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10-13-2019

## Concert: Ithaca College Symphony Orchestra

Octavio Más-Arocas

Ithaca College Symphony Orchestra

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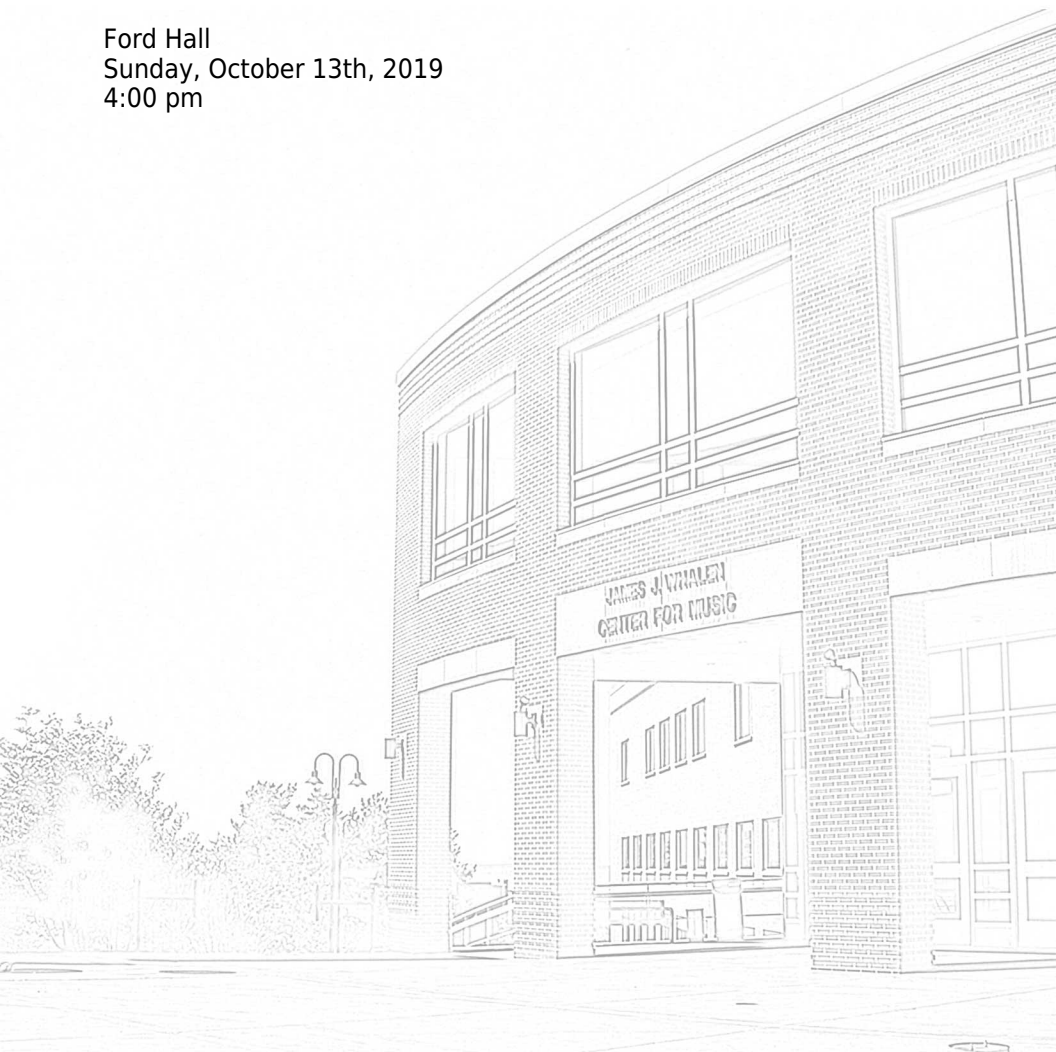
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# Ithaca College Symphony Orchestra

