Ithaca College Chamber Orchestra

Octavio Más-Arocas, conductor

Ford Hall
Tuesday, October 17th, 2017
8:15 pm



ITHACA COLLEGE
School of Music

Program

Opening for a New Year (2018) — Nick O'Brien ’18 (b. 1996)

World Premiere, IC Orchestras Fanfare Project

haunted topography (version for sinfonietta) — David T. Little (b. 1978)

Symphony No. 7 in A Major, op. 92 — Ludwig van Beethoven (1770 - 1827)

Poco sostenuto - Vivace
Allegretto
Presto
Allegro con brio

Ithaca College Chamber Orchestra

Violin I
Alem Ballard
Kathryn Drake
Reuben Foley
Kai Hedin
Daniel McCaffrey
Peter Nowak
Emily Scicchitano
Henry Scott Smith
Esther Witherell *

Violin II
Bailey Angstadt
Darya Barna
Emilie Benigno
Shelby Dems *
Lily Mell
Taylor Payne
Kristina Sharra
Gabriella Stout

Viola
Alyssa Budzynski
Zac Cohen
Richard Cruz
Carter Kohler
Karly Masters
Michelle Metty
Jacob Shur *

Cello
Molly DeLorenzo *
Mechu Lippert
Craig Mehler
Aidan Saltin
Hideo Schwartz
David Shane

Bass
Katelyn Adams
Kiefer Fuller *
Tristen Jarvis
Ryan Petriello

Flute
Jeannette Lewis
Hannah Morris *
Nicole Murray ^

Oboe
Melissa DeMarinis
Ellen O'Neill * ^

Clarinet
Erin Dowler *
Emma Grey

Bassoon
Olivia Fletcher *
Brittany Giles ^

Horn
Jacob Factor *
Nicoletta Pignatello ^
Jeremy Strauss

Trumpet
Peter Gehres
Michael Stern ^
Kristen Warnokoski *

Trombone
Will Esterling ^

Piano
Manuel Gimferrer

Timpani
Grace Asuncion

Percussion
Benjamin Brown-McMillin
Dan Syvret *

* = Principal for Beethoven
^ = Principal for Little

Biographies

David T. Little

David T. Little is “one of the most imaginative young composers” on the scene, a “young radical” (*The New Yorker*), with “a knack for overturning musical conventions” (*The New York Times*). His operas *JFK* (Royce Vavrek, librettist; Fort Worth Opera / Opéra de Montréal / American Lyric Theater), *Dog Days* (Royce Vavrek, librettist; Peak Performances / Beth Morrison Projects), and *Soldier Songs* (Prototype Festival) have been widely acclaimed, “prov[ing] beyond any doubt that opera has both a relevant present and a bright future” (*The New York Times*).

Recent works include *The Conjured Life* (Cabrillo Festival Orchestra / Cristian Măcelaru), *Ghostlight—ritual for six players* (eighth blackbird / The Kennedy Center), *AGENCY* (Kronos Quartet), *dress in magic amulets, dark, from My feet* (The Crossing / ICE), *CHARM* (Baltimore Symphony / Marin Alsop), *Hellhound* (Maya Beiser), *Haunt of Last Nightfall* (Third Coast Percussion). Little is currently working on a new opera commissioned by the MET Opera / Lincoln Center Theater new works program with Royce Vavrek, and the music-theatre work *Artaud in the Black Lodge* with Outrider legend Anne Waldman (Beth Morrison Projects). His music has been heard at LA Philharmonic, Carnegie Hall, LA Opera, the Park Avenue Armory, Holland Festival, the Bang On A Can Marathon, BAM Next Wave and elsewhere. Educated at University of Michigan and Princeton, Little is co-founder of the annual New Music Bake Sale, has served as Executive Director of MATA, and serves on the Composition Faculty at Mannes-The New School. From 2014-2017, he served as Composer-in-Residence with Opera Philadelphia and Music-Theatre Group. The founding artistic director of the ensemble Newspeak, his music can be heard on New Amsterdam, Innova, and VIA Records labels. In fall 2016, VIA Records released the world-premiere recording of *Dog Days*, starring the original cast and Newspeak led by conductor Alan Pierson; the CD was listed as one of NPR’s Best Recordings of 2016. He received a 2017 Fellowship from the New Jersey State Council on the Arts.

