



Sound and Fury

November 17, 2024 | 2 p.m.

The Joslyn

Nick Hersh, conductor | Patrick Pfister, trombone

FRANZ JOSEPH HAYDN

Symphony No. 60 in C Major (*Il distratto*)

I. Adagio - Allegro di molto

II. Andante

III. Menuet

IV. Presto

V. Adagio

VI. Prestissimo

JAN SANDSTRÖM

Wahlberg Variations for Trombone & Chamber Orchestra

I. Wrecked Cars

II. La Palette

III. The Gibbon of Vincennes

IV. Les Chimères de Notre Dame

V. Figures with Pointed Noses

Patrick Pfister, trombone

INTERMISSION

ANNA CLYNE

Sound and Fury for Chamber Orchestra

ALBERTO GINASTERA

Variaciones concertantes, Op. 23

I. Theme for Cello and Harp

II. Interlude for Strings

III. Playful Variations for Flute

IV. Scherzo for Clarinet

V. Dramatic Variation for Viola

VI. Canonic Variation for Oboe and Bassoon

VII. Rhythmic Variation for Trumpet and Trombone

VIII. Perpetual Motion Variation for Violin

IX. Pastoral Variation for Horn

X. Interlude for Winds

XI. Theme for Double Bass

XII. Finale Variation in the Form of a Rondo for Orchestra



Nick Hersh, conductor

Conductor Nicholas Hersh is in his second season as Music Director of the Modesto Symphony. Across the country, Nicholas has earned critical acclaim for his innovative programming and natural ability to connect with musicians and audiences alike, and he was the unanimous choice of the search committee in Modesto. During the 2024-25 season, Nicholas's guest conducting takes him to the Nashville, Madison, Omaha, and Tucson Symphonies, and the Florida and Apollo Orchestras. Recent highlights

include performances with the National, Houston, Detroit, Utah, Colorado, New Jersey, Grand Rapids, New World, North Carolina, Phoenix, Portland (ME), Richmond, and Winston-Salem Symphonies; Louisiana and Rochester Philharmonics; and the Sarasota Orchestra.

Over a remarkable tenure as Associate Conductor of the Baltimore Symphony Orchestra, Hersh created the BSO Pulse series, through which he brought together indie bands and orchestral musicians in unique collaborations; he led the BSO in several subscription weeks, and concerts in and around Baltimore; and he directed the BSO's educational and family programming, including the celebrated Academy for adult amateur musicians. Hersh also maintains a close relationship with the National Symphony Orchestra, leading concerts throughout Washington, D.C. He stepped in to replace an indisposed Yan Pascal Tortelier, on subscription, to great acclaim.



Patrick Pfister, trombone

Golden Valley, Minnesota native, Patrick Pfister has been Principal Trombonist of the Omaha Symphony since 2010. Before coming to Omaha, Patrick held the same position with the Columbus (IN) Philharmonic while a student at Indiana University. Patrick has also performed with the Madison and Dubuque Symphonies and held fellowships at Tanglewood, National Repertory Orchestra, and Bar Harbor Brass Week.

As a soloist, Patrick was a winner at the 2007 Eastern Trombone Workshop, a finalist in the 2007 ITA Robert Marsteller and Frank Smith solo competitions, and won the Indiana University Brass Concerto Competition twice, on both tenor and alto trombone. The 2015-16 season marked Patrick's solo debut with the Omaha Symphony performing Nino Rota's Trombone Concerto.

Patrick earned his Bachelor's degree at the University of Wisconsin as a student of Mark Hetzler and his Master's degree at Indiana University as a student of Carl Lenthe. Additionally, Patrick has studied with Douglas Wright, Peter Ellefson, Thomas Ashworth, Brian VanStavern, and Mike Whipkey. While at Indiana University, Patrick minored in conducting, studying with Thomas Baldner, Charles Latshaw, and Ben Bolter.

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



Symphony No. 60 in C Major (*Il distratto*)

Franz Joseph Haydn

Born: March 31, 1732 – Rohrau, Austria

Died: May 31, 1809 – Vienna Austria

Piece Length: Approximately 23'.

Franz Joseph Haydn was known as a witty, though humble man. He enjoyed practical jokes and had a great sense of humor, often found in his compositions. No symphony, however, is filled from beginning to end with more humor than his Symphony No. 60 in C Major, (*Il distratto*). It was originally composed in 1774 as incidental music for a comic play by Jean-François Regard called *Le Distrait* (*The Absent-Minded Gentleman*). This farce features a character named Leandre who is so absent-minded that he almost misses his own wedding. The play follows Leandre throughout his daydreaming and wanderings, and it opened the door for inventive and comic musical writing from Haydn. Gags include ‘misplaced’ quotes from other symphonies, a violin section that has forgotten to tune, aimless melodic wandering, and an “all’s well that ends well” finale.

