

Break Through Classical Music
THE DISCOVERY ORCHESTRA

Dueling Pianists Strike Again Discovery Concert®



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Hosted by George Marriner Maull

*Featuring Pianists
Suejin Jung
and
Péter Tóth*

*Sunday, February 25, 2018 ~ 3pm
The Concert Hall at Drew University
Madison, New Jersey*

Program

Franz Liszt
(1811-1886)

Hungarian Rhapsody No. 2 in C-Sharp Minor, S.244/2 (1847)

Péter Tóth

Mephisto Waltz No. 1, The Dance in the Village Inn, S.514 (1859)

Suejin Jung

Intermission

Béla Bartók
(1881-1945)

Piano Sonata, Sz.80 (1926)

I. Allegro moderato

Franz Liszt

Mephisto Waltz No. 1, The Dance in the Village Inn, S.514

Suejin Jung

Béla Bartók

Three Hungarian Folk Songs from the Csik District, Sz. 35a (1907)

(Kindly withhold applause until all three songs are played)

Franz Liszt

Hungarian Rhapsody No. 2 in C-Sharp Minor, S.244/2

Péter Tóth

Artists Bios



Originally from South Korea, **Suejin Jung** began her musical studies at age five. She continued her studies in the United States at Juilliard Pre-college with Julian Martin. Suejin has garnered a number of prizes in competitions including Five Towns Music and Art Foundation, the New York International Piano Competition and the Julia Crane International Piano competition among others.

Suejin has performed solo recitals, chamber music concerts at Steinway Hall, Paul Hall, Carnegie's Weill Recital Hall, the Count Basie Theatre, the Watchung

Arts Center in New Jersey and other performances in New York through the Stecher and Horowitz Foundation. She has performed with ensembles such as the Monmouth Symphony Orchestra, Plainfield Symphony Orchestra, Russ Philharmonic Orchestra, Virtuosi Brunensis Orchestra and Helix! Contemporary Ensemble. In the spring of 2018 she will be a featured soloist with the Rutgers Symphony Orchestra. Her performances have been broadcast on WWFM radio and PBS.

Suejin has been awarded fellowships through the Juilliard School, and has led Education Outreach programs throughout schools in New York. She completed her Master's degree at Juilliard School where she studied with Julian Martin and Joseph Kalichstein. Currently she is pursuing her doctorate degree under the guidance of John Perry and Min Kwon at Rutgers University Mason Gross School of the Arts.

Hungarian pianist **Péter Tóth** is one of the most recognized artists of his generation. He has concertized in most countries in Europe, including Hungary, Austria, Slovakia, Germany, Russia, France, Holland, Spain, Italy, and Switzerland. In addition, he performed in Japan, South Korea, Peru, Costa Rica, China, Australia, and the United States.



As a competitor, Mr. Toth has won top prizes at numerous piano competitions, such as the American Paderewski Piano Competition (2013), the Franz Liszt International Piano and Voice Competition in Los Angeles (2010), and the Franz Liszt International Piano Competitions in Budapest (2001) and Weimar (2000). His first released CD recording won the Grand Prize of the Hungarian Liszt Society (2006). He also won a special award for the best performance of a major romantic work for his outstanding interpretation of Brahms's *First Piano Sonata* at the Southern Highland International Piano Competition in Australia (2011). In 2013, he retired from competing, dedicating himself entirely to the concert stage.

Mr. Toth is a regular guest artist at various piano festivals, such as the Festival de Musique au Château d' Excideuil and the Festival Musique en Vallée du Tarn in France. In addition, he was invited to serve on the jury panel of the Franz Liszt International Piano and Voice Competition in Los Angeles (2014) and the Liszt-Garrison International Piano Competition in Baltimore (2015). He has been a member of the American Liszt Society since 2011.

Mr. Toth has lived in the United States since 2009. He recently earned his Doctor of Musical Arts degree in Piano Performance at the University of Texas at Austin, where he was a student of Anton Nel (2012-2015). He also completed an artist diploma program at Texas Christian University under the tutelage of Tamas Ungar (2009-2012). Prior to moving to the United States, he had studied at the Franz Liszt Academy of Music (major teachers include Gyorgy Nador, Balazs Reti and Laszlo Bihary) and the Bela Bartok Music Conservatory (major teacher: Jozsef Csontos) in his native Hungary. His scholarly activities have included the investigation of the progressive harmonic language of Franz Liszt's piano music. His scientific work, "Symmetrical Pitch Constructions in Liszt's Piano Music", was published in the Spring of 2016.

