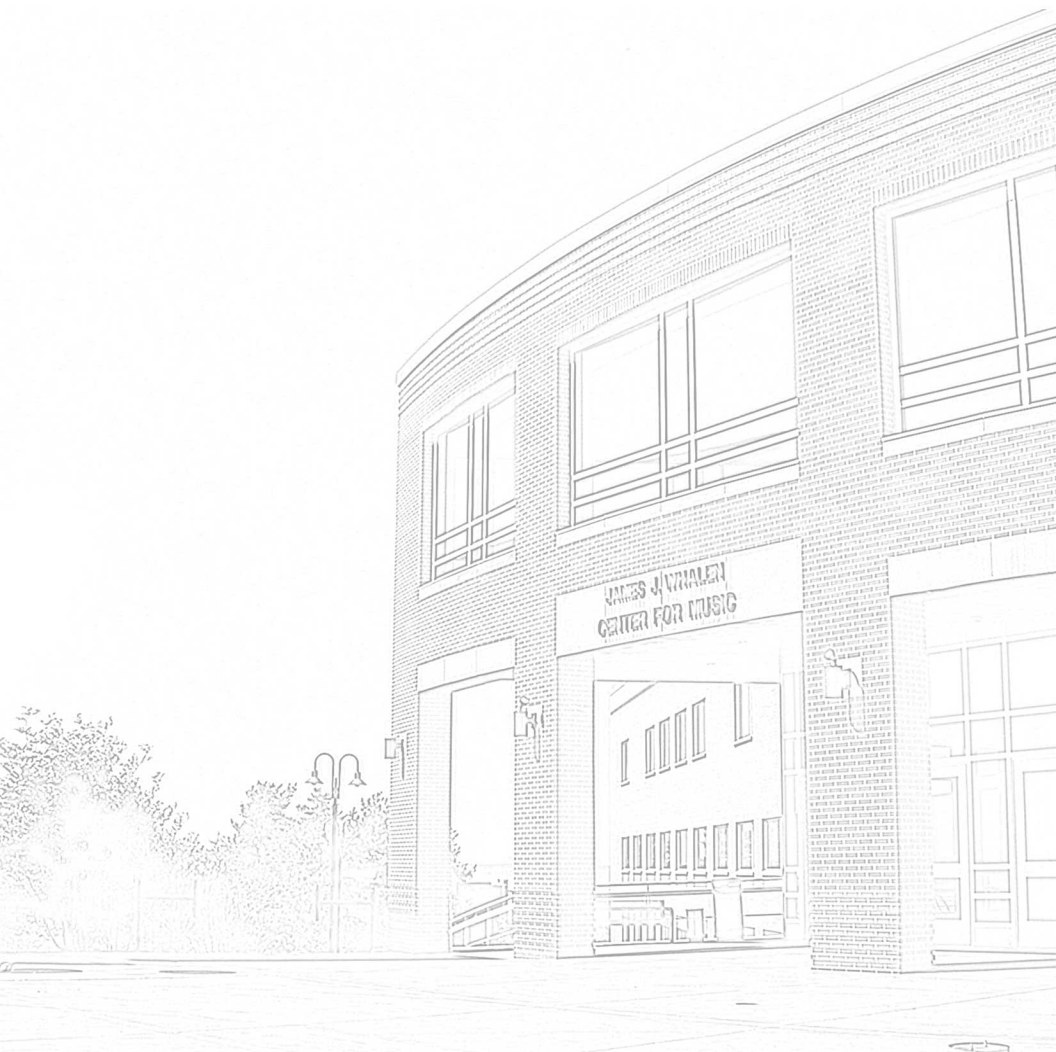


# Ithaca College Sinfonietta

Kin Szeto and Keehun Nam, conductors

Ford Hall  
Thursday, November 30th, 2017  
8:15 pm



**ITHACA COLLEGE**

School of Music

# Program

Brook Green Suite, H. 190 (1933)

- I. Prelude
- II. Air
- III. Dance

Gustav Holst  
(1874-1934)

St. Paul's Suite, op. 29 No.2 (1913)

- I. Jig
- II. Ostinato
- III. Intermezzo
- IV. Finale (The Dargason)

Gustav Holst

*Kin Szeto, conductor*

Serenade for String Orchestra, op. 20 (1892)

- I. Allegro piacevole
- II. Larghetto
- III. Allegretto

Edward Elgar  
(1857-1934)

*Keehun Nam, conductor*

Two Nordic Melodies, op. 63 (1895)

- I. In Folk Style
- II. Cow-call

Edward Elgar

*Kin Szeto, conductor*

## **Ithaca College Sinfonietta**

### **Violin I**

Jenna Abrahamsen  
Ellen Harris  
Emily Kwan  
Sophie LeComte  
Riho Yamaguchi \*

