

10-16-2018

Concert: Ithaca College Orchestras

Ithaca College Orchestras

Octavio Más-Arocas

Kin Szeto

Andrew J. Kim

Follow this and additional works at: https://digitalcommons.ithaca.edu/music_programs

Part of the [Music Commons](#)

Recommended Citation

Ithaca College Orchestras; Más-Arocas, Octavio; Szeto, Kin; and Kim, Andrew J., "Concert: Ithaca College Orchestras" (2018). *All Concert & Recital Programs*. 5365.
https://digitalcommons.ithaca.edu/music_programs/5365

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 and conductor

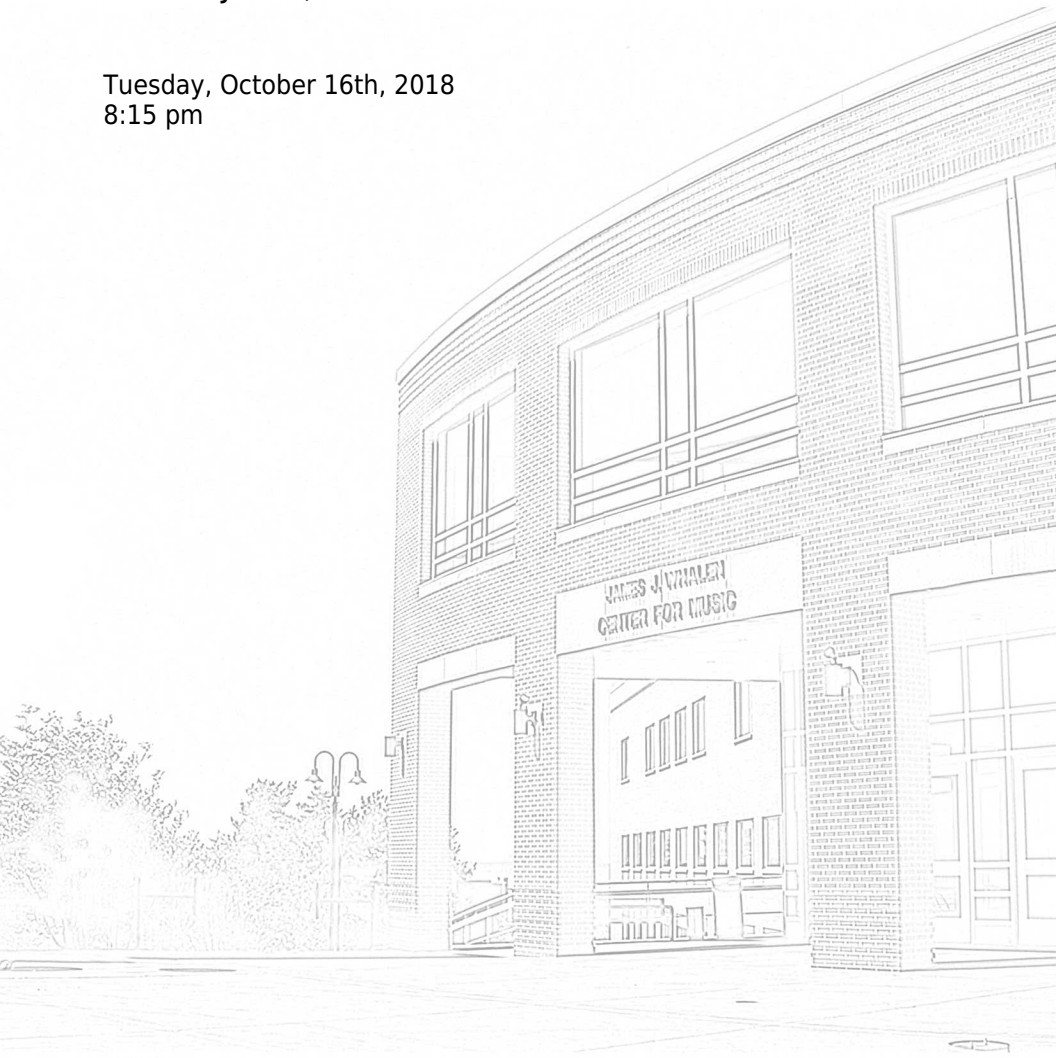
GRUPU, percussion soloists

Kin Szeto, conductor

Andrew J. Kim, conductor

Tuesday, October 16th, 2018

8:15 pm



ITHACA COLLEGE

School of Music

Fanfare for Brass

Anna Marcus-Hecht
(b. 1997)

