Mahler’s Third
Rutgers Symphony Orchestra
Kynan Johns, Conductor

Women of Rutgers Kirkpatrick Choir
Patrick Gardner, Director

Rutgers Children’s Choir
Rhonda Hackworth, Director

with
Heather Flemming, Mezzo-soprano

Friday, April 17, 2015 | 7:30 p.m.
Nicholas Music Center
Mason Gross Performing Arts Center
Douglass Campus

Rutgers, The State University of New Jersey
Program

Dark Waves (2007)  
John Luther Adams  
(b. 1953)

Symphony No. 3 in D minor (1896)  
Gustav Mahler  
(1860–1911)

First Part

No. 1: Kräftig. Entschieden  
(Forcefully. Resolute.)

Intermission

Second Part

No. 2: Tempo di Menuetto. Sehr mässig  
(Minuet tempo. Very moderately.)

No. 3: Comodo. Scherzando. Ohne Hast  
(Comfortably. Humorously. Without haste.)
No. 4: Sehr langsam. Misterioso. Durchaus ppp
(“Oh Mensch! Gib Acht!”)
(Very slowly. Mysterious. Pianissimo throughout.)
(“O Man! Take care!”)

Alto solo with words from Thus Spake Zarathustra
by Friedrich Nietzsche

No. 5: Lustig im Tempo und keck im Ausdruck
(Cheerful in tempo and bold in expression.)

“Es sungen drei Engel”
(“Three angels were singing”)
Alto solo, women’s choir, and children’s choir with
words from Des Knaben Wunderhorn (The Youth’s Magic Horn)

(Slow. Peacefully. With feeling.)
**John Luther Adams** is an American composer whose music is inspired by nature—especially the landscapes of Alaska, where he has lived since 1978. His orchestral work *Become Ocean* was awarded the 2014 Pulitzer Prize for Music. About his 2007 work *Dark Waves*, Adams writes:

In recent years I’ve composed in mixed media, combining electronic sounds with acoustic instruments, both solos and small ensembles. But *Dark Waves* is the first time I’ve mixed electronics with the complex sonorities of the symphony orchestra. I began with an impossible orchestra—large choirs of virtual instruments, with no musicians, no articulation, and no breathing—sculpting layer upon layer into expansive waves of sound. Then I added the human element.

The musicians of the real orchestra impart depth and texture, shimmer and substance to the electronic sounds. The give the music life. Their instruments speak in different ways. They change bow directions. They breathe. They play at different speeds. They ride the waves. Together, the orchestra and the electronics evoke a vast rolling sea. Waves of Perfect Fifths rise and fall, in tempo relationships of 3, 5 and 7. At the central moment, these waves crest together in a tsunami of sound encompassing all twelve chromatic tones and the full range of the orchestra. As I composed *Dark Waves* I pondered the ominous events of our times: terrorism and war, intensifying storms and wildfires, the melting of the polar ice and the rising of the seas. Yet even in the presence of our deepening fears, we find ourselves immersed in the mysterious beauty of this world. Amid the turbulent waves we may still find the light, the wisdom and the courage we need to pass through this darkness of our own making.

In the summer of 1894, **Gustav Mahler** hired Franz Lösch to build a “composing hut” on the shore of the Attersee in Steinbach, Austria. Many years later, Lösch recalled to an interviewer why Mahler was so keen for his *Häuschen* (little house):
[Mahler] would always say: the lake had its own language, the lake talked to him. From up at the inn he couldn’t hear it, so he needed to have a little house right by the shore. When he heard the lake, he composed more easily, and the compositions flowed fully formed from his head.

That Mahler listened to what the lake told him should come as no surprise to those familiar with the most expansive work he created in his hut on the shore. Mahler intended this opus, his third symphony [Symphony No. 3 in D minor], to contain no less than the totality of existence—from the world of nature to that of the spirit. And so, during the summers of 1895-96, Mahler sat by his lake and wrote something “the like of which the world has never yet heard.”

By the end of the summer of 1895 Mahler had sketched six of seven planned movements, including a closing section based on a song he had written in 1892, “Das himmlische Leben” (The Heavenly Life). This had been inspired by the poetry cycle Des Knaben Wunderhorn (The Youth’s Magic Horn), to which Mahler would turn time and again for inspiration throughout his composing life. He imagined the movements as steps in a chain to eternity, and in keeping with his “conversation” with the lake, named them as conversations with different parts of nature: flowers, animals, man. However, by the summer of 1896, as he worked on the huge first movement, he realized that the heavenly life section no longer fit musically as a finale.

