

MINNESOTA ORCHESTRA

Stephanie Childress, conductor

Jon Kimura Parker, piano

Friday, July 26, 2024, 8PM | Orchestra Hall

Kurt Weill	<i>Little Threepenny Music</i> , for Wind Ensemble Overture The Moritat of Mack the Knife The Instead-Of Song The Ballad of the Easy Life Polly's Song Tango-Ballad Cannon Song Threepenny Finale	CA. 22'
Maurice Ravel	Concerto in G major for Piano and Orchestra Allegremente Adagio assai Presto <i>Jon Kimura Parker, piano</i>	CA. 21'
I N T E R M I S S I O N		CA. 20'
Francis Poulenc	Suite from <i>Les Biches</i> Rondeau Adagietto Rag-Mazurka Andantino Finale	CA. 16'
Sergei Prokofiev	Suite from <i>The Love for Three Oranges</i> , Opus 33bis The Ridiculous People The Magician Celio and Fata Morgana Play Cards March Scherzo The Prince and the Princess Flight	CA. 15'

Stephanie Childress' profile appears on page 42, Jon Kimura Parker's on page 10.

PRE-CONCERT

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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.

**KURT WEILL**

B: March 2, 1900
Dessau, Germany

D: April 3, 1950
New York City

Little Threepenny Music,
for Wind Ensemble

PREMIERED: February 27, 1929

In 1728 London, opera lovers were accustomed to seeing characters from mythology or medieval and ancient history. But with the premiere of *The Beggar's Opera*, they saw Londoners, contemporary and disreputable Londoners at that: thieves, gangsters, jailers, receivers and sellers of stolen goods, and street courtesans and their handlers. They loved it, and they loved that it was all in English.

The first *Beggar's Opera* was a confection of ballads, popular songs and music borrowed from classical sources, including Handel and Purcell. John Gay invented new texts for these songs; their harmonization and orchestration has traditionally been attributed to Johann Christoph Pepusch, a German-born London composer.

The work's success was immense. By the end of the century it had crossed the Atlantic, and since then it has never gone away. Twentieth-century versions include one mounted in London in 1920 with the score newly arranged by Frederic Austin, one reworked by Benjamin Britten in 1948, and one with punk rock additions, produced in London in 1982. More recently, in 2009 the British theater company Vanishing Point created a modern production set in a near-future apocalypse world.

AN INSPIRED COLLABORATION

Word of the 1920 London production reached Berlin, and in 1927, the German dramatist, playwright and theater reformer Bertolt Brecht had Gay's songs translated into German, with additional texts by François Villon and one by Rudyard Kipling. Kurt Weill was the obvious choice of composer: the two young men—Brecht was 30, Weill 28—had worked together with considerable éclat on the *Mahagonny* "Songspiel" for the 1927 Baden-Baden Festival, a project they would expand into their full-length opera in 1930.

The Brecht-Weill collaboration was brilliant and inspired—although Weill could not have done it without Igor Stravinsky's *The Soldier's Tale*. The economy and virtuosity of the scoring—seven musicians played 33 instruments—are Stravinskian, as are the delight in parody and the technical brilliance. The aesthetic, the cunning mixture of sweetness and irony, is like something from another planet.

Weill composed *The Threepenny Opera* in 1928, and the first performance took place on August 31 of that year in Berlin. It hit audiences with a force comparable to that with which the original *Beggar's Opera* captivated London exactly two centuries earlier. Brecht missed no opportunity of showing his prosperous bourgeois audience how alike were Gay's London and contemporary Berlin, that fascinating hub of extraordinary cultural vitality, its National Socialist undercurrents studiously ignored for the time being, but so soon as to send Brecht, Weill, Klemperer and many others into exile.

Otto Klemperer, who had gone to see *The Threepenny Opera* ten times, commissioned a concert suite for wind ensemble—an orchestra sans strings—which the composer called *Little Threepenny Music*. This version, which we hear tonight, was first performed under Klemperer's direction at the Berlin State Opera on February 7, 1929.

