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Concert: Ithaca College Symphony Orchestra

Ithaca College Symphony Orchestra

Jeffery Meyer

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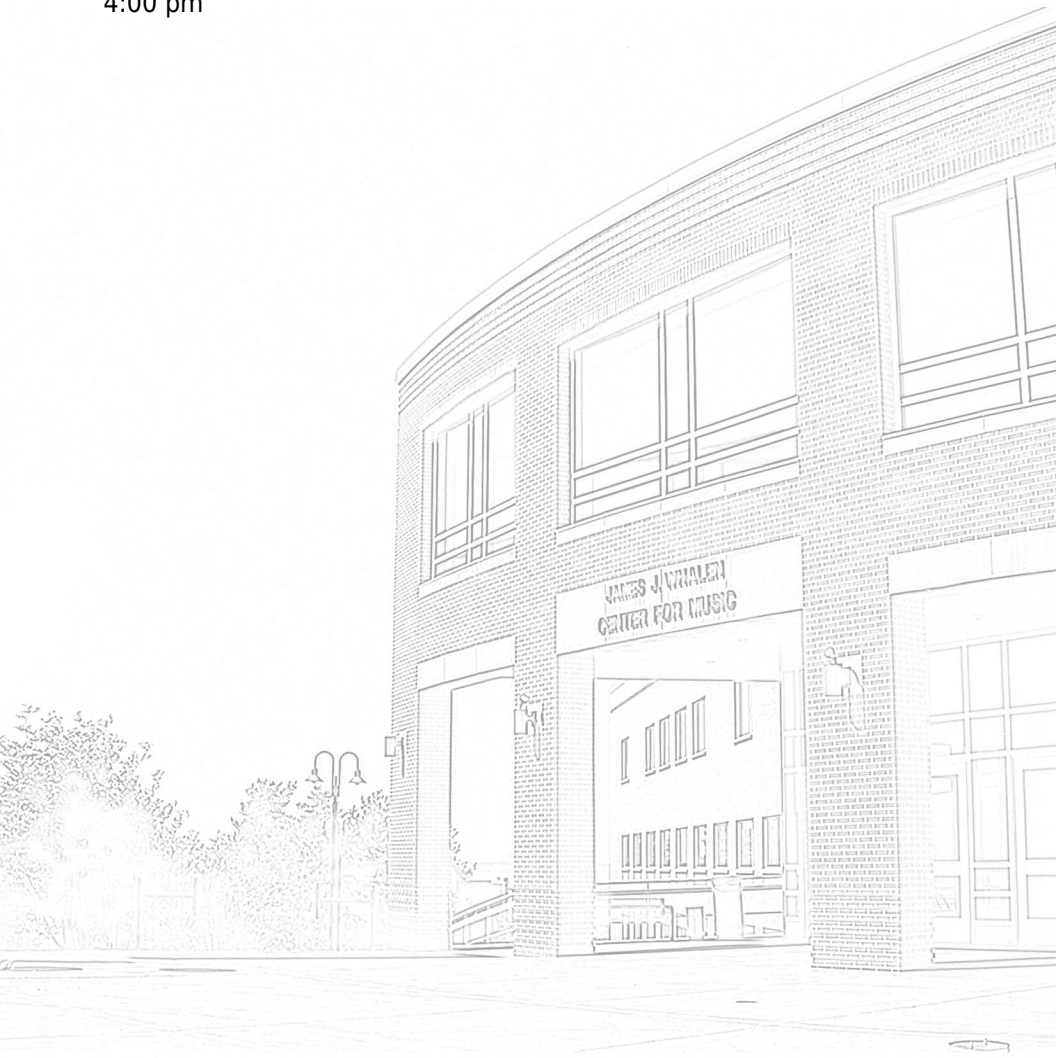
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Ithaca College Symphony Orchestra

