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Concert: Ithaca College Orchestras

Octavio Más-Arocas

Calvin Wiersma

Andrew J. Kim

Ithaca College Orchestras

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Más-Arocas, Octavio; Wiersma, Calvin; Kim, Andrew J.; and Ithaca College Orchestras, "Concert: Ithaca College Orchestras" (2019).
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Ithaca College Orchestras

Octavio Más-Arocas, music director and conductor

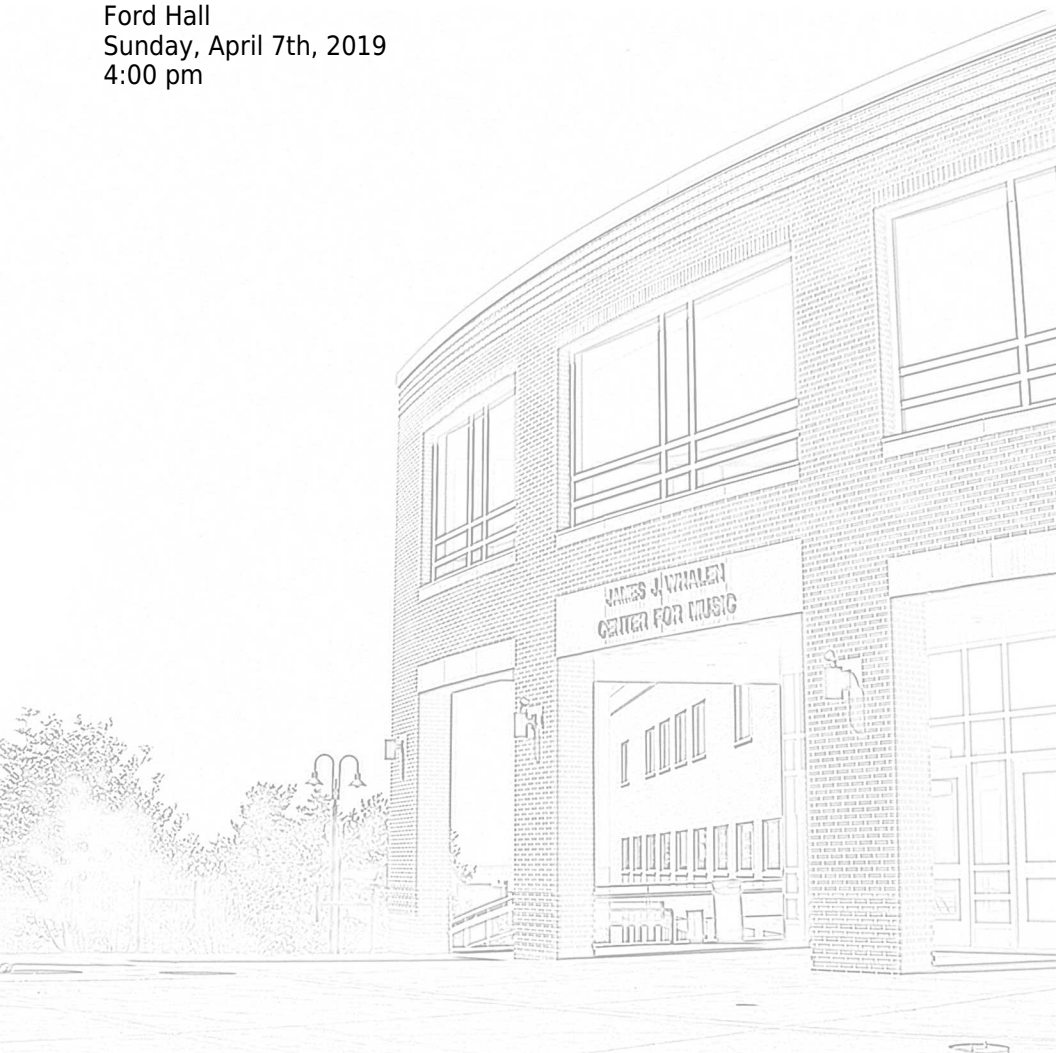
Calvin Wiersma, director of Shostakovich