Octavio Más-Arocas, music director and conductor

Susan Waterbury, violin  
Elizabeth Simkin, cello  
Dmitri Novgorodsky, piano

Ford Hall  
Sunday, October 13th, 2019  
4:00 pm



**ITHACA COLLEGE**

School of Music

# Program

*Tiger Escape*

Keeghan Fountain  
(b. 1998)

*World Premiere — IC Orchestras Fanfare Project*

*Gravitações*

Jorge Villavicencio Grossmann  
(b. 1973)

Concerto for Violin, Cello, Piano,  
and Orchestra in C Major, op. 56  
"Triple Concerto"

Ludwig van Beethoven  
(1770-1827)

*Allegro*

*Largo*

*Rondo alla polacca*

*Susan Waterbury, violin*  
*Elizabeth Simkin, cello*  
*Dmitri Novgorodsky, piano*

## Intermission

Symphony No. 5 in D Minor, op. 47

Dmitri Shostakovich  
(1906-1975)

*Moderato – Allegro non troppo*

*Allegretto*

*Largo*

*Allegro non troppo*

# Program Notes

## Villavicencio Grossmann: *Gravitações*

My musical language, although inherently atonal, values harmonic motion and pitch “centricity.” Centricity has been described an alternate method to common practice tonality in which a particular pitch is given a higher hierarchical value therefore acting as a harmonic “gravitational” center. This harmonic gravitation underpins the pitch structure of *Gravitações*. In addition to the technical aspect of the piece, not the musical but the astrophysical meaning of the term “gravitation” also plays a role in how the piece is constructed. Genevan physicist Georges-Louis Le Sage (1724-1803) developed a theory of gravitation that contradicted the more widely accepted vortex theories. Le Sage’s theory was based on the action of small particles, the so-called *corpuscules ultramondains*, which moved at high speed in all directions throughout the universe. As pointed out by Jutta Berger, “Lesage [sic] understood the *corpuscules ultramondains* as subtle celestial matter and carriers of the primordial movements in the universe, which were characterised by their proximity to the divine.” My piece contains several “gravitational” points (pitches) that are normally assigned to longer note values. These are often preceded by small, fast note values, musical “particles” as it were, which carry on the basic harmonic motion toward the pitch center. *Gravitações* was commissioned by the São Paulo Symphony and premiered, under the baton of Marin Alsop, at the Festival de Inverno de Campos do Jordao in July of 2016.

*Program note by Jorge Villavicencio Grossmann*

## Beethoven: *Triple Concerto in C Major, op. 56*

Of Beethoven's completed works, there are only a few for soloists and orchestra: only five piano concerts, one violin concerto, the Triple Concerto plus two *romanzas* for violin and orchestra. Interestingly, in addition to being few in number, these are works composed when Beethoven was still relatively young, between the years 1789 and 1810 (between 19 and 40 years old). Haydn and Mozart's influence on the early concertos is evident, both in the form and roles the composer intended for the soloist and the orchestra. However, from the Third Piano Concerto (1801) Beethoven's very personal inner voice began to be present. Already with the Triple Concerto, we find a Beethoven at the beginning of his mature years. Though written around the same time as the Eroica Symphony, Leonore Overture, “Appassionata” and “Waldstein” Piano Sonatas, which are works with established reputation, the Triple Concerto has not earned the same prestige.

In Beethoven's day, concertos were the perfect way to present the talents of a musician, both as a composer and as a performer. From the eighteenth century, practically every composer knew to use the artistic and professional potential of the concerto. With Beethoven, it was no different.

Beethoven's Triple Concerto is the composer's one completed foray into the multiple concerto genre. Concertos involving more than one soloist were popular throughout Europe from about 1770 to 1830, especially in France. The work uses this French genre with an unprecedented solo group in an attempt to create “something new.” Beethoven appears to have composed

the Triple Concerto as a venture into a fashionable musical style, perhaps because He knew the genre was popular with amateur performers and that, consequently, its publication might sell well.

In this work the mastery of form and the freedom of the creator are evident; it is a fascinating example of experimentation on many levels. It was written at a time when the composer was exploring formal expansion, new genres, and connected movements. The composer himself, when talking about his work, said that it was "surely something new."

