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Concert: Ithaca College Symphonic Band

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Elizabeth B. Peterson

Corey Seapy

Carol Jantsch

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Recommended Citation

Ithaca College Symphonic Band; Peterson, Elizabeth B.; Seapy, Corey; and Jantsch, Carol, "Concert: Ithaca College Symphonic Band" (2013). *All Concert & Recital Programs*. 3212.

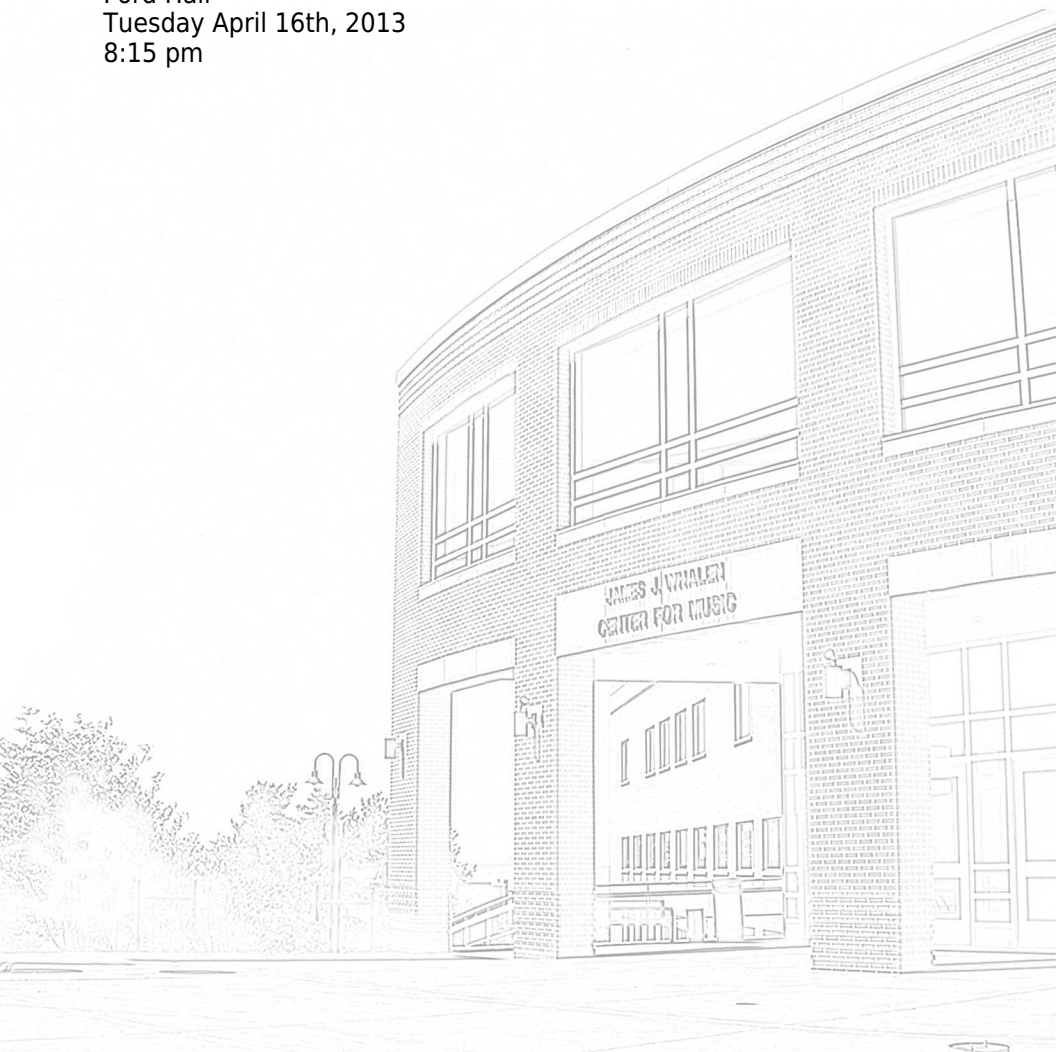
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Symphonic Band

