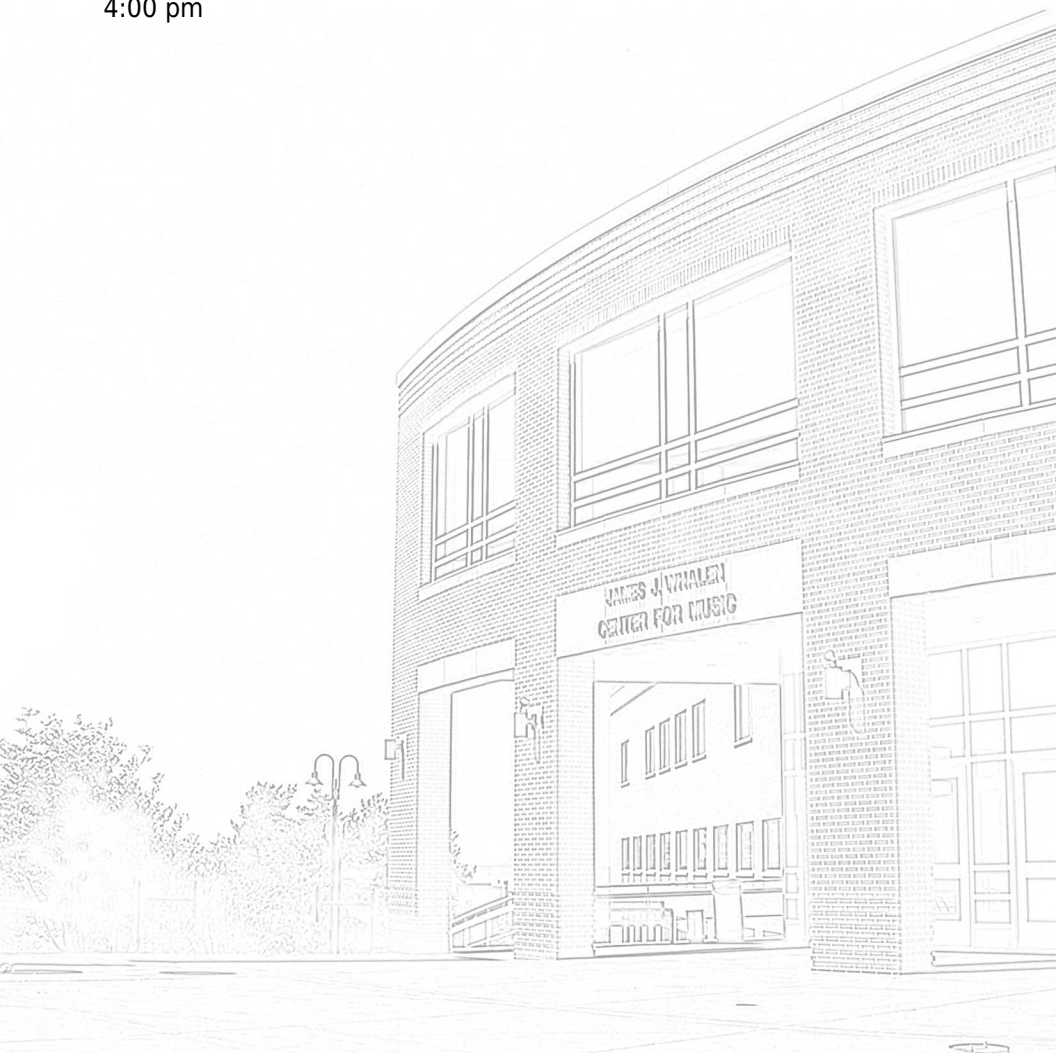


Ithaca College Symphony Orchestra

Octavio Más-Arocas, Music Director & conductor
Kin Szeto, conductor

Ford Hall
Sunday, March 4th, 2018
4:00 pm



ITHACA COLLEGE

School of Music

Program

From Death Till Oeuvre (2018)

Dallas J. Howard
(b. 1992)

World Premiere, IC Orchestras Fanfare Project

Water Rings Overture (1993)

