

# Symphony Parnassus

STEPHEN PAULSON, MUSIC DIRECTOR

2017-18 SEASON, PROGRAM 1

SUNDAY, NOVEMBER 19, 2017  
TAUBE ATRIUM THEATER, SAN FRANCISCO



**SHOSTAKOVICH**  
SYMPHONY NO. 5 IN D MINOR

**CONUS**  
VIOLIN CONCERTO IN E MINOR  
PIERCE WANG, SOLOIST

WORLD  
PREMIERE  
**PREBEN**  
**ANTONSEN'S**  
**WHAT**  
**WONDROUS**  
**LOVE**

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Dear Friends of Symphony Parnassus,

Welcome to the opening concert of our 28th season! It is a thrill for us to return to Taube Atrium Theater.

Symphony Parnassus has a proud history of showcasing the talents of local composers and soloists alongside beloved classics. Today we perform a world premiere, a little-known but utterly romantic violin concerto, and a 20th-century symphonic barnstormer.

We are delighted to premiere *What Wondrous Love* by the talented young composer Preben Antonsen. Virtuoso violinist Pierce Wang, winner of the Parnassus–SFCM Concerto Competition, joins us for Julius Conus's Violin Concerto in E minor. If you've never heard of Conus, you are not alone. His music brings to mind 19th-century Russian Romanticism.

Lastly, we perform Shostakovich's Symphony No. 5 in D minor. The Soviet composer lived under Stalin's reckless and terrifying dictatorship, and to many listeners, his music expresses dissent against a dangerous megalomaniac.

Thank you for supporting Symphony Parnassus. We hope you enjoy today's performance and return for our next concert on January 28th!

**Stephen Paulson**  
Music Director

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*Stephen Paulson, Conductor*

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## PREBEN ANTONSEN (b. 1991)

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*What Wondrous Love (2017)*

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## JULIUS CONUS (1869 – 1942)

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**Violin Concerto in E Minor (1896)**

- I. *Allegro molto–Andante espressivo*
- II. *Adagio*
- III. *Andante espressivo–poco più moderato quale Tempo I–  
Cadenza–Andante espressivo–Allegro subito*

**Pierce Wang, soloist**

*Intermission*

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## DMITRI SHOSTAKOVICH (1906 – 1975)

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**Symphony No. 5 in D Minor, Op. 47 (1937)**

- I. *Moderato–Allegro non troppo*
- II. *Allegretto*
- III. *Largo*
- IV. *Allegro non troppo*

*Please silence all cell phones and electronic devices prior to the performance.*

*“The best of the Bay Area’s community musicians” —Michael Tilson Thomas*

Longtime San Francisco residents may remember Symphony Parnassus’s ancestor, the Doctors’ Symphony, which began in 1965 when a few doctors’ chamber groups coalesced for the first time into an orchestra. Lyn Giovanniello, a recent member of our string bass section, was drafted by the Doctors’ Symphony to be their first conductor. The group met regularly and presented concerts at what was then UC Hospital through the 1970s. Almost a decade after that organization folded, biophysics graduate student and amateur cellist Jonathan Davis re-established it as the more community-oriented UCSF Orchestra, obtained funding from UCSF and started giving concerts in the UCSF Gym in 1989. Davis was able to tap an enthusiastic, supportive pool of both amateur and professional musicians from the faculty, staff and student body of UCSF as well as the local community. The UCSF Orchestra quickly grew, attracted large audiences, and earned a reputation for outstanding performances.

After six years at the orchestra’s helm, Jonathan Davis moved to Boston to pursue his career, and Jeremy Swerling was named music director. Two years later, the orchestra elected Stephen Paulson as its third music director. After being cut from UCSF’s budget in 1999, the orchestra was reorganized as a nonprofit entity with the name Symphony Parnassus, to honor its roots in San Francisco’s Parnassus Heights neighborhood. Symphony Parnassus continues to attract top musical talent from the local community. In addition to members of the UCSF community, the orchestra now includes corporate executives, IT specialists, engineers, scientists and educators, as well as music students and professionals.

