

12-1-2018

## Concert: Ithaca College Sinfonietta

Kin Szeto

Andrew J. Kim

Ithaca College Sinfonietta

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# Ithaca College Sinfonietta

Octavio Más-Arocas, director of orchestras

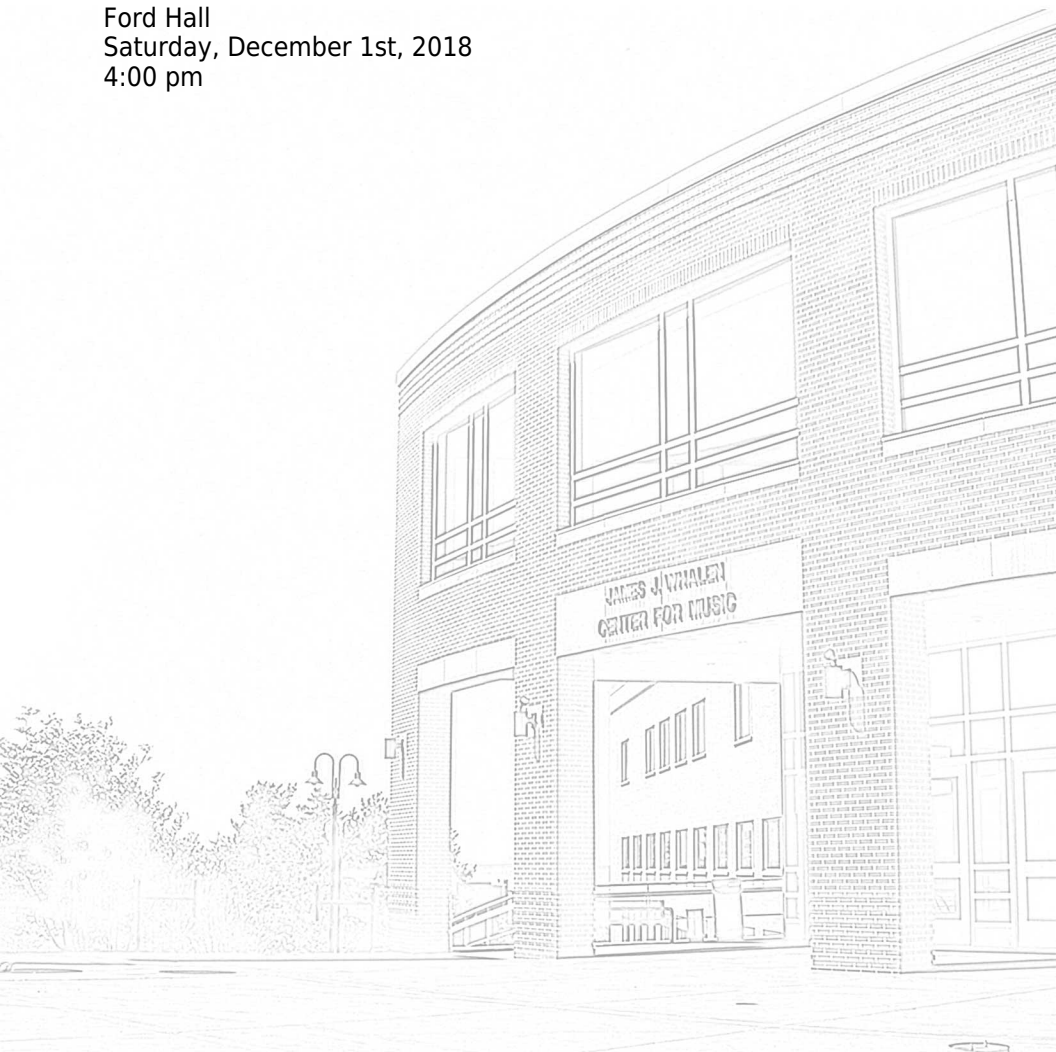
Kin Szeto, conductor

Andrew J. Kim, conductor

Ford Hall

Saturday, December 1st, 2018

4:00 pm



**ITHACA COLLEGE**

School of Music

# Program

L'Arlésienne Suite No. 1

Georges Bizet  
(1838-1875)

I. Prélude: the March of the Kings  
IV. Carillon

Coriolan Overture

Ludwig van Beethoven  
(1770-1827)

*Kin Szeto, conductor*

Hungarian Dances No. 6

Johannes Brahms  
(1833-1897)  
orch. Parlow

L'Arlésienne Suite No. 2

Georges Bizet  
(1838-1875)

I. *Pastorale*  
III. *Minuet*  
IV. *Farandole*

*Andrew J. Kim, conductor*

# Program Notes

## Georges Bizet: *L'Arlésienne Suites*

Bizet's *L'Arlésienne Suites* come from a larger work of incidental music to Alphonse Daudet's play, also titled *L'Arlésienne*, or *The Girl from Arles*. Though the play never gained popularity, both Daudet and Bizet recognized the value of the score (Daudet supposedly quipped that his play was "a glittering flop with the loveliest music in the world."). Fortunately, Bizet compiled the first suite, and four years after his death, his friend Ernest Guiraud completed the second suite, based on the themes and basic orchestration by Bizet, and these suites remain popular to this day.

