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SYMPHONY ORCHESTRA

Eric Hansen, Music Director

Celebrating
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of Community
Music Making



Mozart • Berlioz • Suk

SEPTEMBER 27, 2026

Farnsworth Theater at Skyline High

FIRST CONCERT 2026–27 SEASON

Sunday, September 27, 2026, 3:00 PM
Farnsworth Theater at Skyline High School
12250 Skyline Boulevard, Oakland 94619

Adagio and Fugue in C Minor, K.546

Wolfgang Amadeus Mozart
1756-1791

Adagio. Fugue. Allegro

The Damnation of Faust Suite, Op.24

Hector Berlioz
1803-1869

Menuet des follets. Menuet of the Spirits. Moderato. Presto
Ballet des sylphs. Ballet of the Spirits. Allegro movement de Valse.
Marche hongroise. Hungarian March. Allegro marcato.

⌘ Intermission ⌘

Fantastické Scherzo, Op.25

Josef Suk
1874-1935

OUR NEXT CONCERT IS SUNDAY, NOVEMBER 22

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Maurice Ravel • *Le Tombeau de Couperin*

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PROGRAM NOTES
BY DALE DEBAKCSY

Wolfgang Amadeus Mozart (1756-1791) *Adagio and Fugue in C Minor, K. 546* (1788)



When you hear the word “fugue” the first name that pops to mind is probably not Mozart. Most likely, you’ll think of Bach, and the labyrinthine cathedrals of sound he penned in the early 18th century. Or perhaps you’ll conjure up the 741 measure, 16 minute, *Grosse Fugue* of Beethoven. But no matter which of those masters your brain leaps to, the atmosphere is the same:

Heavy.

Serious.

And Oh So Very German.

Nothing seems further from the spritely elegance we associate with Mozart than the relentless musical steamroller of the fugue form. And yet, in 1788, fugues were very much on Mozart’s mind as he was excitedly taking his steps towards proto-Romantic horizons. His final symphony, the 41st, was completed just a month and a half after the *Adagio and Fugue*, featuring as its towering final movement a fugue which combined all five of the movement’s themes in a grand statement of Mozart’s ability to tame any musical form and make it his own.

The fugue from our piece today was actually written by Mozart five years earlier, in 1783, as a stand-alone work for two pianos, and it is anybody’s guess why he chose to revisit it in 1788. It was not, as far as we know, written to any commission, and the best guess out there is that he had the upcoming 41st symphony on his mind, and was using this piece as a way to prepare himself for the upcoming monumental undertaking.

We might never know the why, but we can certainly know the what. The *Adagio and Fugue* is as approachable a piece of music as anything Mozart composed, and though it is certainly heavier than what we usually expect from our Wolfgang, it is bracing and fun, and contains just enough flashes of that Mozartean cheek to keep the fugue form from ever growing ponderous. And as for the last minute or so of the piece, all I can say is, Led Zeppelin only wishes to be able to rock as hard as Mozart does here.

The whole affair lasts all of six minutes, but in those six minutes Mozart makes fugues cool again, knocks on the door of the Romantic Era, sets himself up to write the *Jupiter Symphony*, and crafts a piece that most any human being from any walk of life can enjoy. And that ability, more than the elegance and the scales and the impish humor - to make music that speaks across everything that separates humans from one another—is what Mozart is all about.

The first years of the twentieth century saw Suk composing pieces like “*Playing at Swans and Peacocks*” (1899), “*The Breeze*” (1902), “*Child’s Play*” (1902), and *To My Wife* (1902), in a rushing effusion of wonder at the life and love all around him. And today’s piece, the *Fantastické Scherzo*, is of a piece born in this sense of mirth. This work is, put simply, delight in musical form. It stands fully in the whimsical tradition of Mendelssohn’s scherzo from *A Midsummer Night’s Dream* (1842) and the “*Scherzo after a Ballad by Goethe*” better known as *A Sorcerer’s Apprentice*, composed by Dukas in 1897. And, of course, after 1830, nothing in the classical world could attach the word “fantastic” to its title without also claiming association with Hector Berlioz’s monumental *Symphonie Fantastique*.

