



OMAHA
SYMPHONY

Ankush Kumar Bahl, Music Director

program notes

2022/23 SEASON

Mozart & Bruckner

Friday, January 13, 2023 at 7:30 p.m. | Saturday, January 14, 2023 at 7:30 p.m.

Holland Performing Arts Center

José Luis Gomez, conductor

WOLFGANG AMADEUS
MOZART

Symphony No. 40 in G minor, K. 550

I. Molto allegro

II. Andante

III. Menuetto: Allegretto

IV. Allegro assai

ANTON BRUCKNER

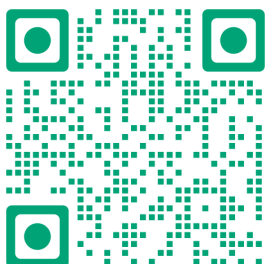
Symphony No. 4 in E-flat Major, "Romantic"
(1878/80 version, Ed. Haas, Cahis 11)

I. Bewegt; nicht zu schnell

II. Andante quasi Allegretto

III. Scherzo: Bewegt

IV. Finale: Bewegt; doch nicht zu schnell



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*program subject to change

featured artists



José Luis Gomez, conductor

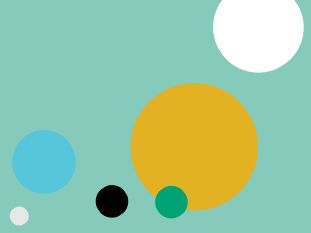
The Venezuelan-born, Spanish conductor José Luis Gomez was catapulted to international attention when he won First Prize at the International Sir Georg Solti Conductors' Competition in 2010 in Frankfurt. Gomez's electrifying presence, talent, creativity, and energy quickly earned him admiration among the Frankfurt Radio Symphony Orchestra's musicians and their music director Paavo Jarvi, immediately launching his conducting career.

Music Director of the Tucson Symphony Orchestra since 2016, Gomez has consistently crafted compelling programs, many of which are juxtaposed with lesser-known composers from South America whom he champions, expanding and enriching the orchestra's repertoire. He's worked diligently to provide innovative and engaging outreach activities and education projects, as well as new commissions.

Recent and upcoming highlights include appearances with the Flanders Symphony Orchestra, the National Symphony Orchestra (Washington, D.C.), conducting a new piece by Paquito D'Rivera performed by Yo-Yo Ma, Indianapolis Symphony, Houston Symphony, Rochester Philharmonic, Edmonton Symphony, Vancouver Symphony, Orquestra Sinfônica Brasileira, Orquesta Filarmónica de Bogotá, and Orquesta Sinfónica Nacional del Perú. In Europe, he's conducted the RTVE National Symphony Orchestra, in Madrid, Frankfurt Radio Orchestra (HR), Weimar Staatskapelle, Royal Scottish National, Royal Liverpool Philharmonic, Hamburg Symphony, SWR Symphonieorchester Stuttgart, and the orchestra of the Komische Oper Berlin.

Equally at home in operatic repertoire, Gomez has led performances of Mozart's *Le Nozze di Figaro* and *Don Giovanni*, Puccini's *La Bohème* at the Frankfurt Opera, Rossini's *La Cenerentola* at Stuttgart Opera, Verdi's *La Forza del Destino* in Tokyo at the New National Theatre.

program summary



Symphony No. 40 in G minor, K. 550

Wolfgang Amadeus Mozart

Born: Salzburg, Austria, January 27, 1756

Died: Vienna, Austria, December 5, 1791

Symphony No. 40, K. 550 is one of only two symphonies – out of 41 – that Mozart cast in a minor key. The other is the tempestuous and much earlier Symphony No. 25, also in G minor, an energetic *Sturm und Drang* statement from the composer's adolescence. Now at the height of his compositional maturity, Mozart returned to G minor, and if ever grace and grief were beautifully poised it's in his masterful Symphony No. 40. One of three he composed in 1788 (the others were No. 39 in E-flat Major, K. 539 and No. 41 in C Major, K. 551, Jupiter), it was probably never performed during his lifetime, a tremendous shame given the influence it's had over the symphonic canon since its inception. While a shroud of mystery still hangs over the composition of this trio of masterworks, the combination of Mozart's financial situation – never good – the fears of the aristocracy at burgeoning democracy in Europe, and Mozart's concern over the health of his wife, Constanze, might have driven the dark, angst-driven power and beauty of K. 550.

Symphony No. 4 in E-flat Major

Anton Bruckner

Born: Ansfelden, Austria, September 4, 1824

Died: Vienna, Austria, October 11, 1896

We seem to have a Bruckner identity crisis. I say "we" because the man is unfortunately not around to help us out. We tend to lump Bruckner together with and against other composers of the time to better understand him – more devout than Mahler, but less worldly. The symphonic version of Wagner, for some. Anxious and insecure in his composition, but supremely confident in his faith and his process. Bruckner was all of these things – a staunch Catholic, an organist, a well-studied and extraordinary teacher,

program summary



inspired by Beethoven and Schubert's innovations as well as Baroque and Renaissance music – perhaps if we could call Bruckner anything, we'd say he was a studious observer of all around him. His orchestral writing – especially his brass chorales – has been characterized as “cathedrals in sound,” conveying a sense of cosmic spaciousness.

Symphony No. 4, “Romantic,” was Bruckner's first symphony to garner acclaim, and it exemplifies the best of what Bruckner brings to the concert hall. Deryck Cooke – who completed Mahler's all-but finished tenth symphony—wrote these sage comments about Bruckner, “The essence of Bruckner's symphonies is that they express the most fundamental human impulses, unalloyed by civilized conditioning, with extraordinary purity and grandeur of expression; and that they are on a monumental scale which, despite many internal subtleties and complexities, has a shattering simplicity of outline.” As you listen, we invite you to inhabit the vast, cosmic spaciousness that only Bruckner can create, a spectrum of extraordinarily quiet beauty on one end, and storming the gates of heaven on the other. There's absolutely nothing else like it.

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