Mahler
Symphony No. 7
“Song of the Night”

Rutgers Symphony Orchestra

Kynan Johns, Conductor

Saturday, April 26, 2014 | 7:30 p.m.
Nicholas Music Center
Mason Gross Performing Arts Center
Douglass Campus
Rutgers, The State University of New Jersey
Program

Les Offrandes oubliées (1930)  Olivier Messiaen (1908–1992)

Intermission

Symphony No. 7 in E minor  Gustav Mahler (1860–1911)
“Song of the Night” (1905)

I.  Langsam – Allegro risoluto, ma non troppo
II.  Nachtmusik (I): Allegro moderato. Molto moderato (Andante)
III.  Scherzo: Schattenhaft. Fließend aber nicht zu schnell
IV.  Nachtmusik (II): Andante amoroso
V.  Rondo-Finale
Born in Avignon, France, **Olivier Messiaen** was a self-taught pianist and composer from age 7. As a child he loved listening to the works of the great composers of the time, particularly the French masters Debussy and Ravel. After World War I his family moved to Paris, where at age 11 Messiaen began formal music studies at the Paris Conservatory. His teachers there included Marcel Dupré, Paul Dukas, and Charles-Marie Widor. Messiaen completed his studies in 1931, at age 22, and assumed the position of church organist at the Église de la Sainte-Trinité, in Paris. He remained at that post for more than 60 years, until his death.

Messiaen was a devout Catholic, and most of his works center on Christian themes. As a preface to the published score for *Les Offrandes oubliées: Méditation symphonique pour orchestre* (The Forgotten Offerings: Symphonic Meditation for Orchestra), he provides the poem that follows. It outlines the tripartite structure of the work, dividing it into three major sections:

I. *La Croix* (The Cross) – *Très lent, douloureux, profondément triste*
   (Very slow, painful, deeply sad)

II. *Le Péché* (Sin) – *Vif, féroce, désespéré, haletant*
   (Bright, fierce, desperate, breathless)

III. *L’Eucharistie* (The Eucharist) – *Extrêmement lent, avec une grande pitié et un grand amour*
   (Extremely slow, with great pity and great love)

Arms extended, sad unto death
on the tree of the Cross you shed your blood.
You love us, sweet Jesus: that we had forgotten.
Driven by folly or the serpent’s tongue, on a panting, frantic, ceaseless course, we went down into sin as into a tomb.

Here is the spotless table, the fount of charity, the banquet of the poor, here the Pity to be adored, offering the bread of Life and of Love.

One of Messiaen’s first published works, Les Offrandes oubliées was written during his first year at Sainte-Trinité. It received its first performance on February 19, 1931, at the Théâtre des Champs-Élysées, in Paris. In the opening section of the work (The Cross), the writing has a very organistic quality to it. The winds and horns maintain a lengthy harmonic background to the string section playing a chantlike melody below. The start of the second section (Sin) is marked by a fierce explosion of sound from the brass and percussion in a fast-moving, dotted motion. As described in the poem, it takes a “frantic, ceaseless course” in Messiaen’s powerful aural depiction of sin. In the final section of Les Offrandes oubliées (The Eucharist), the music becomes softer and slower than even the opening section of the work. Messiaen provides a sense of symmetry through the three-part (slow, fast, slow) structure. In the end, the listener has a sense of great mystery and satisfying completion, but not resolution.

—Jason Moore, MM ’15, conducting

Audiences, including Gustav Mahler lovers, have found Symphony No. 7 in E minor, “Song of the Night,” to be the most difficult of his symphonies to understand. The extreme contrasts of musical color and the mixture of modernism and romanticism are reasons for that, yet at the same time they are what make this work so wonderful.
Mahler composed the Seventh between 1904 and 1905; he continued to revise it until 1907, a time of both blessings and sorrow for him. The two night-music movements were completed first and the outer movements later. The year 1905 was a joyous one for the composer, as he and his beloved wife, Alma, welcomed their second daughter. But by the time he was polishing and revising the symphony in 1907, Mahler’s life had turned dark. Anti-Semitism forced him to resign his conducting position at the Vienna Court Opera, he lost his eldest daughter to scarlet fever, and he himself was diagnosed with a dangerous heart problem.

