

12-11-2017

Concert: Ithaca College Chamber Orchestra

Ithaca College Chamber Orchestra

Octavio Mas-Arocas

Kin Szeto

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Ithaca College Chamber Orchestra

Octavio Más-Arocas, director

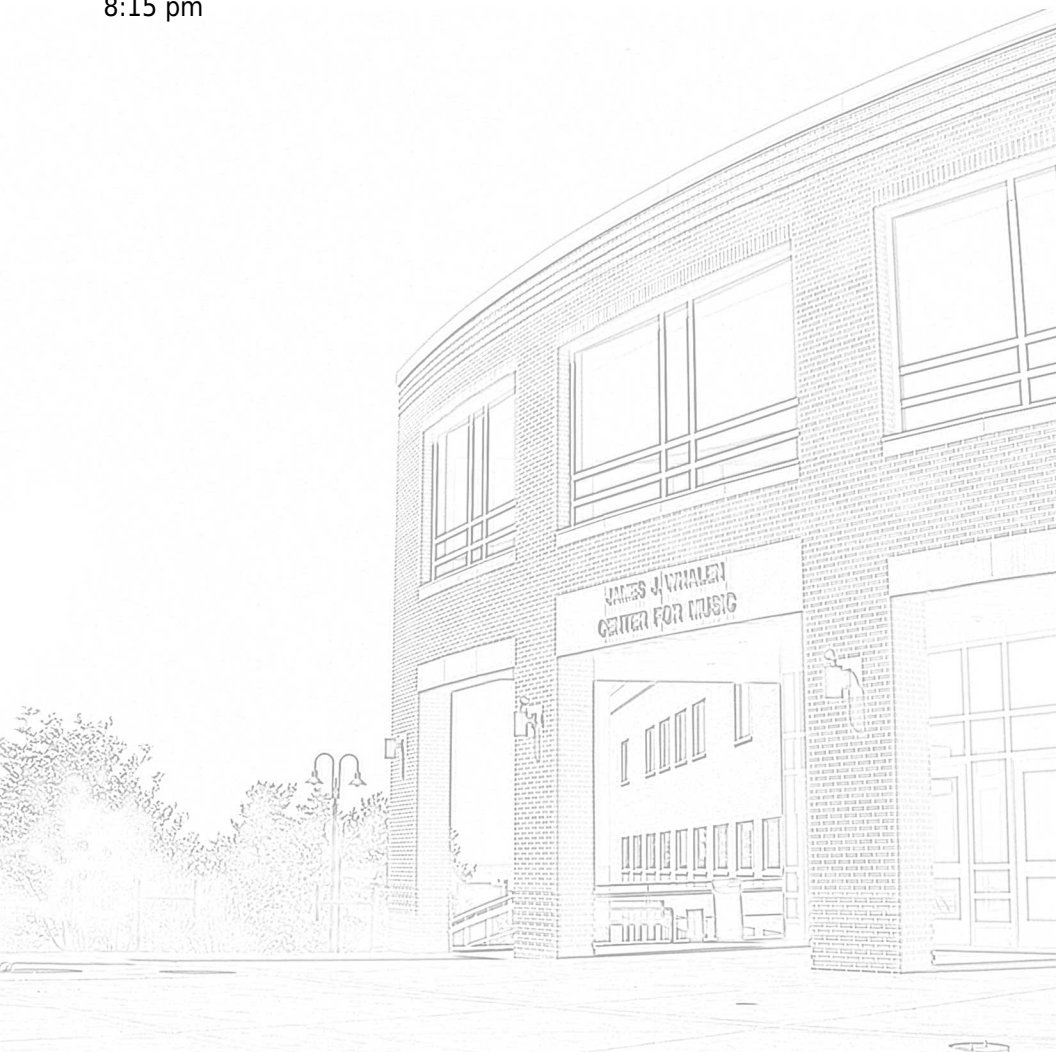
Cal Wiersma, artistic director of *The Four Seasons*

Kin Szeto, assistant conductor

Ford Hall

Monday, December 11th, 2017

8:15 pm



ITHACA COLLEGE

School of Music

Concert Program

pending

Jacob Kerzner
(b. 1998)

World Premiere, IC Orchestras Fanfare Project

The Unanswered Question

Charles Ives
(1874-1954)

Octavio Más-Arocas, conductor
Kin Szeto, assistant conductor

Concerto No. 4 in F minor, Op. 8, RV 297,
"Winter" (*L'inverno*)

Antonio Vivaldi
(1678-1741)

