

11-16-2017

Concert: Ithaca College Symphony Orchestra

Ithaca College Symphony Orchestra

Octavio Mas-Arocas

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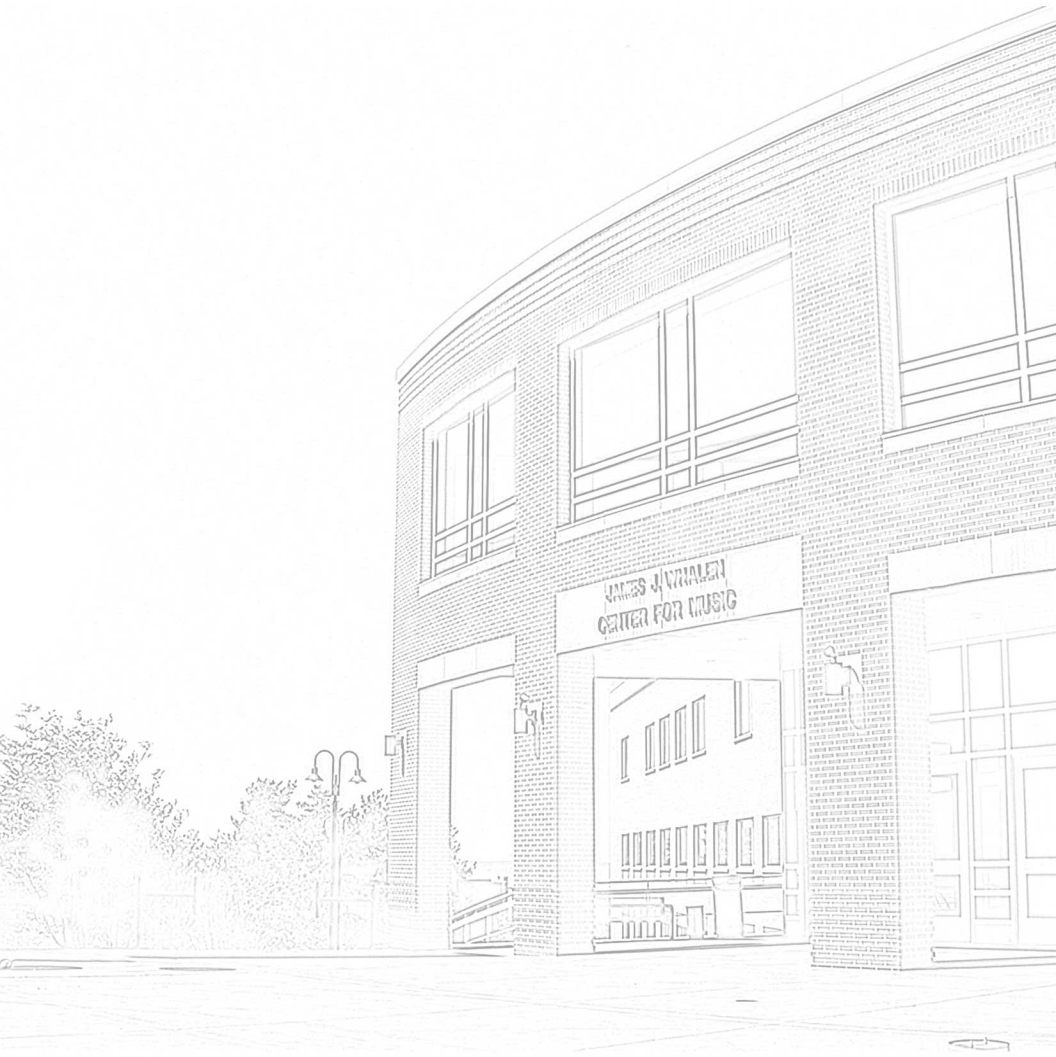
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Ithaca College Symphony Orchestra

Octavio Más-Arocas, conductor

Thursday, November 16th, 2017
8:15 pm



ITHACA COLLEGE

School of Music

Program

Fracture (2017)

Parker Callister
(b. 1994)

World Premiere, IC Orchestras Fanfare Project

Argo (2016)