Andrew J. Kim, conductor

Ford Hall

Sunday, April 7th, 2019

4:00 pm



ITHACA COLLEGE

School of Music

Program

The Gates of Argos

Nick O' Brien
(b. 1996)

World Premiere, IC Orchestras Fanfare Project

Chamber Symphony in C Minor, op.110a

Dmitri Shostakovich
arr. Barshai
(1906-1975)

Intermission

Symphony for Post-Moderns

Jonathan Rainous
(b. 1992)

World Premiere

Winner of the IC Orchestral Composition Competition 2019

Andrew J. Kim, conductor

Concerto for Marimba and Strings

Emmanuel Séjourné
(b. 1961)

I. *Tempo souple*

II. *Rythmique, énergique*

Ujjal Bhattacharyya

Octavio Más-Arocas, conductor

Piano Concerto No. 4 in C Minor, op. 44

Camille Saint-Saëns
(1835-1921)

II. *Allegro vivace - Andante - Allegro*
Alexei Aceto

Concerto for Erhu and Orchestra,
"Red Plum Capriccio"

Houyuan Wu
(1946-1999)

Kin Szeto

Danza Ritual: A Caribbean Overture

Emmanuel Berrido
(b. 1986)

Winner of the IC Orchestral Composition Competition 2018

Program Notes

Shostakovich: Chamber Symphony in C Minor

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

Despite the apparent dedication, Shostakovich probably had a more specific "victim" in mind: himself. There are evidences that Shostakovich considered committing suicide after returning from Dresden. Though he could not openly denounce the regime, he leaves hints in the music to suggest that the piece is a deeply personal statement of his suffering. The aforementioned lamenting fugue subject starts with the four-note motive: D. E-flat. C. B. In German, E-flat is "Es," and B natural is "H"; therefore, the motive becomes "DSCH," which are his initials in German: "D. SCHostakowitsch." This motive recurs in every movement in various form—elongated, shortened, repeated, transposed. He quoted several of his own pieces as well, such as First Cello Concerto, Piano Trio No. 2, and Symphony No. 1. Perhaps the most poignant of the quotations is that of his opera *Lady MacBeth of Mtsensk District*, which was dedicated to his late wife, now heard in soaring cello solo.

Despite the prevailing melancholy and sometimes violence, the piece remains one of the most often performed piece of the 20th century, attesting to the power of deep emotional statements to speak across large spans of time.

Program note by Andrew J. Kim

Rainous: Symphony for Post-Moderns

In my *Symphony for Post-Moderns* I strive to show a glimpse of where music has been in the 20th and 21st centuries and where it might go. The piece *is* post-modern in the sense that it takes its form from history itself, opening with a quote from Sibelius' Symphony No. 2, première 1902, and gradually introducing different compositional techniques which were made more common during the 20th century. Primarily, it is post-modern in the blend of stylistic elements drawn from a wide variety of sources.

The piece should also be thought of as *for* Post-Moderns (i.e. Millennials and younger), as both a love letter to Millennials and as an exhortation to lean

into what makes us *us* without disregarding the great accomplishments of our forebears. I tried to make this point by the structure of the work itself. A reduction of the opening melodic line serves as the seed of every melody in the entire piece – yes, including the so-called Millennial Whoop in the final section. We cannot escape our own (musical) history, even when we're singing along with the latest top-40s tune.

The opening represents the end of the Romantic period and the struggle which ensued among musicians to find what would or should come next. It is the struggle which ensues when one artistic generation reaches the end of its dominance and the next generation begins to take over, going further, higher, faster, or 'more' in every possible direction before finding their own way, or before defining a different aesthetic altogether. The rest of the piece is process whereby that opening seed is developed by mirroring the eclectic voices which emerged during the 20th century. I do think of the piece as a *symphony*, as I consciously sought a form which could roughly correlate to a Classical period symphony where (we are taught) a quick, more intellectually rigorous sonata form movement would be wed to a slow movement, a minuet, and an energetic finale, and all of it presented as one work of art or entertainment.

