

3-7-2019

# Graduate Conducting Recital: Kin Szeto

Kin Szeto

Ithaca College Orchestras

Follow this and additional works at: [https://digitalcommons.ithaca.edu/music\\_programs](https://digitalcommons.ithaca.edu/music_programs)

Part of the [Music Commons](#)

---

## Recommended Citation

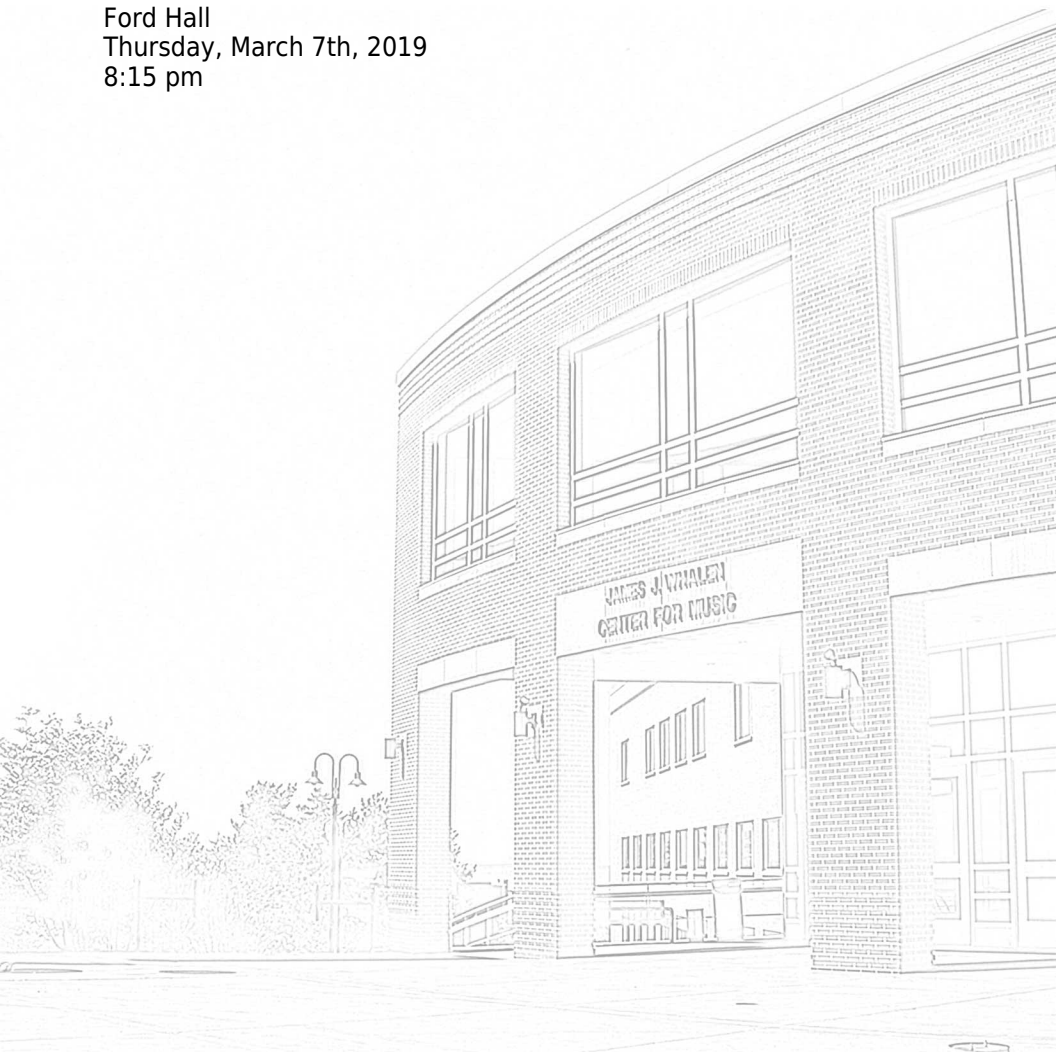
Szeto, Kin and Ithaca College Orchestras, "Graduate Conducting Recital: Kin Szeto" (2019). *All Concert & Recital Programs*. 5342.  
[https://digitalcommons.ithaca.edu/music\\_programs/5342](https://digitalcommons.ithaca.edu/music_programs/5342)

This Program is brought to you for free and open access by the Concert & Recital Programs at Digital Commons @ IC. It has been accepted for inclusion in All Concert & Recital Programs by an authorized administrator of Digital Commons @ IC.

