

# Ithaca College Orchestras

Octavio Más-Arocas, music director and conductor

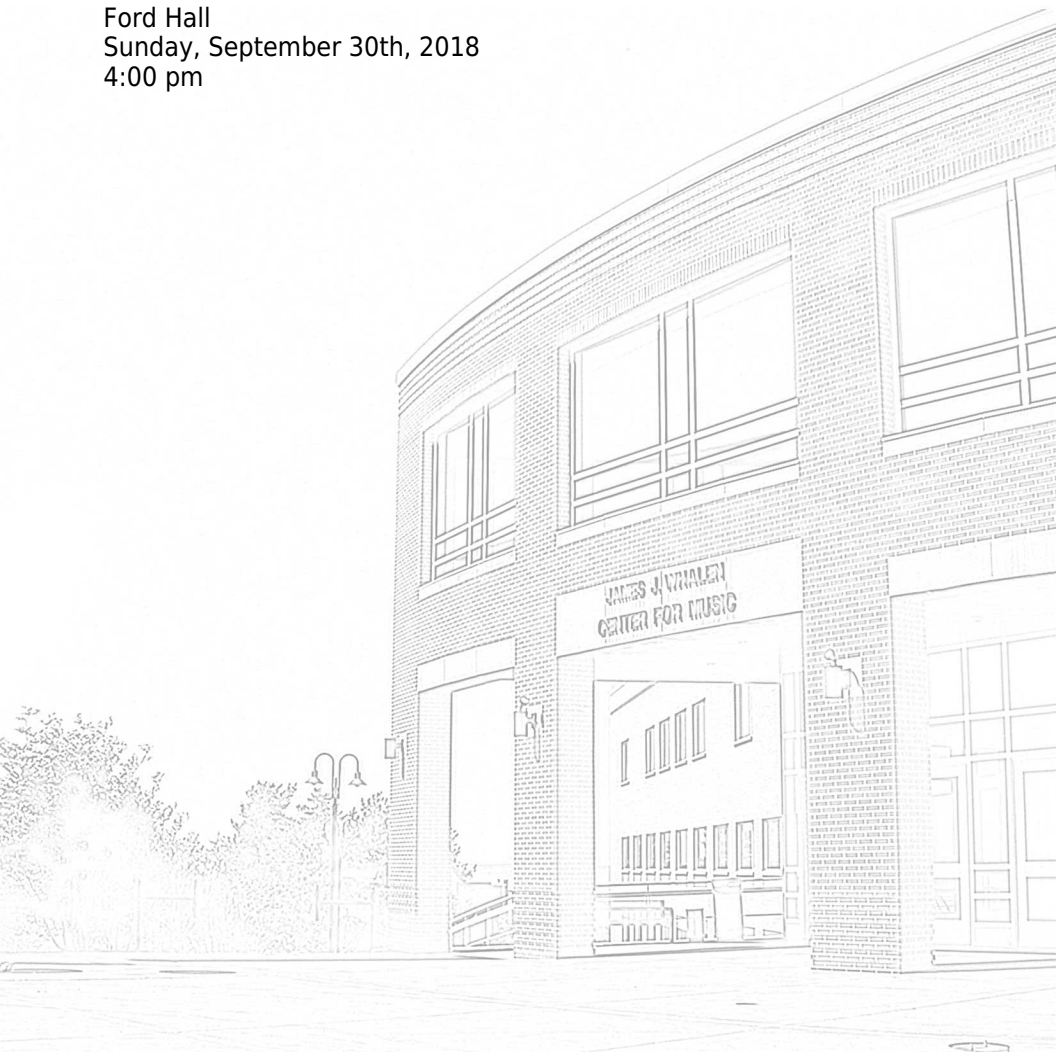
Kin Szeto, conductor

Andrew J. Kim, conductor

Ford Hall

Sunday, September 30th, 2018

4:00 pm



**ITHACA COLLEGE**

School of Music

## Program

Fanfare for Brass Quintet No. 1

Jonathan Rainous  
(b. 1992)

*World Premiere, IC Orchestras Fanfare Project*

### IC Chamber Orchestra

Simple Symphony, op. 4

Benjamin Britten  
(1913-1976)

