Nielsen at 150
and Electronica

Rutgers Symphony Orchestra
Kynan Johns, Conductor

Dae Hyung Ahn, Piano

Sunday, October 11, 2015 | 2 p.m.

Nicholas Music Center
Mason Gross Performing Arts Center
Douglass Campus

Rutgers, The State University of New Jersey
Program

“Warehouse Medicine” from *The B-Sides* for orchestra and electronica
Mason Bates (b. 1977)

Concerto for Piano and Orchestra No. 2
in A Major, S. 125
Franz Liszt (1811–1886)

Adagio sostenuto assai – Allegro agitato assai
Allegro moderato – Allegro deciso
Marziale un poco meno allegro – Allegro animato

Dae Hyung Ahn, Piano

Intermission

Symphony No. 5, Op. 50
Carl Nielsen (1865–1931)

I. Tempo giusto – Adagio non troppo
II. Allegro – Presto – Andante un poco tranquillo – Allegro
Program Notes

In 2008, American composer Mason Bates was approached by Michael Tilson Thomas to consider a commission for a multimovement work based on texture and sonority. The result was The B-Sides, a 21st-century answer to Schoenberg’s Five Pieces for Orchestra. The conductor’s score contains a programmatic quote from Bates that aptly describes the intent of this iconic composition:

I had often imagined a suite of concise, off-kilter symphonic pieces that would incorporate the grooves and theatrics of electronica in a highly focused manner. So, like the forgotten bands from the flipside of an old piece of vinyl, The B-Sides offers brief landings on a variety of peculiar planets, unified by a focus on fluorescent orchestral sonorities and the morphing rhythms of electronica.

This afternoon we will listen to the fifth and final movement of The B-Sides, entitled “Warehouse Medicine.” The musical texture is dominated by a pounding techno beat, identical to what we would encounter in a dance club rather than in a concert hall.

Mason Bates has received international critical acclaim for providing a fresh connection between 19th-century instrumentation and modern amplification and electronics. One of the most performed living American composers, he has written several major commissions during the past decade. Bates recently completed a three-year term as composer-in-residence with the Chicago Symphony, and he has collaborated on many projects with the San Francisco Symphony. In
2016 he will begin a two-year tenure as the first composer-in-residence at the Kennedy Center (Washington, D.C.).

—Lawrence C. Markiewicz, DMA conducting candidate

Franz Liszt’s second *Concerto for Piano and Orchestra*, like many of his works, was begun when the composer was in his 20s and underwent several revisions during the following decades. It was originally drafted between 1839 and 1840, then shelved for 10 years. Liszt made at least four significant revisions before publishing the concerto in 1861. It was premiered in Weimar, Germany, on January 7, 1857, with Liszt conducting and his student Hans von Bronsart as soloist.

Liszt gave up his public performing career in 1847—a month before he turned 36—to focus on composition and conducting. His virtuosic piano playing and at times downright lascivious showmanship earned him the frenzied devotion of his audiences, akin to that of a rock star. While Liszt’s second concerto possesses some dazzling technical displays, the soloist is just as frequently an accompanist as the leading voice. The pianist shares the soloistic spotlight with the principal cellist or a wind player in the work’s most intimate moments, deferring to massed strings and brass for more bombastic occasions. Listeners should take special note of the soloist’s cadenzas; rather than providing an opportunity to show off, these sections require a poetic touch.

In manuscript, this piece was labeled a *concerto symphonique*, a term Liszt borrowed from his contemporary Henry Litolff. This title more accurately reflects how the work’s structure resembles that of a symphonic poem. Moreover, it explains Liszt’s tweaking of the soloist’s role. One of the work’s most intriguing characteristics is its structure.
Eschewing the typical three-movement form used for concertos for the preceding 200 years, Liszt created a single continuous movement divided into six sections by tempo delineations. The concerto’s use of thematic metamorphosis is generally attributed to Liszt’s close study of Schubert’s *Wanderer Fantasy*, alongside influences from Beethoven’s *Ninth Symphony* and Berlioz’s *Symphonie fantastique*. While these models link their movements by recurring motives, Liszt removes the demarcation of movements. Likewise, whereas Beethoven recalls themes from previous movements in the finale and Berlioz binds his *Symphonie* together with an idée fixe, both Schubert and Liszt massage and transform reoccurring themes across a work. In his second concerto, Liszt summons and dissolves some half-dozen themes throughout. Why did the composer depart from the traditional concerto form? As Liszt himself explained, “New wine demands new bottles.”

