Rutgers Symphony Orchestra

Strauss:
An Early Birthday Celebration

Kynan Johns, Conductor

Alan Stepansky, Cello
On You Kim, Viola
Soojin Huh, Clarinet

Friday, December 6, 2013 | 7:30 p.m.
Nicholas Music Center
Mason Gross Performing Arts Center
Douglass Campus
Rutgers, The State University of New Jersey
Program

Don Juan, Symphonic Poem, Op. 20
Richard Strauss (1864–1949)

Clarinet Concerto in A major, K. 622
Wolfgang Amadeus Mozart (1756–1791)

I. Allegro
II. Adagio
III. Rondo: Allegro

Soojin Huh, Soloist

Intermission

Don Quixote, Op. 35
Richard Strauss

*Phantastische Variationen über ein Thema ritterlichen Charakters* (Fantastic Variations on a Theme of Knightly Character)

Alan Stepansky, Cello (Don Quixote)
On You Kim, Viola (Sancho Panza)

Introduction: Mäßiges Zeitmaß. Thema mäßig. (“Don Quixote loses his sanity after reading novels about knights and decides to become a knight-errant”)

Theme: Mäßig. (“Don Quixote, knight of the sorrowful countenance”) Maggiore: “Sancho Panza”

Variation I: Gemächlich. (“Adventure at the Windmills”)

Variation II: Kriegerisch. (“The victorious struggle against the army of the great emperor Alifanfaron”) [actually, a flock of sheep]
Variation III: Mäßiges Zeitmaß. ("Dialogue between Knight and Squire")

Variation IV: Etwas breiter. ("Unhappy adventure with a procession of pilgrims")

Variation V: Sehr langsam. ("The knight’s vigil")

Variation VI: Schnell. ("The Meeting with Dulcinea")

Variation VII: Ein wenig ruhiger als vorher. ("The Ride through the Air")

Variation VIII: Gemächlich. ("The unhappy voyage in the enchanted boat")

Variation IX: Schnell und stürmisch. ("Battle with the magicians")

Variation X: Viel breiter. ("Duel with the knight of the bright moon")

Finale: Sehr ruhig. ("Coming to his senses again” – Death of Don Quixote)
Program Notes

Don Juan, Op. 20

Composed in 1888, *Don Juan* begins with a thrilling upward motion that immediately draws the listener into the world of Richard Strauss. The introduction to Don Juan’s impetuous spirit is followed by one of the work’s two love themes, a violin solo, and the music beautifully quiets down. Sudden bursts of the upward theme return—representing Don Juan’s search for a woman—then descend again into the exquisite Wagner-inspired oboe solo, the second, extremely romantic love theme. The burst flares back, yet after a huge chord and a silence, Don Juan willingly loses his duel, and both he and the music fall quietly. All that remains is silence.

*Don Juan* is a symphonic poem, a musical genre in which a pure instrumental work produces a theatrical effect. Strauss described how he found inspiration from an art form other than music:

> If one wants to create a work of art, the mood and structure of which are of a piece and which is to make a vivid impression on the listener, then the author must also have had a vivid image of what he wanted to say before his inner eye. This is only possible as a consequence of fertilization by a poetic idea, whether appended to the work as a program or not.

Richard Strauss had just finished conducting Mozart’s *Don Giovanni* when he began composing *Don Juan*. However, Strauss’s Don Juan is not like Mozart’s or that of the Spanish poets; rather, it is from the 19th-century Hungarian poet Nikolaus Lenau, whose Don Juan is not a man filled with lust but a spiritual character in search of an ideal—womanhood rather than a woman.

Strauss composed *Don Juan* at the age of 24, and the premiere was conducted by the composer himself. He fell in love with the soprano Pauline de Ahna, whom he married as he was composing the work,
and her influence seems apparent in the romantic writing of its love themes.

—Saya Callner, DMA ’16, conducting

**Clarinet Concerto in A major, K. 622**

*Clarinet Concerto*, written for Anton Stadler, is the final instrumental work fully completed by Wolfgang Amadeus Mozart before his death. The piece was composed in October 1791, while Mozart was in Vienna during a production of *The Magic Flute*. In a letter to his wife dated October 7, he recalls, “... I had Joseph get Primus to fetch me some black coffee; with that I smoked a glorious pipe of tobacco. Then I orchestrated almost the entire Rondo of the Stadler concerto.” The work was premiered almost the entire week later, on October 16, in Prague.