THE STORY

The principal characters in *The Threepenny Opera* are Jonathan Jeremiah Peachum, who is in the business of outfitting the poor in rags designed to melt the hearts of potential donors of alms; his wife, Celia; their daughter Polly; Macheath, murderer and adroit chief of a gang of street-robbers, and Polly's lover; Tiger Brown, chief of police and excellent at not looking where it pays not to look; and Jenny, a prostitute with fantasies of vengeance. In due course, Macheath is betrayed by the prostitutes from whom he cannot stay away. Even Tiger Brown is helpless to rescue him, and he is condemned to death, unable to bribe himself out of death row.

But the tale has a happy ending: a royal messenger arrives on horseback with news that the Queen has pardoned Macheath, raised him to the peerage, and gifted him with a castle and an annual pension of £10,000 for life. In a last reprise of the famous *Mack the Knife* tune, the ballad singer/master of ceremonies/narrator tells us that "if necessary cash is on hand, all usually ends well" and, as the curtain falls, reminds us that "some are in darkness and some are in the light. And you see those who are in the light, but never the ones in the dark."

THE MUSIC

The *Little Threepenny Music* begins with the Overture, described by German musicologist Theodor Adorno as a "Handel Overture from the perspective of an all-night café." Next comes the murder-ballad, *The Moritat of Mack the Knife*, a two-for-one deal that combines the famous tune with Peachum's *Song of the Inadequacy of Human Striving*. The two songs are cousins: the same tempo fits both, and the musical cells from which they grow are

related. Here and throughout, Weill sets dismaying texts and sentiments to most agreeable music.

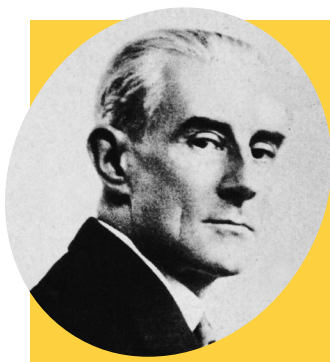
In their *Instead-Of Song*, the elder Peachums complain about the young—that instead of doing something sensible they want fun and that they sink into that “damned ‘See the moon over Soho?’ and ‘Can you feel my heart beating?’ and ‘I’ll follow you to the ends of the earth, Johnny’ mode.” These clichés offer great moments for the trombone and the saxophones.

The point of the *Ballad of the Easy Life* is that only the prosperous live well: “Stay away from me with your stories of great spirits content to live with a book, but nothing in their bellies.” In *Polly’s Song*, Miss Peachum laments that her lover has abandoned her. The melody is one of Weill’s sweetest, and he follows it with the beautiful closing phrase of Macheath and Polly’s love duet: “Love lasts, or it doesn’t, here or there.” In the sensual *Tango-Ballad* Macheath and Jenny reminisce about the days, so happy in retrospect, when they kept house together. In the *Cannon Song* Macheath and Police Chief Tiger Brown recall their army days.

For the *Threepenny Finale*, Weill omits the bright part of the opera’s conclusion, concentrating on the muted and dark music as the terrified Macheath sits in jail, awaiting execution. The chorale is led by Mr. Peachum: “Don’t persecute injustice too much, for it is cold and will freeze to death on its own. Think about the dark and the great chill that reigns in this vale of tears.” And so, having begun with pseudo-Handel, Weill ends with pseudo-Bach.

Instrumentation: 2 flutes (1 doubling piccolo), 2 clarinets, alto saxophone, tenor saxophone (doubling soprano saxophone), 2 bassoons, 2 trumpets, trombone, tuba, banjo, guitar, small accordian, timpani, snare drum, tenor drum, bass drum, cymbals, tom-tom, triangle, wood block, glockenspiel and piano

PROGRAM NOTE BY MICHAEL STEINBERG.



