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Concert: Ithaca College Sinfonietta

Ithaca College Sinfonietta

Kin Szeto

Keehun Nam

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Ithaca College Sinfonietta

Kin Szeto and Keehun Nam, co-directors

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

Dvořák 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.

Dvořák, 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 *

Flute
Kayla Albertson
Araxie Mehrotra *
Tiffany Morrison

Oboe
Kathleen Cadorette
Meagan Priest *

Clarinet
Ciara Lorraine
Valerie Nuzzulo

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

Bassoon
Emily Roach

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

Horn
Conor Kelly *
Sarah Lamoureux
Clara Montague
Nicoletta Pignatello

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

Trumpet
Caitlin Mallon
Ryan Stephen

Bass
Emani Barber
Andrew Hazerjian *
Johanna Snyder
Joe Smith

Trombone
Andrea Dollinger
Will Esterling
Dante Marrocco

Percussion
Ujjal Bhattacharyya
Julia Lavernoich
Katie McNerney
Jordan Sonderegger

Tuba
Steven Wilkinson

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”