The concerto is written in the standard three-movement format of the time (fast-slow-fast). It is notable for its lack of traditional virtuosic writing for the soloist; rather, it contains a beautiful conversational interplay between soloist and orchestra. The work was originally written for a basset clarinet and included a downward extension of a major third. Consequently, the modern performance editions of the work include alterations to accommodate the range of the standard instrument. Because the original autograph is lost (it is presumed sold to an unknown buyer by Stadler), we are unsure of what specific changes were made after Mozart’s death.

Despite Mozart’s many projects and nearly constant work, this was a period of extreme financial hardship for him. That is due in part to medical bills resulting from his wife’s illness and the recent birth of their sixth child, Franz Xaver Wolfgang, one of only two children to survive. At about the same time, Mozart was at work on the *Requiem* K. 626, which remained incomplete at his death on December 5, 1791, less than two months after he completed the concerto.

—Jason Moore, MM ’15, conducting
Don Quixote, Op. 35

When the 32-year-old Richard Strauss composed *Don Quixote* in 1897, he had already completed most of the symphonic poems for which he is best known: *Don Juan*, *Death and Transfiguration*, *Till Eulenspiegel*, and *Also sprach Zarathustra*. Like them, *Don Quixote* is a programmatic work for orchestra in one movement. But it differs from its predecessors in two respects: it is composed as a set of variations, and it requires two soloists—a cellist and a violist—who represent the two main characters in the story.

Strauss adapted the story from Cervantes’s novel titled *The Ingenious Gentleman Don Quixote of La Mancha*, or simply *Don Quixote*. In the novel, Alonso Quijano is a 50-year-old Spanish gentleman whose greatest pleasure is reading novels about the age of chivalry. One day he decides to trade his own quiet life for that of a valiant knight, and he sets out on a journey under the name Don Quixote. The individual variations in Strauss’s work relate to the gentleman’s “fantastic” adventures. They include tilting at windmills (listen for the wind machine); imagining sheep as an opposing army; and meeting Dulcinea, the maiden who becomes the object of his chivalry. The full list is included on the program page.

Strauss’s treatment emphasizes the comical aspect of Don Quixote’s imagined heroic encounters. He uses compositional and orchestral virtuosity to create quite literal depictions of events, which conflate reality and illusion, the real and the ideal. In this respect Strauss considered *Don Quixote* to be a counterpart to *Ein Heldenleben* (*A Hero’s Life*), which he composed at about the same time and which takes a different, more serious approach to the subject of heroism. He even recommended that the two works be paired at concerts.

—David Jeong, DMA, orchestral conducting
Rutgers Symphony Orchestra
Conductor: Kynan Johns
Assistant Conductors: Saya Callner, David Jeong, Jason Moore

First Violin
Elena Chernova-Davis, Co-concertmaster
Wen-Tso Chen, Co-concertmaster
Tao Zhang, Assistant Concertmaster
Gabriel Schaff, Assistant Concertmaster
Julie Park
Sae Rom Yoo
Hannah 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
Jung Hee Lee
Caroline Yoshimoto
Yu Jin Oh
Kippum Lee
Christopher Basso
Angel Liu
Teresa Lim
Ian Kerke

Cello
Jordan Enzinger, Principal
Joonwhan Kim, Assistant Principal
Lea Birnbaum
Hyojin Lee
Mathias Iff
Haewon Yoon
Diana Golden
Alex Nelson
Veronica Parrales

Contrabass
Antonio Frontera, Principal
Daniel Merriman, Assistant Principal
Jess Block
Francis Wagner
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
Wyatt Beekman
Katherine Stites
Wei Wang

