



23|24 SEASON



UNIVERSITY OF GEORGIA

presents

ATLANTA SYMPHONY ORCHESTRA
DMITRY MATVIENKO, conductor
YEOL EUM SON, piano

SUN, MAY 5, 3:00 pm

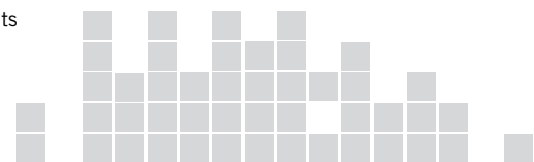
Hodgson Concert Hall

Supported by
THE KLEINER FOUNDATION



Please silence all mobile phones and electronic devices. Photography, video and audio recording, and texting are prohibited during the performance.

#ugapresents



PROGRAM

BENJAMIN BRITTEN (1913-1976)

Piano Concerto, Op. 13 (1938, rev. 1945) [34:00]

I. Toccata: Allegro molto e con brio

II. Waltz: Allegretto

III. Impromptu: Andante lento (attacca)

IV. March: Allegro moderato — sempre alla marcia

Yeol Eum Son, piano

INTERMISSION

SERGEI RACHMANINOV (1873-1943)

Symphony No. 2 in E Minor, Op. 27 (1906-1907) [60:00]

I. Largo — Allegro moderato

II. Allegro molto

III. Adagio

IV. Allegro vivace

Program is subject to change.

PROGRAM NOTES

by Noel Morris

Piano Concerto, Op. 13

Benjamin Britten (1913-1976)

In addition to the solo piano, this concerto is scored for two flutes (both doubling piccolo), two oboes (one doubling English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, one tuba, timpani, percussion, harp and strings.

At 19, Benjamin Britten dropped out of the Royal College of Music. He had already been a composer for 14 years and felt his professors held him back. He had no trouble finding a job.

“1936 ... finds me earning my living ... at the G.P.O. [General Post Office] Film Unit under John Grierson and Cavalcanti, writing music and supervising sounds for films,” he wrote. (The G.P.O. administered the nascent telecommunications industry in the U.K.) Paying £5 per week, the G.P.O. offered the perfect incubator for a young composer. The filmmakers asked for orchestral music, and Britten got to hone his craft. He also began a fruitful collaboration with poet W.H. Auden.

Britten’s star rose in June 1937 when conductor Boyd Neel got into a bind: Neel had promised to present a new English work at the Salzburg Festival in August, but he had not hired a composer.

“I suddenly thought of Britten (till then hardly known outside inner musical circles),” Neel said, “because I had noticed his extraordinary speed of composition during some film work.” Paying homage to a former teacher, Britten sketched his *Variations on a*

Theme of Frank Bridge in just 10 days. The piece became his first major success.

1937 proved significant for other reasons: Britten met Peter Pears, who would later become his life partner, and he lost a central figure in his world.

Biographer Neil Powell described Edith Britten as a doting, possessive and obsessively pushy mother. From the time Ben was small, she believed he would be a great composer and arranged his affairs accordingly. Her death left a yawning gap in his life. When he received an inheritance from selling her house, he moved back to his native Suffolk. He purchased an abandoned mill overlooking the village of Snape and, over the next eight months, converted it into a residence with an adjacent cottage for his housemate, composer Lennox Berkeley. During that time, the 24-year-old composer agreed to write a piano concerto for the BBC Proms concerts at Queen’s Hall. He also agreed to be the solo pianist.

Amid the chaos of sorting out his mother’s estate, moving and overseeing construction, Britten made a slow start on his concerto. Across the English Channel, the rise of Adolf Hitler added to the disquiet. Britten wrote, “War within a month at least, I suppose & end to all this pleasure—end of Snape, end of concerto, friends, work, love.” Indeed, war was coming, but not yet.

Britten moved into the Old Mill (now a B&B) in April, with most of the concerto unfinished. The loss of his mother seems to have eased the way to another milestone: In July, he reconnected with an old acquaintance named Wulff Scherchen and fell into a

steamy affair—his first relationship. Meanwhile, he slogged away at the concerto. With the premiere fast approaching, Proms conductor Henry Wood grew antsy.