MAURICE RAVEL

B: March 7, 1875
Ciboure, France

D: December 28, 1937
Paris, France

Concerto in G major for Piano and Orchestra

PREMIERED: January 14, 1932

— Maurice Ravel was 54 before he wrote any concertos, and then, in the fall of 1929, he set to work simultaneously

on two. His Piano Concerto for the Left Hand, dark and serious, was for the pianist Paul Wittgenstein, and the other, the much lighter Piano Concerto in G major, was intended for the composer’s own use. But by the fall of 1931, when the G-major Concerto was complete, failing health prevented the composer from performing this music himself. Instead, he conducted the premiere in Paris on January 14, 1932; the pianist was Marguerite Long, to whom Ravel dedicated the concerto, and who had also given the first performance of Ravel’s *Le Tombeau de Couperin* in 1919.

BRILLIANT, TRANSPARENT AND SULTRY

Ravel described this work as “written in the spirit of Mozart and Saint-Saëns,” but listeners would hardly make those associations. What strikes audiences first are the concerto’s virtuoso writing for both piano and orchestra, the brilliance and transparency of the music, and the influence of American jazz. It is possible to make too much of the jazz influence, but Ravel had heard jazz during his tour of America in 1928 and found much to admire. When asked about its influence on this concerto, he said: “It includes some elements borrowed from jazz, but only in moderation.” Ravel was quite proud of this music and said that in it, he had expressed his thoughts as he had wished.

ALLEGRAENTE. The first movement opens with a whipcrack, and immediately the piccolo plays the jaunty opening tune, picked up in turn by solo trumpet before the piano makes its sultry solo entrance. Some of the concerto’s most brilliant music occurs in this movement, which is possessed of a sort of madcap energy, with great splashes of instrumental color, strident flutter-tonguing by the winds, string glissandos and a quasi-cadenza for the harp.

ADAGIO ASSAI. In a three-minute solo that opens the *Adagio assai*, one of Ravel’s most beautiful slow movements, the pianist lays out at length the haunting main theme, which later returns to great effect with the English horn heard over delicate piano accompaniment. Despite its seemingly easy flow of melody, this movement gave Ravel trouble, and he later said that he wrote it “two bars at a time.”

PRESTO. The finale explodes to life with a five-note riff that recurs throughout, functioning somewhat like the ritornello of the Baroque concerto. The jazz influence shows up here in the squealing clarinets, brass smears and racing piano passages. The movement comes to a sizzling conclusion on the phrase with which it began.

Instrumentation: solo piano with orchestra comprising flute, piccolo, oboe, English horn, clarinet, E-flat clarinet, 2 bassoons, 2 horns, trumpet, trombone, timpani, snare drum, bass drum, cymbals, slap stick, tamtam, triangle, wood block, harp and strings

PROGRAM NOTE BY ERIC BROMBERGER.



FRANCIS POULENC

B: January 7, 1899
Paris, France

D: January 30, 1963
Paris, France

Suite from *Les Biches*

PREMIERED: January 6, 1924
(complete ballet)

In much music by the Frenchman Francis Poulenc, we hear a deep religiosity—but it was a mischievous streak that first brought him fame with *Les Biches*—the ballet unveiled at Monte Carlo on January 6, 1924, by Diaghilev’s Ballet Russes. It marked a turning point in the composer’s career, and he wrote three more ballets and a comic opera. The theater, along with the Catholic Church, were the foundational elements of this contradictory Parisian. In both sacred and secular music, Poulenc projected every ounce of his personality, from the droll and roguish to the pious and sincere.

A LESS TROUBLESOME REBEL

Poulenc was born in 1899, on the threshold of a new century, and he turned out to be one of its less troublesome rebels. He was born to a wealthy family that nurtured his infatuation with music and the theater; his mother was a pianist who had studied with a pupil of Franz Liszt. Poulenc’s ideal was Igor Stravinsky, and after serving in World War I, he aligned himself with a group of progressive French composers dubbed “The Six.” In the words of their spokesman Jean Cocteau, they were reacting to music of “the kind one listens with one’s head in one’s hands.”

In addition to Poulenc, the circle included Georges Auric, Louis Durey, Arthur Honegger, Germaine Tailleferre and Darius Milhaud, who recalled of their meeting with Parisian poets and artists: “Many fruitful artistic collaborations may be traced back to these gatherings, and also certain works illustrating what amounted to the new music-hall aesthetic.” What they rejected was the supercharged romanticism of Richard Wagner and the Germans as well as the hedonism of Claude Debussy, and they were not averse to absorbing popular idioms in their music, as you will hear in the saucy suite from *Les Biches*. This was the age of Arnold Schoenberg and his pioneering atonal aesthetic, but a composer such as Poulenc never wavered from his commitment to traditional diatonic music.

