

# Minnesota Orchestra

Yue Bao, conductor

Jessica Rivera, soprano | Jon Kimura Parker, host  
BRKFST Dance Company

Thursday, July 28, 2022, 11 am | Orchestra Hall  
Friday, July 29, 2022, 8 pm | Orchestra Hall

<b>Giuseppe Verdi</b>	Overture to <i>La forza del destino</i>	ca. 8'
<b>Richard Strauss</b>	Four Last Songs Frühling (Spring) September Beim Schlafengehen (Going to Sleep) Im Abendrot (At Dusk) <i>Jessica Rivera, soprano</i>	ca. 25'
<b>Ludwig van Beethoven</b>	<i>Grosse Fuge</i> (Great Fugue) in B-flat major, Opus 133, arranged for String Orchestra by Michael Steinberg <i>BRKFST Dance Company</i>	ca. 17'
I N T E R M I S S I O N		ca. 20'
<b>Ludwig van Beethoven</b>	Symphony No. 5 in C minor, Opus 67 Allegro con brio Andante con moto Allegro Allegro [There is no pause before the last movement.]	ca. 36'

Yue Bao's profile appears on page 46; Jessica Rivera's on page 47; and Jon Kimura Parker's on page 8. BRKFST Dance Company's profile and a list of performers and choreographers appear on page 46. Lighting design by Michael Murnane.

<b>pre-concert performance</b>	<p><b>Pre-Concert Performance</b> with BRKFST Dance Company and Minnesota Orchestra musicians Thursday, July 28, 10:40 am, Target Atrium Friday, July 29, 7:40 pm, Target Atrium BRKFST Dance Company and Minnesota Orchestra violinists Rebecca Corruccini and Milana Elise Reiche will collaborate in an interdisciplinary performance as BRKFST dancers perform a new original piece to the musicians' world premiere of Yaz Lancaster's <i>Potential Utility</i> for two violins and fixed media. Learn more about the composer at <a href="http://yaz-lancaster.com">yaz-lancaster.com</a>.</p> <p>Visit <a href="http://minnesotaorchestra.org/summer">minnesotaorchestra.org/summer</a> for information about additional free pre- and post-concert entertainment on Peavey Plaza and other pre-concert happenings.</p>
<b>thank you</b>	<p>These concerts are co-sponsored by <b>Margot and Paul Grangaard</b>.</p>

Minnesota Orchestra concerts are broadcast live on Friday evenings on stations of [YourClassical Minnesota Public Radio](#), including KSJN 99.5 FM in the Twin Cities.



### Giuseppe Verdi

**Born:** October 10, 1813,  
Le Roncole, Italy

**Died:** January 27, 1901,  
Milan, Italy

#### Overture to *La forza del destino*

**Premiered:** November 10, 1862

After the premiere of *Un Ballo in Maschera* (A Masked Ball) in Rome in February 1859, Giuseppe Verdi, then 46, behaved as though he were ready for retirement. His mind was on Garibaldi and the cause of Italian unification, though he thought it excessive and inappropriate when he was named to the new Italian parliament in 1861. And his domestic life—he was newly married after 20 years as a widower—was delightful and absorbing. “I hope I have bidden farewell to the muses and that I shall never again feel the temptation to take up my pen,” he wrote to his librettist, Francesco Piave.

But the expansion of the villa and grounds at Sant’Agata, a property he had purchased in 1848, cost money, and that lent force to the offer from St. Petersburg, where the Imperial Theater was eager to commission an opera from Verdi at the urging of their star tenor, the celebrated Enrico Tamberlik. Verdi’s first choice was Victor Hugo’s *Ruy Blas*, but Hugo was too left-wing for the Russians, and so the choice fell on *Don Alvaro*, or *La Fuerza del sino*, by the early-19th-century dramatist Angel Pérez de Saavedra, Duke of Rivas.

#### “power, singular and vast”

The tragedy begins when Don Alvaro, a brooding nobleman of Peruvian Inca lineage, accidentally shoots the Marquis of Calatrava when he is at the point of eloping with the Marquis’ daughter Leonora. The fierce antagonists in the story are Alvaro and Leonora’s brother Don Carlo; at the end, Leonora dies by her brother’s hand, and Don Carlo himself is killed by Don Alvaro. The work, whose title is best translated as *The Power of Fate*, is often regarded as exemplary of operatic absurdity of plot. Verdi himself saw the subject as “*potente, singulare e vastissimo*,” and the truth is that extraordinary strength and directness underlie an exceedingly active surface that is as rich in coincidence as any Dickens novel. Virtually all the material in the brilliant Overture previews material from the opera itself.

