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Graduate Recital: Andrew Jinhong Kim

Andrew Jinhong Kim

Ithaca College Symphony Orchestra

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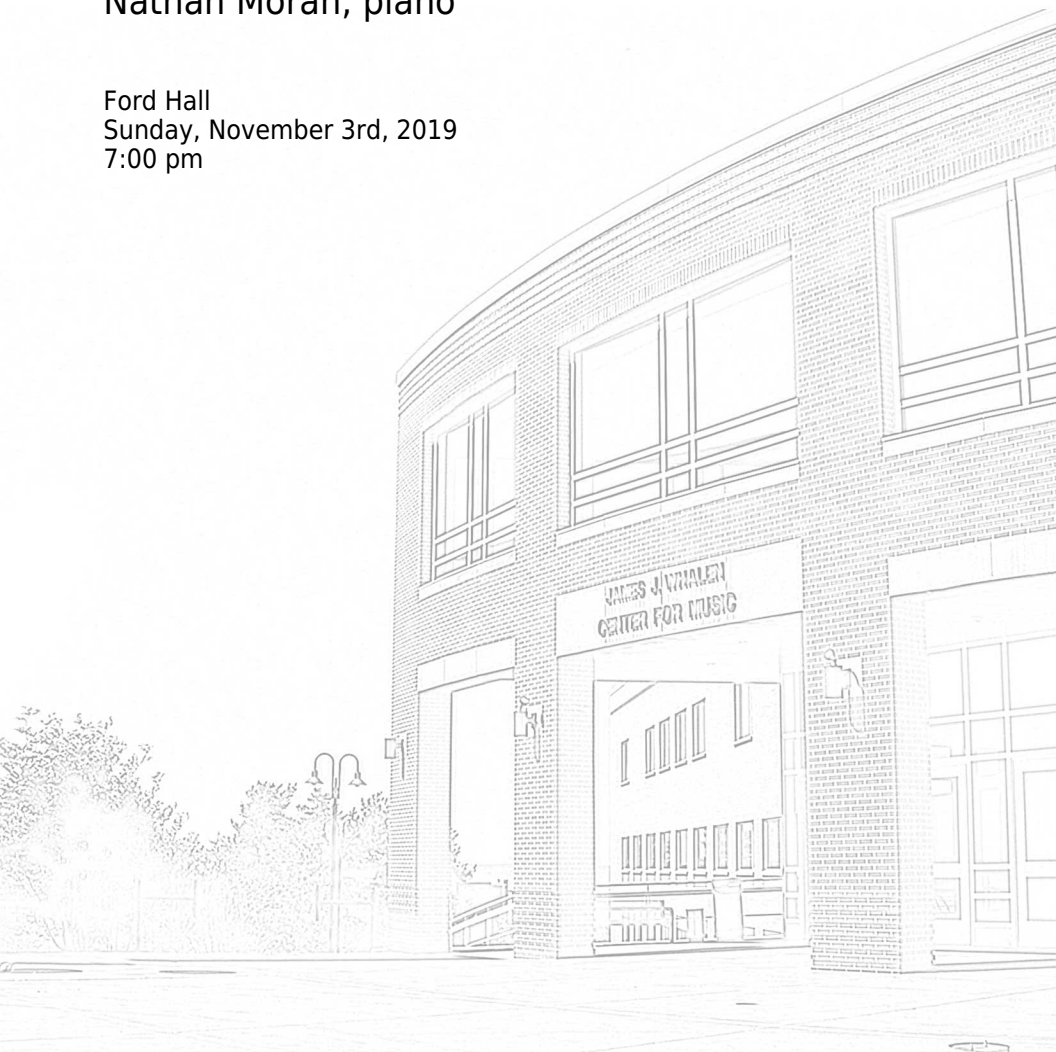
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Ithaca College Symphony Orchestra
Octavio Más-Arocas, music director

Graduate Recital:
Andrew Jinhong Kim, conductor

Nathan Moran, piano

Ford Hall
Sunday, November 3rd, 2019
7:00 pm



ITHACA COLLEGE

School of Music

Program

Fanfare for Brass Quartet

Leon Yu
(b. 1997)

World Premiere, IC Orchestras Fanfare Project

*Kurt Eide, Clare Martin, Tim White, trombone
Brandon Bartschat, tuba*

Piano Concerto in A minor, Op. 54

Robert Schumann
(1810-1856)

