



presents

Symphora!

Music in the key of CNY

Lawrence Loh, Music Director

Jon Kimura Parker, Piano

Friday, 21 April 2017 • 7:30 p.m.
Smith Opera House

GENEVA CONCERTS, INC.

2016–2017 SEASON

Saturday, 24 September 2016, 7:30 p.m.

Garth Fagan Dance

Tony Award-winner Garth Fagan, described by *The New York Times* as “unfailing original,” choreographed Disney’s musical *The Lion King*, the highest grossing Broadway musical in history.

Friday, 14 October 2016, 7:30 p.m.

Rochester Philharmonic Orchestra

Christopher Seaman, Conductor Laureate

Andrew von Oeyen, piano

Tobias Picker: *Old and Lost Rivers*

Beethoven: Piano Concerto No. 2 in B-flat Major, Op. 19

Elgar: Symphony No. 2 in E-flat Major, Op. 63

Saturday, 12 November 2016, 7:30 p.m.

Rochester Philharmonic Orchestra

Stefan Sanders, conductor

Julian Schwarz, cello

Prokofiev: Symphony No. 1, Op. 25, “Classical”

Haydn: Concerto in D Major for Cello and Orchestra

Mozart: Symphony No. 40 in G Minor, K. 550

Saturday, 25 March 2017, 7:30 p.m.

River City Brass

Celtic Concert

This brass band is famous for its varied and entertaining programming. They’ll have you tapping your toes and dancing in your seat. “It’s not a reach to say that this may be the most fun with music you’re going to have all year,” touts the *St. Louis Post-Dispatch*.

Friday, 21 April 2017, 7:30 p.m.

Symphoria

Lawrence Loh, Music Director

Jon Kimura Parker, piano

Berlioz: *Beatrice and Benedict* Overture

Grieg: Piano Concerto

Prokofiev: Symphony No. 5

Programs subject to change.

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



This concert is made possible by generous underwriting from the Williams Family Foundation, by a continuing subscription from Hobart and William Smith Colleges, and with public funds from NYSCA’s Decentralization Program, administered locally by Finger Lakes Community Arts Grants (FLCAG).

GENEVA CONCERTS, INC.

Friday, 21 April 2017 • 7:30 p.m.

Symphor!a

Lawrence Loh, conductor

Jon Kimura Parker, piano

BERLIOZ

Beatrice and Benedict Overture

GRIEG

Piano Concerto in A Minor, Op. 16

- I. Allegro molto moderato
- II. Adagio
- III. Allegro moderato molto e marcato

Intermission

PROKOFIEV

Symphony No. 5 in B-flat Major, Op. 100

- I. Andante
- II. Allegro marcato
- III. Adagio
- IV. Allegro giocoso

Lawrence Loh

Lawrence Loh is active as a guest conductor, both in the U.S. and abroad. Recent engagements include the National (Washington D.C.), Knoxville, Florida, Dallas, El Paso, San Luis Obispo, Edmonton, Colorado, Charleston (South Carolina), Detroit, Malaysia, Daejeon (South Korea), and Greater Bridgeport Orchestras. His summer appearances include the festivals of Bravo Vail Valley, Aspen, Mann Center in Philadelphia, Breckenridge, Las Vegas, Hot Springs, the Kinhaven Music School, and the Performing Arts Institute.



Loh held the positions of Assistant and Associate Conductor of the Dallas Symphony from 2001-2005. He was brought to national attention in February 2004 when he stepped in to conduct on short notice for an ailing Charles Dutoit, conducting Stravinsky's *Petrouchka* and Berlioz's *Symphonie Fantastique*. Prior to his Dallas appointment, Loh was appointed by Music Director Marin Alsop to be Associate Conductor of the Colorado Symphony Orchestra and was also Music Director of the Denver Young Artists Orchestra.

In May 1998, Loh received his Artist Diploma in Orchestral Conducting from Yale University, earning the Eleazar de Carvalho Prize, given to the most outstanding conductor in the Yale graduating class. He received further training at the world-renowned Aspen Music Festival and School. He received his MM in Choral Conducting from Indiana University while also studying clarinet with Howard Klug and voice with Roy Samuelsen. He began the DMA program in Opera and Instrumental Conducting at IU before transferring to Yale. He received his BA and Certificate of Management Studies from the University of Rochester. In 2001, Loh was the Guest Curator at the Denver Museum of Nature and Science for "What Makes Music?," an interactive exhibit, offering the opportunity to explore the science of music and sound, as well as the role of music in culture.

Loh 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.

