

9-30-2017

Concert: Ithaca College Symphony Orchestra

Ithaca College Symphony Orchestra

Octavio Mas-Arocas

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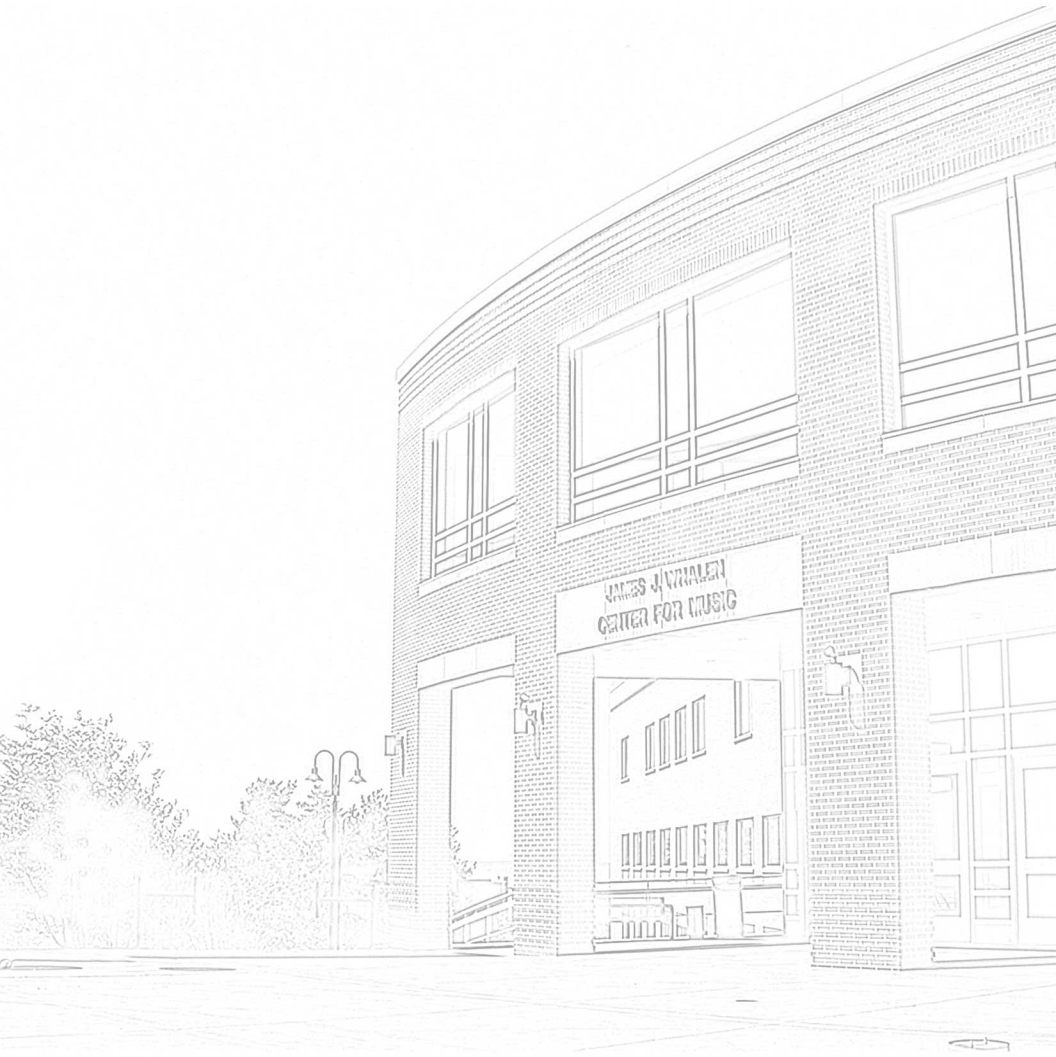
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Ithaca College Symphony Orchestra

Octavio Más-Arocas, conductor

Ford Hall
Saturday, September 30th, 2017
8:15 pm



ITHACA COLLEGE

School of Music

Program

BTK: Bend the Knee, But We Don't Really
Have that Much Time (2017)

Emmanuel Berrido '18
(b. 1986)

World Premiere, IC Orchestras Fanfare Project

mountain (2014)

David Lang
(b. 1957)

Symphony No. 1 in C Minor, op. 68 (1876)

Johannes Brahms
(1833 - 1897)

- I. Un poco sostenuto - Allegro - Meno allegro
- II. Andante sostenuto
- III. Un poco allegretto e grazioso
- IV. Adagio - Più andante - Allegro non troppo,
ma con brio - Più allegro

