

5-5-2019

# Concert: Ithaca College Orchestras with Ithaca College Choir

Ithaca College Orchestras

Ithaca College Choir

Octavio Más-Arocas

Janet Galván

Kin Szeto

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## Recommended Citation

Ithaca College Orchestras; Ithaca College Choir; Más-Arocas, Octavio; Galván, Janet; and Szeto, Kin, "Concert: Ithaca College Orchestras with Ithaca College Choir" (2019). *All Concert & Recital Programs*. 5438.  
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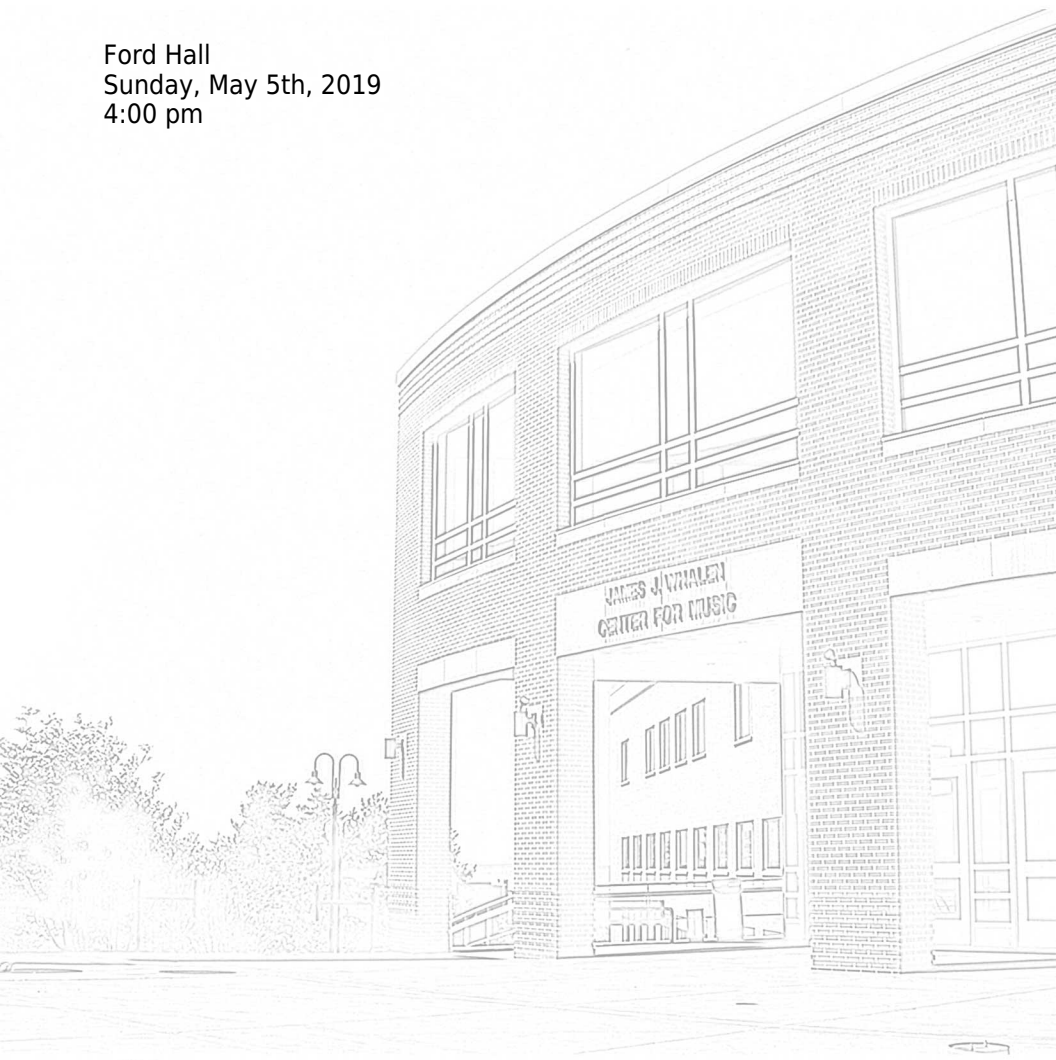
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# **Ithaca College Orchestras** with Ithaca College Choir