Over the years, Symphony Parnassus has collaborated with world-class musicians such as pianist Robin Sutherland, violist Geraldine Walther, oboist William Bennett and sopranos Lisa Vroman and Hope Briggs. Ballet legend Rudolph Nureyev made his West Coast conducting debut with our orchestra. Famed jazz saxophonist and composer John Handy premiered his *Concerto for Jazz Soloist and Orchestra* with us. With its focus on local soloists, composers and visual artists, Symphony Parnassus continues to play a unique and vital role in the Bay Area’s arts community.

For further information or questions, please contact us at:

Symphony Parnassus  
PO Box 225297  
San Francisco, CA 94122-5297  
(415) 409-6411

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**Stephen Paulson** has been the music director of Symphony Parnassus since 1998. Devoted to creating the best possible experience for both players and audience, he has led the ensemble through a wide variety of repertoire, drawing on the classical canon as well as new compositions. A student of George Cleve, Paulson has appeared as a guest conductor with members of the San Francisco Symphony, the Phoenix Symphony and the New World Symphony.

Paulson joined the San Francisco Symphony as principal bassoonist in 1977. Since his 1978 solo debut, he has been a frequent soloist with the symphony,

performing with conductors such as Kurt Masur, Wolfgang Sawallisch, Christopher Hogwood and Helmuth Rilling. In 1995, he was one of four SFS musicians invited by Sir Georg Solti to perform with the World Orchestra for Peace, celebrating the 50th anniversary of the United Nations in Geneva, Switzerland. In 2009, he was invited to be a mentor and participant in the world's first YouTube Symphony Orchestra Summit at Carnegie Hall in New York. He is also featured in the documentary series *Keeping Score*, created by Michael Tilson Thomas with the San Francisco Symphony.

In 2011, Symphony Parnassus performed Paulson's own *Bassoon Concerto* with soloist Steven Dibner, SFS associate principal bassoonist.

Paulson has been a faculty member of the San Francisco Conservatory of Music since 1978 and has given master classes at schools around the world, including the Manhattan School of Music, the New England Conservatory, the Eastman School of Music, the Shanghai Conservatory, and the Juilliard School. He has taught and performed at many summer festivals, including Aspen, the Symphony Orchestra Academy of the Pacific, the Grand Teton Music Festival, Music at Kirkwood and Music in the Vineyards.

A graduate of the Eastman School of Music, Paulson studied bassoon with K. David Van Hoesen and Mordechai Rechtman and composition with Samuel Adler. From 1970 to 1977, he served as co-principal bassoonist of the Pittsburgh Symphony Orchestra. Prior to that, he was principal bassoonist with the Rochester Philharmonic from 1968 to 1970.

### Violin I

Alex Petrin,  
*Guest Concertmaster*  
Mitchell Perilla,  
*Associate Concertmaster*  
Katie Belleville  
Andrea Booth  
Helene Grotans  
Christopher Liao  
Michael Long  
Courtney Onodera  
Diana Scott

### Violin II

Krishna Montmorency,  
*Principal*  
Nina Bai  
Rachel Cloues  
Sofia Fojas  
Florence Fong  
Karin Katzeff  
Nigel Le

### Viola

Hélène Wickett,  
*Principal*  
Tom Bodenheimer,  
*Associate Principal*  
Nick Blanchard  
Julia Kelson  
Donna Lim  
Dario McConnie  
Claire Morrow  
Joan Murray  
Merle Rabine  
Diego Tucker

### Cello

Jennifer Mathers,  
*Principal*  
Naoko Maruko,  
*Associate Principal*  
Leo Baluk  
Chris Brann  
Brian Colfer  
Jozo Dujmovic  
Nathan Leber  
Kevin Miller  
Margaret Moores  
Katherine Robertson  
Lauren Salanitro

### Bass

Justin Jimenez,  
*Principal*  
Joseph Taylor,  
*Associate Principal*  
Richard Frazier  
Kevin Gordon  
Gerald Harris  
Chris Wright