—Thomas Cunningham, DMA conducting candidate

The saying “For every action there is a reaction” best describes the premise behind most of Carl Nielsen’s symphonic oeuvre, particularly his *Fifth Symphony*, completed in 1922. Between the wars, many 20th-century composers turned to atonal music as the most fashionable means of artistic expression. Nielsen chose a more unconventional approach, using traditional harmonic structures and tonal centers in a new way. Two of the composer’s greatest strengths are his avant-garde use of key relations and his effective creation of tension and release through delayed gratification in chordal resolutions.

Structured in just two movements, *Fifth Symphony* is divided into several sections. The first movement starts off desolate, with an undercurrent of chaos occasionally rising to the surface before
submerging below the agitated string texture. Eventually the mood turns darker, with an intense repetitive ostinato from the percussion that briefly commands the entire orchestra. The real genius behind this composition is Nielsen’s use of delayed resolution. For example, in the first movement an extraordinary amount of time elapses before the true tonal center of F major is reached. Then, startlingly, Nielsen puts the opening of the second movement in the key of B, a tritone away from what we have just heard. Containing four distinct sections, the second movement proceeds with constant energy, maintaining strong forward motion even during a brief andante section.

Many feel the symphony, while not programmatic, contains a subconscious reference to the First World War’s effects on the composer. The entire work is based on the struggle between the forces of good and evil or light and darkness.

—Lawrence C. Markiewicz
Rutgers Symphony Orchestra
Conductor: Kynan Johns
Assistant Conductors: Thomas Cunningham, Lawrence Markiewicz

First Violin
Julie Castor*, Concertmaster
Tao Zhang#, Assistant Concertmaster
Ga Young Choi^, Assistant Concertmaster
Go Woon Choi, Assistant Concertmaster
Yu Jin Oh
Jung Hee Lee
Yu-Wei Hsiao
Yin Bin Qian
Daniel Jang
Elizaveta Laskova
Melissa Lisboa-Underwood
Emily Gaab

Second Violin
Xinou Wei*#, Principal
Suji Ahn^, Assistant Principal
Hyun Joon Shin
Weilong Wang
William Oh
Sarah Curtit
Mark Perfect
Grace Lee
Ian Kerke
Emily Ho
Hyun Jin Eo
Thomas Purcell

Viola
Jen-Hsuan Liao*, Co-principal
On You Kim^#, Co-principal
Ji-Youn Choi
Jaewon Chung
Shuli Tang
Jinyoung Kim
Seth Van Embden
Jacob Shur

Cello
Patrick Hopkins*, Principal
Diana Golden^, Assistant Principal
Matthias Iff
Jaime Compton
Kevin Maa
Alexander Nelson
Veronica Parrales
Jamie Reyes
Brianna Tagliaferro

Contrabass
Justin Kujawski^*, Frank Wagner
Craig Yoder
Sam Verneuille
Ray Bohn

Flute and Piccolo
Christine Jungian Chun*
Hilary Jones^*
Sarah Shin^* Patricia Anselmo
Molly Shambo
Sophia Ennocenti
Oboe and Cor Anglais
Lillian Copeland*
Ling Chun Yeh
Fabian Schultz#

Clarinet
Dena Orkin*
Soojin Huh#
Anthony Ciccone
Catherine Heiba
Zachary Sidqi
Jean Gould

Bassoon
Dai Yu-Cheng*
Wen Hsieh#
Austin Durham

Horn
Jon Anderson*
Giovanni Garcia#
Jessie Mersinger
Elizabeth Benson
Kevin Ayres

Trumpet
Arthur Zanin*
Chris Delgado#
Cyril Bodnar
Thomas Vacca
David Ingersoll

Trombone
Matt Walley*
Jeff Sharoff#
Jessica Cates
James Li

Bass Trombone
Jeff Smith*#
Justin Oswald#

Tuba
Erik Henricksen*
Tim Burke#

Timpani
Paul Nalesnik*
Dan Vaughan#
Matt Blood

Percussion
Greg Riss*
Paul Nalesnik#
Brant Roberts#
Nate Attinello
Carlos Vasquez
Anthony Eskin

Harp
Joseph Pagani

*Principal for Nielsen
#Principal for Liszt
^Principal for Bates
About the Artists

Pianist **Dae Hyung Ahn** began piano studies in her native country, South Korea. She received a BM degree and an MM degree from The Juilliard School, where she studied with Yoheved Kaplinsky and Matti Raekallio. Ahn is pursuing a DMA degree at the Mason Gross School of the Arts under the tutelage of Min Kwon. She was twice the winner of the Manhattan School of Music Preparatory Division Concerto Competition, and the winner of the YWCA competition and the Brooklyn Arts Conservatory Piano Competition. In addition, she was the winner of the CBS National Music Competition, the 2008 Aspen Music Festival piano concerto competition, and the 2015 Concerto Competition at Rutgers University. Ahn has performed at Weill Recital Hall, Steinway Hall, and CAMI Hall as well as at other venues in the United States, South Korea, and Europe.