Octavio Más-Arocas, music director and conductor

Janet Galván, director of choral activities and conductor  
Kin Szeto, conductor

Ford Hall  
Sunday, May 5th, 2019  
4:00 pm



**ITHACA COLLEGE**

School of Music

# Program

*Bombast in Oblast*

Nicholas Fagnilli  
(b. 1997)

*World Premiere, IC Orchestras Fanfare Project*

Overture to *Egmont*, Op. 84

Ludwig van Beethoven  
(1770-1827)

*Kin Szeto, conductor*

*Chichester Psalms*

Leonard Bernstein  
(1918-1990)

- I. Maestoso ma energico
- II. Andante con moto, ma tranquillo
- III. Sostenuto molto—Peacefully flowing

*Andrew Owens, boy soprano*  
*Syona Ayyanketil, soprano*  
*Margaret Storm, alto*  
*Raul Dominguez, tenor*  
*Anthony Pilcher, baritone*  
*Janet Galván, conductor*  
*Connor Buckley, rehearsal accompanist*

## Intermission

Symphony No. 5 in B-flat major, Op. 100

Sergei Prokofiev  
(1891-1953)

- I. Andante
- II. Allegro marcato
- III. Adagio
- IV. Allegro giocoso

*Octavio Más-Arocas, conductor*

# Program Notes

## Beethoven: Overture to Egmont

Commissioned by the Vienna Burgtheater, Beethoven completed a set of incidental music consisting of an overture followed by a sequence of nine pieces for Johann Wolfgang von Goethe's drama *Egmont*. The story is set in the Netherlands in 1567, where the Spanish autocratic rule brings agony to the Flemish. With the yearning of freedom, Count Egmont—a symbol of strength and courage—stands up for his town and leads the citizens to resist the invasion of the Spanish army. In the end, he dies a martyr's death, intensifying the people's fire to fight for their independence.

It is said that Beethoven was forced to study music early in his childhood by his father. Though he became independent in adulthood, his childhood experience made the concept of freedom for the individual important in his mind. Because of this reason, Beethoven was drawn to the connotation of *Egmont*: the struggle for freedom. During the time that Beethoven was asked to write the music, Vienna was under the control of Napoleon. With the inspiration from Count Egmont, he may have been expressing his political concerns by paralleling his wish of freedom with the implication of the play.

The full drama was rarely repeated after the premiere due to the complexity of the production. However, this overture, powerful and expressive, immediately gained huge success and has remained one of his most popular concert repertoires.

The piece opens with a slow, solemn introduction. The *Sostenuto ma non troppo* represents the oppression of Spanish's domination. The subsequent *Allegro* expresses the anger of Count Egmont and depicts the revolutionary fight scene; then a sudden halt happens near the end of the music, representing Egmont's execution. Lastly, the *Allegro con brio*, foreshadows the eventual overthrowing of the Spanish rule and liberation of Count Egmont's people.

*Program notes by Kin Szeto*

## Bernstein: Chichester Psalms

In 1965, Leonard Bernstein took a sabbatical from his post as the Music Director of the New York Philharmonic in order to focus his energy on composing. One of the projects that he worked on during this year was the commission from Reverend Walter Hussey, the Dean of the Cathedral of Chichester in England. He politely inquired if Bernstein could write a piece to be performed at their music festival, combining the vocal ensembles of Chichester, Winchester, and Salisbury. Though the festival was to be a sacred event, the Reverend added in the letter: "Many of us would be very delighted if there was a hint of *West Side Story* about the music."