World Premiere, IC Orchestras Fanfare Project

*Brandenburg Concerto No. 3 in G Major,
BWV 1048*

Johann Sebastian Bach
(1685-1750)

I. Allegro

Kin Szeto, conductor

Bachianas Brasileiras No. 9

Heitor Villa-Lobos
(1887-1959)

I. Prelude
II. Fugue

Andrew J. Kim, conductor

*Concerto No.2/a for Three Percussion and
Orchestra, op. 109a*

Marlos Nobre
(b. 1939)

I. Dramático
II. Lento - Estático
III. Moto Perpetuo Presto

GRUPU, percussion

Batuque, from Reisado do pastoreio

Oscar Lorenzo Fernández
(1897-1948)

Octavio Más-Arocas, conductor

J. S. Bach: Brandenburg Concerto No. 3

The Brandenburg Concertos are a collection of six instrumental works composed by Johann Sebastian Bach. While the composition date of the concerti is listed as 1721, scholars believe that they were written well before the date on which Bach presented these works to Christian Ludwig, the Margrave of Brandenburg at the time.

The Third Brandenburg Concerto that we are performing tonight was written in the form of a concerto grosso, specifically for strings. The instrumentation consists of three violins, three violas, three cellos, and basso continuo with the inclusion of harpsichord. Though it is written for a string ensemble, Bach gives independent roles to each line, which helps to create an extraordinarily rich texture.

The piece is introduced with a ritornello, a passage first played in the introduction and again at the conclusion. Bach uses this material with different combinations and juxtapositions to form the whole movement. This work has a very unexpected structure. The outer movements are in concerto grosso form. The second movement, however, is quite unusual. It consists of merely two chords that form a Phrygian half cadence, which is usually expanded as a cadenza of a solo violin or harpsichord. It then directly leads to the exciting finale, with the tempo and character of a gigue, a common characteristics of most of the concluding movements of Bach's dance suites.

Program note by Kin Szeto

Heitor Villa-Lobos: Bachianas Brasileiras No. 9

A towering figure of 20th-century Brazilian music, Heitor Villa-Lobos infused many musical influences, from Bach and 20th-century European music to Brazilian folk music, in his compositions. Though he was trained as a cellist by his father, his main interest was in the popular musical idioms of Rio de Janeiro and the rest of Brazil. In his early years, he traveled to remote parts of the country. Though some stories of these travels are dubious—one says he closely escaped cannibals' attacks—it is believed that he gathered many folk tunes during these expeditions. The influence of these songs is evident in his compositions, but having a penchant for learning music by ear, he never formally documented any of them. As a largely self-taught composer who called music creation his biological necessity, he preferred to compose in this freer and more spontaneous way, rather than in a more methodical approach.

On the other hand, Villa-Lobos was a great admirer of Bach. The

nine *Bachianas Brasileiras* are his homage to Bach, who he considered “a kind of universal folkloric source, rich and profound.” In these pieces, Villa-Lobos takes Brazilian folk elements and combines them with Baroque contrapuntal techniques. No. 9 is structured as a prelude and a fugue, which is a clear homage to Bach’s *Well-Tempered Klavier*. However, most of the fugue is built on asymmetrical dance rhythm of 11/8 and modal themes, certainly influenced by folk music. As the fugue develops though, one can hear the late Romantic influence from lines that float on top of the Baroque melody while the brief use of whole-tone scale evokes early 20th-century techniques. Villa-Lobos brilliantly integrates these elements in an organic way, creating a coherent piece in which each successive phrase emerges from the previous one.

Program note by Andrew J. Kim

Fernández: Batuque, from Reisado do pastoreio

Born in Rio de Janeiro, Oscar Lorenzo Fernández was a composer, conductor, and educator. Before he turned forty, he founded the Conservatório Brasileiro de Música and remained its director until his death. Though his initial compositions were primarily influenced by Romanticism and Impressionism, he soon began incorporating sounds of his country into his works, from *3 Suites Brasileiras* for solo piano and *Canção sertaneja* (Country Song) to tone poem *Reisado do pastoreio* (Reisado is a Brazilian cultural and religious festival), from which *Batuque* comes.

