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Lecture Recital: Brahms, Tchaikovsky, and Romantic Expression

Ithaca College Symphony Orchestra

Octavio Más-Arocas

Andrew J. Kim

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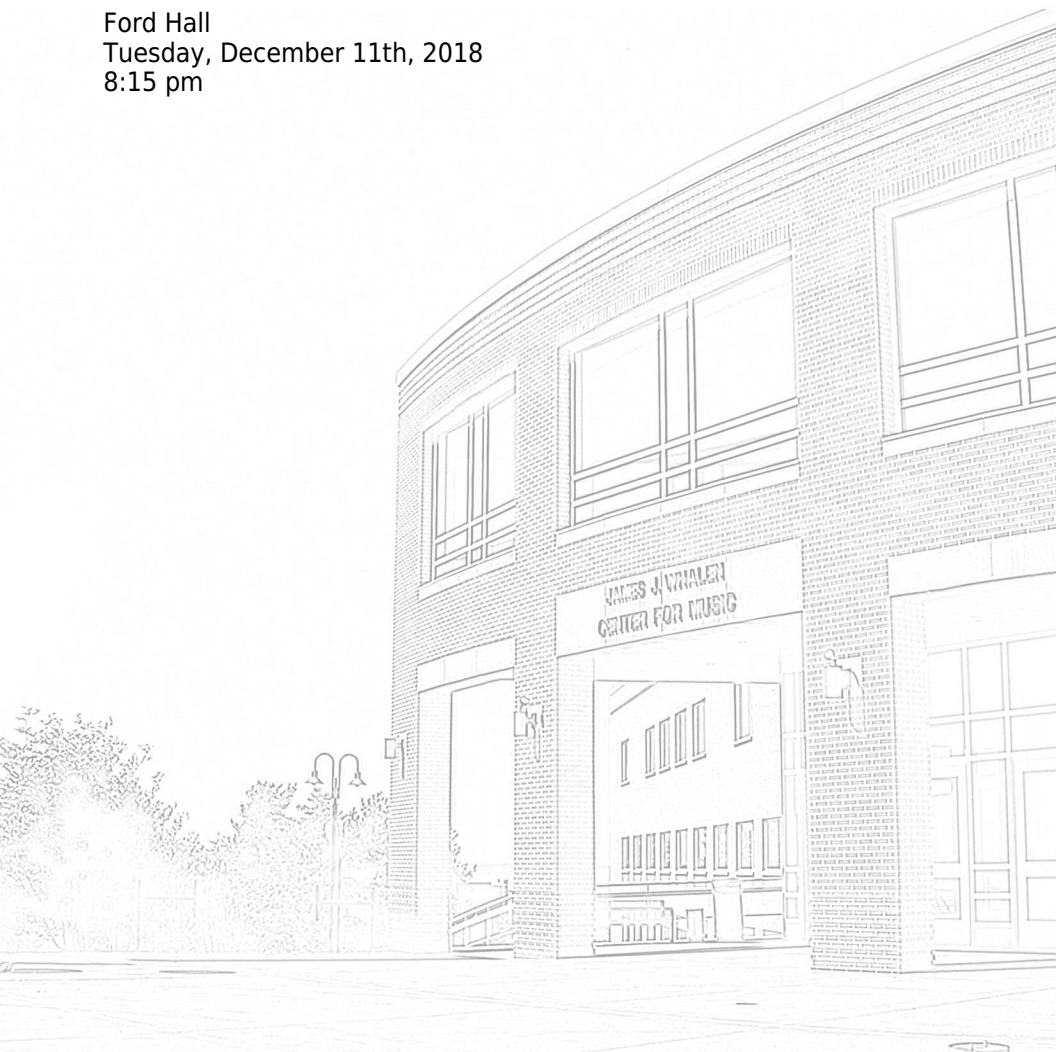
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Lecture Recital: Brahms, Tchaikovsky, and Romantic Expression

Ithaca College Symphony Orchestra
Octavio Más-Arocas, Music Director

Andrew J. Kim, conductor

Ford Hall
Tuesday, December 11th, 2018
8:15 pm



ITHACA COLLEGE

School of Music

Program

Tragic Overture

Johannes Brahms
(1833-1897)

Symphony No. 6 in B Minor, op. 74,
"Pathétique"

Pyotr Ilyich Tchaikovsky
(1840-1893)

I. *Adagio - Allegro non troppo*

Program Notes

Johannes Brahms: Tragic Overture

In summer of 1880, Brahms composed the only two overtures he ever wrote: *Academic Festival Overture* and *Tragic Overture*. He often worked simultaneously on two works of contrasting character, such as his First and Second Symphonies, and these overtures are another example of that process. Unlike *Academic Festival Overture*, which is full of jovial tunes, *Tragic Overture* starts with two thunderous chords followed by a unison and hushed melody in the strings. The calm doesn't last too long before the storm erupts and the once-quiet theme comes back with much more aggressively.

Brahms was a traditionalist, and in this overture, he conforms to the confines of sonata form. However, he creates such diverse sound colors through masterful orchestration and the way he welds one phrase into the next, seamlessly turning a mysterious standstill moment into a lyrical melody sung by the violins then into energetic declamations by the entire orchestra. To craft a dramatic arc and heighten the tragic mood, he makes one important alteration in the traditional sonata form. In the recapitulation, the tuneful second theme comes back first, reminding the listener of its beauty. But that beauty disappears when the pounding chords from the opening return, and the piece ends with fierce drive to the end.

