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# Concert: Ithaca College Orchestras

Octavio Más-Arocas

Andrew J. Kim

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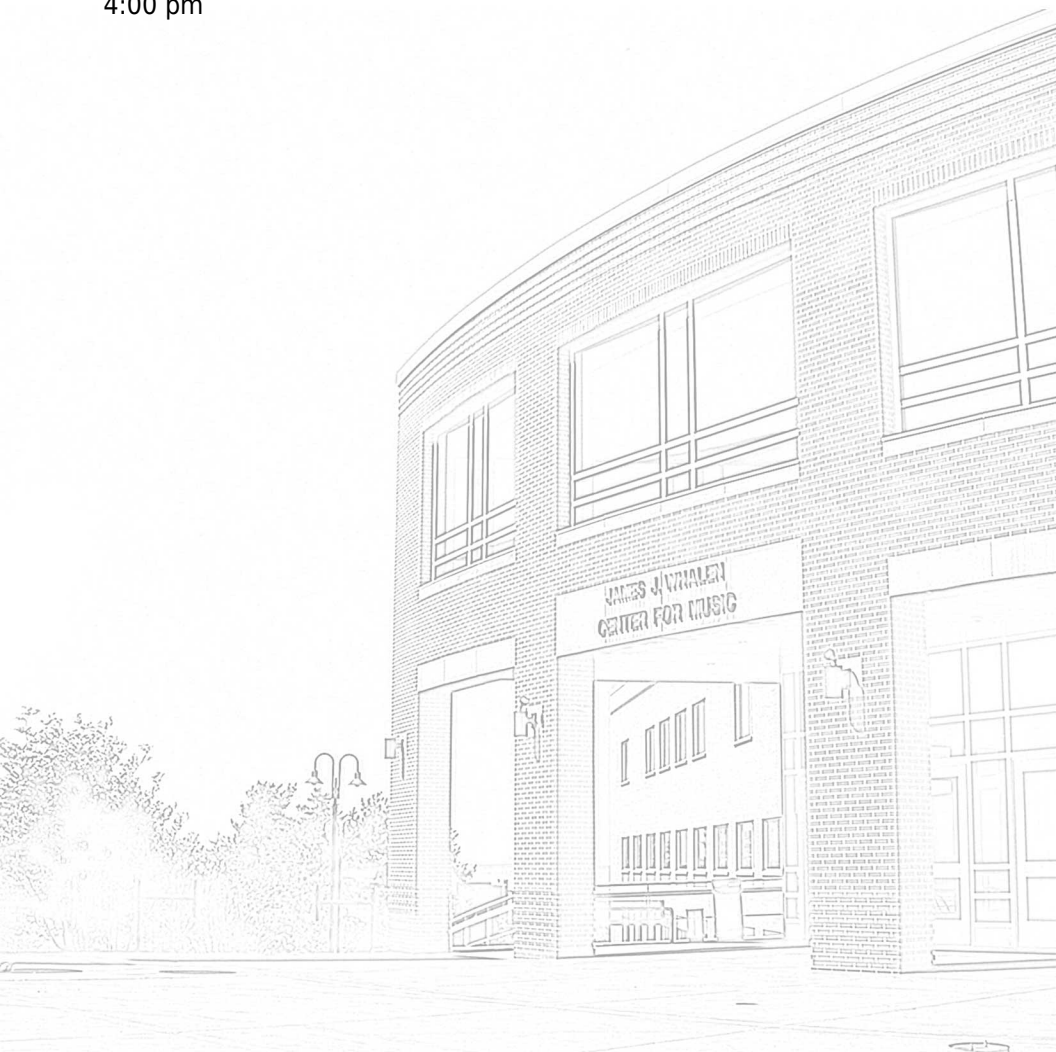
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# Ithaca College Orchestras

Octavio Más-Arocas, music director and conductor  
Andrew J. Kim, conductor

Ford Hall  
Sunday, February 17th, 2019  
4:00 pm



**ITHACA COLLEGE**

School of Music

# Program

Fanfare

Grace Dashnaw  
(b. 1999)

*World Premiere, IC Orchestras Fanfare Project*

Sinfonia (for Orbiting Spheres) for Orchestra

Missy Mazzoli  
(b. 1980)

