

RUTGERS

Mason Gross School
of the Arts

MUSIC DEPARTMENT

RUTGERS SYMPHONY ORCHESTRA

Ching-Chun Lai, *Music Director and Conductor*

Todd Phillips, *Violin and Guest Leader*

Sunday, October 29, 2023 | 5:00 p.m.

Nicholas Music Center
Mason Gross Performing Arts Center
Douglass Campus

Rutgers, The State University of New Jersey

PROGRAM

North (2023)

Joe Marta
(b. 2001)

Tomás García, graduate student conductor

Concerto for Alto Saxophone, Op.26

Paul Creston
(1906-1985)

I. Energetic

II. Meditative

III. Rhythmic

Tyler Sakow, alto saxophone

Intermission

Symphony No. 1 in C major, Op.21

Ludwig van Beethoven
(1770-1827)

I. Adagio molto - Allegro con brio

II. Andante cantabile con moto

III. Menuetto: Allegro molto e vivace

IV. Adagio - Allegro molto e vivace

Todd Phillips, violin and leader

RUTGERS SYMPHONY ORCHESTRA PERSONNEL

Marta & Creston orchestra personnel, other than concertmaster, are listed alphabetically

Violin I

Ann-Frances Rokosa**
Wenting Bian
Chih-Yi Chen
Ana Constantin
Amelia Cunningham
Wan-Chun Hu
So Yeong Kim
Yu-Pei Lai
Huyan Nguyen
Emiliano Moreno Salazar

Violin II

Hyerim An
Ruihong Chang*^
Maggie Faulkner
Maya Grove
Elly Ha
Diana Kim
Haokun Liang
Olivia Moaddel
Chenxiang Wang
Eunmin Woo

Viola

Hsuan Chen
Ana Maria Diaz
Anzhi Ji
Pietro Moltini
Hyunjung Song
Yujie Wang
Dan Yao
Yicong Mia Zhang*^

Cello

Yoojin Lee
Hannah MacLeod
Li Pang
Eujin Park
Mark Serkin*^
Tsung-Yu Tsai
Eliott Wells
Shuyi Zhang
Michael Ziegler

Bass

Seojin Kim
Xingyuan Weng
Mengjiao Zhang*^

Flute

Sarah Harkness Beaird^
Boeun Lee*
Clara Lee

Piccolo

Boeun Lee
Clara Lee

Oboe

Bailey Eng
Dan Shengquan^
Kathy Yu*

Clarinet

Tanner Age
Artemis Cheung^
Dan Spielman*
Keith Spradlin

Bass Clarinet

Tanner Age

Bassoon

Arun Felix*
Jonathan LiVolsi^

Contrabassoon

Hannah Stroh

Horn

Anthony D'Antouno*
Ellie O'Hare^
Ross La Rocca
Christine Stinchi

Trumpet

Ryan Colarusso
Julia Guarnaccia^
Ember Hesse*
Joe Marta
Nicholas Del Rosso

Trombone

Chris Toto^
Stef Haas
David Casazza*

Bass Trombone

Matthew Wall

Euphonium

Antonio Guzman

Tuba

Dan Daly*
Benjamin Kauffman^

Timpani

Josh Persad

Percussion

Liang Dong
Siyong Lee
Lucas Watkins*^

Assistant Conductor

Tomás García
Nathan Sawyer

Librarian

Claire Oplinger
Will Sizemore

**Concertmaster

*Principal on Marta

^Principal on Creston

RUTGERS SYMPHONY ORCHESTRA PERSONNEL

Beethoven orchestra personnel, other than concertmaster, are listed alphabetically

Violin I

Prof. Todd Phillips**
Hyerim An
Ruihong Chang
Diana Kim
So Yeong Kim
Eunmin Woo

Violin II

Wenting Bian
Chih-Yi Chen
Wan-Chun Hu
Haokun Liang
Ann-Frances Rokosa*
Chenxiang Wang

Viola

Hsuan Chen
Hyunjung Song*
Dan Yao
Yicong Mia Zhang

Cello

Yoojin Lee
Li Pang*
Eujin Park
Tsung-Yu Tsai

Bass

Seojin Kim*
Mengjiao Zhang

Flute

Pavana Karanth*
Clara Lee

Oboe

Bailey Eng
Dan Shengquan*

Clarinet

Andy Cho
Tim Hanley*

Bassoon

Arun Felix
Jonathan LiVolsi*

Horn

Ross La Rocca
Christine Stinchi*

Trumpet

Hugh Ash*
Ryan Colarusso

Timpani

Josh Persad

Librarian

Claire Oplinger
Will Sizemore

***Concertmaster*

**Principal*

PROGRAM NOTES

Joe Marta

North (2023)

North has a different meaning depending on who you are and where you are from. Throughout time, the term north has become synonymous with other words, and has even become a symbol in some people's eyes. To some, north may just be a cardinal direction, pointing to the cold, desolate, yet hauntingly beautiful land of the arctic. In the mid 1800s, to a slave, the north meant a dangerous journey to a land where they could become free of their bondage. In certain religious contexts, the north is where their enemies or other dangers came from. This piece, *North*, is meant to embody these various stories, archetypes, and beliefs, and designed to take the listeners and performers on a journey of their own version of what north means.

