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Graduate Conducting Recital: Kin Szeto

Kin Szeto

Ithaca College Orchestras

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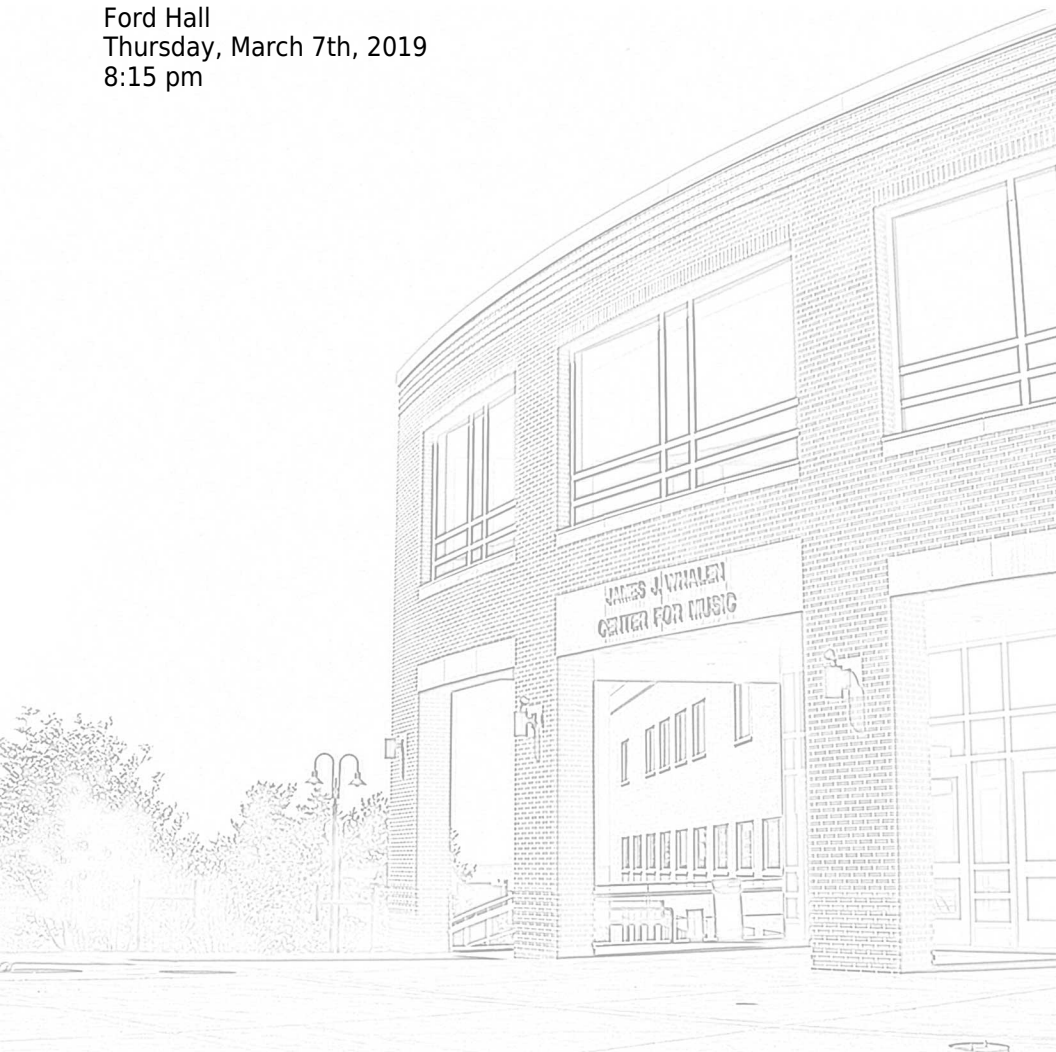
Szeto, Kin and Ithaca College Orchestras, "Graduate Conducting Recital: Kin Szeto" (2019). *All Concert & Recital Programs*. 5342.
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Ithaca College Orchestras
Octavio Más-Arocas, music director

Graduate Recital:
Kin Szeto, conductor

Ford Hall
Thursday, March 7th, 2019
8:15 pm



ITHACA COLLEGE

School of Music

Program

For Antonín, with Gratitude (Bohémsky)

E. Jonah Bobo
(b. 1997)

World Premiere, IC Orchestras Fanfare Project

Chamber Symphony, op. 110a

Largo
Allegro molto
Allegretto
Largo
Largo

Dmitri Shostakovich
arr. Barshai
(1906-1975)

Piano Concerto No. 5 in E-flat Major,
op. 73 "Emperor"
I. *Allegro*

Ludwig van Beethoven
(1770-1827)

Celena Ho, piano
Winner of the Ithaca College
High School Piano Competition

Intermission

Symphony No. 9 in E Minor, op. 95
"From the New World"

Adagio - Allego molto
Largo
Scherzo - Molto vivace
Allegro con fuoco

Antonín Dvořák
(1841-1904)

Kin Szeto, conductor

Program Notes

Dmitri Shostakovich: Chamber Symphony, op. 110a

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, and 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 score for a film regarding the bombing of Dresden during WWII. All these dark elements are present in the Chamber Symphony, from the 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 this apparent dedication, Shostakovich probably had a more specific "victim" in mind: himself. There is evidence 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-Es-C-H (In German, E-flat is Es, and B-natural is H), which are his initials in German: "D. S. Hostakowitsch." 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, heard here in the 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.

