



Falletta & Perry Gilmore

May 17, 2026 | 2:00 p.m.

Witherspoon Concert Hall | The Joslyn

JoAnn Falletta, conductor | Susanna Perry Gilmore, violin

ZOLTÁN KODÁLY

Dances of Galánta (Galántai táncok)

I. Lento

II. Allegretto moderato

III. Allegro con moto, grazioso

IV. Allegro

V. Allegro vivace

PIOTR TCHAIKOVSKY

(arr. Glazunov)

Souvenir d'un lieu cher

Susanna Perry Gilmore, violin

ANTONIN DVOŘÁK

Romance in F Minor for Violin & Orchestra, B. 39,
Op. 11

Susanna Perry Gilmore, violin

INTERMISSION

CLAUDE DEBUSSY

Petite Suite

I. En bateau (In the boat)

II. Cortège

III. Menuet

IV. Ballet

WOLFGANG AMADEUS MOZART

Symphony No. 38 in D Major, K. 504 "Prague"

I. Adagio – Allegro

II. Andante

III. Presto

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



Multiple Grammy Award-winning conductor **JoAnn Falletta** serves as Music Director of the Buffalo Philharmonic, the Connie and Marc Jacobson Music Director Laureate of the Virginia Symphony, Principal Guest Conductor of the Brevard Music Center, and Conductor Emeritus of the Hawaii Symphony. She was recently named one of the “Fifty Great Conductors,” past and present, by *Gramophone Magazine*, and is hailed for her work as a conductor, recording artist, audience builder and champion of American composers, and a leading force for music of our time.

As Music Director of the Buffalo Philharmonic, Falletta became the first woman to lead a major American orchestra and has been credited with bringing the Philharmonic to an unprecedented level of national and international prominence. The Buffalo Philharmonic has become one of the leading recording orchestras for Naxos, with two Grammy Award-winning recordings and a 2024 Best Orchestral Performance Grammy nomination for *Alexander Scriabin: Poem of Ecstasy* and *Symphony No. 2* (Naxos). This year, JoAnn and the BPO were nominated for two Grammy Awards, Best Orchestral Performance for music of Kodaly and Best Classical Compendium for music of Lukas Foss.

Falletta has conducted many of the world’s finest orchestras, including over a hundred orchestras in North America across 46 states. Internationally, Falletta has conducted many of the most prominent orchestras in Europe, Asia, and South America, including recent and upcoming concerts in France, England, Spain, Sweden, Germany, Brazil, Croatia and Mexico. Her vast repertoire includes nearly 1700 works by more than 600 composers including well over 100 world premieres.

With a discography of over 135 titles, Falletta is a leading recording artist for Naxos. She has won two individual Grammy Awards, including the 2021 Grammy Award for Best Choral Performance as conductor of the world premiere Naxos recording, Richard Danielpour’s *The Passion of Yeshua*. In 2019, she won her first individual Grammy Award as conductor of the London Symphony in the Best Classical Compendium category for *Spiritualist* by Kenneth Fuchs. Her Naxos recording of John Corigliano’s *Mr. Tambourine Man: Seven Poems of Bob Dylan* received two Grammys in 2008. Her 2020 Naxos recording of orchestral music of Florent Schmitt with the Buffalo Philharmonic Orchestra received the prestigious Diapason d’Or Award.

Her upcoming releases for Naxos with the BPO include *The French in Spain* (Ravel, Ibert and Debussy), Stravinsky’s *Fairy Tales and Symphonic Dances* (Bartok, Copland and Hindemith). In early 2024, Naxos released the BPO’s recordings of orchestral works of Kodály and Scriabin and an album of concertos by award-winning American composers, Danny Elfman and Adolphus Hailstork, as well as a recording of works by Copland, Creston, Kay and Piston with the National Orchestral Institute Philharmonic. Her most recent recording is an album of the music of Danny Elfman with the Royal Liverpool Philharmonic on Sony.

Falletta is a member of the American Academy of Arts and Sciences, has served by Presidential appointment as a Member of the National Council on the Arts during the Bush and Obama administrations, and is the recipient of many of the most prestigious conducting awards.

After earning her bachelor’s degree at Mannes, Falletta received master’s and doctoral degrees from The Juilliard School.