- I. Boisterous Bourrée
- II. Playful Pizzicato
- III. Sentimental Saraband
- IV. Frolicsome Finale

*Andrew J. Kim & Kin Szeto, conductors*

### IC Symphony Orchestra

*something came from nothing*

Greg Good  
(b. 1995)

Symphony No. 3 in C minor, op. 78  
("Organ")

Camille Saint-Saëns  
(1835-1921)

- I. Adagio - Allegro moderato - Poco adagio
- II. Allegro moderato - Presto - Maestoso -  
Allegro

*Octavio Más-Arocas, conductor*

## Program Notes

### Benjamin Britten: Simple Symphony

Benjamin Britten was a prominent English composer who wrote a wide range of works from numerous operas and orchestral works to chamber and solo repertoire. Though his initial works were met with mixed reviews, the success of his opera *Peter Grimes* put him on the international map. He went on to write other popular theatrical and programmatic works such *The Young Person's Guide to the Orchestra* and *The Rape of Lucretia*. A life-long pacifist, Britten commemorated the dead from the World Wars through his massive *War Requiem*, juxtaposing the traditional text of a requiem mass with poetry of Wilfred Owen, a celebrated soldier-poet who wrote about the horrific conditions during the First World War.

Britten was a prolific composer from young age, and *Simple Symphony* consists of melodies from his adolescent years. His mother wanted him to become the "Fourth B," following Bach, Beethoven, and Brahms, and he seems to have responded well to her expectations; he reached 100 opus numbers by age 14 (later redistributed). After graduating from the Royal College of Music, he gathered eight of his favorite melodies from childhood to use as the themes of *Simple Symphony*. Despite the cute alliterative titles, each movement is full of character and unexpected turns, showing Britten's ability to take simple melodies and present them in many different ways.

In the first movement, Britten masterfully combines the old and the new by his use of Baroque dance form and counterpoint infused with 20th-century rowdiness through the recurring countermelody and the declamatory chords that interrupt the theme. The second movement showcases Britten's ability to create different color within the limitations of pizzicato. The third movement is the emotional center of the piece, as sarabands often were in Baroque suites, whose lyricism presents a contrast to the faster tempo and the jovial mood of the previous movements. The unrelenting energy and drive of the last movement brings the piece to a bombastic finish.

*Program note by Andrew J. Kim*

## **Greg Good: something come from nothing**

*something came from nothing* is an artistic concept of time. From a human perspective such as my own, it represents a grand timeline of the universe we know from the beginning to the inevitable and imagined end.

**something** - Whether you view the beginning of time from a scientific or religious standpoint, perhaps somewhere in between, one of the big questions we ponder is how something could come from nothing. This piece commences with a steadily growing string texture on the note "A" (the note that all orchestras tune to and that also embody an essential sound that precedes all music) that represents the mysterious and highly compressed energy that preceded the Big Bang. This moment expands into a full orchestral cacophonous explosion (the Big Bang) of individual musical material. This material represents the elements and laws of physics that made possible the galactic and solar systems within our universe.

**limbo** - I imagined this section to consist of millions of years just after the Big Bang. Using just the notes C and Ab, the piano, harp, and strings produce a hollow and ominous sound world of major 3rd/minor 6th that evoke the unstable nature of a newborn universe. The strings state the spacey limbo theme a few times with growing orchestral density and important chord alterations. This section transitions into a fluid string texture with harmonically confusing brass swells that culminates into a psychedelically inspired moment that restates the individual material of "something" in groups to represent the forming of galactic and solar systems that makes possible the next section.

**life** - As if the concept of existence isn't bewildering enough, the fact that life exists in the variety of ways it does is just as confounding. Is there life so individual beings could appreciate and enjoy the existence that fosters them? Early into the process of writing this piece, I decided the life theme that I wrote was going to be the quintessential part of the piece. It is first introduced by the alto flute in what I imagined an earthly orchestral texture to sound like. Beautiful and pure, this theme of life then blossoms into fruition by the string section.

**consciousness** - There are few things natural about how we live our human lives. From the advancements we've made to the atrocities we've committed, they are all possible due to advanced intellect and awareness that separates our experience from that of "wild life" on Earth. To embody the complexities of intelligent life such as the human brain through music, I wrote a supremely thick and dramatic texture using only two alternating chords. The soaring melody in the violins undergoes a dramatic shift in the orchestral

texture that represents a further enlightenment before this section ceases.