This combination presents large challenges for the composer for ensuring satisfactory exposure for each soloist while keeping the work within manageable formal boundaries. In order to provide extra time and space for the three solo parts, Beethoven, for example, uses strategies in the treatment of harmony and shape to increase visibility in the first movement. It compensates for this expansion by making a brief slow movement then intensifying harmonic activity in the Finale.

The ideas introduced for the first time in this composition are further developed in a number of later works, suggesting that the Triple Concerto is the first one in a series of works in which Beethoven began experimenting with new tonal strategies while creating a large-scale form. In this way, the Triple Concerto is an important link in Beethoven's creative evolution. If, on the one hand, we cannot say that the reputation of the work has reached the same category as the symphony "Eroica" and "Fidelio," we can say that it certainly fulfilled the promises that it was "surely something new."

*Program note by Cibelle J. Donza*

## **Shostakovich: Symphony No. 5 in D Minor, op. 47**

Born in 1906 in St. Petersburg, Russia, Dmitri Dmitriyevich Shostakovich would eventually prove to be one of the most prolific composers of the twentieth century. Shostakovich began his musical career at a young age, displaying considerable talent and enrolling as a student at the Petrograd Conservatory at thirteen years old. Here, under the direction of such composers as Alexander Glazunov, Shostakovich premiered his First Symphony for his graduation in the year 1926, a premier which proved a great success for the young composer. However, with the rise of Joseph Stalin, Shostakovich would face many obstacles to his success - obstacles that defined much of his greatest works.

In the year 1934, seventeen years after the Bolshevik Revolution and ten years after the death of Vladimir Lenin, Joseph Stalin, having risen to power and removed all political opposition, began what is now known as "The Great Purge" within the Soviet Union. This "repression," as it was officially known, led to mass imprisonment and execution of individuals believed to oppose Stalin and his rule. Historians estimate that as many as 750,000 deaths resulted from this phenomenon with over a million more individuals being placed in labor camps known as gulags. This was a time of great turmoil for the Russian citizens, citizens who feared joining the many thousands of victims that Stalin left in his wake.

Not the least fearful of these citizens was the composer Dimitri Shostakovich who, in the year 1934 at the start of Stalin's purge, had premiered his opera *Lady Macbeth of the Mtsensk District*. Two years later, after a disappointed Stalin walked out of a performance of the opera before its conclusion, Shostakovich received a copy of the official national

newspaper *Pravda* ("Truth"). As he turned to the third page, he was shocked to find the headline "Muddle Instead of Music" at the top of a story describing his beloved opera with words such as "coarse, primitive, and vulgar." This denunciation marked the beginning of a very tumultuous time in Shostakovich's life, a time he spent fearful of Stalin's wrath. Famously, Shostakovich is said to have kept a suitcase constantly packed for his departure to a labor camp while also sleeping in the hallway outside his apartment so that authorities would not wake his family if they were to arrest the composer. This fear also led Shostakovich to the withdrawal of his Fourth Symphony, which would not be premiered until 1961. Ultimately, it was not until his Fifth Symphony that Shostakovich would experience success and approval once more.

Shostakovich's Fifth Symphony was described in a review as "A Soviet Artist's Creative Response to Just Criticism." The symphony itself achieved great success, causing the audience to weep during its somber third movement and applaud ferociously following the work's conclusion. The meaning of the piece, however, has been the subject of debate for decades. Most famously highlighted in Solomon Volkov's book *Testimony: The Memoirs of Dimitri Shostakovich*, the Fifth Symphony has been called a forced celebration, intentionally "...beating you with a stick and saying, 'Your business is rejoicing. Your business is rejoicing.'" Musically, there seems plenty of evidence to support this conclusion. For example, the opening motive of the fourth movement is a quotation from the composer's song "Rebirth," a piece set to poetry that describes a "barbarian artist" who "...uses his indolent brush to blacken out a genius's picture." Perhaps Shostakovich perceived Stalin as such a barbarian artist, and perhaps the so-called "forced rejoicing" of the Fifth Symphony mirrors the fake tranquility engineered by Stalin and his obsession with repressing opposition and dissent.