**Instrumentation:** flute, piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, cimbasso, timpani, 2 harps, bass drum, cymbals and strings

Excerpted from a program note by the late **Michael Steinberg** that was first published by the San Francisco Symphony; used with permission.



### Richard Strauss

**Born:** June 11, 1864,  
Munich, Germany

**Died:** September 8, 1949,  
Garmisch-Partenkirchen,  
Germany

#### Four Last Songs

**Premiered:** May 22, 1950

Richard Strauss rocketed to international fame as a very young man with his tone poems and early operas, and then, as he grew older and music changed around him, he seemed to fade from sight. On the occasion of Strauss’ 70th birthday in 1934, the English critic Eric Blom could airily dismiss him by saying that “over the last three decades he has been, it must be said, in a decline,” and a music appreciation text of that same era actually had to remind its readers that “at this writing [Strauss] is still very much alive.”

#### from destruction to creativity

Then came the catastrophe of World War II. Seventy-five years old when the war began, Strauss remained in Germany and watched in horror as Allied bombing destroyed every symbol of German culture. After the firebombing of Dresden, the aged Strauss agonized: “I too am in a mood of despair! The Goethehaus, the world’s greatest sanctuary, destroyed! My beautiful Dresden—Weimar—Munich, all gone!”

When the war ended, Strauss and his wife went to Switzerland while the composer, who had held a minor musical post under the Third Reich, waited to be cleared by de-Nazification courts. Now, in his 80s, Strauss felt a new stirring of creative energy, and he came upon a poem that had special meaning to him: *Im Abendrot* by Joseph Eichendorff (1798-1857), about an aging couple facing the end of their lives. He completed a setting of this poem for soprano and orchestra in May 1948, just before his 84th birthday. But he did not want this song to stand alone, and by good fortune he had just been given a copy of the complete poems of Herman Hesse (1877-1962). Strauss selected three of Hesse’s poems and across the summer of 1948 also set them for soprano and orchestra.

When Strauss returned to Munich in May 1949, he brought with him the manuscripts of these four songs—the last music he would ever write. But Strauss had not decided on a title for them, he made no suggestion about the order in which they should be performed, and he never heard them—he died four months later, in September. The first performance took place eight months after that, on May 22, 1950, in London, when they were sung by Kirsten Flagstad.

### a vision of fullness

The Four Last Songs, as they have come to be known, are glorious music. In his old age, surrounded by destruction and annihilation, Strauss faces the imminence of death, but without the agony of a Mahler or a Shostakovich. Instead, the songs are suffused with a sense of calm, of acceptance, of completeness.

**Frühling (Spring).** Briefest of the songs, *Frühling* has a particularly effective beginning. The text speaks of a longing for spring, and Strauss initially keeps the orchestra and soprano in their dark lower registers, then lets the voice soar at the arrival of that shining season.

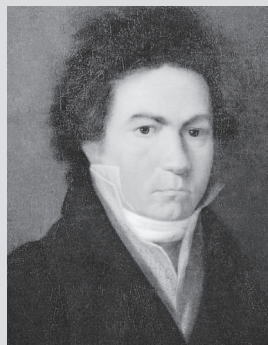
**September.** The second song catches the year in a season of golden sunlight, with just a touch of the cool breezes that remind us what is to follow. High above the glistening sound of harps and high violins, the vocal line shimmers. After a climax that celebrates the fullness of this moment, Strauss leaves it to the golden sound of the solo French horn to draw the song to its quiet close.

**Beim Schlafengehen (Going to Sleep).** The tone changes perceptibly as the soul longs to sleep and to be encircled by night. The music rises out of the orchestral depths, and the soprano's song is now calmer, more resigned; soon Strauss twines her voice beautifully into the ornate line of the orchestra's violins. Between the second and third stanzas comes an extended violin solo, its long melodic arch leading us from the desire for sleep into the final stanza, where the soul plunges into the night.