Ithaca College Symphony Orchestra

Winds, Brass, and Percussion

Flutes

Kathleen Barnes
Jeannette Lewis*
Hannah Morris
Nicole Murray^

Oboes

Morgan Atkins
Erica Erath
Melissa DeMarinis
Ellen O'Neill *^

Clarinets

Griffin Charyn
Erin Dowler *^
Emma Grey
Valerie Nuzzolo

Bassoons

Aiden Braun
Olivia Fletcher*
Brittany Giles^
Emily Roach

* = Principal
Player for
Brahms

Horns

Jacob Factor*
Ben Futterman^
Nicoletta
Pignatello
Sydney Rosen
Jeremy Straus

Trumpets

Peter Gehres
Steve Russell
Michael Stern
Kristen
Warnokowski*^

Trombones

Sean Bessette
Will Esterling*^
Matthew Flores
Johanna Wiley

Tuba

Steve Wilkinson

^ = Principal
Player for Lang

Timpani

Grace Asuncion

Percussion

Benjamin
Brown-McMillin
Katherine
McInerney
Ken O'Rourke
Dan Syvret^

Ithaca College Symphony Orchestra

Strings

Violin I

Shelby Dems*
Esther Witherell
Kristina Sharra
Reuben Foley
Daniel McCaffrey
Henry Scott Smith
Emily Scicchitano
Kai Hedin
Lily Mell
Bailey Angstadt
Darya Barna
Taylor Payne
Kathryn Drake
Gabriella Stout
Emma Rabinowitz

Violin II

Tyler Bage
Alem Ballard
Matthew Barnard
Emilie Benigno
Miranda Crosley
Brianna Hoody
Dgybert Jean
Zoe Jenkins
Anna Lugbill
Marybeth MacKay
Liam Mazierski
Peter Nowak*
Timothy Ryan
Parham
Julia Plato
Rachel Steiner
Katelyn Tai
Amy Whitesell
Masakazu
Yasumoto

Violas

Alyssa Budzynski
Nicolette
Cartales
Simone Cartales
Christopher Chen
Zac Cohen
Molly Crocker
Richard Cruz*
Geoff Devereux
Maria Dupree
Enaw Elonge
Jessica Herman
Carter Kohler
Karly Masters
Michelle Metty
Alora Schmidt
Jacob Shur
Sam Stein

Celli

Malachi Brown
Kelton Burnside
Elizabeth Carroll
Dylan Carrafiello
Costa
Colleen D'Alelio
Grace Dashnaw
Terri Landez*
Wren Murray
Melanie Sadoff
Charlie Siegenger
Hannah Weibley
Michael Ziegler

Basses

Emani Barber
August Bish
Tom Brody
Zane Carnes*
Gillian Dana
Jonathan Hoe
Tristen Jarvis
Adam Siegler
Matt Suffern
Grace Wible

* = Principal

Biographies

David Lang

David Lang is one of the most highly esteemed and performed American composers writing today. His works have been performed around the world in most of the great concert halls.

Lang's simple song #3, written as part of his score for Paolo Sorrentino's acclaimed film *Youth*, received many honors in 2016, including Academy Award, Golden Globe, and Critics Choice nominations, among others.

Lang's *the little match girl passion* won the 2008 Pulitzer Prize for Music. Commissioned by Carnegie Hall and based on a fable by Hans Christian Andersen and Lang's own rewriting of the libretto to Bach's *St. Matthew Passion*, the recording of the piece was awarded a 2010 Grammy Award for Best Small Ensemble Performance. Lang has also been the recipient of the Rome Prize, Le Chevalier des Arts et des Lettres, and Musical America's 2013 Composer of the Year. Lang's tenure as Carnegie Hall's 2013-2014 Richard and Barbara Debs Composer's Chair saw his critically acclaimed festival collected stories showcase different modes of storytelling in music.

Recent premieres include his opera *the loser*, which opened the 2016 Next Wave Festival at the Brooklyn Academy of Music, and for which Lang served as composer, librettist and stage director, the public domain for 1000 singers at Lincoln Center's Mostly Mozart Festival, his chamber opera *anatomy theater* at Los Angeles Opera and at the Prototype Festival in New York, and the concerto *man made* for the ensemble *So Percussion* and a consortium of orchestras, including the BBC Symphony and the Los Angeles Philharmonic.

In addition to his work as a composer, Lang is Artist in Residence at the Institute for Advanced Study in Princeton, New Jersey, and is a Professor of Composition at the Yale School of Music.

Lang is co-founder and co-artistic director of New York's legendary music collective *Bang on a Can*. His music is published by Red Poppy Music (ASCAP) and is distributed worldwide by G. Schirmer, Inc.