THE COMPOSER’S BREAKTHROUGH

The big change for Poulenc came in 1923 when the impresario Serge Diaghilev asked him to collaborate on a production with the painter Marie Laurencin. There would

be no plot. What Diaghilev wanted was an “atmospheric ballet” in which 16 young girls (the “does” of the title *Les Biches*, French slang for coquettes) are gathered in a pure white salon dominated by a single piece of furniture—a large, blue, provocative couch. Enter three handsome young men in bathing suits—for it is a warm summer afternoon—and subtle innuendos begin. The premiere production of *Les Biches* at Monte Carlo was a triumph, and Poulenc, hitherto a composer of songs, moved into larger forms.

Though *Les Biches* was Poulenc’s first orchestral work, it reveals a composer with a sophisticated ear for instrumental color. Between May 1939 and the following January he completely reorchestrated the score, retaining the tonal palette of the original with all its solo work. Five numbers of the complete ballet were selected for the concert suite; the overture and three choral songs were omitted.

SPIRITED RONDEAU TO JOYOUS FINALE

RONDEAU. The curtain parts upon a shrill call that passes from piccolo to oboe to clarinets before the brassy, syncopated *Rondeau* tune takes wing. The exuberance does not diminish even when it slips into the minor mode, focusing on low winds and horns. Themes are playfully volleyed about the orchestra. A tender interlude, marked *Très calm*, offers brief respite in mellow chords. Reminiscent of circus music, a snare drum bristles at the cadence.

ADAGIETTO. A solo oboe sets the lyrical mood of the *Adagietto*, surely a *pas de deux*; the caressing melody is equally at ease in the trumpet and the other instruments to which it migrates. In these bright strokes of Poulenc’s orchestration resides the fascination of the work.

RAG-MAZURKA. There is even more to the *Rag-Mazurka* than its entertaining title suggests. Cast in a brisk 3/8 meter, it sounds like a whirling tarantella as it gets underway. When the rag flavor comes to the fore, we find that the composer is completely at home in the imported pop idiom. The images are almost Chaplin-esque, and the variety of musical action rather cinematic. Suddenly the form seems familiar, as the opening materials are revived almost in the manner of symphonic scherzo.

ANDANTINO. Winds offer a wistful transition to the *Andantino*, which alternates the genteel artifice of an 18th-century *fête galante* with more bumptious materials.

FINALE. The *Finale* is a breathless *Presto*, joyous and comic. Even a non-dancer will easily relate these musical images to body movement.

Instrumentation: 2 flutes, piccolo, 2 oboes, English horn, 2 clarinets, bass clarinet, 3 bassoons (1 doubling contrabassoon), 4 horns, 3 trumpets, 3 trombones, tuba, timpani, snare drum, military drum, bass drum, cymbals, tambourine, triangle, glockenspiel, harp, celesta and strings

PROGRAM NOTE BY MARY ANN FELDMAN.



SERGEI PROKOFIEV

B: April 23, 1891
Sontsivka, Ukraine

D: March 5, 1953
Moscow, Russia

Suite from *The Love for Three Oranges*, Opus 33bis

PREMIERED: November 29, 1925

In 1918, 27-year-old Sergei Prokofiev set out eastward across Russia en route to America via Vladivostok and Yokohama. That fall his concert tour landed him in Chicago, where he was commissioned to write a new opera, *The Love for Three Oranges*.