*Chichester Psalms* contrasts with many other works that Bernstein wrote during the year, which involved 12-tone and other extended techniques. The composer revealed in his press conference 12 years later that, though these experiments were important for his own development as a composer, he felt that they were not genuinely his voice. What was his voice was *Chichester Psalms*. The piece also marked a change of mood from his previous major work, the Kaddish Symphony written in memory of President Kennedy. Though both pieces use a chorus singing in Hebrew, unlike Kaddish Symphony's lamenting despair, *Chichester Psalms*' is a statement of persistent optimism and hope, expressed in the composer's eccentric but accessible style.

Bernstein scored the work for an unusual orchestral combination, featuring no woodwind instruments but a colorful array of percussion instruments and two harps. He considered the harps to be an integral part of the piece, paralleling the text's mentioning of harp in the opening verse. Indeed, unlike many other orchestral works in which harps are used just for special effects or color, in *Chichester Psalms*, they almost always double other parts or carry their own parts. Bernstein was also specific about his designation of the second movement solo to a boy soprano or a countertenor, creating the effect of hearing the Psalm of David text as sung by the boy David himself.

*Chichester Psalms* opens with a loud fanfare and proceeds in energetic 7/4 time, setting the music in perpetual forward motion that celebrates the meaning of the text. The second movement opens with a tranquil solo by the boy soprano followed by the echo of sopranos and altos. The middle section, sung by the tenors and the basses and reinforced by percussion, is a violent rebuke of the unfaithful, which forms a sharp juxtaposition against the opening prayer. The violent call eventually settles, and the peaceful prayer returns, though the echo of the violence still remain at the end. The last movement brings back the opening fanfare in strings, then gives way to a lyrical chorale reaffirming the text's optimism and hope.

Urah, hanevel, v'chinor!  
A-irah shahar!

Hariu l'Adonai kol haarets.

Iv'du et Adonai b'simha.  
Bo-u l'fanav bir'nanah.

D'u ki Adonai Hu Elohim.  
Hu asanu, v'lo anahnu.

Amo v'tson mar'ito.

Bo-u sh'arav b'todah,

Hatseirotav bit'hilah,  
Hodu lo, bar'chu sh'mo.

Ki tov Adonai, l'alom has'do,

V'ad dor vador emunato.

## I.

Awake psaltery and harp:  
I will rouse the dawn!

Make a joyful noise unto the Lord all  
ye lands.

Serve the Lord with gladness.  
Come before His presence with  
singing.

Know ye that the Lord, He is God.  
It is He that hath made us, and not  
we ourselves.

We are His people and the sheep of  
His pasture.

Enter into His gates with  
thanksgiving.

And into His courts with praise.  
Be thankful unto Him, and bless His  
name.

For the Lord is good, His mercy is  
everlasting.

And His truth endureth to all  
generations.

## II.

Adonai ro-i, lo ehsar.

Bin'ot deshe yarbitseini,

Al mei m'nuhat y'nahaleini,

Naf'shi y'shovev,  
Tan'heini b'ma'aglei tsedek,

L'ma'an sh'mo.

Gam ki eilech  
B'geti tsalmavet,

Lo ira ra,  
Ki Atah imadi.  
Shiv't'cha umishan'techa  
Hemah y'nahamuni.

Ta'aroch l'fanai shulchan,  
Neged tsor'rai  
Dishanta vashemen roshi  
Cosi r'vayah.  
Ach tov vahesed

The Lord is my shepherd, I shall not  
want.

He maketh me to lie down in green  
pastures,

He leadeth me beside the still  
waters,

He restoreth my soul,

He leadeth me in the paths of  
righteousness,

For His name's sake.

Yea, though I walk

Through the valley of the shadow of  
death,

I will fear no evil,

For Thou art with me.

Thy rod and Thy staff

They comfort me.

Thou preparest a table before me  
In the presence of mine enemies,  
Thou anointest my head with oil,  
My cup runneth over.  
Surely goodness and mercy

Yird'funi kòl y'mei hayai,  
V'shav'ti b'veit Adonai  
L'orech yamim.