### **Flute**

Rebeka Kashkin \*

### **Clarinet**

Lydia Arnts  
Esther Moon \*

### **Violin II**

Dallas Fonseca  
Carina Sobel \*  
Carlynn Wolfe  
Michael Yeung

\* = Principal

### **Viola**

Karly Masters  
Maximillian Rahardjo  
Sophie Wehner \*

### **Cello**

Elizabeth Bierly \*  
Margaret Chan  
Sydney Joyce  
Emma Scheneman

### **Bass**

Andrew Hazerjian \*  
Joseph Smith  
Johanna Snyder

# Program Notes

## Brook Green Suite, H. 190

*Program notes by Kin Szeto*

Gustav Holst wrote *Brook Green Suite* for his students in the junior strings orchestra at the St. Paul Girl's School in 1933. Compared to other compositions by Holst, this work is simpler and more traditional. The intention behind this piece is to give more performance opportunities for junior members of the orchestra. However, this approach did not lower the standard of the music. You will still find the music well-knitted.

The piece consists of three contrasting movements: Prelude, Air, and Dance. Holst used an English folk melody in the second movement and another exciting melody from Italy in the third movement. Originally, the piece had a fourth movement, Gavotte, which was removed by the composer. The version that you will be hearing tonight is the finalized three-movement version.

## St. Paul's Suite, op. 29 No. 2

*Program notes by Kin Szeto*

Holst dedicated this work to the St. Paul Girl's School where he served as the Director of Music from 1905 until his death in 1934. The piece was originally titled *Suite in C*, but retitled as *St. Paul's Suite* to show his dedication to the school. They had built him a soundproof studio so that he may work undisturbed. This work was written in 1912, one year before the *Brook Green Suite*.

The work begins with energetic 6/8 and 9/8 time. Then the main theme develops the entire first movement. In the "Ostinato," the second violins open and play the same figure throughout the entire movement. On top of that, first violins and the violas alternatively play the melody. Then, Holst used a solo violin to lead the "Intermezzo," which accompanied by pizzicato chords. In the last movement, Holst used preexisting folksongs as an element in the work including *Dargason* and *Greensleeves*.

## **Serenade for Strings, op. 20**

*Program notes by Keehun Nam*

At the time Elgar wrote this Serenade, he was an unknown composer from Lower Broadheath, England. Although the work was written in the March of 1892 and performed privately the same year, it was not heard in public until 1896 in Antwerp, Belgium. Elgar built his early reputation from choral works which were often featured at choral festivals in England. It wasn't until the premiere of his Enigma Variations in 1899 at the age of 42 that he was finally appreciated at-large.

The Serenade is dedicated to Edward Whinfield who was an early supporter and encourager of Elgar's work long before he became famous. The first movement perhaps best represents both sides of Elgar's youthful energy and choral compositions. The second movement is full of melancholy and yearning. The third and final movement is simple full of nostalgia before returning to the opening bringing the Serenade to a close.

## **Two Nordic Melodies, op. 63**

*Program notes by Kin Szeto*

Although a piano solo and duet versions exist of this work, Grieg originally composed this work for a string orchestra. The theme that he used in this work first appears in his opus 17 written in 1869.

*In Folk Style* is derived from a 4-bar theme which he develops throughout the entire movement in his use of the different sounds of the strings. In a large contrast to the first movement, the second movement sounds lively and energetic with a festive dance tune.

Although the instrumentation seems like a normal strings orchestra with its five sections, Grieg wrote two separate parts for each instrument in order to make a larger structures with an extremely rich timbre.

## Upcoming Events

### **December 11, 2017 at 8:15pm - Chamber Orchestra in Ford Hall**

Charles Ives: The Unanswered Question  
Antonio Vivaldi: Autumn and Summer from Four Seasons  
Wolfgang Amadeus Mozart: Symphony No. 35 in D Major,  
K.385 ("Haffner")

Octavio Más-Arocas, conductor

### **December 14, 2017 at 7:00pm - Lecture-Recital with Chamber Orchestra in Hockett Family Recital Hall**

Wolfgang Amadeus Mozart: Symphony No. 35 in D Major,  
K. 385 ("Haffner")

Kin Szeto, conductor

### **February 4, 2017 at 4:00pm - Symphony Orchestra in Ford Hall**

Edvard Grieg: Piano Concerto  
Christopher Yeung, piano  
Mussorgsky (arr. Ravel): Pictures At An Exhibition

Keehun Nam, conductor

### **March 4, 2017 at 4:00pm - Symphony Orchestra in Ford Hall**

Chinary Ung: Water Rings Overture  
Ottorino Respighi: Vetrata di Chiesa (Church Windows, 4 impressions for  
Orchestra)  
Concerto Winners (TBD)

Octavio Más-Arocas and Keehun Nam, conductors