- i. Allegro non molto
- ii. Largo
- iii. Allegro

Symphony No. 35 in D Major, K. 385
("Haffner")

Wolfgang Amadeus Mozart
(1756-1790)

- I. Allegro con spirito
- II. Andante
- III. Menuetto
- IV. Presto

Concerto No. 2 in G minor, Op. 8, RV 315,
"Summer" (*L'estate*)

Antonio Vivaldi
(1678-1741)

- i. Allegro non molto
- ii. Adagio e piano - Presto e forte
- iii. Presto

Ithaca College Chamber Orchestra

Kerzner, Ives & Mozart

Violin I

Daniel McCaffrey*
Alem Ballard
Emily Scicchitano
Lily Mell
Baily Angstadt

Violin II

Henry Scott Smith*
Gabriella Stout
Emilie Benigno
Dgybert Jean
Julia Plato

Viola

Michelle Metty*
Jacob Shur
Karly Masters
Alyssa Budzynski
Alora Schmidt

Cello

Terri Landez*
Wren Murray
Malachi Brown
David Shane

Bass

Kiefer Fuller*
Katelyn Adams
Ryan Petriello

Flute

Nicole Murray*
Kathleen Barnes

Oboe

Ellen O'Neill*
Morgan Atkins

Clarinet

Emma Grey*
Valerie Nuzzolo

Bassoon

Olivia Fletcher*
Brittany Giles

Horn

Jacob Factor*
Nicoletta Pignatello^

Trumpet

Kristin Warnokowski*^
Peter Gehres^

Trombones

Will Esterling^
Sean Besette^

Timpani

Grace Asuncion*

^ = Fanfare

* = Principal

Vivaldi

Violins

Shelby Dems
Kathryn Drake
Anna Lugbill
Peter Nowak
Esther Witherell

Viola

Nickolette Cartales
Richard Cruz

Cello

Melanie Sadoff
Hideo Schwartz

Bass

Emani Barber
Thomas Brody

Organ

Manuel Gimferrer

Biography

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.

Calvin Wiersma

Calvin Wiersma, violinist, is Assistant Professor of Violin and Chamber Music at Ithaca College. He was the creator of the Music program and initial Music Department chair at the Bard High School Early College, an innovative New York City Public School for gifted students, was chamber music coordinator for the Russian American Youth Orchestra, and has been on the faculties of the Purchase Conservatory of Music, the Lawrence Conservatory of Music, Florida State University, Brandeis University, and the Longy School of Music. He has conducted clinics and master classes throughout the world, has been on the Faculties of several summer programs including Greenwood and Manchester Music, and has been an artist in residence at numerous institutions, including Middlebury College, Colgate University, the California Summer Arts Program, the Smolny Institute in Moscow, Russia, and the Institute for Chamber Music in Khiryat Shemona, Israel.

In addition to his teaching activities, Mr. Wiersma appears throughout the world as a soloist and chamber musician. He is a member of the Manhattan String Quartet, was a founding member of the Meliora Quartet, winner of the Naumberg, Fischhoff, Coleman, and Cleveland Quartet competitions, and the Quartet-in-Residence of the Spoleto Festivals of the U.S., Italy, and Australia, and was also a founding member of the Figaro Trio. He has performed numerous solo recitals, including appearances in Boston, New York, and Chicago, and has appeared with the Rochester Philharmonic Orchestra, The Concerto Company of Boston, and the Lawrence Symphony, among others.

In addition to his worldwide touring with the MSQ, Mr. Wiersma is a frequent performer with the Orpheus Chamber Orchestra, and performs regularly with chamber music ensembles around the country. In recent seasons he has performed with the Da Camera Society of Houston, the Brandenburg All Stars, the Sea Cliff Chamber Players, The Festival Chamber Music Society, The Chamber Music Society of New Hope, the Carnegie Chamber Players, and Close Encounters with Music. Mr. Wiersma has been heard at many summer Chamber Music Festivals including the Aspen Music Festival and the Vancouver, Rockport, Bard, Portland, Crested Butte, North Country, Central Vermont, New Hope, Interlochen, An Appalachian Summer, Cape May, and Music Mountain Festivals.

A noted performer of contemporary music, Mr. Wiersma is a member of Cygnus and the Lochrian Chamber Ensemble, and has appeared with Speculum Musicae, Ensemble 21, Parnassus, Ensemble Sospeso, and the New York New Music Ensemble. He has commissioned countless works both with these ensembles and for solo violin, has toured extensively with Steve Reich and Ensemble 21, and has been featured in solo performances for the International League of Composers of Music. His recently completed recordings include Jacob Druckman's Third String Quartet for Philomusica, a recording of Elliott Carter's Syringa, Swan Song by Milton Babbitt, Harold

Meltzer's Brion with the Cygnus Ensemble, a recording of chamber music of Nils Vigeland, and an album of Chamber Music of Stephen Foster with flutist Paula Robison.

