

MASTERWORKS I

Jon Kimura Parker plays Beethoven

Lucas Richman, Conductor  
Jon Kimura Parker, Piano

Louise Farrenc  
(1804–1875)

Overture No. 2 in E-flat major, Op. 24

Robert Schumann  
(1810–1856)

Symphony No. 3 in E-flat major, Op. 97  
“Rhenish”

- I. Lebhaft
- II. Scherzo: Sehr mäßig
- III. Nicht schnell
- IV. Feierlich
- V. Lebhaft

INTERMISSION

Ludwig Van Beethoven  
(1770–1827)

Piano Concerto No. 5 in E-flat major, Op. 73  
“Emperor”

- I. Allegro
- II. Adagio un poco mosso
- III. Rondo: Allegro

Jon Kimura Parker, *piano*

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Welcome to the Bangor Symphony Orchestra's 129<sup>th</sup> Season! I hope you have had an opportunity to explore the offerings and choose the concerts you will be attending this year, there is so much to look forward to. Ours will be a season of tradition and exploration, with five Masterworks concerts, our annual production of *The Nutcracker* with Robinson Ballet and the Bangor Area Youth Choirs in December, and our newest offering, *Star Wars: A New Hope In Concert* where the original film will play on a big screen while the orchestra performs the score live on stage. I can't think of a better way to experience this film! All our concerts and events are held at the Collins Center for the Arts, a beautiful venue at the heart of the University of Maine campus. Truly, this is a season not to be missed!

We start our **Masterworks** journey exploring a forgotten work by Louise Farrenc, followed by the exciting sounds of Schumann and Beethoven brought to life by international pianist Jon Kimura Parker. Violinist Lun Li joins us with the monumental Tchaikovsky Violin concerto in November, and in January we present Grammy-Award Winning Martha Mooke performing her own work on electric viola, *Invisible Hands*. March brings a special guest to Bangor, composer Keith Fitch, with his world premiere written specifically for the BSO. Our season finale will be nothing short of spectacular, with the University of Maine Singers & Oratorio Society joining guest soloists Aundi Marie Moore and Isaac Bray for Brahms' *A German Requiem*.

Don't miss our **Symphony Soiree** on **Saturday, March 29, 2025**. The Soiree is a unique and exciting fundraiser benefiting the BSO and BSYO, featuring a diverse online silent auction, a reception, live auction, and an unforgettable entertainment experience. This year, the event will be at the Cross Insurance Center. Stay tuned for more details and get your bids ready!

We continue to be a driving force in the community and have many partnerships that extend far beyond our concert hall. Our **Bangor Symphony Youth Orchestras** are growing, and this season will have an opportunity to perform on the Collins Center Stage with the BSO in March. We'll also host the **Maine High School Concerto Competition** this coming spring which is open to any high school student in the state of Maine, the winner performing as guest soloist with the BSO at our annual **Young People's Concerts** in May. Additionally, our **Music & Wellness Program** presents BSO musicians performing at St. Joseph Hospital and the Lafayette Family Cancer Institute to patients and hospital staff.

I invite you to become more involved with our beloved orchestra, let's talk...my door is always open!

## Meet the Music Director & Conductor

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GRAMMY award-winning conductor Lucas Richman has served as Music Director for the Bangor Symphony Orchestra since 2010 and held the position as Music Director for the Knoxville Symphony Orchestra from 2003–2015. Over the course of nearly four decades on the podium, he has garnered an international reputation for his graceful musical leadership in a diverse field of media. In concert halls, orchestral pits and recording studios around the world, Richman earns rave reviews for his artful collaborations with artists in both the classical and commercial music arenas.



**Lucas Richman**

**Music Director  
& Conductor**

He has appeared as guest conductor with numerous orchestras including the New York Philharmonic, Philadelphia Orchestra, Boston Pops, Los Angeles Philharmonic, Baltimore Symphony, Indianapolis Symphony, New Jersey Symphony, Canada's National Arts Centre Orchestra and Toronto Symphony Orchestra, the Russian National Orchestra, the Oslo Philharmonic, the SWR Radio Orchestra of Kaiserslautern, the Iceland Symphony Orchestra, the Zhejiang Symphony Orchestra, the Orquesta Sinfónica Nacional and the Zagreb Philharmonic. Recent guest conducting highlights include programs with the Cleveland Orchestra, the Orlando Philharmonic and the Israel Camerata Orchestra Jerusalem.