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, 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 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. 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 and winters in the Grand Traverse area, where he has developed a relationship guest conducting 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 orchestra 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.

Program Notes

Lang: mountain (2014)

Program notes provided by the composer

I have never been much of a nature guy. Probably my favorite nature experience happened when our kids were young, when my wife and I rented a summer cottage in Vermont. It was a very modest place but there was a little balcony off the bedroom that looked right out on a mountain, and I would sit there for hours, staring at the view. I wasn't close enough to see any detail, or to differentiate among the plants or rocks or features, or to get my feet dirty. (This is really about as close to nature as I ever want to get....) What impressed me so much about the view was how unchanging it was. It was rugged and beautiful and far away and imposing and timeless, and it was that way every time I looked at it. Its dependability seemed to be a big part of its strength.

Of course, time is different for different things. Our lives don't last very long, so our experiences and our attentions – and our music – tend to fill up with things that pass through us or by us very quickly. Mountains, on the other hand, don't change too fast. Their lives seem eternal to us. Maybe it's useful for us occasionally to contemplate the eternal.

Brahms: Symphony No. 1 in C Minor, op. 68 (1862-1876)

Program notes by Keehun Nam

Many contemporaries of Brahms considered him to be the true successor to Beethoven. Because of this lineage, Brahms faced extremely high, if not unrealistic, expectations for his First Symphony. It would be on the basis of this symphony that many judged whether or not Brahms was the true successor of Beethoven. Who could manage to follow the Ninth Symphony's grand musical gestures, its infinite horizon of musical depth, and its epic hope for joy and unity among the brotherhood of Mankind? With this expectation placed on him, it is not surprising that Brahms worked on the symphony for nearly fourteen years. Rarely has a work of art had such a lengthy creative process. Perhaps in an homage to Beethoven, Brahms composed his first symphony in C minor. (Beethoven's first symphony is in C major.) After its premiere, it was repeated countless times that the finale's melody was a derivative of Ode to Joy in Beethoven's Ninth. Apparently, Brahms admitted its influence by saying "anyone can hear that."

However, as much as this symphony is associated with Beethoven (since its premiere, it has been dubbed Beethoven's 10th), you will hear that it stands on its own. The symphony begins with mysterious intonations of a single pitch, C. Everything about the work except the rhythm is unclear. At this point, you may be asking: Where's the melody? What's the harmony? What am I listening to?

As the symphony progresses, Brahms reveals and clarifies certain aspects of the composition such as its harmony while re-obscuring others, such as its rhythmic structure. It is this constant fluctuation between the clarity and blurriness of harmonic and rhythmic structures—the ebb and flow from mystification to enlightenment—that Brahms uses to achieve the musical narrative of the First Symphony. By the end of the symphony—after the heart-breaking 2nd movement and the nostalgic, child-like 3rd movement—Brahms triumphs over not only the pathos of C minor, but he also triumphs over Beethoven's legacy and shadow.

Upcoming Events

October 17, 2017 at 8:15pm - Chamber Orchestra in Ford Hall

David Little: Haunted Topography
Ludwig van Beethoven, Symphony No. 7, op. 92
Octavio Más-Arocas, conductor

November 11, 2017 at 7:00pm - Recital at St. Luke's Lutheran Church

Igor Stravinsky: Soldier's Tale (to be read, played, and danced)
Keehun Nam, conductor joined by actors, narrators, and dancers

November 16, 2017 at 8:15pm - Symphony Orchestra in Ford Hall

Emily Cooley: Argo
Dmitri Shostakovich: Symphony No. 10, op. 93, E minor
Octavio Más-Arocas, conductor

November 30, 2017 at 8:15pm - Sinfonietta in Ford Hall

Gustav Holst: St. Paul Suite, op. 29, no. 2
Gustav Holst: Brook Green Suite
Edvard Grieg: Two Nordic Melodies, op. 63
Edward Elgar: Serenade for Strings, op. 20
Kin Szeto and Keehun Nam, conductors

December 11, 2017 at 8:15pm - Chamber Orchestra in Ford Hall

Charles Ives: The Unanswered Question
Antonio Vivaldi: Autumn and Summer from *Four Seasons*
Wolfgang Amadeus Mozart: Symphony No. 35 in D Major ("Haffner")
Octavio Más-Arocas, conductor

December 14, 2017 at 7:00pm - Lecture-Recital with Chamber Orchestra in Hockett Family Recital Hall

Wolfgang Amadeus Mozart: Symphony No. 35 in D Major ("Haffner")
Kin Szeto, conductor