Lamah rag'shu goyim  
Ul'umim yeh'gu rik?  
Yit'yats'vu malchei erets,  
V'roznim nos'du yahad  
Al Adonai v'ai m'shiho.

N'natkah et mos'roteimo,  
V'nashlichah mimenu avoteimo.  
Yoshev bashamayim  
Yis'hak, Adonai  
Yil'ag lamo!

Adonai, Adonai,  
Lo gavah libi,  
V'lo ramu einai,  
V'lo hilachti  
Big'dolot uv'niflaot  
Mimeni.  
Im lo shiviti  
V'domam'ti,  
Naf'shi k'gamul alei imo,

Kagamul alai naf'shi.  
Yahel Yis'rael el Adonai  
Me'atah v'ad olam.

Hineh mah tov,  
Umah nayim,  
Shevet ahim  
Gam yahad.

Shall follow me all the days of my  
life,  
And I will dwell in the house of the  
Lord  
Forever.

Why do the nations rage,  
And the people imagine a vain  
thing?  
The kings of the earth set  
themselves,  
And the rulers take counsel  
together  
Against the Lord and against His  
anointed.

Saying, let us break their bands  
asunder,  
And cast away their cords from us.  
He that sitteth in the heavens  
Shall laugh, and the Lord  
Shall have them in derision!

### III.

Lord, Lord,  
My heart is not haughty,  
Nor mine eyes lofty,  
Neither do I exercise myself  
In great matters or in things  
Too wonderful for me.  
Surely I have calmed  
And quieted myself,  
As a child that is weaned of his  
mother,  
My soul is even as a weaned child.  
Let Israel hope in the Lord  
From henceforth and forever.

Behold how good,  
And how pleasant it is,  
For brethren to dwell  
Together in unity.

## Prokofiev: Symphony No. 5 in B-flat major

Sergei Prokofiev grew up as a pampered only-child, after his two older sister's passing. His parents, both educated and financially comfortable, carefully oversaw their son's education. When he was four, his mother started to teach him piano, and on his own volition, he began to compose as well. His parents exposed him to opera at a young age as well, and inspired, he composed his own opera at age 9 and led a production with his friends. Composition continued to be a strong interest of his, and just in his teenage years, he wrote four operas, two symphonies, and collections of piano music.

Showing strong natural talent in music, Prokofiev passed the examination to enter the St. Petersburg Conservatory at age thirteen. However, as pampered children can be sometimes, he was a brilliant but recalcitrant student, disregarding lessons of eminent professors such as Rimsky-Korsakov. Two professors he did regard highly were famous pedagogue Anna Yesipova, who turned Prokofiev into a virtuosic pianist, and conductor Nikolai Tcherepnin, who showed him the beauty of Classical symphonies, sowing the seed for Prokofiev's Neoclassicist compositions. Prokofiev graduated from the conservatory with the Rubinstein Prize, the highest award for a pianist, with a performance of his First Piano Concerto.

When the October Revolution happened in 1917, Prokofiev, like many other artists, left Russia to begin his life in the United States. However, the American audiences had a more conservative taste than Prokofiev expected and preferred the music of another Russian émigré, Sergei Rachmaninoff, who was much more rooted in the Romantic traditions. Though he found some success with his Third Piano Concerto and his opera *The Love for Three Oranges*, he was ultimately disappointed with his limited success and moved to Paris, where audiences with intellectual bends enjoyed his penetrating and dissonant style.

Though Prokofiev rose to equal prominence as that of Stravinsky in Europe, he began to look back to the Soviet Union. He was undoubtedly aware of the return's political implications; in his diaries, one can find entries in which he expresses his skepticism about the new political structure while pondering the artistic effects that the move might have on his music. Ultimately, he must have decided that his new Neoclassicist aesthetic—looking back to the simplicity of classical style with a hint of 20th century harmonic language—could be reconciled with the Soviet aesthetic. With the government granting him many special privileges that allowed him to continue his work overseas, he returned to his homeland.