The symphony is in four movements and, unlike some of Shostakovich's earlier works, follows traditional forms. The first of these movements, for example, is written in sonata form, and the second movement follows an A - B - A Scherzo form. Following the capriciousness of the second movement is a hauntingly beautiful largo which features music with ties to the Russian Orthodox Requiem. This moment of reflection is ultimately interrupted by the symphony's rousing final movement which features an A - B - A structure and a seemingly triumphant coda that has proved so controversial throughout history. In addition to the meaning of this finale, however, the tempo of its coda is also highly debated. The great conductor Leonard Bernstein, for example, famously conducted a much faster version of this coda in the presence of Shostakovich himself. Shostakovich did not disapprove of Bernstein's tempo, but this historic interpretation only added to the questions surrounding the work. Controversy aside, Shostakovich's Fifth Symphony has entered the orchestral repertoire as one of the most historic pieces to come out of the twentieth century, and has been enjoyed by audiences frequently ever since its fateful Leningrad premiere in 1937.

*Program note by Daniel Jaggars*

# 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, and Conductor-in-Residence at the Cabrillo Festival of Contemporary Music in California.

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, Catskill, Clinton, 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, Cornell University, 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 of two of the world most competitive conducting workshops, the Cabrillo Festival Conducting Workshop and the Ithaca International Conducting Masterclass, and has taught at the Queens College Conducting Workshop in New York, and 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.



## **Jorge Villavicencio Grossmann**

**Jorge Villavicencio Grossmann's** music has been performed throughout the United States, Latin America and Europe by ensembles such as the Norwegian Radio Orchestra, Sao Paulo Symphony, National Symphony Orchestra of Ukraine, National Symphony Orchestra of Argentina, Orquesta Filarmónica de Bogotá, Peruvian National Symphony, New England Philharmonic, Aspen Sinfonia, Orquesta Juvenil Teresa Carreño (Venezuela), Kiev Camerata, Klangforum Wien, Boston Musica Viva, Nouvel Ensemble Moderne, Da Capo Chamber Players, Pierrot Lunaire Ensemble Wien®, Seattle Chamber Players, Talea Ensemble, ALEA III and the Arden, Amernet, Borrromeo, Mivos and JACK quartets. His awards include a 2016 Fulbright Scholar grant for creative work in Spain, John Simon Guggenheim Memorial Foundation fellowship, Fromm Music Foundation Commission, the Aaron Copland Award, Bogliasco Foundation Fellowship, Charles Ives Scholarship from the American Academy of Arts and Letters and a fellowship from Vitae - Associação de Apoio à Cultura (Brazil). He has been in residence at the Copland House, MacDowell Colony and Atlantic Center for the Arts. His orchestral work *Pasiphaë* was winner of the Jacob Druckman Award from the Aspen Music Festival and of the New England Philharmonic Call for Scores. He has also received grants from the American Music Center, St. Botolph Club Foundation, Meet the Composer, Nevada Arts Council and New York State Council for the Arts. His guest-composer appearances include Festival Latinoamericano de Musica, Festival Internacional de Chihuahua, Mexico; Festival Internacional de Música Clásica Contemporánea in Lima, Peru (where he is a regular guest); Festival of the Arts in Colorado Springs, "Musical Premieres of the Season" in Kiev, Festival de Inverno de Campos do Jordão, New Music Miami-ISCM, and SLAM, Seattle Latin American Music Festival, where he was the composer-in-residence for 2008. He periodically presents clinics at institutions in the U.S. and abroad having been guest composer/lecturer at institutions in Spain, Turkey, Russia, Venezuela, Peru, Brazil and throughout the continental United States. Recent commissions include the Society for New Music, Projeto GreCo of Sao Paulo, Brazil; National Symphony Orchestra of Peru for his Piano Concerto and Sao Paulo Symphony under Marin Alsop. Jorge Villavicencio Grossmann was born in Peru in 1973 and immigrated to Brazil in 1989 where he was able to continue his musical studies in violin and composition. He holds a bachelor's degree in violin performance from Faculdade Santa Marcelina, a master's degree from Florida International University, where he studied with Orlando Garcia and Fredrick Kaufman. In 2000, he moved to Boston to study with John Harbison and Lukas Foss at Boston University, where he earned a doctorate in composition in 2004. He is currently associate professor of music composition at Ithaca College and director of the Ithaca College Contemporary Ensemble. In addition, he is Head of Composition at VIPA, Valencia International Performance Academy.

