

2-4-2018

# Concert: Ithaca College Symphony Orchestra

Keehun Nam

Ithaca College Symphony Orchestra

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# Ithaca College Symphony Orchestra

Keehun Nam, conductor  
Christopher Yeung, guest soloist

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



**ITHACA COLLEGE**

School of Music

# Concert Program

Fragments of a Promenade

Patrick Holcomb  
(b. 1996)

*World Premiere, IC Orchestras Fanfare Project*

Piano Concerto in A Minor, op. 16

Edvard Grieg  
(1843-1907)

*Christopher Yeung, piano*

Pictures at an Exhibition (orch. Ravel)

Modest Mussorgsky  
(1839-1881)

1. Promenade
2. Gnomus
3. Promenade
4. The Old Castle (Il vecchio castello)
5. Promenade
6. Tuileries
7. Bydło
8. Promenade
9. Ballet of the Chicks in their Shells (Ballet des poussins dans leur coques)
10. Samuel Goldenberg and Schmuyle
11. Limoges - The Marketplace
12. Catacombs - The Roman Tomb (Catacombae - Sepulchrum Romanum)
13. With the Dead in a Language of the Dead (Cum mortuis in lingua mortua)
14. Baba Yaga in Her Wooden House on Chicken Legs (La Cabane sur des pattes de poule - Baba-Yaga)
15. The Great Gate of Kiev (Le grande porte de Kiev)

# Ithaca College Symphony Orchestra

## Flute

Hannah Morris \*  
Nicole Murray  
Kathleen Barnes ^

## Oboes

Ellen O'Neill \* ^  
Morgan Atkins  
Erica Erath

## Clarinets

Erin Dowler \* ^  
Emma Grey  
Katherine Filatov

## Bassoons

Olivia Fletcher \* ^  
Brittany Giles  
Aiden Braun

## Horns

Sydney Rosen  
Jacob Factor \* ^  
Ben Futterman  
Prof. Alex Shuhan  
Jeremy Strauss

## Trumpet

Kristen Warnokowski \*  
Michael Stern ^  
Stephen Russell

## Trombones

Julie Dombroski \* ^  
Will Esterling  
Sean Bessette

## Tuba

Steven Wilkinson \* ^

## Timpani

Grace Asuncion \* ^

## Percussion

Benjamin  
Brown-McMillin  
Katherine McInerney  
Kenneth O'Rourke  
Dan Syvret

## Harp

Elizabeth Ojeda

## Celesta

Manuel Gimferrer

## Violin I

Kristina Sharra \* ^  
Shelby Dems  
Lucia Barrero Oliver  
Daniel McCaffrey  
Esther Witherell  
Alem Ballard  
Kathryn Drake  
Emilie Benigno  
Taylor Payne  
Tyler Bage

## Violin II

Rueben Foley \* ^  
Bailey Angstadt  
Peter Nowak  
Kai Hedin  
Katelyn Tai  
Timothy Ryan Parham  
Masakazu Yasumoto  
Matthew Bannard  
Liam Mazierski  
Miranda Crosley

## Violas

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

## Cello

Craig Mehler \* ^  
Kelton Burnside  
Molly DeLorenzo  
Mechu Lippert  
Malachi Brown  
David Shane  
Grace Dashnaw  
Hannah Weibley  
Hideo Schwartz  
Dylan Carrafiello  
Costa  
Caroline Andrews  
Colleen D'Alelio

## Basses

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

^ = Principal for Grieg

\* = Principal for Mussorgsky

This performance is given in partial fulfillment of the requirements for the master of music degree

# Biographies

**Christopher Yeung**, age 17, has been studying the piano since the age of 4 under the direction of Larisa and Vladimir Niurenberg. Under their tutelage, he has developed into a mature young artist, performing regularly throughout Canada and the United States. Through competition, Christopher has been granted multiple awards, trophies and scholarships from local music festivals in the Greater Toronto Area. Provincially, he placed 1st in the Ontario Music Festival Association competition in the Open Category, and nationally, he has won the Canadian Music Competition three times ('09, '11, '13). He made his orchestral debut performing Concerto No. 2 in G minor by Saint-Saëns with the Orchestre Symphonique de Sherbrooke at the age of 13, and since, has engaged in performances with the Oakville Chamber Orchestra, Kindreds Spirits Orchestra, National Symphonic Orchestra of Ukraine, and Toronto Sinfonietta Orchestra. In October of 2014, he was honoured with the 2nd prize at The Fourth Canadian Chopin Piano Competition, making his solo debut performance at Koerner Hall in Toronto.

