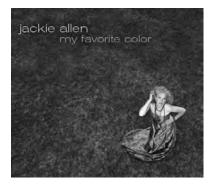
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# **JACKIE ALLEN**



Jazz vocalist Jackie Allen's extraordinary talent has taken her on tours of Europe, Africa, South America and Asia. Nationally, she has toured both coasts and in-between, appearing in Los Angeles (Catalina's), San Francisco (Yoshi's), San Diego (Humphrey's), and New York (The Blue Note, Josef Papp Public Theater). Regionally she was featured with the Chicago Jazz Philharmonic in Chicago's Millennium Park and Auditorium Theater for an Ella Fitzgerald Celebration. She has performed international music festivals in Detroit, Chicago, The Hague, Stuttgart, Edinburgh, Bologna, Beijing, Hong Kong, Thessaloniki, and Sao Paulo. Locally, Jackie was a recipient of the Lincoln Mayor's Arts Award and was featured on A Prairie Home Companion where she gave Garrison Keillor a "voice lesson."

"This is four-hundred-dollar-a-bottle jazz – no cheap imitation." – Rolling Stone

Born in Milwaukee, Jackie grew up surrounded by music. Her father was a Dixieland jazz tuba player, and all three of her brothers played the trumpet. She attended UW - Madison where she studied vocal performance and jazz. After moving to Chicago, she began her recording career for Blue Note Records and others, recording 13 critically acclaimed CDs, most notably: Santa Baby, The Men In My Life, Love Is Blue. Tanaled. Starry Night with orchestra, My Favorite Color (USAToday's Top 10 List). More recently Jackie released Rose Fingered Dawn (2017). a collection of original songs by her bassist and husband, Hans Sturm. The 2019 concert Live at the Rococo was filmed for PBS and has been shown on over 40 PBS stations nationwide. The concert was released on CD and Blu Ray. Her most recent release, a voice/ bass duo album, The Nebraska Project. recorded in Paris (2021) celebrates famous Nebraska musical artists.

Jackie has served on the Board of Governors and Jazz Nominating Committee for the Recording Academy"-Grammy Awards" and has recorded with numerous Grammy winning artists and producers. She created the adult primer course, *Torch Singer* 101 and teaches Vocal Improvisation and Songwriting at Doane University in Crete. Jackie lives in Lincoln with her husband Hans Sturm and son, Wolfgang.

"Allen's greatest strength is her sheer musicality and the way in which she both frames and interprets her songs." – Los Angeles Times



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HASTINGS SYMPHONY ORCHESTRA 2023-2024 Season

SEASON 98 - Getting to Know You!

# Spring Spectacular

# **Featuring Clark Potter**

# Sponsored by Bryant Books & Music

Sunday, April 21, 2024

3:00p.m., Hastings Masonic Auditorium

Tyler Goodrich White, Conductor and Artistic Director

Symphony in D, Op. 11, No. 2

Joseph Bologne Saint-Georges

Viola Concerto

Symphony No. 2 in D major, Op. 43

Jean Sibelius

Rebecca Clarke

# **CLARK POTTER**



A native of Longview, Washington, Clark Potter is Professor of Viola at the Glenn Korff School of Music at the University of Nebraska-Lincoln, where he is also on the conducting faculty. He is the director of NEBratsche (the UNL viola ensemble) and an active performer as a solo recitalist and chamber musician. Mr. Potter has conducted the Lincoln Youth Symphony since 2007 and has conducted that ensemble in Rome, Prague, Budapest, Dresden, Leipzig, Vienna, Dublin, and Belfast. He is also a member of several chamber ensembles, including the Trans-Nebraska Players and the newly formed UNL faculty ensemble, Una Corda. After 26 years, Mr. Potter recently retired as principal viola of the Lincoln Symphony.

In 2019, Potter traveled three times to Europe. In March, he conducted the Lincoln Youth Symphony in Rome. In April, he was invited to conduct a youth orchestra in Budapest comprised of student musicians from International Christian Schools from many of the major cities of Europe, Istanbul, and Moscow. Then in October, Mr. Potter was invited to give a lecture regarding "The Shakespeare Project" and perform with the Trans-Nebraska Players, at the Musical Intersections in Practice conference held at Churchill College, Cambridge University in Cambridge, England. That performance included works that Potter arranged of orchestral pieces inspired by Shakespeare's plays and readings from Shakespeare by a local actor.