**horrible nightmares** - With complex and wildly intelligent beings such as ourselves, it is almost certain that some amount of evil will exist. This section has the piano and harp innocently state the life theme that is almost childlike. It is corrupted by the instruments around it, as some violins slowly begin to play out of tune. The orchestra then erupts into dreadful noise that ends with a few disgusting orchestral blocks of sound. I conceived these moments thinking of the most unimaginable horrors that have happened and are bound to happen in this universe. The response to such terrible devastation is reflection, which is then portrayed by a hopeful conversation between a solo violin and a solo cello.

**beautiful dreams** - This section was driven by my optimism in humanity. Such optimism has been severely challenged lately, but I'm confident to always believe in a future in which humanity evolves and grows through generations to rid of the atrocious realities we know now and to share beauty with everybody on this planet. In this section, I merged both the limbo and life themes into one for a final thought before the entire orchestra victoriously states the life theme for a final time. Life will prevail through its obstacles. Exactly opposite to horrible nightmares, this final statement embraces all the brilliant majesty we experience in our lives every day.

**nothing** - I do believe in the phrase "all good things must come to an end." This universe will not continue forever. Many scientists believe in a possible ultimate fate of the universe in which the universe has diminished to a state of no thermodynamic free energy and therefore can no longer sustain its stability. A gradual heat-death of the universe is represented by a slow disintegration of the final major chord that typically ends much music. This piece ends as it began but in reverse as the orchestra slowly disappears through ambiguous sounds leaving just a single violin on an E, a fifth up from A (where all began), concluding our journey through time.

*Program note by Greg Good*

## **Camille Saint-Saëns: Symphony No. 3 in C minor, op. 78 ("Organ")**

Camille Saint-Saëns was a versatile musician who shaped French music as a pianist, organist, conductor, and composer during his long 86-year life. He was a child prodigy; he made his formal *début* at age ten, with a huge program including Beethoven's Piano Concerto No. 3 in C minor and Mozart's Piano Concerto No. 15 in B-flat Major, K. 450. He wrote his own cadenza for the Mozart and played the whole program from memory before such feat became the norm. A true polymath, he studied French classics, Latin, Greek, mathematics, astronomy, and philosophy. After studying the organ and composition at the Paris Conservatoire, he earned the support of prominent composers such as Gounod, Rossini, Berlioz, and Liszt, many of whom influenced Saint-Saëns.

Symphony No. 3 in C minor, "with organ" was dedicated to Franz Liszt's memory after his death. About the work, he is known to have said, "I gave everything to it I was able to give." Indeed, this piece displays many of Saint-Saëns's compositional and musical characteristics: thematic transformation, modal change from minor to major, French Romantic orchestral writing, and the novel two-movement structure that still maintains the traditional four-movement form of a symphony. The prominent piano and organ parts show his command of both instruments, employing them not just as doubling forces but as independent voices in the orchestral texture.

The symphony opens with a mysterious D-flat major chord, the Neapolitan harmony of the overall key, before launching into the stormier, syncopated first theme. In this part, Saint-Saëns presents a quotation of the "Dies Irae" motif—a Gregorian chant melody that many composers quoted—which recurs and evolves throughout the symphony in various keys and contexts. The first part comes to a close with a dialogue between the low strings and the winds, echoing the introduction. The second part, marked by the entrance of the organ, returns to the ethereal D-flat major harmony of the very beginning and presents a lyrical chorale tune.

The second movement returns to the tumultuous C minor, juxtaposed by the presto section which presents a glimpse of C major before returning again to minor. The true arrival at C major comes with the grandiose entrance of the organ, followed by majestic reiterations of many themes that previously occurred in the piece. The movement comes to a rousing close with rich chords and fanfares from both the organ and the orchestra.