In spite of being a strong advocate of Franz Liszt's music, Mr. Toth has a wide and diverse repertoire, ranging from J.S. Bach to contemporary music, with a particular focus on the piano music of the 19th century. He is an enthusiastic interpreter of the works of Beethoven, Schubert, Chopin, and Brahms.

Mr. Toth is a piano faculty member at Rutgers, and he also teaches piano at Fairleigh Dickinson University (Madison, New Jersey).

We teach the listening skills that help
you *really* connect with classical music!

About Our Artistic Director



George Marriner Maull, Artistic Director of The Discovery Orchestra and three-time Emmy-nominated public television personality, has helped millions nationwide heighten their classical music listening pleasure as perceptive listeners! Whether on the podium or in lecture settings, his enthusiasm for classical music is contagious. His blogs, including guest posts for Minnesota Public Radio, the Geraldine R. Dodge Foundation, the Violin Channel and Bachtrack, tweets and YouTube *Discovery Orchestra Chats* have followers on six continents. Classical radio stations WBJC-FM in Baltimore, NPR-KJZZ in Phoenix and WWFM in New Jersey have recently featured interviews with Maestro Maull.

Thousands of individuals locally in New Jersey and New York have learned the joys of active listening firsthand through his course *Fall in Love with Music*. As host of the New Jersey Performing Arts Center's *Bank of America Classical Overtures* for the past 14 years, Maestro Maull has presented pre-performance chats before world-renowned ensembles and artists such as the London Symphony Orchestra, Salzburg Mozarteum, Philadelphia Orchestra, Munich Philharmonic, Yo-Yo Ma, Yuja Wang, Itzhak Perlman and Renée Fleming.

Son of pianist Helen Jordan Maull, his passion for classical music began in early childhood. Convictions about teaching music listening were later influenced by his mentor Dr. Saul Feinberg, a nationally recognized figure in music education, with whom he studied in high school. As an educator, his work has been enhanced by his conducting career that has included leading performances at Carnegie Hall and Lincoln Center, as well as in six European countries. Among the ensembles he has served in the past as Music Director and Conductor have been the Louisville Ballet, Louisville Singers, Heritage Theater of Louisville, New Jersey Youth Symphony, Bloomingdale Chamber Orchestra, Plainfield Symphony, Eastern Suffolk Symphony and the Philharmonic Orchestra of New Jersey. His work in New Jersey began with his appointment as Assistant Conductor of the

New Jersey Symphony Orchestra for the 1979-80 season.

Guest conducting appearances have included the Kentucky Opera, Washington Square Festival Orchestra in New York City, Orchestra of the Aaron Copland School of Music, New Jersey Symphony Orchestra and New York Virtuosi Chamber Symphony. Recordings include CD's conducting the Polish National Radio Symphony Orchestra for the Naxos label. Formerly a violist with the Louisville Orchestra, Aspen Festival Orchestra and American Symphony Orchestra, he performed under legendary musicians including Igor Stravinsky, Pierre Boulez and Aaron Copland.

The University of Louisville has honored him as a Distinguished Alumnus and his biography has been listed in *Who's Who in America* for twenty consecutive years. Born and raised in Philadelphia, George Marriner Maull resides in Bedminster, New Jersey with his wife, pianist and accompanist Marcia Maull.

About The Discovery Orchestra

Transforming Listening, Enhancing Lives

In our present day culture of instant gratification and short sound bites, we believe in the power of listening to help us connect with each other and ourselves. Noticing the many expressive details of classical music can touch deep emotional chords within us, creating powerful 'peak experiences.' Since 1996 Artistic Director George Marriner Maull and The Discovery Orchestra have helped audience members to personally encounter "Aha!" moments in music through interactive live concerts, television shows, and online educational videos.

The omnipresence of electronically reproduced music in today's society has trained us to merely *hear* music as a background that accompanies dining, driving, reading, texting...virtually every activity. We've been conditioned to ignore music. Devoting time to classical music *listening* is a rarity in American homes and schools. Generations have grown up without experiencing just how meaningful classical music listening can be. The Discovery Orchestra creates transformative experiences for audience members of all ages, from novices to knowledgeable classical fans.