In 2023, Mr. Potter was a Mayor's Arts honoree and recipient of the Gladys Lux Education Award for his work with the Youth Symphony. In 2013, Mr. Potter received the "Outstanding Faculty in Outreach, Engagement and Service" award from the College of Fine and Performing Arts at UNL, and he was awarded the "Golden Baton Award" for his dedication and work as a musician and citizen in Lincoln's Symphony Orchestra.

During the summers, Mr. Potter is on the Omaha Conservatory of Music's SoundWaves faculty and performs in the Columbia River Chamber Music Festival. His research interests include his edition of the Bach cello suites for viola, pioneering work with string players' breathing habits, and the concert stage music of Hollywood film composer Ernest Gold, whose 1946 viola sonata received its premiere in 2017 in Lincoln with Mr. Potter on viola with Mark Clinton, pianist.

Clark would rather be at home than anywhere else in the world, however, enjoying time with his family, including wife, Jan; daughter Shannon and her whippets Apollo and Gemini; and son Samuel and his wife Alexandria, the first grandchild Hudson and their pug Stinky Pete. He is a big baseball and Seattle Mariners fan, and his favorite hobby is running and racing on roads and trails year-round.

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### SAINT-GEORGES

Born Guadeloupe, French West Indies, 25 December 1745; Died Paris, 9 June 1799

# Symphony in D, Op. 11, No. 2

Joseph Bologne, Chevalier de Saint-Georges, was the son of ล French nobleman and his African slave. Saint-Georges has been called "Black Mozart," although it was Mozart who was influenced by Saint-Georges during Mozart's time in Paris. His first 8 years were spent at his father's Guadeloupe plantation, until his father took him to France, where he learned fencing, the etiquette of nobility, and presumably music, although there is no record of Saint-Georges' early musical training.

Saint-Georges' skill at the violin allowed him to quickly move from new member to leader of the Concert des Amateurs at the Hôtel de Soubise. His violin playing was known for both virtuosity and expression. His musical compositions stemmed from his father's death and the need to make a living without his father's support. Saint-Georges primarily wrote instrumental music before turning to opera later in his life. His instrumental works include string quartets, symphonies, concertantes, violin concertos, and symphonies.

Saint-Georges' life is defined by his defiance of what should have been possible for a mixed-race person during the late 1700's. When accosted by a fencing master on the basis of his race, Saint-Georges bested his detractor in a duel at the age of 17. Saint-Georges was blocked from the position of music director of the Paris Opera because of the protest of the opera's leading ladies, who wanted to be spared from "degrading their honour and delicate conscience by having them submit to the orders of a mulatto." These challenges never daunted Saint-Georges, as he would find ways to continue to move forward.

Symphony in D No. 2 is a three-movement work: Allegro Presto, Andante, Presto. The second symphony's musical material directly comes from the overture from Saint-Georges' comic opera *L'amant anonyme* (1780), his third foray into the genre.

# **REBECCA CLARKE**

Born Harrow, England, 27 August 1886; Died New York, 13 October 1979

#### Viola Concerto (orchestration by Ruth Lomon of Clarke's Viola Sonata)

Rebecca Clarke's early life can be characterized by two main factors: her father's cruelty and her family's support of artistry and musical study. Her study at the Royal Academy of Music was cut short by her father following a marriage proposal from one of her teachers, and her later enrollment at the Roval College of Music ended when her father ordered her banishment from the family home and cut off her funds. The latter rebuke resulted in Clarke beginning a performing career as a violist, and in 1912 she became one of the first female musicians in a fully professional ensemble, the Queen's Hall orchestra.

In 1916 Clarke began her residency in the United States, where she composed her Viola Sonata (1919) and Piano Trio (1921), which afforded her fame and recognition despite both works only being awarded as runners-up in the Berkshire Festival of Chamber Music. After this immediate success, Clarke's Viola Sonata

#### **Program** Notes

disappeared from the repertoire until its rediscovery in 1976. Today Clarke's *Viola Sonata* is one of the most prominent works for violists.

Patricia McCarty, whose 1985 recording of the *Sonata* was a landmark in its rediscovery, is one of many violists who are enthusiastic about this arrangement. According to McCarty,

> "Complementing but not overwhelming the viola line, the impressionistic colors and textures of Ruth Lomon's orchestration of the Rebecca Clarke Sonata offer listeners an opportunity to hear this work on a grand scale, making new friends for this work long beloved by viola players."