Jeffery Meyer, conductor
Aaron Tindall, tuba

Ford Hall
Sunday, November 16th, 2014
4:00 pm



ITHACA COLLEGE

School of Music

Program

Concerto No. 2 for Tuba and Orchestra

Gunther Schuller
(b. 1925)

- I. Adagio
- II. Allegro moderato
- III. Adagio
- IV. Molto moderato

Intermission

Symphony No. 3 in F major, Op. 90

Johannes Brahms
(1833 - 1897)

- I. Allegro con brio
- II. Andante
- III. Poco allegretto
- IV. Allegro

Biographies

Dr. **Aaron Tindall** is the assistant professor of tuba and euphonium at Ithaca College, School of Music. He holds the Doctor of Musical Arts degree in Tuba Performance and Pedagogy from the University of Colorado at Boulder, a Master's of Music degree in Euphonium Performance with Distinction from the Royal Northern College of Music in Manchester, England, UK, and a Bachelor of Music Performance degree on both the Euphonium and Tuba from The Pennsylvania State University. He has additional studies at Indiana University. His principal teachers have included Velvet Brown, Mel Culbertson, Warren Deck, Mike Dunn, Steven Mead, and Daniel Perantoni. He has also studied with Roger Bobo, and Dr. Benjamin Pierce. He previously served on the faculty of Eastern Michigan University, at Penn State University as a visiting professor, and as a visiting tutor for tuba and euphonium at the Conservatoire National de Région in Perpignan, France.

With his solo playing described as being "remarkable for both its solid power and its delicacy" and his orchestral playing praised as "a rock-solid foundation", Aaron is an active performer. He has served as the acting principal tubist of the Iceland Symphony Orchestra, and has held the principal tuba position with the Aspen Festival Orchestra where he was an orchestral fellow. He frequently appears as a soloist and guest artist throughout the United States, Europe, and Asia. He has been a featured Guest Artist at all of the International Tuba and Euphonium Conferences since 2006, performed in England with the Grimethorpe Colliery Band, and has collaborated as substitute/additional tubist with orchestras such as the Rochester Philharmonic Orchestra, Colorado Symphony Orchestra, New Jersey Symphony Orchestra, and the New World Symphony. His solo playing has been heard on NPR's "Performance Today" radio show.

Aaron has been a prizewinner of many competitions (solo & chamber) across the world. He has also been a two-time finalist in the prestigious Concert Artist Guild Competition.

Released to great critical acclaim, his first solo tuba album, *Songs of Ascent*, was nominated for a Grammy Award. His second solo album, *This is My House...* recently received two Global Music Awards for "instrumental soloist" and "creativity/originality." He can be heard on Velvet Brown's solo disc, *Simply Velvet*, and the Eufonix quartet albums *End Game*, *Brink*, and *Nuclear Breakfast*.

With his soothing tone and excellent control of flexibility and articulation, Aaron Tindall has mastered the demanding technical challenges of the four masterpieces included in his first solo tuba recording, *Songs of Ascent*. His gift for lyricism prompted Roger Kellaway to state: "For more than 30 years I have been exploring the melodic qualities of the Tuba in my compositions. Aaron Tindall expresses this point beautifully."

Jeffery Meyer is the Director of Orchestras at Ithaca College School of Music, as well the Artistic Director of the St. Petersburg Chamber Philharmonic in Russia. In recent concert seasons, he has been seen conducting, performing as piano soloist and chamber musician, as well as conducting from the keyboard in the United States, Canada, Mexico, Russia, Italy, Spain, Germany, Austria, Norway and throughout Eastern and Southeastern Asia.

Called “one of the most interesting and creatively productive conductors working in St. Petersburg” by Sergei Slonimsky, his work with the St. Petersburg Chamber Philharmonic has been noted for its breadth and innovation. In 2010, he led the St. Petersburg Chamber Philharmonic in its United States debut with three performances at Symphony Space’s “Wall-to-Wall” Festival in New York City which the New York Times called “impressive”, “powerful”, “splendid”, and “blazing.” His programming with the Ithaca College Orchestras has been recognized with three ASCAP Awards for Adventurous Programming, as well as the Vytautas Marijosius Memorial Award for Programming. He has been distinguished in several international competitions and was a prizewinner in the 2008 International Conducting Competition “Antonio Pedrotti” and the winner of the 2013 American Prize in Conducting.