Our *Scherzo*, then, stands with a strong pantheon of musical exuberance behind it, and Suk does not shy away from linking arms in kinship with his predecessors. Like Berlioz, he revels in pulling the audience back and forth between lavish romanticism and comic bombast, and like Mendelssohn, the entire affair is carried forth by delightful conversations between the orchestra’s instruments, echoing one another as the themes morph and grow from simple solo ideas to full sweeps of orchestral color. The phrase “hidden gem” is often overused in the world of classical music, but it might well have been created just to describe this particular scherzo.

The *Scherzo*’s debut, unfortunately, did not occur until April 18, 1905, when Suk was in very different spirits from those that steered the piece’s composition. It was just under a year after the death of Dvořák, and in only a couple of months’ time his wife would pass away at the age of 27, scrawling a final and definitive dark line under those halcyon days. Suk would create pieces of lightness and whimsy again (his 1912 *Lullabies* in particular I’d recommend as something nice to play on the way home today as long as you promise not to get too relaxed at the wheel), but rarely did they reach the levels of unabashed musical delight as in this little gem, the *Fantastické Scherzo*.



ORCHESTRA MEMBER PROFILES

Alex Boffa, Bass



Alex is all about hitting the high notes. And the low notes. Because while he plays principal bass in *Prometheus*, he also plays violin!

Alex spent his early years in Houston, where his father played bass with the Houston Symphony. Alex started playing violin when he was 5. He wanted to play bass—but no one can play bass when they’re 5! But he really, really wanted to. His father agreed and started giving Alex bass lessons when he was 8. They then moved to Austin, and Alex considers that his home town. He played in orchestra during junior high and high school, also playing with the Austin Civic Orchestra.

Then off to the University of Texas for a degree in chemistry. He played with the University Orchestra and found out that the Austin Symphony Orchestra had bass openings. He won a spot! Alex played there as a professional bassist, playing with soloists like Van Cliburn, Andre Watts, and Nadja Salerno-Sonnenberg. He also joined the gig circuit to play with the Abilene Symphony and the mid-Texas Symphony.



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Eric Hansen

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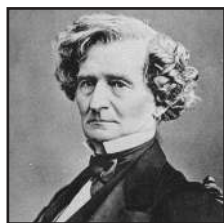
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You can see member profiles for many of our members on the PSO website
<https://www.prometheussymphony.org/members>

Hector Berlioz (1803-1869) *La Damnation de Faust Suite*, Op. 24 (1846)



It simply isn't a proper Prometheus Symphony season without a piece by Hector Berlioz, so this year we're giving you a work as deeply personal to the composer as anything he ever composed, *La Damnation de Faust*. Berlioz first read Goethe's classic tale of a man so dissatisfied with life that he renounces his life's work and makes a compact with the devil in the French translation of 1827. Berlioz was absolutely transfixed, reading it "incessantly, at meals, in the theater, in the street, everywhere." The work meant so much to Berlioz that he composed his first work, *Eight Scenes from Faust*, based on the text, and then had the chutzpah to send the score to Goethe himself. The great literary man passed the piece on to his musical friend Carl Zelter, who offered quite a damnation indeed, opining that it represented a "fragment of a miscarriage resulting from a hideous incest." Goethe never did write back to Berlioz.

It did take some time for Berlioz to return to Faust, but so great was its hold on him that he simply couldn't keep away. Over the course of jostling around the Eastern European countryside in 1845, he began assembling a completely reworked musical version of Faust, a "dramatic legend" for a full chorus, children's chorus, orchestra, and four voices.

The piece premiered in 1846, and was an unqualified disaster. Only half the seats were sold, leaving Berlioz with 10,000 francs of debt and an experience he rated as the most artistically wounding of his entire career. The work would not achieve success in his lifetime, and at his death in 1869, he was sure of nothing so much as that he had attempted Faust twice, and failed both times. Had he lived just seven more years, however, he would have seen that its Paris performance of 1876 was as rousing of a success as the original performance was a failure. For six straight weeks audiences kept demanding it, and from their approbation it became one of the composer's most popular works, with the *Rákóczi March* (Berlioz's version of a traditional Hungarian melody that he played to raucous applause in Budapest in 1846) from Part I in particular earning its fixed place in the orchestral canon.