Britten wrote to his friend and publisher Ralph Hawkes, “I wonder if you could use your tact & keep him quiet for a week or two to give me time to finish the sketch, prepare the two-piano version, & practice the damn thing.”

Cutting it close, the composer finished the Piano Concerto in Snape on July 26, 1938. The first rehearsal took place on August 5th and debuted on August 18th. In 1945, the composer revised the piece, swapping out the third movement, *Recitative and Aria*, for a new piece called *Impromptu*. Britten dedicated the concerto to his housemate, Lennox Berkeley.

Symphony No. 2 in E Minor, Op. 27 Sergei Rachmaninov (1873-1943)

This symphony is scored for three flutes (one doubling piccolo), three oboes (one doubling English horn), three clarinets (one doubling bass clarinet), two bassoons, four horns, three trumpets, three trombones, tuba, timpani, percussion and strings.

By his 30th birthday, Sergei Rachmaninov was among Russia’s most prominent musicians. As a teenager, he had written two works (a piano concerto and an opera) that wowed the musical establishment. He soon proved to be a natural conductor and an unrivaled pianist. The only itch he hadn’t scratched was his desire to be a successful symphonist. At 22, he wrote his First Symphony, which nearly ruined him.



Some blame the orchestra. Others point to the alleged drunkenness of the conductor. Whatever the reason, the premiere of his First Symphony was a disaster, and the criticism proved toxic. Rachmaninov grew to hate the piece and sank into depression. For three years, he didn’t write a note. Then, in 1900, a doctor used hypnosis to guide him out of his malaise. Once again, the creative juices began to stir, and Rachmaninov wrote the wildly popular Piano Concerto No. 2.

Over the coming years, he ascended the ranks of Russia’s elite musicians. In 1904, he signed a contract as conductor at the Imperial Opera at the Bolshoi Theater. At the same time, he worked on two operas of his own.

“I’d like to offer a reward of 2000 rubles to anyone who will release me from service in the theater,” he wrote to a friend. “I want to insert a notice in the newspapers: ‘Thanks to a signed contract, I have lost all peace of mind this spring. There is so-and-so much reward to anyone who brings it back to this address.’”

Moscow posed a problem for him. More than anything, Rachmaninov wanted to write music. And as long as he filled his time with other people’s music, he couldn’t write. He longed for solitude as people hounded him for his time and talent. Meanwhile, civil unrest led to the failed 1905 Russian Revolution.

In 1906, after two seasons at the Bolshoi, Rachmaninov packed up his wife and daughter and escaped the Moscow concert season, settling in Dresden for the winter.

“We live here like real hermits,” he wrote. “We see no one, we know no one, we go nowhere. I work a great deal and feel very well.”

Always a private man, Rachmaninov wrote to a friend, “Not a single soul must know what I write to you now.” He went on to describe the music that was rattling around in his head, including a piano sonata, the opera *Monna Vanna* (unfinished), and his Second Symphony.

It had been almost 10 years since the fiasco with his First Symphony. And he returned to the genre with confidence

and authority. The Symphony No. 2 is a large-scale piece, lasting about an hour: the lush scoring and richly Romantic melodies belie the taut craftsmanship of its construction.

As was typical of the composer, he derived thematic material from the *Dies Irae* (Day of Wrath), a piece of plainchant from the Latin Mass for the Dead. Though he remained Russian Orthodox, this Roman Catholic antiquity appears almost like a calling card in many of his works. You’ll hear the theme sounding in the horns at the second movement’s opening.

Rachmaninov conducted the premiere in 1908 at the Mariinsky Theatre in St. Petersburg, receiving thundering applause. Soon, authorities awarded him the coveted Glinka Prize. In subsequent decades, during an era of musical experimentation, the symphony suffered brutal editing by conductors who saw the piece as a lightweight vehicle for Hollywood-style tunes. (Some performances lasted as little as 35 minutes.) These days, most maestros perform the piece intact, in deference to the intensely integrated work of a master clockmaker.

ABOUT THE ARTISTS

ATLANTA SYMPHONY ORCHESTRA

Under the leadership of Music Director Nathalie Stutzmann, the Atlanta Symphony Orchestra (ASO) offers live performances, media initiatives and learning programs that unite, educate and enrich our community through the engaging and transformative power of orchestral music experiences.

