



Mozart & Dvořák

April 19, 2026 | 2:00 p.m.

Witherspoon Concert Hall | The Joslyn

Lina González-Granados, conductor | Alexandra Rock, oboe | Carmelo Galante, clarinet |
James Compton, bassoon | Brett Hodge, horn

GABRIELA ORTIZ

Clara

WOLFGANG AMADEUS MOZART

Sinfonia Concertante in E-flat Major, K. 297b

I. Allegro

II. Adagio

III. Andantino con Variazioni

*Alexandra Rock, oboe; Carmelo Galante, clarinet;
James Compton, bassoon; Brett Hodge, horn*

INTERMISSION

ANTONÍN DVOŘÁK

Symphony No. 5 in F Major, Op. 76, B. 54

I. Allegro ma non troppo

II. Andante con moto

III. Scherzo: Allegro scherzando

IV. Finale: Allegro molto

This printed program is a condensed version.

For more info about the orchestra, guest artists, and the full program notes, download the Omaha Symphony app or scan this QR code with your mobile device. *Para leer la información en español, utilice nuestro programa digital.*

*program subject to change



Featured Artists



Colombian American conductor **Lina González-Granados** has distinguished herself nationally and internationally as a singular talent. Her spectacular interpretations of the symphonic and operatic repertoire, as well as her dedication to highlighting new and unknown works by Latin American composers, have earned her international recognition. Most recently, she was named one of Bloomberg Línea's *100 Influential Latinos of 2022*. She is also the recipient of the 2021 Sphinx Medal of Excellence, the Third Prize and ECHO Special Award (European Concert Hall Organization) of La Maestra Competition, and the 2020 and 2021 Solti Foundation US Career Assistance Award.

After winning the Fourth Chicago Symphony Orchestra Sir Georg Solti International Conducting Competition, Lina was named the Solti Conducting Apprentice, and served as the assistant to

Maestro Riccardo Muti from February 2020 through June 2023. In the fall of 2022, she was appointed Resident as the Inaugural Conducting Fellow of the Philadelphia Orchestra, as well as the Conducting fellow of the Seattle Symphony.

Born and raised in Cali, Colombia, Lina made her conducting debut in 2008 with the Youth Orchestra of Bellas Artes. She holds a master's degree in conducting with Charles Peltz, a graduate diploma in choral conducting from New England Conservatory with Erica Washburn, and a doctor of musical arts in orchestral conducting from Boston University. Her principal mentors include Riccardo Muti, Yannick Nézet-Séguin, Bernard Haitink, Bramwell Tovey, and Marin Alsop.



Alexandra Rock, originally from upstate New York, began her oboe studies at the Eastman School at age 14. After receiving her Bachelor of Music from Ithaca College, she joined the Orquesta Sinfonica del Estado de Mexico, in Toluca, Mexico. In 1982 she returned to the U.S. to study with Elden Gatwood of the Pittsburgh Symphony, and Joseph Robinson of the New York Philharmonic. Ms. Rock joined the Omaha Symphony in 1983 and is currently their Principal Oboist. Other orchestral positions she has held include five years as principal oboist with the Des Moines Metro Opera, and English hornist for the New York Virtuosi Chamber Orchestra, Tri-Cities Opera Company, and Binghamton Symphony Orchestra.

Ms. Rock has appeared as soloist with the Omaha Symphony on several occasions, including

performances of Honegger's Concerto de Camera, Albinoni's beautiful Oboe Concerto Opus 9, and the very challenging Oboe Concerto by Leon Goossens. She is a featured soloist on "Stardust", an award-winning CD of lullabies and maintains a small studio of private oboe students. She has two wonderful daughters, Jane and Catherine.



Carmelo Galante is principal clarinet of the Omaha Symphony and former principal clarinet of the Lincoln (Nebraska) and South Bend (Indiana) symphony orchestras and former second clarinet of the Springfield (Illinois) Symphony Orchestra. Summer festivals include the Sebago Lake Chamber Music Festival in Maine, the Chenango Musicfest in New York, the Peninsula Music Festival in Wisconsin, and the Omaha Chamber Music Society. He has also substituted as principal clarinet for the Buffalo Philharmonic and South Dakota Symphony.

Carmelo studied clarinet with Franklin Cohen of the Cleveland Orchestra and James Pyne of the Buffalo Philharmonic while at the Cleveland Institute of Music. He earned a bachelor of music degree in performance from the Oberlin Conservatory of Music, where he studied with Lawrence McDonald.

Carmelo's wife, Lynn, is the director of data collection at Visinet, Inc. in Omaha, and they have a son, Rosario, and daughter, Antonia.



Jim Compton is a native of Long Beach California. He started playing the bassoon in seventh grade and received degrees from the University of Southern California and The Juilliard School. He is a proud father of two sons and enjoys riding his bicycle on the seemingly endless amount of gravel and dirt roads the Midwest has to offer.



