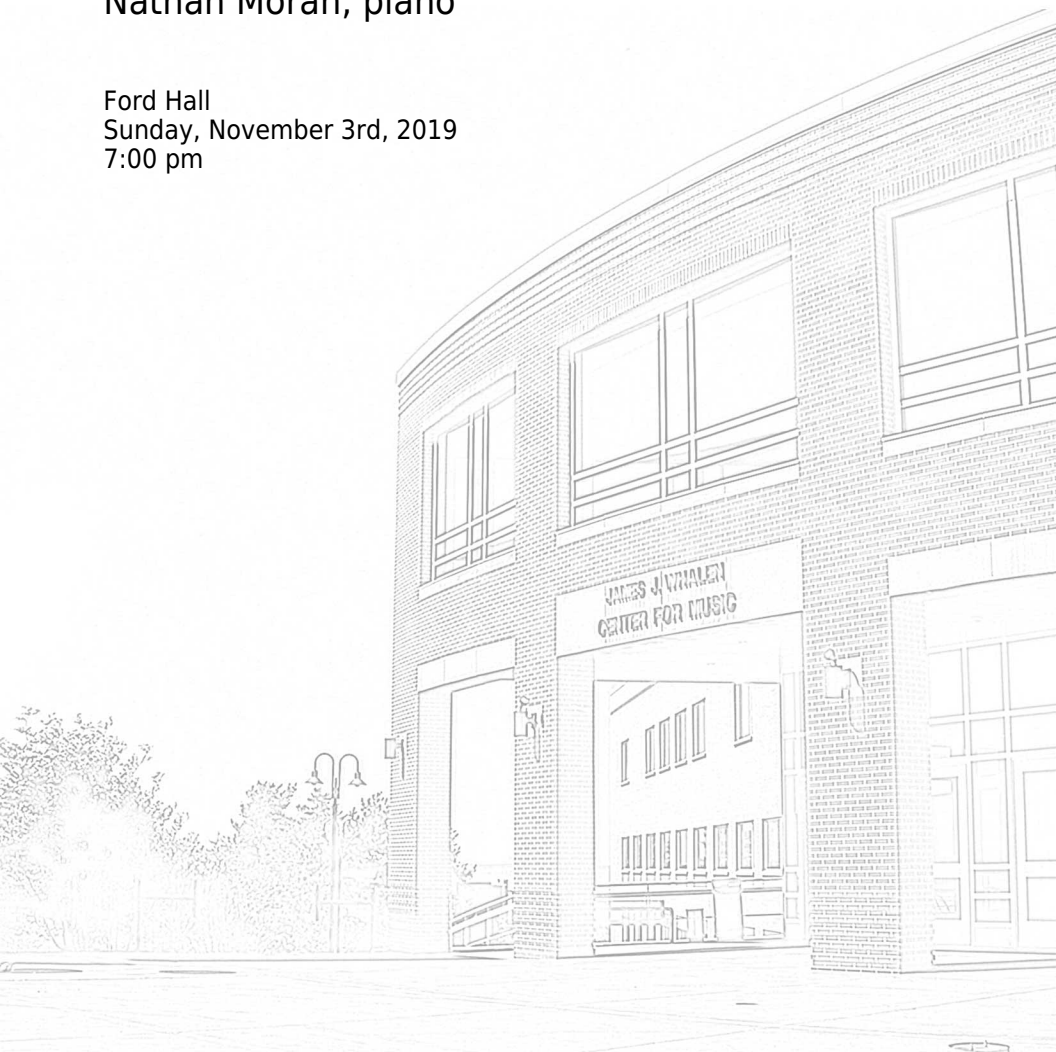


Ithaca College Symphony Orchestra  
Octavio Más-Arocas, music director

**Graduate Recital:**  
Andrew Jinhong Kim, conductor

Nathan Moran, piano

Ford Hall  
Sunday, November 3rd, 2019  
7:00 pm



ITHACA COLLEGE

School of Music

# Program

Fanfare for Brass Quartet

Leon Yu  
(b. 1997)

*World Premiere, IC Orchestras Fanfare Project*

*Kurt Eide, Clare Martin, Tim White, trombone  
Brandon Bartschat, tuba*

Piano Concerto in A minor, Op. 54

Robert Schumann  
(1810-1856)

