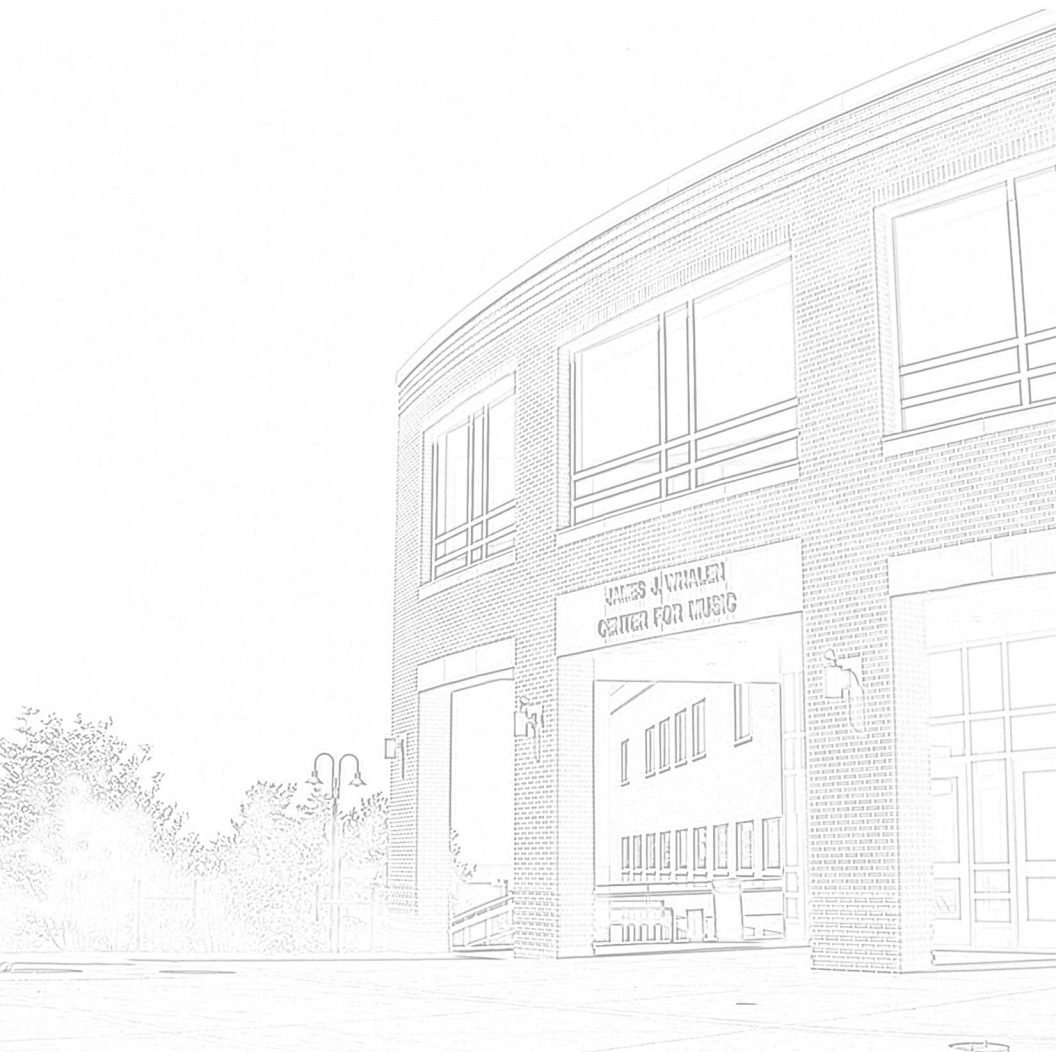


# Ithaca College Sinfonietta

Kin Szeto and Keehun Nam, co-directors

Ford Hall  
Saturday, April 28th, 2018  
4:00 pm



**ITHACA COLLEGE**

School of Music

# Concert Program

Serenade for strings in E Major, Op. 22 (1875)

Antonín Dvořák  
(1841-1904)

I. Moderato

*Kin Szeto, conductor*

IV. Larghetto

*Keehun Nam, conductor*

*Finlandia*, Op. 26 (1899)

Jean Sibelius  
(1865-1957)

*Kin Szeto, conductor*

*Slavonic March* in B-flat Minor, Op. 31  
(1876)

Pyotr Ilyich Tchaikovsky  
(1840-1893)

*Keehun Nam, conductor*

# Program Notes

*All program notes by Kin Szeto and Keehun Nam*

## **Serenade for Strings in E Major, Op. 22**

Originally consisting of the following five movements,

- I. Moderato
- II. Menuetto: Allegro con moto
- III. Scherzo: Vivace
- IV. Larghetto
- V. Finale: Allegro vivace

Dvorák wrote this work during some of the most happy times in his life: his 1873 marriage to Anna Čermáková was going well and he had finally achieved financial security for his young family with prestigious commissions in Vienna. Perhaps it was with this energy that he was able to write this entire 30-minute *Serenade* in only twelve days (between May 3rd and 14th, 1875). The *Serenade* premiered in Prague seven months later on December 10th, and a version for two pianists was published in 1877. This was a testament to the *Serenade*'s popularity with audiences in a pre-Youtube/Spotify world who could only enjoy these works at home by playing it themselves.