The *Suite* you will be hearing today collects some of the most musically iconic moments from *La Damnation de Faust*: the *Menuet des follets*, *Ballet des Sylphes*, and *Rákóczi March*, a trio of pieces musically depicting those three most seductive of things - sprites, sylphs, and Hungarians - with Berlioz's characteristic ability to reach into an orchestra and pull out sounds that will charm and rouse his listeners with visions of ethereal things beyond our ken, and great glories waiting to be won.

Josef Suk (1874-1935) *Fantastické Scherzo in G-Minor*, Op. 25 (1902/3)



Josef Suk could be a bit of a downer. In 1889, at the age of fifteen, he composed his own funeral march in a grand flourish of Gothic brooding, and much of his later career was spent writing pieces to work through twin traumas: the death of his mentor and the death of his wife, both in 1905 and just a few months apart. But in 1902, for a tantalizing and brief moment, the clouds had parted. Suk was successfully working his way out from the professional shadow of his beloved mentor, Antonin Dvořák, while at the same time moving closer to him personally after a happy marriage to the grand man's daughter in 1898.

Alex came west to Cal Berkeley for a PhD in Chemistry, playing in the UC Berkeley Symphony Orchestra and with Prometheus from 2000 to 2004! He went back east to work for Exxon in New Jersey for a bit, but then made the Bay Area his home, working for Chevron on product development in lubricants and motor oil. The bass was his constant companion; Alex played with various groups, including Holy Names Orchestra. “Although it was sometimes hard to find time to practice,” he admits.

Now retired, Alex has found way more time for playing, with Prometheus again and the Kensington Symphony. “It’s a nice connection to my father,” he says. And about a year ago, he even took up violin lessons again. “I like the higher pitch and it’s certainly less physical. But the bowing is a completely different stroke and the fingering is much, much smaller!” Well, Alex’s low notes are certainly high notes for us!

~ Joyce Vollmer

Arick Wong, Violin



One sunny afternoon, as Arick was taking a walk around Lake Merritt, he spied a sign for a concert right then at St. Paul’s Episcopal Church! He popped in and found us playing the Brahms Violin Concerto. He was hooked.

A native of Chattanooga, Tennessee, Arick began formative musical training while in elementary school. He continued his studies at Vassar College, sharpening his musicianship and technical abilities, while performing with the Vassar College Orchestra. In college, Arick was initially a Music and Political Science major, but ended up with a Neuroscience(!) and English degree. A dedicated ensemble player, Arick’s repertoire spans time-honored classical masterpieces and dynamic modern orchestral works.

Outside the concert hall, Arick manages oncology clinical trials within the biotechnology sector. Driven by a commitment to translational medicine (an interdisciplinary field that turns basic laboratory research into real-world medical practices and treatments), he specializes in shepherding next-generation cancer therapies through FDA and global regulatory milestones, working to bridge laboratory discovery and patient access to life-changing treatments.

Arick has been playing with Prometheus ever since that fateful walk. He continues to treasure the ensemble’s musicianship, energy, and East Bay community roots. And we’ll continue to treasure him!

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CONGRATULATIONS TO STARLA BRESHEARS**

Our 2022 Khuner Youth Competition co-winner cellist Starla Breshears will be joining the cello section of the San Francisco Symphony starting with its 2026-2027 season. Starla was 13 years old when she played the Brahms *Double Concerto for Violin and Cello* with us, along with her sister violinist Valery Breshears, then 12 years old. (Brother Dustin was a 2024 co-winner, playing the Beethoven *Violin Concerto*.)

Starla began playing cello when she was 3 years old, and at age 7 joined the San Francisco Conservatory of Music pre-college division, where she studied for 10 years. This year she finished her final year of high school at Colburn School's Music Academy in Los Angeles.

This past June Starla won the Grand Prize in the Irving M. Klein International String Competition, as well as the prize for best performance of a sonata and the prize for the best performance of solo Bach. Yowza! And huge congratulations!



ANNUAL KHUNER YOUNG ARTIST COMPETITION

Do you know a talented musician, 18 or younger, who is interested in performing a complete composition for solo instrument with our orchestra? Please share this opportunity to audition for our Young Artist Competition! Prometheus is hosting auditions for young musicians on October 24th, and applications will be accepted through October 15. Competition details and the application form can be found on our website: www.PrometheusSymphony.org

The winner of this competition will join Prometheus for our January 24, 2027 concert. Mark your calendar – you won't want to miss a superb performance by a spectacular young artist! Many of our previous winners have gone on to successful careers of global acclaim. You can read about them and the history of our esteemed competition on our website.

