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Concert: Ithaca College Concert Band

Ithaca College Concert Band

Mark Fonder

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Ithaca College Concert Band

Mark Fonder, conductor

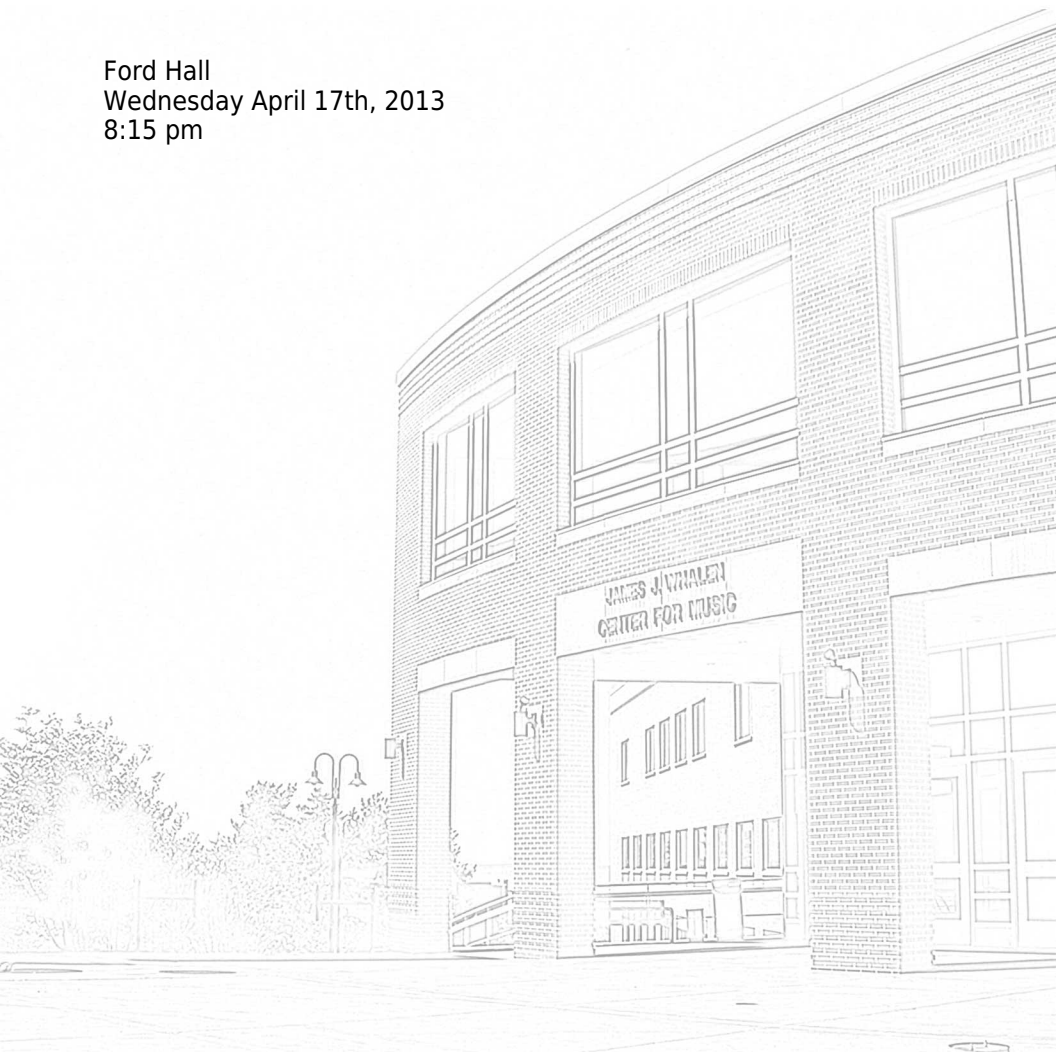
Carol Jantsch, tuba

"Big Packages"

Ford Hall

Wednesday April 17th, 2013

8:15 pm



ITHACA COLLEGE

School of Music

Program

Ithaca College Concert Band Mark Fonder, conductor Wednesday, April 17, 2013

Berglicht (2008)

Oliver Waespi
(b. 1971)
14"

Concerto for Tuba (1978)

Bruce Broughton
(b. 1945)
10"

Allegro Moderato
Aria: Andante Moderato
Allegro Leggiero

Carol Jantsch, Tuba

Intermission

Symphony in E-Flat (2001)

Shafer Mahoney
(b. 1968)
27"

Fanfare
Africa or Ithaca
Blue
Clang
White Oaks Lane
March

Bohemian Rhapsody (1975)

Freddie Mercury
(1946-1991)
5"

About the Soloist

Carol Jantsch

Praised by the Philadelphia Inquirer as having “a sound as clear and sure as it [is] luxurious,” tubist Carol Jantsch has been Principal Tuba of the Philadelphia Orchestra since 2006. She won the position while still a senior at the University of Michigan, becoming the first female tuba player in a major symphony orchestra.