The Seventh premiered in 1907 under Mahler’s baton, and it was attended by admirers including the conductors Artur Bodanzky, Otto Klemperer, and Bruno Walter. The work was received with respect but, one might say, without enthusiasm. Even Alma Mahler wrote that “the symphony has no content” aside from the “Eichendorffish visions—murmuring springs and German romanticism” in the fourth movement. Schoenberg was an exception; he considered the piece to be highly successful. Although he had not cared for Mahler’s work previously, the younger Schoenberg sent a letter of admiration to the composer in which he declared, “It was an extraordinarily great treat. I simply cannot understand how I was not won over to this before.”

The Seventh consists of five movements. Two of the work’s movements—the second and the fourth—are titled “Nachtmusik” (Night Music). The second movement is full of natural color, and the romantic, charming fourth movement has a somewhat frightening scherzo as its centerpiece. A lengthy, dark first movement begins the symphony, with dotted notes inspired by the rowing of a boat across Austria’s Lake Wörth, marked by a tenor horn. The piece ends with a surprisingly happy fifth movement that includes many quotations from Wagner’s Die Meistersinger. The wonderful variety of sound and color, along with the unexpected changes from dark to light in three different characters of middle movements, all fully display the splendid world of Gustav Mahler’s music.

—Saya Callner, DMA ’16, conducting
Rutgers Symphony Orchestra
Conductor: Kynan Johns
Assistant Conductors: Saya Callner, Jason Moore

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<tr>
<td>Elena Chernova-Davis</td>
<td>On You Kim, <em>Principal</em></td>
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<td><em>Co-concertmaster</em></td>
<td>Sara Rossi, <em>Co-principal</em></td>
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<td>Wen-Tso Chen, <em>Co-Concertmaster</em></td>
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<td>Lindsey Gamble</td>
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| Second Violin                        |                                |
| Hejin Kim, *Principal*               |                                |
| Caroline Yoshimoto, *Assistant Principal* |                                  |
| Juhee Oh                             |                                |
| Kippum Lee                           |                                |
| Changho Lim                          |                                |
| Shannon Merlino                      |                                |
| Hyunsup Lim                          |                                |
| Xinou Wei                            |                                |
| Angel Liu                            |                                |
| Teresa Lim                           |                                |
| Ian Kerke                            |                                |
| Natalie Caravaglio                   |                                |

| Cello                                |                                |
| Jordan Enzinger, *Principal*         |                                |
| Hyojin Lee, *Assistant Principal*    |                                |
| Matthias Iff                          |                                |
| Lea Birnbaum                         |                                |
| Haewon Yoon                          |                                |
| Diana Golden                        |                                |
| Alex Nelson                          |                                |
| Terrence Teng                        |                                |
| Veronica Parrales                    |                                |
| Daniel Mumm                          |                                |
| Kevin Maa                            |                                |

| Contrabass                           |                                |
| Antonio Frontera, *Principal*        |                                |
| Francis Wagner, *Assistant Principal* |                                |
| Craig Yoder                          |                                |
| Emilio Guarino                       |                                |
| Jason Bloomquist                     |                                |
| Ray Bohn                             |                                |
| Max Jacob                            |                                |
Flute and Piccolo
Natasha Loomis, Principal
Hilary Jones
Christine Jungeun Chun
Juhyo Lee
Minji Kim

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

Clarinet
Soojin Huh, Principal
Dena Orkin
Misun Song
Anthony Ciccone, Bass Clarinet
Daniel Choi, E-flat Clarinet

Trombone
Matthew Walley, Principal
Jessica Cates
Chih-Ching Li

Bass Trombone
Jeffrey Smith, Principal

Tuba
Caleb Adams, Principal

Timpani
Paul Nalesnik, Principal

Percussion
Christine Ching-Yu Chen, Principal
Gordon Robbe
Ari Hajek, Assistant Principal, Timpani
Sean Rode
Chui-Ling Tan
Joseph Lysiak

Harp
Andre Tarantiles
Phoebe Chu

Guitar
Alex Goodman

Mandolin
Andrew Zinsmeister
About the Artists

**Kynan Johns** is conductor and director of orchestras at the Mason Gross School of the Arts. A protégé of Maestro Lorin Maazel, he has served as resident conductor at the Palau de les Arts Reina Sofía, 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 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*. In addition, he conducted Kurt Weill’s *Rise and Fall of the City of Mahagonny* for the 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).

Recognized as an elite orchestra in New Jersey, **Rutgers Symphony Orchestra** (RSO) comprises 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 (NJPAC). 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 89.1 WWFM.
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 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.
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Performances: one hour before curtain
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