Jan Sandström

***Wahlberg Variations* for Trombone & Chamber Orchestra**

Born: January 15, 1954 – Vilhelmina, Sweden

Notes by composer Jan Sandström: During a stay in Paris in 1984 I enjoyed the company of the small colony of Swedes residing there at the time. The artist Ulf Wahlberg was one of them, and my acquaintance with him led to several weeks of euphoric and happy discovery in the Marais Quarters and their surroundings. Wahlberg’s keen artistic vision and creative imagination opened my eyes to undreamt-of adventures amid the banality of everyday life – adventures that would otherwise have remained unrevealed to a young introspective composer. [These include]: *Wrecked Cars*: Ulf Wahlberg is perhaps most renowned for his paintings of wrecked American cars from the ‘60s. *La Palette*: A watering-place where [...] we can hear our hero experiencing great difficulty in trying to teach a group of EIC* musicians to play the well-known jazz song “On a Slow Boat to China.” (*EIC = Ensemble Inter Contemporain, Boulez world-famous modernistic orchestra.) *The Gibbon of Vincennes*: At the Paris Zoo an ape dances a proud tango, following an indescribable pattern of movements. *Les Chimères de Notre Dame*: As protection against evil spirits, terrifying chimaeras protrude their jaws from the walls of the cathedral. Amidst their hoarse cries can be heard the vespers of the beautiful nuns of St. Gervais. *Figures with pointed noses*: Wahlberg often adds a pointed nose to the figures he portrays – “to make people take notice of them.” It is therefore not surprising that the penguin is one of the animals at the apex of Wahlberg’s pyramid of status, as seen in his artistic production. In this final variation the whole choir of penguins waddles onto the stage, singing the song that is by now familiar to us all.

Sound and Fury

Anna Clyne

Born: March 19, 1980 – London, England

Piece length: approximately 15 minutes.

Notes by composer Anna Clyne: *Sound and Fury* draws upon two great works of art for its inspiration: Haydn's Symphony No. 60 ("Il distratto") and Shakespeare's *Macbeth*. The piece was premiered by the Scottish Chamber Orchestra on a program that included this Haydn symphony. "Il distratto" incorporates Haydn's music for *Le Distrain*, a play by Jean-François Regnard, so it seemed fitting to draw inspiration from both musical and literary sources for *Sound and Fury*. To begin, I listened to "Il distratto" many times and on a single sheet of paper, I wrote down the key elements that caught my ear, which ranged from rhythmic gestures to melodic ideas, harmonic progressions, and even a musical joke (Haydn brings the feverish final prestissimo to a grinding halt for the violins to re-tune)., *Sound and Fury* is also structured in six sub-sections that follow the same trajectory of "Il distratto."

In the fifth section of *Sound and Fury* I looped a harmonic progression from Haydn's Adagio in "Il distratto," and this provides a bed of sound to support the delivery of "Tomorrow, and tomorrow, and tomorrow..." the last soliloquy delivered by Macbeth upon learning of his wife's death, and from which this work takes its title.

My intention with *Sound and Fury* is to take the listener on a journey that is both invigorating - with ferocious string gestures that are flung around the orchestra with skittish outbursts - and serene and reflective - with haunting melodies that emerge and recede.

Variaciones concertantes, Op. 23

Alberto Ginastera

Born: April 11, 1916 – Buenos Aires, Argentina

Died: June 25, 1983 – Geneva, Switzerland

Piece Length: Approximately 21'.

Music historians often divide a composer's output into three periods based on compositional style. Alberto Ginastera, perhaps the most famous Argentine composer of Western classical music, organized his own work into three distinct periods toward the end of his life. His *Variaciones concertantes* was composed in 1952, during the second, or "Subjective Nationalist" phase of his career. 1952 was a tumultuous year. Ginastera was fired from the conservatory he founded and directed - the Conservatorio de Música y Arte Escénico - due to his opposition of Argentinian president's Juan Perón wishing to rename the school after his wife, Eva. Ginastera would eventually be reinstated three years later after a political coup overthrew Perón's government, but he would once again quit within the year, opposing to the new government and deciding to move to Geneva, Switzerland, where he would remain for the rest of his life.

The *Variaciones Concertantes* is essentially a collection of mini concertos; each of the twelve movements is a variation that features a different solo instrument. The movement titles are brief summaries, rather than tempo markings, and showcase the extraordinary range of the orchestra, from dramatic solo viola to a seemingly guitar-tuned harp. Finally, the entire ensemble comes together, the disparate, virtuosic displays becoming an orchestral tour-de-force.