**Im Abendrot (At Sunset).** The first minute of *Im Abendrot* may well be the most beautiful music Strauss (or anyone else!) ever composed. After the opening, a great explosion of E-flat major sound, the upper strings soar along an endless flow of melody. The music seems to glow, to shine, in front of us, but it holds bittersweet flickerings of darkness. In the song, an aged couple who together have lived through joys and sorrows faces the sunset, hand in hand. The light darkens and the air grows cool, and in the distance we hear the song of larks (trilling flutes), here the symbol of death. At the end of their long lives, this couple looks calmly toward death, and it is almost with surprise that one of them asks: "Is this perchance death?" Strauss underlines the meaning of the song (and the entire cycle) by quoting at just this point the transfiguration theme of his tone poem *Death and Transfiguration*, composed 60 years earlier. There this climbing, aspiring theme had symbolized the fulfillment of the soul in death, and in his final work it returns to make the same statement. As distant larks trill in the cool air, light and music fade into nothingness.

**Instrumentation:** solo soprano with orchestra comprising 3 flutes, piccolo (1 flute also doubling piccolo), 2 clarinets, bass clarinet, 3 bassoons (1 doubling contrabassoon), 4 horns, 3 trumpets, 3 trombones, tuba, timpani, harp, celesta and strings

Program note by **Eric Bromberger**.



### Ludwig van Beethoven

**Born:** December 15, 1770,  
Bonn, Germany

**Died:** March 26, 1827,  
Vienna, Austria

### **Grosse Fuge (Great Fugue) in B-flat major, Opus 133, arranged for String Orchestra by Michael Steinberg**

**Premiered:** March 21, 1826  
(original string quartet version)

After completing his Ninth Symphony early in 1824, Beethoven devoted the rest of his life to composing string quartets. He had been exploring ways of breaking away from the standard three- and four-movement design for sonatas and quartets, and his Quartet in B-flat, Opus 130, is a most adventurous such piece. It is in six movements, the first, expansive one being followed by four shorter, exceedingly diverse character pieces. The sequence is then capped by an uncompromisingly difficult, dissonant fugal finale that accounts for more than a third of the length of the entire quartet.

Beethoven skipped the first performance of Opus 130, preferring to wait in a nearby pub for reports. That the fourth and fifth movements were encored didn't impress him; why not the fugue? "Cattle! Asses!" he roared. Some listeners had been excited, exalted by the fugue; more were bewildered. Some professionals called it incomprehensible. Beethoven himself seems to have had some doubts, for he was eventually talked into writing, late in 1826, a new finale in his most amiable, noncontroversial vein. What Beethoven doubted about the fugue—or at least what he was persuaded to question—was its appropriateness as a finale. It was published as a separate work for string quartet (Opus 133), and Beethoven himself wrote an arrangement for piano four-hands, a setting both illuminating and exceedingly difficult (Opus 134).

### the music

The title pages of each of these versions describe them as "Great Fugue, in part free, in part worked." The beginning, which Beethoven calls *Overtura*, is as "free" as can be: here is music of extreme disjunction, its gestures separated by unmeasured silences, and in its 30 measures changing tempo twice and character more often than that. Beethoven hurls scraps of material about, all related to what has been heard earlier in the quartet, and it is up to the rest of the piece to demonstrate the coherence of what is presented here in so violently dissociated a manner. After five beginnings, the fugue proper, the "worked" part, gets under way. It is a double

fugue, the theme of the *Overtura* played by the violas, the first violins adding a leaping figure of ungainly and totally captivating energy. Beethoven develops this music in a series of variations of growing rhythmic and textural complexity, unrelieved in ferocious energy, bold without limits in harmony. There is a softer interlude, from which leaps forth a new movement, quicker than anything we have heard so far. The disjunctions and the violence of the leaps also surpass anything we have encountered up to this point, with interruptions and reappearances of earlier passages, both sometimes so startling that we might think we are dealing with a copyist's error. The interference of the free with the worked is fierce and outrageous. The resolution is surprising and touching, a mixture of the exalted and the humorous that only Beethoven could have invented.

### versions for string orchestra

Hans von Bülow seems to have been the first conductor to have a full string orchestra play the work; that was in the early 1880s, when it had the reputation of being a mad extravagance, impossible to execute and hardly ever attempted by quartets.