*Andrew J. Kim, conductor*

Sinfonia Concertante for four winds and orchestra in  
E-flat, K297b

W. A. Mozart  
(1756-1791)

*Paige Morgan, oboe  
Michael Galván, clarinet  
Christin Schillinger, bassoon  
Alexander Shuhan, horn*

## Intermission

Symphony No. 3

Witold Lutosławski  
(1913-1994)

*Octavio Más-Arocas, conductor*

# Program Notes

## **Sinfonia (for Orbiting Spheres)**

*Sinfonia (for Orbiting Spheres)* is music in the shape of a solar system, a collection of rococo loops that twist around each other within a larger orbit. The word “sinfonia” refers to baroque works for chamber orchestra but also to the old Italian term for a hurdy-gurdy, a medieval stringed instrument with constant, wheezing drones that are cranked out under melodies played on an attached keyboard. It’s a piece that churns and roils, that inches close to the listener only to leap away at breakneck speed, in the process transforming the ensemble turns into a makeshift hurdy-gurdy, flung recklessly into space. *Sinfonia (for Orbiting Spheres)* was commissioned by the Los Angeles Philharmonic.

*Program note by Missy Mazzoli*

## **Sinfonia Concertante for four winds and orchestra in E-flat, K.297b**

This work has been controversial to Mozart scholars for years. Due to the loss of its manuscript, a considerable debate was created in the 20th century about whether it is a work by Mozart.

Wolfgang Amadeus Mozart composed *Sinfonia Concertante* (K.297B) originally featuring flute, oboe, horn, and bassoon, which was supposed to be performed during his visit to Paris in 1778. However, the score was taken away by the performance manager and never got performed nor returned. From that time, the piece was considered lost until a copy was found in a Mozart scholar Otto Jahn’s estate after his death in 1869. Yet, this found version is written for oboe, clarinet, horn, and bassoon. According to a letter written by Mozart, scholars now believe this version (K.297b) was freshly copied out from Mozart’s memory once he found out that his scores will not be returned. The piece was then published by Breitkopf & Härtel in its Complete Mozart Edition of 1877. The work became well-known and regularly performed.

Sinfonia Concertante features a quartet of oboe, clarinet, bassoon, and horn soloists, with an orchestra of two oboes, two horns, and strings. It consists of three movements: 1) Allegro, 2) Adagio, 3) Andante con varizioni. There are some special features which deserved to be recognized. For example, the first movement is a varied sonata form which has three expositions (one by the orchestra and two by the soloists), with a cadenza before the coda; the third movement comprises a theme with ten variations, separated by orchestral ritornello, with a change to 6/8 time (before that, the whole piece is in 2/4 time) in the coda.

A typical performance lasts about 28 minutes. In today's performance, we are featuring esteemed professors of IC School of Music: Paige Morgan (oboe), Michael Galván (clarinet), Christin Schillinger (bassoon), and Alexander Shuhan (horn).

*Program note by Kin Szeto*

## **Symphony No. 3**

Polish composer Witold Lutosławski's life spanned most of the 20th century. Through its geopolitical tumult, he developed various compositional techniques and styles, making significant contributions to 20th century repertoire. Born right before the beginning of the First World War, he experienced violence and was displaced from his hometown of Warsaw several times. When he did attempt to leave on his own volition to study composition in Paris, German and Russian invasion of the Poland thwarted his plans, instead causing him to be drafted into the military. During his service, he was captured by the German army but later escaped and walked his way back to Warsaw.

Even after the end of the Second World War, the Stalinist political climate required that he be careful with his compositional output. Stalin supported Socialist Realism in the arts and considered Modernist music to be anti-government. Consequently, Lutosławski composed in three disparate styles: popular pieces for casual consumption, concert pieces that incorporated Polish folk elements, and more private pieces in which he explored new compositional techniques. However, escalating degrees of censorship frustrated Lutosławski, who

was against the principles of Socialist Realism. His First Symphony was banned as a result of this censorship, but what frustrated him the most was that his “Children’s Songs,” one of the popular pieces in which he saw little artistic merit, received an award from the government for artistic achievement.