Ludwig van Beethoven: Piano Concerto No. 5 in E-flat Major

Though this concerto is universally known as the “Emperor” concerto, the name was assigned by the publisher without authorizations from Beethoven. One could see how the E-flat concerto with a grand opening gesture may have been connected with the symphony in the same key, titled “Eroica.” Regardless of its validity, the title does point to what makes the concerto remarkable—the elaborate and grandiose opening gestures played by the piano. Such gestures were usually reserved for the end of movements in the form of a cadenza. However, in the case of the Fifth Concerto, the piano opens with a cadenza-like statement before the orchestra plays the opening theme. He had introduced a formal innovation in the Fourth Piano Concerto by having the piano play at the beginning of the piece; here, he expands on that change and makes the piano unmistakably central in the piece right from the beginning, with all its virtuosity and lyricism.

Program notes by Andrew J. Kim

Antonín Dvořák: Symphony No. 9 "From the New World"

The founder of the National Conservatory of Music in New York, Jeannette Meyer Thurber, brought the famous Czech composer—Antonín Dvořák—as the director of the National Conservatory of Music (forerunner of today’s Juilliard School) in New York City in 1891. Mrs. Thurber hoped that the appointment of this colorful nationalist would help building a strong root of her institution, nurturing American composers, and heightening the competitiveness of compositions of her country.

During Dvořák’s contract as the conservatory’s director from 1892 through 1895, he finished famous compositions such as the *American Quartet* and *Viola Quartet*. However, his Symphony No. 9 “*From the New world*” (popularly known as the New World Symphony) is one of the most eminent work of his and the genre ever. The birth of this symphony was evoked by Dvořák’s utmost interest in music of Native Americans and African Americans. He first heard the spirituals from Harry T. Burleigh, a gifted young African-American singer, who became one of his most talented pupils. This experience rapidly caught Dvořák’s attention and became one of the influences of the symphony. Whether Dvořák quotes those ideas as the actual melodies has been a controversial topic, but Burleigh certainly acquainted him with characteristics of the spiritual, including the pentatonic scale. The symphony is famously influenced by native

American music as well. In addition, it contains stylistic elements that were suggestive of Bohemian, German, and French. Despite these eclectic musical elements, Dvořák himself once said "I should never have written the symphony 'just so' if I hadn't seen America.

In this symphony, Dvořák treats some of the thematic materials as a unifying gesture that returns in each of the symphony's movements. These include the soft fanfare-like horn's theme, which appears at the Allegro molto of first movement and the world-famous English horn melody in the second movement. According to the composer, the programmatic elements that he uses in the second and third movements were inspired by Longfellow's *The Song of Hiawatha*. After a long development of the work, Dvořák brilliantly concludes the symphony by combining the main themes from all four movements in a magnificent synthesis.

The *New World Symphony* was premiered in December 1893, at the Carnegie Hall with Anton Seidl conducting the New York Philharmonic. At the premiere, the end of every movement was met with thunderous applause and Dvořák felt obliged to stand up and bow. This performance brought the composer to the peak of his career. The symphony later became a culture icon, so much so that Astronaut Neil Armstrong took a tape recording of the *New World Symphony* along during the Apollo 11, the first Moon landing, in 1969.

Program note by Kin Szeto

Octavio Más-Arocas

Octavio Más-Arocas is a versatile and dynamic conductor whose achievements demonstrate his talent and musicianship. Más-Arocas is currently the Music Director and Conductor of the Mansfield Symphony Orchestra in Ohio, Principal Conductor of the Marquette Symphony Orchestra in Michigan, the Director of Orchestras and Professor of Orchestral Conducting at Ithaca College in New York, Conductor-in-Residence at the Cabrillo Festival of Contemporary Music in California, and conductor of the Interlochen Philharmonic at the Interlochen Arts Camp in Michigan.