The term Batuque refers to both the ritualized dance form and the music that accompanies it. The dance is performed in a circle and has a strong emphasis on rhythm, which is evident in the music as well. One can also hear its communal aspect in the call and response between the brass and the woodwinds in the middle section, after the dance has begun. As a larger musical form, it is typically structured as a gradual orchestral crescendo, with more and more instruments joining the texture as the piece dashes to the end.

Marlos Nobre: Concerto No. 2/a for Three Percussion and Orchestra

Marlos Nobre is one of the most prominent contemporary Brazilian composers. After finishing his initial studies in São Paulo, he travelled to Buenos Aires with a fellowship from the Rockefeller Foundation and studied with prominent composers such as Alberto Ginastera, Olivier Messiaen, and Aaron Copland. He has been active in North America as well, having been a student at Tanglewood where he worked with

Alexander Goehr, Gunther Schuller, and Leonard Bernstein, and later returning as a visiting professor at Yale, Arizona University, Indiana University, and the Juilliard School.

His diverse musical influences are evident in this concerto. Rhythm, particularly polyrhythm, and dissonant harmonies generate the driving energy in the faster movements. Nobre manages to capture a sense of folk lyricism as well, with certain melodies that provide contrast to bouts of rhythmic intensity. After a boisterous ending to the first movement, time seems to stand still in the second movement, with the emphasis shifting from rhythm to orchestral colors and virtuosic solo playing. Relentless and unstoppable rhythmic drive and syncopation return in the last movement, appropriately marked, “*moto perpetuo*.”

Program notes by Andrew J. Kim

Fernando Hashimoto

Fernando Hashimoto is Associate Professor of Percussion at University of Campinas/UNICAMP in Brazil, where he has been developing research about Brazilian percussion repertoire. He is currently Vice Rector for Outreach and Culture of UNICAMP and head of the research group of CNPq/UNICAMP: *Percussão Brasileira*. Fernando served for sixteen years as Principal Timpanist of Campinas Symphony Orchestra.

Hashimoto earned his Doctoral degree in performance/percussion at The City University of New York under a Fulbright/CAPES scholarship, and obtained his Master and Bachelor degrees in music at University of Campinas. As recitalist and soloist Fernando has been performing in several orchestras overseas and has been giving masterclasses in Brazil, Argentina, Uruguay, Croatia, Sweden, Netherlands, Puerto Rico, England, Germany, Spain, Turkey, Chile, Czech Republic, France, Ireland, Peru, Slovenia, Norway, Finland, Denmark, and the United States where he had performed in 27 different states. After his debut in New York, the New York Times critics considered his recital an “*unforgettable and astonishing performance*”.

As chamber musician Hashimoto has performed with the American soprano Monica Harte, as well as the duo *Nuance*, and with contemporary ensembles such as *CONtempo* and *gcontemporaryensemble* based in New York, and *Valerius Ensemble* in Amsterdam.

Recognized as a specialist in the Brazilian percussion repertoire, Fernando premiered more than 50 works from Brazilian composers, including many works commissioned or dedicated to him. Fernando is recipient of the 2007 Percussive Arts Society Outstanding Service Award, in recognition of his service and dedication to the percussive community. His recordings feature the CDs: *Brazilian Concertos for Percussion*, and *Configurations for Contemporary Percussion*. Fernando Hashimoto is endorser artist of Zildjian (USA), Adams (Netherlands) and Schagerl Drums (Austria).

GRUPU

The GRUPU – University of Campinas Percussion Ensemble celebrates its 20 years of activity in this season performing several special projects. Created and directed by Fernando Hashimoto, the GRUPU features bachelor's, master's, and doctoral degree students from the University of Campinas. The ensemble has established regular seasons consisting of plenty of concerts, recordings, television and radio appearances. Concerts have been performed in the United States, Europe and South America.

One of the projects this season is the execution of three concerti for percussion and orchestra written by Brazilian composers, which will be played by different orchestras throughout the season and will also be released on CD at the end of the project. The works chosen are: *Concertante for Percussion, Orchestra and Magnetic Tape* (1968), by Sergio O. Vasconcellos Corrêa, *Concerto for Percussion* (1990), by Mario Ficarella, and *Concerto No. 2a for Percussion and Orchestra* (2011), by Marlos Nobre.

members: Fernando Hashimoto, Rodolfo Arilho, and Rafael Peregrino.

