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Adelphi Orchestra

Love Letter to Humanity

Kyunghun Kim Conductor



PO Box 262 | River Edge, NJ 07661
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Love Letter to Humanity

Program

Kyunghun Kim - Conductor

Strauss: Serenade for Winds in E flat major, Op. 7 I

Mahler: Adagietto from Symphony no 5

Intermission

Brahms: Symphony no 1 in C minor, Op. 68

I - Un poco sostenuto - Allegro

II - Andante sostenuto

III - Un poco allegretto e grazioso

IV - Adagio - Allegro non troppo, ma con brio



Adelphi Orchestra

Violin-1

Kathleen Butler-Hopkins
Concertmaster
Robert Lawrence
Beulah Cox
Sylvia Rubin
Yoonhee Roberts
Karen Kamp
Cristopher Basso

Violin-2

Laura Lindsay Sewell
Sarah D'Sa
Rhoda Tillack
Heather Kaplin
Rob Rubin

Viola

Francesca Silos
Cathy Clark
Kevin Kostik
Paula Washington

Cello

Lanny Paykin
Suji Kim
Olivia Kim
Alice Kayzerman
E. Zoe Hassman

Bass

Jay VandeKopple
Lauren Einhorn

Harp

Katherine Sloat

Flute

Kristin Bacchiocchi-
Stewart
Lisandra Hernandez

Oboe

Michael Dwinell
Noah Kay

Clarinet

Michelle Ryan
John Antisz

Bassoon

Shotaro Mori
Susanne Chen
Jeff La Marca

Horn

Bryan Meyers
Matthew Jaimes
Peter Delgrosso
Sam Slockblower
Blair Hamrick

Trumpet

Alex Rensink
Olivia Pidi

Trombone

Noreen Baer
Tom Kamp
Nathaniel Rensink

Timpani

Mark Zettler

Kuunghun Kim



Kyunghun Kim is the Artistic Director of the Ridgewood Symphony, Bergen Youth Symphony and Orchestra and Music Director of Ensemble Con Cuore. He also serves on the music faculty of Lehman College in New York. Mr. Kim frequently appears as a guest conductor with major South Korean orchestras such as the Bucheon

Philharmonic Orchestra, the SungNam Philharmonic Orchestra and the Korean Chamber Orchestra. Mr. Kim made his debut with the WE Philharmonic Orchestra in the summer of 2021 at the renowned Lotte Concert Hall. c Orchestra, and Queens Symphony Orchestra. Mr. Kim has held positions as Resident Conductor for The Chelsea Symphony Orchestra, and Assistant Conductor for both The Greenwich Village Orchestra and The New York Symphonic Arts Ensemble. Additionally, he has conducted The Vidin Philharmonic Orchestra, Seoul Philharmoni Before graduating from The Juilliard School in 2011 with a Masters in Orchestral Conducting, Mr. Kim was an assistant conductor of AXIOM, a contemporary music ensemble at the Juilliard School and was a conductor of the school's Music Advancement Program (MAP) orchestra during 2009-2011. He earned an Artist Diploma in Conducting in 2007 from The Curtis Institute of Music, under the auspices of Otto-Werner Mueller. Born in Seoul, South Korea, Mr. Kim began studying piano, violin, and composition at the age of five. While continuing his study at The Boston Conservatory, where he holds a B.M. in viola performance. He has been invited to participate in numerous prestigious music festivals, including the Wiener Meisterkurse, The Cabrillo Festival of Contemporary Music, and The Pierre Monteux School. In February of 2012, Mr. Kim was chosen as a participant in a Beethoven masterclass with Kurt Masur at the Manhattan School of Music. Mr. Kim has participated in master classes with Michael Tilson Thomas, Alan Gilbert, John Keenan, and Harold Farberman and also was a semi-finalist in the Chicago Symphony Orchestra's Sir Georg Solti International Conducting Competition in 2013. Mr. Kim currently lives in Bergen County, New Jersey with his wife and 2 young son.

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Program Notes

Adagietto from Symphony no. 5 Gustav Mahler (1860 - 1911)

Austrian conductor and composer of symphonies and song cycles, Mahler is remembered equally for both. As head of the Vienna Opera and one of the most important and influential conductors of the period, Mahler significantly upgraded the level of performance for vocalists and instrumentalists, and expanded the standard repertoire. He also ruled with an iron fist, helping to create the image of conductor-as-dictator, which has only recently begun to change. As a composer, Mahler drew heavily on Bach, Beethoven, Wagner, and (to a lesser degree) Bruckner for inspiration. Mahler also supported the Second Viennese School of composers, who in turn supported him.