Now in its 79th season, the ASO engages the diverse international community of our city, bringing people together in harmony—including our youngest citizens, with extensive opportunities for youth and families to fall in love with music.

Two hallmark education programs celebrate anniversaries this season: the Atlanta Symphony Youth Orchestra celebrates 50 years, and the Talent Development Program—one of the longest-running musical education diversity programs in the country—turns 30.

The Orchestra's range and depth are featured in more than 150 concerts each year, including the flagship Delta Classical Series, Movies in Concert, Family Concerts, Coca-Cola Holiday series and many community and education concerts. The ASO presents many vibrant, wide-ranging events and artists through its Delta Atlanta Symphony Hall Live presentations. Outside of the concert hall, the ASO's Behind the Curtain video concert series enables the Orchestra to reach audiences beyond city limits.

The ASO performs with the world-renowned 200+ voice, all-volunteer ASO Chorus, originally founded in 1970 by Robert Shaw, and currently under the direction of Norman Mackenzie. The Chorus is featured on nine of the ASO's 27 Grammy Award-winning recordings.

DMITRY MATVIENKO, conductor



Dmitry Matvienko is the winner of the 2021 edition of the prestigious Malko Competition for Young Conductors with First prize and Audience prize. Previously, he was awarded with the Critics and the Made in Italy prizes at the Guido Cantelli International Conducting Competition.

Matvienko received his first music lessons at the age of six before undergoing a formal training as a chorister and chorus master. He studied choral conducting at the St. Petersburg Conservatory and he was a member of the MusicAeterna Choir at the Perm Opera and Ballet Theatre under the artistic direction of Teodor Currentzis from 2012 to 2013.

In the following years he studied conducting at the Moscow Conservatory and attended master classes of Gennady Rozhdestvensky, Vladimir Jurowski, Teodor Currentzis and Vasily Petrenko.

In 2017, Dmitry Matvienko became a member of the conductor internship programme of the National Philharmonic Orchestra of Russia (chief conductor Vladimir Spivakov). He assisted and prepared several programmes for chief conductor Vladimir Jurowski, Vasily Petrenko and Michail Jurowski with Svetlanov Symphony Orchestra.

While conducting concerts with the Svetlanov Symphony, the National Philharmonic of Russia, the New Russia State Symphony Orchestra (chief conductor Yuri Bashmet), and the Moscow Chamber Orchestra "Musica Viva," Dmitry conducted revivals of *Prince Igor*, *Faust*, *Iolanta*, *La traviata*, *The Tsar's Bride*, *The Firebird*, and Verdi's Requiem at the National Academic Opera and Ballet Theatre of Belarus.

During the last seasons he conducted prestigious orchestras such as Orchestra del Teatro Carlo Felice Genova, Orchestre Philharmonique de Monte-Carlo, Orchestra Teatro Comunale Bologna, Orchestra Teatro Regio Torino, National Orchestra of Russia, Bergen Philharmonic, Adelaide Symphony Orchestra, Sønderjyllands Symfoniorkester, Danish National Symphony Orchestra, Helsingborg Symphony, the Orquesta de la Comunidad de Madrid, Orchestra del Teatro La Fenice of Venice, Aarhus Symfoniorkester, Iceland Symphony Orchestra, Wiener Concert-Verein.

In 23/24 season he is awaited for debuts or for a much acclaimed return to the podium of the Danish National Symphony, Orchestre Philharmonique de Montecarlo, Arctic Philharmonic, Helsingborg Symphony, Orchestre national de Lille, Orchestra Sinfonica Nazionale RAI Torino, Orquestra Gulbenkian, Orchestra Filarmonica Toscanini, Ulster Orchestra, Tonkünstler Wien, Aarhus Symphony. He makes his USA debut with the Dallas Symphony and his Japan debut with the Tokyo Symphony.

He worked as musical assistant of Vladimir Jurowski in a new production of *The Nose* (directed by Kirill Serebrennikov) and a new production of *War and Peace* (directed by Dimitri Tcherniakov) at the Bayerische Staatsoper and made his Italian operatic debut at the Teatro dell' Opera in Rome, leading the Italian premiere of Warlikowski's successful production of *From the House of the Dead*.