Internationally, Christopher has received a Gold Medal, the highest distinction awarded at the International Young Gifted Musicians Festival. He was invited to perform at the AADGT "Passion of Music 2013" Winners Concert, making his Carnegie Hall debut at the young age of 13. Also in 2013, Christopher was awarded the 2nd prize at the Chopin International Piano Competition, held in Connecticut, USA. In November of 2013, he was only Canadian chosen to participate in the Sberbank International Music Competition in Ukraine, where he collaborated with Russian pianist Denis Matsuev, and as Diploma Winner, performed with the National Symphonic Orchestra of Ukraine. In January of 2015, he graduated from the Royal Conservatory of Music with a Diploma in Piano Performance, achieving First Class Honours with Distinction.

Aside from classical music, Christopher enjoys playing different types of tunes on the black and white keys, including pop songs and Gospel music. He also plays a variety of sports, including being Captain of his school's Senior Boys Varsity Tennis Team, and is a committed member of the Senior Boys Basketball Team. He also leads a softball team in the summer, while actively playing golf and swimming in the pool. He has worked hard to combine his athletic and artistic abilities, most recently completing an interdisciplinary research study with the assistance of several medical professionals from Toronto, Australia and New York, on musical injuries vs. sport injuries. It is his hope to enter the field of Kinesiology in his post-secondary studies, with an ultimate goal of specializing in sport or musical related injuries.

**Keehun Nam** is a student of Octavio Más-Arocas at Ithaca College. In Ithaca, he has served as the Music Director of the Ithaca College Sinfonietta, Assistant Conductor to Ithaca College Symphony and Chamber Orchestras, Orchestra Director to Savoyards Ithaca, guest conductor of Cornell Chamber and Symphony Orchestras, and conductor of the Ithaca College Contemporary Ensemble.

Prior to moving to Ithaca, he founded and was the Music Director of the Vanderbilt Commodore Orchestra, the first and only community orchestra at Vanderbilt University which has now become a cornerstone of student culture on campus. At Vanderbilt University, he collaborated with world-class soloists in concert such as Jeremy Wilson (formerly Vienna Philharmonic) and Peter Sheppard-Skaerved (Royal Academy of Music, London) in a BMI-sponsored world premiere of the full version of Elliott Schwartz's *Chamber Concerto VI: Mr. Jefferson*. Outside of school, he served as production assistant to Jim Gray, one of the most sought-after arrangers and orchestrators in the country. Under Mr. Gray, he supervised recording sessions, prepared music, and engraved manuscripts.

When he is not conducting or studying scores, he can be found cooking, orchestrating, hiking, canoeing, computer programming, reading, or writing.

# Program Notes

## Edvard Hagerup Grieg: Piano Concerto in A Minor, op. 16

*Program note by Keehun Nam*

Grieg was only 24 years-old when he composed this concerto—the only concerto he completed in his life. It was premiered in Copenhagen on April 3, 1869, and a months later, it was premiered in his own country in Oslo, Norway. Like many composers before him, Grieg was never quite satisfied with the work and revised it throughout his career until he died. At least seven discrete revisions exist, and the one you are hearing today comes from the last of those revisions comprising of hundreds of changes, including the ones Franz Liszt recommended to Grieg when he presented the piece to the revered master.

This concerto is also the first piano concerto to have been recorded, and it remains as one of the most popular both for audiences and performers. At the beginning of the movement, grand gestures stretching the entire dynamic range of the timpani and the pitch range of the piano are juxtaposed with intimate, sweeping melodies. The rhythmic march-like statement from the woodwinds that follow are engulfed by the lyricism of the strings, and Grieg never allows the pianist and the orchestra to find a routine moment. It is only after the marshalling of the trumpets that an abridged version of the familiar returns. Grieg's rhapsodic cadenza brings the movement to a close.