Prokofiev composed many works with political implications after his return to the Soviet Union, but the Fifth Symphony, composed during



the Second World War, is not one of them. It was written in the town of Ivanovo, a retreat for composers to work in a more peaceful setting. Right around the time of the first performance of the Fifth Symphony, the Allies' victory was becoming more certain, and a sense of optimism permeated the composers village. His work triumphed around the world as well; in the Soviet Union, he won the Stalin Prize, and the premieres with major American orchestras saw similar successes. Prokofiev himself labeled the work as the highlight of a great era of his work.

While the symphony has four movements, it is unconventional in that the movements are in slow-fast-slow-fast order. It is much more accessible than the dissonance-filled Second Symphony or works around that time, but nonetheless, Prokofiev makes quick and unexpected turns of harmony and character that never let the music stagnate. Only three players open the first movement, but this simple opening melody evolves to become a magnificent triumph by the recapitulation and continues to build energy to the end. The second movement looks back to the more humorous and perhaps sarcastic side of Prokofiev, contrasted by the lyrical and sublime third movement that seems to momentarily halt the relentless motion of the second movement. Fourth movement seemingly continues this mood, with the return of the first melody of the entire work, but suddenly, the violas begin the unrelenting pulse that carries the work all the way to its dashing finish.

*Program notes by Andrew J. Kim*

# Biographies

## 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 Orquestra 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.

## **Janet Galván**

Dr. Janet Galván, Director of Choral Activities at Ithaca College, was recognized by her New York colleagues for her contribution to choral music when she received the American Choral Directors Association (ACDA) New York Outstanding Choral Director Award. Dr. Galván was awarded the Ithaca College Faculty Excellence Award for teaching, scholarship, and service in 2018. Galván was presented the 3rd Distinguished Alumni Award in Music Education and Choral Music from the University of North Carolina in 2016.

Sought after as a guest conductor of choral and orchestral ensembles, she has conducted professional and university orchestras including Virtuosi Pragenses, the Madrid Chamber Orchestra, and the Cayuga Chamber Orchestra in choral/orchestral performances. She has conducted national, divisional, and state choruses throughout the United States for ACDA, the National Association for Music Educators (NAfME), and the Organization of American Kodály Educators (OAKE). She has worked with ensembles of all ages, from adult professional choirs to children's choirs. She has conducted choruses and orchestras in venues such as Carnegie Hall, Boston's Symphony Hall, Washington's Constitution Hall, Minneapolis' Symphony Hall, Pittsburgh's Heinz Hall, and Nashville's Schermerhorn Symphony Center. She has conducted her own choral ensembles in Carnegie Hall, Lincoln Center's Alice Tully Hall, and Avery Fisher Hall as well as in concert halls in Ireland, Italy, the Czech Republic, Austria, Canada, and Spain. Galván was the sixth national honor choir conductor for ACDA, and was the conductor of the North American Children's Choir which performed annually in Carnegie Hall. She was also a guest conductor for the Mormon Tabernacle Choir.

Galván has been a guest conductor and clinician in the United Kingdom, Ireland, throughout Europe, Canada and in Brazil as well as at national music conferences and the World Symposium on Choral Music. She was on the faculty for the Carnegie Hall Choral Institute, the Transient Glory Symposium and the Oberlin Conducting Institute.

Galván has been recognized as one of the country's leading conducting teachers, and her students have received first place awards and have been finalists in both the graduate and undergraduate divisions of the American Choral Directors biennial National Choral Conducting Competition. Many of her former students are now conducting university and professional choirs and orchestras. In addition, she has been an artist in residence at many universities, leading masterclasses, working with the university choirs, and presenting sessions. Dr. Galván was a member of the Grammy Award-winning Robert Shaw Festival Singers (Telarc Recordings).