Elizabeth B. Peterson, conductor
Corey Seapy, graduate conductor
Carol Jantsch, guest artist

Ford Hall
Tuesday April 16th, 2013
8:15 pm



ITHACA COLLEGE

School of Music

Program

Procession of the Nobles (1892)

Nicholas Rimsky-Korsakov
(1844-1908)
arr. Leidzen
5'

Corey Seapy, conductor

Divertimento for Band (1950)

Prologue
Song
Dance
Burlesque
Soliloquy
March

Vincent Persichetti
(1915-1987)
12'

Concerto for Bass Tuba (1954)

Prelude: Allegro moderato
Romanza: Andante sostenuto
Finale: Rondo alla Tedesca - Allegro
Carol Jantsch, tuba

Ralph Vaughan Williams
(1872-1958)
arr. Denis Wick
14'

Lost Vegas (2011)

I. Viva
II. Mirage
III. Fever

Michael Daugherty
(b. 1954)
15'

Biographies

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 (Russia) 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, has appeared on NPR’s radio series “From The Top,” and has been a featured artist at various brass festivals in Finland, Germany, Canada, and the United States. In 2009, Carol was honored with a “Best of Philly” award from Philadelphia Magazine.

Carol has given masterclasses in Europe, Asia, and North America. She is on the faculty of the Curtis Institute of Music, Temple University Boyer College of Music, Manhattan School of Music, and Yale University School of Music.

Program Notes

Since his family belonged to the high aristocracy, it was considered necessary for young Rimsky-Korsakov to enter a profession suited to his situation. However, at an early age, he demonstrated a talent for musical composition and was allowed to receive piano and cello instruction. His music for the most part is joyous, revealing the bright side of Russian life, and is based on national, historical or legendary subjects. Procession of the Nobles from Mlada, an opera ballet, was originally commissioned by the Russian school of composition and is based on Slavic mythology.

Premiered by The Goldman Band on June 16, 1950 with the composer conducting, 'Divertimento' is one of Persichetti's lightest works. It was written in a log cabin schoolhouse in Kansas in 1949. In stories related to various sources, Persichetti began writing the work with a clash between choirs of woodwinds and brass, with a timpani "arguing" with them. After looking at this, he realized that the strings were not going to become a part of this piece. Persichetti stated: *I was writing a piece in which the brasses were tossing the woodwinds about while the timpani were commenting. I began to realize that the strings weren't going to enter. I guess when strings do not enter into such a combination, one calls the medium 'band'.*

The six short movements demonstrate rhythmic and contrapuntal finesse blended neatly with tongue-in-cheek humor and lyrical nostalgia. The work was Persichetti's first for band.

Ralph Vaughan Williams' creative life as a composer spanned almost six decades, creating approximately 250 works for voice, instruments and stage. The "Concerto for Bass Tuba" was commissioned to mark the Golden Jubilee of the London Symphony Orchestra and was first performed on 13th June 1954 at the Royal Festival Hall, conducted by Sir John Barbirolli, with Philip Catelinet, then principal tuba player of the LSO as soloist.

The concerto is conservative for a work written in the mid-20th Century, entirely using traditional tonality and harmony. The concerto's first and final movements highlight the tuba's playful and deceptively agile capacity. With its solid melody surrounded by shimmering, playfully dancing accompaniment, early critics insisted that the final movement was an instrumental representation of 'Falstaff and the Fairies'. For the middle of the concerto, the composer fashioned a Romanza movement that is breathtakingly fresh and poignant, dramatizing the instrument's lyrical potential in the hands of a masterful player. The first and final movements end with cadenzas covering virtually the full range of the instrument.

Lost Vegas (2011) was commissioned by the University of Michigan Symphony Band, Michael Haithcock, director, and the University of Miami Wind Ensemble, Gary Green, director.