### Flute

Darcy Mironov,  
*Principal*  
Jenna Mauro  
Winslow Taub

### Piccolo

Winslow Taub

### Oboe

Meave Cox,  
*Principal*  
Alayne Gyetvai

### Clarinet

Stephen Zielinski,  
*Principal*  
Bert Baylin

### E-flat & Bass Clarinet

Shohini Sen

### Bassoon

Jamael Smith,  
*Guest Principal*  
Sarah Smith

### Contrabassoon

Kyle Sneden

### Horn

Nathan Stroud,  
*Principal*  
Robin Varga  
Peter Jilka  
Lauren Bond

### Trumpet

Chris Wilhite  
Franklin Beau Davis  
Chrix Finne

### Trombone

Ray Horton  
Ravi Sahae

### Bass Trombone

Forrest Jones

### Tuba

Zach Van Pelt

### Piano / Celesta

Peter Hwang

### Harp

Jieyin Wu

### Timpani

Christian F. Howes

### Percussion

Doug MacMillan



## PREBEN ANTONSEN *What Wondrous Love* (2017)

Preben Antonsen (b. 1991) composed today's opening piece, *What Wondrous Love*, during this past summer, on commission from Symphony Parnassus. The work is based on the popular hymn tune *What Wondrous Love Is This*, a Christian folk hymn from the American South. The hymn was first published in Virginia in 1811 with lyrics attributed to Alexander Means, a Methodist pastor in Georgia. Its melody is derived from a 1701 English song, *The Ballad of Captain Kidd*, describing the exploits of the pirate William Kidd, but the tune probably predates this song by more than a century. It is set in the minor-sounding Dorian mode, common to English folk music, and

this gives the hymn a haunting quality. The lyrics are repetitive, like a spiritual, and speak of the power of God's love. The first of its many verses is reprinted below.

What wondrous love is this,  
O my soul! O my soul!  
What wondrous love is this,  
O my soul!  
What wondrous love is this  
That caused the Lord of bliss  
To bear the dreadful curse  
For my soul, for my soul!  
To bear the dreadful curse  
For my soul!

This verse is also found in the shape-note publication of the hymn in the 1854 edition of *The Southern Harmony*, below (the middle staff has the melody).

In Antonsen's piece, the hymn tune makes but two appearances. The composer writes that his work is held together more by emotional association than by traditional musical forms and motivic development: "It could be thought of as a shifting series of attitudes toward the hymn tune, which on only two occasions (bassoon solo and brass choir) is given explicitly."

Antonsen goes on: "I decided it should be an uplifting piece, both to fulfill its concert-opening purpose as an overture, and to challenge myself to write something joyful without being sentimental. The combination of an American melody and dissonant harmony evokes Ives [American composer Charles Ives, 1874-1954], but my main influence is Mahler. I try to follow his example of making all the instruments sound like speaking, sentient creatures. I also imitate Sibelius and Rautavaara in using the major seventh chord as a perfect consonance. The 15th partial (three octaves plus a major seventh) emerges naturally in the resonance as both the 3rd partial of the fifth, and the 5th partial of the third. As a result, the 15th feels like a nexus, as it were, on the way heavenward."

The opening section, in D minor with a somewhat thorny harmony, is languid and doleful. It begins with a loud thump from basses and kettledrums, which propels the rest of the string section forward on a rambling theme that starts with the notes of the D minor 9 chord: D-F-A-C-E, but soon stumbles into dissonant B-flats, E-flats, A-flats and D-flats as it loses steam and comes to rest in the fifth measure. The strings immediately pick it up again, and with help from the woodwinds, build the music upwards to a high point. Double reeds take over with a gradually falling phrase, and hand it back to the strings. After another buildup and release, the first statement of the hymn tune emerges softly in C-sharp minor on solo bassoon. Over the course of this solo, the music winds down, and the first section ends.