Brett Hodge, a native of St. Louis, Missouri, is currently the principal horn of the Omaha Symphony, a position he has held since 2016. In addition to this position, he also serves as the third horn of the Grant Park Music Festival in Chicago, Illinois, where he now spends the majority of his summers.

Hodge has appeared as a soloist with numerous organizations, including the Omaha Symphony, Omaha Chamber Music Society, and the Kansas City Symphony. He also frequently appears as a guest artist and lecturer at universities across the country. Notable opportunities have included the University of Iowa, Iowa State University, the University of Kansas, University of Nebraska at Lincoln, University of Nebraska at Omaha, Columbus State University, and the University of Missouri-Kansas City.

Program Notes

by Mathew Fuerst

Clara

Gabriela Ortiz

Born: December 20, 1964 – Mexico City, Mexico

Piece Length: Approximately 17 minutes.

Program notes by the composer.

Clara is divided into five parts that are played without interruption. It parts from the idea that music will grant us access to a non-linear conception of time that is more circular, where the past (them) and the present (me) can meet, converse, and get to know one another. During these imaginary dialogues of a poetic and musical nature, an intimate diary began to grow in me filled with nuances, confessions, and internal contradictions that find in music their own reference, significance, and internal coherence, expressing all that which cannot be read or explained, but rather must be heard. I like to think that through Clara, Clara Wieck Schumann is here, in this concert hall with us.

Throughout history, women have had to overcome major obstacles marked by gender differences. We have gradually unfolded within the musical arts with great difficulty. However, as is well known, there are many of us who have rebelled against these evident forms of injustice and struggled to gain recognition and a place in society. This piece represents an acknowledgement of Clara, a tribute to her, and my definitive, resounding response to her question of whether women can compose. It also signals my gratitude to all the women who, in their time, challenged the society they were raised in by manifesting their artistic oeuvre.

– Gabriela Ortiz

Sinfonia Concertante for Oboe, Clarinet, Horn, Bassoon, and Orchestra, K. 297b

Wolfgang Amadeus Mozart

Born: January 27, 1756 – Salzburg, Austria

Died: December 5, 1791 – Vienna Austria

Piece Length: Approximately 30 minutes.

In August 1777, Wolfgang Amadeus Mozart resigned from his position as a court musician in Salzburg and began to search for employment elsewhere. While the four years spent in Salzburg were highly productive and allowed Mozart to compose in numerous genres, his pay was quite low. Mozart and his mother travelled to many cities in search of work and in March 1778, they arrived in Paris. Their short stay, which would last until September of that year, would be quite productive for the young composer. Over those six months, he wrote many pieces, including - perhaps most famously - his Sinfonia Concertante for Oboe, Clarinet, Horn, Bassoon and Orchestra in E-flat Major, K. 297b.

Program Notes

The history – and authenticity – of this work have long been of interest. Mozart mentions the composition of a Sinfonia Concertante for a performance at the Concert Spirituel series in Paris in a letter to his father. The soloists were “in love with” the concerto, but at the last minute, the work was replaced by another piece written by Giuseppe Cambini. Mozart’s work would unfortunately never be performed during his lifetime, and the score, left behind in Paris, was considered lost.

In 1869, however, Otto Jahn, the author of the first scholarly biography of Mozart, discovered what he believed to be the lost Sinfonia Concertante – and the debate about its authenticity began immediately. A core piece to the counter-argument lies in the score: Mozart described a concerto for flute, oboe, horn, and bassoon, whereas Jahn’s discovery was for oboe, clarinet, horn and bassoon. Nevertheless, Jahn persisted in including it in his Köchel catalog of Mozart’s works, and the debate continues to this day. Various historians have offered explanations on both sides of the debate, including one theory that Mozart never actually composed the concerto – he was lying about his productivity to appease his over-bearing father. Despite all of this, the Sinfonia Concertante has remained a popular staple of the repertoire with performers and audiences alike.

Symphony No. 5 in F Major, Op. 76

Antonín Dvořák

Born: September 8, 1841 – Nelahozeves, Czechia, Austrian Empire

Died: May 1, 1904 – Prague, Czechia, Austria-Hungary

Piece Length: Approximately 40’.

Written over a five-week period during the early summer of 1875, Antonín Dvořák’s Symphony No. 5 in F Major represents a bridge of sorts. His earlier symphonies were highly influenced by Wagner; his later masterpieces would showcase his original voice. One finds the mastery of musical development and the hallmarks of his later orchestration in this work... and while Dvořák was pleased with it, getting publishers to print it was an unforeseen difficulty. Frustrated, he finally arranged the premiere himself nearly four years after its completion on March 27, 1878, in Prague. Simrock wouldn’t publish the symphony until 1888, when the composer’s international reputation was more assured. They insisted on giving the work the later Opus number of 76 to present it as a “mature” work; Dvořák, however, would always consider it his Opus 24. The F Major is lush and pastoral, as striking as Beethoven’s Sixth and filled with the fresh, green scenery of Spring – a perfect choice for the season of renewal here in Nebraska.

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