Emily Cooley
(b. 1990)

Symphony No. 10, op. 93 (1953)

I. *Moderato*

II. *Allegro*

III. *Allegretto - Largo - Più mosso*

IV. *Andante - Allegro - L'istesso tempo*

Dmitri Shostakovich
(1906-1975)

Ithaca College Symphony Orchestra

Violin I

Alem Ballard^{^*}
Darya Barna
Emilie Benigno
Shelby Dems
Kathryn Drake
Dgybert Jean
Henry Scott Smith
Peter Nowak
Julia Plato
Emily Scicchitano
Gabriella Stout
Esther Witherell

Violin II

Tyler Bage
Matthew Barnard
Miranda Crosley
Brianna Hoody
Anna Lugbill
Zoe Jenkins
Marybeth MacKay
Liam Mazierski
Daniel McCaffrey^{^*}
Lily Mell
Rachel Steiner
Amy Whitesell
Masakazu Yasumoto

Viola

Alyssa Budzynski
Simone Cartales
Christopher Chen
Richard Cruz
Molly Crocker
Maria Dupree
Enaw Elonge
Jessica Herman
Karly Masters^{^*}
Michelle Metty
Alora Schmidt
Jacob Shur
Sam Stein

Cello

Colleen D'Alelio
Elizabeth Carroll
Dylan Carrafiello
Costa
Grace Dashnaw
Craig Mehler^{^*}
Charlie Siegener
Melanie Sadoff
Aidan Saltini
Hideo Schwartz
Hannah Weibley
Michael Ziegler

Bass

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

Flute

Kathleen Barnes
Jeannette Lewis
Hannah Morris[^]
Nicole Murray^{*}

Oboe

Morgan Atkins
Erica Erath
Ellen O'Neill^{^*}

Clarinet

Emma Grey^{^*}
Valerie Nuzzolo
Rebecca Rice

Bassoon

Olivia Fletcher^{^*}
Brittany Giles
Emily Roach

Horn

Jacob Factor[^]
Ben Futterman
Sydney Rosen
Nicoletta Pignatello^{*}
Jeremy Strauss

Trumpet

Peter Gehres
Michael Stern^{*}
Kristin Warnokowski[^]

Trombone

Sean Bessette
Will Esterling^{^*}
Johanna Wiley

Tuba

Steven Wilkinson^{^*}

Timpani

Grace Asuncion^{^*}

Percussion

Benjamin
Brown-McMillan
Katherine McInerney
Kenneth O'Rourke
Danny Syvret^{^*}

Piano

Manuel Gimferrer^{*}

[^] = Principal for
Shostakovich

^{*} = Principal for
Cooley

Biographies

Emily Cooley

Emily Cooley is a Philadelphia-based composer of orchestral, chamber, and vocal music described as “dramatic, forceful, and filled with reverberation” (*Sioux City Journal*) and “a journey using multiple tonalities but ever-evolving styles... with a beautiful delicacy” (*Vermont Today*).

Emily's orchestral works have been performed by the Minnesota, Louisville, Milwaukee, Berkeley, Sioux City, and Eastern Connecticut symphony orchestras; the Cabrillo Festival Orchestra; and numerous university orchestras. She has been a fellow at the Minnesota Orchestra Composer Institute, Norfolk New Music Workshop, CULTIVATE at Copland House, and Cabrillo Conductors/Composers Workshop, and she was honored with a Charles Ives Scholarship from the American Academy of Arts and Letters in 2015. Emily's 2017-18 season features premieres and performances by the Cincinnati Symphony Orchestra, the Nashville Symphony, the Milwaukee Symphony Orchestra, and the University of Colorado Wind Symphony, among others.

A native of Milwaukee, WI, Emily is a graduate of Curtis, USC, and Yale. Her mentors have included John K. Boyle, Kathryn Alexander, Stephen Hartke, Jennifer Higdon, David Ludwig, and Mary Javian, among others. In 2012, she co-founded Kettle Corn New Music, a concert presenting organization in New York City, and currently serves as its director of publicity. Emily is a Community Artist Fellow at the Curtis Institute of Music, where she designs collaborative music programming with Philadelphians who are incarcerated or returning citizens.