A faster-paced development begins abruptly with shrieking flutes. Then, instruments and sections assert themselves in strange combinations: Three mysteriously muted trumpets play syncopated tone clusters over lower lines in cellos and contrabassoon. Solo violin, then oboe, play over horns and tuba. Flutes and oboe, then the woodwinds, glide over punctuating string pizzicati, and a piccolo adds its commentary to trumpets and horns. Dissonance accumulates as the orchestral texture thickens. Quick triplet rhythms in the lower strings lead to woodwind trills over a resonant F major seventh chord in the strings. Shimmering sextuplets in the woodwinds over a string section *tutti* lead to the violins' final bout of Mahlerian frustration, as trombones quietly enter and build under them. Joined by the horns, their crescendo quickly leads to the second utterance of the complete hymn tune by the entire brass section, led by the first trumpet, in a resplendently affirmative B-flat minor (in resonant, albeit mostly dissonant, harmonies), as violins hover overhead on a high descant. As the brass choir finishes the tune, a low pedal B-flat in the basses begins the coda, which builds up to a final, long blaze in B-flat major, once again brightened by the major seventh.

*What Wondrous Love* is scored for a large orchestra of three flutes (1st doubling piccolo), three oboes, two clarinets, bass clarinet, three bassoons (3rd doubling contrabassoon), four horns, three trumpets, three trombones, tuba, timpani and strings. It lasts about nine minutes.



## **JULIUS CONUS** **Violin Concerto in E Minor (1896)**

Julius Conus (b. 2/1/1869, d. 1/3/1942), or Yuly Éduardovich Konyus (its Russian transliteration) was a violinist and composer whose life and career bridged the periods of the Russian Empire, the Revolutionary Years, and the Soviet Era under both Vladimir Lenin and Josef Stalin. Julius was the second of three musically talented sons born to a well-known musical family whose forbears had emigrated from France during the Napoleonic Wars.

Like his brothers, he attended the Moscow Conservatory; upon graduation in 1888 he was awarded the Gold Medal. Julius then moved to Paris, where he continued his violin studies, played for the Paris Opera, and gained repute as a virtuoso violinist. He was a close friend of Tchaikovsky, who recommended Conus to Walter Damrosch in New York for the position of assistant concertmaster of the New York Symphony, a post Conus assumed when he was but 22 years of age. There for two years, he was the stand partner and quartet partner of the great violinist Adolf Brodsky, to whom Tchaikovsky dedicated his Violin Concerto. Conus returned to Moscow in 1892 to teach at the Conservatory and continue his performing career. It was here that he formed a close, lifelong friendship with Sergei Rachmaninoff. Their families were close as well: in 1932 Conus's son Boris married Rachmaninoff's daughter Tatiana. After the Revolution, Conus returned to Paris to teach, and mentored many fine violinists. To escape the Nazi threat, he decided to go back to Russia in 1939, while his brother Lev had already moved from France to the U.S. This decision eventually cost him his life: the Communist Party, of which he was no friend, refused his request for an exit visa, and blacklisted him. He soon perished in Moscow.

Julius Conus's only violin concerto, his Opus 1 (first published work), was written in 1896, and had its premiere in Moscow in 1898, with the composer as soloist. The concerto has enjoyed enduring popularity in Russia, and was performed internationally by the greatest violinists of the era, including Fritz Kreisler and Jascha Heifetz. But it has since fallen out of the major repertoire, and today qualifies as a little-known gem.

The concerto is in a single movement, which lasts about twenty minutes. It is scored for three flutes, pairs of oboes, clarinets and bassoons, four horns, two trumpets, two trombones, timpani and strings. Structurally, it consists of three main sections, a solo cadenza and coda. There are, however, many tempo changes within the first and last sections. The three main sections are:

- I. Allegro molto—Andante espressivo
- II. Adagio
- III. Andante espressivo—poco più moderato quale Tempo I—  
Cadenza—Andante espressivo—Allegro subito

The concerto opens stormily. Horns bark out the phrases of the first main theme within a turbulent orchestral texture. Soon the solo violin takes center stage with a long, eloquent melody line, marked *Recitativo ad libitum*, played over a simple, lightly scored accompaniment. The soloist is featured most of the time, with occasional dramatic passages and transitional material entrusted to the full orchestra. It's a real showpiece for the violin, and the music is very expressive, in the late Romantic style of Tchaikovsky, Brahms and Saint-Saëns.