To make a string orchestra version means primarily to make decisions about when the basses should double the cellos an octave below. Felix Weingartner, the first to publish such an edition, did a good job on the whole, but he filled the score with sentimentalizing changes of tempo and dynamics. The edition used in these performances was prepared after close scrutiny of Beethoven's own piano translation, which entails some decisions so bold that only a composer—the composer—would dare them. His two-piano arrangement is invaluable in revealing his ideas concerning the placement of accent and the distinction of light and shade. This version was originally completed in 1982 for Edo de Waart and the San Francisco Symphony.

### a note on the collaboration with BRKFST

At this week's concerts, BRKFST Dance Company's performance to Beethoven's *Grosse Fuge* investigates the imbalance endemic to artists' tumultuous existence through breaking and contemporary dance. Often crippled by unforeseen obstacles, the looming pressure of success as an artist provokes mounting anxiety and self-doubt within the continuous search for one's authentic purpose.

**Instrumentation:** string orchestra

*Excerpted from a program note by the late Michael Steinberg, used with permission; Steinberg arranged the version of Grosse Fuge performed at these concerts.*

## Ludwig van Beethoven Symphony No. 5 in C minor, Opus 67

**Premiered:** December 22, 1808

Beethoven's Fifth Symphony takes listeners on one of the most satisfying emotional journeys in all of classical music. Music so white-hot in intensity, so broad in appeal, cries out for interpretation. To some, it is Fate knocking at the door. Others see it as the triumph of reason over chaos and evil. Sadly, though, this music is so over-familiar that we may have lost the capacity to listen to it purely as music, to comprehend it as the astonishing and original musical achievement that it is.

### the symphony in brief

**allegro con brio.** The stark opening of the *Allegro con brio*, both very simple and charged with volcanic fury, provides the musical content for the entire movement. Those four notes shape the main theme, generate the rhythms, and pulse insistently in the background—they even become the horn fanfare that announces the second theme. The power unleashed at the beginning is unrelenting, and this movement hammers to a close with the issues it raises still unresolved.

**andante con moto; allegro.** The *Andante con moto* contrasts two themes. Violas and cellos sing the broad opening melody in A-flat major, while the second subject, in heroic C major, blazes out in the brass, and Beethoven alternates these two themes, varying each as the movement proceeds. The third movement returns to the C-minor urgency of the beginning. It seems at first to be in scherzo-and-trio form, with lower strings introducing the sinuous opening idea. At just the point one anticipates a return to the scherzo comes one of the most original moments in music.

**allegro.** Instead of going back, Beethoven pushes ahead. Bits of the scherzo flit past quietly, and suddenly the finale, a triumphant march in C major, bursts to life: this dramatic moment has invariably been compared to sunlight breaking through dark clouds. The coda itself is extremely long, and the final cadence—extended almost beyond reason—is overpowering.

No matter how familiar this symphony is, the music remains extraordinary. Heard for itself, Beethoven's Fifth Symphony is as original and powerful and furious today as it was when it burst upon an unsuspecting audience in Vienna 214 years ago.

**Instrumentation:** 2 flutes, piccolo, 2 oboes, 2 clarinets, 2 bassoons, contrabassoon, 2 horns, 2 trumpets, 3 trombones, timpani and strings

*Program note by Eric Bromberger.*







**Yue Bao**, conductor

Conductor Yue Bao serves as the Ting Tsung and Wei Fong Chao Foundation Assistant Conductor of the Houston Symphony. She made her subscription debut with the Houston Symphony on their opening night concert of the 2020-21 season, and has led the orchestra at their summer concert series at the Miller Theater in both 2021 and 2022. She made her Chicago Symphony Orchestra debut at the 2021 Ravinia Festival and has since debuted with the San Francisco Symphony and Detroit Symphony Orchestra. She was the Bruno Walter Memorial Foundation Conducting Fellow at the Cabrillo Festival of Contemporary Music. In 2018, she served as the David Effron Conducting Fellow at the Chautauqua Music Festival, where she returns as a guest conductor for the 2022 season. In 2019, she toured China with the Vienna Philharmonic, assisting Andrés Orozco-Estrada. Equally at home with both symphonic and operatic repertoire, she has conducted Tchaikovsky's *Eugene Onegin*, Bizet's *Carmen*, Kurt Weill's *Mahagonny: Ein Songspiel*, and Gian Carlo Menotti's *The Medium*. Along with her Artist Diploma from the Curtis Institute of Music, where she was the Rita E. Hauser Conducting Fellow and studied with Yannick Nezet-Séguin, Bao holds bachelor of music degrees in orchestral conducting and opera accompanying from the Shanghai Conservatory of Music and a master of music degree in orchestral conducting from the Mannes School of Music. More: [dornmusic.com](http://dornmusic.com).