He formerly served as assistant professor of theory/composition at the University of Nevada, Las Vegas, where he became founder and co-director of N.E.O.N., Nevada Encounters of New Music.

## **Susan Waterbury**

Hailed as an exceptional performer and empowering teacher, **Susan Waterbury** demonstrates a career devoted to passionate artistry and creativity. Her playing is lauded by reviewers as “singularly impressive” (Washington Post) and “especially compelling” (New York Times), with Strad Magazine championing her as part of “a generation of players recognizing spiritual and colouristic potentialities once practiced by bygone exponents.” Many of her former students maintain active careers in music and praise her as a “creative”, “energetic”, and “inspiring” mentor and teacher.

Ms. Waterbury is sought after for her innovative artistic character and extensive chamber music experience. 2018-2020 performances include playing Weekend of Chamber Music (NY), Washington Island (WI), and Deia International (SPAIN) Music Festivals, and in San Francisco and Sacramento, (CA) as a member of Camerata Deia. In Ithaca, she performs as a member of Trillium Piano Trio (with Miri Yampolsky, piano, and Elizabeth Simkin, cello), Cayuga Chamber Orchestra, Ensemble X, and as a guest of Finger Lakes Chamber Ensemble.

Concerto performances with Ithaca College Orchestras/Ensembles include this performance of Beethoven’s “Triple” Concerto (Octavio Mas-Arocas, conductor, Dmitri Novgorodsky, piano, and Elizabeth Simkin, cello), Kristin Kuster’s “Three Jades” for Violin and Band (2011), Brahms “Double” Concerto, Kurt Weil’s Concerto for Violin and Wind Ensemble (1924), Lou Harrison’s Concerto for Violin and Percussion Orchestra (1961), Bach “Double” Violin Concerto, and others.

As a career-long enthusiast for new music, Waterbury has collaborated and performed with numerous composers including Joan Tower, Ellen Zwilich, John Adams, Jennifer Higdon, Christopher Rouse, Marc Mellits, Steven Stucky, Karel Husa, Sally Lamb McCune, Dana Wilson, Jorge Grossman, Kamran Ince, and many others.

Ms. Waterbury is especially committed to chamber music; she was a founding member of the award-winning Cavani String Quartet for 11 years, including 7 years as Quartet-in-Residence at the Cleveland Institute of Music. With the Cavani Quartet, Ms. Waterbury performed and taught at concert series and festivals throughout the U.S. and abroad, including appearances at Carnegie Hall, Alice Tully Hall at Lincoln Center, the Phillips Collection, and the Corcoran Gallery in

Washington D.C. The Cavani Quartet garnered numerous awards including First Prize in a Walter W. Naumburg Chamber Music, Cleveland Quartet, and Carmel Chamber Music competitions as well as a Ohio Governor's Award for Outstanding Achievement in the Arts.

Ms. Waterbury has taught violin and chamber music at the Ithaca College School of Music since 2000, gaining the title of Professor in 2010. Previously, she was Artist-in-Residence for a year as a full time performer at the Garth Newel Music Center in VA, playing weekly chamber music concerts. Before that, she taught violin and chamber music at The University of Memphis where she was a member of the Ceruti String Quartet. As a member of the Cavani String Quartet, she was Quartet-in-Residence at the Cleveland Institute of Music, Oberlin Conservatory (winter term), and the University of California at Riverside. As a speaker and clinician, she has given violin and chamber music master classes and presentations in China, Italy, and across the United States.