Mahler was known for the length, depth, and painful emotions of his works: his music not only reflects his experience of life, but also analyzes and recreates it. Aaron Copland said that “the difference between Beethoven and Mahler is the difference between watching a great man walk down the street and watching a great actor play the part of a great man walking down the street.” By this, he meant that even though both composers conveyed greatness, Mahler was insecure in his, and accordingly used bigger gestures to convey it, whereas Beethoven was supremely confident in his own mastery.

Mahler met Alma, his wife to be, on November 7th 1901 and composed his fifth symphony between 1901 and 1902. Its middle movement, the Adagietto, unfolds slowly and tenderly. Its impassioned notes center on Mahler’s feelings and longings for Alma. His friend Mengelberg’s score of the symphony attests to this: “[The] Adagietto was Gustav Mahler’s Declaration of Love for Alma! Instead of a letter, he sent her this manuscript without further explanation. She understood and said that he should come [home to see her]! Both have told me this.”

Mahler conducted the Adagietto’s premiere in 1904, although he

continued to revise details of the orchestration until 1909. Fellow composer Ernst Krenek (1900-1987) said of this symphony “it is a piece with which Mahler enters upon territory of the ‘new music’ of the twentieth century”.

Indeed, the Adagietto crystallizes the essence of Mahler’s heart-breaking melodic style.

- Jason Sundram

Serenade in E-flat major, Opus 7

Richard Strauss (1864- 1949)

In 1882 Strauss had not yet emerged as Richard Strauss. I cannot imagine anyone guessing the composer of the E-flat major Serenade for Winds just by listening. Strauss was an extraordinarily accomplished and confident teenager, and this one-movement work is music of charm as well as skill. The Strauss most of us know best—the tone poems of the 1880s and 1890s, and the operas from the early years of the twentieth century—is full of Wagner, and in 1882 that particular magic had not yet made its effect on his work.

Strauss’s father, Franz, was principal horn in the orchestra of the Bavarian Court Opera in Munich for forty-nine years. One reads that his playing of the solos in the Wagner operas was heartbreakingly beautiful. He loathed every note of them. He detested Wagner the man and he feared and hated the whole current of modernism that Wagner stood for. Young Richard, therefore, was brought up in a strictly classical orthodoxy. At seventeen, having barely arrived at Brahms by way of Mendelssohn, Chopin, and Schumann, he secretly studied the score of Tristan against his father’s orders. More than sixty years later he recalled how he had “positively wolfed it down as though in a trance,” but he had not yet internalized it to the point that it influenced his own compositions. The honeyed classicism of the Serenade is a tribute to Franz Strauss’s paternal influence, and having grown up in the house of the most admired brass player in Europe must have had some bearing on Richard’s lifelong flair for wind music.

The Serenade is short as well as sweet. A single movement, it takes

perhaps ten minutes in performance. The tempo is *andante*. The sonority brings Mozart to mind. The thirteen winds are not exactly those of Mozart's so-called Thirteen-Wind Serenade (actually for twelve winds with string bass), but it is probably inevitable that we think of Mozart when we hear music for wind ensemble written with so beautiful a sense of euphony. The soft-edged lyricism of the music itself suggests Mendelssohn, especially in the opening phrases. Strauss's imagination for sound yields beguiling results throughout.

—Michael Steinberg

Symphony No. 1 in C Minor, Op. 68

Johannes Brahms(1833-1897)

In 1853, Robert Schumann wrote a laudatory article about a 20-year-old composer from Hamburg named Johannes Brahms, whom, Schumann declared, was the heir to Beethoven's musical legacy. Schumann wrote, "If [Brahms] directs his magic wand where the massed power in chorus and orchestra might lend him their strength, we can look forward to even more wondrous glimpses into the secret world of the spirits."

At the time Schumann's piece was published, Brahms had composed several chamber pieces and works for piano, but nothing for orchestra. The article brought Brahms to the attention of the musical world, but it also dropped a crushing weight of expectation onto his young shoulders. "I shall never write a symphony! You have no idea how it feels to hear behind you the tramp of a giant like Beethoven," Brahms grumbled.