He set that movement aside, using it later as the finale to his Symphony No. 4. Now he had a six-movement work with sections titled:

1. Pan Awakes. Summer Comes Marching In (Bacchic Procession)
2. What the Flowers in the Meadow Tell Me
3. What the Animals in the Forest Tell Me
4. What Humanity Tells Me
5. What the Angels Tell Me
6. What Love Tells Me
“Just imagine,” he wrote that summer to soprano Anna von Mildenburg (with whom he had begun a stormy affair earlier that year), “a work of such magnitude that it actually mirrors the whole world.” Yet, as he had done with previous compositions, in the end he eschewed programmatic titles, and in its first public performance in Krefeld in 1902 the symphony appeared with just tempo markings for each of the movement titles. As Mahler wrote to critic Max Kalbeck, “No music is worth anything if first you have to tell the listener what experience lies behind it and what he is supposed to experience in it.” And without the titles, the music speaks to each listener in its own way. Arnold Schoenberg wrote to Mahler after hearing the symphony in Vienna in 1904:

I felt the struggle for illusions; I felt the pain of one disillusioned; I saw the forces of evil and good contending; I saw a man in a torment of emotion exerting himself to gain inner harmony. I sensed a human being, a drama, truth, the most ruthless truth!

Such a description might seem melodramatic until one turns to the actual music. The first movement, marked “Kräftig. Entschieden” (Strongly. Confidently) lasts anywhere from 30 to 40 minutes in performance, roughly one-third of the entire symphony’s length and one of the longest single movements in all symphonic music. In its way it summarizes all of the musical ideas of the rest of the symphony, but at the beginning instead of the end, as if Mahler is giving us an outline by which we can understand the rest of the piece. Pan awakens with stormy, martial brass and a dark trombone solo over brooding drumbeats, in contrast with the twittering of woodwinds and cheerful or swaggering marches. Light and dark contend, with despairing musical cries pitted against bright trumpets or horn flourishes, and the light of summer is in the end brilliantly victorious.

Movement two, a minuet (“Tempo di Menuetto”), was originally named “Blumenstück” (Flower Piece) by Mahler, and he called it “the most carefree thing that I have ever written—as carefree as only
flowers are. It all sways and waves in the air ... like flowers bending on their stems in the wind.” A solo oboe introduces the theme, commented on by clarinet and flute, and the flowers dance over a stately pizzicato in the lower strings. Even during the faster trio section, the piece never loses its sense of delicacy. Mahler based portions of the third movement, marked “Comodo. Scherzando. Ohne Hast” (Moving. Scherzo-like. Without haste), on another song he had written circa 1890, “Ablösung im Sommer” (Relief in Summer). This song describes waiting for the nightingale to sing, after the cuckoo has finished (or perished). An offstage post horn cries an evening fanfare, then takes up the nightingale’s song, as divided high strings sound the quietest of accompaniments. A tender tune for strings and then horns is interrupted by a brief reference to the ‘great summons/final judgment’ of Mahler’s second symphony, then a peppy coda reminds us that this is, after all, the symphony’s scherzo.

We move from evening to darkest night in the fourth movement, “Sehr langsam. Misterioso. Durchaus ppp” (Very slow. Mysterious. Pianissimo throughout). At the risk of rousing Mahler’s ire, one recalls that this section was “What Humanity Tells Me,” and fittingly we now hear a human voice, an alto solo, for the first time. The poem is Friedrich Nietzsche’s “Midnight Song,” from Also Sprach Zarathustra (Thus Spake Zarathustra). The 11 lines of the poem are meant to be spoken—or, in this case, sung—between each toll of the bell at midnight. Like the dynamics, the harmony is relatively static, built almost entirely over a pedal D, with the exception of the framing A chords at beginning and end, and the haunting section with solo violin for “Lust tiefer noch als Herzeleid” (Joy Deeper Still Than Heartbreak).