Chinary Ung
[2017-18 Karel Husa Visiting
Professor of Composition]
(b. 1942)

Kin Szeto, conductor

Bell Song from *Lakmé* (1883)

Léo Delibes
(1836-1891)

Megan Jones '19, soprano

Concerto for Alto Saxophone and Orchestra (1949)

Henri Tomasi
(1901-1971)

I. *Andante et Allegro*

Sara Mercurio '20, saxophone

Piano Concerto No. 2 in G minor, op. 22
(1868)

Camille Saint-Saëns
(1835- 1921)

I. *Andante sostenuto*

Ivan Yumagulov '21, piano

Vetrata di Chiesa [Church Windows] (1926)

Ottorino Respighi
(1879 - 1936)

I. *La fuga in Egitto* [The Flight into Egypt]

II. *San Michele Arcangelo* [St. Michael Archangel]

III. *Il Mattutino di Santa Chiara* [The Matins of Santa Chiara]

IV. *San Gregorio Magno* [S. Gregorio Magno]

Ithaca College Symphony Orchestra

Violin I

Reuben Foley
Daniel McCaffrey
Alem Ballard
Esther Witherell
Shelby Dems
Lucia Barrero Oliver
Kristina Sharra
Kai Hedin
Bailey Angstadt
Katelyn Tai

Violin II

Kathryn Drake
Peter Nowak
Emilie Benigno
Taylor Payne
Masakazu Yasumoto
Matthew Barnard
Tyler Bage
Timothy Ryan Parham
Liam Mazierski
Miranda Crosley

Viola

Richard Cruz
Jacob Shur
Karly Masters
Carter Kohler
Nickolette Cartales
Alora Foster
Zac Cohen
Maria Dupree
Jessica Herman
Christopher Chen
Enaw Elonge
Geoff Devereux
Molly Crocker

Cello

Molly DeLorenzo
Mechu Lippert
Kelton Burnside
Malachi Brown
Craig Mehler
Melanie Sadoff
Caroline Andrews
Michael Ziegler
Grace Dashnaw
Margaret Chan
Wren Murray
Emma Scheneman
Aidan Saltini

Bass

Kiefer Fuller
August Bish
Katelyn Adams
Emani Barber
Tom Brody
Matt Suffern
Sam Higgins
Adam Siegler
Zane Carnes
Grace Wible

Flute

Nicole Murray
Hannah Morris
Kathleen Barnes

Oboe

Ellen O'Neill
Morgan Atkins
Erica Erath

Clarinet

Erin Dowler
Emma Grey
Katherine Filatov
(Bass Clarinet)

Bassoon

Olivia Fletcher
Brittany Giles
Aiden Braun
(Contrabassoon)

Horn

Jacob Factor
Ben Futterman
Jeremy Straus
Sydney Rosen (Asst.)

Trumpet

Kristen Warnokowski
Michael Stern
Stephen Russell

Trombone

Julie Dombroski
Will Esterling
Johanna Wiley (Bass
Trombone)

Tuba

Steven Wilkinson

Timpani

Grace Asuncion

Percussion

Dan Syvret
Ben Brown-McMillan
Katherine McInerney
Kenneth O'Rourke

Harp

Anna Maxwell

Celeste/Piano

Manuel Gimferrer
Jiyue Ma

Organ

Chris Davenport

Biographies

Chinary Ung

Chinary Ung is often associated with that group of Asian-born composers whose music incorporates aspects of Eastern musical characteristics into a Western classical music setting. Aside from specific cultural and generational distinctions, the principal difference between Ung's work and theirs is that for many years he was prevented from engaging directly with the source of his cultural heritage as his native country was being torn apart by the scourge of the Khmer Rouge. Indeed, as the people and culture of Cambodia were being systematically destroyed, Ung took it upon himself to rescue some facet of the traditional music he had known as a child, reconstituting Cambodian musical traditions through his performances on the *roneat-ek*—the Cambodian xylophone. This project reflects the qualities of responsibility and of hopefulness that are so strongly a part of Ung's personality.