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 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 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 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

Andrew J. Kim is excited to begin his first year as a 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 Chamber Orchestra

Violin I

Tyler Bage
Leland Chan
Peter McGarry
Yana Onufriyчук
Rachel Steiner
Allison Quade

Violin II

Marybeth MacKay
Katelyn Levine
Hannah Brule
Ashley Apanavicius
Amanda Cain
Miranda Crosley
Liam Mazierski

Viola

Alora Foster
Christopher Chen
Molly Crocker
Sam Stein
Tristan Vinzons

Cello

Hideo Schwartz
David Shane
Hannah Weibley
Caroline Andrews
Emma Scheneman
Charlie Siegener
Colleen d'Alelio

Bass

Adam Siegler
Sam Higgins
Brandon Kulzer
Zachary Naughtright

Harpsichord

Jiyue Ma

Ithaca College Symphony Orchestra

Violin I

Jenna Trunk
Reuben Foley
Henry Smith
Anna Lugbill
Daniel McCaffrey
Timothy Ryan Parham
Emily Scicchitano
Helen Newell

Violin II

Peter Nowak
Gabriella Stout
Julia Plato
Lily Mell
Harris Andersen
Masakazu Yasumoto
Caroline Ryan

Viola

Jacob Shur
Karly Masters
Jessica Herman
Sarah Nichols
Simone Cartales
Maria Dupree
Alyssa Budzynski

Cello

Melanie Sadoff
Grace Dashnaw
Katelyn Miller
Dylan Costa
Malachi Brown
Aidan Saltini
Elizabeth Carroll
Jennie Davis

Bass

Thomas Brody
Jonathan Hoe
Matthew Suffern
August Bish
Ryan Petriello
Emani Barber

Flute

Abby Ferri •
Krysten Geddes §
Dana Herbert

Oboe

Stefanie Nicou •
Sarah Pinto §
Bethany Cripps
(cor anglais)

Clarinet

Erin Dowler
Daniel Jaggars
Alec Targett (bass.)

Bassoon

Andrew Meys
Seth Barrett
Emily Roach (contra.)

Horn

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

Trumpet

Matt Brockman
Kristen Kasky
Shaun Rimkunas

Trombone

Andrea Dollinger
Matthew Flores
Johanna Wiley

Tuba

Jasmine Pigott

Timpani

Dan Syvret

Percussion

Grace Asuncion
Jordan Braverman
Giancarlo Levano
Ian Lisi
Sean Swenson

Piano

Joon Sang Ko

Celesta

Dasol Um

Harp

Samantha Turley

- principal in Fernández
- § principal in Nobre

Acknowledgements

Concerts and Facilities

Erik Kibelsbeck
Alex Kemp

Webcasting

Luke Klingensmith
Jack Edwards

Library of Ensemble Music

Becky Jordan

Social Media

Jessica Herman

Graphic Design

Emma Brown-Shaklee
Zane Carnes
Reuben Foley

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

** Special thanks to the percussion faculty Gordon Stout, Conrad Alexander, Greg Evans, and the students of the percussion studio for all their work in making this project happen.*

Upcoming Events

November 15th, 2018 at 8:15pm - Ithaca College Symphony Orchestra in Ford Hall

P. I. Tchaikovsky: Symphony No. 6 in B Minor, op. 74 "Pathétique"
G. Ligeti: *Lontano*

Octavio Más-Arocas, conductor

December 1st, 2018 at 4:00pm - Ithaca College Sinfonietta in Ford Hall

L. v. Beethoven: *Coriolan Overture*, op. 62
J. Brahms: *Hungarian Dances*, No. 6
G. Bizet: selections from *L'Arlésienne Suite* No. 1 and No. 2

Kin Szeto, conductor
Andrew J. Kim, conductor

December 9th, 2018 at 7:00pm - Ithaca College Chamber Orchestra Lecture Recital in Ford Hall

L. v. Beethoven: Symphony No. 5 in C Minor, op. 67

Andrew J. Kim, conductor

December 11th, 2018 at 8:15pm - Ithaca College Symphony Orchestra in Ford Hall

J. Sibelius: *Pelléas et Mélisande*
L. v. Beethoven: Symphony No. 5 in C Minor, op. 67

Octavio Más-Arocas, conductor
Kin Szeto, conductor