

MICHAEL STERN, *Music Director*

JASON SEBER, *Associate Conductor, David T. Beals III Chair*

**FIRST VIOLINS**

Sunho Kim, *Acting Concertmaster*  
*Miller Nichols Chair*  
Stirling Trent,  
*Acting Associate Concertmaster*  
Chiafei Lin,  
*Acting Assistant Concertmaster*  
Anne-Marie Brown  
Betty Chen  
Anthony DeMarco  
Susan Goldenberg\*  
Tomoko Iguchi  
Dorris Dai Janssen  
Filip LazovskiΔ  
Vladimir Rykov  
Rachel SandmanΔ  
Alex Shum\*

**SECOND VIOLINS**

Tamamo Someya Gibbs, *Principal*  
Kristin Velicer, *Acting Associate Principal*  
Minhye Helena Choi,  
*Acting Assistant Principal*  
Nancy Beckmann  
Mary Garcia Grant  
Kazato Inouye  
Rena Ishii  
Lisa JacksonΔ  
Stephanie Larsen  
Francesca Manheim  
Sarah PetersΔ

**VIOLAS**

Matthew Sinno, *Acting Principal*  
Jessica Nance, *Acting Associate Principal*  
Duke Lee, *Acting Assistant Principal*  
Kent Brauning  
Sean Brumble  
Marvin Gruenbaum  
Jennifer Houck  
Jesse Yukimura

**CELLOS**

Mark Gibbs, *Principal*  
*Robert A. Kipp Chair*  
Susie Yang, *Associate Principal*  
*Richard Hill Chair*  
Alexander East, *Assistant Principal*  
Maria Crosby  
John Eadie  
Lawrence Figg  
Rung Lee\*  
Meredith McCook  
Allen Probus

**DOUBLE BASSES**

Evan Halloin, *Acting Principal*  
Richard Ryan, *Acting Associate Principal*  
Jeffrey Kail ‡, *Principal*  
Joseph NuñezΔ  
Caleb Quillen  
Nash Tomey  
Keith WymerΔ  
Brandon Mason ‡

**FLUTES**

Michael Gordon, *Principal*  
*Marylou and John Dodds Turner Chair*  
Shannon Finney, *Associate Principal*  
Kayla Burggraf Michal

**PICCOLO**

Kayla Burggraf Michal

**OBOES**

Kristina Fulton, *Principal*  
*Shirley Bush Helzberg Chair*  
Alison Chung, *Associate Principal*

**CLARINETS**

Raymond Santos, *Principal*  
*Bill and Peggy Lyons Chair*  
Silvio Guitian, *Associate Principal*  
John Klinghammer

**E-FLAT CLARINET**

Silvio Guitian

**BASS CLARINET**

John Klinghammer

**BASSOONS**

Ann Bilderback, *Principal*  
*Barton P. and Mary D. Cohen Chair*  
Thomas DeWitt, *Associate Principal*  
Maxwell Pipinich

**CONTRABASSOON**

Thomas DeWitt

**HORNS**

Alberto Suarez, *Principal*  
*Landon and Sarah Rowland Chair*  
David Sullivan, *Associate Principal*  
Elizabeth Gray  
David Gamble  
Stephen Multer,  
*Associate Principal Emeritus*

**TRUMPETS**

Julian Kaplan, *Principal*  
*James B. and Annabel Nutter Chair*  
Steven Franklin, *Associate Principal*  
Grant SmileyΔ  
Brian Rood ‡

**TROMBONES**

Roger Oyster, *Principal*  
Porter Wyatt Henderson,  
*Associate Principal*  
Adam Rainey

**BASS TROMBONE**

Adam Rainey

**TUBA**

Joe LeFevre, *Principal*  
*Frank Byrne Chair*

**TIMPANI**

Timothy Jepson, *Principal*  
*Michael and Susan Newburger Chair*

**PERCUSSION**

Josh Jones, *Principal*  
David Yoon, *Associate Principal*

**HARP**

Katherine Siochi, *Principal*

**LIBRARIANS**

Elena Lence Talley, *Principal*  
Fabrice Curtis

Justin White,  
*Director of Orchestra Personnel*

Renee Hagelberg,  
*Assistant Personnel Manager*

David Tebow,  
*Stage Manager*

\* Non-Rotating Musician  
‡ On Leave of Absence  
Δ One-Year Member

# SHOSTAKOVICH'S FIFTH, PLUS GERSHWIN'S PIANO CONCERTO

Friday and Saturday, January 14-15, 2022 at 8 p.m.  
Sunday, January 16, 2022 at 2 p.m.