**BRKFST Dance Company**

BRKFST Dance Company is a group of collaborative breaking choreographers based in St. Paul, Minnesota, and founded in 2014. BRKFST performs regionally, premiering work at Walker Arts Center, the Southern Theater and the Cowles Center. In 2022 they toured to Dublin, Ireland, for Dance2Connect (D2C) Hip Hop Festival, performing "60/40." Their film *Dreamers* (2019) was deemed official selection in 11 international film festivals receiving "Grand Jury Award" (In/Motion Festival 2021) and "Best Experimental Film" (Tirana International Film Festival 2020). BRKFST has set repertoire and original work on dancers at the University of MN—Twin Cities, Carleton College, D2C Festival (Ireland) and Bates Dance Festival (Maine). More: [brkfstdance.com](http://brkfstdance.com).

**performers/choreographers**

- Danielle Banovetz
- Lisa 'MonaLisa' Berman
- Renée Copeland
- Azaria 'AZ' Evans-Parham
- Travis 'Seqal' Johnson
- Michael 'Myke the Titan' Romero
- Marie Thayer
- Joseph 'MN Joe' Tran



**Nicholas Collon**, conductor

British conductor Nicholas Collon is Founder and Principal Conductor of Aurora Orchestra, Chief Conductor of the Finnish Radio Symphony, and Principal Guest Conductor of the Guerzenich Orchester in Cologne. Under his direction Aurora Orchestra has become Associate Orchestra (and, from 2022-23 season Resident Orchestra) at the Southbank Centre and appears every year at the BBC Proms. Collon has received guest invitations from orchestras such as the Residentie Orkest, where he was Chief Conductor 2016-2021 (latterly also Artistic Advisor), Netherlands Radio Philharmonic, Orchestre National de France, Danish National Symphony, Bamberg Symphony, Dresden Philharmonic, DSO Berlin, Frankfurt Radio Symphony, Oslo Philharmonic, Toronto Symphony and many of the leading British orchestras. In summer 2022 he conducts both the Finnish Radio Symphony and Aurora Orchestra at the BBC Proms. His first commercial recording with the Finnish Radio Symphony was released in May 2022 on Ondine—Sibelius' Symphony No. 7 and suites from *King Christian* and *Pelleas and Melisande*. Collon has conducted operas at English National, Welsh National, Oper Koeln and Glyndebourne on Tour. More: [intermusica.co.uk](http://intermusica.co.uk), [nicholascollon.co.uk](http://nicholascollon.co.uk).



**Karem Hasan**, conductor

British conductor Kerem Hasan commenced his third season in 2021-22 as chief conductor of the Tiroler Symphonieorchester Innsbruck. In summer 2017, he won the Nestlé and Salzburg Young Conductors Award. Prior to this, he had already attracted attention as a finalist in the Donatella Flick Conducting Competition in London and as associate conductor of the Welsh National Opera. Kerem also returns this season to the Tiroler Landestheater in Innsbruck to conduct Rossini's *L'italiana in Algeri* and Mozart's *The Magic Flute*. Further highlights of his 2021-22 season include opera productions at the English National Opera and in Glyndebourne as well as concerts with the Tonkünstlerorchester Niederösterreich, Borusan Philharmonic Orchestra and Antwerp Symphony Orchestra. Furthermore, he debuts with the BBC Philharmonic Orchestra, Bournemouth Symphony Orchestra and Orquesta Sinfónica de Galicia and returns to the ORF Radio Symphonieorchester Wien, Orchestre National du Capitole de Toulouse, Royal Philharmonic Orchestra and Noord Nederlands Orkest. June 2022 saw him making his U.S. debut with the Detroit Symphony Orchestra, followed by concerts at the Aspen Music Festival. More: [kdschmid.de](http://kdschmid.de).



**Gilda Houck-Markovits**,  
American Sign Language  
interpreter

Gilda Houck-Markovits received a bachelor of arts in Deaf education from Evergreen State College. Prior to graduating in 2000, she was a student teacher at the Florida School for the Deaf and Blind. She later dove into the interpreting field and in 2015 graduated from Saint Paul College with an associate of applied science in interpreting and transliterating. Since then, she has had her hands in education, community, theater and video relay work. She has also volunteered throughout the community, and in addition to being a Sign Language interpreter, she is also a DeafBlind Intervener.