The piece is in three movements: Impetuoso, Vivace, and Adagio - Allegro.

Composer Ruth Lomon, who has completed the orchestration of Clarke's *Sonata*, has won wide recognition for her own music, including her *Bassoon Concerto* and *Terra Incognita* for orchestra. Her trumpet concerto, *Odyssey*, was commissioned by the Pro Arte Chamber Orchestra, which premiered the work with trumpeter Charles Schlueter.

#### JEAN SIBELIUS

Born Hämeenlinna, Finland, 8 December 1865; Died Järvenpää, Finland, 20 September 1957

#### Symphony No. 2 in D major, Op. 43

Of all the great figures of twentieth-century music, the reputation of none has varied so widely as that of the Finnish master Jean Sibelius. After emerging in the 1890s as the foremost apostle of

Finnish musical nationalism, by the time of the First World War Sibelius was hailed throughout Europe and America as a consummate master of symphonic thinking and form. After his retirement from composing in the late 1920s, and during the long, thirty-year silence before his death in 1957, Sibelius' reputation underwent a stark reversal: his idealistic humanism was scorned by the neoclassicists and ultra-modernists of the 1930s-50s as hopelessly provincial and reactionary. In more recent decades, however, minimalists and neo-romanticists of all stripes have found enduring inspiration in his deeply personal, and often strange, handling of tonal harmony and orchestral sonority. Today Sibelius' music continues to move audiences and fascinate musical thinkers by its intriguing reappraisal and re-imagination of Classical symphonic rhetoric and forms.

The Second Symphony, together with the Violin Concerto and the brief tone poem Finlandia, ranks among the composer's most popular and oft-performed works. In a review of the symphony's March 1902 Helsinki premiere, Sibelius' friend Robert Kajanus stated that the work embodied the aspirations of the Finnish people for release from the oppressive domination of tsarist Russia. Sibelius later angrily rejected such program-mongering. Indeed, in the span of the composer's wider development, the Second Symphony represents the beginning of a move away from narrowly folkloric and nationalistic concerns, and toward an outlook both international in manner and deeply personal in utterance. Several of the symphony's sketches bear annotations by Sibelius indicating connections both to the Don Juan legend and to Dante's Divine Comedy; moreover, the fourth movement's obsessively repetitive wood-

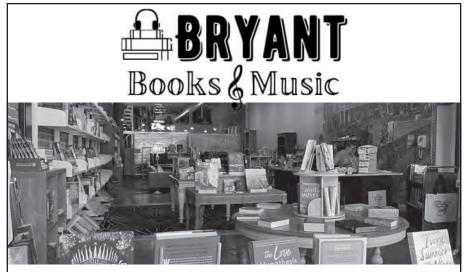
#### **Program** Notes

wind melody was explicitly connected in the composer's mind with the suicide of his sister-in-law. Despite its rustic and nationalistic traits, the symphony as a whole has the character of a more universal spiritual quest, its final triumphant pages more than a passing suggestion of a new heaven and a new earth.

The first movement is cast in a subtle but clear-cut sonata form, yet it also turns familiar Romantic symphonic procedures on their head. Instead of singing out grand melodies and then dissecting them through the developmental process, the movement presents its ideas as fragments, gradually assembling and reassembling them into ever-longer spans, until a massive climax is finally achieved.

#### 2023-2024 Season cont.

The second movement ushers in the heart of the symphonic drama, enacting a tragic scenario of gloom, conflict, anguish, hope of redemption, and ultimate defeat. In the whirlwind third movement, lyrical melodic fragments career through the woodwinds over a welter of scurrying string figures, before calm is achieved in a pastoral, chant-like oboe melody of great tenderness. The welter intrudes again, only to give way once more to the oboe melody; this time, however, the melody gains strength and momentum, surging onward into the triumphant finale.



