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
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 Frédéri who falls in love with a girl from Arles, France. Upon discovering that she has already been married to someone else for two years, Frédéri falls into deep depression, and some worry that he might kill himself. However, by the end of Act II, Frédéri 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 Frédéri 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.
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<th>Instrument</th>
<th>Players</th>
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<td>Violin I</td>
<td>Lydia Loiselle, Emily Scicchitano, Robin Sarica, Carina Sobel, Alora Foster, Ian Runquist, Ellen Harris</td>
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<tr>
<td>Violin II</td>
<td>Simone Cartales, Jenna Abrahamsen, Josie Manucha, Emily Gronquist, Mike Yeung, Sophie Lester, Roosevelt Lee</td>
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<td>Viola</td>
<td>Katelyn Tai, Maximillian Rahardjo, Masakazu Yasumoto, Rachel Geary, Emma Anderson, Catherine DeLessio</td>
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<td>Cello</td>
<td>Jenna Linsalata, Aine Holland, Zach Raphael, Laura Schaffner, Sydney Joyce</td>
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<td>Bass</td>
<td>Joe Smith, Justin Bertolero, Dan Dowling, Rowan Whitesell</td>
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<td>Flute</td>
<td>Louis Bavaro, Myah Frank</td>
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<td>Oboe</td>
<td>Kathleen Cadorette, Sarah Pinto</td>
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<td>Clarinet</td>
<td>Ciara Lorraine, Daniel Jaggars, Raffa Nicoletta, Elizabeth McCann</td>
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<td>Bassoon</td>
<td>Alec Dorris, Seth Barrett</td>
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<td>Horn</td>
<td>Kayla Shuster, Conor Kelly, Mark Melchionna, Christian DeFreese</td>
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<td>Trumpet</td>
<td>Shaun Rinkunas, Max Bakalos</td>
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<tr>
<td>Trombone</td>
<td>Alyssa Comeau, Jonathan Aldave</td>
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<td>Tuba</td>
<td>Marisa Thomas</td>
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<td>Timpani</td>
<td>Greg Savino</td>
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<td>Percussion</td>
<td>Ian Lisi</td>
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<td>Piano</td>
<td>Emani Barber</td>
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Acknowledgements

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* 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 Lutoslawski: 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