Pyotr Ilyich Tchaikovsky: Symphony No. 6 in B Minor, "Pathétique"

Completed just nine days before his death in 1893, Pyotr Ilyich Tchaikovsky's Sixth Symphony is his last work to be premiered in his lifetime. Though the first performance received only a lukewarm response, the second performance, just 12 days after his death, brought much more emotional depth, and the piece began to be recognized as one of his finest works. He said that he has a clear program in mind for the symphony but chose not to reveal it, only titling the work "A Program Symphony." Later, he changed his mind to use the

word *Pateticheskaya*. The piece was ultimately published with the French translation *Pathétique*, meaning “moving, in a melancholic way” but the original Russian is more accurately understood as “passionate.”

Though a popular myth suggests that this symphony was a suicide note by Tchaikovsky, that he was condemned to death by a court of honor at the School of Jurisprudence, it is not grounded in any factual evidence; his brother’s account of the death states that Tchaikovsky drank unboiled water, which gave him cholera. Others claim that the symphony is a reflection of the composer’s struggle with depression. Though the exact program of this symphony will remain a mystery as Tchaikovsky wanted, we have learned from his letters that he was in good spirits as he was writing his last symphony, claiming that he has never been so pleased in his life, “in the knowledge that I have written something good.”

Nonetheless, this symphony presents a grim narrative. Unlike his Fourth and Fifth Symphonies that both begin in minor keys but triumph in major keys by the finale, *Pathétique* falls to a heartbreaking abyss in the last movement. Despite this tragic ending, the work contains some of Tchaikovsky’s most lyrical and Romantic moments as well. After the solemn then tempestuous beginning of the first movement, he writes an impassioned melody—*pateticheskaya*—first played softly by the violins before it blooms into full passion. It dies away in the softest dynamic notated in this work, *pppppp*; though Tchaikovsky wrote these four notes for a bassoon, many choose to perform it with a bass clarinet to achieve the dynamic. An intense middle section follows this tender moment, but once again comes to a close with the return of the second theme.

Program notes by Andrew J. Kim

Biography

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 Symphony Orchestra

Violin I

Reuben Folly
Emily Scicchitano
Gabriella Stout
Anna Lugbill
Jenna Trunk
Daniel McCaffrey
Harris Andersen
Lily Mell
Helen Newell
Peter McGarry
Peter Nowak
Henry Smith
Yana Onufriyчук
Rowan Whitesell

Violin II

Julia Plato
Timothy Ryan
Parham
Tyler Bage
Masakazu
Yasumoto
Leland Chan
Caroline Ryan
Rachel Steiner
Marybeth MacKay
Allison Quade
Katelyn Levine
Hannah Brule
Ashley Apanavicius
Amanda Cain
Kathryn Andersen

Viola

Karly Masters
Alora Foster
Jessica Herman
Simone Cartales
Maria Dupree
Jacob Shur
Sarah Nichols
Tristan Vinzons
Christopher Chen
Molly Crocker
Sam Stein
Carter Kohler
Matthew Rizzo

Cello

Grace Dashnaw
Hideo Schwartz
Malachi Brown
Caroline Andrews
Dylan Costa
Aidan Saltini
Charlie Siegener
Elizabeth Carroll
David Shane
Jennie Davis
Colleen d'Alelio
Emma Scheneman
Katelyn Miller

Bass

Thomas Brody
Emani Barber
Matthew Suffern
August Bish
Ryan Petriello
Brandon Kulzer
Zane Carnes
Jonathan Hoe
Sam Higgins
Trevor
Satchell-Sabalja

Flute

Krysten Geddes §
Abby Ferri
Dana Herbert (picc.)
Claire Park +

Oboe

Sarah Pinto §
Stefanie Nicou +
Bethany Cripps

Clarinet

Erin Dowler §
Daniel Jaggars
Alec Targett +
Bryan Filetto

Bassoon

Emily Roach §
Seth Barrett +

Horn

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

Trumpet

Matt Brockman
Shaun Rimkunas

Trombone

Andrea Dollinger
Matthew Flores
Johanna Wiley
(bass.)

Tuba

Jasmine Pigott

Timpani

Dan Syvret

Percussion

Grace Asuncion
Jordan Braverman

§ Principal in
Tchaikovsky
+ Principal in
Brahms

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Upcoming Events

February 17th, 2019 at 4pm - Ithaca College Orchestras in Ford Hall

W. A. Mozart: Sinfonia Concertante for Four Winds and Orchestra in E-flat, K297B

with faculty soloists: Paige Morgan, Michael Galván, Christin Schillinger, Alexander Shuhan

Missy Mazzoli: Sinfonia (for Orbiting Spheres) for Orchestra

Witold Lutosławski: Symphony No. 3

Octavio Más-Arocas, conductor

Andrew J. Kim, 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 Winners' Concert with Ithaca College Orchestras in Ford Hall

Emmanuel Berrido: *Danza Ritual*

D. Shostakovich: Chamber Symphony Op. 110a

(arr. R. Barshai from String Quartet No. 8)

and Concerto Competition Winners

Octavio Más-Arocas, conductor

Andrew J. Kim, conductor