Susanna Perry Gilmore enjoys a multifaceted career as solo artist, chamber musician, and orchestral concertmaster. Performing on both modern and period instruments and versatile in diverse styles from classical to fiddling, she is hailed as a player who is both “thrilling and sensitive” by the *Memphis Commercial Appeal*, “luminous and hypnotic” by the *Omaha World-Herald*, and “authentic with exquisite good taste” and “rich in tone, bringing musical depth and a human touch” by the *Cleveland Plain Dealer*.

Ms. Gilmore frequently appears as a soloist with the Omaha Symphony on the Masterworks, Symphony Joslyn, and Symphony Pops series. Recent performances include the Scottish Fantasy by Max Bruch and *Celtic Journey: Magic of the Emerald Isle*. In recent seasons Omaha audiences have heard Ms. Gilmore perform the *Tzigane* by Ravel, Berg’s Violin Concerto, Prokofiev’s Violin Concerto No. 1, Vivaldi’s *Four Seasons*, Mozart Violin Concerto No. 5, and the Korngold Violin Concerto as well as major concertmaster solos such as Rimsky Korsakov *Scheherazade* and *Strauss Ein Heldenleben*.

After beginning her career as a chamber player, at the age of twenty-six Ms. Gilmore became concertmaster of the Memphis Symphony Orchestra. She joined the Omaha Symphony as concertmaster in 2011. Since 2014 she has been a frequent soloist and co-concertmaster on baroque violin and fiddle with the acclaimed period instrument ensemble and Grammy Award winner Apollo’s Fire (Cleveland), with whom she tours nationally and internationally and appears on the CD *Sugarloaf Mountain: An Appalachian Gathering* (Billboard Top 10 classical bestseller), the CD *Sephardic Journey: Wanderings of the Spanish Jews* (Billboard Top 10 classical bestseller), and *Christmas on Sugarloaf Mountain*.

Ms. Gilmore holds a Bachelor’s degree from Oxford University (UK), where she studied musicology and performed both early music and symphonic repertoire while studying privately with Yfrah Neaman. She spent a post-graduate year in the Advanced Solo Studies Program at the Guildhall School of Music and Drama in London. Upon returning to the United States, she earned a Master’s in Violin Performance from the New England Conservatory, where she studied with James Buswell. Prior to her studies in England, Ms. Gilmore studied with Christian Teal at the Blair School of Music in the pre-college program and as a child began her violin studies with Mimi Zweig at Indiana University. Ms. Gilmore learned to play Celtic fiddle in her youth through sitting in on Irish sessions during her years living in Nashville and England.

When not working as a classical and baroque violinist and fiddler, Ms. Gilmore spends time with her two daughters, Katy and Zoe, and her husband, Visoslav Drincic. She performs on a 1776 Joseph Odoardi violin.

Dances of Galánta

Zoltán Kodály

Born: December 16, 1882 – Kecskemét, Austria-Hungary

Died: March 6, 1967 – Budapest, Hungary

Piece Length: Approximately 10 minutes.

On October 23, 1933, the Budapest Philharmonic Society celebrated its 80th anniversary with a concert featuring premieres by three of Hungary's most important living composers: Ernst von Dohnányi, Béla Bartók, and Zoltán Kodály. The work Kodály composed, *Dances of Galánta*, was completed less than two weeks before the premiere. Today, Kodály remains among the most important musicians in Hungary's history. Along with his Kodály method of educational instruction, his creation of the field of ethnomusicology – the study of music in its cultural context alongside Bartók - would have a profound impact on classical music in the 20th century onward.

Dances of Galánta is an excellent example of this. Named after a small town in what is now Slovakia, Kodály spent many years of his childhood there, and was first exposed to instrumental music while listening to what he identified as “a famous Gypsy band.” The structure of *Dances of Galánta* follows traditional “verbunkos” music, a dance-based genre that originated in Hungary. The music is in two parts: the first, a slower section called “lassú” that often features heavy dotted rhythms, and the second, a faster section called “friss,” often virtuosic and dazzling in nature.

Souvenir d'un Lieu Cher

Piotr Tchaikovsky (arr. Glazunov)

Born: May 7, 1840– Votkinsk, Russia

Died: November 6, 1893 – Saint Petersburg, Russia

Piece Length: Approximately 20 minutes.

