

GENEVA CONCERTS

presents

Symphor!a

THE ORCHESTRA OF CENTRAL NEW YORK

**Lawrence Loh, conductor**

**Peter Rovit, violin**

**Arvilla Wendland, viola**

Saturday 29 February 2020 • 7:30 p.m.  
Smith Opera House

# GENEVA CONCERTS, INC.

2019-2020 SEASON

Saturday 14 September 2019 at 7:30 p.m.

## Jon Lehrer Dance

An innovative dance company distinguished by an “organically athletic” style rooted in modern and jazz dance. “Jon Lehrer’s strikingly original choreography transformed the stage into an energy field of super-charged particles.” — *Dance Magazine*

Friday 18 October 2019 at 7:30 p.m.

## Rochester Philharmonic Orchestra

Christopher Seaman, conductor; Simone Porter, violin  
HINDEMITH *Symphonic Metamorphosis*  
BRUCH Violin Concerto No. 1  
TCHAIKOVSKY Symphony No. 4

Sunday 17 November 2019 at 3:00 p.m.

## The Rodney Marsalis Philadelphia Big Brass

An ensemble of virtuoso brass players, collected from the Philadelphia Orchestra, the Baltimore Symphony and others, performs an eclectic program ranging from J.S. Bach’s *Contrapunctus IX* to Leonard Bernstein’s *West Side Story*, with John Philip Sousa and Harry James along for the ride.



This engagement of The Rodney Marsalis Philadelphia Big Brass is made possible through the ArtsCONNECT program of Mid Atlantic Arts Foundation with support from the National Endowment for the Arts.

Saturday 29 February 2020 at 7:30 p.m.

## Symphoria

Lawrence Loh, Conductor; Peter Rovit, violin; Arvilla Wendland, viola  
BEETHOVEN Overture to *Fidelio*  
MOZART Sinfonia concertante for violin, viola, and orchestra  
BEETHOVEN Symphony No. 4

Friday 1 May 2020 at 7:30 p.m.

## Rochester Philharmonic Orchestra

Ward Stare, conductor; Isabel Leonard, mezzo-soprano  
USTVOLSKAYA Symphonic Poem No. 2  
BERLIOZ *Les nuits d’été*  
SHOSTAKOVICH Symphony No. 11, “The Year 1905”

*Programs subject to change.*

Performed at the Smith Opera House, 82 Seneca Street, Geneva



These concerts are made possible by generous underwriting from the Williams Family Foundation, by a continuing subscription from Hobart and William Smith Colleges, and, in part, with public funds from NYSICA’s Decentralization Program, administered locally by Finger Lakes Community Arts Grants (FLCAG).

# GENEVA CONCERTS, INC.

Saturday 29 February 2020 • 7:30 p.m.

## Symphor!a

THE ORCHESTRA OF CENTRAL NEW YORK

**Lawrence Loh**, conductor

**Peter Rovit**, violin

**Arvilla Wendland**, viola

BEETHOVEN

**Overture to *Fidelio*, Op.72c**

MOZART

**Sinfonia Concertante in E-flat major, K.364**

Allegro maestoso

Andante

Presto

***Peter Rovit, violin and Arvilla Wendland, viola***

### INTERMISSION

BEETHOVEN

**Symphony No. 4 in B-flat major, Op.60**

Adagio - Allegro vivace

Adagio

Allegro vivace

Allegro ma non troppo

# Lawrence Loh

Lawrence Loh, music director of Symphoria, was named music director of the West Virginia Symphony commencing in the 2017-18 season. He concluded his 12-year tenure as music director of the Northeastern Pennsylvania Philharmonic in 2017. Loh had a decade-plus association with the Pittsburgh Symphony Orchestra, where he currently leads annual pops and other select programs.



Loh's previous positions include: artistic director and principal conductor of the Syracuse Opera; resident conductor of the Pittsburgh Symphony Orchestra; music director of the Pittsburgh Youth Symphony Orchestra; associate conductor of the Dallas Symphony Orchestra; associate conductor of the Colorado Symphony Orchestra; and music director of the Denver Young Artists Orchestra.