The March of the Kings is the overture to the entire play, which is a story of a shepherd Frédéric who falls in love with a girl from Arles, France. Upon discovering that she has already been married to someone else for two years, Frédéric falls into deep depression, and some worry that he might kill himself. However, by the end of Act II, Frédéric decides that he can find new love in Vivette, a girl who wants to marry him. The Carillon of the First Suite follows this turnaround in his mood.

The Second Suite's Pastorale is, out of order with the plot, the opening to the second act, originally scored with an offstage chorus. It describes the nature in which the play takes place. The minuet is borrowed from Bizet's opera *La jolie fille de Perth* (The Fair Maid of Perth) and uses alto saxophone to replace the vocal part of the original music. The grand Farandole comes after Frédéric declares love to Vivette and culminates to a climax as it is combined with the March of the Kings, which opened the play.

*Program note by Andrew J. Kim*

## **Ludwig van Beethoven: Coriolan Overture**

This is a musical work composed by L. v. Beethoven in 1807 for Heinrich Joseph von Collin's drama—*Coriolan*. Unlike his other overtures such as *Egmont* or *Prometheus*, which originally served as openers to stage plays, *Coriolan Overture* is an independent orchestral work. The piece was premiered in a private concert at Prince Lobkowitz's palace in Vienna.

Based on the story of Gaius Marcus Coriolanus, Beethoven captured the plot generally and conveyed the spirit of tragedy and heroic resolve of Coriolanus to the music. The overture is set in sonata form, introduced by three explosive pairs of chords which also reappear after the development and recapitulation. The opening theme, in Beethoven's favorite dramatic key—C minor—represents Coriolanus' tendencies before he invaded Rome. Another theme in E-flat major expresses his mother Volumnia's pleading to Coriolanus to abandon his plans for invasion.

In the recapitulation, the thematic material is presented differently as the key switches from C minor to F minor. The extensive coda uses the second theme group at its outset, but with a contrasting mood compared to its first appearance. Unlike other pieces written in Beethoven's middle stylistic period, the overture does not end triumphantly. It ends by having a return of the musical material from the opening, but quickly fades into a gloomy silence and ends with three quiet and vacant plucks of the strings, just as Coriolanus dies at the end of the tragic plot.

*Program note by Kin Szeto*

## **Johannes Brahms, Hungarian Dance No. 6**

Brahms wrote his 21 *Hungarian Dances* originally for piano four hands, but their popularity led many composers, including Brahms himself, to orchestrate them for various ensembles. Brahms is often thought of as a serious and emotional composer, but these short and entertaining pieces show a different side of Brahms than is shown in his symphonies. No. 6 starts off with a romantic and lyrical melody, only to speed up into a playful dance. Brahms takes the listeners through several abruptly-changing moods before running off to a rousing finish.

*Program note by Andrew J. Kim*

# Biographies

**Kin Szeto** began his conducting training at the Hong Kong Academy for Performing Arts as a student of Perry So, First Prize winner of the Fifth International Prokofiev Conducting Competition and former Associate Conductor of Hong Kong Philharmonic. His other conducting mentors include maestros Larry Rachleff, Donald Schleicher, Markand Thakar, Kirk Trevor and Tomas Netopil. In his early career, Szeto served as a professional performer in traditional Chinese music. He was formerly the youngest member in the world-famous Hong Kong Chinese Orchestra. Szeto holds a Bachelor's degree in Erhu and Gaohu. Drawing upon his experience with Chinese music, Szeto pursues a distinct and extraordinary conducting style.

As a recipient of the Hong Kong Scholarship for Excellence Scheme and the Ithaca College Scholarship, Szeto is now pursuing his Master's degree in Orchestral Conducting at Ithaca College under the mentorship of Professor Octavio Más-Arocas. Szeto is the co-director of the Ithaca College Sinfonietta, guest conductor of the Ithaca College Contemporary Music Ensemble, and cover conductor of the Cornell Chamber Orchestra. He is also a graduate assistant for the Ithaca College Orchestras and conducting classes. In addition, Szeto was awarded the title of "Hong Kong Scholars" and "Hong Kong Ambassador" by the Hong Kong government for his supreme performance in the industry.