I. Allegro affettuoso

*Nathan Moran, piano  
Winner of Ithaca College  
High School Piano Competition*

Symphony No. 4 in A major, Op. 90, "Italian"

Felix Mendelssohn  
(1809-1847)

Allegro vivace  
Andante con moto  
Menuetto: Con moto moderato  
Saltarello: Presto

## Program Notes

### *wondering and wandering*

I am so pleased to be presenting music of two composers very dear to my heart this evening. These pieces in particular are characteristic of Schumann and Mendelssohn, representing stylistic and emotional language in which they often wrote. Schumann's Piano Concerto is a fantasy at once lyrical and tumultuous—an exploration of one's inner thoughts both hopeful and melancholy. On the other hand, Mendelssohn's *Italian Symphony*, inspired by the composer's trip in the country, is an outward journey with various sense of motion in each of the movements and plenty of joy and warmth that make Mendelssohn unique.

Schumann and Mendelssohn maintained a cordial relationship throughout their careers. They met each other for the first time when they were both in mid-twenties and living in Leipzig. Despite being only one year apart in age, they were at drastically different points in their lives: Mendelssohn had already become the chief conductor of the Gewandhausorchester while Schumann was still trying to launch his career. Despite these differences, Mendelssohn's modest and affable demeanor during their first meeting made an unforgettable impression on Schumann, and the two went on to share a close friendship. Mendelssohn conducted the premiere of Schumann's First Symphony and also conducted the Piano Concerto, and they often shared ideas about music with each other and their circle of friends.

Though Schumann and Mendelssohn are considered two of the greatest composers of the Romantic Era, they had dramatically different upbringings. Mendelssohn walked what seemed like the perfect path. His parents were wealthy and influential in the German Jewish community and aimed to give the best education possible for their children. In addition to having the best teachers in music and other subjects, Mendelssohn grew up surrounded by intellectuals that were invited to his house for salon gatherings. Most notably, he met literary giant Goethe, who praised the child for his immediately recognizable genius. Unsurprisingly, Mendelssohn became a precocious child and gave his first public concert just at the age of nine. As a composer, he began writing some of his most well-known works as early as he was sixteen, including his Octet and Overture to *A Midsummer Night's Dream*.

In comparison, Schumann had a much more modest childhood, though not without signs of a genius. He studied piano and wrote pieces that suggest his talent for conveying emotions through sound, but he also had a strong interest in literature as his father was a

novelist and a publisher. Through his teens, he studied contemporary giants such as Goethe and Schiller as well as Classical literature, ultimately leading to his sensitivity to text as a composer. His father was equally supportive of Schumann's passion for music, but after he passed away when Schumann was 16, his mother encouraged him to pursue a more practical career. Consequently, he moved to Leipzig to study law when he was 19, but once there, decided to continue his focus on music. When a critical hand-injury prevented him from becoming a pianist as he hoped, he switched his focus to composition and writing about music.

Despite overlapping geographically and perhaps even philosophically, life trajectories of these two composers continued in their disparate ways. Schumann, despite becoming an eminent composer and a music critic during his lifetime, suffered from mental disorders that resulted in unmistakable damage to his health. Though his symptoms improved momentarily when he moved to Düsseldorf, after an unsuccessful stint at conducting, he eventually made an unsuccessful attempt at suicide by jumping in the Rhine River and spent the last few months of his life in an insane asylum.

Mendelssohn remained prosperous and happy through the rest of his life, except for the fact that he suffered an early death at 38, and left many positive legacies. Until the end of his life, he remained a celebrated conductor and pianist. He founded a major conservatory in Leipzig, now named after him, and served to bring to light many talents that he saw both in Germany and elsewhere. He also continued to reinvigorate enthusiasm for J. S. Bach's music around Europe, a project he started when he performed St. Matthew Passion, which at the time was rarely performed and neglected. His work served to rehighlight the merits of Bach's works.

These life experiences, while not directly explicitly connected to these pieces, manifest themselves in their pathos. We are performing the first movement of Schumann's Piano Concerto, which was originally written as a standalone piece called Fantasy in A minor. Schumann was an imaginative person: in his work as a music critic, he created a fictitious society of musicians, and in two of the characters were supposed to represent two sides of his own personality. Florestan represented the more boisterous and excited half while Eusebius represented the dreamy and lyrical half. You can see the conflict of these two personalities in this concerto, which begins with a impactful chord and a declamatory descent of the piano but immediately transitions to a more lyrical theme in the oboe. The piece progresses as these two characters come and go and culminates to a coda where the lyrical oboe theme is infused with the dotted Florestian rhythm. This concerto is noted for its beautiful balancing between the piano and orchestra, giving room to both without letting one overshadow the other.

