

RUTGERS

Mason Gross School
of the Arts

MUSIC DEPARTMENT

RUTGERS SYMPHONY ORCHESTRA

Ching-Chun Lai, *Conductor*

Diana Kim, *Violin*

Saturday, February 10, 2024 | 7:30 p.m.

Nicholas Music Center
Mason Gross Performing Arts Center
Douglass Campus

Rutgers, The State University of New Jersey

PROGRAM

subito con forza (2020)

Unsuk Chin
(b. 1961)

Symphony No. 2, H. 295

Bohuslav Martinů
(1890-1959)

- I. Allegro moderato
- II. Andante moderato
- III. Poco allegro
- IV. Allegro

Intermission

Violin Concerto in D major, Op. 61

Ludwig van Beethoven
(1770-1827)

- I. Allegro ma non troppo
- II. Larghetto
- III. Rondo. Allegro

Diana Kim, *violin*

RUTGERS SYMPHONY ORCHESTRA PERSONNEL

Orchestra Personnel, other than concertmaster, are listed alphabetically

Violin I

Ann-Frances Rokosa**
Wenting Bian
Ana Constantin
Maggie Faulkner
Maya Grove
Wan-Chun Hu
Yu-Pei Lai
Haokun Liang
Chenxiang Wang
Eunmin Woo

Violin II

Hyerim An
Ruihong Chang
Chih-Yi Chen
Amelia Cunningham
Elly Ha
So Yeong Kim*^#
Olivia Moaddel
Huyan Nguyen
Emiliano Moreno Salazar

Viola

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

Cello

Yoojin Lee
Li Pang
Eujin Park
Mark Serkin
Tsung-Yu Tsai*^#
Elliott Wells
Shuyi Zhang
Michael Ziegler

Bass

Seojin Kim
Xingyuan Weng
Mengjiao Zhang*^#

Flute

Sarah Beaird^
Pavana Karanth*
Clara Lee#
Ross Matos

Piccolo

Boeun Lee

Oboe

Tyler Selvig^
Dan Shengquan*#
Kathy Yu

Clarinet

Tanner Age*#
Andy Cho^
Tim Hanley
Greg Marsh

Bassoon

Arun Felix^
Jonathan LiVolsi*#

Horn

Kayla Gater
Rebecca Karu^
Xiangyu Liu
Will Sizemore
Christine Stinchi*#

Trumpet

Hugh Ash*^
Ryan Colarusso#
Julia Guarnaccia
Nate Kimmick
Nicholas Del Rosso

Trombone

Erol Tilmaz
Chris Toto^

Bass Trombone

Matthew Wall

Tuba

Benjamin Kauffman

Timpani

Siyoung Lee

Percussion

Liang Dong
Josh Persad*^
Lucas Waitkus

Librarian

Claire Oplinger
Will Sizemore

**Concertmaster

*Principal on Chin

^Principal on Martinu

#Principal on Beethoven

PROGRAM NOTES

Unsub Chin

subito con forza (2020)

A work that opens the same way as Beethoven's Coriolan Overture, Unsub Chin's *subito con forza* was written in 2020 as a co-commission from the BBC Radio 3, the Cologne Philharmonic, and the Concertgebouw Orchestra, "on the occasion of the 250th anniversary of Beethoven's birth," as inscribed in the musical score. Chin is a South Korean composer based in Germany who is strongly influenced by the vivacious energy, modernist approach, and drama found in Beethoven's music. She says of Beethoven: "he was constantly looking for new directions. He was the first consciously modern composer, in the sense that every piece asked for original solutions, even if this meant breaking through existing forms. (...) What particularly appeals to me are the enormous contrasts: from volcanic eruptions to extreme serenity." *Subito con forza* is packed with hidden references to Beethoven's works, including the Emperor Concerto and the Fifth Symphony's opening motto rhythm, wrapped in an interest in sudden shifts in texture, orchestration colors, and fluctuating tempo changes.

~ by Tomás García

Bohuslav Martinů

Symphony No. 2, H. 295

Czech composer Bohuslav Martinů lived most of his mature life in Paris—a city that greatly influenced his musical output. He moved to the French capital in 1923, where he heard jazz, the music of Igor Stravinsky, and that of Les Six, a group of mostly French composers that wrote in a neoclassical style. He was also heavily influenced by the music of the Baroque and folk music of his native Bohemia. During the Second World War his music was blacklisted by the Nazi party, which prompted him to flee to the United States in 1941. This turned out to be a period of great symphonic output, receiving a commission from Serge Koussevitzky for his First Symphony in 1942. In quick yearly succession, his next four symphonies came along (the Second having been composed in 1943).