Over the past forty years Chinary Ung has developed a musical language that indicates an open ear toward the sounds of the East-Southeast Asia and his native Cambodia in particular—as well as the textures and instrumental practices of contemporary Western concert music. From the solo cello piece *Khse Buon*, to the Grawemeyer Award-winning *Inner Voices*, to the epic *Aura*, Ung's music is characterized by a vivid sound world with an intense emotional trajectory. Ung's extensive orchestral catalog has been commissioned and performed by major orchestras throughout the United States and abroad, including those in Philadelphia, Louisville, Pittsburgh, Tokyo, Sydney, and Basel, as well as the Saint Paul Chamber Orchestra and the American Composers Orchestra. His work has been commissioned by the Meet the Composer/Reader's Digest Commissioning Program, the National Endowment for the Arts, and the Ford, Koussevitzky, Joyce, and Barlow Foundations. In 2014 he was given the John D. Rockefeller 3rd Award by the New York-based Asian Cultural Council.

An astonishingly prolific composer, Ung's focus is rarely turned inward. His activities as a cultural leader demonstrate a profound sense of responsibility to a broader cultural and societal context. Ung has worked with numerous institutions and individuals who share his dedication toward preserving Cambodian culture and forging cultural exchanges between Asia and the West. As an educator, Ung has taught courses in Southeast Asian music and he has instructed generations of young composers at several institutions in the United States and now, through a series of residencies, in Asia as well. He holds appointments at the University of California, San Diego, where he is Distinguished Professor of Music, and at Chapman University, where he is a Chancellor Fellow and Senior Composer in Residence.

Chinary Ung's compositions are published exclusively by C.F. Peters Corporation and they are registered under BMI. His growing catalog of recordings can be found on Bridge, CRI, New World, Argo, CAMBRIA, Atoll, NAXOS, and oodiscs.

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 Autónoma de México 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 Alcalá 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 led 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 led 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.

Megan Jones

Megan Jones is a junior vocal performance major in the studio of Marc Webster. She grew up in Pittsburgh, Pennsylvania and enjoyed participating in PMEA festivals, musicals, and recitals. Her college career so far has blessed her with opportunities such as being a part of Ithaca College's Woman's Chorale, Choir, three student-run productions, and last year's production of La Clemenza di Tito. Megan also enjoyed putting a concert together in the music school to raise awareness for mental health, featuring dozens of the voice faculty and students. She looks forward to touring with the Ithaca College Choir this semester as well as her junior recital. Megan is incredibly grateful for all of the support she receives from the voice faculty, her friends, and her family. She is thrilled to have her first opportunity to perform with an orchestra!

Sara Mercurio

Sara Mercurio is a sophomore at Ithaca College. She is currently double majoring in Music and Psychology. At Ithaca College, she is a member of the Wind Symphony, Jazz Repertory Ensemble, Saxophone Ensemble, and the Venia Saxophone Quartet. She is regularly involved in the music community of her hometown (West Islip, New York) where she mentors younger students and provides music lessons on a variety of instruments. She has previously won the Music Lovers Solo Competition, the Sound Symphony Concerto Competition, and the Atlantic Wind Symphony Concerto Competition. In the future, Sara hopes to have a career in psychology, where she both provides support for people in need as well as healing through the redemptive qualities of music.

Ivan Yumagulov

Ivan Yumagulov, a graduate of Charles Baker High School in Baldwinsville, is currently a freshman at Ithaca College in the studio of Dr. Charis Dimaras majoring in Piano Performance and Music Education. A native of Chelyabinsk/Russia, he started his musical education on an accordion and advanced quickly to become one of the best young players in his age-group winning local and national competitions. Six years ago, after Ivan and his family moved to the United States, he started studying the piano, first with Mr. John Spradling and — since July of 2015 — with Dr. Dimaras. In 2014, Ivan was awarded the 1st prize in the CNY Senior Advanced Piano Competition and also performed Beethoven's Piano Concerto No. 2 with the Onondaga County Orchestra after winning their Concerto Competition. Elsewhere, he was awarded second place in American Protégé's International Piano Competition, which resulted in an opportunity for him to perform at Carnegie's Weill Recital Hall in New York City. Other credits include performances at the Artist Piano Centre and at St. Paul's Episcopal Cathedral in Syracuse/NY. Most recently, he was awarded the 2017 Robinson Award at the Skaneateles Festival, as well as third place at the 2017 Thousand Islands International Piano Competition. A scholarship recipient and alumnus of Ithaca College's and Indiana University's Summer Piano Institutes, Ivan also plays the saxophone.