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#### HASTINGS SYMPHONY ORCHESTRA

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1925-27/28-35/36-37 1927-1928 1935-1936 1937-39 1939-42 1942-45 1945-46 1946-47 1947-49 1949-51 1951-52 1952-70 1970-73/74-76 1973-74/76-77 1976-77 1977-79 1979-2002 2002-2004 2016-2018 2004-2023

Frank Noyes Horace Jones Clifford Julstrom **Richard Duncan** Louis Zerbe **Roymont Vaught** Josef Kannegaard Henry Johnson Jay Hatton Lee Crook **Richard Fisher** Matthew Shoemaker Alan Stanek Larry Maupin **Emanuel Wishnow Robert Walters** James Johnson Daniel Schmidt Dave L. Klein, assistant Byron W. Jensen

#### **HSO Hall of Fame Members**

- 1992 Matthew Shoemaker
- 1992 Frank Noyes
- 1993 Gretchen & Hal Lainson
- 1993 Dutton-Lainson Company
- 1995 Maribeth Lynn
- 1995 Bettelee Lewis
- 1997 Kathleen & Donovan Foote

- 2001 Larry D. Maupin
- 2003 James E. Johnson
- 2005 David Klein
- 2006 Mischa Johnson
- 2008 Joyce Grothen
- 2011 Barbara Zaroban
- 2015 Morris & Aleta Collier

#### HASTINGS COLLEGE – MASONIC CENTER HASTINGS SYMPHONY ORCHESTRA

The Hastings Symphony Orchestra is in-residence at Hastings College where space is provided to house the offices for the conductor and executive director, orchestra library, and as needed, rehearsal space. Throughout an association dating to the HSO's initial formation in 1924, Hastings College's music program has been a sustaining presence within the orchestra. For ninety-seven seasons, HC faculty and students have appeared as soloists and sectional musicians. Sixteen of the twenty HSO conductors have been music professors at Hastings College. Our collaborative history continues to provide college and high school students an opportunity to participate in professional orchestral performances alongside passionate and accomplished musicians. For more information regarding Hastings College and its music program, please go to www.hastings.edu.

The Hastings Symphony Orchestra is indebted to the Brothers of Phi Mu Alpha Sinfonia Fraternity (Xi Alpha Chapter at Hastings College) for moving music equipment to and from various venues as needed. The Sinfonians receive no monetary compensation for their services, but do this as part of their outreach. OAS AAS LLS!

Likewise, the Hastings Symphony acknowledges the Sisters of Sigma Alpha lota Fraternity (Eta Nu Chapter of Hastings College) for their gracious assistance also in moving equipment and for concert day needs when necessary. They, too, receive no compensation for these services; their outreach to this community of music is highly treasured.

The Hastings Symphony Orchestra appreciates the facilities at the Masonic Center. The ambience and the acoustics of this auditorium help make the HSO experience as complete and resonant as possible, while the backdrops and seating of this 1920s-era structure reflect the time of our modest beginnings in 1924. We thank Phil Odom, director of the Masonic Center, for supporting the performing arts. We extend further appreciation to the Masonic Center for hosting the HSO's annual Educational Outreach Concert for Hastings youth at the end of our season.

#### ACKNOWLEDGEMENTS

#### The Hastings Symphony Orchestra is grateful for assistance given by the following:

Amy Sandeen

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#### HASTINGS SYMPHONY ORCHESTRA 2023-2024 Season