I. Allegro affettuoso

*Nathan Moran, piano
Winner of Ithaca College
High School Piano Competition*

Symphony No. 4 in A major, Op. 90, "Italian"

Felix Mendelssohn
(1809-1847)

Allegro vivace
Andante con moto
Menuetto: Con moto moderato
Saltarello: Presto

Program Notes

wondering and wandering

I am so pleased to be presenting music of two composers very dear to my heart this evening. These pieces in particular are characteristic of Schumann and Mendelssohn, representing stylistic and emotional language in which they often wrote. Schumann's Piano Concerto is a fantasy at once lyrical and tumultuous—an exploration of one's inner thoughts both hopeful and melancholy. On the other hand, Mendelssohn's *Italian Symphony*, inspired by the composer's trip in the country, is an outward journey with various sense of motion in each of the movements and plenty of joy and warmth that make Mendelssohn unique.

Schumann and Mendelssohn maintained a cordial relationship throughout their careers. They met each other for the first time when they were both in mid-twenties and living in Leipzig. Despite being only one year apart in age, they were at drastically different points in their lives: Mendelssohn had already become the chief conductor of the Gewandhausorchester while Schumann was still trying to launch his career. Despite these differences, Mendelssohn's modest and affable demeanor during their first meeting made an unforgettable impression on Schumann, and the two went on to share a close friendship. Mendelssohn conducted the premiere of Schumann's First Symphony and also conducted the Piano Concerto, and they often shared ideas about music with each other and their circle of friends.

Though Schumann and Mendelssohn are considered two of the greatest composers of the Romantic Era, they had dramatically different upbringings. Mendelssohn walked what seemed like the perfect path. His parents were wealthy and influential in the German Jewish community and aimed to give the best education possible for their children. In addition to having the best teachers in music and other subjects, Mendelssohn grew up surrounded by intellectuals that were invited to his house for salon gatherings. Most notably, he met literary giant Goethe, who praised the child for his immediately recognizable genius. Unsurprisingly, Mendelssohn became a precocious child and gave his first public concert just at the age of nine. As a composer, he began writing some of his most well-known works as early as he was sixteen, including his Octet and Overture to *A Midsummer Night's Dream*.

In comparison, Schumann had a much more modest childhood, though not without signs of a genius. He studied piano and wrote pieces that suggest his talent for conveying emotions through sound, but he also had a strong interest in literature as his father was a

novelist and a publisher. Through his teens, he studied contemporary giants such as Goethe and Schiller as well as Classical literature, ultimately leading to his sensitivity to text as a composer. His father was equally supportive of Schumann's passion for music, but after he passed away when Schumann was 16, his mother encouraged him to pursue a more practical career. Consequently, he moved to Leipzig to study law when he was 19, but once there, decided to continue his focus on music. When a critical hand-injury prevented him from becoming a pianist as he hoped, he switched his focus to composition and writing about music.

Despite overlapping geographically and perhaps even philosophically, life trajectories of these two composers continued in their disparate ways. Schumann, despite becoming an eminent composer and a music critic during his lifetime, suffered from mental disorders that resulted in unmistakable damage to his health. Though his symptoms improved momentarily when he moved to Düsseldorf, after an unsuccessful stint at conducting, he eventually made an unsuccessful attempt at suicide by jumping in the Rhine River and spent the last few months of his life in an insane asylum.

Mendelssohn remained prosperous and happy through the rest of his life, except for the fact that he suffered an early death at 38, and left many positive legacies. Until the end of his life, he remained a celebrated conductor and pianist. He founded a major conservatory in Leipzig, now named after him, and served to bring to light many talents that he saw both in Germany and elsewhere. He also continued to reinvigorate enthusiasm for J. S. Bach's music around Europe, a project he started when he performed St. Matthew Passion, which at the time was rarely performed and neglected. His work served to rehighlight the merits of Bach's works.

These life experiences, while not directly explicitly connected to these pieces, manifest themselves in their pathos. We are performing the first movement of Schumann's Piano Concerto, which was originally written as a standalone piece called Fantasy in A minor. Schumann was an imaginative person: in his work as a music critic, he created a fictitious society of musicians, and in two of the characters were supposed to represent two sides of his own personality. Florestan represented the more boisterous and excited half while Eusebius represented the dreamy and lyrical half. You can see the conflict of these two personalities in this concerto, which begins with a impactful chord and a declamatory descent of the piano but immediately transitions to a more lyrical theme in the oboe. The piece progresses as these two characters come and go and culminates to a coda where the lyrical oboe theme is infused with the dotted Florestian rhythm. This concerto is noted for its beautiful balancing between the piano and orchestra, giving room to both without letting one overshadow the other.