A THOROUGHLY ZANY PLOT

The opera's plot, derived from a story by the 18th-century Italian satirist Carlo Gozzi, is just as zany as the title—"merrily lunatic," in the words of historian Donald Grout. Comedy, fairy tale and satire all combine in the story of a melancholy young Prince who is fated to die unless he can somehow be made to laugh. All kinds of outlandish tricks are attempted, but nothing works until, in the best manner of fairy tales, the one character who is conspiring to ensure the Prince's death, the evil Fata Morgana, inadvertently trips and falls in a ridiculous heap during her entry to the palace. The Prince is cured, but Fata curses him by declaring he must now find and fall in love with three magic oranges. After a series of bizarre adventures, he finds them. Inside each is a princess: all three are dying of thirst, but one of them is revived with a bucket of water and—no surprise to opera aficionados—falls in love with the Prince!

"The theatrical aspect of the opera interested me tremendously," wrote Prokofiev. "The way in which the action developed on three distinct planes—the fairy tale characters, the creatures from the underworld, and the comic characters belonging to the theater itself—was absolutely novel." In fact, though, something quite similar had been done in Mozart's *The Magic Flute*, an opera Prokofiev certainly must have known, as well as in two he had probably not yet encountered: Richard Strauss' *Ariadne auf Naxos* and *Die Frau ohne Schatten*.

Prokofiev himself conducted the first performance—a qualified success—on December 30, 1921. He wrote: "The Chicago audience was both proud and bewildered. Proud of having first produced a 'modern opera,' and bewildered by the unusual music and by the fact that this enterprise should have cost some \$250,000, as was reported in the newspapers. One person said: 'Those oranges were the most expensive in the world.'"

The opera's New York debut was less fruitful, and *Three Oranges* went into hiding until it was revived in 1949 by the City Center Opera Company in New York. In 1923, however, Prokofiev prepared the six-movement suite heard in these concerts, which was premiered in Paris on November 29, 1925. The music is full of the acerbic harmonies, droll tunes, rhythmic angularity, grotesque sounds and satirical twists characteristic of Prokofiev's early style.

THE MUSIC: AN IMAGINATIVE SUITE

The suite opens with *The Ridiculous People*, depicting one of the oddball groups who in the opera serve as an onstage audience. They attempt to make the Prince laugh; they also argue, comment on and even try to interfere with the story. The second movement brings a *Game of Cards* between the sorceress Fata Morgana and the magician Celio, with power hanging in the balance. The sorceress wins.

Next comes the well-known *March*, to which the court jester Truffaldino enters with the morose Prince. (Some listeners may recognize it as the theme music to an old radio show, *The FBI in Peace and War*.) During the *Scherzo*, scurrying strings suggest the fleet progress of the Prince and Truffaldino in search of the three oranges.

The Prince and the Princess embodies the tenderly romantic love duet, with the vocal lines given over to instruments in the orchestra. This music occurs just after the prince liberates the third dehydrated princess from her orange tomb. Finally, *The Flight* portrays the chaotic shuffling about as Fata Morgana and her minions attempt to escape retribution.

Instrumentation: 2 flutes, piccolo, 2 oboes, English horn, 2 clarinets, bass clarinet, 3 bassoons (1 doubling contrabassoon), 4 horns, 3 trumpets, 3 trombones, tuba, timpani, snare drum, bass drum, cymbals, suspended cymbal, tambourine, tamtam, triangle, xylophone, glockenspiel, 2 harps and strings

PROGRAM NOTE BY ERIC BROMBERGER.



CARMEN BRADFORD,
VOCALS

Born in Austin, Texas, and raised in Altadena, California, Grammy nominee Carmen Bradford grew up with music in her home and in her heart. It was only natural that she would follow in the footsteps of her great family legacy, being the daughter of legendary trumpeter-composer Bobby Bradford and world-renowned vocalist-composer Melba Joyce. Her grandfather Melvin Moore sang with Lucky Millender and Dizzy Gillespie's Big Band in the 1940s and sang with the Ink Spots, making Bradford the third generation of incredible musicians. Bradford was discovered and hired by William "Count" Basie, and was the featured vocalist in the legendary Count Basie Orchestra for nine years. She has since performed and/or recorded with Wynton Marsalis, Shelly Berg and John Clayton, among numerous other artists and ensembles. She performed on two Grammy Award-winning albums with the Basie band in the 1980s and later collaborated on a third Grammy Award-winning album, *Big Boss Band*, with guitarist George Benson in 1991. In 2016 Bradford was asked by South African trumpeter Darren English to be a part of his new critically acclaimed CD *Imagination Nation*. She is the resident professor of jazz voice and director of vocal jazz studies at the San Francisco Conservatory of Music. More: carmenbradford.com.