An award-winner conductor, Mr. Más-Arocas won the Robert J. Harth Conducting Prize at the Aspen Music Festival, the Felix Mendelssohn-Bartholdy Award, given by Kurt Masur, is the recipient of the Thelma A. Robinson Award from the Conductors Guild, a Prize Winner of the Third European Conductors Competition, and a winner of the National Youth Orchestra of Spain Conductors Competition. In 2012, Mr. Más-Arocas was selected by the League of American Orchestras to conduct the Fort Worth Symphony Orchestra in a showcase event during the League's National Conference in Dallas.

Chosen by Kurt Masur, Mr. Más-Arocas was awarded the prestigious Felix Mendelssohn-Bartholdy Scholarship. Consequently, he worked as Maestro Masur's assistant with the Leipzig Gewandhaus Orchestra and the Helsinki Radio Orchestra, and made his German conducting debut with the Leipziger Symphonieorchester. The offer came after Mr. Más-Arocas' New York debut concert sharing the podium with Maestro Masur and the Manhattan School of Music Symphony.

Mr. Más-Arocas served as Principal Conductor of the Green Bay Symphony Orchestra, Wisconsin, and held the positions of Director of Orchestral Studies and Opera Conductor at the Lawrence University Conservatory of Music in Wisconsin, Director of Orchestral Studies and Associate Professor of Conducting at the Baldwin Wallace University Conservatory of Music in Ohio, Director of Orchestras at the Interlochen Arts Academy in Michigan, Resident Conductor of the Sewanee Summer Music Festival in Tennessee, and Assistant conductor of the National Repertory Orchestra in Colorado. In 2013, simultaneously to his work with the Lawrence Symphony Orchestra, Mr. Más-Arocas was the Resident Conductor of the Unicamp Symphony Orchestra in Campinas, Brazil, where he also was a Visiting Professor of conducting at the Universidade Estadual de Campinas. Mr. Más-Arocas spends part of his summers in the Grand Traverse area, where he continues his association as conductor at the Interlochen Center for the Arts. In addition, he has worked with the Alabama Symphony Orchestra as a regular cover conductor.

In the last few years Mr. Más-Arocas has conducted orchestra

across North and South America and Europe including the Filarmonica George Enescu in Romania, the Orquesta de Valencia and Granada City Orchestra in Spain, the Leipziger Symphonieorchester in Germany, the Orquesta Sinfônica da Unicamp in Brazil, the Green Bay, Traverse City, Bluewater, Fort Worth, Spokane, Toledo, Phoenix, Memphis, Kansas City, and San Antonio Symphonies, the National Repertory Orchestra, the Manhattan School of Music Symphony, the orchestras of Viana do Castelo and Artave in Portugal, the Interlochen Philharmonic, the Universidad Nacional 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.

Kin Szeto

Kin Szeto began his conducting training at the Hong Kong Academy for Performing Arts as a student of Perry So, First Prize winner of the Fifth International Prokofiev Conducting Competition and former Associate Conductor of Hong Kong Philharmonic. His other conducting mentors include maestros Larry Rachleff, Donald Schleicher, Markand Thakar, Kirk Trevor and Tomas Netopil. In his early career, Szeto served as a professional performer in traditional Chinese music. He was formerly the youngest member in the world-famous Hong Kong Chinese Orchestra. Szeto holds a Bachelor's degree in Erhu and Gaohu. Drawing upon his experience with Chinese music, Szeto pursues a distinct and extraordinary conducting style.

As a recipient of the Hong Kong Scholarship for Excellence Scheme and the Ithaca College Scholarship, Szeto is now pursuing his Master's degree in Orchestral Conducting at Ithaca College under the mentorship of Professor Octavio Más-Arocas. Szeto is the co-director of the Ithaca College Sinfonietta, guest conductor of the Ithaca College Contemporary Music Ensemble, and cover conductor of the Cornell Chamber Orchestra. He also recently guest conducted the Orchestra of the Southern Finger Lakes on a full production of Igor Stravinsky's *L'Histoire du Soldat* (The Soldier's Tale) in a short notice and received great reception. He is also the assistant conductor for the Ithaca College Orchestras and graduate assistant of conducting classes. In addition, Szeto was awarded the title of "Hong Kong Scholars" and "Hong Kong Ambassador" by the Hong Kong government for his supreme performance in the industry. As a performer, Szeto just won the Ithaca College concerto competition with the Erhu, for the first time in the long history of the college. He is going to perform with the Ithaca College Symphony in the coming concert.

In past summer, with great honor, Szeto was invited to participate in conducting workshops in the renowned Cabrillo Festival of Contemporary Music and the inaugural season of Music in the Alps International Music Festival.