#### HASTINGS SYMPHONY ORCHESTRA TIMELINE

Fall 1924	Hasting College Symphony initiated by Claude Sammis.
Fall 1925	The HC Symphony found sure footing with Frank Noyes
May 30, 1926	Second Symphony Concert. Program notes 1924: "[I]t is hoped the orchestra will soon have a secure and permanent place in the larger musical activities of the city." (It did!)
November 1926	In second season, 10¢ for admission. "Dime Symphony."
May 20, 1929	Professional-looking program listed patrons, personnel, and advertising sponsors.
April 4, 1934	Name change to Hastings Symphony Orchestra, "under the auspices of Hastings College."
April 15, 1936	Clifford A. Julstrom, conductor in 1935, performs his own Violin Concerto.
Sometime 1937	Bettelee Lewis begins playing bass/cello; 78 years later (Fall 2015) she was still playing! (She passed away in June 2016).
Dec. 12, 1938	Life Magazine, p. 56, runs photo of HSO, along with other community-based music ensembles from around America.
Nov. 28, 1950	25th Season with Conductor Lee Crook, guest conductor, founder Frank Noyes, and pianist, Eleanor Barber. Name also changed to Hastings Symphony Civic Orchestra.
Dec. 4, 1952	Matthew Shoemaker, after 25 years as an HSO musician, debuts as conductor.
Dec. 3, 1953	Program cover proudly heralds: Twice Reported in LIFE Magazine.
March 23, 1965	40th Season indicates this as the sixth "Young Artist" concert, thus placing the first Young Artist concert sometime in 1959 or 1960.
March 16, 1967	Nebraska Centennial Concert with Roger Quadhammer conducting the Hastings Men's Chorus, and Rev. Kessler narrating "The Plow that Broke the Plains."
June 1, 1969	"Matthew H. Shoemaker Day" proclaimed by the Hastings Symphony's Board of Directors as he retires after 42 years of teaching in the Hastings Public Schools.
March 19, 1970	Matthew Shoemaker's final concert with the Hastings Symphony after 43 years; 25 years as a player, 18 years as a conductor.
Nov. 17, 1970	Alan Stanek conducts his first HSO concert.
Nov. 11, 1973	Larry Maupin named interim conductor while Stanek is on sabbatical.
March 3, 1975	Hastings Tribune article: "Civic Symphony Prepares for Fiftieth Season." Concert to feature guest conductors Frank Noyes (founder) and Matthew Shoemaker.
March 21, 1976	Concert billed "Celebration '75" in honor of HSO's 50th anniversary and U.S.A.'s Bicentennial. New York Met soprano Eileen Farrell is the featured guest.

### HASTINGS SYMPHONY ORCHESTRA TIMELINE cont.

Sept. 23, 1978	Bettie Knapp, retired Symphony trumpet player, accepts one of the first Governor's Arts Awards from Governor Exon.
August 1982	Dr. James Johnson appointed Conductor of the HSO.
March 18, 1984	Concert dedicated to Frank Noyes (died December 1983).
1985-86 Season	New name (officially The Hastings Symphony Orchestra) and logo greet the 60th Season.
February 1986	For the first time since its "Dime Symphony" days, the HSO charges for season tickets.
April 8, 1989	Newly-formed Symphony Guild has nearly 100 members.
July 1992	Nebraska Camerata formed by Dr. James Johnson; travels to Germany with about 40 musicians.
1992	HSO's Hall of Fame honor begins by recognizing Frank Noyes and Matthew Shoemaker.
April 2002	Dr. James Johnson unexpectedly passes away; Dr. Daniel Schmidt named interim conductor of the HSO.
March 7, 2004	Dr. Byron W. Jensen conducts his first concert; appointed Conductor/Artistic Director of the HSO in May 2004.
Spring 2009	HSO article printed in "The Nebraska Companion: New Harmonies" edited by Dr. Robin Koozer for the Nebraska Humanities Council.
Fall 2009	New HSO logo and first-ever website unveiled.
Sept. 12, 2015	Deb Johnson (principal flute), Phill Parker (principal percussion, Board President), and Byron Jensen interviewed about the HSO's 90th Season on Sirius XM Radio.
April 24, 2016	90th Season features our first commissioned work: "Flyover Country" by Tyler White with photos by Jorn Olsen.
Aug. 20, 2016	Participated in the dedication of the Jackson Dinsdale Art Center on the campus of Hastings College.
May 3, 2019	Educational Outreach Concert to Franklin, NE; 65th annual Educational Concert in Hastings.
Sept. 8, 2019	Season 94 opens with Tom "Bones" Malone (trombone), Blues Brothers alumnus and major pop music presence.
Season 95	Suspended due to the Coronavirus Pandemic. Video recordings of small ensembles appear on Facebook.
Sept. 12, 2021	Season 96 returns with live performances of the HSO
April 23, 2022	World premiere of "Movements for Flute" composed by Carlos Simon and performed by Brian Dunbar.
March 11, 2023	The Hastings Symphony Orchestra features local singer/songwriters Emily Dunbar, Hannah Jensen-Heitmann, and Peter Lainson.

#### A Short History of the Hastings Symphony Orchestra

Ninety-eight years ago a group of 25 amateur musicians who played together for the love of music presented a concert. They optimistically called it the "First Annual Concert" of the Hastings Symphony Orchestra. Thus began a musical gift to Central Nebraska that has gone on continuously for over nine decades...a feat that very few orchestras in the United States can claim.