Martinů's Second Symphony was commissioned by a Czech community in Cleveland and dedicated to, and premiered by, the Cleveland Orchestra. It is a work that features many of his stylistic traits, such as sprung-syncopated rhythms, closely spaced harmonies against a fundamentally tonal background, a traditional harmonization of 6ths and 3rds, to name a few. The first movement begins mysteriously as if we have already been hearing it subconsciously in the background. The main thematic element is a lopsidedly lyrical melody complemented by a pastoral contrasting subject presented in the flutes. The second movement features hints of impressionism with its rich harmonic exploration, at moments bringing tonally clear cadences to the forefront. A light march-like rhythm pervades the third movement with tuneful melodies that shift from duple to triple meter. The fourth movement oozes jittery excitement with stately themes, coloristic pairings of instruments, and a celebratory race to the finish line.

~ by Tomás García

Ludwig van Beethoven ***Violin Concerto in D major, Op. 61***

Beethoven's Violin Concerto, written in 1806 for the virtuoso Franz Clement, is a concerto that has stood the test of time. At its premiere it was not successful, perhaps because it is more lyrical than virtuosic. Beethoven revised the piece and re-worked it as a piano concerto, but it was not until 1844, when the twelve-year old violinist Joseph Joachim revived it, that the concerto achieved a permanent place in the concert repertory.

The first movement begins with four beats on the timpani followed by a dolce theme in the winds. This four-beat gesture is quickly taken up by the strings and becomes an important rhythmic pillar of the movement. After the orchestra has had its say, the solo violin emerges as a blossoming flower with utmost lyricism and beauty. In the Larghetto second movement, a romance, the orchestra again takes the lead, with a beautiful florid accompaniment by the soloist. At the end of the movement, a short but fiery solo cadenza links the Larghetto to the finale, now led by the soloist. The recurring theme is a spritely melody reminiscent of hunting horns, and the relaxed atmosphere leaves ample opportunity for technical display for the soloist.

~ by Tomás García

ABOUT THE SOLOIST

Diana Kim, violin

At the tender age of four, Diana Kim embarked on her musical journey in Seoul, South Korea. Her exceptional talent swiftly garnered both domestic and international attention, leading her to the prestigious Juilliard Pre-College Program just a few years later. Diana's artistry continued to flourish across the country—at Yale School of Music, The Juilliard School, and DePaul University under the guidance of Hyo Kang, I-Hao Lee, and Janet Sung.

A versatile musician, Diana excels both as a soloist and a chamber musician. Along with performing at renowned venues such as Lincoln Center and Carnegie Hall, Diana has also had the privilege of collaborating with many celebrated artists, including Roberto Diaz, Ani Kavafian, and Pacifica Quartet. Currently, Diana continues to master her craft by pursuing a doctorate degree in violin and viola performance with Todd Phillips, Rebecca Young, and Dan Panner.

ABOUT RUTGERS SYMPHONY ORCHESTRA

Rutgers Symphony Orchestra (RSO) is composed of musicians enrolled in the undergraduate and graduate music programs at the Mason Gross School of the Arts. Its annual concert season includes six symphonic programs, one main-stage opera, and two popular programs. RSO aims to prepare students for professional careers as orchestral musicians by tackling major symphonic repertoire. In recent seasons, that has included the Mahler, Strauss, Beethoven, and Brahms symphonic cycles. The orchestra hosts student composition readings and recordings every season. In addition, its annual concerto competition provides winners solo performance opportunities the following season.

The flagship ensemble of the Mason Gross instrumental program, RSO has played with Maestros James Judd, Andrea Quinn, and Rossen Milanov; soloists Lara St. John, Philippe Quint, Barbara Dever, Thomas Studebaker, Nancy Gustafson, Susan Starr, Ruth Laredo, and Alexander Ivashkin; Latin jazz musician Paquito D'Rivera; and pop artists Ray Charles and Jay-Z. The orchestra has performed at Carnegie Hall, David Geffen Hall, New York's Symphony Space, and New Jersey Performing Arts Center (NJPAC). RSO has recorded on the Naxos label. Its concerts are broadcast nationally on WWFM, 89.1.

ABOUT THE MUSIC DEPARTMENT

The mission of the **Music Department** at Mason Gross School of the Arts is to develop well-educated professional musicians who have a deep historical and theoretical understanding of all aspects of music. With access to all the resources of a music conservatory situated within a nationally ranked research university, students receive traditional, well-grounded conservatory training and preparation for the ever-changing world of the arts. The Music Department's 33 fulltime and approximately 50 part-time faculty include principals and members of the New York Philharmonic, the Philadelphia Orchestra, the Metropolitan Opera Orchestra, and the New Jersey Symphony Orchestra, among other distinguished ensembles. Approximately 500 students are enrolled in the department's 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.

ABOUT MASON GROSS SCHOOL OF THE ARTS

Mason Gross School of the Arts is a vibrant community of artists and scholars committed to pursuing excellence, innovation, and inclusivity. Its mission is to create socially relevant art, foster diverse programming and curricula, cultivate community partnerships, and advance the arts through teaching, creative activity, advocacy, and research that contributes to the public good. Comprising 1,200 undergraduate and graduate students across programs in music, theater, dance, filmmaking, and art & design, Mason Gross is housed within Rutgers–New Brunswick, a premier Big Ten research university that serves some 50,000 students and is the flagship campus of Rutgers, The State University of New Jersey.

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