Ithaca College Orchestras  
Octavio Más-Arocas, music director

**Graduate Recital:**  
Kin Szeto, conductor

Ford Hall  
Thursday, March 7th, 2019  
8:15 pm



**ITHACA COLLEGE**

School of Music

# Program

For Antonín, with Gratitude (Bohémsky)

E. Jonah Bobo  
(b. 1997)

*World Premiere, IC Orchestras Fanfare Project*

Chamber Symphony, op. 110a

*Largo*  
*Allegro molto*  
*Allegretto*  
*Largo*  
*Largo*

Dmitri Shostakovich  
arr. Barshai  
(1906-1975)

Piano Concerto No. 5 in E-flat Major,  
op. 73 "Emperor"  
I. *Allegro*

Ludwig van Beethoven  
(1770-1827)

*Celena Ho, piano*  
*Winner of the Ithaca College*  
*High School Piano Competition*

## Intermission

Symphony No. 9 in E Minor, op. 95  
"From the New World"

*Adagio - Allego molto*  
*Largo*  
*Scherzo - Molto vivace*  
*Allegro con fuoco*

Antonín Dvořák  
(1841-1904)

*Kin Szeto, conductor*

## Program Notes

### **Dmitri Shostakovich: Chamber Symphony, op. 110a**

Dmitri Shostakovich wrote his String Quartet No. 8 (from which this Chamber Symphony is arranged, with the authorization of Shostakovich) in just three days, following several devastating events in his life. He had recently been diagnosed with Lou Gehrig's disease, which would go on to debilitate his abilities as a pianist, and because of Khrushchev's increasing pressure, he reluctantly applied to join the Communist Party. At the time the quartet was composed, Shostakovich was near Dresden in order to compose a score for a film regarding the bombing of Dresden during WWII. All these dark elements are present in the Chamber Symphony, from the lamenting fugue subject of the first and the last movements and violent assaults of notes in the second movement to the sarcastic waltz of the third movement and the "knock of the Soviets" motive in the fourth movement.

The piece was inscribed: "In memory of the victims of fascism and war." Despite this apparent dedication, Shostakovich probably had a more specific "victim" in mind: himself. There is evidence that Shostakovich considered committing suicide after returning from Dresden. Though he could not openly denounce the regime, he leaves hints in the music to suggest that the piece is a deeply personal statement of his suffering. The aforementioned lamenting fugue subject starts with the four-note motive: D-Es-C-H (In German, E-flat is Es, and B-natural is H), which are his initials in German: "D. S. Hostakowitsch." This motive recurs in every movement in various form—elongated, shortened, repeated, transposed. He quoted several of his own pieces as well, such as First Cello Concerto, Piano Trio No. 2, and Symphony No. 1. Perhaps the most poignant of the quotations is that of his opera *Lady MacBeth of Mtsensk District*, which was dedicated to his late wife, heard here in the soaring cello solo. Despite the prevailing melancholy and sometimes violence, the piece remains one of the most often performed piece of the 20th century, attesting to the power of deep emotional statements to speak across large spans of time.

## **Ludwig van Beethoven: Piano Concerto No. 5 in E-flat Major**

Though this concerto is universally known as the “Emperor” concerto, the name was assigned by the publisher without authorizations from Beethoven. One could see how the E-flat concerto with a grand opening gesture may have been connected with the symphony in the same key, titled “Eroica.” Regardless of its validity, the title does point to what makes the concerto remarkable—the elaborate and grandiose opening gestures played by the piano. Such gestures were usually reserved for the end of movements in the form of a cadenza. However, in the case of the Fifth Concerto, the piano opens with a cadenza-like statement before the orchestra plays the opening theme. He had introduced a formal innovation in the Fourth Piano Concerto by having the piano play at the beginning of the piece; here, he expands on that change and makes the piano unmistakably central in the piece right from the beginning, with all its virtuosity and lyricism.

*Program notes by Andrew J. Kim*

## **Antonín Dvořák: Symphony No. 9 "From the New World"**

The founder of the National Conservatory of Music in New York, Jeannette Meyer Thurber, brought the famous Czech composer—Antonín Dvořák—as the director of the National Conservatory of Music (forerunner of today’s Juilliard School) in New York City in 1891. Mrs. Thurber hoped that the appointment of this colorful nationalist would help building a strong root of her institution, nurturing American composers, and heightening the competitiveness of compositions of her country.