Mendelssohn said about his *Italian Symphony* that it is the most joyful thing he had ever written. In many of his pieces, he is known for this brightness and lyricism, and this symphony is a quintessential example of this Mendelssohnian delight. Along with works like the *Hebrides Overture* and the *Scottish Symphony*, the Fourth Symphony was inspired by his travels in Italy during his twenties, and as traveling would imply, is driven by a sense of movement both fast and slow. The particularly jovial opening, marked by the pizzicatos in the strings and the brilliant bursts of sound in the winds, reminds me of the excitement of arriving at a new place and taking the first steps into the new world. In the development, as one would expect from a Bach fan, Mendelssohn uses a fugue on a new subject to build energy and tension, before the original excitement and lyricism returns. The second movement is likely inspired by the impressive ceremonial procession in Rome that Mendelssohn mentions in his writing, and features musical elements in older style but renewed in interesting ways. My favorite aspect of this symphony is how Mendelssohn brilliantly balances Classical and Romantic styles, and it is in the minuet of the third movement that he employs his most Romantic writing, balanced by the more spare trio. The final movement is saltarello, a jumping dance. Mendelssohn was said to have been unimpressed by the Italian concert music but took well to the folk music, which he adopts here. Interestingly, it is in minor, making this one of few symphonic works that begin in major and end in minor. Nonetheless, the vitality and excited momentum that began this journey remains undiminished to the end.

Biographies

Andrew J. Kim

Andrew J. Kim is a second-year graduate conductor at Ithaca College. Under the mentorship of Professor Octavio Más-Arocas, he serves as the assistant conductor of IC Symphony and Chamber Orchestras and as the co-principal conductor of IC Sinfonietta and the Trombone Troupe. In addition, he has worked with Ithaca College Contemporary Ensemble and Cornell University Open Orchestra and enjoys frequent collaborations with his friends for recital performances and composition premieres.

Before coming to Ithaca, Andrew studied Music and English Literature at Swarthmore College in Pennsylvania, where he served as the assistant conductor to the College Orchestra, Wind Ensemble, Chorus, and Garnet Singers. He was one of two conductors of the College Lab Orchestra, performing both on- and off-campus and collaborating regularly with professional artists-in-residence.

Andrew has performed with distinguished artists such as David Kim, the concertmaster of the Philadelphia Orchestra, Jasper String Quartet, and Chamber Orchestra First Editions, a professional ensemble based in Philadelphia. He has participated in the Conductor's Workshop at Cabrillo Festival of Contemporary Music and has performed at Wintergreen and PRISMA Festivals. Most recently, Andrew was selected as the winner of Vincent C. LaGuardia Jr. Conducting Competition and will perform a part of Arapahoe Philharmonic's December concert.

His previous teachers include Andrew Hauze, Joseph Gregorio, Gary Gress, Richard Rotz, and Matthew Caretti. In masterclasses and festivals, he has been taught by renowned artists and pedagogues such as Cristian Macelaru, Jeffery Meyer, Gary Lewis, Jerry Blackstone, Markand Thakar, and Victor Yampolsky. He is deeply grateful for all the excellent guidance and mentorship he has received thus far in his life as a musician.

Nathan Moran

Nathan Moran is a pianist and composer based in the Buffalo area. He has performed as both a soloist and an ensemble musician at venues across New York State, including the University at Buffalo's Slee Hall, Skidmore College's Ladd Hall, Kleinhans Music Hall, and the Saratoga Performing Arts Center.

Nathan works part-time as an organist at Mount Olive Lutheran Church. He can be found composing music for Set Books Free, a program that aims to increase reading proficiency among elementary- and middle-school students.

In August 2019, Nathan was selected as a member of the Conference All-State Jazz Ensemble, the only pianist in the state to be so honored. Earlier that year, Nathan performed George Gershwin's "Rhapsody in Blue" with the orchestra of the New York State Summer School of the Arts. In 2018, he was awarded NYSSSA's Eugene S. Robb Memorial Scholarship.

Nathan is in his senior year at Newfane High School. After graduation, he hopes to study piano performance and music composition in college. Nathan has been playing piano since the age of 6. His past instructors include Sandra Lewis and Paul Hofmann. He currently studies with Steven Bianchi of the Amherst School of Music.