Having a particular affinity for pops programming, Loh has been engaged for repeat performances with Chris Botti, Idina Menzel, Ann Hampton Callaway, the Texas Tenors, and more. He has assisted John Williams on multiple occasions and conducted numerous sold-out John Williams tribute concerts. He is particularly adept at conducting concerts synchronizing live orchestral music with film, and he has led *Star Wars*, *Jaws*, *Jurassic Park*, *Pixar in Concert*, *Disney in Concert*, *The Wizard of Oz*, and *Singin' in the Rain*, among other concert productions.

Loh is active as a guest conductor both in the U.S. and abroad. In addition to annual concerts in Pittsburgh and Dallas, his recent engagements include the Boston Pops (Tanglewood), Detroit Symphony, San Diego Symphony, Seattle Symphony, Buffalo Philharmonic, and the Cathedral Choral Society at the Washington National Cathedral. Past engagements include the National (Washington D.C.), Indianapolis, Tacoma, Utah, Naples, Knoxville, Florida, El Paso, San Luis Obispo, Edmonton, Colorado, Charleston (South Carolina), Malaysia, Daejeon (South Korea), and Greater Bridgeport Orchestras. His summer appearances include the festivals of Sun Valley, Bravo Vail Valley, Aspen (Colorado), Mann Center in

Philadelphia, Breckenridge, Las Vegas, Hot Springs (Arkansas), the Kinhaven Music School (Vermont), and the Performing Arts Institute (Pennsylvania). In the summer of 2016, he made his debut at Tanglewood, conducting Shostakovich's 5th Symphony with the Boston University Tanglewood Institute Young Artists Orchestra, and he returned in 2017 to conduct the Boston Pops.

Loh received his artist diploma in orchestral conducting from Yale, his master's in choral conducting from Indiana University, and his BA and certificate of management studies from the University of Rochester. He was born in southern California of Korean parentage and raised in Carlisle, Pennsylvania. He and his wife Jennifer have a son, Charlie, and a daughter, Hilary. Follow him on Instagram @conductorlarryloh or Twitter @lawrenceloh, or visit his website, [www.lawrenceloh.com](http://www.lawrenceloh.com).

## Peter Rovit

Violinist Peter Rovit (BM, Indiana University; MM, Hartt School; Professional Studies, Juilliard; DMA, SUNY Stony Brook) was among the last students of Josef Gingold at Indiana University, where he also studied baroque violin with Stanley Ritchie. Other teachers have included Mitchell Stern, Philip Setzer (Emerson Quartet), Cho-Liang Lin, Paul Kantor, and Donald Weilerstein.



As a chamber musician, recitalist, and soloist, he has performed throughout the United States and at music festivals such as Aspen, Taos, Yellow Barn, Hot Springs, Skaneateles, and Musical Spring in Saint Petersburg (Russia). A concerto competition winner at both the Hartt School and at SUNY Stony Brook, Rovit has also performed as a soloist with the Montgomery Symphony, the Fort Smith Symphony, the Oklahoma City Philharmonic, and the Tuscaloosa Symphony. He was a recipient of the prestigious Montgomery Symphony Violin Fellowship, has been a member of the Quartet Oklahoma, associate concertmaster of the Oklahoma City Philharmonic, and concertmaster of the Tuscaloosa Symphony.

*(Continued on page 6)*

Rovit also loves to share his knowledge and experience with young musicians and has been on the string faculty of the University of Oklahoma and the University of Alabama. His students have gone on to study at such schools as Juilliard and Rice, and have won positions in professional orchestras, as well as the Chicago Civic Orchestra.

In his spare time, he enjoys reading, gardening, cooking, and finding imaginative ways to cook up those garden vegetables so that his children will eat them. Since having moved to Syracuse, he and his family have also enjoyed getting involved in winter sports such as snowshoeing, skating, and skiing.

## Arvilla Wendland

Arvilla Wendland earned Master and Bachelor of Music degrees from the Juilliard School, where she studied with Heidi Castleman, Misha Amory, and Hsin-yun Huang. Upon graduating, she was awarded the Drs. Norman Roland and Marilyn Pearl Special Achievement Award.



A recipient of the Kay Logan Chamber Music Award, Wendland has performed at Alice Tully Hall, with the Quartz Mountain Chamber Players, and as part of the Brightmusic Chamber Music Series. She was featured in the Young Artist Concert Series at the Aspen Music Festival. She has also performed at the National Conference of the Society of Composers and for the Oklahoma and Alabama Viola Societies.