From its home key of E minor, the music transitions to G major (the relative major of E minor) for the second main theme, again announced by the orchestra and elaborated on by the soloist. The violin's soaring melodic lines become more and more agitated and virtuosic, leading to an orchestral *tutti* and the arrival of the Andante section, announced by a tolling E-flat major chord in the trombones, over an unsettling bass pedal on C-sharp. The tonality stays in flux as the solo violin ascends in the key of E-flat, leads us back through D, which sounds like the dominant of G minor but resolves via a deceptive cadence into a calmer section in F-sharp major, then passes through B-flat minor, A major, A minor, A-flat major, and finally G, which brings the music to a full cadence in C minor, our next arrival point, and we are back at Allegro (Tempo I). But the tonality is still unsettled, flying quickly through A-flat major, C-sharp minor, A major, D minor, E-flat minor, G-sharp minor, E major, E-sharp diminished and G7, into a stormy orchestral *tutti* that all but obliterates tonality with repeated descending lines (derived from the second phrase of the first main theme), eventually settling, through a series of dissonant transition chords, onto a dark, Tchaikovskian E minor in the low brass.

But this dark E minor chord serves as yet another transition chord, into a serene B major, the key of the Adagio, and the backdrop for a beautiful *cantabile* melody by the solo violin. As the soloist finishes this melody on a high F-sharp, the double basses begin a gradual descent from B to a very low C. Over this pedal note, the solo violin enters on a high E, and the woodwinds intone a chordal transition back to the tonic key of E minor for the *Andante espressivo*, the third main section of the concerto, which recapitulates the opening Allegro material, this time staying in the tonic key.

Another orchestral *tutti* leads to the cadenza, a virtuoso excursion featuring double, triple and quadruple stops and harmonics. Its high, quiet ending is magical, leaving us suspended over soft orchestral chords. But the reverie is suddenly cut short by a final, headlong rush (*Allegro subito*) to the concerto's dramatic closing chords.

**Program Notes by Franklin Davis**





**DMITRI SHOSTAKOVICH**  
**Symphony No. 5 in D Minor,**  
**Op. 47 (1937)**

Premiered November 21, 1937 in Leningrad. Scored for two flutes, piccolo, two oboes, two clarinets, E-flat clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, harp, piano, celesta, timpani, snare and bass drums, cymbals, xylophone, glockenspiel, triangle, and strings.

*“Music has a great advantage: without mentioning anything, it can say everything.”*

—Ilya Ehrenberg, from *Testimony* by Solomon Volkov

Dmitri Shostakovich (1906-1975) was born in St. Petersburg (renamed Leningrad during the Soviet era). He received his first piano lessons from his mother at age nine, demonstrating perfect pitch and a quick aptitude for music. As a teenager he supported himself and his mother by playing the piano for silent films. At 19 he graduated from the St. Petersburg Conservatory and premiered his first symphony, which gave him international notoriety as an up-and-coming composer.

The 1930s, however, proved to be a difficult and dangerous time for Dmitri Shostakovich. His wildly successful opera, *Lady Macbeth of Mtsensk*, had its run suddenly cut short after Soviet dictator Joseph Stalin attended a performance. In January of 1936, the infamous unsigned article “Muddle Instead of Music” (written under Stalin’s direction) appeared in the Soviet newspaper *Pravda*, and Shostakovich was instantly branded an “enemy of the people.” Those who drew the dictator’s wrath—including many of the composer’s artist colleagues—were usually taken away during the night and sent to their deaths in Siberian labor camps. Due to his international stature, Shostakovich was luckier than most. But after the attacks in the press, most of his friends feared associating with him, and he henceforth kept a packed suitcase beside his bed in case he was arrested in the night.

Shostakovich’s next close call came with his Fourth Symphony, which he had been composing for some time. Despite the risk of associating with an “enemy of the people,” the Leningrad Philharmonic agreed to premiere it. But rehearsals went badly, and it became clear to Shostakovich that performing such an avant garde work would be dangerous to his life. In December of 1936, he announced that it was a failure and withdrew it. The Fourth was lost during World War II, and it wasn’t until 1961 that it was reconstructed and given its premiere.

At this time Russia was undergoing what was later called “The Great Terror.” After a failed assassination attempt, Stalin responded with a level of repression rarely seen in human history. He declared that five percent of the population was “unreliable,” and gave orders that the number of arrests must match this figure.