Raised in a musical family, Carol began piano lessons at age six and began studying euphonium at Interlochen Arts Camp at age nine. After switching to tuba, she attended the prestigious arts boarding high school Interlochen Arts Academy, graduating as salutatorian of her class. She continued her studies at the University of Michigan under the tutelage of Fritz Kaenzig. During this time, Carol was very active with auditions and competitions, winning first place in four international solo tuba competitions, and receiving laureates at several others. After winning her position with the Philadelphia Orchestra in February of 2006, she returned to Michigan to complete her Bachelor of Music degree, graduating summa cum laude.

Carol has appeared as a soloist with the Columbus Symphony Orchestra, St. Petersburg Symphony Orchestra, Henry Mancini Institute Orchestra, and the United States Marine Band, among others. She has performed in Carnegie’s Zankel Hall with the Musical Olympus Festival, given solo recitals at various tuba/euphonium conferences, and has appeared on NPR’s radio series “From The Top.” She is in high demand for recitals and master classes, having recently taught at Lieksa Brass Week in Finland and the Carnegie Hall Professional Training Workshop for Orchestral Winds and Brass in New York. Carol has been on the faculty of the Curtis Institute of Music since 2008.

About the Program

The theme “Big Packages” came about after the repertoire was chosen and good fortune just happened because the concert contains the major instrumental compositional forms.

The symphonic poem or “tone poem” is a large musical composition that alludes to or was inspired by an extra-musical event or program to which the title refers. The term is generally attributed to Franz Liszt who, in works like *Les Preludes* (1848), used musical themes to depict emotions or events. *Berglicht* (translated mountain light) was composed for the 2008 Alpenstadt Music Festival. The Swiss composer Oliver Waespi includes this program:

The sun glides over the white-blue rock, the glaring back-light on the snowflakes whisked up by the wind, mirror images in waterfalls and ice fields, glaciers veined with moraines, further on the dark caves and cliffs, stone chasms that seem infinitely dark, the cool shadow on the north flank of the rocks, damp chilliness, woods at the foot of the valley. An unceasing interplay of light and shade teaches us, mankind, to get a feel of the Alps.

Although the term *concerto* had been used in music as early as 1519, it was about 1750 when it came to mean a musical composition in which a solo instrument is accompanied by an instrumental ensemble. It wasn't until 1954 that a major composer (Ralph Vaughan Williams) employed the tuba as the solo instrument. Since that time many composers have contributed including Bruce Broughton. Broughton is one of the most versatile composers working today. He is primarily known for his film scores including the Oscar nominated soundtrack to *Silverado*. He also scored original music for *Young Sherlock Holmes*, *Lost in Space*, and *Tombstone*. His score for *Heart of Darkness* was the first orchestral score composed for a video game and he has received the Emmy award a record ten times for television scores ranging from *Tiny Toon Adventures* to *JAG*. He wrote tonight's tuba concerto for Tommy Johnson, the first call tubist for Hollywood and professor of tuba at the University of California Los Angeles. The concerto follows the traditional three-movement format of

fast-slow-fast and showcases the agility and lyricism of the instrument.

The word “symphony” as applied to a composition appeared first in the 16th and 17th centuries with Gabrieli’s *Sacrae Symphoniae* (1597) among the first. Over the centuries, the form grew to a standard four-movement structure and it became the predominant instrumental form for classical composers from Haydn, Mozart and Beethoven, through the Romantic era including Brahms, Bruckner and Mahler. As the wind band matured during the 20th century, Paul Hindemith, Vincent Persichetti, and William Bolcom wrote symphonies for that medium.

Shafer Mahoney, an Albany, NY native and currently on the faculty of the Juilliard School, wrote his Symphony in E-flat as a result of a commission by the Columbus State University Wind Ensemble. Mahoney published the following: “The first and last movements, Fanfare and March, are festive and energetic. Both movements feature the trumpet theme (E-flat-F-D) which begins and ends the symphony. I was reading Howard Pollack’s outstanding biography of Aaron Copland while I composed the work so it was probably inevitable that my composition would allude to Copland’s music. The inner movements have fanciful titles. Africa or Ithaca was a game the renowned physicist Richard Feynman played with his students at Cornell. An amateur percussionist, Feynman would play a rhythm on his bongos and make his students guess whether the rhythm was authentically African or something he made up. Likewise, the overlapping eighth note patterns which dominate the movement are very similar to African kalimba music.”

“Blue and Clang are very short movements. Blue is a short, chromatic chorale for the brass section. Although this movement ends with chords from the opening fanfare, these are now tinged with blues harmony. Clang is the scherzo movement; its main melody is a long chain of reiterated short notes with no sustained notes at all, giving the movement its nervous insistent character. Of course, the percussion section contributes the occasional ‘clang.’”