Program Notes

Water Rings Overture

Program notes by Adam Greene

Water Rings represents Ung at his most restrained. Although the piece avoids the sort of extravagant guration found in both of the Spirals pieces, the expressive language is entirely consistent. Because Ung wrote the piece in a very brief period he determined that the most effective approach would be to imagine himself inside the orchestra, playing it as if it were a pinpeat ensemble. The piece uses dance rhythms and folk tunes from Cambodia, and while the instrumental writing is not as arid as other works on this recording, the parts are drawn with the same characteristic nuance, elegantly shaped and generously in ected.

Water Rings Overture is scored for full orchestra. It was commissioned by and dedicated to Sun Cities Symphony, James Yestadt, Music Director.

Bell Song from Lakmé

L'Air des clochettes (Bell song) is one of the most famous arias from Léo Delibes' best-known opera *Lakmé*. Delibes wrote this three-act opera in 1881-1882. It was first performed on April 14, 1883 by the Opéra-Comique in Paris. The work is based on Théodore Pavie's story *Les babouches du Brahmane (The Brahman's Slippers)* and novel *Le Mariage de Loti (The Marriage of Loti)* by Pierre Loti, and the story is set in mid-19th century India under British colonization.

Concerto for Alto Saxophone and Orchestra

Henri Tomasi composed numerous concertos for wind instruments. The Concerto for Alto Saxophone and orchestra is one of his most famous one. It was composed in 1949 and dedicated to Marcel Mule, a renown French Saxophonist who gave its premiere.

The concerto contains two movements. The first movement begins with a mysterious introduction then soon moves to the *Allegro*, mostly in 5/4 meter. The second movement is rhythmic and fast, with complicated patterns flipped around between the orchestra and the soloist. The piece ends with a climactic *Largo*. The work includes a cadenza which serves as a recapitulation of the introduction of the first movement.

*Only the first movement will be performed in today's concert.

Piano Concerto No. 2 in G minor, op. 22

Piano Concerto No. 2 in G minor was composed in 1868 and is Saint-Saens's most popular piano concerto. It was dedicated to Madame A. de Villers née de Haber. The composer was the soloist at the premiere with Anton Rubinstein conducting the orchestra. Saint-Saëns wrote the concerto in only three weeks and had very little time to prepare for the premiere. Thus, the piece was not initially successful.

The piece is in the traditional three-movement form. Traditionally, the first movement is fast-paced while the second movement is slow. However, in the case of this concerto, it is the opposite. The first movement is slow and the second movement is in a scherzo-like fast style, making it similar to a typical symphony without the first movement.

*Only the first movement will be performed in today's concert.

*** *Program notes for the concertos are written by Kin Szeto*

Vetrata di Chiesa [Church Windows]

From the New York Philharmonic - James M. Keller

Ottorino Respighi was schooled in his native Bologna, but he started his career in earnest with an appointment as a viola player at the Imperial Opera in St. Petersburg, where he had the opportunity to study with Nikolai Rimsky-Korsakov. After Respighi returned to Italy he occasionally flirted with modernism, but he always retreated to an essentially conservative stance. In 1932 he joined nine other conservative composers to sign a declaration condemning the deleterious effect of music by such figures as Schoenberg and Stravinsky and encouraging a return to established Italian tradition. By then he was rich and famous - success had arrived through his hugely popular tone poem *Fountains of Rome*, composed in 1915-16, and he had ridden its wave with the ensuing *Pines of Rome* (1923-24) and *Roman Festivals* (1928).