During Dvořák’s contract as the conservatory’s director from 1892 through 1895, he finished famous compositions such as the *American Quartet* and *Viola Quartet*. However, his Symphony No. 9 “*From the New world*” (popularly known as the *New World Symphony*) is one of the most eminent work of his and the genre ever. The birth of this symphony was evoked by Dvořák’s utmost interest in music of Native Americans and African Americans. He first heard the spirituals from Harry T. Burleigh, a gifted young African-American singer, who became one of his most talented pupils. This experience rapidly caught Dvořák’s attention and became one of the influences of the symphony. Whether Dvořák quotes those ideas as the actual melodies has been a controversial topic, but Burleigh certainly acquainted him with characteristics of the spiritual, including the pentatonic scale. The symphony is famously influenced by native

American music as well. In addition, it contains stylistic elements that were suggestive of Bohemian, German, and French. Despite these eclectic musical elements, Dvořák himself once said "I should never have written the symphony 'just so' if I hadn't seen America.

In this symphony, Dvořák treats some of the thematic materials as a unifying gesture that returns in each of the symphony's movements. These include the soft fanfare-like horn's theme, which appears at the Allegro molto of first movement and the world-famous English horn melody in the second movement. According to the composer, the programmatic elements that he uses in the second and third movements were inspired by Longfellow's *The Song of Hiawatha*. After a long development of the work, Dvořák brilliantly concludes the symphony by combining the main themes from all four movements in a magnificent synthesis.

The *New World Symphony* was premiered in December 1893, at the Carnegie Hall with Anton Seidl conducting the New York Philharmonic. At the premiere, the end of every movement was met with thunderous applause and Dvořák felt obliged to stand up and bow. This performance brought the composer to the peak of his career. The symphony later became a culture icon, so much so that Astronaut Neil Armstrong took a tape recording of the *New World Symphony* along during the Apollo 11, the first Moon landing, in 1969.

*Program note by Kin Szeto*

## **Octavio Más-Arocas**

**Octavio Más-Arocas** is a versatile and dynamic conductor whose achievements demonstrate his talent and musicianship. Más-Arocas is currently the Music Director and Conductor of the Mansfield Symphony Orchestra in Ohio, Principal Conductor of the Marquette Symphony Orchestra in Michigan, the Director of Orchestras and Professor of Orchestral Conducting at Ithaca College in New York, Conductor-in-Residence at the Cabrillo Festival of Contemporary Music in California, and conductor of the Interlochen Philharmonic at the Interlochen Arts Camp in Michigan.

An award-winner 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 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. 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 in the Grand Traverse area, where he continues his association as 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 Orquesta de Valencia and Granada City Orchestra in Spain, the Leipziger Symphonieorchester in Germany, the Orquesta Sinfônica da Unicamp in Brazil, the Green Bay, Traverse City, Bluewater, 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 Autonoma de Mexico 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 Alcala 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 lead 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 lead 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 in demand as conducting teacher. He is on faculty on two of the world most competitive conducting workshops, the Cabrillo Festival Conducting Workshop and the Ithaca International Conducting Masterclass, and he leads the very selective graduate orchestral conducting program at Ithaca College.

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.



## **Kin Szeto**

**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 Gaoju. 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 also recently guest conducted the Orchestra of the Southern Finger Lakes on a full production of Igor Stravinsky's *L'Histoire du Soldat* (The Soldier's Tale) in a short notice and received great reception. He is also the assistant conductor for the Ithaca College Orchestras and graduate assistant of 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. As a performer, Szeto just won the Ithaca College concerto competition with the Erhu, for the first time in the long history of the college. He is going to perform with the Ithaca College Symphony in the coming concert.

In past 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.

## **Celena Ho**

**Celena Ho** began studying piano at age 4 with Dr. Tian Song. Celena has competed in and won many national and international piano competitions such as Ithaca College Piano Concerto Competition; American Protégé Concerto Competition; Golden Era of Romantic Music International Competition; American Protégé International Music Talent Competition; American Protégé International Piano and Strings Competition; American Association for

Development of the Gifted and Talented (AADGT) International Young Gifted Musician Festival "Passion of Music"; the 18th New York Music Competition; New York Music Teacher's Association Winners Concert Audition; the 26th International Young Artist Piano Competition in Washington D.C.; SinoVision's Teen's Talent Show; Bradshaw & Buono International Piano Competition; and the VII Chopin International Piano Competition. As the winner of the competitions, Celena was invited to perform at Kennedy Center in Washington D.C.; Weill Recital Hall at Carnegie Hall; Aaron Copland School of Music at Queens College; Sam Levenson Recital Hall at Brooklyn College; and Christ & Saint Stephen's Church in New York. In 2016, Celena was chosen as part of American Protégé's Summer Gala and performed at the distinguished Stern Auditorium/Perelman Stage at Carnegie Hall. Also, in 2017, Celena was chosen to perform at Steinway Hall. She has been featured in the Sing Tao Newspaper and on Sinovision New York. In addition, Celena performed in the distinguished artist's, Dr. Joanne Polk's, master class (2011 & 2016). During the Summer of 2018, Celena participated in the AFAF Music Festival in Europe, performing in the Schumann Museum in Zwickau, Germany and attending a master class with Professor Grigory Gruzman. She is currently a 10th grader of Fiorello H. LaGuardia High School of Music & Art and Performing Arts.