David T. Little is published by Boosey & Hawkes. www.davidtlittle.com

— June 2017

Octavio Más-Arocas

Octavio Más-Arocas is a versatile and dynamic conductor whose achievements demonstrate his talent and musicianship. The 2017-18 season marks the beginning of two new positions for Más-Arocas as he starts his tenures as the Music Director and Conductor of the Mansfield Symphony Orchestra in Ohio and as the Director of Orchestras at Ithaca College in New York.

An award-winning conductor, Mr. Más-Arocas won the Robert J. Harth Conducting Prize at the Aspen Music Festival; the Felix Mendelssohn-Bartholdy Award, given by Kurt Masur; the Thelma A. Robinson

Award from the Conductors Guild; a prize from the Third European Conductors Competition; and the National Youth Orchestra of Spain Conductors Competition. In 2012, Mr. Más-Arocas was selected by the League of American Orchestra to conduct the Fort Worth Symphony Orchestra in a showcase event during the League's National Conference in Dallas.

Chosen by Kurt Masur, Mr. Más-Arocas was awarded the prestigious Felix Mendelssohn-Bartholdy Scholarship. Consequently, he worked as Maestro Masur's assistant with the Leipzig Gewandhaus Orchestra and the Helsinki Radio Orchestra and made his German conducting debut with the Leipziger Symphonieorchester. The offer came after Mr. Más-Arocas' New York debut concert sharing the podium with Maestro Masur and the Manhattan School of Music Symphony.

Mr. Más-Arocas served as Principal Conductor of the Green Bay Symphony Orchestra, Wisconsin and held the positions of Director of Orchestral Studies and Opera Conductor at the Lawrence University Conservatory of Music in Wisconsin, Director of Orchestral Studies and Associate Professor of Conducting at the Baldwin Wallace University Conservatory of Music in Ohio, Director of Orchestras at the Interlochen Arts Academy in Michigan, Resident Conductor of the Sewanee Summer Music Festival in Tennessee, and Assistant conductor of the National Repertory Orchestra in Colorado. Simultaneous to his work with the Lawrence Symphony Orchestra, Mr. Más-Arocas was the Resident Conductor of the Unicamp Symphony Orchestra in Campinas, Brazil where he also was a Visiting Professor of Conducting at the Universidade Estadual de Campinas in 2013. Mr. Más-Arocas spends part of his summers and winters near Grand Traverse, MI where he has developed a relationship as guest conductor of the Traverse City Orchestra and continues his association as guest conductor at the Interlochen Center for the Arts. In addition, he has worked with the Alabama Symphony Orchestra as a regular cover conductor.

In the last few years Mr. Más-Arocas has conducted orchestras across North and South America and Europe including the Filarmonica George Enescu in Romania, the Granada City Orchestra in Spain, the Leipziger Symphonieorchester in Germany, the Orquestra Sinfônica da Unicamp in Brazil, the Green Bay, Traverse City, Fort Worth, Spokane, Toledo, Phoenix, Memphis, Kansas City, and San Antonio Symphonies, the National Repertory Orchestra, the Manhattan School of Music Symphony, the orchestras of Viana do Castelo and Artave in Portugal, the Interlochen Philharmonic, the Universidad Nacional Autonoma de Mexico Philharmonic, the Rosario Symphony in Argentina, Kharkov Symphony in Ukraine, the National Youth Orchestras of Portugal and Spain, the Pescara Symphony in Italy, the Amsterdam Brass in the Netherlands, and the Ciudad Alcala de Henares Symphony. In addition, Mr. Más-Arocas has served as assistant conductor at the Madrid Royal Opera House.

Mr. Más-Arocas was assistant conductor of the National Repertory Orchestra, which he conducted in subscription, family, and pops concerts. As the Resident Conductor at the Sewanee Summer Music Festival he conducted the Festival, Symphony, and Cumberland Orchestras. Other festival appearances include the Aspen Music Festival, the Cabrillo Festival of Contemporary Music, the Festival Internacional Carlos Gomes in Campinas, Brazil, the Interlochen Music Festival, the Bach Festival at Baldwin Wallace University, and the

MidAmerican Center for Contemporary Music.

His ability to work, inspire, and transform young talents has lead him to be a frequent guest conductor with prominent music education organizations and ensembles around the world. He has worked with the World Youth Symphony Orchestra, the national youth orchestras of Portugal and Spain, has conducted All-State Honor Orchestras, and has been in residence with university orchestras in Chicago, Portugal, and Brazil. Mr. Más-Arocas has lead tours with the National Youth Orchestra "Templarios" of Portugal, the Interlochen Symphony, the Baldwin Wallace Symphony, and toured Argentina with the Silleda Wind Symphony.