For those of you who do not know anything about music or music history: please feel free to largely ignore the above paragraph. The process of applying one's mind to what one hears is also the point! It is meant to be meta, enjoyed on different levels by different people by putting a focus on the experiential nature of music.

Program note by Jonathan Rainous

Séjourné: Concerto for Marimba and String Orchestra

Contemporary composer and marimba virtuoso Emmanuel Séjourné is a multifaceted musician who has been influenced by many musical cultures, both classical and popular. After starting his studies in the Western classical tradition, he began studying percussion under Jean Batigne, the founder of Les Percussions de Strasbourg, also becoming acquainted with contemporary and improvisatory music. His career as a marimba and vibraphone player has flourished in both of these styles, giving solo recitals and concerto performances while also collaborating with other jazz musicians. His compositional output is just as diverse as his performance career. In addition to numerous solo and chamber works for mallet instruments, he has written for orchestral ensembles, wind ensembles, and choirs in a multitude of styles, including musicals, music for TV, and music for young audiences.

His Concerto for Marimba and String Orchestra, commissioned by renowned Romanian marimba soloist Bogdan Bacanu, is a great representation of how Séjourné combines his eclectic influences. The work starts out with a melancholic and heartfelt theme played by the strings, over which the soloist plays in later sections. The soloist is given much freedom, both in orchestral sections and the cadenzas interpolated in between. Séjourné writes thoughtfully for the string colors, and the result is not the "accompaniment

versus soloist” dichotomy of some concertos, but rather a beautiful blend between the soloist and the ensemble. In comparison, the second movement shows more of his contemporary style, using rhythms and effects influenced by jazz and other forms of popular music. The soloists’ virtuosity drives the core of the highly exciting energy of this movement.

Program note by Andrew J. Kim

Saint-Saëns: Piano Concerto No. 4

Camille Saint-Saëns was a versatile musician who shaped French music as a pianist, organist, conductor, and composer during his long 86-year life. As a pianist, he was a child prodigy, making his formal *début* at age ten, with a huge program including Beethoven’s Piano Concerto No. 3 in C minor and Mozart’s Piano Concerto No. 15 in B-flat, K. 450. He wrote his own cadenza for the Mozart, and played the whole program from memory before such feat became the norm. A true polymath, he studied French classics, Latin, Greek, mathematics, astronomy, and philosophy. He went on to study composition at the Paris Conservatoire, and combining his musical roots, composed five piano concertos that remain popular in the repertoire today.

His Fourth Piano Concerto bears many similarities to his Third Symphony, which the Ithaca College Symphony Orchestra performed in our first concert of the academic year. Just like the Third Symphony, though there are only two movements, the movements each contain two parts, essentially giving it a form of a four-movement symphony. The second movement which we are performing tonight begins with a C minor scherzo that looks back to the theme from the opening of the piece. The piano soon launches into a fanfare-like melody in 6/8 time, taking the listener to the relative major. After a brief lyrical section first played by the strings then elaborated by the soloist, the pace heightens with a rousing and relentless run of the piano, culminating to a brass fanfare in C major. This transition, too, has many parallels to the Third Symphony, from the key relationship to the brass sound resembling that of an organ. The piece gradually builds to a loud and triumphant finish, with both the soloist and the orchestra reiterating the C major theme.

Program note by Andrew J. Kim

Wu: Concerto for Erhu and Orchestra "Red Plum Capriccio"

The *Red Plum Capriccio* is a one-movement erhu concerto. Prior to the twenty-first century, the concerto is a rarely seen genre in Chinese music. From the 1980s, Chinese composers started bringing this genre to the industry in order to develop the expressive possibility of the instrument and to promote Chinese music worldwide. Mr. Houyuan Wu, a renowned Chinese composer, chose Erhu for his *Red Plum Capriccio* in 1980. He was delighted after listening to the Chinese opera *Jiangjie* and extracted a tune, entitled “In Praise of the Red Plum,” as the main music material for the Erhu Concerto. As

a new attempt at this genre, the composer tried to blend the Erhu timbre with the orchestral sound.