In this summer, with great honor, Szeto was invited to participate in conducting workshops in the renowned Cabrillo Festival of Contemporary Music and the inaugural season of Music in the Alps International Music Festival.

**Andrew J. Kim** is in his first year as a graduate student of Maestro Octavio Más-Arocas at Ithaca College. Previously, he studied Music and English Literature at Swarthmore College, where he served as the assistant conductor to the College Orchestra, Wind Ensemble, Chorus, and Garnet Singers. His previous teachers include Andrew Hauze, Joseph Gregorio, Gary Gress, and Matthew Caretti.

As an orchestral conductor, Andrew has performed with distinguished artists such as the Jasper String Quartet and David Kim, the concertmaster of the Philadelphia Orchestra. As a choral conductor, he won the undergraduate conducting competition hosted by ACDA-PA and participated in a masterclass with the legendary pedagogue Jerry Blackstone at the Eastern division conference. Other masterclass teachers include Markand Thakar, Maurice Peress, and Roomful of Teeth. He is deeply grateful for all the excellent guidance and mentorship he has received so far in his life.

# Ithaca College Sinfonietta

## **Violin I**

Lydia Loiselle  
Emily Scicchitano  
Robin Sarica  
Carina Sobel  
Alora Foster  
Ian Runquist  
Ellen Harris

## **Violin II**

Simone Cartales  
Jenna Abrahamsen  
Josie Manucha  
Emily Gronquist  
Mike Yeung  
Sophie Lester  
Roosevelt Lee

## **Viola**

Katelyn Tai  
Maximillian Rahardjo  
Masakazu Yasumoto  
Rachel Geary  
Emma Anderson  
Catherine DeLessio

## **Cello**

Jenna Linsalata  
Aine Holland  
Zach Raphael  
Laura Schaffner  
Sydney Joyce

## **Bass**

Joe Smith  
Justin Bertolero  
Dan Dowling  
Rowan Whitesell

## **Flute**

Louis Bavaro  
Myah Frank

## **Oboe**

Kathleen Cadorette  
Sarah Pinto

## **Clarinet**

Ciara Lorraine  
Daniel Jaggars  
Raffa Nicoletta  
Elizabeth McCann

## **Bassoon**

Alec Dorris  
Seth Barrett

## **Horn**

Kayla Shuster  
Conor Kelly  
Mark Melchionna  
Christian DeFreese

## **Trumpet**

Shaun Rimkunas  
Max Bakalos

## **Trombone**

Alyssa Comeau  
Jonathan Aldave

## **Tuba**

Marisa Thomas

## **Timpani**

Greg Savino

## **Percussion**

Ian Lisi

## **Piano**

Emani Barber

# Acknowledgements

## *Concerts and Facilities*

*Erik Kibelsbeck*

*Alex Kemp*

## *Webcasting*

*Luke Klingensmith*

## *Library of Ensemble Music*

*Becky Jordan*

*\* We would like to thank all studio faculties and the instrumental rental staff for generously allowing us to use school instruments.*



# Upcoming Events

## **December 9th, 2018 at 7pm - Ithaca College Orchestras in Ford Hall**

J. Brahms: *Tragic Overture*

G. Ligeti: *Lontano*

P. I. Tchaikovsky: Symphony No. 6 in B minor, Op. 74, *Pathétique*

Octavio Más-Arocas, Music Director and conductor

Kin Szeto, conductor

## **December 11th, 2018 at 8:15pm - Lecture Recital: Andrew J. Kim with Ithaca College Symphony Orchestra in Ford Hall**

J. Brahms: *Tragic Overture*

P. I. Tchaikovsky: Symphony No. 6 in B minor, Op. 74, *Pathétique*

I. Adagio—Allegro non troppo

Andrew J. Kim, conductor

## **February 17th, 2019 at 4pm - Ithaca College Orchestras in Ford Hall**

W. A. Mozart: Sinfonia Concertante for Four Winds and Orchestra in E-flat, K297B

*with faculty soloists: Paige Morgan, Michael Galván, Christin Schillinger, Alexander Shuhan*

Missy Mazzoli: Sinfonia (for Orbiting Spheres) for Orchestra

Witold Lutosławski: Symphony No. 3

Octavio Más-Arocas, Music Director and conductor

Andrew J. Kim, conductor

## **March 7th, 2019 at 8:15pm - Graduate Conducting Recital: Kin Szeto with Ithaca College Orchestras in Ford Hall**

D. Shostakovich: Chamber Symphony, op. 110a (arr. R. Barshai from String Quartet No. 8)

L. v. Beethoven: Piano Concerto No. 5 in E-flat Major, op. 73, "Emperor"

A. Dvorak: Symphony No. 9 in E minor, op. 95, "From the New World"

Octavio Más-Arocas, Music Director and conductor

Kin Szeto, conductor