### **In the Heart of the Beast Puppet and Mask Theatre**

In the Heart of the Beast Puppet and Mask Theatre (HOBT) produces original plays, hosts puppet shows and workshops and leads residencies throughout the Midwest. For many years it produced the MayDay parade, which is now transitioning to a celebration throughout May. Its most recent production was *Impact Theory* in June 2022 at the Avalon Theater. HOBT has often collaborated with the Minnesota Orchestra for Young People's Concerts and *Hansel and Gretel* productions. Its puppets were also featured at 2011 performances of Mozart's *The Magic*

*Flute*. HOBT has traveled throughout the U.S., Sweden, South Korea and the Dominican Republic. Its many honors include a UNIMA-USA for the 2007 production *We the People, Wake!* More: [hobt.org](http://hobt.org).



**Jessica Rivera**, soprano

Possessing a voice praised by the *San Francisco Chronicle* for its "effortless precision and tonal luster," Grammy Award-winning soprano Jessica Rivera is one of the most creatively inspired vocal artists before the public today. The intelligence, dimension and spirituality with which she infuses her performances on great international concert and opera stages has garnered Rivera unique artistic collaborations with many of today's most celebrated composers, including John Adams, Osvaldo Golijov, Gabriela Lena Frank, Jonathan Leshnoff, Nico Muhly and Paola Prestini, and has brought her together with such esteemed conductors as Sir Simon Rattle, Esa-Pekka Salonen, Robert Spano, Markus Stenz, Bernard Haitink and Michael Tilson Thomas. An advocate of new music, Rivera has lent her voice to a plethora of world premieres, including Adams' opera *A Flowering Tree*, Frank's *Conquest Requiem*, Golijov's opera *Ainadamar*, Muhly's song cycle *The Adulteress*, and Spano's *Hölderlin Lieder*, a song cycle written specifically for her. More: [jessicarivera.com](http://jessicarivera.com).

## profile Jon Kimura Parker, creative partner for Summer at Orchestra Hall

Known for his passionate artistry and engaging stage presence, pianist Jon Kimura Parker has performed regularly at the Berlin Philharmonie, Carnegie Hall, London's South Bank, the Sydney Opera House and the Beijing Concert Hall. In 2019 he was appointed the Minnesota Orchestra's first-ever creative partner for Summer at Orchestra Hall, a new role in which he is serving as a creative force behind the Orchestra's summer festival and appearing each summer as a host, performer and personality. He is also artistic director of the Honens International Piano Competition and artistic advisor for the Orcas Island Chamber Music Festival.

Highlights of Parker's 2021-22 season included concerto appearances with the Phoenix, Peninsula, San Antonio, Rhode Island and Kansas City orchestras, a special appearance with the Galilee Chamber Orchestra in Toronto, recitals including Portland Piano International, and performances with Cho-Liang Lin at Chamber Music International in Dallas and with Paul Huang at the Chamber Music Society of Lincoln Center in New York. He also tours as a member of the Montrose Trio, which he founded with Martin Beaver and Clive Greensmith. Following their first tour in 2015, *The Washington Post* described them as "poised to become one of the top piano trios in the world."

A collaborator in a wide variety of styles, Parker has performed with Doc Severinsen, Audra McDonald, Bobby McFerrin, Pablo Ziegler and Sanjaya Malakar, among many others. As a founding member of Off the Score, he also performed with Stewart Copeland—the legendary drummer of The Police—for the Orcas Island Chamber Music Festival's 20th Anniversary Season, featuring his own arrangements of music by Prokofiev, Ravel and Stravinsky. He has accompanied Frederica von Stade, Susan Graham and Luca Pisaroni in recital.

A committed educator, 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 U.S., Europe, Russia and China. He has also lectured at the Juilliard School and given master classes at Yale. This season he 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 William 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 that 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



Tara McMullen

recording master class videos for Tonebase on major works of the piano concerto repertoire.

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 more information, visit [jonkimuraparker.com](http://jonkimuraparker.com).

*Jon Kimura Parker, creative partner for Summer at Orchestra Hall, holds the Marilyn and Glen Nelson Chair.*