*Program note by Andrew J. Kim*

## **Biographies**

### **Octavio Más-Arocas**

**Octavio Más-Arocas** is a versatile and dynamic conductor whose achievements demonstrate his talent and musicianship. Más-Arocas is currently the Music Director and Conductor of the Mansfield Symphony Orchestra in Ohio, Principal Conductor of the Marquette Symphony Orchestra in Michigan, the Director of Orchestras and Professor of Orchestral Conducting at Ithaca College in New York, Conductor-in-Residence at the Cabrillo Festival of Contemporary Music in California, and conductor of the Interlochen Philharmonic at the Interlochen Arts Camp in Michigan.

An award-winner 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, is the recipient of the Thelma A. Robinson Award from the Conductors Guild, a Prize Winner of the Third European Conductors Competition, and a winner of the National Youth Orchestra of Spain Conductors Competition. In 2012, Mr. Más-Arocas was selected by the League of American Orchestras 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. In 2013, simultaneously 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. Mr. Más-Arocas spends part of his summers in the Grand Traverse area, where he continues his association as 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 orchestra across North and South America and Europe including the Filarmonica George Enescu in Romania, the Orquesta de Valencia and Granada City Orchestra in Spain, the Leipziger Symphonieorchester in Germany, the Orquestra Sinfônica da Unicamp in Brazil, the Green Bay, Traverse City, Bluewater, 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 in demand as conducting teacher. He is on faculty on two of the world most competitive conducting workshops, the Cabrillo Festival Conducting Workshop and the Ithaca International Conducting Masterclass, and he leads the very selective graduate orchestral conducting program at Ithaca College.

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.



## **Kin Szeto**

**Kin Szeto** began his conducting training at the Hong Kong Academy for Performing Arts as a student of Perry So, First Prize winner of the Fifth International Prokofiev Conducting Competition and former Associate Conductor of Hong Kong Philharmonic. His other conducting mentors include maestros Larry Rachleff, Donald Schleicher, Markand Thakar, Kirk Trevor and Tomas Netopil. In his early career, Szeto served as a professional performer in traditional Chinese music. He was formerly the youngest member in the world-famous Hong Kong Chinese Orchestra. Szeto holds a Bachelor's degree in Erhu and GaoHu. Drawing upon his experience with Chinese music, Szeto pursues a distinct and extraordinary conducting style.

As a recipient of the Hong Kong Scholarship for Excellence Scheme and the Ithaca College Scholarship, Szeto is now pursuing his Master's degree in Orchestral Conducting at Ithaca College under the mentorship of Professor Octavio Más-Arocas. Szeto is the co-director of the Ithaca College Sinfonietta, guest conductor of the Ithaca College Contemporary Music Ensemble, and cover conductor of the Cornell Chamber Orchestra. He is also a graduate assistant for the Ithaca College Orchestras and conducting classes. In addition, Szeto was awarded the title of "Hong Kong Scholars" and "Hong Kong Ambassador" by the Hong Kong government for his supreme performance in the industry.

In this summer, with great honor, Szeto was invited to participate in conducting workshops in the renowned Cabrillo Festival of Contemporary Music and the inaugural season of Music in the Alps International Music Festival.

## **Andrew J. Kim**

**Andrew J. Kim** is excited to begin his first year as a student of Maestro Octavio Más-Arocas at Ithaca College. Previously, he studied Music and English Literature at Swarthmore College, where he served as the assistant conductor to the College Orchestra, Wind Ensemble, Chorus, and Garnet Singers. His previous teachers include Andrew Hauze, Joseph Gregorio, Gary Gress, and Matthew Caretti.

As an orchestral conductor, Andrew has performed with distinguished artists such as the Jasper String Quartet and David Kim, the concertmaster of the Philadelphia Orchestra. As a choral conductor, he won the undergraduate conducting competition hosted by ACDA-PA and participated in a masterclass with the legendary pedagogue Jerry Blackstone at the Eastern division conference. Other masterclass teachers include Markand Thakar, Maurice Peress, and Roomful of Teeth. He is deeply grateful for all the excellent guidance and mentorship he has received so far in his life.