In recent years, Mr. Richman has led performances with notable soloists in both the classical and pop worlds, ranging from Mstislav Rostropovich, Garrick Ohlsson, Lang Lang, Midori, Gil Shaham, Emanuel Ax, Yefim Bronfman, Michelle DeYoung and Frederica von Stade to James Taylor, Michael Jackson, Pat Boone, Michael Feinstein, Gloria Estefan, Matthew Morrison, Martin Short, Tony Randall, Victor Borge and Brian Wilson. His numerous collaborations with film composers as their conductor has yielded recorded scores for such films as the Academy Award-nominated *The Village* (with violinist Hilary Hahn), *As Good As It Gets*, *Face/Off*, *Se7en*, *Breakdown*, *The Manchurian Candidate*, *White Noise* and the recent Marvel Universe release, *Madame Web*; in 2010, John Williams invited him to lead the three-month national summer tour of *Star Wars in Concert*. Mr. Richman received a GRAMMY Award (2011) in the category of Best Classical Crossover Album for having conducted the Royal Philharmonic Orchestra on Christopher Tin's classical/world fusion album, *Calling All Dawns*.

Also an accomplished composer, Mr. Richman has had his music performed by over two hundred orchestras and ensembles across the United States, with the Bangor Symphony having premiered eleven of those works during his tenure. His recent CD release of solo piano works, *Lucas Richman: Variations*, is available for sale in the lobby and online. For more information, visit [www.lucasrichman.com](http://www.lucasrichman.com).



## **Jon Kimura Parker**

**Piano**

Pianist Jon Kimura Parker is known for his charisma, enthusiasm, and dynamic performances. A veteran of the international concert stage, he has performed regularly in the Berlin Philharmonie, Carnegie Hall, London's South Bank, the Sydney Opera House, and the Beijing Concert Hall. He is the Creative Partner of the Minnesota Orchestra, having hosted and given seven concerto performances with them in July 2021 with Osmo Vänska, Karina Canellakis, and Ken-David Masur. He is Artistic Director of the Honens International Piano Competition and Artistic Advisor for the Orcas Island Chamber Music Festival.

A committed educator, Mr. Parker is Professor of Piano at the Shepherd School of Music at Rice University. His students have won prizes in major competitions internationally, and given concerto performances in the US, Europe, Russia and China.

He has also lectured at The Juilliard School and given master classes at Yale. This season he also chaired the jury of the Hilton Head International Piano Competition.

Parker's discography of a dozen albums features music ranging from Mozart and Chopin to Barber, Stravinsky and John Adams. His most recent recording "Fantasy," built around Hirtz's *Wizard of Oz Fantasy*, was described by *Musical Toronto* as giving "a big, clear picture window of a rich soul and great artistic depth." His YouTube channel features a series of *Concerto Chat* videos, which explore the piano concerto repertoire. In addition, his *Whole Notes* series, featuring performances of great composers, is available on Amazon Prime Video. He is now recording master class videos for Tonebase, on major works of the piano concerto repertoire.

Jon Kimura Parker studied with Edward Parker and Keiko Parker, Lee Kum-Sing at the Vancouver Academy of Music and the University of British Columbia, Marek Jablonski at the Banff Centre, and Adele Marcus at The Juilliard School. Winner of the Gold Medal at the 1984 Leeds International Piano Competition, Parker is an Officer of The Order of Canada and has received Honorary Doctorates from the University of British Columbia and the Royal Conservatory of Music, Toronto.

Known to friends—new and old—as "Jackie," Parker is married to violinist/violist Aloysia Friedmann, and their daughter Sophie graduated from Rice University in 2021. For further information, please visit [jonkimuraparker.com](http://jonkimuraparker.com).