In 1877, Piotr Tchaikovsky married his former student, Antonia Miliukova. The marriage was a disaster for both individuals, and they lived together for less than three months before Tchaikovsky fled, traveling throughout Russia and Europe. Among the stops was the village of Brailov in what is today Ukraine. The village provided Tchaikovsky a reprieve from the turmoil of the divorce proceedings; the two would never see each other again. The joy he felt in Brailov is expressed in his suite *Souvenir d'un Lieu Cher* (“Memory of a Dear Place”). Originally for violin and piano, the composition was later orchestrated by Alexander Glazunov.

Romance in F Minor, Op. 11

Antonín Dvořák

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

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

Piece Length: Approximately 11 minutes.

In 1873, the young and virtually unknown Antonín Dvořák completed his String Quartet No. 5 in F Minor. Hoping the quartet would help launch his career, he gave the music to the Bennewitz Quartet. The musicians read through the work but in the end did not program it, stating it “lacked the style appropriate for chamber music.” Devastated, Dvořák tore the title page off, gave the manuscript to a friend, and told him that he never wanted to see it again. The quartet would not be heard in Dvořák's lifetime. It would be rediscovered in 1910, still in his friend's possession, and would finally premiere in 1930.

Despite his disappointment, Dvořák clearly felt that some of the quartet was worth revisiting. Upon receiving a commission for a new work for violin and orchestra in 1877 from Josef Markus, the concertmaster of the Provisional Theatre Orchestra in Prague, Dvořák returned to the previously rejected stanzas. Specifically, he took the first theme of the second movement, reworked it, and added new melodies. The result? His exquisite Romance in F Minor for Violin and Orchestra.

Program Notes

Petite Suite

Claude Debussy

Born: August 22, 1862 – Saint-Germain-en-Laye, France

Died: March 25, 1918 – Paris, France

Piece Length: Approximately 12 minutes.

Debussy's *Petite Suite* was originally written for piano four-hands and composed between 1886 and 1889. The premiere took place at a salon in Paris on February 2, 1889, with the pianist-publisher Jacques Durand (whose publishing company printed the most important French works of the 19th and 20th centuries) and the composer at the piano. It has been suggested that the work was written to be played by amateur pianists in their homes, and many of the more modernist features of Debussy's style are simplified within this set. Still, the beauty of these pieces has inspired many composers to produce their own transcriptions, the most famous done by Debussy's colleague Henri Büsser.

Debussy's suite presents four short, charming character pieces. The first two come from a collection of poems by Paul Verlaine called *Fêtes galantes* (Courtship Parties); each evoking ambiguous scenes of lust and seduction based on the work of Antoine Watteau. The third, "Menuet," takes thematic material from a song Debussy composed for his mistress... fittingly titled "Fête Galantes"! The final movement, "Ballet," is the only movement that does not take its inspiration from poetry. Regardless, it offers a joyful, charming conclusion to a true gem of a collection.

Symphony No. 38 in D Major, K. 504 "Prague"

Wolfgang Amadeus Mozart

Born: January 27, 1756 – Salzburg, Austria

Died: December 5, 1791 – Vienna Austria

Piece Length: Approximately 30 minutes.

In the 1700s, the city of Prague's elementary education system included music education for all children, which resulted in an unusually large portion of the city's population trained to read and perform music. Particularly skilled and abundant throughout the country were performers of wind instruments. They were so brilliant as performers that they were well known and admired throughout Europe. It has been suggested that this lay the groundwork for the remarkable success and appreciation of Mozart's music in the city, much greater in fact than in other parts of Europe where Mozart's music was sometimes considered too complex. After the remarkable run of *The Marriage of Figaro* in Prague in 1786, musicians and donors came together to finance a trip for Mozart to the city.

Mozart arrived on January 11, 1787, on what would become the first of many successful visits to Prague. On January 19, a concert was organized to help Mozart financially – at this point he was living beyond his means. This successful performance included the premiere of his Symphony No. 38, known by its city-derived nickname "Prague." While there is some uncertainty as to whether or not the symphony was actually written for the city, the experiments with orchestration found in this work, particularly the extensive use of wind instruments, certainly suggest that the work was written with the musicians of Prague in mind.

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