



# MONUMENTAL. MAJESTIC. UNFORGETTABLE. BRUCKNER'S ROMANTIC 4TH

Sunday March 19<sup>th</sup>, 2023 – 3:00pm  
Maltz Performing Arts Center

**Dean Buck**, *Guest Conductor*  
**Gerardo Teissonnière**, *Piano*  
**Domenico Boyagian**, *Music Director*

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**L. van BEETHOVEN** (1770-1827)

***Piano Concerto No. 5*** in E-flat Major  
Op. 73 - *"The Emperor"* (1809)  
I. Allegro  
II. Adagio con poco mosso –  
III. Rondò: Allegro ma non troppo

~ Intermission ~

**A. BRUCKNER** (1824-1896)

***Symphony No. 4*** in in E-flat Major  
WAB. 104 (1890)  
I. Allegro  
II. Andante quasi Allegretto  
III. Scherzo  
IV. Finale – Allegro moderato

The SSO welcomes and thanks these musicians who join us for this concert:  
Roi Trawon, principal second violin • Cassidy McColl, viola  
Elliot Korth, trumpet • Quentell Gipson, tuba • Chris Grostic, trumpet  
Debbie Haviland, French horn • Don Day, bass

*Mr. Teissonnière's performance is dedicated to the memory of Judith A. Green*

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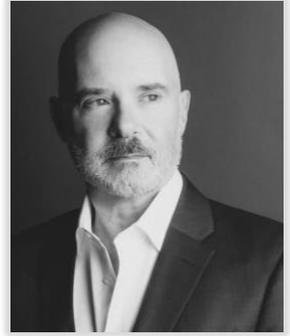
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## INTRODUCING OUR SOLOIST: Gerardo Teissonnière, Piano

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Regarded by international critics and audiences as an artist of extraordinary musicianship and rare sensibility since his acclaimed solo recital debut at the National Gallery of Art in Washington, pianist Gerardo Teissonnière brings to the concert stage an exciting amalgam of the diverse and important musical traditions he represents. From the Aspen Music Festival in Colorado, Lincoln Center in New York to concert halls in Asia, Europe, North and Latin America, Mr. Teissonnière appears in solo recital, as soloist with orchestra, in duo-piano and chamber music performances in concert series as well as in radio and television broadcasts throughout the world.



The 2022-23 concert season includes return engagements in Austria (Barocksaal in Vienna), a sold-out appearance in The Artist's Living Room in Munich, his solo recital debut at the American Church in Paris, and appearances with orchestras in concertos by Beethoven and Rachmaninoff. Mr. Teissonnière's debut recording of the last three Beethoven sonatas for the Steinway & Sons record label is available worldwide on every digital platform and has received extraordinary critical acclaim, hailed as "a landmark recording" (James Manheim, AllMusic). His recording of the complete Schubert impromptus will be released in 2023.

Previous concert season highlights include solo recitals in Munich and Vienna, as well as solo and chamber music performances in Italy, in the United States with members of The Cleveland Orchestra, an appearance at the Teatro Nacional de Costa Rica, a performance for an audience of twenty thousand and a solo recital at the Diaoyucheng International Music Festival in Chongqing, China, his solo recital and concerto debuts in Beijing, and all-Chopin concerts in Poland.

In 2019 Mr. Teissonnière began performing all of Beethoven's works for piano and orchestra, and presented a series of solo recitals featuring works by and dedicated to the composer's 250th anniversary in December of 2020. Mr. Teissonnière began his musical training at an early age in his native Puerto Rico. Conservatory studies followed with Jesús María Sanromá, and at the Cleveland Institute of Music with Steinway Immortal Vitya Vronsky Babin, both disciples of Artur Schnabel and Alfred Cortot. He worked at the Aspen Music Festival with Jeaneane Dowis and in Europe with Dmitri Bashkurov.

Gerardo Teissonnière is the recipient of the Cleveland Institute of Music's Alumni Achievement Award, the Arthur Loesser Memorial Performance Prize, The Judson SmartLiving Award in Education, and multiple nominations for the Ohio Arts Council's Governor's Award for the Arts. An exclusive Steinway Artist, Mr. Teissonnière is on the Artist Roster of the Ohio Arts Council and the Classically Connected Foundation in New York.



## INTRODUCING OUR GUEST: Dean Buck, Conductor

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Dean Buck is a conductor based in Cleveland, Ohio. He currently serves as assistant conductor for the Firelands Symphony Orchestra, Cleveland Pops Orchestra, and Cleveland Opera Theater. He is additionally music director of NOWfest, an annual festival of New Opera Works produced by Cleveland Opera Theater.



Dean is Affiliate Faculty at Baldwin Wallace Conservatory where he recently conducted their production of Mozart's *Le nozze di Figaro*, and the Midwest Premiere of Nkeiru Okoye's *We've Got Our Eye on You*. Other recent highlights include Tchaikovsky's *The Nutcracker* with Ballet Western Reserve, and Gounod's *Romeo et Juliette* with Opera Western Reserve.

Dean previously served as principal conductor for New York Based LoftOpera, where he conducted eight of their critically acclaimed productions including Puccini's *La bohème*, Britten's *The Rape of Lucretia*, and Mozart's *Così fan tutte*. He has additionally served as assistant conductor with Chelsea Opera and The Mediterranean Opera Studio and Festival in Caltagirone, Italy.