Ithaca College Symphony Orchestra

Schumann: Piano Concerto in A minor

Flute

Leandra Stirling
Kevin Buff

Oboe

Erica Erath
Raelene Ford

Clarinet

Daniel Jaggars
Emma Dwyer

Bassoon

Donald Schweikert
Sierra Winter-Klepel

Horn

Ben Futterman
Charlotte Povey

Trumpet

Anna Damigella
Aleya Ashenfarb

Timpani

Greg Savino

Violin I

Emily Scicchitano
Lucia Barrero
Jenna Trunk
Felix Gamez
Lily Mell
Harris Andersen
Rowan Whitesell
Caroline Ryan
Masakazu Yasumoto
Jingwen Ou

Violin II

Timothy Ryan Parham
Amber Murillo
Robert Finley
McGregor
Allison Quade
Michaela
Deutsch-Dornfeld
Tiffany Hotte
Benjamin Harrison
Strait
Ashley Apanavicius
Katelyn Levine
Kathryn Andersen
Megan Rowburrey
Toni Nargentino

Viola

Maria Dupree
Matthew Rizzo
Karly Masters
Christopher Chen
Molly Crocker
Laura Avila
Mahum Qureshi
Sarah Nichols
Liv Ceterski
Faith Willett

Cello

Jennie Davis
Caroline Andrews
Katelyn Miller
Michael Zieglar
Aidan Saltini
Colleen d'Aelio
David Shane
Abigail Pugh
Emma Scheneman

Bass

Jonathan Hoe
Samuel Higgins
Brandon Kulzer
Katelyn Adams
Zane Carnes
Anthony Bottone
Kayla Marie Grady

Mendelssohn: Symphony No. 4 in A major, "Italian"

Flute

Leandra Stirling
Timothy Mullins

Oboe

Erica Erath
Raelene Ford

Clarinet

Daniel Jaggars
Emma Dwyer

Bassoon

Bradley Johnson
Eden Treado

Horn

Ben Futterman
Charlotte Povey

Trumpet

Aleyna Ashenfarb
Anna Damigella

Timpani

Greg Savino

Violin I

Emily Scicchitano
Lucia Barrero
Jenna Trunk
Felix Gamez
Lily Mell
Harris Andersen
Rowan Whitesell
Kathryn Andersen

Violin II

Timothy Ryan Parham
Amber Murillo
Caroline Ryan
Masakazu Yasumoto
Jingwen Ou
Robert Finley
 McGregor
Allison Quade
Tiffany Hotte

Viola

Karly Masters
Simone Cartales
Zac Cohen
Sarah Nichols
Alora Foster
Matthew Rizzo
Faith Willett
Liv Ceterski

Cello

Jennie Davis
Dylan Costa
Grace Dashnaw
Laura Van Voris
Malachi Brown
Caroline Andrews
Hideo Schwartz

Basses

Jonathan Hoe
Samuel Koch
Matthew Suffern
Jack David Pesch
Nicholas David
 Mathisen

Acknowledgements

Concerts and Facilities

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Baily Mack

Library of Ensemble Music

Becky Jordan

Low Brass of ICSO, for Fanfare

Kurt Eide
Clare Martin
Timothy White
Brandon Bartschat

* We would like to thank all professors of instrumental studios for their work.

Upcoming Events

November 8th, 2019 at 7:00pm - Family Weekend School of Music Ensemble Showcase in Ford Hall

F. Mendelssohn: Symphony No. 4 in A major, Op. 90, "Italian"
I. Allegro vivace
J. Sibelius: Symphony No. 2 in D major, op. 43
IV. Allegro moderato

Also featuring selections from the Madrigal Singers and the Jazz Vocal Ensemble.

Octavio Más-Arocas, music director and conductor
Cibelle J. Donza, conductor

December 9th, 2019 at 8:15pm - Lecture Recital: Cibelle J. Donza with Ithaca College Symphony Orchestra in Ford Hall

J. Sibelius: Symphony No. 2 in D major, op. 43 (selections)

Cibelle J. Donza, conductor

December 10th, 2019 at 8:15pm - Ithaca College Symphony Orchestra in Ford Hall

J. Tower: *Purple Rhapsody*, Concerto for Viola and Orchestra
Kyle Armbrust, viola
J. Sibelius: Symphony No. 2 in D major, op. 43

Octavio Más-Arocas, music director and conductor