Guilt was irrelevant; it was sufficient to round up several thousand people from a given town and march them off to the Gulags. Millions thereby perished—in fact, Stalin’s genocide machine claimed many more times the number of lives in peacetime than Hitler’s did during the war.

*“The majority of my symphonies are tombstones. Too many of our people died and were buried in places unknown... that’s why I dedicate my music to them all.”*

—Shostakovich, in *Testimony*

In this dangerous climate, with a wife and two young children to worry about, it was a matter of survival that Shostakovich try to appease the authorities. He succeeded, in fact he redeemed himself, with what became his most admired work. The Fifth Symphony was composed and premiered in 1937, at the height of mass terror. The premiere, at which many in the audience wept, took place in Leningrad, a city that had suffered particularly harsh repressions. The ovation afterwards was said to last over half an hour. A journalist provided it with the subtitle, “A Soviet artist’s reply to just criticism.” The composer’s official synopsis read, “The idea behind my symphony is the making of a man. I saw him, with all his experience, at the center of the work, which is lyrical from beginning to end. The finale brings an optimistic solution to the tragic tone of the first movement.”

But his audience, who lived through the terror, knew what his symphony was really about. Throughout history, artists have thumbed their noses at authorities who were too dense to see through their parody and satire, and Shostakovich was no different. One doesn’t have to delve deeply to discern what this powerful music expresses. The first movement begins and ends in a tragic lament, interrupted in the middle by a goose-stepping march with a diabolical tune that musicologist Ian MacDonald calls the “Stalin Theme.” The Scherzo is a heavy-handed dance in waltz time, with a club foot that requires a fourth beat here and there. It manages to parody as well as pay tribute to the *Weltschmerz* of Mahler’s Second Symphony.

The third movement is one of the most despairing pieces of music ever written, a memorial to Mother Russia and her murdered millions. And of the exultant finale, Shostakovich wrote in his memoirs (smuggled out of Russia after the composer’s death): “What exultation could there be? I think it is clear to everyone what happens in the Fifth. The rejoicing is forced, created under threat... It’s as if someone were beating you with a stick, saying ‘Your business is rejoicing, your business is rejoicing,’ and you rise, shaky, and go marching off, muttering, ‘Our business is rejoicing, our business is rejoicing.’ What kind of apotheosis is that? You have to be a complete oaf not to hear it.”

The Fifth was hugely successful. The Soviet regime was pleased that the rebel had knuckled under, while most Russians saw the truth behind the façade. Western audiences, generally unaware of what was going on in Stalin’s USSR, were awestruck by the symphony’s grandeur and power. The relatively recent revelation of its true meaning only enhances our appreciation of this testament to one man’s struggle in expressing his and his people’s anguish under a brutal tyrant.



### Pierce Wang

Pierce Wang, 14, is a winner of the 2017 San Francisco Conservatory of Music–Symphony Parnassus Concerto Competition, and has achieved many other honors, including, in 2014, appearing on “From the Top,” NPR’s classical music program for young artists, and, in 2013, winning the Yehudi Menuhin-Helen Dowling competition.

Pierce studies violin with Alena Tsoi at the San Francisco Conservatory of Music, Pre-College Division, and has been playing the instrument since he was a toddler.

On this program, he performs the Julius Conus Violin Concerto in E Minor, a seldom-played and wildly dramatic piece by a Russian Romantic composer who was a contemporary (and in-law) of Sergei Rachmaninoff. Pierce has performed this concerto with at least three other regional groups: the Fremont, Saratoga and Solano symphony orchestras.

“I feel very honored and excited to play with Symphony Parnassus,” Pierce said. “My hope is that everyone will walk away from the performance with some amount of awe after hearing the Conus.”

Pierce lives in Fremont, California with his parents Evan and Karen Wang, and has two brothers—Austin, 19, and Ryan, 20, both of whom play guitar. He is in the 9th grade at Stanford University Online High School, where he has received such honors as the National Latin Exam (Intro to Latin) Certificate of Merit, and Recognition in Math, Algebra I (2015).