In China, *Jiangjie* represents the heroine, and the plum flower is a figure of bravery and perseverance. The piece aims at describing the character of Jiangjie, her undulated emotion, and expressing the composer's view on the red plum.

With the gigantic scale of the piece and the use of challenging technique that was never used before, the *Red Plum Capriccio* marks a milestone in the history of the Erhu. It became a goal to master for erhu musicians and stimulated the rapid development of the Erhu repertory.

Program note by Kin Szeto

Berrido: Danza Ritual

At the time I wrote DANZA RITUAL I was about to attend a festival where the centerpiece of the orchestral gala was going to be Stravinsky's Rite of Spring, which is also about both a ritual, and dance. It was a cool exercise for me to think how these two ideas could also come into existence within my music, and also in which way I wanted to bring about something that felt like it was Dominican, and therefore closer to the things that make me, me.

And so during the soul-searching process I went through before composing DANZA RITUAL I decided on two narrative elements, which - hopefully - will guide the experience of this piece a bit: The beginning and ending sections of this overture reflect my need to get closer to Dominican culture in my output, and the music heard on these sections is inspired by Afro-Caribbean religious manifestations from the Dominican Republic, where dance and mysticism are also patent. These manifestations, like the "música de Palos" heard in villages and sugar cane fields throughout the the country are very rhythmic, and oftentimes loud with distinct melodic lines often sung or played in homophony — they also make use of various types of drums and the metal güira. So the materials I borrowed from these manifestations are driving rhythms, dance-like spirit, loudness, and use of very particular percussion instruments (the güira IS that one element that makes it more Dominican!). The middle section, which is the larger chunk of the piece, is inspired by the biblical story of Abraham and Isaac, namely the sacrifice of Isaac, which is one of the earlier histories about "sacrifice" that I ever heard.

So, throughout the narrative of this short piece I aim to depict these two ideas (dance and sacrifice) from different perspectives, and the spirit of the sections of the work are to show for this.

Program note by Emmanuel Berrido

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.

Calvin Wiersma

Calvin Wiersma, violinist, is Assistant Professor of Violin and Chamber Music at Ithaca College. He was the creator of the Music program and initial Music Department chair at the Bard High School Early College, an innovative New York City Public School for gifted students, was chamber music coordinator for the Russian American Youth Orchestra, and has been on the faculties of the Purchase Conservatory of Music, the Lawrence Conservatory of Music, Florida State University, Brandeis University, and the Longy School of Music. He has conducted clinics and master classes throughout the world, has been on the Faculties of several summer programs including Greenwood and Manchester Music, and has been an artist in residence at numerous institutions, including Middlebury College, Colgate University, the California Summer Arts Program, the Smolny Institute in Moscow, Russia, and the

Institute for Chamber Music in Khiryat Shemona, Israel.

In addition to his teaching activities, Mr. Wiersma appears throughout the world as a soloist and chamber musician. He is a member of the Manhattan String Quartet, was a founding member of the Meliora Quartet, winner of the Naumberg, Fischhoff, Coleman, and Cleveland Quartet competitions, and the Quartet-in-Residence of the Spoleto Festivals of the U.S., Italy, and Australia, and was also a founding member of the Figaro Trio. He has performed numerous solo recitals, including appearances in Boston, New York, and Chicago, and has appeared with the Rochester Philharmonic Orchestra, The Concerto Company of Boston, and the Lawrence Symphony, among others.

In addition to his worldwide touring with the MSQ, Mr. Wiersma is a frequent performer with the Orpheus Chamber Orchestra, and performs regularly with chamber music ensembles around the country. In recent seasons he has performed with the Da Camera Society of Houston, the Brandenburg All Stars, the Sea Cliff Chamber Players, The Festival Chamber Music Society, The Chamber Music Society of New Hope, the Carnegie Chamber Players, and Close Encounters with Music. Mr. Wiersma has been heard at many summer Chamber Music Festivals including the Aspen Music Festival and the Vancouver, Rockport, Bard, Portland, Crested Butte, North Country, Central Vermont, New Hope, Interlochen, An Appalachian Summer, Cape May, and Music Mountain Festivals.