In 2016, Waterbury launched Sunset Chamber Music and Lunch Music series at Red Newt Cellars Winery and Bistro in Hector, NY. Both series have featured members of the Cayuga Chamber Orchestra, Tenzin Chopak (voice and guitar), Richie Stearns (banjo), Alfredo Oyaguez (pianist) with Andrew Smith (cello), Judy Hyman (old time fiddle), Trillium Piano Trio, guests of and music faculty from the Ithaca College School of Music and Cornell University and many other artists in multiple genres, including jazz, old time, bluegrass, folk, classical, and more.

Susan Waterbury trained at the Eastman School of Music, Cincinnati College-Conservatory of Music, and the Ohio State University studying with Donald Weilerstein, Walter Levin, and Michael Davis. She received extensive chamber music coaching from the Cleveland, Tokyo, Emerson, and Juilliard String Quartets.

Susan Waterbury lives near Ithaca, NY with her husband, David Whiting, and their cat, Lola. Susan and Dave play together in a banjo/fiddle/singing duo called Catscratchers.

## **Elizabeth Simkin**

Cellist and teacher, **Elizabeth Simkin** has been on the faculty at the IC School of Music since the fall of 1994. She is a founding and continuing member of Ensemble X, the Mellits consort, and several chamber music groups with friends and colleagues. Projects include the Cayuga Chamber Orchestra, seven years on artist faculty at the Bowdoin International Music Festival, serving as US artistic ambassadors with her current dean, pianist Karl Paulnack, and return appearances at summer festivals such as Garth Newel, Olympic,

Skaneateles, Heifetz, Chenango, Roycroft, Tanglewood, Spoleto, Chautauqua and others.

As a teacher, she strives to liberate her students towards ever deeper experiences of the magic of music. She carries and passes on some of the wisdom of her own teachers such as Carla Lumsden via Shinichi Suzuki and Toby Saks in childhood and Steven Doane, at Eastman and Oberlin. Just before coming to Ithaca, she studied with and served as teaching assistant, to her mentor the late master, Janos Starker.

Alumni from Elizabeth's 25 years of professional teaching are now spread far and wide, carrying music in many ways; Orchestras, chamber music, conducting, composing, new music, improvising, playing in bands, teaching in public schools and privately and frequently touching base back to Ithaca. In addition to her work at Ithaca College, she enjoys working with younger students and leads the advanced cello program at the Ithaca Suzuki Institute each summer, and has a few students at Opus Ithaca community music school.

She has become increasingly interested in contemplative and service-oriented dimensions in music, and has nurtured this interest through exploring playing at the bedside for health care residents and their families, providing music for spiritual occasions and life transitions, collaborating with a storyteller, Regi Carpenter, and lots of lullaby-singing. For five years now, in partnership with Jayne Demakos, she has taught a course, "Exploring Music as Medicine" at IC.

She lives in Ithaca with her 15 year old son, Cole and their dog, Annabelle.

## **Dmitri Novgorodsky**

Hailed by the press as a "...breathtaking" and "...stunning" pianist, **Dmitri Novgorodsky** began to play the piano at age five and was admitted into a special music school for gifted children a year later. By the age of 16, he had won the First Prize at the Kazakhstan's National Piano Competition, and later the Gold Medal of the National Festival of the Arts. Mr. Novgorodsky graduated from the studio of Professor Victor Merzhanov at Moscow Tchaikovsky Conservatory with high honors in 1990.

In 1992, he was offered a full scholarship for advanced studies at Yale University School of Music in the United States. Under the tutelage of Professor Boris Berman, he earned the Master of Music, the Master of Musical Arts, and the Doctor of Musical Arts degrees.