## Ithaca College Chamber Orchestra

### Violin I

Yana Onufriychuk  
Kathryn Andersen  
Rachel Steiner  
Allison Quade  
Katelyn Levine

### Viola

Alyssa Budzynski  
Matthew Rizzo  
Molly Crocker  
Sam Stein  
Tristan Vinzons

### Bass

Adam Siegler  
Sam Higgins  
Brandon Kulzer  
Zachary Naughtright

### Violin II

Matthew Barnard  
Hannah Brule  
Ashley Apanavicius  
Amanda Cain  
Miranda Crosley

### Cello

Caroline Andrews  
Colleen d'Alelio  
Charlie Siegner  
Hannah Weibley  
Emma Scheneman

## Ithaca College Symphony Orchestra

### Violin I

Gabriella Stout  
Julia Plato  
Jenna Trunk  
Lily Mell  
Daniel McCaffrey  
Peter Nowak  
Anna Lugbill  
Emily Scicchitano  
Masakazu Yasumoto  
Henry Smith  
Harris Andersen  
Leland Chan

### Cello

Malachi Brown  
Melanie Sadoff  
Katelyn Miller  
Jennie Davis  
Dylan Costa  
Grace Dashnaw  
Michael Ziegler  
Elizabeth Carroll  
Aidan Saltini  
Hideo Schwartz  
David Shane  
Margaret Chan

### Bassoon

Andrew Meys  
Seth Barrett  
Emily Roach (contra.)

### Horn

Jacob Factor  
Emma Brown-Shaklee  
Elijah Zelaya  
Baily Mack  
Owen Lundeen (asst.)

### Trumpet

Matt Brockman  
Kristen Kasky  
Shaun Rimkunas

### Trombone

Andrea Dollinger  
Matthew Flores  
Johanna Wiley (bass.)

### Tuba

Jasmine Pigott

### Timpani

Dan Syvret

### Percussion

Grace Asuncion  
Jordan Braverman  
Giancarlo Levano  
Ian Lisi  
Sean Swenson

### Piano

Joon Sang Ko  
Dasol Um

### Organ

Madeleine Parkes

### Violin II

Reuben Foley  
Cassie Harrison  
Caroline Ryan  
Helen Newell  
Timothy Ryan Parham  
Marybeth MacKay  
Rowan Whitesell  
Katelyn Tai  
Peter McGarry  
Dgybert Jean  
Tyler Bage

### Bass

Zane Carnes  
Katelyn Adams  
Thomas Brody  
Jonathan Hoe  
Ryan Petriello  
Matthew Suffern  
August Bish  
Emani Barber

### Flute

Krysten Geddes  
Abby Ferri  
Dana Herbert (picc.)

### Oboe

Sarah Pinto  
Stefanie Nicou  
Bethany Cripps  
(cor anglais)

### Clarinet

Erin Dowler  
Daniel Jaggars  
Alec Targett (bass.)

### Viola

Simone Cartales  
Jacob Shur  
Jessica Herman  
Karly Masters  
Maria Dupree  
Zac Cohen  
Sarah Nichols  
Alora Foster  
Christopher Chen  
Carter Kohler-Super

### Harp

Amy Thompson

## **Acknowledgements**

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## Upcoming Events

### **October 16th, 2018 at 8:15pm - Ithaca College Symphony Orchestra in Ford Hall**

Heitor Villa-Lobos: *Bachianas Brasileiras No. 9*

Oscar Fernandes Lorenzo: *Batuque, Dança de Negros from  
Reisado do Pastoreio*

Marlos Nobre: Concerto No. 2/a for three Percussionists and  
Orchestra

Brazilian percussion group, guest artists

Octavio Más-Arocas, conductor

Andrew J. Kim, conductor

### **November 15th, 2018 at 8:15pm - Ithaca College Symphony Orchestra in Ford Hall**

P. I. Tchaikovsky: Symphony No. 6 in B minor, op. 74  
"Pathétique"

G. Ligeti: *Lontano*

Octavio Más-Arocas, conductor

### **December 9th, 2018 at 7pm - Ithaca College Chamber Orchestra Lecture Recital in Hockett Family Recital Hall**

L. v. Beethoven: Symphony No. 5 in C minor, op. 67

Andrew J. Kim, conductor

### **December 11th, 2018 at 8:15pm - Ithaca College Symphony Orchestra in Ford Hall**

J. Sibelius: *Pelléas et Mélisande*

L. v. Beethoven: Symphony No. 5 in C minor, op. 67

Octavio Más-Arocas, conductor

Kin Szeto, conductor