Mendelssohn said about his *Italian Symphony* that it is the most joyful thing he had ever written. In many of his pieces, he is known for this brightness and lyricism, and this symphony is a quintessential example of this Mendelssohnian delight. Along with works like the *Hebrides Overture* and the *Scottish Symphony*, the Fourth Symphony was inspired by his travels in Italy during his twenties, and as traveling would imply, is driven by a sense of movement both fast and slow. The particularly jovial opening, marked by the pizzicatos in the strings and the brilliant bursts of sound in the winds, reminds me of the excitement of arriving at a new place and taking the first steps into the new world. In the development, as one would expect from a Bach fan, Mendelssohn uses a fugue on a new subject to build energy and tension, before the original excitement and lyricism returns. The second movement is likely inspired by the impressive ceremonial procession in Rome that Mendelssohn mentions in his writing, and features musical elements in older style but renewed in interesting ways. My favorite aspect of this symphony is how Mendelssohn brilliantly balances Classical and Romantic styles, and it is in the minuet of the third movement that he employs his most Romantic writing, balanced by the more spare trio. The final movement is saltarello, a jumping dance. Mendelssohn was said to have been unimpressed by the Italian concert music but took well to the folk music, which he adopts here. Interestingly, it is in minor, making this one of few symphonic works that begin in major and end in minor. Nonetheless, the vitality and excited momentum that began this journey remains undiminished to the end.

# Biographies

## Andrew J. Kim

Andrew J. Kim is a second-year graduate conductor at Ithaca College. Under the mentorship of Professor Octavio Más-Arocas, he serves as the assistant conductor of IC Symphony and Chamber Orchestras and as the co-principal conductor of IC Sinfonietta and the Trombone Troupe. In addition, he has worked with Ithaca College Contemporary Ensemble and Cornell University Open Orchestra and enjoys frequent collaborations with his friends for recital performances and composition premieres.

Before coming to Ithaca, Andrew 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. He was one of two conductors of the College Lab Orchestra, performing both on- and off-campus and collaborating regularly with professional artists-in-residence.

Andrew has performed with distinguished artists such as David Kim, the concertmaster of the Philadelphia Orchestra, Jasper String Quartet, and Chamber Orchestra First Editions, a professional ensemble based in Philadelphia. He has participated in the Conductor's Workshop at Cabrillo Festival of Contemporary Music and has performed at Wintergreen and PRISMA Festivals. Most recently, Andrew was selected as the winner of Vincent C. LaGuardia Jr. Conducting Competition and will perform a part of Arapahoe Philharmonic's December concert.

His previous teachers include Andrew Hauze, Joseph Gregorio, Gary Gress, Richard Rotz, and Matthew Caretti. In masterclasses and festivals, he has been taught by renowned artists and pedagogues such as Cristian Macelaru, Jeffery Meyer, Gary Lewis, Jerry Blackstone, Markand Thakar, and Victor Yampolsky. He is deeply grateful for all the excellent guidance and mentorship he has received thus far in his life as a musician.

## **Nathan Moran**

Nathan Moran is a pianist and composer based in the Buffalo area. He has performed as both a soloist and an ensemble musician at venues across New York State, including the University at Buffalo's Slee Hall, Skidmore College's Ladd Hall, Kleinhans Music Hall, and the Saratoga Performing Arts Center.

Nathan works part-time as an organist at Mount Olive Lutheran Church. He can be found composing music for Set Books Free, a program that aims to increase reading proficiency among elementary- and middle-school students.

In August 2019, Nathan was selected as a member of the Conference All-State Jazz Ensemble, the only pianist in the state to be so honored. Earlier that year, Nathan performed George Gershwin's "Rhapsody in Blue" with the orchestra of the New York State Summer School of the Arts. In 2018, he was awarded NYSSSA's Eugene S. Robb Memorial Scholarship.

Nathan is in his senior year at Newfane High School. After graduation, he hopes to study piano performance and music composition in college. Nathan has been playing piano since the age of 6. His past instructors include Sandra Lewis and Paul Hofmann. He currently studies with Steven Bianchi of the Amherst School of Music.