From midnight bells Mahler segues immediately to joyous bells and heavenly choirs (performed by both women’s and boys’ choruses). Marked “Lustig im Tempo und keck im Ausdruck” (Cheerful in tempo and bold in expression), it shines with the brilliance of a heavenly dawn. This song, “Es sungen drei Engel” (Three Angels Were Singing), also stems from Des Knaben Wunderhorn. The
movement briefly moves into minor as the speaker admits his sins, “Ich hab’ übertreten die zehen Gebot” (I Have Trespassed against the Ten Commandments). Violins are silent, highlighting the bright tones of voice, brass, and woodwinds.

The final movement, “Langsam. Ruhevoll. Empfunden” (Slow. Peaceful. Deeply felt), begins with a heartbreakingly lyrical melody for strings alone. The rest of the instruments join in one by one—an oboe, a horn, a flute—as we move slowly but inexorably to the climax. Although one might hear the ache of romantic love (and surely Mahler, who wanted to encompass the world, intended this too), Mahler’s original title, “What Love Tells Me,” refers to Christian love, and his draft is marked “Behold my wounds! Let not one soul be lost!” As he later wrote, “I could almost call this movement ‘What God Tells Me.’ ” The adagio builds to a grand, expansive climax, never losing its broad, slow pace but achieving, as Mahler instructs, “a grand, noble tone” with brass chorale and timpani. Thus Mahler completes his world-in-a-symphony, with reverence and awe.

—Barbara Heninger, April 6, 2008
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Rutgers Symphony Orchestra
Conductor: Kynan Johns
Assistant Conductors: Kelly Crandell, Saya Callner

First Violin
Wen-Tso Chen, Co-concertmaster
Tao Zhang, Co-concertmaster
Go Woon Choi, Assistant Concertmaster
Ga Young Cho
Elizaveta Laskova
Junghee Lee
James Keene
Melissa Lisboa-Underwood
Michael Szeles
Daniel Jang
Nikki Airhart
Lindsey Gamble
Saerom Yoo

Second Violin
Xinou Wei, Principal
Yu Jin Oh, Assistant Principal
Hyun Joon Shin
Chang Ho Lim
Bernard Lin
Meng Ching Sun
Teresa Lim
Emily Gaab
Mark Perfect
Natalie Caravaglio
Ian Kerke

Cello
Jordan Enzinger, Principal
Joon Whan Kim, Assistant Principal
Diana Golden
Sha Wu
Alex Nelson
Kevin Maa
Chaeyeoung Kim
Veronica Parrales
Daniel Mumm
Hyojin Lee

Contrabass
Emilio Guarino, Principal
Francis Wagner, Assistant Principal
Craig Yoder
Jason Bloomquist
Daniel Merriman
Ray Bohn
Jeffrey Dingler

Flute and Piccolo
Natasha Loomis, Principal
Hilary Jones, Co-principal
Minji Kwon
Dana Nix

Oboe and Cor Anglais
Lillian Copeland, Principal
Wyatt Beekman
Wei Wang
Fabian Schultz

Clarinet
Dena Orkin, Principal
Daniel Choi
Anthony Ciccone
Catherine Heiba
Zachary Sidqi

Bassoon
Casey Gsell, Principal
Wen Hsieh, Co-Principal
Jonathan LiVolsci
Daniel Parente

Horn
Mimi Zhang, Principal
Giovanni Garcia
Jessie Mersinger
Elizaboth Benson, Co-principal
Kevin Ayres
Thomas Bourgault
Kyle Kraft
Bo Dungan
James Perry

Trumpet
Arthur Zanin, Principal
Don Batchelder
Angel Narvaez
Thomas Vacca
Cyril Bodnar, Post Horn Solo

Trombone
Matthew Walley, Principal
Alec Hanslowe
Jessica Cates
Jeffrey Sharoff

Bass Trombone
Jeffrey Smith, Principal

Tuba
Caleb Adams, Principal
Mark Montari

Timpani
Chui Luang Tan, Principal
Christine Chen

Percussion
Paul Nalesnik, Principal
Greg Riss
Tom O’Hara
Mesia Austin

Harp
Fran Duffy
Leilani Bishop

Viola
Jen-Hsuan Liao, Principal
 Ji-Youn Choi, Assistant Principal
Arman Alpyspaev
Jaewon Chung
Mehmet Aydin
Shuli Tang
Nicole Wright
Seth Van Embden
Jacob Shur