Celena Ho

Celena Ho began studying piano at age 4 with Dr. Tian Song. Celena has competed in and won many national and international piano competitions such as Ithaca College Piano Concerto Competition; American Protégé Concerto Competition; Golden Era of Romantic Music International Competition; American Protégé International Music Talent Competition; American Protégé International Piano and Strings Competition; American Association for

Development of the Gifted and Talented (AADGT) International Young Gifted Musician Festival "Passion of Music"; the 18th New York Music Competition; New York Music Teacher's Association Winners Concert Audition; the 26th International Young Artist Piano Competition in Washington D.C.; SinoVision's Teen's Talent Show; Bradshaw & Buono International Piano Competition; and the VII Chopin International Piano Competition. As the winner of the competitions, Celena was invited to perform at Kennedy Center in Washington D.C.; Weill Recital Hall at Carnegie Hall; Aaron Copland School of Music at Queens College; Sam Levenson Recital Hall at Brooklyn College; and Christ & Saint Stephen's Church in New York. In 2016, Celena was chosen as part of American Protégé's Summer Gala and performed at the distinguished Stern Auditorium/Perelman Stage at Carnegie Hall. Also, in 2017, Celena was chosen to perform at Steinway Hall. She has been featured in the Sing Tao Newspaper and on Sinovision New York. In addition, Celena performed in the distinguished artist's, Dr. Joanne Polk's, master class (2011 & 2016). During the Summer of 2018, Celena participated in the AFAF Music Festival in Europe, performing in the Schumann Museum in Zwickau, Germany and attending a master class with Professor Grigory Gruzman. She is currently a 10th grader of Fiorello H. LaGuardia High School of Music & Art and Performing Arts.

Ithaca College Chamber Orchestra

Violin I

Peter Nowak
Daniel McCaffrey
Emilie Benigno
Emily Scicchitano

Violin II

Timothy Ryan Parham
Lily Mell
Henry Smith
Helen Newell

Viola

Simone Cartales
Alora Foster
Maria Dupree

Cello

Wren Murray
Melanie Sadoff
Charlie Siegener

Bass

Zane Carnes
Katelyn Adams

Ithaca College Symphony Orchestra

Violin I

Lucia Barrero Oliver
Jenna Trunk
Harris Andersen
Masakazu Yasumoto
Tyler Bage
Rowan Whitesell
Caroline Ryan
Peter McGarry
Katelyn Tai
Marybeth MacKay

Violin II

Anna Lugbill
Cassie Harrison
Allison Quade
Dgybert Jean
Kathryn Andersen
Rachel Steiner
Amanda Cain
Ashley Apanavicius
Katelyn Levine
Liam Mazierski

Viola

Jessica Herman
Sarah Nichols
Christopher Chen
Sam Stein
Molly Crocker
Matthew Rizzo

Cello

Grace Dashnaw §
Caroline Andrews •
Hideo Schwartz
Dylan Costa
Hannah Weibley
Jennie Davis
Colleen d'Alelio
Elizabeth Carroll
Katelyn Miller
Abigail Pugh
Aidan Saltini
David Shane
Michael Ziegler
Emma Scheneman
Margaret Chan

Bass

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

Flute

Krysten Geddes •
Abby Ferri
Bethany McLean §
Dana Herbert (Picc.)

Oboe

Sarah Pinto
Stefanie Nicou (Eng.
Horn)
Bethany Cripps

Clarinet

Steven Foti
Emma Grey
Alec Targett

Bassoon

Emily Roach §
Seth Barrett •

Horn

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

Trumpet

Elliot Lowe
Shaun Rimkunas

Trombone

Andrea Dollinger
Matthew Flores
Johanna Wiley (bass.)

Tuba

Jasmine Pigott

Timpani

Dan Syvret

Percussion

Giancarlo Levano

• Principal in
Beethoven
§ Principal in Dvorak

Acknowledgements

Concerts and Facilities

Erik Kibelsbeck

Webcasting

Luke Klingensmith

Library of Ensemble Music

Becky Jordan

Social Media

Jessica Herman

Graphic Design

Emma Brown-Shaklee

Zane Carnes

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

** Particular thanks to Professor Calvin Wiersma, who coached the Chamber Orchestra on Shostakovich.*

Upcoming Events

April 7th, 2019 at 4pm - Concerto and Composition Competition Winners with ICSO in Ford Hall

Shostakovich: Chamber Symphony, Op. 110a
choreographed performance
directed by Professor Calvin Wiersma

Saint-Saëns: Piano Concerto No. 4 in C minor, Op. 44
Alexei Aceto, piano

Séjourné: Concerto for Marimba and Strings
Ujjal Bhattacharyya, marimba

Concerto for Erhu
Kin Szeto, erhu

Berrido: Danza Ritual
Rainous: Symphony for Postmoderns

Octavio Más-Arocas, conductor
Andrew J. Kim, conductor

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

Beethoven: Egmont Overture
Bernstein: Chichester Psalms
Prokofiev: Symphony No. 5

Octavio Más-Arocas and Janet Galván, conductors
Kin Szeto, conductor