Upcoming highlights include concerts with the Youngstown Symphony Orchestra, Heights Chamber Orchestra, as well as Gilbert and Sullivan's *The Pirates of Penzance* at Baldwin Wallace Conservatory. Dean holds a master's degree in Orchestral Conducting from the Cleveland Institute of Music.

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# Thank You!

Suburban Symphony Orchestra would like to thank the Maltz Performing Arts Center for their gracious invitation to perform today, as part of the Silver Hall Concert Series.

SSO recognizes the historic importance of this magnificent venue, and we are proud to be performing here.



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# NOTES ON THE PROGRAM

Written by Gregory Takacs

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## Ludwig van Beethoven: Piano Concerto No. 5 in E-flat major "The Emperor"

*I. Allegro*

*II. Adagio con poco mosso*

*III. Rondò: Allegro ma non troppo*

Beethoven completed his fifth and last piano concerto in 1809. It was created during the siege of Vienna by Napoleon. Due to the noise of the artillery, Beethoven suffered with severe pain in his ears, because of his growing deafness. This may explain the heroic nature of one of the greatest piano concertos in the repertoire. Beethoven even selected the same musical key as his "Eroica" Symphony, which incidentally was originally dedicated to Napoleon. The name "Emperor" was given to the work by a publisher about two years after the concerto was premiered, confirming its heroic nature.

The conception of the piece was inspired, and in it, Beethoven changed how many other concertos were composed. The piece begins with the solo pianist as the hero, responding to three long orchestral chords, playing flourishes, without the orchestra, before the exposition of the main themes. Beethoven eliminated the individual pianist-improvised cadenza solos that typically occurred during a performance. Beethoven composed all the solo parts for the piano, including them in the score. In addition, he greatly expanded the length of the opening movement, making it the most important and weighty part of the piece. The concerto's first movement is presented in the usual two-themed sonata form. They are introduced by the orchestra in a majestic 100 bar exposition, which is elaborated on by the pianist, (which Beethoven intended to be himself, but deepening deafness prevented it) during the remainder of the movement.

At the start of the second movement, Beethoven allows the pianist a moment to relax, as the strings play an almost mystically beautiful melody. The solo piano reappears about a third of the way into the movement, to develop and elaborate on the famous theme. In the final two bars, Beethoven slowly introduces the main theme of the finale, which transitions directly into the last movement without pause. The finale is up-tempo, forward looking and optimistic, reflecting Beethoven's desire to proclaim that music has the power to inspire and triumph over tyranny. Inspiration that that is regrettably apropos today.

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# NOTES ON THE PROGRAM

Written by Gregory Takacs

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**Anton Bruckner: Symphony No. 4 in E-flat major, the Romantic (Edited by Woss, 1890)**

*I. Ruhig bewegt*

*II. Andante*

*III. Bewegt*

*IV. Massig bewegt*

Before examining Bruckner's beautiful and architectural gothic-like cathedral masterpiece, his Fourth Symphony, the listener must be made aware of his struggles with the musical warring factions that occurred in Vienna over the merits of his musical creations. In the late 1800's, the Wagner devotees, who believed in program music, opposed the Brahms devotees, who believed in absolute music. Unfortunately for Bruckner, because he was devoted to music of Richard Wagner and was considered to be an unsophisticated country bumpkin, he was an easy target to smear. Bruckner suffered animosity from orchestras, and by several powerful critics, who dogmatically hated his music. This caused Bruckner to allow his early symphonies to be revised/recomposed by several of his students/admirers. It wasn't until the early 1930's that Bruckner's original versions of his symphonies were performed, revealing his true musical genius.

Bruckner's concept of symphonic music is that the orchestra will be treated as if it is a great Pipe Organ, the kind found in the Ancient Cathedrals of Europe. Tempos are usually moderate, with whole sections of the orchestra pitted against each other, making great statements. This is often strings vs the winds, and is especially the strings vs the brass, all culminating in a majestic coda, that resolves excitingly in a blaze of massed brass power, summing up what was covered in the previous movements.

Throughout his fourth symphony, Bruckner uses one of his favorite rhythmic motifs, two quarter notes followed by 3 triplet quarter notes, all in the same measure. In addition, he gives great weight to the French horns, who make the most important statements in most of the four movements. The first movement features all of this: the Bruckner Rhythm, stately tempos, beautifully balanced strings and in the final 10 bar ending, fortissimo horns affirming the original musical motif. In the second movement Andante, the cellos and violas create a melancholic atmosphere that resolves radiantly. The third movement once again gives prominence to the horns, with an inviting hunting theme, along with the return of the Bruckner Rhythm. The finale is one of Bruckner's most impressive and weighty creations. He uses the brass to recall the "hunting theme" from the third movement, before dramatically modulating into the home key of E flat, and having the whole orchestra play the main theme together. The Bruckner Rhythm returns, and the whole symphony is summed up in a powerfully beautiful coda, that makes the case for the originality of Anton Bruckner's unique musical vision.





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# Contributors

Contributions received between 01/16/2023 and 03/13/2023

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