YEOL EUM SON, piano



Poetic elegance, an innate feeling for expressive nuance and the power to project bold, dramatic contrasts are among the arresting attributes of Yeol Eum Son's pianism. Her refined artistry rises from breathtaking technical control and a profound empathy for the emotional temper of the works within her strikingly wide repertoire. She is driven above all by her natural curiosity to explore a multitude of musical genres and styles and the desire to reveal what she describes as the "pure essence" of everything she performs. Yeol Eum refuses to impose limits on her artistic freedom and remains determined to explore new artistic territory.

Her choice of repertoire, which spans everything from the works of Bach and Mozart to those of Shchedrin and Kapustin, is guided chiefly by the quality and depth of the music.

In high demand as recitalist, concerto soloist, and chamber musician, Yeol Eum has won critical plaudits for the profound insights and intelligence of her interpretations. Her development as an all-round artist has gained from collaborations with conductors as diverse as Lorin Maazel, Dmitri Kitajenko, Valery Gergiev, Antonio Pappano, Andrew Manze, Jaime Martin, Jun Märkl, Roberto González-Monjas, Jonathon Heyward, Ryan Bancroft, Pablo Gonzalez, Pietari Inkinen, Eivind Aadland, Joana Carneiro, Anja Bihlmaier, Dima Slobodeniouk, Gergely Madaras, Alexander Shelley, and Omer Meir Welber.

During the 22/23 season Yeol Eum served as an Artist-in-Residence with the Residentie Orkest in the Hague with performances of Mozart's Piano Concerto No. 25, Gershwin's *Rhapsody in Blue* and *I Got Rhythm*, Saint-Saëns' Piano Concerto No. 2 and Ravel's Piano Concerto for the Left Hand. Further season highlights in 2022-23 included a succession of debut performances with the BBC National Orchestra of Wales and Finnish Radio Symphony Orchestra (Rachmaninov Piano Concerto No. 2), the NDR Radiophilharmonie (Beethoven Piano Concerto No. 4 and Rachmaninov Piano Concerto No. 2), the Detroit Symphony Orchestra (Mendelssohn Piano Concerto No. 1), the Orquesta Sinfónica del Principado de Asturias (Szymanowski Symphony No. 4), Musikkollegium Winterthur (Ravel Piano Concerto in G major), the Scottish Chamber Orchestra (Mozart Piano Concerto No. 27), the Saint Paul Chamber Orchestra (Beethoven Piano Concerto No. 2 and Mozart Piano Concerto No. 23), the Sydney Symphony (Mozart Piano Concerto No. 20), Melbourne Symphony (Ravel Piano Concerto in G major), Tasmanian Symphony (Chopin Piano Concerto No. 2) and Auckland Philharmonia (Chopin Piano Concerto No. 2). Yeol Eum closed the season with her debuts at the Edinburgh International Festival, Rosendal Chamber Music Festival, and a return visit at the Helsingborg Piano Festival.

Across 23/24 season, Yeol Eum collaborates once again with the Deutsche Radio Philharmonie Saarbrücken Kaiserslautern at home in Germany and on tour in

South Korea (Rachmaninov Piano Concerto No. 3), Tasmanian Symphony (Rachmaninov Piano Concerto No. 3) and Auckland Philharmonia (Mozart Piano Concerto No. 24). Yeol Eum makes debuts with the Oslo Philharmonic Orchestra (Chopin Piano Concerto No. 2), Atlanta Symphony Orchestra (Britten Piano Concerto), Vancouver Symphony Orchestra (Mozart Piano Concerto No. 20), NAC Orchestra (Prokofiev Piano Concerto No. 2), West Australian Symphony Orchestra (Rachmaninov Piano Concerto No. 3) and Tenerife Symphony (Rachmaninov Piano Concerto No. 3). She also returns to the Melbourne Recital Centre and Adelaide International Piano Series, and makes recital debuts at the Singapore International Piano Festival, Risør Chamber Music Festival, International Piano Festival of Oeiras, and Mänttä Music Festival.