HELZBERG HALL, KAUFFMAN CENTER FOR THE PERFORMING ARTS

JOSHUA WEILERSTEIN, *guest conductor*  
JON KIMURA PARKER, *piano*

**WILLIAM GRANT STILL**

Poem for Orchestra

**GEORGE GERSHWIN**

Concerto in F Major for Piano and Orchestra

I. Allegro

II. Adagio — Andante con moto

III. Allegro agitato

Jon Kimura Parker, *piano*

**INTERMISSION**

**DMITRI SHOSTAKOVICH**

Symphony No. 5 in D Minor, op. 47

I. Moderato

II. Allegretto

III. Largo

IV. Allegro non troppo

The 2021/22 season is generously sponsored by  
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## WILLIAM GRANT STILL

### Poem for Orchestra (1944)

14 minutes

2 piccolos, 3 flutes, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, bass drum, cymbals, glockenspiel, snare drum, tam-tam, harp, celeste and strings.

### THE STORY

William Grant Still's Poem for Orchestra grew out of difficult circumstances, both personal and global. Of course, the throes of World War II were casting a pall on life everywhere in 1944. Still had just quit as a music supervisor for the Hollywood film "Stormy Weather" on principle, refusing to accede to studio demands when he felt that the depiction of Blacks in the film was demeaning and negative.

Thus, Still was glad to receive a commission from the Kulas American Composers' Fund to write a piece for the Cleveland Orchestra at the behest of its music director Erich Leinsdorf. He began work on March 13, 1944, waiting for thematic inspiration to come to him, as he always did, noting:

I don't understand how other composers work. When I sit down to think and try to force creation, I get nowhere. When I don't think, things come to me. I believe that a real composer is a sort of medium for the transmission of higher thoughts to those on earth.

His muse responded a few days later and the music quickly took shape. Completed around May 26, Poem for Orchestra received its premiere in Cleveland on December 7, 1944, conducted by Rudolph Ringwall. Artur Rodzinski and the New York Philharmonic soon followed with a performance of Poem. Still described the work thusly:

My Poem for Orchestra ... is based on the theme of the world's desolation after war, the energetic building of a new world, and man's spiritual awakening in drawing closer to God. In keeping with the subject, the opening is purposely dissonant, to express desolation and spiritual poverty. But the thematic material grows more consonant and more melodic as it rises to express man's rapture in approaching God.

### THE MUSIC

Still's adroit orchestration in Poem is ready evidence of the craft he learned working for W.C. Handy, Paul Whiteman and other band leaders. Transitions are handled expertly and the piece flows with abundant grace.

Poem begins darkly, with angular and propulsive rhythm driving ahead through the dissonance. This anxious tone, though, can't hide the melodic force at the heart of Still's music, and a blues-inflected phrase appears in the midst of turmoil. A growing sense of light and affirmation envelopes the piece and lush strings carry the music forward to a hopeful yet slightly ambiguous conclusion. *ETW*



### WILLIAM GRANT STILL (1895-1978)

#### Known for:

- *Symphony No. 1, "Afro-American"* (1931)
- *Lenox Avenue* (1936)
- *Mother and Child* (1943)

- William Grant Still was born in Woodinville, Mississippi, in 1895. His father died a few months later and Still's mother moved to Little Rock, Arkansas, where she raised the youth and taught high school English. Still began violin studies at age 14 and learned how to play several other instruments, including cello and oboe. Still's stepfather encouraged his musical interests by taking him to concerts and buying recordings of classical music.
- Still entered Wilberforce University in Ohio in 1911 as a pre-med student to satisfy his mother's wish for his career, but music won out and he left school to work as a freelance performer and arranger for bands led by W.C. Handy, Paul Whiteman and Artie Shaw, among others.
- Still continued his studies intermittently, working with composer George Chadwick at the New England Conservatory, attending classes at Oberlin Conservatory of Music and taking private lessons with experimental composer Edgard Varèse. Commissions were forthcoming from the Cleveland Orchestra, Columbia Broadcasting System and 1939 New York World's Fair, among many others. He eventually moved to Los Angeles and worked extensively scoring music for films and writing arrangements for radio broadcasts.
- Noted for so many "firsts" with respect to race and classical music, Still was the first Black composer to have a symphony performed by a professional orchestra for a U.S. audience when the Rochester Philharmonic premiered his Symphony No. 1, "Afro-American" in 1931. He conducted the Los Angeles Philharmonic in 1936, the first Black conductor to lead a major U.S. symphony, and his opera, *Troubled Island*, was the first by a Black composer to be nationally televised.
- Still's many pioneering achievements were recognized by the award of honorary doctorates from Howard University, Oberlin College, University of Arkansas, Pepperdine University, New England Conservatory, Peabody Conservatory and the University of Southern California.
- Still was a prolific composer, writing close to 200 compositions, including operas, ballets, symphonies, choral works, solo vocal works and chamber music. He was also comfortable with his unique musical voice, blending European heritage and training with the jazz, blues, and spirituals that invigorate American music. *ETW*