A noted performer of contemporary music, Mr. Wiersma is a member of Cygnus and the Lochrian Chamber Ensemble, and has appeared with Speculum Musicae, Ensemble 21, Parnassus, Ensemble Sospeso, and the New York New Music Ensemble. He has commissioned countless works both with these ensembles and for solo violin, has toured extensively with Steve Reich and Ensemble 21, and has been featured in solo performances for the International League of Composers of Music. His recently completed recordings include Jacob Druckman's Third String Quartet for Philomusica, a recording of Elliott Carter's Syringa, Swan Song by Milton Babbitt, Harold Meltzer's Brion with the Cygnus Ensemble, a recording of chamber music of Nils Vigeland, and an album of Chamber Music of Stephen Foster with flutist Paula Robison.

Mr. Wiersma is a graduate of Oberlin College, where he studied with Marilyn McDonald, and the Eastman School of Music, where he studied with and was the teaching assistant to Donald Weilerstein.

Emmanuel Berrido

Emmanuel Berrido (b.1986) is a Dominican-American composer with a passion for telling stories through sound, having composed music for the concert hall, the radio, or even the dance floor. His work has been performed by a variety of artists including the Amernet String Quartet, cellists Jason Calloway, Megan Chartier, and Craig Mehler, violinist Peter Sheppard Skaerved, and the FIU Wind Ensemble. Recent experiences have included participation at the American Composer's Orchestra's *EarShot* Readings, the New Music Miami Festival, the Valencia International Performance Academy and Festival, the Indiana State University Contemporary Music Festival, the Ball State University Festival of New Music, the SCI Student National

Conference. He has been the recipient of the Latin American Composer fellowship at the New Music on The Point festival, as well as the Louis Smadbeck Composition Prize, and the 2018 Ithaca College Orchestral Composition Prize in Ithaca, NY. Driven by a desire to perpetuate the dissemination of new music, in 2017 he joined the board of the un/pitched New Music Network, an organization devoted to promoting contemporary music in the greater New York area, to enrich collaboration and educating communities about twenty-first-century art. Emmanuel also serves as the coordinator for the Valencia International Performance Academy in Valencia, Spain.

Jonathan Rainous

Jonathan Rainous (b. 1992) began musical study in that nearly ubiquitous American experience, the compulsory middle school music class. After seven years of playing euphonium in concert bands and hearing new music in his head, he decided that music was the only career for him. This decision led him to Belmont University, from which he graduated with his B.Mus. in May of 2015 after studying composition with William (Bill) Pursell, Mark Volker, and David McKay. He anticipates graduating with a M.Mus. in Composition this May after studying with both Drs. Sammoutis and Grossmann (current), and plans to continue his studies at the doctoral level. He has had master classes with Ricardo Zohn-Muldoon, Ofer Ben-Amots, Stefano Gervasoni, Lei Liang, and Chinary Ung. Currently, he is hard at work on his first piano concerto.

Ujjal Bhattacharyya

Ujjal Bhattacharyya is an up and coming marimbist from Ames, Iowa. He is a graduate of Carnegie Mellon University, with a Bachelor of Fine Arts in Percussion Performance with an additional major in Mathematical Science. Ujjal made his marimba competition debut at the Great Plains International Marimba Competition in 2014, winning third prize in the undergraduate division. Since then, Ujjal has placed at or won several competitions, including the Carnegie Mellon All-University Orchestra Concerto Competition (2014), Heartland Marimba Festival Solo Competition (2015), Italy Percussion Competition (2018), and Ithaca College Concerto Competition (2019). Over the years, Ujjal has had many roles within the Heartland Marimba organization; he started as a festival participant in 2014, became an apprentice in 2015, and toured as an artist with the Heartland Marimba Ensemble in 2018. Ujjal has also performed as an artist in residence with the un/pitched Percussion Trio- the un/pitched New Music Network's first major project. Currently, Ujjal performs as a percussionist in the Orchestra of the Southern Finger Lakes. Outside of percussion, Ujjal has found success remixing Raas (an Indian folk dance) music for competitive collegiate dance teams. His mixes have won awards and taken several teams to nationals, including the 2018 national champions, Dirty South Dandiya (UT Austin).