In 1919 Respighi married the mezzo-soprano Elsa Olivieri-Sangiaco, who, for several years, had been his composition pupil at the Accademia di Santa Cecilia in Rome. In her memoirs, she recalled: "We had been married for some weeks when one day I asked Ottorino if he had ever studied Gregorian Chant. He replied that it was something he had long wanted to do but never found the opportunity. For my part, I had studied the subject with particular enthusiasm and been given a first-class diploma a few months previously. I offered to teach him. ... Not a day passed but he asked me to intone a passage from the Roman Gradual while he listened spellbound. The Maestro was considerably influenced by this music, for there are echoes of Gregorian Chant in almost everything he wrote after 1920. The Three Piano Preludes on Gregorian Melodies [sic] were completed a few months later at Capri in the summer of 1919 and brightly reflect Respighi's state of mind at that time - delighted wonder at a revelation and the mystic exaltation of profound religious feeling which matched the harmony of our life together. The Maestro told me how wonderful it would be to recast those magnificent melodies in a new language of sounds, free them from the rigidly formal Catholic liturgy of the Roman Gradual and revive the indestructible germ of real human values contained therein.

Respighi adapted the three pieces for orchestral forces in 1925-26, maintaining their original order, and added a fourth piece to conclude the suite. His friend Claudio Guastalla, an editor and professor of literature, recounted: "What were these four symphonic impressions to be called? Respighi thought of four church doorways. ... I objected that it was too colorless. Why not *Vetrata di chiesa* (Church Windows), I suggested? The name remained and was perhaps responsible for some of the more idly superficial critics comparing the work to the symphonic poems, which are quite different."

It's a fair distinction. Whereas a symphonic poem is inspired by some pre-existent extra musical impetus - usually a literary program, sometimes a painting or other source - *Vetrata di chiesa* traveled the opposite route, with the extra musical reference being dreamed up only after the composition was completed. (In the original Three Preludes, the movements were presented without any programmatic titles.) Having settled on the overall "subject," Guastalla and Respighi set about deciding the topics of the individual movements. Guastalla heard in the opening movement "the passing of a chariot beneath a brilliant, starry sky," which in turn suggested to him the Flight into Egypt, as recounted in the Gospel of Matthew. The riotous second movement evoked "a clash of weapons - a battle in the skies," and this brought to mind the vision of the Archangel Michael in the Book of Revelation. The third called for a reference to support its "mystical, pure, and convent-like" character, and that led them to a passage about St. Clare in *The Little Flowers of St. Francis*. Applicable literary quotations were noted in the published score for these three adapted movements as well as for the very grand finale, the splendor of which reminded Guastalla of St. Gregory the Great, the sixth-century pope whose reforms to the liturgy led to his name being attached to the repertoire of Gregorian chant.

Upcoming Events

March 29, 2018 at 8:15pm - Ithaca College Chamber Orchestra in Ford Hall

Damian Montano: Three Night Pieces, for Bassoon and Chamber Orchestra
Igor Stravinsky: Pulcinella (Complete Ballet)

Octavio Más-Arocas, conductor

April 14, 2018 at 8:15pm - Ithaca College Gospel Festival in Ford Hall

Pastor Chantel Wright, guest conductor
Callie Day and Taiwan Norris, soloists

April 20, 2018 at 7:00pm - Refugee Benefit Concert in Partnership with Ithaca Welcomes Refugees in Immaculate Conception Church

Giovanni Pergolesi: Stabat Mater

Juliana Child, soprano
Nicole Rivera, alto
Keehun Nam, conductor

April 28, 2018 at 4:00pm - Ithaca College Sinfenietta in Ford Hall

Antonín Dvořák: Serenade for Strings, op. 22
Pyotr Ilyich Tchaikovsky: March Slav, op. 31
Jean Sibelius: Finlandia, op. 26

Keehun Nam and Kin Szeto, conductors

April 30, 2018 at 8:15pm - Ithaca College Symphony Orchestra in Ford Hall

TJ Cole: Nightscape
Gustav Holst: The Planets

Octavio Más-Arocas and Keehun Nam, conductors