## GEORGE GERSHWIN

### Concerto in F Major for Piano and Orchestra (1925)

29 minutes

*Solo piano, piccolo, 2 flutes, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, bass drum, cymbals, gong, orchestra bells, slapstick, snare drum, suspended cymbals, wood block, xylophone and strings.*

### THE STORY

George Gershwin composed his *Rhapsody in Blue* in 1924. It was premiered by Paul Whiteman's jazz band, with the composer at the piano, to tumultuous applause. Walter Damrosch, music director of the New York Symphony Orchestra (which later merged with the New York Philharmonic), was one of many influential figures in attendance. The day after the concert Damrosch commissioned Gershwin to write a full-scale piano concerto, with a more classical form and scored for an orchestra instead of a jazz band. After completing three Broadway musicals he was under contract to write, Gershwin composed and orchestrated the concerto in the summer and fall of 1925. It premiered at Carnegie Hall in December, again featuring Gershwin as the soloist. The audience gave it a warm reception, but critical reviews were decidedly mixed. Sergei Prokofiev called it "amateurish." Arnold Schoenberg said approvingly that Gershwin "expressed musical ideas, and they were new, as is the way he expressed them." Damrosch himself colorfully stated that Gershwin was a "knight" who had lifted "Lady Jazz" to "a level that would enable her to be received as a respectable member of musical circles. George Gershwin seems to have accomplished this miracle ... boldly by dressing his extremely independent and up-to-date young lady in the classic garb of a concerto."

### THE MUSIC

Gershwin wrote the following description of the piece:

The first movement employs the Charleston rhythm. It is quick and pulsating, representing the young enthusiastic spirit of American life ... The second movement has a poetic, nocturnal atmosphere which has come to be referred to as the American blues, but in a purer form than that in which they are usually treated. The final movement reverts to the style of the first. It is an orgy of rhythms, starting violently and keeping to the same pace throughout.

Themes recur and influence each other over the course of the piece. The third movement replays an exact copy of a "Grandioso" section from the first movement, leading to a final build and the climax on an F major chord with an added sixth — a common ending chord for popular and Broadway songs. *AJH*



### GEORGE GERSHWIN (1898-1937)

Known for:

*Rhapsody in Blue* (1924)

*An American in Paris* (1928)

*Porgy and Bess* (1935)

- Gershwin was of Ukrainian-Jewish ancestry. His father's last name was Gershowitz; when he moved from Russia to New York because of antisemitism, he changed his name to Gershwin (pronounced "gersh-vin" in the Russian and Yiddish immigrant community). George changed the spelling by dropping the final E around the time he became a professional musician.
- Gershwin quit school at 15 to work as a "song plugger" on Tin Pan Alley in New York. Song pluggers were musicians who would advertise new sheet music by performing it in stores where the music was being sold. Jerome Kern and Irving Berlin also started their careers as song pluggers.
- In the mid-1920s Gershwin spent time in Paris, and asked both Nadia Boulanger and Maurice Ravel for composition lessons. Both refused; Boulanger was afraid he would ruin his jazz-influenced style by studying classical music, and Ravel wrote to him, "Why become a second-rate Gershwin?" Ravel is also said to have exclaimed, when he learned how much money Gershwin made, "You should give me lessons!"
- Gershwin was influenced by French composers of the early 20th century, including Ravel, Claude Debussy and Darius Milhaud. *An American in Paris*, composed in 1928, was intentionally written to reflect these influences; he wrote, "The opening part will be developed in typical French style, in the manner of Debussy and Les Six, though the tunes are original."
- After suffering from migraines and olfactory hallucinations for several months, Gershwin collapsed in a friend's house in July 1937. He was rushed to a hospital in Los Angeles where doctors discovered that he had a large tumor in his brain. A close friend of Gershwin's contacted a world-famous neurosurgeon in Maryland, but Gershwin's condition had quickly worsened and the doctors at the hospital were forced to operate. Gershwin died several hours later. He was only 38 years old.
- In addition to *Rhapsody in Blue* and the Concerto in F, Gershwin also wrote a Second Rhapsody (1931) and Variations on "I Got Rhythm" (1934) for piano and orchestra.
- In 2005, the British news website The Guardian determined that Gershwin was the wealthiest composer of all time. *AJH*