The Orchestra was founded in 1987 as the Philharmonic Orchestra of New Jersey, a professional ensemble that presented traditional symphonic concerts. Beginning with our first Discovery Concert® in 1996, and culminating with our name change in 2006, all orchestral and chamber music performances now feature interactive instruction.



The GrooveBarbers and soprano Inna Dukach at our November Discovery Concert

The Discovery Orchestra presents: *Discovery Concerts*, *Intimate Afternoon* and *Evening* Chamber Music Recitals, Listening Courses, and Community Outreach programs for underserved youth and seniors. Nationally, from 2003 to the present, millions of viewers have experienced musical discovery through broadcasts and sales of our television programs: *Bach to the Future* (Emmy nomination), *Discover Beethoven's 5th* (Emmy nomination and three Telly Awards) and *Discover Vivaldi's Four Seasons* (Emmy Nomination and three Telly Awards). Our new production for American Public Television, *Fall in Love with Music* (two Telly Awards), is an eight-part series of 30-minute episodes that teach greater understanding and enjoyment of all music, but especially classical music. Since the March 2016 premiere on NJTV there have been over 1,700 broadcasts of episodes nationwide including major television markets. We also reach audiences through our *Discovery Orchestra Chat* videos, available on YouTube and streamed to classrooms, and we regularly communicate with music listeners worldwide on other social media platforms.

The Discovery Orchestra receives support from businesses, foundations, individuals and the New Jersey State Council on the Arts. It is a priority to provide free or discount tickets to underserved constituents for many of our programs. We invite you to visit our website: DiscoveryOrchestra.org or call us at 908-226-7300.

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Available today in the Rotunda

Franz Liszt

(1811-1886)


Hungarian Rhapsody No. 2 in C-Sharp Minor (Composed in 1847)

Listening Guide



INTRODUCTION





1. Narrow range **MELODY** (*f*) punctuated repeatedly by ___ **CHORDS**

PART A 'Lassan'



2. **DOTTED RHYTHM** accompanies sultry **MELODY** in **MINOR**
3. '**CIMBALOM**' mini-**CADENZA**
4. Sultry **MELODY** briefly in **E MAJOR** – **HARMONIZED** in 3rds
5. **G# PEDAL POINT** appears with new **FIGURE**
6. More pronounced **DOTTED RHYTHMIC FIGURE** *sempre giocando*
7. **TRILL** and **CIMBALOM** imitation lead to music like # ___ (changes?)
8. Music is like #2...but different. (How?) Another **C**___ imitation & **T**___
9. This is like #___? Things wind down... 
10. More echoes of #1 – finally landing on **C# MAJOR CHORD**

PART B 'Friska'

11. **C# PEDAL POINT** appears with 'old' **RHYTHMIC FIGURE** (#___?)
12. **C# PEDAL POINT** becomes more pronounced 
13. Music moves from **F# MINOR** to **F# MAJOR** 
14. One of Liszt's most well known **MELODIES**

- 15. **C# PEDAL POINT** 
- 16. **SYNCOATED DISSONANT GRACE NOTES** add humor
- 17. **LEAPS** and **TEMPO CHANGES** add to the fun
- 18. Wild passage of **OCTAVES** in **CONTRARY MOTION** lead to...
- 19. Another familiar **MELODY** from this work
- 20. **C# P** _____ **P** _____ returns **f**  **pp**
- 21. Another zany 'chase' with humorous **DISSONANCES**
- 22. Like #___ and #___ with even sillier jokes and **GLISSANDI**
- 23.  **pp** 
- 24. A wistful moment in **MINOR**
- 25. **CADENZA AD LIBITUM** (*performer determines length & content*)

CODA (Special Ending)

- 26. Insanely difficult **CODA** in **OCTAVES** **pp**  **ff**
- 27.  **!!!** **!!!** **!!!**  **!** **!** **!**

Franz Liszt

Mephisto Waltz No. 1 “The Dance in the Village Inn”


(Composed 1859-1862 – originally for orchestra; later arranged by Liszt for solo piano)

Listening Guide


INTRODUCTION

1. Mephistopheles grabs the violin and begins tuning (___ times?)
2. **ASCENDING CHROMATIC** idea in **OCTAVES** leads to hints of...