Piano/Celesta
Michael Bulychev-Okser
Women of Rutgers Kirkpatrick Choir

**Director:** Patrick Gardner  
**Assistant Conductors:** John Wilson, Colin Britt, and Hingrid Kujawinski  
**Accompanist:** Renée Anne Louprette

**Soprano**  
Shabnam Abedi  
Katie Blomquist  
Melanie Chambers  
Shreya Choudhury  
Brittany DiNardo  
Gayle Fuentes  
Amanda Guerette  
Rachel James  
Jessica Kerman  
Mikayla Lucarano  
Caitlin Magnan  
Julia Mendes  
Lauren Roth  
Srishti Roy  
Alessia Santoro  
Haley Scott  
Lauren Smith  
Brittany Stetson  
Julia Whary

**Alto**  
Brittney Alcine  
Jessica Beck  
Bernadette Burke  
April Callahan  
Marlene Cooper  
Laura Couch  
Rebecca Daly  
Anna Espinoza  
Megan Fernandez  
Katherine Freedman  
Linda Garcia  
Isabella Gatdula  
Rachel Horner  
Megan Kalberer  
Hingrid Kujawinski  
Stephanie Mangioglu  
Lauren McGinley  
Chaniece Middleton  
Emily Reineke  
Esther Ryu  
Sabrina Van Vliet
Rutgers Children’s Choir

**Director:** Rhonda Hackworth  
**Associate Director:** Rebekah Sterlacci

**Chamber Singers**  
Irene Bich  
Anne Gambourg  
Hannah Guglin  
James Kandathil  
Meaghan Kelly  
Maggie Kyryczenko  
John Mark Ofrasio  
Abby Quast  
Maggie Schafer  
Kaushik Vemparala  
Julia Walker  
Emily Woodworth  
Sara Zerilli

**Women of Scarlet Singers**  
Danielle Drayton  
Rosalind Heim  
Stephanie Heim  
Abby Jorgensen  
Maya Kessler  
Joanne Na  
Helen Nguyen  
Aubree Roser  
Aishwarya Singh  
Fiona Toryak  
Sarah Ventola  
Lakshmi Viswanathan
About the Artists

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 Périchole. 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 on the web.

Mezzo-soprano Heather Flemming, an emerging North American artist, has been praised for her rich, rare deep voice. A native of New Brunswick, Canada, she recently made her debut with Symphony New Brunswick, headlining in the Celebrating the Season tour. Flemming has appeared at New York’s Le Poisson Rouge, singing the role of Jenny in Kurt Weill’s The Three Penny Opera and Bianca in Benjamin Britten’s The Rape of Lucretia. Last season she performed the role of the Old Lady in Leonard Bernstein’s Candide with Opera at Rutgers. An accomplished concert soloist, Flemming made her solo debut at Carnegie Hall’s Weill Recital Hall, singing Luciano Berio’s Folk Songs with orchestra under the
direction of Maestro Ken Lam. This past season she was alto soloist in Handel’s *Messiah* with the Chautauqua Symphony Orchestra and chorus (Chautauqua, New York) and alto soloist in Handel’s *Chandos Anthem* No. 9 with Choral Art Society of New Jersey. Last spring, Flemming was selected to travel to Brussels to perform in the first round of the Queen Elizabeth Music Competition, where she gained international recognition and was hailed on Belgian public radio as the first candidate to perform an entire program of art song. In early May she will appear as alto soloist in Vivaldi’s *Gloria* with Choral Art Society of New Jersey, under the direction of conductor Martin Sedek.

This past summer Flemming trained at the Chautauqua Vocal Institute with Marlena Malas. She received a master’s degree from McGill University’s Schulich School of Music, a performer’s certificate from Montclair State University, and a bachelor of music degree in voice performance from Mount Allison University. Flemming is now at Mason Gross, where she is studying with tenor Richard Leech.