“White Oaks Lane, the slow movement of the symphony, is named after the New York State home of my dear friends Al and Julie Wegener. The melody is an unhurried sequence

which gently twists through a variety of keys, and this reminded me of the long conversations I had with them at their home. The main motive is an inversion of the fanfare theme.”

The term *rhapsody* as it refers to music describes an unrestrained instrumental composition usually in one movement and with no fixed structure. The first instrumental rhapsodies can be traced to Czech composer Vaclav Tomasek in 1810 but it was Franz Liszt who did the most to popularize the form composing many Hungarian Rhapsodies between 1846 and 1885. *Bohemian Rhapsody* is a song by the British rock band Queen. It was written by Freddie Mercury for the band's album, "A Night at the Opera." At the time, it was the most expensive single ever made and remains one of the most elaborate recordings in popular music history. Its release was accompanied by a music video, which many scholars consider ground-breaking. In 2004, *Bohemian Rhapsody* was inducted into the Grammy Hall of Fame. Tonight's performance required the assistance by Ithaca College Sound Recording and Technology majors for whom the Concert Band is indebted.

Personnel

Ithaca College Concert Band

Piccolo

Krysten Geddes

Flute

Emily Nazario
Chrysten
Angderson
Kaitlin Schneider
Elizabeth
Suttmeier
Jillian Francis
Stacey Yazo
Jennifer Pham

Oboe

Hannah Cerezo
Catie McGovern
Alyssa Smith

English Horn

Catie McGovern

Bassoon

Stanley Howard
James Smith
Amanda Nauseef

Clarinet

Jamie Ocheske
Ryan Pereira
Cara Kinney
Steven Dewey
Laura Hill
David Geary
Jenna DiMento
Morgan
Eschenheimer

Bass Clarinet

Matthew Recio
Miranda Schultz

Alto Saxophone

Tina DeBoard
Wenbo Yin
Tina DeBoard
Kelsey Melvin
Yuyang Zhang
Charlie Knight

Tenor Saxophone

Alec Staples
Daniel Felix

Baritone Saxophone

Katherine Herrle
David DeHority

Cornet/Trumpet

Matt Allen
Kaitlyn DeHority
Colin Johnson
Mason St. Pierre
Audrey Baron
Christopher
Walsh
Alec Fiorentino
Mark Farnum
Jonathan
Tompkins
Tyler
Campolongo
Michael Cho
Lauren Marden

Horn

Victoria Boell
Alyssa A'Hearn
Elizabeth Stella
Grace Demerath
Nicole Friske

Trombone

Chad Von Holtz
Stephen
Meyerhofer
Riley Goodemote
Andrew
Tunguz-Zawislak
Kiersten Roetzer
Matthew Gillen
Matthew Sidilau

Bass Trombone

Peter Wall
Paul Carter

Euphonium

Danielle Wheeler
Erin Stringer

Tuba

Ryan Hart
Nicole Kukieza
Andrew
Satterberg
Cristina Saltos

String Bass

Lindsey Orcutt

Keyboards

Jennifer Pham

Timpani

Jonathan Keefner

Percussion

Rose Steenstra
Tom Smith
Melzie Case
Taylor Katanick
Corinne Steffens

Upcoming Events

April

- 18 - Hockett - 9:00pm - Piano Ensemble
- 22 - Hockett - 7:00pm - Woodwind Chamber Ensemble
- 22 - Ford - 8:15pm - Jazz Lab; Will Tiberio, director
- 23 - Ford - 7:00pm - Sinfonietta (*This concert will be web streamed live at <http://www.ithaca.edu/music/live>)*)
- 23 - Hockett - 8:15pm - Flute Choir
- 24 - Hockett - 7:00pm - Faculty Recital: Nathan Hess, piano
- 25 - Hockett - 8:15pm - Piano/String Ensembles
- 25 - Nabenhauer - 9:00pm - Improv Ensemble
- 26 - Ford - 8:15pm - Women's Chorale (*This concert will be web streamed live at <http://www.ithaca.edu/music/live>)*)
- 26 - Nabenhauer - 9:00pm - Guitar Ensembles
- 27 - Ford - 1:00pm - Campus Band and Campus Jazz Ensemble (*This concert will be web streamed live at <http://www.ithaca.edu/music/live>)*)
- 27 - Ford - 8:15pm - Choir and Madrigals
- 28 - Ford - 4:00pm - Chamber Orchestra/Chorus
- 29 - Ford - 8:15pm - Jazz Lab; Greg Evans, director
- 30 - Hockett - 7:00pm - Piano/Vocal Duos
- 30 - Ford - 8:15pm - Percussion Ensemble