Recent and upcoming activities include a guest residency at Tianjin Conservatory, concerts with the Thailand Philharmonic Orchestra and the Philippine Philharmonic Orchestra, masterclasses at the Central Conservatory in Beijing and the Universität für Musik und Darstellende Kunst in Vienna, and appearances with Stony Brook Symphony Orchestra in New York, Alia Musica in Pittsburgh, the Orquesta Sinfónica de Xalapa in Mexico, the MiNsemble in Norway, and the Portland-Columbia Symphony in Oregon.

Meyer holds degrees in piano as well as composition and completed his Doctorate of Musical Arts in Piano Performance with Gilbert Kalish at the State University of New York at Stony Brook.

Program Notes

Concerto No. 2 for Tuba and Orchestra

Gunther Schuller

Born November 22, 1925, New York, Gunther Schuller is a composer, conductor, horn player, writer, and jazz musician. He played horn professionally with the American Ballet Theatre in 1943, the Cincinnati Symphony Orchestra from 1943 to 1945, and the Metropolitan Opera in New York from 1945 to 1959. As a jazz player, he played and recorded on French horn with such musicians as Miles Davis.

Schuller's fascination with lower-register instruments inspired him to compose concertos for instruments not frequently spotlighted in the concert hall, such as double bass, bassoon, and the tuba. He wrote his "Capriccio for Tuba and Orchestra" in 1969 for his friend Harvey Phillips, one of the first renowned American tubists. In 2007, Phillips expressed his desire to see yet another concerto for tuba from the composer. Phillips, at his advanced age, had already stopped performing, but Schuller felt "so inspired and touched by his desire to have a tuba concerto, even if he wasn't involved in it," that he started and completed his second tuba concerto in 2008. Unfortunately, Phillips never heard the new tuba concerto, as he passed away the fall of 2010. Mike Roylance, principal tuba of the Boston Symphony Orchestra, played the premiere with the Boston University Symphony Orchestra under Schuller's baton on February 15 of 2011. Of the piece itself, he writes the following:

The piece starts with a dark harmony in the five solo string basses, answered by the solo tuba and a little later by the contrabass clarinet. At other times throughout the piece, the contrabassoon and bass clarinet make prominent contributions. In the last movement there is a Cadenza which briefly features a two-tuba duet. But by sonoric contrast with the darker sounds the Concerto also presents many shimmering high-register sounds in the violins, and eventually the whole rich and varied coloristic palette of the modern orchestra.

The ICSO has worked closely with Mr. Schuller and his publishers throughout the preparation for this first performance of the revised work. The ICSO will also undertake the world premiere recording of the work for commercial release in 2015.

Symphony No. 3 in F Major, Op. 90

Johannes Brahms

Born May 7, 1833, Hamburg, Germany; died April 3, 1897, Vienna, Germany.

Brahms completed this masterwork in the summer of 1883. The Vienna Philharmonic Orchestra premiered it on December 2nd of the same year, under the baton of Hans Richter. Despite the fact that it is Brahms' shortest symphony, it is without a doubt his most personal and reflective; between its passion and pessimism, its restlessness and serenity, Brahms tastefully presents us with his semi-autobiographical portrait of freedom.

The grandiose first three chords of the symphony declare Brahms' personal motto "frei aber froh" (free but happy), represented in the notes F-Ab-F, taken from the first letters of these words. This opening sets the tone of the whole piece, creating essentially the main theme from which many variants derive. The first movement carries this motif simultaneously with other melodic ideas. The second theme is a warmly lyrical but searching melody related to the principal motif, that is in a constant quest to return to the grandiose main theme. The most striking characteristic of this movement is the sweep of the music itself, carrying the listener through the changes of mood that are so typical of Brahms: in this symphony, it is especially prominent.