Mr. Más-Arocas is an alumnus of the prestigious American Academy of Conducting at Aspen where he studied with David Zinman. He completed doctoral studies, and his main mentors include Kurt Masur, Harold Farberman, and Emily Freeman Brown.

Program Notes

haunted topography

Program notes provided by the composer

Haunted Topography is a meditation on a story told to me by Moe Armstrong in the summer of 2011. Moe is the founder of the veteran rehabilitation program Vet2Vet. It was in this capacity that he met a woman whose son had been killed in Vietnam. Even decades after the loss, this mother could not even begin to move past the pain. In speaking with Moe, it came out that, though she had asked, no one had ever shown her a map of where it had happened. She felt that she needed to know this—to see the place where her son had been killed—before her healing process could begin. Moe showed her, and it helped her to begin to heal.

It is a simple story, of course, but it says a lot about the nature of grief, of mortality and of the peculiarities of each individual's needs while engaging with the healing process.

haunted topography was commissioned by Alarm Will Sound, and received its world premiere on October 21, 2011 at Roulette as part of the 2011 SONiC Festival.

Symphony No. 7, op. 92

Program notes by Kin Szeto, edited by Keehun Nam

The Seventh Symphony, which Beethoven himself called one of his best works, was composed between 1811 and 1812. This symphony was premiered on December 8th, 1813 in Vienna. Since the premiere, it has been performed frequently and has become one of his most popular symphonies. Wagner remarked that the 7th Symphony represented "the apotheosis of the dance," which at that time was the highest commendation for a work of

music. This symphony was premiered alongside the 8th symphony which is quite compact when compared with the grandness of the 7th symphony.

The first movement starts with a long introduction, revealing the harmonic route of the entire symphony. After the introduction, the Vivace ("lively," beginning with only the flutes) is full of popular dance rhythms and surprising dynamic changes. This energy characterizes the entire work.

Beethoven wrote "Allegretto" as the tempo marking of the second movement meaning that it should be quite brisk. This is unusual as most second movements of symphonies in that era were slow. A unique character of this movement is how easily one can hear the evolution of the melody which makes its way around the orchestra throughout the movement. Without any unnecessary elements, Beethoven creates energy only the harmonic progression and the repetition of the melody.

The "Scherzo" ("joke" in Italian) is quite fast and exciting. The slow parts of the movement (marked "Trio") repeats twice in the movement making the structure of this movement an extended ternary form (A-B-A-B-A). You can also find this approach in Beethoven's 4th and 6th Symphonies. While this structure is quite common for that time period, Beethoven makes it better—as only Beethoven could—by making it unpredictable!

Somehow, Beethoven makes the final movement even more exciting than all of the prior movements. Near the end of the movement, Beethoven marks "fff" (meaning "loud-er-est!"). This is the first time that Beethoven used this marking. At this point, the energy of the symphony reaches a boiling point, bringing the symphony to a close.

Upcoming Events

November 11, 2017 at 7:00pm - Recital at St. Luke's Lutheran Church

Igor Stravinsky: Soldier's Tale (to be read, played, and danced)

Keehun Nam, conductor joined by actors, narrators, and dancers

November 16, 2017 at 8:15pm - Symphony Orchestra in Ford Hall

Emily Cooley: Argo
Dmitri Shostakovich: Symphony No. 10, op. 93, E minor

Octavio Más-Arocas, conductor

November 30, 2017 at 8:15pm - Sinfonietta in Ford Hall

Gustav Holst: St. Paul Suite, op. 29, no. 2
Gustav Holst: Brook Green Suite
Edvard Grieg: Two Nordic Melodies, op. 63
Edward Elgar: Serenade for Strings, op. 20

Kin Szeto and Keehun Nam, conductors

December 11, 2017 at 8:15pm - Chamber Orchestra in Ford Hall

Charles Ives: The Unanswered Question
Antonio Vivaldi: Autumn and Summer from Four Seasons
Wolfgang Amadeus Mozart: Symphony No. 35 in D Major ("Haffner")

Octavio Más-Arocas, conductor

December 14, 2017 at 7:00pm - Lecture-Recital with Chamber Orchestra in Hockett Family Rec

Wolfgang Amadeus Mozart: Symphony No. 35 in D Major ("Haffner")

Kin Szeto, conductor