In the Central New York area, Wendland has performed for the Society for New Music, Ensemble X, Syracuse Friends of Chamber Music, Civic Morning Musicals' Live! at the Everson, Joyful Noise, Merry Go Round Theater, and Cornell's Mayfest.

Previous appointments include principal violist of the Mississippi Symphony and violist of the Mississippi Quartet, and assistant principal violist of the Oklahoma City Philharmonic.

# Symphoria Musicians

## VIOLIN I

Peter Rovit,  
Concertmaster  
Sonya Stith Williams,  
Assistant Concertmaster  
Edgar Tumajyan  
Noemi Miloradovic  
Susan Jacobs  
Fred Klemperer  
Susan French

## VIOLIN II

Amy Christian,  
Principal  
Anita Gustafson,  
Assistant Principal  
Laura Smith  
Sara Silva  
Linda Carmona  
Margaret Cooper  
Noah Fields

## VIOLA

Eric Gustafson,  
Principal  
Arvilla Wendland  
Carol Sasson  
Dana Huyge  
Brandon Gianetto

## CELLO

Heidi Hoffman,  
Principal  
Lindsay Groves\*,  
Assistant Principal  
Gregory Wood,  
Assistant Principal  
Walden Bass  
Lydia Parkington  
George Macero

## BASS

Spencer Phillips,  
Principal  
Darryl Pugh  
Joshua Kerr  
Marshall Henry

## FLUTE

Xue Su,  
Principal  
Kelly Covert

## PICCOLO

Kelly Covert

## OBOE

Eduardo Sepulveda,  
Principal  
Patricia Sharpe

## CLARINET

Allan Kolsky,  
Principal  
John Friedrichs,  
Assistant First Chair

## BASS CLARINET

John Friedrichs

## BASSOON

Rachel Koeth,  
Principal  
Jessica Wooldridge King

## CONTRABASSOON

Jessica Wooldridge King

## HORN

Julie Bridge,  
Acting Principal  
Andrew Symington  
Jon Garland,  
Assistant Principal  
Tyler Ogilvie

## TRUMPET

John Raschella,  
Principal  
Roy Smith

## TROMBONE

Benjamin Dettelback,  
Principal  
Timothy Taylor  
Malcolm Williamson

## TUBA

Brett Copeland

## TIMPANI

Patrick Shrieves

## PERCUSSION

Michael W. Bull,  
Principal  
Ernest Muzquiz  
Laurance Luttinger

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Arvilla Wendland

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Spencer Phillips

\*on leave

## Program Notes

Concertos for multiple soloists and orchestra—often in the form of a concerto grosso—were common during the baroque period. The genre slowly died out in the classical and especially the romantic periods, in part because the virtuoso model of the heroic individual soloist battling the orchestra became increasingly suited to the spirit of the times. Still, there are a number of post-baroque examples, and one of the greatest of them is the *Sinfonia concertante for Violin, Viola, and Orchestra, K. 364*, by **Wolfgang Amadeus Mozart** (1756–1791).

It was composed in 1779, at a slightly bitter time in Mozart's life, when he returned to Salzburg after a failed attempt to find better employment in Paris. Mozart was, however, not one to whine—at least in his music; and this is easily the most self-assured concerto he had written up to that time. It's a true double concerto where, as viola soloist Arvilla Wendland puts it, "the interactions are seamless" in such a way that the two soloists emerge as absolute equals. "The two solo instruments play exactly the same material, too, except in the cadenzas"—although Mozart takes pains to switch things up. Thus, says Arvilla, "if one plays the first part of a phrase and the other finishes, in the recap it's the opposite." If that back and forth reminds you of an "operatic dialogue," says concertmaster Peter Rovit, well, that's typical of the vocal way Mozart often treats solo instruments.

The *Sinfonia concertante* is in the key of E-flat Major, generally a rather bold key for Mozart—and the outer movements are confident and grand. The heart of the concerto, though, is the sublime middle movement. As Arvilla puts it, "Those harmonies at the opening of the second movement are so dark"—enriched by Mozart's decision to write for divided violas (as he does in his string quintets), which "brings so much richness to the inner voices, thickening the harmonies and drawing the listener in." Peter agrees: "Mozart is usually so sparkling, so when he does plumb the depths it's all the more affecting." Peter and Arvilla are especially gratified to be playing the work with their colleagues in Symphoria: there's room for far more subtle interaction with the orchestra, since they've "played chamber music with half the people on the stage."