Daugherty writes: Lost Vegas is my musical homage to bygone days in the city of Las Vegas, Nevada. I recall the enormous neon signs punctuating the "Strip," promoting casinos and hotels ruled by the underworld, and the massive marquees trumpeting performances by pop music legends such as Frank Sinatra and Elvis. Performed without pause, Lost Vegas is divided into three movements.

The first movement, *Viva*, is inspired by the seminal book *Learning from Las Vegas* (1968–72), by modernist architects Robert Venturi and Denise Scott Brown, who likened the symbolism of the Vegas "Strip" to the Piazza Navona in Rome. The music in *Viva* unfolds as catchy musical riffs are layered and phased in various polytonal guises and orchestrations.

Mirage, the second movement, was inspired by my recent drive through the forbidding desert of Death Valley. Located 88 miles west of Las Vegas, Death Valley is one the lowest, driest, and hottest locations in North America. A serpentine oboe solo, later doubled by trumpets with harmon mutes, is surrounded by steamy brass chords and twisting counter-melodies played by winds and percussion keyboards. Accompanied by an ominous bass drum, the music in *Mirage* appears and disappears, like an optical illusion one might encounter in the scorching desert, or driving from the pitch-black darkness of Death Valley in the dead of night toward the bright lights of Las Vegas.

The final movement, *Fever*, is a swinging tribute to an earlier epoch, when legendary entertainers such as Elvis, Peggy Lee, Bobby Darin, Stan Kenton, and Frank Sinatra's "Rat Pack" performed in intimate and swanky showrooms of the Sands, Tropicana, and Flamingo hotels. Torn down long ago, the original neon signs, casinos and hotels of the Vegas "Strip" have been replaced by impersonal, corporate glass towers. The cozy nightclubs, where the "Rat Pack" once performed edgy material, have been replaced by large arenas, where commercialized family entertainment is now presented. My composition for symphony band is a trip down memory lane to an adventurous and vibrant Vegas that once was and returns, if only for a moment, in Lost Vegas.

Personnel

Symphonic Band Roster

Piccolo

Sarah Peskanov

Flute

Rachel Auger *
Justine Stephens
Allison Kraus
Chelsea Lanphear
Kirsten Schmidt
Christine Dookie
Diana Ladolcetta
Sarah Ridenour

Oboe

Melissa Knapp *
Katie Jessup
McDermott
Colleen Maher

English Horn

Katie Jessup
McDermott

Bassoon

Marissa D'
Ambrosio*
Meghan Kelly

E♭ Clarinet

Brittany Gunther

Clarinet

Kestrel Curro *
Tasha Dotts
Allison Smetana
Michelle Schlosser
Jill Gagliardi
Nathan Balester
Olivia Ford
Brianna Ornstein
Carly Schnitzer

Bass Clarinet

Vanessa Davis
Brittany Gunther

Alto Saxophone

Eli Holden *
Christine Saul
Junwen Jia
Benjamin
Montgomery
Will VanDeMark
Alec Miller

Tenor Saxophone

Gregory Sisco
Matt Limbach

Baritone Saxophone

Alex Judge
James Parker

Trumpet

Jason Ferguson *
Jack Storer
Matt Venora
James Rose
Rosie Ward
Vincenzo Sicurella
Stephen Gomez
Max Siegel
Max Deger
Ben Van De Water
Brian Sanyshyn
Michael Samson

Horn

Jacob Factor *
Victoria Boell
Emma Staudacher
Josh Jenkins
Nate Miner
Edward Odio

Trombone

Matthew Nedimyer*
Benjamin Allen
Cara Olson
Andrew Nave
Luke Kutler
Teresa Diaz
Nicole Sisson

Emily Pierson

Andrew
Tunguz-Zawislak
Mitchel Wong
Christian Kmetz

Euphonium

Elise Daigle *
Tom Aroune

Tuba

Michael Horsford *
Luke Davey
Ian Wiese

Percussion

Will Marinelli *
Nicole Dowling
Shannon Frier
Gabe Millman
Julia McAvinue

Timpani

Andrew Hedge

Bass

Kate Corcoran

Piano

Jessica Mackey

*section leader