Currently, Mr. Novgorodsky is the first and the only Moscow Tchaikovsky Conservatory graduate in Piano Performance to have earned the Doctor of Musical Arts in Piano Performance degree from Yale. In 1999, he was granted the Extraordinary Abilities in the Arts permanent US residence, "as one of a small percentage of those who have risen to the top in their field of endeavor".

Mr. Novgorodsky has appeared in Russia, Ukraine, Byelorussia, Kazakhstan, Israel, France, Germany, Austria, Canada, Spain, Turkey, and Taiwan. In the United States, he has performed in such venues as Carnegie Hall and Steinway Hall (New York City); the Kennedy Center; the WLFN Talent Showcase (Philadelphia); the Chazen Museum of Art in Madison, WI (in live broadcast solo recitals). Among the highlights have been performances at the Center for Advanced Musical Research in Istanbul (sponsored through the US Department of State Artist Abroad Award); solo recital at the Kazakhstan's Kurmangazy National Conservatory of Music; collaborative performances at the Deià International Music Festival/Palau March Summer Concert series (August 2014) and solo recital at the Conservatori Superior de Música de les Illes Balears with master class for the International Piano Cátedra 'Alicia de Larrocha' in Palma de Mallorca, Spain (March 2018); appearances as concerto soloist and chamber musician at the Talalyan Brothers Festival in Erevan, Armenia (May 2016) and Forte Music Fest in Almaty, Kazakhstan (May 2015 and 2017); solo and piano duo recital at Moscow Tchaikovsky Conservatory, Russia with Yuri Didenko (January 2018); 4-hand piano collaborations with Xak Bjerken at Cornell University's 'Mayfest'; piano duo with Miri Yampolsky; recitals for violin/piano with Susan Waterbury, viola/piano with David Rose, cello/piano with Elisabeth Simkin; concerto performances with Kazakhstan State Philharmonic Orchestra, Connecticut Virtuosi Chamber Orchestra, Fox Valley Symphony, Temple Symphony, Lawrence Symphony, Fredonia College Symphony Orchestra, Western New York Chamber Orchestra, and Ridgefield Symphony Orchestra.

One of the four chamber compositions by contemporary authors Mr. Novgorodsky has premiered - "Prophecy from 47 Ursae Majoris" for clarinet and piano by Andrew Paul MacDonald - won the 2001 Third International Web Concert Hall Competition, was performed at Carnegie Hall with Yamaha performing artist, Arthur Campbell, and became a part of the CD Premieres, released on the 'Gasparo' label. A CD of pieces for oboe and piano by the 20th century Russian-Soviet composers, recorded in collaboration with Professor Mark Fink, was released by the UW Madison Press in the fall of 2007 and has been commercially available in 18 countries. A CD of cello transcriptions for double bass and piano, recorded with Dr. Michael Klinghoffer at the Eden-Tamir Music Center in Jerusalem, Israel, was released on the 'Shikidri Recordings' label in Japan and critically acclaimed as a "fascinating release" in July 2018. A recording of Stephen Hartke's

"Sonata for Piano Four-Hands" with Dr. Xak Bjerken, made in June 2018, is awaiting its release. In July 2019, Mr. Novgorodsky's judged the Chautauqua Piano Program's Solo Competition and presented a masterclass. In July-August 2019, he taught, coached chamber music, presented a masterclass and performed at the "InterHarmony" International Music Festival as a soloist and collaborator. His solo performance received a high acclaim in the German press ("*...a terrific musical experience, played freely with intellectual and emotional power.*").

Dr. Novgorodsky's pedagogical expertise presently comprises almost 20 years of university teaching. His students have continued their graduate studies at Juilliard, Manhattan School of Music, Mannes, New York University, New England Conservatory, Cleveland Institute of Music, Cincinnati Conservatory of Music, Northwestern University, University of Colorado Boulder, University of Texas at Austin. He has been a piano faculty at Grand Valley State University, University of Wisconsin, Lawrence University Conservatory of Music, Jerusalem Academy of Music and Dance, SUNY Fredonia School of Music.