**Patrick Gardner,** director of choral activities at Mason Gross, has conducted Rutgers University Kirkpatrick Choir and Rutgers University Glee Club for the past 22 years. In addition, he is in his 24th season as director of Riverside Choral Society (RCS). Gardner’s performances have been acclaimed by New York audiences and critics and an international roster of composers whose orchestral and choral works he has conducted. Active in premiering new music, he has been praised by the composers William Bolcom, John Harbison, Lou Harrison, Jennifer Higdon, and Lukas Foss, among others. Gardner has conducted Bach’s *B Minor Mass* and *Christmas Oratorio* at Carnegie Hall and *Carmina Burana* at Lincoln Center with RCS and Kirkpatrick Choir. He has prepared his ensembles for performances with the London Symphony, at the Mostly Mozart Festival, and with the Orchestra of the Age of Enlightenment. In addition, Gardner has prepared RCS for a performance of Handel’s *L’Allegro, il Penseroso ed il Moderato* in collaboration with Mark Morris Dance Group. He has lectured and taught master classes in the Netherlands, Italy, and Taiwan. Gardner served on the 2011 grants panel of the National Endowment for the Arts.
Dr. Rhonda Hackworth teaches graduate and undergraduate courses in music education at Mason Gross. In addition, she serves as artistic director of Rutgers Children’s Choir and Scarlet Singers (RCC&SS). Dr. Hackworth earned a doctoral degree in music education and education from the University of Missouri-Kansas City (UMKC) Conservatory of Music and a master of music degree in vocal performance. Before joining the Rutgers faculty, she taught at Syracuse University and UMKC, and served as associate conductor of Kansas City Children’s Choir. Dr. Hackworth’s research interests include vocal health for music teachers, and music perception. She has published articles in several national and international music education journals. Dr. Hackworth is a Journal of Music Teacher Education editorial board member. In addition to her work in research and choral conducting, she performs as an alto soloist in concert and opera settings. Dr. Hackworth says her most rewarding roles are being a wife to her husband, Matt, and a mother to her son, Noah.

Rutgers Symphony Orchestra (RSO) is composed of graduate and undergraduate musicians enrolled in the undergraduate and graduate music programs at the Mason Gross School of the Arts. The concert season normally includes six symphonic concerts, one opera production, and one holiday concert. RSO aims to prepare students for professional careers as orchestral musicians by performing a challenging professional concert series, tackling both major symphonic repertoire and contemporary orchestral music. The orchestra hosts student conductor recitals and, each spring, student composition readings and recordings. The annual RSO Concerto Competition provides winners solo performance opportunities the following season.

The flagship ensemble of the Mason Gross instrumental program, RSO has performed at Carnegie Hall, Avery Fisher Hall, New York’s Symphony Space, and the New Jersey Performing Arts Center (NJPAC). The orchestra has played with 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. RSO has recorded on the Naxos label and is the only university orchestra in the nation with a regular national radio broadcast. It can be heard on WWFM, 89.1.
Composed of approximately 60 students, **Rutgers University Kirkpatrick Choir** is the most advanced-level choir at the Mason Gross School of the Arts. In fulfilling the Music Department’s mission to educate professional musicians through performance, the choir performs a large repertory of major choral orchestral masterworks, Baroque music accompanied by period instruments, and important works of the 20th and 21st centuries. Noted for its performances of challenging contemporary works, the choir was approached by the Milken Archive of American Jewish Music to record Miriam Gideon’s *Sacred Service*. The piece has been released as part of the archive’s comprehensive multiyear recording project. In addition, Kirkpatrick Choir’s Naxos release of Samuel Adler’s *Five Sephardic Songs* is now available online.

**Rutgers Children’s Choir and Scarlet Singers** (RCC&SS) is dedicated to offering age-appropriate vocal training. All its divisions provide an opportunity for young singers to perform choral music with peers who share their interest. The choirs also serve as a learning lab for Mason Gross School of the Arts music education students. RCC debuted as a fourth-through eighth-grade ensemble at the 1993 SummerFest Concert Series under the direction of former Mason Gross faculty member and RCC founder Nancy Cooper. Dr. Rhonda Hackworth has led RCC since 2008. Since its founding, the choir has collaborated with Rutgers Symphony Orchestra and American Repertory Ballet, and performed at events including the American Orff-Schulwerk Association national convention. RCC has since expanded to include third graders as well as a K-2 singing class (Little Knights), an advanced ensemble (Chamber Singers), and a high school ensemble (Scarlet Singers).
About the Music Department

The Music Department at the Mason Gross School of the Arts has a faculty of 34 full-time and approximately 70 part-time members. There are approximately 455 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 with 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

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- 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.