## Andrew Owens

**Andrew Owens** has performed with the Philadelphia Boys Choir for six years. He has sung as a soloist with the Philadelphia Orchestra in performances of *The Two Towers* and *The Return of the King*. He also sang as soloist in their most recent performance of *Tosca*. He performed as one of the Knaben in Mozart's *Magic Flute* with the Academy of Vocal Arts. He reprised the role with the Philadelphia Opera Company and also sang in the children's ensemble in their production of *Carmen*. He was a soloist for the Philly Pops Holiday concert series this past season, appearing in 13 performances. He has also sung many solos and duets with the Boys choir in their regular concerts as well.

## Kin Szeto

**Kin Szeto** is a versatile young conductor from Hong Kong, currently pursuing his Master's degree in Orchestral Conducting at Ithaca College, NY, with a full scholarship under the mentorship of Professor Octavio Más-Arocas. In Ithaca, Szeto holds the positions of music director, guest conductor, and cover conductor of various orchestras including Ithaca College Sinfonietta, Ithaca College Contemporary Music Ensemble, Cornell Symphony Orchestra, Cornell Chamber Orchestra, and Cornell Open Orchestra. He has also conducted in Europe with the Bohuslav Martinu Philharmonic Orchestra in the Czech Republic. In addition, Szeto recently guest conducted the Orchestra of the Southern Finger Lakes on a full production of Igor Stravinsky's *L'Histoire du Soldat* in a short notice with great reception. He is also the assistant conductor for the Ithaca College Orchestras and a graduate assistant of conducting classes.

Last summer, Szeto was selected to participate in the renowned Cabrillo Festival of Contemporary Music Conducting Workshop with Cristian Macelaru. He was also chosen as one of the conductors for the inaugural season of Music in the Alps International Music Festival with Kenneth Kiesler. His other conducting mentors include maestros Larry Rachleff and Donald Schleicher.

Szeto is also a professional performer of traditional Chinese music. He earned a Bachelor's degree from the Hong Kong Academy for Performing Arts, double majoring in Erhu and Gaohu, and was a member of the world-famous Hong Kong Chinese Orchestra. As an active soloist, Szeto is frequently invited to perform worldwide. He recently won the Ithaca College concerto competition, the first time for a non-western instrument in the long history of the college.

Born and raised in Hong Kong, Kin Szeto is a recipient of several scholarships including the Hong Kong Scholarship for Excellence awarded by the Hong Kong Government. With his supreme

performance in the industry, he was given the title of “Hong Kong Elite.” Drawing upon his experience with both Chinese music and Western music, Szeto distinguishes himself as a multifaceted musician with distinct and extraordinary musicality. After graduating from Ithaca College, Szeto will begin his doctoral studies at the prestigious University of Cincinnati College-Conservatory of Music with a full scholarship.

# IC Symphony Orchestra

## Flute

Bethany McLean •  
Abby Ferri  
Krysten Geddes §  
Catherine Sangiovanni

## Oboe

Bethany Cripps  
Erica Erath  
Kaitlyn Schneider

## Clarinet

Steven Foti  
Daniel Jaggars  
Emma Grey  
Valerie Nuzzolo  
Jeffrey Elrick

## Bassoon

Seth Barrett  
Eden Treado  
Cam Billings

## Violin I

Jenna Trunk  
Lucia Barrero Oliver  
Peter Nowak  
Julia Plato  
Cassie Harrison  
Emily Scicchitano  
Emilie Benigno §  
Anna Lugbill  
Timothy Ryan Parham  
Lily Mell  
Helen Newell  
Peter McGarry  
Harris Andersen

## Violin II

Daniel McCaffrey  
Henry Smith  
Tyler Bage §  
Masakazu Yasumoto  
Caroline Ryan  
Rowan Whitesell  
Dgybert Jean  
Kathryn Andersen  
Katelyn Tai  
Rachel Steiner  
Marybeth MacKay  
Allison Quade  
Katelyn Levine  
Ashley Apanavicius  
Amanda Cain  
Liam Mazierski

## Horn

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

## Trumpet

Shaun Rimkunas •  
Kristen Kasky +  
Austin Rannestad  
Aleyna Ashenfarb  
Eillot Lowe §

## Trombone

Andrea Dollinger  
Matthew Flores  
Johanna Wiley (Bass.)