PART A

3. **THEME 1** appears and is repeated ____ time(s)
4. ‘Impish’ fiendishly difficult passage
5. Dramatic silence (**REST**) and **GLISSANDO** announce
6. Return of **THEME** ____ (How is it changed?)
7. Like # ____ at first...then becomes massive
8. **THEME 1** returns and repeated
9.  Music calms down - reduced to just 2 **PITCHES**

PART B

10. **THEME 2** played emphasizing the **DIMINISHED 5th INTERVAL**
11. Wistful idea played in **DESCENDING SEQUENCE**
12. **QUESTION/ANSWER** repeated then in **ASCENDING SEQUENCE**
13. **UNISON OCTAVES** end the section followed by silence (**REST**)
14. ‘**Presto**’  This ‘diabolic’ section ends with tease

15. **VARIANT** of **THEME 2** played with satirical 'commentary'
16. Like #___?
17. Another **VARIANT** of **THEME 2**
18. Count steps in **ASCENDING SEQUENCE** followed by **REST**

PART C

19. **THEME** ___ returns
20. Followed immediately by wild **VARIANT** of **THEME 2**
21. Based on **THEME** ___?

22. '*Stringendo*'... 

23. Impassioned **OCTAVES** in right hand 

24. Based on **THEME** ___?

25. How many times **RHYTHM** played? 

26. Diabolically *insane* **RIGHT HAND** part

27. 'Mini' **CADENZA**

28. First occurred at #___?

29. Score reduced to single **CHROMATIC** line - last look at **THEME** _?

CODA (SPECIAL ENDING)

30. Two **TRILLS** precede Liszt's devilish **CODA**





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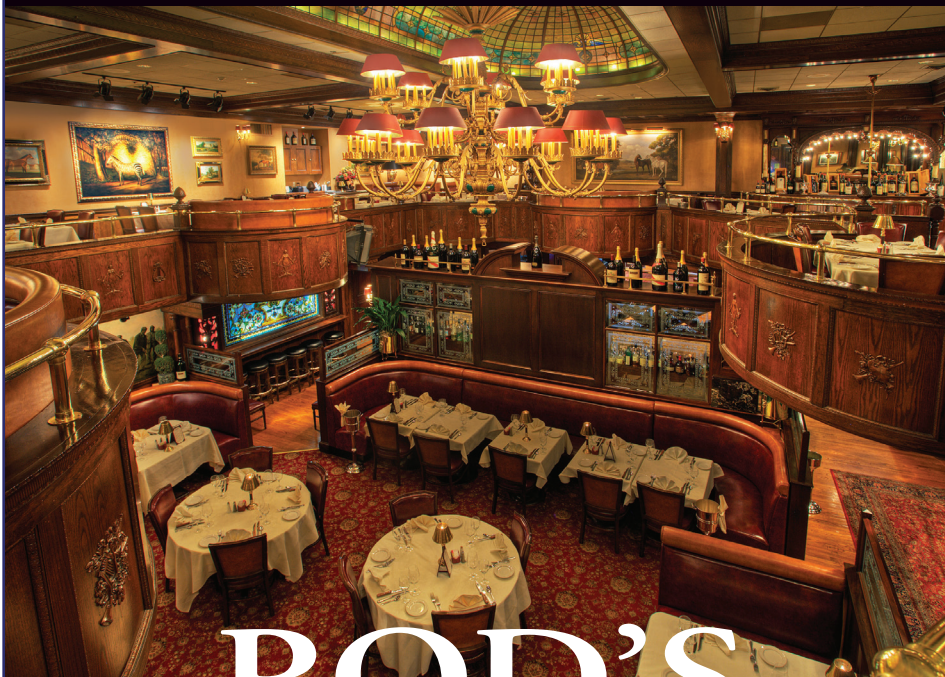
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*Photos from Discover
Holiday Impressions
Intimate Evening
December 7, 2017
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Photos courtesy of Debbie Weisman*

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Broadway: Sassy & Classy
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Summit, NJ Residence



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- 3 - In honor of George's 70th Birthday
- 4 - In memory of Christine McKenna, a wonderful person and avid supporter of the Orchestra
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We regret the omission of names received after the printing of the program.

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Break Through Classical Music!

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The Discovery Orchestra makes every effort to accommodate the needs of individuals with physical and cognitive disabilities for all its programs and activities as well as at its administrative office. Upon request, and with two weeks notice, specific accommodations will be made subject to our available resources. All programs (except for contributor's list) are printed in large print font size. Please see a Discovery Orchestra staff member at the concert venue before the performance begins for any other accommodations.

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***Many thanks to our photographers this afternoon:
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