Prometheus Begins Our 62nd Season

WOW! Truly amazing, especially if you can recall what you were doing 62 years ago -- most likely not playing in a symphony orchestra!

Our story is fascinating – to maintain an ensemble of excellent amateur musicians (meaning we are not paid) performing the most revered and challenging symphonic music for all those years! Visit our website, PrometheusSymphony.org, click on ABOUT and scroll down to HISTORY to find our newly updated story. Go to the story's end to learn how we achieve it all, season after season. The orchestra members do it all!

This wondrous tale could not be told without our loyal fans, who follow us as we search for a venue that accommodates our audience and meets our needs and limited budget. We salute our dedicated Board of Directors (all orchestra musicians) for their tireless efforts. We thank Eric Hansen for believing in us. We rely on our audience's generous support, so thanks!

~Bonnie Bogue, bassoonist emeritus (1965 to 2022).

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And thank you also to all of you who have donated any amount to the orchestra. We appreciate every donation and hope that you'll join us for more concerts in the future

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ABOUT OUR MUSIC DIRECTOR

Eric Hansen is currently Music Director and Conductor of the Prometheus Symphony Orchestra, a position he has held since 1997. A Bay Area native born into a musical family, Mr. Hansen has performed professionally (violin & trumpet) since the age of 15. At age 16 he was soloist with the San Francisco Symphony, playing the Violin Concerto in G minor by Max Bruch. His father, Robert Hansen was a member and conductor of the Golden Gate Park Band over a period of 50 years, and his mother, Geraldine, taught piano to generations of students.



Music study continued at UC Berkeley, where he served as concertmaster of the University Symphony Orchestra, and studied conducting with Michael Senturia. Upon graduation he received the prestigious Eisner prize for Outstanding Music Graduate. Mr. Hansen received his Master's in Instrumental Conducting at the University of Michigan as a teaching fellow, studying under Gustav Meier. Additional conducting study with Daniel Lewis, Dennis deCoteau, Herbert Blomstedt, and Jon Robertson followed.

With a particular interest in new music and composition, he has worked with, and conducted works by, such composers as Christopher Rouse, Gian Carlo Menotti, Peter Maxwell Davies, Gregory Ballard, Robert Hughes, Ross Bauer, Frank LaRocca, Douglas Johnson, and Ron McFarland. Mr. Hansen has premiered new works with the Oakland Ballet, the Berkeley Contemporary Chamber Players, Composers, Inc., the Empyrean Ensemble, and New Music at Berkeley. He has conducted the California Symphony Orchestra, the Pacific Symphony Orchestra, the San Francisco Chamber Orchestra, the Kensington Symphony Orchestra, the Berkeley Symphony Orchestra, the Redding Symphony, the Reno Philharmonic Orchestra, and the Redlands Symphony.

Enjoying work in a wide variety of musical styles, Mr. Hansen has also been the conductor for the Grammy Award-winning jazz singer, Ms. Diane Schuur. He has recorded with the Skywalker Symphony at Lucas Recording Studios as well as at Fantasy Studios and the Record Plant. In addition, he has been a guest conductor at the Fairbanks Summer Arts Festival in Alaska, inaugurating a Klezmer Ensemble, for which he also composed and arranged the music.

Mr. Hansen has appeared as a conductor and clinician with numerous pre-professional and educational ensembles throughout the United States and Europe. In 2000 he toured Prague, Vienna, and Budapest as conductor with the Palo Alto Chamber Orchestra, leading the group to win the prestigious "City of Vienna" prize for chamber orchestra. Other performances include the California All-State Honor String Orchestra, the California Orchestra Director's Association All-State Honor Orchestra, and the Utah All-State Honor Orchestra. He has conducted the UC Berkeley Symphony, the San Francisco Conservatory Orchestra, the Palo Alto Chamber Orchestra, the San Domenico Chamber Orchestra, the Oakland Youth Orchestra, and the Young People's Symphony Orchestra.

A passionate music educator, he was a Music Lecturer at California State University East Bay for 23 years as well as lecturer on violin and viola at the University of California, Berkeley, and guest lecturer at the San Francisco Conservatory of Music. Mr. Hansen continues to teach violin, viola, trumpet, and conducting privately from his Bay Area studio.

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