# Ithaca College Chamber Orchestra

## Violin I

Peter Nowak  
Daniel McCaffrey  
Emilie Benigno  
Emily Scicchitano

## Violin II

Timothy Ryan Parham  
Lily Mell  
Henry Smith  
Helen Newell

## Viola

Simone Cartales  
Alora Foster  
Maria Dupree

## Cello

Wren Murray  
Melanie Sadoff  
Charlie Siegener

## Bass

Zane Carnes  
Katelyn Adams

# Ithaca College Symphony Orchestra

## Violin I

Lucia Barrero Oliver  
Jenna Trunk  
Harris Andersen  
Masakazu Yasumoto  
Tyler Bage  
Rowan Whitesell  
Caroline Ryan  
Peter McGarry  
Katelyn Tai  
Marybeth MacKay

## Violin II

Anna Lugbill  
Cassie Harrison  
Allison Quade  
Dgybert Jean  
Kathryn Andersen  
Rachel Steiner  
Amanda Cain  
Ashley Apanavicius  
Katelyn Levine  
Liam Mazierski

## Viola

Jessica Herman  
Sarah Nichols  
Christopher Chen  
Sam Stein  
Molly Crocker  
Matthew Rizzo

## Cello

Grace Dashnaw §  
Caroline Andrews •  
Hideo Schwartz  
Dylan Costa  
Hannah Weibley  
Jennie Davis  
Colleen d'Alelio  
Elizabeth Carroll  
Katelyn Miller  
Abigail Pugh  
Aidan Saltini  
David Shane  
Michael Ziegler  
Emma Scheneman  
Margaret Chan

## Bass

Thomas Brody  
Adam Siegler  
Matthew Suffern  
Sam Higgins  
Ryan Petriello  
Jonathan Hoe  
Zachary Naughtright  
Trevor  
Satchell-Sabalja

## Flute

Krysten Geddes •  
Abby Ferri  
Bethany McLean §  
Dana Herbert (Picc.)

## Oboe

Sarah Pinto  
Stefanie Nicou (Eng.  
Horn)  
Bethany Cripps

## Clarinet

Steven Foti  
Emma Grey  
Alec Targett

## Bassoon

Emily Roach §  
Seth Barrett •

## Horn

Jacob Factor  
Emma Brown-Shaklee  
Elijah Zelaya  
Baily Mack  
Owen Lundeen (asst.)

## Trumpet

Elliot Lowe  
Shaun Rimkunas

## Trombone

Andrea Dollinger  
Matthew Flores  
Johanna Wiley (bass.)

## Tuba

Jasmine Pigott

## Timpani

Dan Syvret

## Percussion

Giancarlo Levano

• Principal in  
Beethoven  
§ Principal in Dvorak

# Acknowledgements

## *Concerts and Facilities*

*Erik Kibelsbeck*

## *Webcasting*

*Luke Klingensmith*

## *Library of Ensemble Music*

*Becky Jordan*

## *Social Media*

*Jessica Herman*

## *Graphic Design*

*Emma Brown-Shaklee*

*Zane Carnes*

*\* We would like to thank all faculties from the instrumental studios for their work.*

*\* Particular thanks to Professor Calvin Wiersma, who coached the Chamber Orchestra on Shostakovich.*

# Upcoming Events

## **April 7th, 2019 at 4pm - Concerto and Composition Competition Winners with ICSO in Ford Hall**

Shostakovich: Chamber Symphony, Op. 110a  
*choreographed performance*  
*directed by Professor Calvin Wiersma*

Saint-Saëns: Piano Concerto No. 4 in C minor, Op. 44  
*Alexei Aceto, piano*

Séjourné: Concerto for Marimba and Strings  
*Ujjal Bhattacharyya, marimba*

Concerto for Erhu  
*Kin Szeto, erhu*

Berrido: Danza Ritual  
Rainous: Symphony for Postmoderns

Octavio Más-Arocas, conductor  
Andrew J. Kim, conductor

## **May 5th, 2019 at 4pm - Ithaca College Orchestras and Choir in Ford Hall**

Beethoven: Egmont Overture  
Bernstein: Chichester Psalms  
Prokofiev: Symphony No. 5

Octavio Más-Arocas and Janet Galván, conductors  
Kin Szeto, conductor