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; the Thelma A. Robinson Award from the Conductors Guild; a prize from the Third European Conductors Competition; and 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. Simultaneous 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 in 2013. Mr. Más-Arocas spends part of his summers and winters near Grand Traverse, MI where he has developed a relationship as guest conductor of 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 orchestras 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

Argo

Argo is a meditation on change. In ancient mythology, the Argonauts gradually replaced every part of their ship, the Argo, resulting in an entirely new ship, still named Argo. Many have pondered the ramifications of this story; namely, whether something can remain the same when all its parts are replaced. I have thought about this as a metaphor for change in people, in relationships and in communities.

Musically, the piece is led by the low strings. Their opening melody — two G's sinking down to an F — pervades the whole piece, appearing in many guises. I've been drawn to this simple musical gesture, and it is the origin of many of the piece's ideas.

Symphony No. 10

Program notes by Keehun Nam

The *Tenth Symphony* marked a big return for Dmitri Shostakovich, who had been suffering from a denunciation by the Soviet government, whose officials were against all music, art, and literature that they considered too abstract, formal, and serious. Along with Sergei Prokofiev, Aram Khachaturian, and other artists, Shostakovich was denounced in 1948 for writing “non-Russian” music. He had already been denounced once before in 1936 from which he recovered by composing his *Fifth Symphony*. This second denunciation affected Shostakovich for much longer than the first. He was banished from his professorship at the St. Petersburg Conservatory, his main source of income. During this time, he composed two kinds of music: works for the public to make ends meet and works for himself. Those works he intended to make public were aligned with the wishes of the Soviet government, such as practical film scores, “music for the people,” and music which he thought would secure the lift of the denunciation. Meanwhile, he kept composing for himself which he did not share with anyone in fear of making his situation even worse, intending on getting them published and performed in the future when they would be appreciated. Only the music he wrote for himself remains regularly performed today, such as his First Violin Concerto, a song-cycle *From Jewish Folk*

Poetry, and *Fourth String Quartet*.

It was only after Stalin's death five years later in March of 1953 that Shostakovich's life become less oppressed. Since the second denunciation, Shostakovich was forced to write many works praising Stalin and Russia. He was used as a puppet on the international stage by the Soviet government, and this public humiliation reduced him to tears in both private and public. The *Tenth symphony* is a celebration of the release from this situation.

A controversial—and sometimes untrustworthy—book about Shostakovich titled *Testimony* includes a purported interview in which Shostakovich is supposed to have said that the *Tenth Symphony* is “about Stalin and the Stalin years.” If this is indeed the truth (which some scholars reject), the first movement reflects the heavy oppression Shostakovich experienced under Stalin. It quotes the second movement titled “What Does My Name Mean To You?” from an earlier work, *Four Monologues on Verses by Pushkin*. In that poem, Pushkin writes a love-poem exploring how fragile our identity is to those who love us. It is an existential meditation on the ephemeral nature of memory and human life.

Indeed, Shostakovich saw himself through this existential lens and embedded himself throughout the symphony (as he did in many of his other works) by using the following four notes serving as his musical initials: D, S, C, H. (In the German system of spelling musical notes, S means an E-flat and H means a B-natural.) If you happen to notice a series of four notes that repeats itself often, you're most likely hearing this DSCH motif.

The brutality and aggressiveness of the second movement suggests an impression of Stalin himself. This fast movement is not only oppressive but relentless. There is no escape, and no room to breathe. In the third movement, Shostakovich resumes the use of the DSCH motif and also inserts another motif representing Elmira Nazirova, a student for whom Shostakovich developed unrequited romantic feelings. The final movement perhaps best represents Shostakovich's diverse and even confused innermost thoughts and feelings of oppression, love, and now resemblance of independence. Near the end of the piece, DSCH motif is heard repeatedly into a triumphant, frenzied, but glorious finish.

Upcoming Events

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

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

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,
K.385 ("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,
K. 385 ("Haffner")

Kin Szeto, conductor