Ujjal is pursuing his MM in Percussion Performance under the instruction of Gordon Stout. His other instructors and mentors include Conrad Alexander, Greg Evans, Matthew Coley, Jeremy Branson, Paul Evans, and Chris Allen. In Fall 2019, Ujjal will return to Carnegie Mellon as the first percussionist accepted to their highly competitive Artist Diploma program in recent history.

Alexei Aceto

Pianist **Alexei Aceto** is forging a reputation for his unique interpretive abilities, sensitivity and deep connection to the music he plays. He became a full-time student of Dr. Charis Dimaras when he was fifteen, performing frequently alongside undergraduate and graduate students well before his acceptance into the Ithaca College School of Music as a piano performance major. He began studying the piano at age five with Trudy Borden (*Eastman School of Music, NEC*), training with her for eleven formative years. Performing regularly after his first full-length solo recital at age twelve, Alexei made his professional debut in March 2017 when he was selected by performance organization Classical Pianists of the Future (CPOTF) to be the featured recitalist for their 10th and final anniversary season. Alexei has been a frequent guest on WSKG's *Classical Expressions* TV and radio program, appearing multiple times and most recently hosting their two-part CPOTF retrospective program (aired February 2019). He has performed in masterclasses with Sergei Babayan, Graham Johnson, Martin Katz, John Novacek, and Kenneth Griffiths, and has received additional instruction from Karl Lutchmayer, Eric Himy, Dmitri Novgorodsky, Annette Richards, Vadim Serebryany, Jennifer Hayghe, Phiroze Mehta, and at the 2018 International Keyboard Institute & Festival with Asaf Zohar and Jeffrey Swann. He is recipient of high honors in many solo and concerto competitions, including First Prize in the 36th annual Ithaca College High School Piano Concerto Competition, and high honors in the 2018 Steinway & Sons Piano Competition, and the 2017 Claudette Sorel Piano Competition. Alexei collaborates regularly, most notably in the Arbor Quartet, and his most recent solo recital included significant works by J.S. Bach, Debussy, and Janáček. A native of Ithaca, New York, Alexei draws much of his inspiration from its gorges, streams and woodlands, where he walks his Irish wolfhound every chance he gets.

Kin Szeto

Kin Szeto is a versatile musician from Hong Kong. He graduated in 2011 from the Hong Kong Academy for Performing Arts, with a Bachelor degree, double majoring in Erhu and Gaohu. He teachers include Maestro Wong On Yuen and Yu Qi Wei. At the same year, he started his professional career by entering the world-famous Hong Kong Chinese Orchestra as an Erhu musician. He also held different leading positions in other Chinese orchestras in Hong Kong, such as the concertmaster of Hong Kong Academy for Performing Arts Chinese Orchestra and Hong Kong Youth Chinese Orchestra. Szeto has been frequently invited to perform worldwide. He has performed in Belgium, China, England, Germany, Russia, Switzerland, and the United States. As a soloist, he recently won the Ithaca College concerto competition, the first time for a non-western instrument in the long history of the college.

Szeto is a frequent scholarship recipient. During his undergraduate study, he was awarded the Yamaha Music Scholarship, HSBC Scholarship, and one of the most prominent scholarships in Hong Kong - Hong Kong Jockey Club Scholarship. After graduation, he established the Hong Kong University Student Union Chinese Orchestra and acted as their Music Director from 2013 - 2016. With all of his great achievement, he was nominated to compete for the Top Ten Youth Person of Hong Kong in 2014.