Jon Kimura Parker

Known for his passionate artistry and engaging stage presence, pianist Jon Kimura Parker has performed as guest soloist with the Philadelphia Orchestra and Wolfgang Sawallisch in Carnegie Hall, toured Europe with the Royal Philharmonic Orchestra and Andre Previn, and shared the stage with Jessye Norman at Berlin's Philharmonie. Conductors he has recently worked with include Teddy Abrams, Pablo Heras-Cassado, Claus Peter Flor, Hans Graf, Matthew Halls, Jeffrey Kahane, Peter Oundjian, Larry Rachleff, Bramwell Tovey, Xu Zhong, and Pinchas Zukerman. A true Canadian ambassador of music, Parker has given command performances for Queen Elizabeth II, the U.S. Supreme Court, and the Prime Ministers of Canada and Japan. He is an Officer of The Order of Canada, his country's highest civilian honor.



credit: Tara McMullen

He performs as duo partner regularly with James Ehnes, Aloysia Friedmann, Lynn Harrell, Jamie Parker, Orli Shaham, and Cho-Liang Lin, with whom he has given world premieres of sonatas by Paul Schoenfield, John Harbison and Steven Stucky. He performs regularly with the Miró Quartet, and is a founding member of the Montrose Trio with violinist Martin Beaver and cellist Clive Greensmith. *The Washington Post's* review of the Montrose Trio's first tour in 2015 proclaimed them "poised to become one of the top piano trios in the world."

A committed educator, Jon Kimura Parker is Professor of Piano at the Shepherd School of Music at Rice University. His students have won international piano competitions, performed with major orchestras across the U.S., and given recitals in Amsterdam, Beijing, New York, and Moscow. He has lectured at the Juilliard School, the Colburn School, the Steans Institute, New York University, and Yale University. Parker is also Artistic Advisor of the Orcas Island Chamber Music Festival, where he has given world premieres of new works by Peter Schickele and Jake Heggie.

"Jackie" Parker studied with Edward Parker and Keiko Parker privately, Lee Kum-Sing at the Vancouver Academy of Music and the University of British Columbia, Robin Wood at the Victoria Conservatory, Marek Jablonski at the Banff Centre, and Adele Marcus at the Juilliard School. He won the Gold Medal at the 1984 Leeds International Piano Competition. He lives in Houston with his wife, violinist Aloysia Friedmann and their daughter Sophie.

Program Notes

Hector Berlioz (1803-1869) is best known for his hyper-romantic extravagance, both in terms of the size of the orchestras he demands (the *Requiem* calls for 50 brass players as well as 19 percussionists) and in terms of the brilliant and often startling colors he ripped out of them. But he was more wide-ranging than that, and tonight's concert shows him at his most classically poised. Poised, but hardly restrained: for all the leanness of its orchestration, for all the clarity of its musical argument, the **Overture** to his 1862 opera *Beatrice and Benedict*, based on Shakespeare's *Much Ado about Nothing*, is a brilliant representation of a tart, sophisticated, and fast-moving battle of wits. From the opening—a whimsical three measure gesture followed by a surprising bar of silence that throws you off balance—the music is full of rhythmic invention, dotted with brilliant fanfares and attractive tunes that, once things get going, don't get much chance to linger. If you're looking for 19th-century musical equivalent of champagne, this is it.

Despite its apparently youthful spirit, *Beatrice and Benedict* is actually an imitation of youthfulness. Written toward the end of Berlioz's life, it was his last completed composition, followed by years of silence, illness, and depression. The 1869 **Piano Concerto** by **Edvard Grieg** (1843-1907) is, in contrast, a truly youthful work. It was polished and re-polished often over Grieg's lifetime; but in its basic outline and spirit, it remains the work of the twenty-something composer whom Liszt praised, in a letter he wrote to Grieg at the time, for his "vigorous, reflective, and creative talent."

While it is commonly known that this substantial and virtuosic Concerto has long been Grieg's most popular work, it's actually an anomaly in his output, since Grieg generally preferred to write more intimate pieces in shorter forms (the delicately scored second movement of the Concerto hints at that tendency). But perhaps the scale of its outer movements should not be surprising. It was written at the height of happiness during a summer at Søllerød, Denmark, with his wife Nina and their new child; and like the Schumann Piano Concerto that was such a strong influence, it can be read as an effusive, even overflowing declaration of love—a very public one, intended for the whole world to hear. The Concerto is full of opportunities for technical display (the first movement cadenza is a knockout), but it's also filled

with lyrical outpourings, the most striking of which comes in the finale. The movement begins as a heavily accented, almost coarse, dance; it's interrupted, however, by a gentle theme on the flute that seems to come from a different world. The dance returns, but at the end of the piece that contrasting melody comes back in a new and more self-assured guise, building to a heart-wrenching climax.

The Grieg Concerto is very much a product of its time. So is the **Symphony No. 5** (1944) by **Sergei Prokofiev** (1891-1953), although the difference in the times results in radically different kinds of art. Grieg, on a summer vacation with his new family, could indulge himself by writing very personal music. Prokofiev, living in Moscow during the Second World War, did not have that luxury.

Prokofiev chose to return to the Soviet Union at the height of Stalinism in 1936. In so doing, he willingly backed off from his earlier edgy style, instead committing himself to writing accessible music that could be understood by a broad public. He found the circumstances in Russia less congenial than he had hoped (in fact, he was to be excoriated by the powers-that-be in 1948 for excessive modernism). Nonetheless, many of his most popular compositions (including *Peter and the Wolf*, *Alexander Nevsky*, and *Romeo and Juliet*—all performed within the last few years by Symphoria) were written under those harsh circumstances.

