Rutgers Symphony Orchestra

Kynan Johns, Conductor
Saya Callner, Assistant Conductor
Kelly Crandell, Assistant Conductor

Saturday, October 5, 2013 | 7:30 p.m.
Nicholas Music Center
Mason Gross Performing Arts Center
Douglass Campus
Rutgers, The State University of New Jersey
PROGRAM

Romeo and Juliet, op. 64
A Ballet in Four Acts
(1935)

Act One

I. Introduction – Andante assai

Scene One
II. Romeo – Andante
III. The Street Awakens – Allegretto
IV. Morning Dance – Allegro
V. The Quarrel – Allegro brusco
VI. The Fight – Presto
VII. The Prince’s Edict – Andante
VIII. Interlude – Andante pomposo

Scene Two
IX. Preparing for the Ball (Juliet and the Nurse) – Andante assai
X. Juliet as a Young Girl – Vivace
XI. Arrival of the Guests (Minuet) – Assai moderato
XII. Masks (Romeo, Mercutio, and Benvolio in Masks) – Andante marciale
XIII. Dance of the Knights – Allegro pesante
XIV. Juliet’s Variation – Moderato (quasi allegretto)
XV. Mercutio – Allegro giocoso
XVI. Madrigal – Andante tenero
XVII. Tybalt Recognizes Romeo – Allegro
XVIII. Gavotte (Departure of Guests) – Allegro
XIX. Balcony Scene – Larghetto
XX. Romeo’s Variation – Allegretto amoroso
XXI. Love Dance – Andante
- Intermission -

Act Two

Scene Three
XXII. Folk Dance – Allegro giocoso
XXIII. Romeo and Mercutio – Andante tenero
XXIV. Dance of the Five Couples – Vivo
XXV. Dance with Mandolins – Vivace
XXVI. The Nurse – Adagio scherzando
XXVII. The Nurse Gives Romeo the Note from Juliet – Vivace

Scene Four
XXVIII. Romeo at Friar Laurence’s – Andante espressivo
XXIX. Juliet at Friar Laurence’s – Lento

Scene Five
XXX. The People Continue to Make Merry – Vivo
XXXI. The Dance Again – Allegro giocoso
XXXII. Tybalt Meets Mercutio – Moderato
XXXIII. Tybalt and Mercutio Fight – Precipitato
XXXIV. Death of Mercutio – Moderato
XXXV. Romeo Decides to Avenge Mercutio’s Death – Andante-Animato
XXXVI. Finale of Act Two – Adagio dramatico

Act Three

XXXVII. Introduction – Andante

Scene Six
XXXVIII. Romeo and Juliet (Juliet’s Bedroom) – Lento
XXXIX. Farewell before Parting – Andante
XL. The Nurse – Andante assai
XL. Juliet Refuses to Marry Paris – *Vivace*

XLI. Juliet Alone – *Adagio*

XLII. Interlude

Scene Seven

XLIII. At Friar Laurence’s – *Andante*

XLIV. Interlude – *L’istesso tempo*

Scene Eight

XLV. Again in Juliet’s Bedroom

XLVI. Juliet Alone

XLVII. Morning – *Andante giocoso*

XLVIII. Dance of the Girls with Lilies – *Andante con eleganza*

XLIX. At Juliet’s Bedside – *Andante assai*

Act Four

Scene Nine

LI. Juliet’s Funeral – *Adagio funebre*

LII. Death of Juliet – *Adagio (meno mosso del tempo precedente)*
PROGRAM NOTES

Sergei Prokofiev (1891–1953)
*Romeo and Juliet* Ballet, op. 64

*Romeo and Juliet* is Shakespeare’s classic, timeless tale of the tragic love between two young people from opposing forces of hatred. Romeo is a Montague and Juliet a Capulet, feuding families in Verona. After being secretly married to Juliet, Romeo is caught up in the violence between the two families; he kills Tybalt, a member of Juliet’s family, and is exiled. Juliet in turn is forced by Lord Capulet to marry Count Paris, who is from a family that is friendly with the Capulets. In her despair she turns to the kind Friar Laurence, who devises a plan: on the eve of her wedding to Count Paris, Juliet will take a drug that makes her appear to be dead, but she will actually awaken a few days later to be reunited with Romeo. A messenger fails to reach Romeo in time, however. Believing that Juliet is actually dead, Romeo takes his own life, and when Juliet awakens and finds his body, she takes her life as well.