Pierce dedicates this performance to his late maternal grandmother, Ellen Yeh, who died recently. “My grandmother often reminded my parents how important it was that I enjoyed the violin as I continued learning to play,” Pierce said. “She always had snacks ready for me and encouraged me.”

### Preben Antonsen

Preben Antonsen (b. 1991) graduated from Yale University in 2013, majoring in music and computer science. He has been composing since he was a small child, and studied composition with John Adams from 2001 to 2009. The San Francisco Symphony Youth Orchestra premiered his first orchestral work in March 2009. NPR’s program “From the Top” featured Preben as a young composer in 2008. Sarah Cahill commissioned him to write a piano work for her anti-war project, “A Sweeter Music,” which she performed in Berkeley and New York. He is a 2005 BMI Student Composer Award winner, and ASCAP recognized six of his compositions with Morton Gould Young Composer Awards in 2001, 2002, 2005, 2006, 2009 and 2010. He collaborated with other teenage composers and instrumentalists on the Bay Area new music concert series, “Formerly Known as Classical,” which seeks to engage teenage audiences.

Preben transcribed John Adams’ Second String Quartet for two pianos as *Roll Over, Beethoven*, performed by Christina and Michelle Naughton in March 2016. The new music ensemble After Everything has premiered two of his works, *Instruments of Straw* for string orchestra and *A Basil Tale* for soprano and ten players.



## Symphony Parnassus

would like to thank the following individuals  
and organizations for their support:

Pierce Wang  
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Preben Antonsen, *composer*  
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Amy Duxbury, *wine donation*  
Darcy Mironov, *vodka donation*  
San Francisco State University  
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## MEET THE MUSICIANS

### Karin Katzeff

**Instrument:** Violin

**Hometown:** San Francisco, CA

**Joined Symphony Parnassus:** 2012

**Day job:** Williams-Sonoma

**When did you start playing the violin?**

I started playing violin at age 9.

**What do you like best about playing the violin?**

I love the enjoyment it gives me and others.  
I feel the violin and the music are in my soul.

**Favorite Parnassus moment:**

My first day as a member—I had such excitement!

**Hobbies and Interests:**

I love to cook, and I enjoy making others happy with my food. I also like to help the underprivileged, as I feel very fortunate to be in the place I am.



### Chrix Finne

**Instrument:** Trumpet

**Hometown:** Seattle, WA

**Joined Symphony Parnassus:** 2008

**Day job:** Product Management at a data infrastructure startup

**When did you start playing the trumpet?**

In kindergarten! I wanted to play the tuba, but the band director gave me something smaller “to start.”

**What do you like best about playing the trumpet?**

The great moments for the trumpet in the orchestral repertoire, Mahler, Wagner, Bach, Strauss, Stravinsky, and Copland among them.

**Favorite Parnassus moment:**

I performed Stravinsky’s *Rite of Spring* twice with Parnassus, and each time I felt we really rose to the challenge!

**Hobbies and Interests:**

I like backcountry skiing. I climbed and skied down Mt. Shasta for the 4th time this summer!





# Symphony Parnassus

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**SUNDAY, JANUARY 28, 2018 AT 3 P.M.**  
TAUBE ATRIUM THEATER, SAN FRANCISCO

MOZART: Violin Concerto No. 3 in G Major

Valery Breshears, soloist

HAYDN: Cello Concerto No. 1 in C Major

Starla Breshears, soloist

BEETHOVEN: Symphony No. 8 in F Major

**SUNDAY, MARCH 18, 2018 AT 3 P.M.**  
TAUBE ATRIUM THEATER, SAN FRANCISCO

SIBELIUS: Symphony No. 6 in D Minor

BRAHMS: Violin Concerto in D Major

Alina Kobiak, soloist

**SUNDAY, JUNE 10, 2018 AT 3 P.M.**  
SAN FRANCISCO CONSERVATORY OF MUSIC

STEFAN CWIK: New World Premiere

BRITTEN: Four Sea Interludes from "Peter Grimes"

BRAHMS: Piano Concerto No. 1 in D Minor

Hélène Wickett, soloist

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