## **Overture No. 2 in E flat major, Op. 24**

**by Louise Farrenc | 8 minutes**

Although Louise Farrenc's name may not be familiar in musical circles today, she enjoyed great success as a pianist, composer and educator in Paris during her lifetime. Born Jeanne Louise Dumont, she was related to two renowned sculptors and grew up in a family that cherished the arts and encouraged her musical interests. In her early teens, Farrenc received piano lessons from two famous pianists/composers, Ignaz Moscheles and Johann Nepomuk Hummel. Her parents enrolled her in the Paris Conservatoire at age 15, where she continued to take piano lessons and studied composition with Anton Reicha (she was the only woman in the class). At age 17, she married Aristide Farrenc, a flutist who was ten years her senior, and left the conservatoire to travel throughout France on a concert tour with her husband. After they returned to Paris, Aristide started a very successful publishing house, Editions Farrenc. Louise Farrenc returned to her studies, and composed numerous works, which her husband published. She also completed several successful solo tours as a concert pianist. At age 22, Farrenc gave birth to a daughter, Victorine, who was also a gifted pianist. Sadly, she died in 1859 at age 33. After this traumatic event, Farrenc stopped composing and concentrated on compiling an anthology of thirty-four volumes titled *Le trésor des pianistes (Treasures for Pianists)* with her husband. Through her extensive research on this project, she became an authority on early keyboard music. At age 38, Farrenc became the first woman to hold a permanent faculty position at the Paris Conservatoire. She held this position for 31 years (1842–1873), and many of her students won prizes in musical competitions and had successful careers as professional musicians.

Louise Farrenc's impressive catalog of compositions includes two concert overtures. Although these concert overtures were intended for the concert hall and were not attached to any operas, they are nevertheless operatic and dramatic in character. The second of these two concert overtures is on today's program. Composed in 1834, it features Farrenc's colorful orchestration, expressive melodies, and effective sense of drama. The premiere took place on April 5, 1840 at the Société des Concerts du Conservatoire in Paris. Other works by Louise Farrenc include three symphonies, a piano quintet, two piano trios, a sextet and nonet for mixed ensembles, and cello and violin sonatas.

## **Symphony No. 3 in E flat major, Op. 97, "Rhenish"**

**by Robert Schumann | 42 minutes**

Robert Schumann started work on his third symphony on November 2, 1850 and completed it just five weeks later, on December 9. A year earlier, Robert and Clara Schumann and their seven children had moved to Düsseldorf, where Schumann began a new position as the city's Music Director. In this symphony, Schumann celebrates the natural beauty and various scenes of his new home

in the Rhine valley. He chose not to give the movements descriptive titles, explaining, “One ought not to show one’s heart to people.” He reasoned that “...a general impression of an art work is more effective; the listener then will not institute any absurd comparisons.”

The opening movement of the symphony is grand and exuberant, followed by the second movement, a folklike scherzo, originally titled, “Morning on the Rhine”. It is followed by the third movement, *Nicht schnell* (not fast), with the *dolce* (sweet) melody played by clarinets and bassoons over a gentle viola accompaniment and pizzicato cellos. The fourth movement depicts a ceremony that Schumann witnessed at the Cologne Cathedral, when the Archbishop of Geissel was installed as the Cardinal. It was originally titled “In the character of an accompaniment to a solemn ceremony”, but Schumann later shortened it to “Solemnly” (“Feierlich”). The final movement portrays a lively festival in the Rhineland, with the reappearance of the theme from the solemn fourth movement, followed by a thrilling brass chorale to conclude the symphony.

The premiere of this symphony took place in Düsseldorf on February 6, 1851, with Schumann conducting; the only time that he conducted the first performance of one of his symphonies.