Nonetheless, Lutosławski continued to develop his own techniques in his private compositions. Among them, the technique that features most prominently in his Third Symphony is Limited Aleatorism. Aleatoric music is music in which not every element is strictly dictated, leaving performers to make spontaneous decisions, resulting in unique sounds at each performance. Lutosławski saw his first aleatoric influence in John Cage, but he further refined this technique, the result of which we hear in the Third Symphony. Significant parts of this work are notated so that individual players play dictated rhythm and pitches but out of sync with one another, or repeat a passage until the conductor moves on to the next section. Connecting these aleatoric passages are more traditionally notated, “in-time” sections that the ensemble plays together, resulting in an effect of constant sway between sonic chaos and order.

The Third Symphony was completed in 1983 and was dedicated to conductor Georg Solti and the Chicago Symphony Orchestra. Perhaps because of CSO’s famous brass section, Lutosławski employs a four-note motive that is most prominently played by the brass throughout the piece. The piece is not just a brass showcase though—listeners will hear all sections of the orchestra employing all of their colors to create the piece’s ever-evolving soundscape.

*Program note by Andrew J. Kim*

# Biographies

## Missy Mazzoli

As an established composer on the contemporary music scene, **Missy Mazzoli's** talent draws audiences equally into concert halls, opera houses and rock clubs. Her unique music reflects a trend among composers of her generation who combine styles, writing music for the omnivorous audiences of the 21st century. She inhabits an exquisite and mysterious sound-world that melds indie-rock sensibilities with formal training from Louis Andriessen, David Lang, Aaron Jay Kernis, Richard Ayres, and others.

In July 2018 Maestro Ricardo Muti named Mazzoli to be Mead Composer-in-Residence with the Chicago Symphony for two seasons 2018-2020. Recently deemed "one of the more consistently inventive, surprising composers now working in New York" by *The New York Times*, and "Brooklyn's post-millennial Mozart" by *Time Out New York*, Missy Mazzoli's music has been performed all over the world by the BBC Symphony, Kronos Quartet, JACK Quartet, eighth blackbird, LA Opera, Roomful of Teeth, Crash Ensemble, Britten Sinfonia, Detroit Symphony, Los Angeles Philharmonic, Minnesota Orchestra, Alabama Symphony, Albany Symphony, American Composers Orchestra, Sydney Symphony, Opera Philadelphia, Emanuel Ax, Michael Mizrahi Kathleen Supové, cellist Maya Beiser, and violinist Jennifer Koh. Her music has been featured at numerous festivals including the BBC Proms, Bang-on-a-Can New Music Marathon and Ecstatic Music Festival (New York), the Cabrillo Festival (Santa Cruz), and the Gaudeamus New Music Festival (Amsterdam).

Her opera with librettist Royce Vavrek, *Breaking the Waves*, commissioned by Opera Philadelphia with Beth Morrison Productions, premiered in September 2016. *Breaking the Waves* was awarded the inaugural Award for Best New Opera by the Music Critics Association of North America and hailed as "among the best twenty-first-century American operas yet produced." by *Opera News*.

Mazzoli's newest opera *Proving Up* (libretto by Vavrek) premiered in January 2018 at Washington National Opera. Co-commissioned by Opera Omaha and Miller Theater of Columbia University additional performances take place in April (Omaha) and October 2018 (Miller Theater NYC).

Her critically-acclaimed multimedia chamber opera, *Song from the Uproar: The Lives and Deaths of Isabelle Eberhardt*, has received numerous performances including those by LA Opera, Cincinnati Opera, Chautauqua Opera, Milwaukee Opera Theater, and Chicago

Fringe Opera. The European premiere is with Musitheaterstage Wien in June 2018.

Recent concert projects include *Dark with Excessive Bright* for solo double bass and strings (commissioned by the Australian Chamber Orchestra and London's Aurora Orchestra); *Sinfonia (for Orbiting Spheres)* for the Los Angeles Philharmonic, followed by a revised expanded version for the Boulder Philharmonic, *Three Fragile Systems* for Grand Band, *Vesper Sparrow* for Grammy-winning vocal group Roomful of Teeth, *You Know Me From Here* and *Harp and Altar* for the Kronos Quartet; a piano solo *Bolts of Loving Thunder* for Emanuel Ax; and *Three Arias* for tenor Nicholas Phan.

Mazzoli is currently on the composition faculty of the Mannes College of Music, a division of the New School and a co-founder of Luna Composition Lab. An active pianist, Mazzoli performs with Victoire, an "all-star, all-female quintet" (*Time Out New York*) she founded in 2008 which is dedicated exclusively to her own compositions.

