



OMAHA
SYMPHONY

Ankush Kumar Bahl, Music Director

program notes

2024/25 SEASON

Ken-David Masur Conducts

April 25–26, 2025 | 7:30 p.m.

Holland Performing Arts Center

Ken-David Masur, conductor | Amaryn Olmeda, violin

WOLFGANG AMADEUS MOZART

Symphony No. 35 in D Major, K. 385 “Haffner”

I. Allegro con spirito

II. Andante

III. Menuetto

IV. Presto

WOLFGANG AMADEUS MOZART

Concerto No. 3 in G Major for Violin & Orchestra, K. 216

I. Allegro

II. Adagio

III. Rondo: Allegro

Amaryn Olmeda, violin

INTERMISSION

ANTONÍN DVOŘÁK

Symphony No. 6 in D Major, Op. 60, B. 112

I. Allegro non tanto

II. Adagio

III. Scherzo (Furiant): Presto

IV. Finale: Allegro con spirito



Ken-David Masur, conductor

Hailed as “fearless, bold, and a life-force” (*San Diego Union-Tribune*) and “a brilliant and commanding conductor with unmistakable charisma” (*Leipzig Volkszeitung*), **Ken-David Masur** is celebrating his sixth season as Music Director of the Milwaukee Symphony Orchestra and Principal Conductor of the Chicago Symphony’s Civic Orchestra.

Masur’s tenure in Milwaukee has been notable for innovative thematic programming, including a festival celebrating the music of the 1930s, when the Bradley Symphony Center was built; the Water Festival, which highlighted local community partners whose work centers on water conservation and education; and last season’s inaugural city-wide Bach Festival, celebrating the abiding appeal of J.S. Bach’s music in an ever-changing world. He has also instituted a multi-season artist-in-residence program, and he has led highly acclaimed performances of major choral works, including a semi-staged production of *Peer Gynt*. This season, which celebrates the eternal interplay between words and music, he continues an artist residency with bass-baritone Dashon Burton and conducts Bach’s Christmas Oratorio. In Chicago, Masur leads the Civic Orchestra, the premiere training orchestra of the Chicago Symphony, in a variety of programs including an annual Bach Marathon.



Amaryn Olmeda, violin

Winner of first prize and the audience choice award at the 24th Annual Sphinx Competition, violinist Amaryn Olmeda is a rising star sought after for her bold and expressive performances as a soloist and collaborator. Violinist.com says of Olmeda, “[...] her commanding stage presence, infallible technique, and interpretive ability already rival that of international concert stage veterans.”

Highlights in the 2024-25 season include debuts with the Charlotte Symphony, Sarasota Orchestra, Boulder Philharmonic, and Alabama Symphony, as well as in presentation with Lincoln Center and in recital with the Kravis Center. Recent highlights in the 2023-24 season included debut appearances with the Cleveland Orchestra, Houston Symphony, Grand Rapids Symphony, Des Moines Symphony, Chicago Sinfonietta, and others, as well as return invitations to the San Francisco Chamber Orchestra and Oakland Symphony.

Olmeda made her Carnegie Hall solo debut on the Sphinx Virtuosi tour at the age of 14, garnering rave reviews. At 13, Olmeda was named the initial member of the San Francisco Conservatory of Music and Opus 3 Artist’s Artist Apprentice Program.

Highlights of past seasons include debuts as soloist with the Philadelphia Orchestra, Seattle Symphony, Buffalo Philharmonic, Richmond Symphony, Stockton Symphony, Oakland Symphony, Classical Tahoe Orchestra, and with the San Francisco Chamber Orchestra at their New Year’s Concert Series, which earned her a nomination for the San Francisco Classical Voice Audience Choice Awards.

Symphony No. 35 in D Major, K. 385 “Haffner”

Wolfgang Amadeus Mozart

Born: January 27, 1756 – Salzburg, Austria

Died: December 5, 1791 – Vienna Austria

Piece Length: Approximately 20 minutes.

There’s nothing like a good patron. Written for the Haffner family, a Salzburg familial institution in the late 18th century – where the elder Sigmund Haffner was actually the mayor – Mozart’s thirty-fifth symphony is a sunny, ornate jewel. The Haffners were close with the Mozarts, helping fund some of their tours when Wolfgang was a child. The famous “Haffner” Serenade was composed to be played for a Haffner wedding in 1776. When Sigmund the Younger was to be officially elevated to the nobility in 1782, Leopold Mozart requested that Wolfgang compose a new serenade for the occasion. Unfortunately, the timing couldn’t have been worse. Wolfgang was already overcommitted with several other commissions, was finishing preparations for *The Abduction from the Seraglio*, getting ready for his own marriage, and moving to a new home. Nevertheless, Mozart set to work... only to finish two days after the actual ceremony. Leopold was irate. When Mozart asked for the score back to rework the material into a symphony, Leopold delayed its return for three months. All’s well that finally gets into the mail; Wolfgang was delighted by his own work when he saw it. He wrote that the music “positively amazes me for I had forgotten every single note of it.” He reworked the material, expanding the orchestra’s size while removing a few movements of the original serenade and ultimately presented Symphony No. 35, “Haffner,” on March 23, 1783, at the Vienna Burgtheater.

Concerto No. 3 in G Major for Violin and Orchestra, K. 216

Wolfgang Amadeus Mozart

Born: January 27, 1756 – Salzburg, Austria

Died: December 5, 1791 – Vienna Austria

Piece Length: Approximately 25 minutes.

Mozart composed five concertos for violin and orchestra, the majority of them in the year 1775. During this time, he was employed as concertmaster for the orchestra of the Prince-Archbishop of Salzburg, a patron of Mozart’s until his dismissal in 1781. While certainly a gifted violinist, Mozart was far more comfortable on the piano. As a result, the violin concertos were actually written not for himself to play, but for violinist Gaetano Brunetti, who was a fellow member of the orchestra. The Concerto No. 3 in G Major is a gem, a standard of the Classical repertoire that has earned its staying power with its elegant simplicity, virtuosic turns, and delightful whims.

Program Notes

by Mathew Fuerst

Symphony No. 6 in D Major, Op. 60

Antonín Dvořák

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

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

Piece Length: Approximately 45'.

On November 16, 1879, Dvořák's *Slavonic Rhapsody* was performed by the Vienna Philharmonic conducted by Hans Richter. This marked the first performance of Dvořák's orchestral music in the city, and the music received a warm reception from the audience. Richter was also enthusiastic, immediately commissioning a new symphony from Dvořák. The result? The Symphony No. 6 in D Major, Op. 60. Work on the symphony progressed very quickly. Dvořák started drafting in late August 1880, and the score was complete and orchestrated by October 15 that year. Despite being written for the Vienna Philharmonic, however, that orchestra would not perform the work until 1942. Richter postponed planned performances for many reasons, citing family sickness and the orchestra being overworked, but Dvořák suspected that renewed anti-Czech sentiments in Vienna may have played a role in the constant delays. In the end, the premiere took place in Prague with the Czech Philharmonic Orchestra conducted by Adolf Čech on March 25, 1881. A year later, Hans Richter would conduct the work in London. The Sixth is sunny, with Dvořák's writing both playful and dramatic – an exciting and pastoral addition to the Romantic repertoire.

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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.

*program subject to change