~ by Joe Marta

Paul Creston

Concerto for Alto Saxophone, Op.26

American composer Paul Creston was born in 1906 to Italian immigrant parents. At a young age he balanced full-time jobs and countless after-hours in the New York City Library teaching himself the art of composition, with the caffeine of ground coffee beans he smoked in a pipe to stay awake. Throughout a long career that spanned much of the 20th century he remained relatively conservative in his approach to melody and harmony. He is remembered particularly for the rhythmic element in his music – he wrote two books on the subject – and for his contributions to the repertory of several instruments less familiar to classical concert audiences. Among the latter was the saxophone. Creston's *Concerto for Alto Saxophone* was composed in the early 1940s and dedicated to pioneering American saxophonist Cecil Leeson. Creston's appreciation for the instrument had developed during the 1930s when he performed as Leeson's accompanist. The first performance of the concerto in its orchestral version occurred in 1944. Almost twenty years later, he arranged it for symphonic band.

Creston's score includes passages of demanding virtuoso effect that exploit the possibilities of the saxophone. From the beginning we hear moments that require great agility yet impeccable melodic expressivity. The second movement's harmonic language and textural colors are a tip of the hat to French

impressionism, with a rhythmic structure that is freed from the constraints of the bar line. A playful rondo movement showcases the saxophonist's dexterity in a quasi-cadenza to finish the work.

~ by Tomás García

Ludwig van Beethoven *Symphony No. 1 in C major, Op.21*

Intending to study with Joseph Haydn, Beethoven moved to Vienna in November, 1792. The mentorship did not go as planned. Beethoven was headstrong and impatient, and Haydn left in 1794 for an extended stay in London. It was not until eight years later, in 1800, that Beethoven premiered his groundbreaking First Symphony, in a self-organized public concert alongside music of Haydn and Mozart. The concert was a success. Beethoven navigates the balance between the tradition and exploring his own voice in the Symphony. His prominent use of wind instruments was innovative; one critic commented: "The only flaw was that the harmonie [winds] were used too much." Beethoven dedicated the Symphony to his patron, Baron Gottfried van Swieten.

The Symphony opens with a dominant seventh chord in the 'wrong' key, a device that must have surprised contemporary concertgoers. The imitative counterpoint of the second movement alludes to past masters. With its displaced accents, irregular phrases, and fast pace the third movement is a minuet in nothing but name. The vivacious and bubbling finale begins with another surprise: a slowly ascending scale in the violins in which notes are added with each repetition until the first note of the Allegro theme itself is reached. Contemporary audiences could not have imagined what was to come from this German composer who had come to Vienna, as Count Ferdinand von Waldstein predicted, to "receive Mozart's spirit from Haydn's hands."

~ by Tomás García

ABOUT THE ARTISTS

Todd Phillips, violin

Todd Phillips made his solo debut with the Pittsburgh Symphony at the age of thirteen. He has appeared with many orchestras throughout the United States, Europe, and Japan since that time, including the Orpheus Chamber Orchestra, of which he has been a member for more than forty years.

Mr. Phillips made his Carnegie Hall debut in 1982 with the New York String Orchestra, and solo performances in Avery Fisher Hall, Alice Tully Hall, the Kennedy Center in Washington, D.C., and Boston's Symphony Hall soon followed. He is a founding member of the highly acclaimed Orion String Quartet, which has been the Quartet-in-Residence at the Chamber Music Society of Lincoln Center. His other extensive chamber music activities have included performances at the Marlboro, Spoleto, Santa Fe, Aspen, Mozart, Ravinia, and Lockenhaus Festivals, and the 92nd Street Y, and he has participated in several tours with Musicians From Marlboro. He can be heard on the Deutsche Grammophon, Sony Classical, RCA Red Seal, Koch International, Delos, Arabesque, Bridge, Finlandia, NY Philomusica Records, and Marlboro Recording Society labels.

Mr. Phillips is a faculty member at the Mason Gross School of the Arts at Rutgers University, The Manhattan School of Music, Mannes College, Bard College Conservatory of Music, and the Cleveland Institute of Music.

Tyler Sakow, alto saxophone

Tyler Sakow is an up-and-coming saxophonist from Tampa, Florida who has performed at Carnegie Hall and has been working with Dr. Paul Cohen for five years. Tyler's playing is notable for his sensitive treatment of melody and a fullness of sound throughout all his playing. Tyler completed his undergraduate degree at the Manhattan School of Music in saxophone performance and hopes to pursue a doctorate in saxophone performance after the completion of his master's degree.

ABOUT THE ARTISTS

Joe Marta, composer

Joe Marta is a composer focusing on band, choral, and chamber music. His music has been performed by groups such as the Mana Quartet, Rutgers University Brass Band, and the Hanover Wind Symphony. His piece *A Night in the Woods* was recently selected by Julie Giroux in her call for scores.

Joe is also an avid performer. At Rutgers he has studied trumpet with Professor Kenny DeCarlo and Mark Hughes in addition to his composition studies with Dr. Melissa Dunphy and Dr. Scott Ordway. He has performed with Rutgers Wind Ensemble, Rutgers Symphony Orchestra, and the Princeton Brass Band. He also marches sousaphone with the Marching Scarlet Knights.

Tomás García, graduate student conductor

Tomás García (b. 1996) is an Ecuadorean conductor and composer currently pursuing a D.M.A. degree in Orchestral Conducting at Rutgers University under the tutelage of Dr. Ching-Chun Lai. He serves as Music Director of the Young People's Philharmonic of the Lehigh Valley and as Children's Music Director of First Congregational Church of Westfield. Tomás previously completed an M.M. degree in Orchestral Conducting at Penn State under Gerardo Edelstein, and he holds degrees from the University of Illinois at Urbana-Champaign and the University of Houston. He was assistant conductor of the Penn's Woods Music Festival for two summers.

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