## Tuba

Brandon Bartschat

## Timpani

Dan Syvret •  
Ian Lisi §

## Percussion

Grace Asuncion  
Jordan Braverman  
Giancarlo Levano  
Ian Lisi  
Sean Swenson  
Ben Cordell  
Alex Hoerig

## Piano

Joon Sang Ko

## Harp

Rosanna Moore  
Amy Thompson

## Bass

Ryan Petriello  
Katelyn Adams  
Adam Siegler §  
Sam Higgins  
Matthew Suffern  
Trevor  
Satchell-Sabalja  
August Bish  
Zachary Naughtright  
Thomas Brody  
Jonathan Hoe  
Zane Carnes

## Cello

Grace Dashnaw  
Melanie Sadoff §  
Malachi Brown  
Wren Murray  
Hideo Schwartz  
Caroline Andrews  
Dylan Costa  
Aidan Saltini  
Charlie Siegener  
Elizabeth Carroll  
David Shane  
Jennie Davis  
Abigail Pugh  
Michael Ziegler  
Colleen d'Alelio  
Emma Scheneman  
Hannah Weibley  
Katelyn Miller  
Margaret Chan

• Principal in Prokofiev  
§ Principal in  
Beethoven  
+ Principal in  
Bernstein

## IC Choir

### Soprano I

Syona Ayyankeril  
Olivia Brice  
Victoria Brooks  
Jamila Drecker-Waxman  
Asila Folds  
Naya Griles  
Phoebe Holland  
Megan Jones  
Danielle Roach  
Olivia Schechtman

### Soprano II

Matisse Boor  
Hannah Cayem  
Catherine J. Kondi  
Olivia Norton  
Erin O'Rourke  
Melodia Mae Rinaldi  
Kristy Shuck  
Elizabeth Stamerra  
Sage Stoakley

### Alto I

Kate Bobsein  
Ally Brown  
Virginia Douglas  
Anna Marcus-Hecht  
Hannah Martin  
Emily O'Connor  
Olivia Rhein  
Leah Sperber  
Maggie Storm  
Margot Wegman  
Brittany Mechler

### Alto II

Jenna Capriglione  
Allie Castle  
Nicole Cronin  
McKinny Danger-James  
Emily Dimitriou  
Darios Elmoro  
Leah Etheridge  
Madison Hoerbelt  
Abby Sullivan  
Lindsay Weissman

### Tenor I

Daniel Carney  
Francesco DiLello  
Lucas Hickman  
Jack Hogan  
Tommy Koo  
Simon Lee  
Brendan Jacob Smith  
Joseph Horner

### Tenor II

Connor Curry  
Kevin DeLisa  
Raul Dominguez  
Liam Fletcher  
Ryan Mitchell  
Ben Monacelli  
Adam Tarpey  
Robert Reynolds-Turnage  
William Fazzino

### Bass I

Stephen Costanza  
Nick Duffin  
Marqis Griffith  
Maxwell Kuhnel  
David Morris  
Sam Sauer  
Andrew Sprague  
Gavin Tremblay  
Justin Zelamsky  
Preston Adkins

### Bass II

Luke Armentrout  
Caleb Bates  
Louis Bavaro  
Cameron Costello  
Alec Dorris  
Ethan Fisher  
Sean Gatta  
Anthony Pilcher  
Evan Sacco  
Michael White



## **Acknowledgements**

### *Concerts and Facilities*

Erik Kibelsbeck  
Ford Hall Stage Crew

### *Webcasting*

Luke Klingensmith

### *Library of Ensemble Music*

Becky Jordan

### *Social Media*

Jessica Herman

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