## **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 Autónoma de México 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 Alcalá 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 led 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.

## **Andrew 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 Orchestras 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.

# IC Symphony Orchestra

## Violin I

Daniel McCaffrey • +  
Jenna Trunk  
Lucia Barrero  
Oliver Timothy Ryan  
Parham  
Emily Scicchitano  
Emilie Benigno  
Cassie Harrison  
Henry Smith §  
Peter Nowak  
Harris Andersen  
Tyler Bage  
Masakazu Yasumoto §  
Rowan Whitesell  
Katelyn Tai  
Dgybert Jean

## Violin II

Lily Mell • +  
Anna Lugbill  
Helen Newell  
Peter McGarry  
Caroline Ryan  
Kathryn Andersen  
Marybeth MacKay  
Allison Quade  
Katelyn Levine  
Ashley Apanavicius  
Amanda Cain  
Liam Mazierski

## Viola

Jacob Shur • +  
Jessica Herman  
Simone Cartales  
Alora Foster  
Maria Dupree §  
Sarah Nichols  
Christopher Chen  
Matthew Rizzo  
Molly Crocker  
Sam Stein

## Cello

Hideo Schwartz • +  
Wren Murray §  
Grace Dashnaw  
Melanie Sadoff  
Charlie Siegener  
Dylan Costa  
Michael Ziegler  
Caroline Andrews  
Aidan Saltini  
Elizabeth Carroll  
David Shane  
Jennie Davis  
Abigail Pugh

## Bass

Thomas Brody • +  
Katie Adams §  
Matthew Suffern  
Adam Siegler  
Ryan Petriello  
Sam Higgins  
Zachary Naughtight  
Trevor Satchell-Sabalja  
Zane Carnes  
Jonathan Hoe

## Flute

Bethany McLean +  
Krysten Geddes (Picc.) §  
Dana Herbert (Picc.)

## Oboe

Sarah Pinto § +  
Bethany Cripps  
Stefanie Nicou (Eng. Horn) •  
Erica Erath

## Clarinet

Steven Foti § +  
Emma Dwyer  
Alec Targett (Bass.)

## Bassoon

Emily Roach +  
Seth Barrett §  
Cam Billings (Cb)

## Horn

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

## Trumpet

Elliot Lowe  
Shaun Rimkunas  
Jennifer Rupert  
Aleyna Ashenfarb

## Trombone

Andrea Dollinger  
Matthew Flores  
James Yoon  
Johanna Wiley (Bass.)

## Tuba

Jasmine Pigott

## Timpani

Dan Syvret

## Percussion

Grace Asuncion  
Giancarlo Levano  
Ian Lisi  
Sean Swenson

## Keyboard

Joon Sang Ko  
Dasol Um  
Yuhe Wang

## Harp

Rosanna Moore  
Amy Thompson

• Principal in Mozart  
§ Principal in Mazzoli  
+ Principal in Lutostawski

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# Upcoming Events

## February 19th - March 2nd - Opera production

Gian Carlo Menotti: Medium and The Old Maid and the Thief

Christopher Zemliauskas, conductor

## March 7th, 2019 at 8:15pm - Graduate Conducting Recital: Kin Szeto with Ithaca College Orchestras in Ford Hall

D. Shostakovich: Chamber Symphony, op. 110a (arr. R. Barshai from String Quartet No. 8)

L. v. Beethoven: Piano Concerto No. 5 in E-flat Major, op. 73, "Emperor"

A. Dvorak: Symphony No. 9 in E minor, op. 95, "From the New World"

Octavio Más-Arocas, conductor

Kin Szeto, conductor

## April 7th, 2019 at 4:00pm - Concerto Competition Winner Concert in Ford Hall

Alexei Aceto, piano

Ujjal bhattacharyya, marimba

Kin Szeto, erhu

Octavio Más-Arocas, conductor

Andrew J. Kim, conductor

## May 5th, 2019 at 4:00pm - IC Orchestras with IC Choir in Ford Hall

L. v. Beethoven: Egmont overture, op. 84

L. Bernstein: Chichester Psalms

S. Prokofiev: Symphony No. 5 in B-flat Major, op. 100

Octavio Más-Arocas, conductor

Kin Szeto, conductor