Clarinet
Soojin Huh, Principal
Dena Orkin
Anthony Ciccone
Misun Song

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

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

Trumpet
Arthur Zanin, Principal
Angel Narvaez
Alexander Rensink
Don Batchelder

Trombone
Matthew Walley, Principal
Chih-Ching Li
Jessica Cates

Bass Trombone
Jeffrey Smith, Principal

Tuba
Caleb Adams, Principal

Euphonium
Amy Bliss, Principal

Timpani
Chui-Ling Tan, Principal

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

Harp
Andre Tarantiles
Elaine Christy
About the Artists

Featured guest artist Alan Stepansky is a gifted, versatile cellist whose distinguished orchestral career culminated in his 10-year tenure as associate principal cellist with the New York Philharmonic. He is head of the cello department at the Peabody Institute of The Johns Hopkins University; professor of cello at the Manhattan School of Music; and faculty artist at the Music Academy of the West summer festival in Santa Barbara, California. Stepansky has performed as a guest artist with the Chamber Music Society of Lincoln Center, at the Mostly Mozart Festival, and at Jazz at Lincoln Center. He recently appeared in concert with the Takács Quartet and the American String Quartet. Stepansky’s solo and chamber music recordings for EMI and Cala have been praised by Gramophone magazine, BBC Magazine, and the New York Times, and he has served as the solo cellist on many major motion picture soundtracks. He has appeared on many albums by noted recording artists across many genres, including Bruce Springsteen, Natalie Merchant, and Sting, with whom he has also performed in concert. After studying at the Curtis Institute of Music, Stepansky graduated from Harvard University with the Horblit Prize. He serves on the board of directors of Music for Life International and is artistic director and cofounder of MusicWorks for Peace, which gives concerts to support music education programs in underserved schools. Stepansky’s students have positions in many orchestras— including the Philadelphia Orchestra, the Seattle Symphony, the St. Louis Symphony, the Montreal Symphony, and the Los Angeles Philharmonic—and successful careers as soloists, chamber musicians, and teachers.

Violist On You Kim earned a bachelor’s degree in violin performance from Seoul National University, an artist diploma in viola performance at the Colburn School under the guidance of Paul Coletti, and a master of music degree at the Yale School of Music under the guidance of Ettore Causa. She has performed with distinguished artists such as Causa, Ronald Leonard, Menahem Pressler, Anna
Chumachenco, and Antonio Lysy. Kim has participated in the Sarasota Music Festival, Music @ Menlo, the Rencontres Musicales Camerata Lysy Music Festival, and the Norfolk Music Festival. She is pursuing her doctor of musical arts degree at Mason Gross, studying with Choong-Jin Chang.

**Soojin Huh** began playing clarinet when she was 12 years old. At age 15 she made her concert debut with the Seoul Philharmonic Orchestra, in South Korea. Huh earned a bachelor’s degree from Seoul National University (SNU) and during her time there played with the SNU Orchestra. She was a principal clarinet with the Seoul Metropolitan Youth Orchestra for four years and played with the Seoul Metropolitan Opera as a guest principal. After graduating from SNU, Huh attended Yale University, studying for a master’s degree with David Shifrin. The following year she returned to Yale to earn an artist diploma. Huh is in the doctoral program at Mason Gross, studying with Jessica Phillips.

A protégé of Maestro Lorin Maazel, **Kynan Johns**, conductor and director of orchestras, 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, he 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. Cover conductor for the recent opera sensation *Anna Nicole* at the Brooklyn Academy of Music, Johns worked last season with the New York City Opera on Adès’s
Powder Her Face, Chin’s Alice in Wonderland, and Offenbach’s La Périchole. He also conducted Kurt Weill’s Rise and Fall of the City of Mahagonny at the Manhattan School of Music. Johns debut ed with the Dortmund Philharmonic, the Lisbon Metropolitan Orchestra, and the Israel Symphony Orchestra, returning to the Limburg Symphony, the Netherlands; the Orquesta Clásica Santa Cecilia, Madrid; and the Asturias Symphony Orchestra.

Johns was awarded the inaugural Centenary Medal by the Australian government for his service to music. He is represented by Columbia Artists Management Inc., New York.

Recognized an elite orchestra in New Jersey, 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 professional careers 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, student composition readings/recording sessions, and student conductor recitals. 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 the Mason Gross 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 can be heard on WWFM 89.1.
About the Music Department

The Music department at the Mason Gross School of the Arts has a faculty of 33 full-time and approximately 96 part-time members. There are approximately 470 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 ticket sales 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 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.

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