In each of the second and third movements, a single pure atmosphere is created and sustained throughout. Both movements contain long stretches of restrained, soft dynamics; when they finally blossom into fullness, the character of each movement is intensely revealed. The second movement richly explores the beautiful colors of the clarinet in delightful pastorale-like music. The third movement opens with an intimate and passionate theme in the cellos, which immediately pulls the listener to a world of overwhelming and wistful beauty.

The finale has its own weight and power, despite the fact that it starts and ends very quietly. The core of this movement is dramatic, forceful, and brilliantly designed. Brahms brings together all the characters stated in the previous movements in the finale. This movement starts with a restless whispering melody in the strings that is carried over to the winds, building tension that arrives to a forceful and rhythmic theme. Then, a heroic and soaring theme is presented by the first horn and cellos. The movement connotes a constant struggle as Brahms makes something of a cliffhanger out of the constant switch between major and minor modes. The ending transforms all the movement's intensity into atmospheric serenity, where the entire symphony's energy and power is released to immerse the listener into a world of tranquility.

- Program notes by Mario Alejandro Torres

Ithaca College Symphony Orchestra

Violin I

Martiros Shakhzadyan,
concertmaster
Marcus Hogan
Emily Wilcox
Joseph D'Esposito
Darya Barna
Daniel Angstadt
Michael Petit
Rebecca Lespier
Keryn Gallagher
Nicholas Pinelli
Corey Dusel
Justine Elliot
Richard Cruz
Cynthia Mathiesen
Eric Satterlee

Violin II

Colleen Mahoney,
principal
Emily Kenyon
Lucia Lostumbo
Amy Chryst
Erika Rumbold
Esther Witherell
Jennifer Riche
Kai Hedin
Alem Ballard
Kristina Sharra
Rachel Doud
Jacqueline Tran
Mary Jurek
Katey Althoff
Matthew Barnard

Viola

Daniel Martinez,
principal
Emma Brown
Austin Savage
Amanda Schmitz
Sam Rubin
Erin Kohler
Rebecca Johnson
Natalie Morrison
Mario Torres
Jamie Shum
Geoff Devereux
Stephen Gorgone

Cello

Samantha Hamilton,
principal
Hamadi Duggan
Molly DeLorenzo
Shauna Swartz
Julia Rupp
Bryce Tempest
Emily Faris
Kelton Burnside
Grace Miller
Mercedes Lippert

Bass

Lindsey Orcutt,
principal
Samuel Shuhan
Tristen Jarvis
Cara Turnbull
Harrison Dilthey
Alexander Toth
Abrey Feliccia
Nora Murphy

Flute

Sophia Ennocenti,
principal
Kirsten Schmidt
Christine Dookie
Stephanie LoTempio

Oboe

Chloe Washington,
principal
Ariel Palau
Catie McGovern
Jake Walsh

Clarinet

Christopher Peña,
principal
Jill Gagliardi
Cara Kinney
Courtne Elscott

Bassoon

Sean Harkin, principal
Cynthia Becker
Aiden Braun
Kailey Schnurman

Horn

Aubrey Landsfeld,
principal
Joshua Jenkins
Jacob Factor
Grace Demerath
Jeremy Straus

Trumpet

Kaitlyn DeHority,
principal
Alexander Miller
Mason St.Pierre
Jason Ferguson

Trombone

Benjamin Allen,
principal
Matthew Sidilau
Andrew Nave
Paul Carter, bass
trombone

Tuba

Lucas Davey, principal

Timpani

Dennis O'Keefe,
principal

Percussion

Corine Steffans,
principal
Taylor Newman
Rose Steenstra
Lillian Fu
Kengo Ito
Ken O'Rourke

Harp

Deette Bunn, principal
Jessica Wilbee

Keyboards

Gabriela Calderon