## Modest Petrovich Mussorgsky: Pictures at an Exhibition (orch. Ravel)

*Program note by William Schrickel*

Early in 1874, Russian composer **Modest Mussorgsky** (1839-1891) attended a posthumous exhibition in St. Petersburg of artwork created by his friend Viktor Hartmann, an architect, designer, and painter who had died suddenly from an aneurism the previous August at the age of thirty-nine. In a miraculously short 20-day period during the summer of 1874, Mussorgsky composed *Pictures at an Exhibition*, a suite of ten piano pieces linked with a recurring “promenade” theme representing the composer himself in various moods as he wanders through the different rooms of the gallery studying Hartmann’s creations.

In 1922, conductor Serge Koussevitzky commissioned French composer Maurice Ravel (1875-1937) to orchestrate Mussorgsky’s piano music. Since its Paris premiere on May 23, 1923, the Mussorgsky/Ravel *Pictures* has been a favorite of audiences, performers, and conductors. The following synopsis of the work, by Malcolm MacDonald, appears in the forward to the published score:

1. The piece begins with the *Promenade*, a formal and somewhat ponderous theme with a pronounced Russian character. Its uneven meter depicts the portly Mussorgsky.

2. *Gnomus*—The music depicts a gnome hopping on crooked legs. Hartmann's picture was a design for a gnome-shaped nutcracker.

3. *Promenade*

4. *The Old Castle*—A troubadour sings before a medieval castle. Here, Ravel gives the main melody to the saxophone.

5. *Promenade*

6. *Tuileries*—The music depicts the Paris gardens, bustling with nursemaids and squabbling children.

7. *Bydlo*—A Polish ox-cart rolls along on enormous wheels. Ravel gives the melody to the tenor tuba.

8. *Promenade*

9. *Ballet of the Chicks in their Shells*—Hartmann's picture shows sketches of some costumes for *Trilby*, a ballet by J. Gerber.

10. *Samuel Goldenberg and Schmuyle*—This is a double portrait based on two pictures of [men] by Hartmann. Musically, one is arrogant and austere...; the other is pathetic with its importunate whining repeated notes.

11. *Limoges-The Market Place*—The French market-women in this clatteringly rhythmic piece are said to be gossiping about lost cows, a drunken neighbor and some false teeth.

12. *Catacombs-Sepulchrum Romanum*—Hartmann depicts himself probing the mystery of the catacombs by the light of a lantern.

13. *Cum Mortuis in Lingua Mortua*—Mussorgsky figuratively picks up Hartmann's lantern from the catacombs and continues the quest in this spectral, quasi-religious transformation of the *Promenade* tune. In the autograph score, Mussorgsky wrote: "A Latin text would be suitable—the creative soul of the dead Hartmann leads me to the skulls, invokes them...the skulls begin to glow faintly...."

14. *The Hut on Chicken's Legs*—This is a brilliant, grotesque march. Hartmann designed a clock in the form of the hut in which dwelt Baba-Yaga, the mythical witch of Russian folklore who ground up human bones with her mortar and pestle to feed to her captives.

15. *The Great Gate of Kiev*—This design was commissioned in 1866 but never built. Hartmann's gate was in ancient Russian style, with a cupola shaped like a Slavic war helmet. Mussorgsky's finale, incorporating a triumphant variant of the *Promenade* theme, brings the suite to a conclusion with pealing bell-effects that recall the coronation pageantry of the composer's opera *Boris Godunov*.

## Upcoming Events

### **March 4, 2018 at 8:15pm - Concerto Winners' Concert in Ford in Ford Hall**

Chinary Ung: Water Rings Overture

Ottorino Respighi: Vetrate di Chiesa (Church Windows)

Concerto Winners:

Léo Delibes: OÙ va la jeune Hindoue

Megan Jones, soprano

Henri Tomasi: Concerto pour Saxophone et Orchestra

Sara Mercurio, alto saxophone

Camille Saint-Saëns: Piano Concerto No. 2 in G Minor, op. 22

Ivan Yumagulov, piano

Octavio Más-Arocas and Kin Szeto, conductors

### **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: Pulcinello (Complete Ballet)

Octavio Más-Arocas, conductor

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

### **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