STEPHANIE CHILDRESS,
CONDUCTOR

Strong ideas, lucid communication and intensely focused energy are among the qualities that define Stephanie Childress among today's most compelling young musicians. Recently appointed principal guest conductor of the Barcelona Symphony Orchestra, she is known for her musicianship and command of a broad scope of repertoire that have led her to establish herself on both sides of the Atlantic. She began her 2023-24 season making her Hamburg Staatsoper debut and returning to Glyndebourne's autumn season. She also made her conducting debut with Detroit Opera this season in Missy Mazzoli's *Breaking the Waves*. On the orchestral podium, Childress continues to be reinvented internationally and this season returned to the Barcelona and North Carolina symphonies, and debuted with the Cleveland Orchestra, Detroit Symphony, National Arts Centre Ottawa, Ulster Orchestra and Yomiuri Nippon Symphony Orchestra, among other ensembles. She previously served as assistant conductor of the St. Louis Symphony Orchestra and music director of the St. Louis Symphony Youth Orchestra. A passionate advocate for amplifying the role of music within today's world, Childress previously undertook an artistic residence at the Villa Albertine, a network for arts and ideas spanning France and the U.S. More: harrisonparrott.com, stephaniechildress.com.



LINA GONZÁLEZ-GRANADOS,
CONDUCTOR

Praised for her rhythmic vitality and the raw power of her conducting, Colombian-American Lina González-Granados has distinguished herself as a powerful interpreter in the classical music field. Named part of Bloomberg Línea's "100 Influential Latinos of 2022," González-Granados is a recipient of the 2021 Sphinx Medal of Excellence (third prize), the ECHO Special Award of La Maestra Competition, the 2020 and 2021 Solti Foundation U.S. Career Assistance Award, among many other honors. In the fall of 2022, she was appointed resident conductor by the LA Opera, a post she will hold through June 2025. Her 2024-25 season highlights include an extensive tour across Colombia with Filarmónica Joven de Colombia, debuts with the Royal Stockholm Philharmonic and the Phoenix, New Jersey and National Dublin symphonies and the National Arts Center Ottawa. Recent highlights include debuts with Opera Philadelphia, the Orchestre Métropolitain, and the Indianapolis, Atlanta and New World symphonies. Born and raised in Cali, Colombia, she made her conducting debut with the Youth Orchestra of Bellas Artes. She holds a master's degree in conducting, a graduate diploma in choral conducting from New England Conservatory and a doctor of musical arts degree in orchestral conducting from Boston University. More: linagonzalezgranados.com.

— 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 2023–24 season included multiple performances of nine different piano concertos, including appearances with the Taiwan National Symphony Youth Orchestra and the Austin (Minnesota) Symphony Orchestra; a solo recital in Los Angeles; performances on the Chamber Music Society of Palm Beach, Phoenix Chamber Music Society and Rice University Faculty series; multiple appearances at the Sun Valley Music Festival; and performances with Aloysia Friedmann and Melissa Ousley on an Earthbound Expeditions “April in Paris” Seine River cruise, among numerous other engagements. Next season is highlighted by two engagements playing Gershwin’s *Rhapsody in Blue*, at the Kennedy Center in Washington, and here in Orchestra Hall for the Minnesota Orchestra’s New Year’s Celebration concerts.

A collaborator in a wide variety of styles, Parker has performed with Doc Severinsen, Audra McDonald, Bobby McFerrin, Pablo Ziegler, Sanjaya Malakar and Dessa, 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 and keyboard chair 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 and Princeton. Last summer he was featured in a special role coaching the finalists of the Cliburn Junior Competition in their concerto rehearsals.

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



Josh Kohanek

performances of great composers, is available on Amazon Prime Video. His recent Tonebase video on the 15th Variation of the Rachmaninoff Paganini Rhapsody has over a half million views.

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.