Mr. Wiersma is a graduate of Oberlin College, where he studied with Marilyn McDonald, and the Eastman School of Music, where he studied with and was the teaching assistant to Donald Weilerstein.

Program Notes

The Unanswered Question

Program note by Keehun Nam

In order to understand Charles Ives' somewhat cryptic *The Unanswered Question*, we must understand Ives' vision for the work and its various components. For example, he intended the strings to represent "The Silences of the Druids — Who Know, See and Hear Nothing" and the trumpet to represent "The Perennial Question of Existence." It is this question that remains unanswered despite the hunt for "The Invisible Answer" represented by the woodwind choir. The music encodes in it the futility of such an endeavor and even represents the mocking of "The Question" near the end of the work. After this hunt ends, "The Question" is heard for the last time after which follows the "Undisturbed Solitude."

The Four Seasons

Program note by Keehun Nam

When Vivaldi wrote *The Four Seasons* around 1721, it was uncommon for music to be programmatic—music that represents specific real-world objects and actions. In this work, which is comprised of four separate violin concerti, programmatic music can be found throughout representing the different sounds of Mantua, Italy where he wrote this work. Some examples of such sounds are storms, mosquitos, barking dogs, hunters, shepherds, and festive dancing although there are many more sounds which you may be able to identify with your imagination.

Vivaldi wrote a sonnet to accompany each season. Here are the translations of the sonnets for "Summer" and "Autumn":

(Translations from www.baroquemusic.org)

Translation of "Summer"

I. Allegro non molto

Beneath the blazing sun's relentless heat men
and flocks are sweltering, pines are scorched.
We hear the cuckoo's voice;
then sweet songs of the turtle dove and finch are heard.
Soft breezes stir the air but
threatening north wind sweeps them suddenly aside.
The shepherd trembles,
fearful of violent storm and what may lie ahead.

II. Adagio e piano - Presto e forte

His limbs are now awakened from their repose by fear of lightning's flash and thunder's roar, as gnats and flies buzz furiously around.

III. Presto

Alas, his worst fears were justified,
as the heavens roar and great hailstones
beat down upon the proudly standing corn.

Translation of "Winter"

I. Allegro non molto

Shivering, frozen mid the frosty snow in biting, stinging winds;
running to and fro to stamp one's icy feet, teeth chattering in the bitter chill.

II. Largo

To rest contentedly beside the hearth, while those outside are drenched by
pouring rain.

III. Allegro

We tread the icy path slowly and cautiously, for fear of tripping and falling.
Then turn abruptly, slip, crash on the ground and, rising, hasten on across the
ice lest it cracks up.

We feel the chill north winds coarse through the home despite the locked and
bolted doors...

this is winter, which nonetheless brings its own delights.

Symphony No. 35

Program note by Kin Szeto

The symphony was composed in 1782 when Mozart was twenty-six years old. Mozart was commissioned by the Haffner family to be used at the ennoblement celebrations of Sigmund Haffner the Younger, one of Mozart's childhood friends. There is another piece with a title of "Haffner"—the Haffner Serenade which was composed in 1776 on commission from the same family. This symphony should not be confused with that serenade.

The Haffner Symphony itself started as a serenade, but Mozart later reworked it into a symphony. It was premiered on March 23, 1783 in a small hall in Salzburg. However, the version that we are performing tonight is the second version which was premiered in a theatre in Vienna. It consists of four movements: Allegro con spirito, Andante, Menuette and Presto. The difference between two versions is the instrumentation: Mozart added two flutes and two clarinets to the first and the last movements in the second version. The purpose of this change is to achieve a richer timbre.

In tonight's performance, the ensemble will perform without a conductor and play in a standing position.

Upcoming Events

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

February 4, 2018 at 8:15pm - Ithaca College Symphony Orchestra in Ford Hall

Modest Mussorgsky (arr. Ravel) - Pictures at an Exhibition

Edvard Grieg: Piano Concerto
I. Allegro molto moderato
Christopher Yeung, piano

Keehun Nam, conductor

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

Chinary Ung: Water Rings Overture
Keehun Nam, conductor
Ottorino Respighi: Vetrate di Chiesa (Church Windows)
3 Concerto Winners' Works (TBD)

Octavio Más-Arocas, conductor

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