Two years before Prokofiev's Fifth, Shostakovich—Prokofiev's rival as the Great Soviet Composer—had composed his massive Seventh Symphony during the German siege of Leningrad. As with all of Shostakovich's music, there's some doubt about its inner meanings, but it certainly served as a musical symbol of resistance and resilience, both in the Soviet Union and in the West, where it was taken up immediately by conductors like Stokowski and Toscanini. By the time Prokofiev got around to his Fifth—his first attempt at a symphony in 16 years—the tide of the war had changed. Indeed, by a happy coincidence, the premiere, the last time the composer conducted, took place at almost the exact moment that the Red Army pushed across the Vistula into Germany. No surprise that the work overwhelmed its first audience, who saw in it a kind of transcendence. The great pianist Sviatoslav Richter described Prokofiev waiting on the podium for distant artillery salvos to die down, bathed in a mysterious "light [that] poured down on him from on high."

Lots of works that are connected to specific occasions, of course, are quickly forgotten once the occasion has passed—but Prokofiev’s Fifth has continued to inspire audiences for nearly 75 years, standing with Beethoven’s Fifth as one of the great victory symphonies. It has survived, I think, because it does more than simply celebrate victory—in a sense, it enacts it. Structurally, the symphony relies on traditional forms that are fairly well marked; and each of the four movements begins fairly simply. Each, however, finds its path obstructed. The two main themes of the opening Andante, for instance, are flavored with the honey that characterizes Prokofiev’s most lyrical music—but almost before we’ve gotten accustomed to them, each theme is attacked by acid, leading to an especially tense development. And while the tension eventually resolves in what conductor Larry Loh calls “an incredible extended coda” (with crushing percussion), for much of the movement we are on the edge of our seats wondering whether the music will end in a whimper or in triumph.

There’s a similar disruption in the second movement. It begins in a jaunty way, with an almost jazzy feel, and the opening section leads to a contrasting section that makes clear we are in a standard ABA form. But there’s plenty of disorientation in that B section, and when the A section returns, it’s almost nightmarish in its mechanistic advance. So it goes. As a result, by the time we reach the closing pages of the finale—a movement marked by what Larry calls “incredible, propulsive excitement,” where the conductor has to encourage the players to “unleash” during their “gigantic feats of virtuosity”—we feel the thrill of a truly hard-won victory.

Peter J. Rabinowitz

Have any comments or questions? Please write to me at
prabinowitz@ExperienceSymphoria.org

Symphoria.....Roster of Musicians for April 21

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concertmaster
Sonya Williams
Susan Jacobs
Fred Klemperer
Edgar Tumajyan
Martiros Shakhzadyan
Amy Christian
Jing Xing
Laura Smith
Benjamin Kronk
Noemi Miloradovic

Violin 2

Rose MacArthur,
principal
Anita Gustafson
Sara Silva
Jonathan Hwang
Ellen Sonnenberg
Gustavo Briceno
Heather Fais
Jeannine McGreevy-Abbott
Michael Bosetti

Viola

Eric Gustafson,
principal
Arvilla Rovit
Carol Sasson
Dana Huyge
Jessica Tumajyan
Jonathan Chai
Jon Mosbo

Cello

Lindsay Groves,
principal
Greg Wood
Heidi Hoffman
Walden Bass
George Macero
Lydia Parkington

Bass

Michael Fittipaldi
Joshua Kerr
Marshall Henry
Spencer Phillips

Flute

Xue Su,
principal
Dana DiGennaro
Kelly Covert

Oboe

Jillian Honn,
principal
Patricia Sharpe
Alina Plourde

Clarinet

John Friedrichs
Ronald Caravan
Victoria Krukowski
Nancy Boone-Bahr

Bassoon

Rachel Koeth,
principal
Spencer Phillip
Jessica King

French Horn

Jon Garland,
acting principal
Paul Brown
Andrew Symington
Tyler Ogilvie
Rebekah Lorenz

Trumpet

John Raschella,
principal
Roy Smith
Ethan Urtz

Trombone

Mark Kellogg
Malcolm Williamson

Tuba

Justin Benavidez

Timpani

Jeff Grubbs

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Michael Bull,
principal
Ernest Muzquiz
Laurance Luttinger
Patrick Shrieves
William Quick

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Ursula Kwasnicka,
principal

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Meet Symphoria

Symphoria is a 501(c)(3) nonprofit formed in late 2012 as a musician-led cooperative orchestra, one of only two in the United States. This business model is designed to be artistically excellent, administratively lean, and financially resilient. The orchestra presents more than 50 concerts and reaches 100,000 people annually in venues ranging from libraries and health care facilities to public parks, churches, museums, and our home venue, the Crouse-Hinds Theater at the Civic Center.

Symphoria is composed of a diverse group of talented musicians hailing from all across the globe, bringing with them a breadth of musical talent that extends far beyond the Syracuse community.

OUR MISSION

To engage and inspire community members throughout Central New York with outstanding orchestral and ensemble performances, and innovative education and outreach initiatives.

OUR VISION

To build community through the power of great music, and in so doing, enhance the economic vitality and quality of life in Central New York.



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