**Kynan Johns** is conductor and director of orchestras at the Mason Gross School of the Arts at Rutgers University. A protégé of Maestro Lorin Maazel, he has served as resident conductor at the Palau de les Arts Reina Sofia, in Valencia, Spain, to both Maazel and Zubin Mehta. A native of Australia, Johns has conducted the Israel Philharmonic, the Rotterdam Philharmonic, the Cleveland Orchestra, the Vienna Chamber Orchestra, the Filarmonica della Scala, the Netherlands Radio Symphony Orchestra, the Sydney Symphony Orchestra, and the New Zealand Symphony Orchestra. In opera, he has worked at London’s Covent Garden and at Italy’s La Scala; conducted *Don Giovanni*, *Madama Butterfly*, *Don Carlos*, *Luisa Miller*, and Maazel’s 1984 in Valencia; *Don Giovanni* for the Oper Magdeburg; Britten’s *Turn of the Screw* in Rouen; and *La Bohème* for the State Opera of South Australia. Cover conductor for the opera sensation *Anna Nicole* at Brooklyn Academy of Music, Johns also worked with New York City Opera on Adès’s *Powder Her Face*, Chin’s *Alice in Wonderland*, and Offenbach’s
La Péritchole. In addition, he conducted Kurt Weill’s *Rise and Fall of the City of Mahagonny* for Manhattan School of Music. Johns debuted with the Dortmund Philharmonic, the Lisbon Metropolitan Orchestra, and the Israel Symphony Orchestra, returning to the Limburg Symphony, the Netherlands; Orquesta Clásica Santa Cecilia, Madrid; and the Asturias Symphony Orchestra. He has been awarded the inaugural Centenary Medal by the Australian government for his service to music. Johns is represented by Columbia Artists Management Inc. (CAMI). For more information, visit kynanjohns.net and youtube.com/kynanjohns.

**Rutgers Symphony Orchestra (RSO)** is composed of musicians enrolled in the undergraduate and graduate music programs at the Mason Gross School of the Arts. Its annual concert season includes six symphonic programs, one main-stage opera, and two popular programs. RSO aims to prepare students for professional careers as orchestral musicians by tackling major symphonic repertoire. In recent seasons, that has included the Mahler, Strauss, Beethoven, and Brahms symphonic cycles. The orchestra hosts student composition readings and recordings every season. In addition, its annual concerto competition provides winners solo performance opportunities the following season.

The flagship ensemble of the Mason Gross instrumental program, RSO has played with Maestros James Judd, Andrea Quinn, and Rossen Milanov; soloists Lara St. John, Philippe Quint, Barbara Dever, Thomas Studebaker, Nancy Gustafson, Susan Starr, Ruth Laredo, and Alexander Ivashkin; Latin jazz musician Paquito D’Rivera; and pop artists Ray Charles and Jay-Z. The orchestra has performed at Carnegie Hall, Avery Fisher Hall, New York’s Symphony Space, and New Jersey Performing Arts Center (NJPAC). RSO has recorded on the Naxos label. Its concerts are broadcast nationally on WWFM, 89.1.
About the Music Department

The Music Department at the Mason Gross School has a faculty of 33 full-time and approximately 78 part-time members. There are approximately 469 students enrolled in its seven degree programs: bachelor of music, bachelor of arts, master of music, master of arts, artist diploma, doctor of philosophy, and doctor of musical arts. The mission of all music degree programs is to develop well-educated professional musicians who have a deep historical and theoretical understanding of all aspects of music. The program provides students traditional, well-grounded conservatory training while preparing them for the changing world of the arts in the 21st century.

Proceeds from the sale of tickets for this concert support scholarship funds for music students.

About Nicholas Music Center

- Fire regulations strictly prohibit smoking in Nicholas Music Center. Smoking is permitted outside the building only.
- FIRE NOTICE: The nearest exits are located by the red signs; exits are located to the right and left of the stage and lobby.
- Please turn off all phones and pagers before entering the performance area.
- Latecomers may have to wait to be seated until an appropriate pause in the program.
- The taking of photographs and the possession or use of audio or video recorders during performances are prohibited.
- The Lost and Found is located at the Mason Gross School of the Arts ticket office, next to the Philip J. Levin Theater, across Bettenbender Plaza.
- Water fountains are located on both sides of the lobby.

Ticket Office Hours

Weekdays: Mondays to Fridays, 10 a.m. to 5:30 p.m.
Weekends: Saturdays, noon to 5:30 p.m.
Performances: one hour before curtain

Hours will vary during university holidays.