The international reach of her past seasons' work is clearly reflected in collaborations with, among others, the Konzerthaus Orchestra Berlin, the Gürzenich, Dresden Philharmonic, and Tonkünstler Orchestras, Orchestre Philharmonique de Radio France and the Orchestre national d'Île-de-France, Orchestre Philharmonique Royal de Liège, the City of Birmingham Symphony Orchestra, Aurora Orchestra, the BBC Philharmonic at the 2019 BBC Proms, BBC Scottish, the Royal Liverpool Philharmonic Orchestra, the Budapest Festival, Helsinki, and Bergen Philharmonic, Basel Symphony, Castilla y León Symphony and Spanish Radio and Television Symphony orchestras, Singapore Symphony, San Diego and Detroit symphonies, and the Mariinsky Orchestra.



Yeol Eum Son, born in Wonju, South Korea in 1986, received her first piano lessons at the age of three-and-a-half. She was among the prize winners at the International Tchaikovsky Competition for Young Musicians in 1997 and won the Oberlin International Piano Competition two years later. Yeol Eum studied at Korea National University of Arts and continued her training with Professor Arie Vardi at the Hochschule für Musik, Theater und Medien Hannover.

Yeol Eum attracted international attention when she secured second prize and the Best Chamber Music Performance at the 2009 Van Cliburn Competition. She underlined her position among the most gifted artists of her generation at the 2011 International Tchaikovsky Competition, where she won the Silver Medal and received the coveted competition's prizes for Best Chamber Concerto Performance and Best Performance of the Commissioned Work.

Over the past decade Yeol Eum has achieved global acclaim not least for her interpretations of Mozart's piano concertos. In 2016 she joined the Academy of St Martin in the Fields and Sir Neville Marriner in what proved to be the conductor's final recording, setting down a radiant interpretation of Mozart's Piano Concerto No. 21 for Onyx Classics. She made her London debut at Cadogan Hall with the same work and orchestra in 2018 and enchanted the audience at the Royal Albert Hall the following year with Mozart's Piano Concerto No. 15 for her debut at the BBC Proms. The YouTube video of her performance of Mozart's Piano Concerto No. 21 at the International Tchaikovsky Competition has been viewed almost 23 million times, thought to be a record figure for any live Mozart work on the platform.

In addition to her all-Mozart album for Onyx (2018), most recently Yeol Eum released her debut on Naïve in March 2023 with a stunning boxset of Mozart's Complete Piano Sonatas, the album earned early acclaim from the international classical press, including being named Classic FM's Album of the Week. Yeol Eum's discography also includes *Modern Times*, an album of works by Berg, Prokofiev, Stravinsky and Ravel (Decca, 2016), a recording of Schumann's Fantasy in C, *Kreislariana*, and Arabesque (Onyx, 2020) and a disc devoted to Nikolai Kapustin's Eight Concert Etudes, Piano Sonata No. 2, and other representative compositions (Onyx, 2021).

Atlanta Symphony Orchestra

Musician Roster 2023/24 Season

Nathalie Stutzmann

Music Director

The Robert Reid Topping Chair

William R. Langley

Associate Conductor &

Atlanta Symphony Youth Orchestra

Music Director

The Zeist Foundation Chair

Norman Mackenzie

Director of Choruses

The Frannie and Bill Graves Chair

FIRST VIOLIN

David Coucheron
Concertmaster
The Mr. and Mrs. Howard R. Peevy Chair
Justin Bruns
Associate Concertmaster
The Charles McKenzie Taylor Chair