The Hastings Symphony, one of the oldest continuous non-professional orchestras in the country, was organized during the 1925-26 academic year by Frank Noyes, Hastings College instructor of music. Since then, it has performed from two to twelve concerts a year to audiences who might otherwise never hear live symphonic music. In the process, the HSO has provided hundreds of amateur and semi-professional musicians from the area and beyond with the chance to participate in orchestral performances. In those nine decades the finest instrumentalists from Hastings and surrounding communities have played with the orchestra, and the concerts have often been enhanced by an array of guest performers of the highest caliber.

The Hastings (Civic) Symphony Orchestra attained national and worldwide recognition as the "Dime Symphony" because for many years the traditional admission fee to concerts was ten cents. This reflected the philosophy that everyone should be able to afford the enjoyment of good music. An early emphasis on music education led the HSO to tour other communities and establish annual education outreach concerts to surrounding schools. It is truly evident just how dedicated the musicians are whether as long-time members, driving long distances, or both.

Through 98 years many individuals, businesses and corporations have provided generous financial and in-kind support for the Hastings Symphony Orchestra. Grants from the Nebraska Arts Council have partially financed many of the orchestra's innovations. Grants from The Spotts Trust, Hastings Community Foundation, Inc., as well as anonymous foundations or donors have significantly helped us maintain our level of programming and musical outreach. Currently, every concert averages about \$9,000 per production. With two concerts and the offering of our education outreach concerts to the public free of charge, the ability to meet expenses is an ongoing challenge.

A volunteer Board of Directors has led celebrations of the Symphony's triumphs and guided decisions through stages of change and challenge. All of these reflect the deep community and regional support that has been so important to the health and growth of the orchestra. If you have an interest in serving on the HSO Board of Directors, please contact any Board member.

#### A Short History of the Hastings Symphony Orchestra cont.

The Hastings Symphony Orchestra marks another year celebrating a musical gift that originated in 1925—the love of music to be shared in Central Nebraska. In the truest sense, from the musicians to the conductors to all who have supported the Hastings Symphony, this is the "peoples' symphony," with a heritage as vast and profound as the settlement of Nebraska's homesteads. We look forward to this season and many more years of performing symphonic music.

#### HASTINGS SYMPHONY ORCHESTRA ENDOWMENT FUND

A gift to the Hastings Symphony Orchestra Endowment Fund at the Hastings Community Foundation helps ensure the future of the orchestra. A memorial gift is a thoughtful way to pay tribute to a friend or family member. A testamentary gift allows individuals to make a lasting statement of their appreciation of the fine music and educational opportunities provided by the orchestra.

> For information contact: Hastings Community Foundation, Inc. P.O. Box 703 Hastings, Nebraska 68902 (402) 462-5152



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~~~~	
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2004-2005 Season	Graham House, Principal Horn, Lincoln
2005-2006 Season	David Klein, Double Bass, Kearney
2006-2007 Season	Mischa Johnson, Concertmaster, Hastings
2007-2008 Season	Deb Johnson, Principal Flute, Hastings
2008-2009 Season	Larry Maupin, Principal Violin II,
	Grand Island
2009-2010 Season	Ralph Southern, Principal Clarinet, Hastings
2010-2011 Season	Christa Speed, Co-Principal Violoncello,
	Grand Island
2011-2012 Season	Marc LaChance, Principal Trombone,
	Hastings
2012-2013 Season	Heidi Beran, Principal Harp, Lincoln
2013-2014 Season	Chantry Nelson, Principal Oboe, Lincoln
2014-2015 Season	Joel Jank, Co-Principal Violoncello, Hastings
2015-2016 Season	Daniel Laing, Principal Trumpet, Hastings
2016-2017 Season	Phill Parker, Principal Percussion, Hastings
2017-2018 Season	Liana Steele, Principal Bassoon,
	Grand Island
2018-2019 Season	Marla Rischling, Co-Principal Viola,
	Grand Island
2019-2020 Season	Jason Webb, Double Bass, Grand Island
2020-2022 Season	Amy Schneider, Principal Horn, Grand Island
2023-2024 Season	Louie Eckhardt, Principal Trumpet, Hastings
	9 - Fr - Fr 9 <b>5</b> -

The Jim Johnson Memorial fund was established to honor musicians who directly benefited from Jim's years of dedication to the Hastings Symphony Orchestra. Starting in Season 99, this fund will be used to seed a new fund that will be announced in February 2024. This ensures Jim's legacy will continue in the community he loved. The HSO Board is grateful to everyone who has contributed.



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