## JON KIMURA PARKER, PIANO

Jon Kimura Parker is known for his charisma, infectious 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 was recently named Creative Partner for the Minnesota Orchestra's Summer at Orchestra Hall, serves as the artistic director for the Honens International Piano Competition and Festival in Calgary, Alberta and founding artistic advisor for the Orcas Island Chamber Music Festival, and is on the faculty of the Shepherd School of Music at Rice University.

Parker has collaborated recently with Leonard Slatkin, Susan Graham, Cho-Liang Lin, Frederica von Stade and Sanjaya Malakar. As a founding member of Off the Score, he performs

with legendary Police drummer Stewart Copeland. He also tours with violinist Martin Beaver and cellist Clive Greensmith as the Montrose Trio.

Parker's YouTube channel features Concerto Chat videos promoting the piano concerto repertoire.

Parker studied with Edward Parker and Keiko Parker; Lee Kum-Sing, Marek Jablonski and Adele Marcus. He won the Gold Medal at the 1984 Leeds International Piano Competition.

Known to friends — new and old — as “Jackie,” Parker is married to violinist/violist Aloysia Friedmann, and their daughter Sophie is a student at Rice University. He is an Officer of the Order of Canada and holds honorary doctorates from the University of British Columbia and the Toronto Conservatory of Music. For further information, please see [jonkimuraparker.com](http://jonkimuraparker.com), [montrosetrio.com](http://montrosetrio.com), [offthescore.com](http://offthescore.com), [oicmf.org](http://oicmf.org) and [honens.com](http://honens.com).

## DMITRI SHOSTAKOVICH

### Symphony No. 5 (1937)

48 minutes

*Piccolo, 2 flutes, 2 oboes, E-flat clarinet, 2 clarinets, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, bass drum, cymbals, orchestra bells, snare drum, tam-tam, triangle, xylophone, 1 harp, piano, celeste and strings.*

### THE STORY

In 1934, Shostakovich premiered his opera *Lady Macbeth of the Mtsensk District*, a salacious story filled with sex, intrigue and murder. It met with early success with both the public and the Soviet government, but in 1936 (after Stalin attended a performance) it became the subject of an anonymous article in state media condemning it as a “deliberately dissonant, muddled stream of sounds ... [that] quacks, hoots, pants and gasps.” The USSR State Committee on Culture instructed the composer to “reject formalist errors and in his art attain something that could be understood by the broad masses.” In response to this chilling critique which could presage disappearance into the Soviet gulag, Shostakovich composed his Fifth Symphony, described in an article that appeared a few days before its Moscow premiere as “a Soviet artist’s reply to just criticism.” The premiere was an unqualified triumph, receiving an ovation that lasted more than half an hour. The symphony was praised by both the public and Soviet officials; the latter heard it as Shostakovich undergoing a proper *perestrojka* or “restructuring,” while the former heard it as an expression of the suffering imposed on them by Stalin’s government.

### THE MUSIC

The symphony opens with an epic sense of crisis and struggle, as a dissonant, angular theme is played in imitation between the cellos and basses and the violins. This yields to a lyrical but dark chromatic melody in the violins. A second theme is played way up in the stratosphere by violins and flutes, accompanied by heroic-sounding trumpets.

The brief second movement is in the form of a somewhat grotesque scherzo. Parts of the movement resemble a parody of a waltz in 3/4 time, thrown off-kilter by an occasional measure of 4/4.

The third movement is a mournful, deeply felt Largo; it was reported that people wept during this movement at the symphony’s first performance. The brass instruments are silent throughout.

