



Schubert's Great C Major

October 12, 2025 | 2:00 p.m.

Witherspoon Concert Hall | The Joslyn

Erina Yashima, conductor | Brett Hodge, French horn

WOJCIECH KILAR

Orawa

RICHARD STRAUSS

Concerto No. 2 in E-flat Major for Horn & Orchestra, TrV 283

I. Allegro

II. Andante con moto

III. Rondo: Allegro molto

Brett Hodge, French horn

INTERMISSION

FRANZ SCHUBERT

Symphony in C Major, D. 944, "The Great C Major"

I. Andante – Allegro; ma non troppo

II. Andante con moto

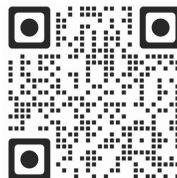
III. Scherzo: Allegro vivace

IV. Allegro vivace

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



Featured Artists



German-born conductor **Erina Yashima** was the First Kapellmeister at the Komische Oper Berlin from 2022 to 2024 and has worked with many renowned ensembles, orchestras and opera companies worldwide.

In the 2025/26 season, Erina will make her debut with the London Philharmonic Orchestra, Prague Radio Symphony Orchestra, Philharmonisches Staatsorchester Mainz and Omaha Symphony. She will also return to the Orchestra della Toscana and Civic Orchestra

of Chicago. On the opera stage, Yashima will make her debut at the Metropolitan Opera with *The Magic Flute* and return to Opera Australia with *Madame Butterfly*, following a highly acclaimed debut in August 2025.

Recent highlights include performances with the Bavarian Radio Symphony Orchestra, NDR Elbphilharmonie Orchester, Chicago Symphony Orchestra, Philadelphia Orchestra, San Francisco Symphony, Houston Symphony Orchestra, Orchestre Philharmonique Royal de Liège, Seoul Philharmonic Orchestra, NDR Radiophilharmonie Hannover, Orchestre Métropolitain de Montréal, Royal Scottish National Orchestra, Arena di Verona, WDR Funkhausorchester, North Carolina Symphony, Charlotte Symphony, Nürnberger Symphoniker and the Tonkünstler-Orchester.

Erina Yashima began her training at the Institut zur Früh-Förderung musikalisch Hochbegabter (IFF) at the Hochschule für Musik, Theater und Medien in her home town of Hanover and studied piano with Bernd Goetzke. She received her first conducting lessons at the age of 14. After studying in Freiburg with Scott Sandmeier and in Vienna with Mark Stringer, she completed her conducting studies at the Hanns Eisler School of Music Berlin with Christian Ehwald and Hans-Dieter Baum.



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.

Orawa

Wojciech Kilar

Born: July 17, 1932 – Lviv, Ukraine

Died: December 29, 2013 – Katowice, Poland

Piece Length: Approximately 9 minutes.

Wojciech Kilar was a prolific and prominent composer of both concert and film music. While he experimented with the post-war European avant-garde popularized by Boulez and Stockhausen, it was his forays into clear, simpler musical language that brought him renown. Aiming to directly connect with his audience, Kilar's score for Francis Ford Coppola's *Dracula* is one of his most successful, as is the work on this afternoon's program: *Orawa*.

Written in 1986, *Orawa* refers to a Carpathian mountain region on the Polish-Slovak border. The music takes small, Eastern European folk-like fragments and repeats them. The effect is almost minimalist, with dramatic and sudden changes of texture similar to what one might find in the works of Stravinsky. *Orawa* is the work that Kilar considered his best, stating, "*Orawa* is the only piece in which I wouldn't change a single note....What is achieved in it is what I strive for - to be the best possible Kilar."

Horn Concerto No. 2 in E-flat Major, TrV 283

Richard Strauss

Born: June 11, 1864 – Munich, Germany

Died: September 8, 1949 – Garmisch-Partenkirchen, Germany

Piece Length: Approximately 20 minutes.

With the completion of his last opera, *Capriccio*, in 1941, Richard Strauss considered the legacy of his compositional career complete. While he would continue to compose during the final eight years of his life – he called those works “wrist exercises” – he ‘retired’ as one of the most important composers of orchestral tone poems and operas at the turn of the 20th century. What to do, then, with the compositions that occurred after that great pronouncement? Strauss insisted that these works were not to be published until after his death.

That they were published at all is our gain. The compositions of this last period seem to fall into two categories. The first reflects the profound emotions found within World War II – for example, the bleakness of the string orchestra masterpiece *Metamorphosen*, or the contemplative, exceptional beauty of *Four Last Songs*. The second category of works are lightly scored and, for Strauss, rather optimistic: his Oboe Concerto, and the Horn Concerto No. 2 in E-flat Major.

Program Notes

The latter premiered on August 11, 1932, by principal hornist of the Vienna Philharmonic, Gottfried von Freiberg, Karl Böhm conducting during the Salzburger Festival. While Strauss deigned to oversee rehearsals, he did not stay for the premiere, explaining to Böhm in a letter that “the small horn concerto, which I do not value too low, that is to say, not lower than it is worth – a nice legacy – and in addition the boring Brahms symphony! were not attractive enough.”

Yeesh. Strauss’s loss. He may have been ambivalent, but audiences and French horn players are not about this charming concerto that would fit right into operas like *Der Rosenkavalier*. Indeed, the first movement, *Allegro*, can be heard as a small, light opera all on its own. This approach to composition is very Strauss, and at a technical level you would expect from one of the greatest composers of programmatic music.

Symphony No. 9 in C Major, D. 944, “The Great C Major”

Franz Schubert

Born: July 31, 1797 – Himmelpfortgrund, Vienna, Austria

Died: November 19, 1828 – Vienna, Austria

Piece Length: Approximately 55 minutes.

Ten years after the untimely death of Franz Schubert, Robert Schumann visited Schubert’s brother Ferdinand in Vienna. As Schumann later recalled, “Ferdinand let me look among the treasures of Franz Schubert’s compositions that still found themselves in his hands. The riches that here lay piled up before me made me shudder with joy. Where to look first; where to stop?” Among those works? What’s now known as Symphony No. 9, “The Great C Major.” The subtitle is not so much due to the quality of the work – and it is a masterpiece! – but rather, thanks to its incredible length and to distinguish it from the Sixth, also written in C. While the exact date of composition is not entirely known, it’s generally believed to have been sketched out in 1825 and completed the following year. By Schubert’s death in 1828, the size of “The Great” was only surpassed by Beethoven’s Symphony No. 9 in D Minor, which premiered the year before Schubert would start his own sketches.

Schumann, who praised “The Great” for its “heavenly length,” quickly championed the work. He arranged a premiere on March 21, 1839, at the Leipzig Gewandhaus, conducted by Felix Mendelssohn. Like Beethoven, we can look at Schubert’s use of formal structures from the Classical era, even while he expanded the size and expressive drama. Where Beethoven and Schubert separate is Schubert’s innovation regarding melodic content: Schubert elevated the *Lied*, or song, to new artistic heights. By doing so in the midst of a stunning, grandiose addition to the symphonic repertoire, he proved to be a master of the art form.