He joined the piano faculty of Ithaca College School of Music in August, 2015.

# Ithaca College Symphony Orchestra

## Flute

Leandra Stirling  
Timothy Mullins  
Kevin Buff (picc.)

## Oboe

Bethany Cripps  
Erica Erath  
Raelene Ford (E. Horn)

## Clarinet

Daniel Jaggars  
Emma Dwyer  
Esther Moon (Eb)  
Rebecca Rice (Bass)

## Bassoon

Bradley Johnson § +  
Eden Treado •  
Donald Schweikert  
Sierra Winter-Klepel

## Horn

Ben Futterman  
Charlotte Povey  
Sarah Capobianco  
Sydney Rosen  
Tori Postler (Asst.)

## Trumpet

Anna Damigella +  
Aleyna Ashenfarb •  
Evan Schreiber §  
Elliot Lowe (Asst.)

## Trombone

Kurt Eide  
Clare Martin  
Timothy White (Bass)

## Tuba

Brandon Bartschat

## Timpani

Alex Hoerig

## Percussion

Ethan Cowburn  
Will Hope  
Ian Lisi  
Greg Savino

## Piano/Celesta

Lynda Christ

## Harp

Rebekah Efthimiou

## Violin I

Lucia Barrero  
Felix Gamez  
Julia Plato  
Timothy Ryan Parham  
Emily Scicchitano  
Harris Andersen  
Amber Murillo  
Katelyn Tai  
Rowan Whitesell  
Caroline Ryan

## Violin II

Anna Luginbill  
Lily Mell  
Masakazu Yasumoto  
Jingwen Ou  
Robert Finley  
McGregor  
Allison Quade  
Tiffany Hotte  
Michaela  
Deutsch-Dornfield  
Ashley Apanavicius  
Benjamin Harrison  
Strait  
Kathryn Andersen  
Katelyn Levine  
Toni Nargentino  
Megan Rowburrey

## Viola

Alora Foster  
Karly Masters  
Simone Cartales  
Faith Willett  
Sarah Nichols  
Maria Dupree  
Jessica Herman  
Zac Cohen  
Liv Ceterski  
Matthew Rizzo  
Christopher Chen  
Molly Crocker  
Mahum Qureshi  
Laura Avila

## Cello

Grace Dashnaw  
Malachi Brown  
Jennie Davis  
Laura Van Voris  
Dylan Costa  
Elizabeth Carroll  
Hideo Schwartz  
Melanie Sadoff  
Margaret Chan  
Caroline Andrews  
Aidan Saltini  
Katelyn Miller  
Colleen d'Alelio  
Michael Ziegler  
Emma Scheneman  
Charlie Siegner  
David Shane  
Abigail Pugh

## Bass

Zane Carnes  
Samuel Higgins  
Nicholas David  
Mathisen  
Samuel Koch  
Jonathan Hoe  
Matthew Suffern  
Brandon Kulzer  
Katelyn Adams  
Jack David Pesch  
Anthony Bottone  
Kayla Marie Grady

- Principal in  
Beethoven
- § Principal in  
Villavicencio  
Grossmann
- + Principal in  
Shostakovich

## **Acknowledgements**

### *Concerts and Facilities*

Erik Kibelsbeck  
Molly Windover  
Ford Hall Stage Crew

### *Webcasting*

Luke Klingensmith  
Baily Mack

### *Library of Ensemble Music*

Becky Jordan

### *Program Note*

Daniel Jaggars

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



## Upcoming Events

### **November 3rd, 2019 at 7pm - Graduate Conducting Recital: Andrew J. Kim with Ithaca College Symphony Orchestra in Ford Hall**

R. Schumann: Concerto for Piano and Orchestra in A minor, op. 54

Nathan Moran, piano

Winner of the IC High School Piano Competition

F. Mendelssohn: Symphony No. 4 in A major, op. 90, "Italian"

Andrew J. Kim, conductor

### **December 9th, 2019 at 8:15pm - Lecture Recital: Cibelle 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