## **Piano Concerto No. 5 in E-flat major, Op. 73, “Emperor”** by Ludwig van Beethoven | 36 minutes

The years between 1802 and 1808 were a time of extraordinary productivity for Ludwig van Beethoven. Works that he composed during this time include Symphonies 2–6, the three Rasumovsky string quartets, four violin sonatas, the third and fourth piano concertos, the Violin Concerto, the Triple Concerto, the C major Mass, the Choral Fantasy, the first and revised versions of his opera *Fidelio*, the oratorio *Christ on the Mount of Olives*, and six piano sonatas, including the *Waldstein* and the *Appassionata*. In 1808, Jerome Bonaparte, puppet king of Westphalia and youngest brother of Napoleon Bonaparte, offered Beethoven a position as court composer. Panicked at the thought of losing Vienna’s preeminent composer, three of Beethoven’s patrons, namely: Prince Ferdinand Johann Nepomuk Kinsky (1781–1812), Prince Joseph Franz von Lobkowitz (1772–1816), and Archduke Rudolph Johann Joseph Rainier (1788–1831) united and guaranteed Beethoven an income for life if he agreed to remain in Vienna or another city in the Austrian empire. Beethoven formally accepted this somewhat unusual offer on March 1, 1809, but disaster soon struck. On April 9, Austria declared war on France, and Napoleon’s army arrived on the outskirts of Vienna one month later. It was during this chaotic month that Beethoven completed his Fifth Piano Concerto. On May 11, Beethoven made his way through the rubble of his destroyed neighborhood to the cellar of his brother Caspar, where he spent the night with pillows over his ears, trying to protect what was left of his hearing from the sounds of the cannon fire. In July,



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Beethoven wrote to his publisher, “Since May 4, I have produced very little coherent work, at most a fragment here and there. The whole course of events has in my case affected both body and soul...What a destructive, disorderly life I see and hear around me: nothing but drums, cannons, and human misery in every form.”

Due to the war and the devaluation of Austria’s currency, the payments that Beethoven had been promised did not arrive. Prince Kinsky was killed in a riding accident, and Prince Lobkowitz fled from Vienna to avoid his creditors. Only Archduke Rudolph remained, and the *Emperor Concerto* is dedicated to him. The Archduke was one of Beethoven’s piano pupils, and he was the soloist for the first (private) performance of the concerto on January 13, 1811 at the palace of Prince Lobkowitz. The first public performance took place on November 28, 1811 at the Leipzig Gewandhaus, with Friedrich Schneider as soloist and Johann Philipp Christian Schulz at the podium. This is the only time that Beethoven did not act as soloist for the premiere of one of his piano concertos; his hearing loss had become so profound by this point that he was unable to perform. Beethoven did not attend this premiere in Leipzig, but it was a great success, with a reviewer writing, “It is without doubt one of the most original, imaginative, most effective but also one of the most difficult of all existing concertos...the crowded audience was soon put into such a state of enthusiasm that it could hardly content itself with the ordinary expressions of recognition and enjoyment.”

The origin of the title *Emperor* is unclear. It may have come from a publisher; another possible explanation is that at the first public performance of the concerto in Vienna, a French officer exclaimed “C’est l’Empereur!” We do know that the title did not come from Beethoven, and that he never used it. Like his Fourth piano concerto, Beethoven’s Fifth and final piano concerto begins in a very unusual manner, with the soloist immediately launching into a cadenza after just one introductory chord from the orchestra. Cadenzas, which are unaccompanied solo passages, are typically heard at the end of the movement, not at the beginning. In this introductory cadenza, there is a foreshadowing of themes that will be heard as the movement progresses. This spacious movement (one of the longest first movements composed by Beethoven) is followed by the ethereal and meditative *Adagio un poco mosso* in the remote key of B major. The concluding Rondo begins without pause, and presents a series of variations for the piano and orchestra. This movement includes abrupt key changes and a “false ending”, bringing this monumental concerto to a playful and joyous conclusion.

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*Great care has been taken in the compilation of this supporter list. Please accept our apologies for any mistakes or omissions and let us know so we can make the necessary corrections. Thank you for your generous gifts in support of the Bangor Symphony Orchestra!*

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We invite you to consider a donation to the Bangor Symphony Orchestra. Here are a variety of ways to do so...

### Annual Fund

- Any amount you donate supports our ongoing artistic and administrative endeavors

### Sponsorship

- **Full Season** – support it all for the entire season
- **Concert** – overall support of any single event
- **Guest Artist** – performance support for our soloist
- **Musicians** – choose your favorite musician

### Bangor Symphony Youth Orchestras (BSYO)

- Support the next generation of musicians knowing you are helping to keep our programs accessible to all

### Community Partners

- A low-cost way to support and gain access to special networking events

### Host Family

- Host an orchestra musician for the concert weekend in your home

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More information on our support programs online or contact **Sarah McCarthy, Director of Development (207) 942.5555 ext. 2**

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January 26, 2025

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