# Ithaca College Symphony Orchestra

## Schumann: Piano Concerto in A minor

### Flute

Leandra Stirling  
Kevin Buff

### Oboe

Erica Erath  
Raelene Ford

### Clarinet

Daniel Jaggars  
Emma Dwyer

### Bassoon

Donald Schweikert  
Sierra Winter-Klepel

### Horn

Ben Futterman  
Charlotte Povey

### Trumpet

Anna Damigella  
Aleya Ashenfarb

### Timpani

Greg Savino

### Violin I

Emily Scicchitano  
Lucia Barrero  
Jenna Trunk  
Felix Gamez  
Lily Mell  
Harris Andersen  
Rowan Whitesell  
Caroline Ryan  
Masakazu Yasumoto  
Jingwen Ou

### Violin II

Timothy Ryan Parham  
Amber Murillo  
Robert Finley  
McGregor  
Allison Quade  
Michaela  
Deutsch-Dornfeld  
Tiffany Hotte  
Benjamin Harrison  
Strait  
Ashley Apanavicius  
Katelyn Levine  
Kathryn Andersen  
Megan Rowburrey  
Toni Nargentino

### Viola

Maria Dupree  
Matthew Rizzo  
Karly Masters  
Christopher Chen  
Molly Crocker  
Laura Avila  
Mahum Qureshi  
Sarah Nichols  
Liv Ceterski  
Faith Willett

### Cello

Jennie Davis  
Caroline Andrews  
Katelyn Miller  
Michael Ziegler  
Aidan Saltini  
Colleen d'Aelio  
David Shane  
Abigail Pugh  
Emma Scheneman

### Bass

Jonathan Hoe  
Samuel Higgins  
Brandon Kulzer  
Katelyn Adams  
Zane Carnes  
Anthony Bottone  
Kayla Marie Grady



# Mendelssohn: Symphony No. 4 in A major, "Italian"

## Flute

Leandra Stirling  
Timothy Mullins

## Oboe

Erica Erath  
Raelene Ford

## Clarinet

Daniel Jaggars  
Emma Dwyer

## Bassoon

Bradley Johnson  
Eden Treado

## Horn

Ben Futterman  
Charlotte Povey

## Trumpet

Aleyna Ashenfarb  
Anna Damigella

## Timpani

Greg Savino

## Violin I

Emily Scicchitano  
Lucia Barrero  
Jenna Trunk  
Felix Gamez  
Lily Mell  
Harris Andersen  
Rowan Whitesell  
Kathryn Andersen

## Violin II

Timothy Ryan Parham  
Amber Murillo  
Caroline Ryan  
Masakazu Yasumoto  
Jingwen Ou  
Robert Finley  
McGregor  
Allison Quade  
Tiffany Hotte

## Viola

Karly Masters  
Simone Cartales  
Zac Cohen  
Sarah Nichols  
Alora Foster  
Matthew Rizzo  
Faith Willett  
Liv Ceterski

## Cello

Jennie Davis  
Dylan Costa  
Grace Dashnaw  
Laura Van Voris  
Malachi Brown  
Caroline Andrews  
Hideo Schwartz

## Basses

Jonathan Hoe  
Samuel Koch  
Matthew Suffern  
Jack David Pesch  
Nicholas David  
Mathisen

# Acknowledgements

## *Concerts and Facilities*

Erik Kibelsbeck  
Molly Windover  
Ford Hall Stage Crew

## *Webcasting*

Luke Klingensmith  
Baily Mack

## *Library of Ensemble Music*

Becky Jordan

## *Low Brass of ICSO, for Fanfare*

Kurt Eide  
Clare Martin  
Timothy White  
Brandon Bartschat

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



# Upcoming Events

## **November 8th, 2019 at 7:00pm - Family Weekend School of Music Ensemble Showcase in Ford Hall**

F. Mendelssohn: Symphony No. 4 in A major, Op. 90, "Italian"  
I. Allegro vivace  
J. Sibelius: Symphony No. 2 in D major, op. 43  
IV. Allegro moderato

Also featuring selections from the Madrigal Singers and the Jazz Vocal Ensemble.

Octavio Más-Arocas, music director and conductor  
Cibelle J. Donza, conductor

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