Szeto is currently pursuing his Master's degree in Orchestral Conducting at Ithaca College under the mentorship of Professor Octavio Más-Arocas. He is a recipient of both the Hong Kong Scholarship for Excellence and the Ithaca College Assistantship.

Andrew J. Kim

Andrew J. Kim is a first-year graduate conductor at Ithaca College. Under the tutelage Professor Octavio Más-Arocas, Andrew serves as the assistant conductor of IC Chamber and Symphony Orchestra and as the co-principal conductor of IC Sinfonietta. Before coming to Ithaca, he 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. 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 David Kim, the concertmaster of the Philadelphia Orchestra, Jasper String Quartet, and Chamber Orchestra First Editions . As a choral conductor, he won the annual undergraduate conducting competition hosted by the Pennsylvania chapter of American Choral Directors Association 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 as a musician.

Ithaca College Chamber Orchestra

Violin I

Peter Nowak
Daniel McCaffrey
Emilie Benigno
Emily Scicchitano

Viola

Simone Cartales
Alora Foster
Maria Dupree

Bass

Zane Carnes
Katelyn Adams

Violin II

Timothy Ryan Parham
Lily Mell
Henry Smith
Helen Newell

Cello

Wren Murray
Melanie Sadoff
Charlie Siegener

Ithaca College Symphony Orchestra

Flute

Bethany McLean
Krysten Geddes *
Abby Ferri
Catherine Sangiovanni

Horn

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

Percussion

Grace Asuncion
Ian Lisi
Sean Swenson
Jordan Braverman

Clarinet

Steven Foti
Daniel Jaggars +

Trumpet

Shaun Rimkunas
Kristen Kasky

Timpani

Dan Syvret

Oboe

Bethany Cripps
Erica Erath
Kaitlyn Schneider

Trombone

Andrea Dollinger
Matthew Flores
Johanna Wiley (Bass.)

Piano

Joon Sang Ko

Bassoon

Seth Barrett
Eden Treado

Tuba

Brandon Bartschat

Violin I

Julia Plato
Lucia Barrero Oliver
Cassie Harrison
Harris Andersen
Jenna Trunk
Anna Lugbill
Marybeth MacKay
Katelyn Tai
Rowan Whitesell
Peter McGarry

Violin II

Masakazu Yasumoto
Tyler Bage
Caroline Ryan
Dgybert Jean
Allison Quade
Kathryn Andersen
Rachel Steiner
Katelyn Levine
Amanda Cain
Ashley Apanavicius

Viola

Zac Cohen
Jessica Herman
Karly Masters
Sarah Nichols
Molly Crocker
Christopher Chen
Matthew Rizzo
Sam Stein

Cello

Hideo Schwartz
Malachi Brown
Caroline Andrews
Grace Dashnaw
Abigail Pugh
Dylan Costa
Elizabeth Carroll
Jennie Davis

Cello (cont'd)

Colleen d'Alelio
Katelyn Miller
Aidan Saltini
David Shane
Michael Ziegler
Emma Scheneman
Margaret Chan

Bass

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

* Principal for
Saint-Saëns

+ Principal for Rainous

Acknowledgements

Concerts and Facilities
Erik Kibelsbeck
Ford Hall Stage Crew

Library of Ensemble Music
Becky Jordan

Graphic Design
Emma Brown-Shaklee
Zane Carnes

Webcasting
Luke Klingensmith

Social Media
Jessica Herman

* We would like to thank the faculty of instrumental studios for all their work with the members of the orchestra.

* Special thanks to Professor Calvin Wiersma, who directed the performance of Shostakovich's Chamber Symphony.

Upcoming events

April 23rd, 2019 at 8:30pm - Ithaca College Sinfonietta in Ford Hall

Grieg: Symphonic Dances, Op. 64

Sibelius: Pelléas et Mélisande Suite, Op. 46

Andrew Kim and Kin Szeto, conductors

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

Beethoven: Overture to Egmont, Op. 84

Berstein: Chichester Psalms

Prokofiev: Symphony No. 5, Op.100

Octavio Más-Arocas and Janet Galván, conductors

Kin Szeto, conductor