Prokofiev’s *Romeo and Juliet* followed a difficult path of its own. Prokofiev had left Russia in 1918, following the revolution. In 1927 he made a heroic return to perform in the Soviet Union. This began his hot-and-cold relationship with Soviet leaders, who encouraged him to move back from Paris, where he had been living. Reluctant to make any drastic changes to his life, Prokofiev put off the move for many years, splitting his time between Paris and the Soviet Union. It was only after he was commissioned to write *Romeo and Juliet*, along with *Cantata for the 20th Anniversary of the October Revolution*—on the condition that he return permanently—that in the summer of 1936 Prokofiev brought his entire family to live in Soviet Russia for the first time.

Discussions leading to the commission date back to 1934, during a visit by Prokofiev to Leningrad. When *Romeo and Juliet* was proposed as a subject, he was immediately enthusiastic. He worked
diligently on the score, crossing off each title of its more than 50 movements as he progressed. The most unusual (though not unprecedented) aspect of his original conception was that the ballet would have a happy ending. This was an obvious contradiction of Shakespeare’s play, the final lines of which are:

\[
\text{For never was a story of more woe} \\
\text{Than this of Juliet and her Romeo.}
\]

Prokofiev’s point was that the dead lovers could not dance. He also believed that a story of two young progressives succeeding in their struggle against tradition might actually make the Communist Party welcome the idea.

He was wrong. The ballet was completed in 1935, and at first it was not well received. The dance company, the Bolshoi Ballet, told Prokofiev that it was undanceable, and many people did not approve of his happy ending. Prokofiev rewrote the ending before the premiere, which finally took place in 1938 in Brno, Czechoslovakia, with little fanfare. Interestingly, the music itself was not changed as much as the story. Much of the material used for the happy ending remained, which might suggest that Prokofiev’s happy ending was not in fact so happy after all. The premiere, which encountered many production difficulties, was held at the Kirov Theater on January 11, 1940. It was not until the Bolshoi finally programmed the work in 1946 that it finally succeeded, and it has remained one of the most popular ballets in the repertoire as well as one of Prokofiev’s most enduring accomplishments. Ironically, however, Prokofiev’s position in Soviet musical life declined in the following years. He fell out of favor with government officials, and the last years of his life were a time of declining health and financial troubles. By a strange twist of fate, Prokofiev died on the same day Stalin’s death was announced and so was scarcely noted in the next day’s press.

Praised as a master orchestrator, Prokofiev uses colorful instrumentation with great variety. He adds the color of a tenor
saxophone to the standard complement of wind instruments, and the percussion section is expanded to include keyboard instruments such as piano, celesta, and organ, as well as two mandolins.

Concert audiences will probably have encountered *Romeo and Juliet* in three suites that Prokofiev extracted from the ballet score. Tonight’s performance is thus a rarity in presenting the complete work. Rutgers Symphony Orchestra will play the full score again on Friday, October 11, 2013, at 8 p.m. at the State Theatre, in support of a performance of the ballet by the American Repertory Ballet.

—Saya Callner
D.M.A. ’16
Rutgers Symphony Orchestra
Conductor: Kynan Johns  Assistant Conductors: Saya Callner, Kelly Crandell

First Violin
Elena Chernova-Davis, Co-concertmaster
Wen-Tso Chen, Co-concertmaster
Tao Zhang, Assistant Concertmaster
Gabriel Schaff, Assistant Concertmaster
Julie Park
Saeorom Yoo
Ju Hyung Shin
Yang Xie
Rukun Lin
Daniel Jang
Michael Szeles
Nikki Airhart
Lindsey Gamble
Shannon Merlino

Second Violin
Hejin Kim, Principal
Jungwon Yoon, Assistant Principal
Meng-Ching Sun
Junghee Lee
Caroline Yoshimoto
Yu Jin Oh
Kippum Lee
Christopher Basso
Angel Liu
Teresa Lim
Chang Ho Lim
Ian Kerke

Viola
On You Kim, Principal
Sara Rossi, Co-principal
Arman Alpyspaev, Assistant Principal
Jen-Hsuan Liao
Mehmet Aydin
Jaewon Chung
Nicole Wright
Elaine Wisniewski
Seth Van Embden
Linnea Marchie

