

PROGRAMME

Conductor: Shawn Bennett

Piano: Gwendolyn Mok

“Voices and Visions”

Aidan Zhou

The Picture of Dorian Gray (world premiere)*

Maurice Ravel

Piano Concerto in G major

- I. *Allegremente*
- II. *Adagio assai*
- III. *Presto*

(Intermission)

Jean Sibelius

Symphony No.1 in E minor, Op.39

- I. *Andante, ma non troppo – Allegro energico*
- II. *Andante (ma non troppo lento)*
- III. *Scherzo (Allegro)*
- IV. *Finale (Quasi una fantasia)*

NOTES

Aidan Zhou (b. 2012): *The Picture of Dorian Gray*

Based on Oscar Wilde’s novel, the music captures the tension between outward beauty and inner transformation as Dorian Gray exchanges his soul with a portrait of himself. That leaves Dorian eternally young and beautiful while the painting slowly ages and disintegrates. A luminous opening theme suggests Dorian’s youthful charm but darker harmonies soon emerge as the music traces the character’s moral unraveling. Sharp rhythmic figures and shifting textures create a sense of psychological unease, while moments of elegance hint at the façade Dorian maintains. The music gets more and more dissonant until the climax, when Dorian stabs the portrait. The haunting conclusion captures the painting’s return and Dorian’s decay.

Maurice Ravel (1875–1937): *Piano Concerto in G major*

Inspired by concertante style of Mozart and Saint-Saens, Ravel’s G major concerto opens with a single sharp whipcrack and a burst of bright colour, immediately revealing his fascination with jazz, rhythmic sparkle, and Basque folk music. Ravel’s aim was to create a work clearly highlighting the soloist’s virtuosity but without seeking to show profundity. The first movement alternates between breezy melodies, blues-tinged harmonies, and brilliant piano solos, while prominently featuring the harp. The slow movement provides a striking contrast: a long, seamless piano line unfolds with serene poise over delicate woodwind exchanges. The finale snaps back to life with rapid-fire energy and syncopated drive, ending the concerto in a whirlwind of virtuosity and wit.

Jean Sibelius (1865–1957): *Symphony No.1 in E minor, Op.39*

Sibelius was already well-versed in orchestral writing by the time he wrote his first symphony, having already written masterworks such as Finlandia. The influence of Tchaikovsky is evident in the lush melodies and dramatic contrasts. A solitary clarinet over a soft timpani roll opens this work, setting a mood of brooding lyricism. The music moves between sweeping string lines, rugged rhythmic propulsion, and moments of icy stillness that evoke the Nordic landscape. The scherzo’s muscular energy contrasts with the slow movement’s expansive, song-like warmth. In the finale, much of the material recalls the opening movement. Turbulent themes and surging climaxes build toward a dramatic conclusion that ends somewhat ironically with two mere soft chords. Ultimately, Sibelius’ first symphony reveals a mature composer already in full command of his distinctive voice.

PIANIST GWENDOLYN MOK

www.gwendolynmok.com



BIO

Pianist Gwendolyn Mok is internationally recognized as one of the leading interpreters of Maurice Ravel. In the December 2025 issue of *The Gramophone*, critic Jed Distler selected her performance of *Le Tombeau de Couperin* from **Ravel Revealed** as one of the top four Ravel recordings of the past century. Dr. Mok has taught and performed the complete piano works of Ravel worldwide, and her widely viewed podcasts on Ravel's two piano concertos have reached over 180,000 listeners. Her lessons on *Sonatine* and *Pavane pour une infante défunte* are featured on Tonebase, a leading online music education platform.

In addition to **Ravel Revealed**, Dr. Mok has recorded **Brahms Opp. 116–119** on two historic keyboards and **Legacy: The Spirit of Beethoven**, recorded on historic pianos from the Beethoven Center at San José State University. All three recordings were released by Musicians Showcase Records to critical acclaim.

Dr. Mok received the Lifetime Achievement Award from the California Association of Music Teachers in 2019 and was named President's Scholar at San José State University in 2015 for her scholarship and research.

A frequent collaborator, she has appeared as soloist with numerous Bay Area ensembles and festivals, including the San Francisco Chamber Orchestra and the San Francisco International Piano Festival. Her extensive discography also includes recordings with the Philharmonia, the London Philharmonic, and the Orchestra of St. Luke's. From 2003 to 2019, Dr. Mok served as Coordinator of Keyboard Studies at San José State University. Her current teaching and performance schedule is available on her website.

ORCHESTRA

Violin I

Josh Lau, concertmaster
Richard Cao
Jean-Paul Desaulniers
Paul Froese
Lea Ollagnier
Hiroko Sawai
Dean Wang
Jennifer Wu

Violin II

Michael Lee*
Linda Byron
Gillian Chen
Parsa Hekmatpanah
Qian Li
Jeanine Mollineau

Viola

Velma Ko*
Cendri Hutcherson
Ivanka Ivcevic
Veronica Koopmans
Beverlee Swayze

Cello

Tom Lee*
Warren Lee
Claire le Riche
Stuart Mutch
Robert Rinkoff
Robert Wu
Rosalind Zhang

Double Bass

Ian Werker*
Anthony Damtsis
Jude Littlefield Buschlen

Harp

Catherine Liu

Flute

Laurie Hamilton
Lynn Ikeda
Jaye Marsh

Oboe

Eric Dai*
Klein Li

Clarinet

Danielle Waxer*
Jonathan Krehm
Joshua Zung

Bassoon

Zenghao Wang
Roland Wilk

Horn

Chris Buchner*
Duncan Andrews
Rebecca Davies
Derek Ellis

Trumpet

Brennan Schommer*
Simon Leung
Erika Schengili

Trombone

Sophie Chiu*
Chenhao Gong
Shaiyan Keshvari

Tuba

Alex Smith

Timpani

Tim Francom

Percussion

Scott McBride*
Sydney Orlander
Yvonne Yik

*Principal



Rosedale
Symphony
Orchestra

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TICKETS
www.rosedalesymphonyorchestra.com
OR at the door

VENUE
Calvin Presbyterian Church,
26 Delisle Ave, Toronto

MAR 28
2026
8pm