Vacant

Assistant Concertmaster

Jun-Ching Lin
Assistant Concertmaster

Anastasia Agapova

Acting Assistant Concertmaster

Kevin Chen

Carolyn Toll Hancock

The Wells Fargo Chair

John Meisner

Christopher Pulgram

Juan R. Ramirez Hernández

Olga Shpitko

Kenn Wagner

Lisa Wiedman Yancich

Sissi Yuqing Zhang

SECTION VIOLIN ‡

Judith Cox

Raymond Leung

The Carolyn McClatchey Chair

Sanford Salzinger

SECOND VIOLIN

Vacant

Principal

The Atlanta Symphony Associates Chair

Sou-Chun Su

Acting/Associate Principal

The Frances Cheney Boggs Chair

Jay Christy

Acting Associate/Assistant Principal

Dae Hee Ahn

Robert Anemone

Noriko Konno Cliff

David Dillard

Eun Young Jung

Eleanor Kosek

Yaxin Tan

Rachel Ostler

VIOLA

Zhenwei Shi

Principal

The Edus H. and Harriet H. Warren Chair

Paul Murphy

Associate Principal

The Mary and Lawrence Gellerstedt Chair

Catherine Lynn

Assistant Principal

Marian Kent

Yang-Yoon Kim

Yiyin Li

Lachlan McBane

Jessica Oudin

Madeline Sharp

CELLO

Vacant

Principal

The Miriam and John Conant Chair

Daniel Laufer

Acting/Associate Principal

The Livingston Foundation Chair

Karen Freer

Acting Associate/Assistant Principal

Thomas Carpenter

Joel Dallow

The UPS Foundation Chair

Ray Kim

Isabel Kwon

Nathan Mo

Brad Ritchie

Denielle Wilson

BASS

Joseph McFadden

Principal

The Marcia and John Donnell Chair

Gloria Jones Allgood

Associate Principal

The Lucy R. & Gary Lee Jr. Chair

Karl Fenner

Michael Kenady

The Jane Little Chair

Michael Kurth

Nicholas Scholefield

Daniel Tosky

FLUTE

Christina Smith

Principal

The Jill Hertz Chair

The Mabel Darr Reeder Honorary Chair

Robert Cronin

Associate Principal

C. Todd Skitch

Gina Hughes

PICCOLO

Gina Hughes

OBOE

Elizabeth Koch Tiscione

Principal

The George M. and Carrie Hoyt Brown Chair

Zachary Boeding

Associate Principal

The Keneda Fund Chair

Samuel Nemeč*

Jonathan Gentry

Emily Brebach

ENGLISH HORN

Emily Brebach

CLARINET

Jesse McCandless

Principal

The Robert Shaw Chair

Ted Gurch*

Associate Principal

Marci Gurnow

Acting/Associate Principal

Julianne Darby

Alcides Rodriguez

E-FLAT CLARINET

Ted Gurch*

BASS CLARINET

Alcides Rodriguez

BASSOON

Vacant

Principal

The Abraham J. & Phyllis Katz Foundation Chair

Anthony Georgeson

Acting/Associate Principal

Laura Najarian

Juan de Gomar

CONTRA-BASSOON

Juan de Gomar

HORN

Ryan Little

Principal

The Betty Sands Fuller Chair

Jack Bryant

Kimberly Gilman

Bruce Kenney

TRUMPET

Vacant

Principal

The Madeline and Howell Adams Chair

Michael Tiscione

Acting/Associate Principal

Mark Maliniak

Acting/Associate Principal

Anthony Limoncelli*

William Cooper

TROMBONE

Vacant

Principal

The Jarence L. Neal Chair, Honoring his dedication and service to the Atlanta Symphony Orchestra

Nathan Zganc

Acting/Associate Principal

The Home Depot Veterans Chair

Jason Patrick Robins

BASS TROMBONE

Chance Gompert

Jordan Milek Johnson

Fellow

TUBA

Michael Moore

Principal

The Delta Air Lines Chair

Joshua Williams

Fellow

Zeist Foundation ASO Fellowship Chair

TIMPANI

Mark Yancich

Principal

The Walter H. Bunzl Chair

Michael Stubbart

Assistant Principal

PERCUSSION

Joseph Petresok

Principal

The Julie and Arthur Montgomery Chair

Michael Jarrett

Assistant Principal

The William A. Schwartz Chair

Michael Stubbart

The Connie and Merrell Calhoun Chair

HARP

Elisabeth Remy Johnson

Principal

The Sally and Carl Gable Chair

KEYBOARD

The Hugh and Jessie Hodgson Memorial Chair

Peter Marshall †

Sharon Berenson †

LIBRARY

Joshua Luty

Principal

The Marianna & Solon Patterson Chair

Sara Baguyos

Assistant Principal Librarian

Players in string sections are listed alphabetically

‡ Rotate between sections * Leave of absence † Regularly engaged musician