Brahms took almost 20 years to complete his first symphony. It is commonly supposed that Brahms' feelings of intimidation about composing a symphony worthy of the Beethovenian ideal kept him from finishing the symphony more quickly. However, this theory, on its own, does him a disservice. Brahms wanted to take his time, a reflection of the serious regard he felt for the symphony as a

genre. "Writing a symphony is no laughing matter," he remarked.

Brahms began compose the first movement of his Symphony No. 1 when he was 23, but he was handicapped by his lack of experience composing for an orchestra. Over the next 19 years, as he continued working on his first symphony, Brahms wrote several other orchestral works, including the 1868 German Requiem and his popular Variations on a Theme of Haydn. The enthusiastic response both works received bolstered Brahms' confidence in his ability to handle orchestral writing. Furthermore, in 1872, Brahms was offered the conductor's post at Vienna's Gesellschaft der Musikfreunde (Society of Friends of Music). The opportunity to work directly with an orchestra gave Brahms an invaluable first-hand understanding of how the different sections of an orchestra interact. Finally, 23 years after Schumann's article first appeared, Brahms premiered his Symphony No. 1 in C Minor. It was worth the wait.

Brahms' friend and critic, Eduard Hanslick, summed up the feelings of many: "Seldom, if ever, has the entire musical world awaited a composer's first symphony with such tense anticipation . . . The new symphony is so earnest and complex, so utterly unconcerned with common effects, that it hardly lends itself to quick understanding . . . [but] even the layman will immediately recognize it as one of the most distinctive and magnificent works of the symphonic literature."

Hanslick's reference to the symphony's complexity was a polite way of saying the music was too serious to appeal to the average listener, but Brahms was unconcerned; he was not trying to woo the public with pretty sounds. "My symphony is long and not exactly lovable," he acknowledged, but it is Brahms' most emotional and personal musical statement. The symphony is carefully crafted; one can hear Brahms' compositional thought processes throughout, especially his decision to incorporate several overt references to Beethoven.

The moody, portentous atmosphere of the first movement, the short thematic fragments from which Brahms spins out seemingly endless developments, are all hallmarks of Beethoven's style, as is

the choice of C minor, a key closely associated with several of Beethoven's major works, such as his Symphony No. 5, Egmont Overture, and Piano Concerto No. 3. And yet, despite all these deliberate references to Beethoven, this symphony is not, as conductor Hans von Bülow dubbed it, "Beethoven's Tenth."

The voice is distinctly Brahms', especially in the inner movements.

The tender, wistful Andante sostenuto contrasts the brooding power of the opening movement. Brahms weaves a series of dialogues among different sections of the orchestra, and concludes with a duet for solo violin and horn. In the Allegretto Brahms relaxes Beethoven's frantic scherzo tempos. The pace is relaxed, easy, featuring lilting themes for strings and woodwinds. In the finale, a strong, confident horn proclaims Brahms' victory over the symphonic demons that may have beset him. Here, Brahms also pays his most direct homage to Beethoven with a majestic theme, first heard in the strings, that closely resembles the "Ode to Joy" melody from Beethoven's Ninth Symphony. When a listener remarked on this similarity, Brahms snapped, "Any jackass could see that!"

- Elizabeth Schwartz

Adelphi Orchestra

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About the Adelphi Orchestra

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Love Letter to Humanity

Fri Sept 30, 2022 - 7:30 PM

Kyunghun Kim - Conductor

Mahler: Adagietto from Symphony no 5

Strauss: Serenade for Winds in E flat major, Op. 7

Brahms: Symphony no 1



Mozart Requiem

Arsmusica Choral

Sat October 22 - 7:30 PM

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Nutcracker Ballet

Ballet Arts

Sat Dec 10 - Sun Dec 11

Bethlehem Lutheran Church



Symphonic Voyage

Sun Mar 19, 2023 - 2:00 PM

Conductor: Jason Tramm

Rossini: La Cenerentola Overture

Dvorak: Concerto for Cello in B minor, Op. 104/B 191

Bethany Bobbs (Cello)

Mendelssohn: Symphony no 3 in A minor, Op. 56 "Scottish"



Brahms & Dvorak

Sun May 7, 2023 - 2:00 PM

Conductor: Scott Jackson Wiley

Brahms: Concerto for Violin in D major,

Sophia Werner (Violin)

2022 AO Competition Winner

Dvorak: Symphony no 7 in D minor,

Mendelssohn: Hebrides Overture, "Fingal's Cave"



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