The Mozart comes between two middle-period works by **Ludwig van Beethoven** (1770–1827)—whose 250th anniversary is being commemorated by six Symphoria concerts this season and next. First is the overture to *Fidelio*, Beethoven's only opera. The opera—which centers on a woman who disguises herself as a man in order to rescue



her husband, a political prisoner—stands, along with such works as the Ninth Symphony, as one of Beethoven’s great tributes to human liberty. Beethoven, though, had a lot of trouble getting the opera into shape. The first version, under the title *Leonore*, was composed in 1805. It took a decade of revision, however, before it showed up in the form in which it’s now known. Particularly problematic was the overture. The first three versions (known as the *Leonore* Overtures Nos. 1, 2, and 3—although they were not composed in that order) were all sensational pieces, but they didn’t work as an introduction to the opera, in part because they’re too long and emotionally draining (especially Nos. 2 and 3), even more because they don’t match the opera’s unconventional plot trajectory. *Fidelio* begins lightly, almost as a comic opera, with the kind of gender confusion that marks so many farces. It moves slowly to high drama (the suspense in the rescue scene is palpable), before exploding in an infectious celebration as the prisoners are released. The *Leonore* Overtures, in a sense, presaged the ending instead of introducing the initial situation. The *Fidelio* Overture is less massive—and it sets up the opening of the opera more successfully.

After intermission, we have Beethoven’s **Symphony No. 4**, composed in 1806, during the years when he was rethinking *Fidelio*—and it has a similar kind of wide-ranging character. That character, however, is not always recognized. Conventional wisdom often suggests that listening to music puts us in direct communication with the composer. In practice, though, the way we consider (and even experience) a piece of music is influenced by the contexts surrounding it—which include, among other things, the immediate context of the other works on the program, the broad historical information that we bring to it, and even the catchphrases that have been attached to it. In the case of the Fourth, our understanding and appreciation have been thwarted by an epigram penned by Robert Schumann. Noting that it stands between the “Eroica” Symphony and the Fifth, he wittily described it as a “slim Greek maiden between two Norse giants.” Schumann may have been a great music critic, and was certainly a great composer—but he was way off the mark here. Still, the image is so memorable that the mischaracterization has defined the symphony for many listeners over more than a century and a half.

In fact, though, it’s just as radical as the siblings that flank it—it’s just that, as conductor Larry Loh puts it, it offers “a different way of being revolutionary.” For example, the slow introduction—so different

in spirit from the hammer blows that open the Third and Fifth—might appear “to be looking back. But it’s not at all Mozartian. Rather, the opening is so subtly adventurous with its quiet sustain, its shifting harmony”—and its minor-key cast. What does it prepare us for? Well, if its shifting harmonies promise a work where anything can happen, the symphony that follows surely delivers. It’s got a brisk, high-spirited first movement, followed by an Adagio that Hector Berlioz (who had *his* own way of being revolutionary) called “irresistibly tender” and a surprisingly knockabout scherzo (anachronistically called a “minuet”) with tremendous syncopated kick. And if you’re looking for sheer Beethovenesque thrills, the finale will meet your needs.

### Peter J. Rabinowitz

Have any comments or questions?

Please write to me at [prabinowitz@ExperienceSymphoria.org](mailto:prabinowitz@ExperienceSymphoria.org)

## Geneva On The Lake,

the AAA Four Diamond resort hotel and gourmet restaurant located on Seneca Lake just one mile south of the Smith Opera House, is offering a special prix fixe dinner, with a glass of Finger Lakes wine, to complement the Geneva Concerts season.



Dinners start at **5:15 p.m.** at the preferred price of **\$49 per person** (before tax and gratuity).

This offer is available to those who hold tickets for either of our concerts — February 29 and May 1.

Diners will be asked to present that day’s ticket or a receipt showing purchase.

- **one appetizer** (from the four on the menu)
- **one entrée** (from the five on the menu)
- **one dessert** (from the three on the menu; the flaming desserts are not included)

Menu: [genevaonthelake.com/gourmet-dining/](http://genevaonthelake.com/gourmet-dining/)

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