Dvorák, who was not shy of large compositional structures, decided to demonstrate his extraordinary ability to write exquisite, short movements using simple forms. In the first four of the five movements, he uses a simple three-part form consisting of two contrasting ideas with a return of the first after a short interlude (called an ABA structure). Both movements being performed today (movements I and IV) follow this structure.

## **Finlandia, Op.26**

In the late 20th century, Sibelius was recognized as Finland's greatest composer. He wrote *Finlandia* in 1899 to accompany the final episode in a 7-part series on Finnish history at an event titled "Press Celebrations" which was actually a protest against Russian censorship in Finland. After its premiere on July 2nd, 1900 with the Helsinki Philharmonic Society, Sibelius revised the work into its present form today. While under Russian censorship, Sibelius had to creatively apply ambiguous titles to this work instead of using *Finlandia* to avoid political trouble as it too pro-independence. Some previous titles by which this work was called include: "Happy Feelings at the Awakening of Finnish Spring," "A Scandinavian Choral March," and "Impromptu."

A slow, ominous introduction opens the work. What follows beautifully captures the emotions in the struggle of the Finnish people to be independent from Russia. Near the end of the tone poem, after much turbulence, a calm, serene melody is heard. Sibelius published this section as its own choral work with words written by Wäinö Sola. However, new lyrics were written in 1941 by Veikko Antero Koskenniemi which is more often used today. Christian hymns today including “Be Still My Soul,” as well as many others, use this melody. Although the official national anthem of Finland remains “Maamme” (“Our Land”), many Finns have embraced *Finlandia* as their own personal anthem.

## **Marche Slave in B-flat Minor, Op. 31**

In June of 1876, a war broke out between Serbia and the Ottoman Empire, and by November of the same year, Red Cross of Russia decided to host a benefit concert for the wounded Serbian soldiers. It was for this event that Tchaikovsky wrote *Marche Slave*, an orchestral tone poem, in just five days.

Russians strongly supported their Serbian brethren and sent volunteers and aid to help in the conflict. Tchaikovsky wanted to capture the prevailing spirit of Slavic solidarity and used Slavic folk songs in this march including “Bright Sun, You Do Not Shine Equally,” “Gladly Does the Serb Become a Soldier,” and “God Save the Tsar.” You may recognize that last folk song from another famous work of Tchaikovsky: the *1812 Overture*. The work begins ominously and ends in a victorious triumph over tyranny, prophesying the victory of the Serbian people.

# **Ithaca College Sinfonietta**

## **Violin I**

Matthew Barnard  
Audrianna Evelyn  
Allyson Galaraga  
Robin Sarica  
Emily Scicchitano  
Carina Sobel  
Katelyn Tai  
Riho Yamaguchi \*

## **Violin II**

Gillian Basedow  
Miranda Crosley  
Emily Kwan  
Sophie LeCompte  
Lydia Loiselle \*  
Timothy Ryan Parham  
Michael Yeung

## **Viola**

Jamie Davis  
Rachael Geary  
Karly Master  
Maximillian Rahardjo \*  
Amelia Suter  
Sophie Wehner

## **Cello**

Elizabeth Bierly \*  
Benjamin Cafaro  
Margaret Chan  
Aine Holland  
Andrew Nicoll

## **Bass**

Emani Barber  
Andrew Hazerjian \*  
Johanna Snyder  
Joe Smith

## **Flute**

Kayla Albertson  
Araxie Mehrotra \*  
Tiffany Morrison

## **Oboe**

Kathleen Cadorette  
Meagan Priest \*

## **Clarinet**

Ciara Lorraine  
Valerie Nuzzulo

## **Bassoon**

Emily Roach

## **Horn**

Conor Kelly \*  
Sarah Lamoureux  
Clara Montague  
Nicoletta Pignatello

## **Trumpet**

Caitlin Mallon  
Ryan Stephen

## **Trombone**

Andrea Dollinger  
Will Esterling  
Dante Marrocco

## **Tuba**

Steven Wilkinson

## **Percussion**

Ujjal Bhattacharyya  
Julia Lavernoch  
Katie McInerney  
Jordan Sonderegger

## **Timpani**

Jordan Braverman

\* Section Leaders

## **Upcoming Events**

### **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

### **May 5, 2018 at 4:00pm - Ithaca International Conducting Masterclass Final Concert in Ford Hall**

L.V. beethoven: Symphony No. 7 in A major, Op. 92  
P.I. Tchaikovsky: Symphony No. 6 "*Pathétique*"