The final movement progresses from minor to major, but in a way that almost sounds forced. The official program note at the premiere stated that the conclusion of the work is full of “optimism and the joy of living;” but at a later time, Shostakovich described it as an “irreparable tragedy.” **AJH**

*Program notes by Aĵ Harbison (AĵH) and Eric T. Williams (ETW).*





### DMITRI SHOSTAKOVICH (1906-1975)

#### Known for:

- *Lady Macbeth of the Mtsensk District* (opera, 1936)
- *Symphony No. 5* (1937)
- *String Quartet No. 8* (1960)

- Dmitri Shostakovich is a major composer of the 20th century, both for his more than 200 compositions and for his historical importance as an artist working under government oppression in the Soviet Union.
- His early compositional career was aided by the conductors Bruno Walter and Leopold Stokowski, who championed and performed his First Symphony in Berlin and Philadelphia respectively.
- Shostakovich was denounced by the Soviet government in 1936 for his opera *Lady Macbeth of the Mtsensk District*, which state media condemned as dissonant, muddled and “formalist.”
- He regained favor with the authorities with film music, which Stalin enjoyed, and works like the Fifth and Seventh symphonies that received official commendation for their musical conservatism and Soviet character.
- Shostakovich was denounced again, along with many other composers, in 1948, but Stalin’s death in 1953 reenergized his creative life and led to later masterworks, including his Tenth Symphony.
- The degree to which Shostakovich agreed with the government’s “just criticism,” as a review of the Fifth Symphony stated, or opposed it in subtle and disguised references in his music, is still debated today.
- Shostakovich’s most performed works today are his fifteen symphonies and fifteen string quartets. He also wrote a set of 24 preludes and fugues as an homage to Bach and a considerable amount of film music, including music for two Russian adaptations of Shakespeare plays. *AJH*



### JOSHUA WEILERSTEIN, GUEST CONDUCTOR

Joshua Weilerstein is the artistic director of the Orchestre de Chambre de Lausanne (OCL), and was named music director of innovative Boston-based orchestra Phoenix, starting in the 2021-22 season. Weilerstein enjoys a flourishing guest conducting career and has established a number of close relationships in both the U.S. and Europe, including the symphony orchestras of Baltimore, Detroit and Milwaukee, the New York Philharmonic, Orchestre Philharmonique de Radio France, Danish National Symphony Orchestra, Deutsche Kammerphilharmonie Bremen, Royal Liverpool Philharmonic and Oslo Philharmonic, among others.

Praised for his “intense, eloquently moving and spectacularly knife-edge” performances, Weilerstein is highly sought after and respected for his enthusiasm and profound insight.

Highlights of Weilerstein’s 2020-21 season included his debuts with the San Francisco Symphony and the Gürzenich Orchestra Cologne and return engagements with the Indianapolis Symphony, NDR Radiophilharmonie Hannover, Danish National Symphony, Oslo Philharmonic, Belgian National and Netherlands Philharmonic orchestras, London Philharmonic Orchestra in a live-streamed performance, and three live-streamed programs with the Royal Liverpool Philharmonic Orchestra. Weilerstein’s recent debuts have included the Philadelphia Orchestra, Cincinnati Symphony, New World Symphony, San Antonio Symphony, and the BBC National Orchestra of Wales.

Over the past six seasons, the Orchestre de Chambre de Lausanne has thrived under Weilerstein’s leadership and cemented its reputation as one of Europe’s leading chamber orchestras. Weilerstein has greatly expanded the scope of the orchestra’s repertoire, and together they have released successful and critically acclaimed recordings and toured throughout Europe, joined by soloists such as Juan Diego Florez, Lucas Debargue and Albrecht Mayer.

Born into a musical family, Joshua Weilerstein’s formative experience with classical music was as a violinist on tour to Panama and Guatemala with the Youth Philharmonic Orchestra of Boston, where the orchestra performed for thousands of young people who had never heard a live orchestra concert. This sparked a desire in Weilerstein to pursue a career in classical music. While pursuing his master’s degree in violin and conducting at the New England Conservatory, Weilerstein won both the first prize and the audience prize at the Malko Competition for Young Conductors in Copenhagen in 2009. He was subsequently appointed as assistant conductor of the New York Philharmonic, where he served from 2012 to 2015.

Weilerstein is deeply committed to programming both traditional and contemporary repertoire and endeavors to present music from under-represented composers at each concert. He hosts a wildly successful classical music podcast called “Sticky Notes” for music lovers and newcomers alike, which has been downloaded over two million times in 154 countries. An advocate for easy communication between the audience and the concert stage, Weilerstein welcomes discussion about all aspects of classical music, programming and the experience of concertgoing.