Cello
Jordan Enzinger, Principal
JoonWhan Kim, Assistant Principal
Lea Birnbaum
Hyo Jin Lee
Mathias Iff
Haewon Yoon
Diana Golden
Alex Nelson

Contrabass
Patrick Duff, Principal
Antonio Frontera, Assistant Principal
Daniel Merriman
Francis Wagner
Jess Block
Craig Yoder
Adam Austerlitz
Jason Bloomquist

Flute and Piccolo
Natasha Loomis, Principal
Christine Jungeun Chun, Co-principal
Hilary Jones

Oboe and Cor Anglais
Erin Banholzer, Principal
Wei Wang, Assistant Principal
Katherine Stites

Clarinet
Soojin Huh, Principal
Dena Orkin
Anthony Ciccone

Bassoon
Wen Hsieh, Principal
Loren Stata, Co-principal
Jonathan Livolsi

Tenor Saxophone
Oliver Santana-Rivera

Horn
Mimi Zhang, Principal
Jennifer Ney, Co-principal
Kuan-Ting Chang
Bowen Dungan
Sarah Ford
Emalina Thompson
James Perry

Trumpet
Don Batchelder, Cornet
Arthur Zanin, Principal
Alexander Rensink
Angel Narvaez

Trombone
Matthew Walley, Principal
Jessica Cates

Bass Trombone
Jeffrey Smith, Principal

Tuba
Caleb Adams, Principal

Timpani
Chui-Ling Tan, Principal

Percussion
Christine Ching-Yu Chen, Principal
Gordon Robbe
Ari Hajek, Assistant Principal, Timpani

Piano/Celesta
David Jeong

Harp
Elaine Christy

Mandolin
Alex Goodman
ABOUT THE ARTISTS

Kynan Johns: Conductor; Director of Orchestras

A protégé of Maestro Lorin Maazel, Kynan Johns 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, he 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, has worked at London’s Covent Garden and at Italy’s famed La Scala; conducted Don Giovanni, Madame 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. As cover conductor for the recent opera sensation Anna Nicole at the Brooklyn Academy of Music, Johns worked with the New York City Opera on Adès’s Powder Her Face, Chin’s Alice in Wonderland, Offenbach’s La Périchole; he conducted The Rise and Fall of the City of Mahagonny for the Manhattan School of Music. He also 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.

Johns was awarded the inaugural Centenary Medal from the Australian government for his service to music, and he serves as director of orchestras at Rutgers University. He is represented by Columbia Artists Management Inc.

Rutgers Symphony Orchestra

Rutgers Symphony Orchestra (RSO) comprises 90 musicians enrolled in the undergraduate and graduate music programs at the Mason Gross
School of the Arts at Rutgers University. The orchestra performs an ambitious concert series tackling the entire major symphonic repertoire and aims to prepare students for a professional career as orchestral musicians.

The concert season includes three fall and two spring concerts at the university. In addition, there is a major opera production each February and occasionally a pops concert, conducting recitals, and new composition readings/recording sessions every year. RSO hosts an annual Concerto Competition, which provides top students solo opportunities with the orchestra the following season.

RSO has performed at Carnegie Hall, Avery Fisher Hall, and the New Jersey Performing Arts Center. As the flagship ensemble of our instrumental program, the orchestra has played with some of world’s leading conductors including Maestros James Judd, Andrea Quinn, Rossen Milanov, and Andrew Grams; soloists Lara St. John, Philippe Quint, Barbara Dever, Thomas Studebaker, Nancy Gustafson, Todd Phillips, Jonathan Spitz, Min Kwon, Daniel Epstein, Susan Starr, Ruth Laredo, and Alexander Ivashkin; Paquito D’Rivera; and pop artists Ray Charles and Jay-Z.

All Rutgers Symphony Orchestra concerts are recorded for broadcast by WWFM 89.1 and John Baker Recordings.
About the Music Department

The Music Department at the Mason Gross School of the Arts has a faculty of 30 full-time and approximately 70 part-time members. There are approximately 525 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 the 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 ticket sales for this concert support scholarship funds for music students.

About the Nicholas Music Center

- Fire regulations strictly prohibit smoking in the 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 prior to 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 strictly 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.