

CSO Program Oct 78

Arnold Jacobs, who has been the Chicago Symphony's tuba player since 1944 plays bugle, trumpet and trombone and considered becoming a singer before he decided to become a tuba player. He entered Curtis Institute of Music in his native city of Philadelphia as a fifteen-year-old scholarship student and graduated in 1937.

He was engaged as the Indianapolis Symphony's tuba player under Fabien Sevitsky for two seasons and then took the same post with the Pittsburgh Symphony while Fritz Reiner was conductor. From Pittsburgh he came to Chicago. He toured the country in 1941 with Leopold Stokowski and the All-American Youth Orchestra and was loaned to the Philadelphia Symphony Orchestra in the spring of 1949 for their England-Scotland tour. In June, 1962 he had the honor of being the first tuba player to be invited to play the Festival Casals under Pablo Casals in San Juan. Puerto Rico.

Mr. Jacobs is a member of the Chicago Symphony Brass Quintet. and teaches tuba at Northwestern University School of Music and for the Civic Orchestra. His former tuba students in other orchestras include Tony Hanks, Minneapolis; Harold McDonald, Pittsburgh; Dan Corrigan, Indianapolis; Charles Guse. Lyric Opera; Don Heeren, Denver; Ron Bishop, San Francisco; John Taylor, Buffalo; John Kalnins, Birmingham; and Richard Schneider, Israel Symphony.

Mr. Jacobs maintains an interest in the biological sciences, especially as they apply to tone production in wind instruments. He is a widely-known lecturer and clinician in the field of wind instruments and has appeared throughout the country.

Among the numerous places where he has appeared are the University of Michigan, University of Ohio, University of Wisconsin, at meetings of both the Music Educators National Conference and the American Symphony Orchestra League, and at the summer music camps at Gunnison, Colorado and Morehead, Kentucky.

His wife, Gizella, is a former dancer and their son is a biologist.

Concerto for Bass Tuba and Orchestra

by Ralph Vaughan Williams

born October 12, 1872, Down Ampney, Gloucestershire.

Died August 16, 1958, London.

Composed in 1954, the Concerto for Bass Tuba was first performed on June 13, 1944 in London; John Barbirolli conducted the London Symphony Orchestra and Philip Catelinet was the soloist.

At the concerts of the Chicago Symphony Orchestra, the Concerto is being performed for the first time on this occasion.

Vaughan Williams provided the following note on the music: "The form of this concerto is nearer to the Bach form than to that of the Viennese School (Mozart and Beethoven) though the first and last movements . . . finish up with an elaborate cadenza which allies the concerto to the Mozart-Beethoven form. The music is fairly simple and obvious and can probably be listened to without much previous

explanation. The orchestration is that of the so-called theater orchestra consisting of woodwind, two each of horns, trumpets and trombones, timpani, percussion and strings.

The concerto takes advantage of the musical and technical possibilities of the solo instrument. The first movement, *allegro moderato*, and the last, *rondo alla tedesca*, exploit the range and versatility of the tuba; the middle movement *Romanza* demonstrates the lyrical quality of tone and line. The finale is a rondo in the German style.

Henry Mazer, Conductor

Arnold Jacobs, principal tuba of the Chicago Symphony Orchestra, was born in Philadelphia, but was raised in California. The product of a musical family, he credits his mother, a keyboard artist, for his initial inspiration in music, and spent a good part of his youth progressing from bugle to trumpet to trombone and finally to tuba. He entered Philadelphia's Curtis Institute of Music as a 15-year-old on a scholarship and continued to major in tuba.

After his graduation from Curtis in 1937, he played two seasons in the Indianapolis Symphony under Fabien Sevitzky. From 1939 until 1944 he was tuba in the Pittsburgh Symphony under Fritz Reiner. In 1941 Mr. Jacobs toured the country with Leopold Stokowski and the All-American Youth Orchestra. He joined the Chicago Symphony in 1944, and during the spring of 1949 he took a temporary leave from the Orchestra to tour England and Scotland with the Philadelphia Orchestra. In June, 1962, he had the honor of being the first tuba player invited to play at the Casals Festival in Puerto Rico.

Mr. Jacobs is a member of the Chicago Symphony Brass Quintet and recently retired after more than 20 years of teaching tuba at the Northwestern University school of music. In addition to his students around the world, he also teaches and coaches for the Civic Orchestra of Chicago.

Mr. Jacobs has given lectures and clinics throughout the United States and Canada, and is widely known as a teacher of brass instruments, specializing in respiratory and motivational applications for both brass and wind instrument playing and voice.

During the Orchestra's 1977 Japanese tour, Mr. Jacobs was a clinician for the Yamaha Band Instrument Company in Tokyo. In January, 1978, he was invited to lecture at Michael Reese Hospital on the use of playing wind instruments in the therapeutic treatment of asthma in children.

More recently he gave masterclasses at Baylor University, Ohio University, and at the New College in Sarasota, Florida.

Mr. Jacobs can be heard as the soloist for the Chicago Symphony's recording of Vaughan Williams' Tuba Concerto, conducted by Daniel Barenboim and released by Deutsche Grammophon.

Concerto for Bass Tuba and Orchestra, F Minor

By Ralph Vaughan Williams

Born October 12, 1872, Down Ampney, Gloucestershire.

Died August 26, 1958, London.

Ralph Vaughan Williams composed the Concerto for Bass Tuba in 1954 and dedicated the score to the London Symphony Orchestra on the occasion of its Golden Jubilee. The work was written for the tuba player of the London Symphony, Philip Catelinet, who was the soloist in the first performance of the work on June 13, 1954, at the Royal Festival Hall. Sir John Barbirolli was the conductor.

At the concerts of the Chicago Symphony Orchestra the Concerto has been performed previously on one occasion, January 27, 1968, when Morton Gould was the conductor and Arnold Jacobs the soloist.

Vaughan Williams has provided a program note on the music: "The form of this concerto is nearer to the Bach form than to that of the Viennese School (Mozart and Beethoven) though the first and last movements each finish up with an elaborate cadenza which allies the concerto to the Mozart-Beethoven form. The music is fairly simple and obvious and can probably be listened to without much previous explanation. The orchestration is that of the so-called theater orchestra consisting of woodwind, two each of horns, trumpets and trombones, timpani, percussion and strings."

The Concerto takes full advantage of the musical and technical possibilities of the solo instrument. The first movement, *allegro moderato*, with its modal qualities, and the last movement *rondo alla tedesca* (the Italian name for the *allemande*-the German dance), exploit the range, the versatility and the agility of the tuba. The central movement, the *Romanza*, demonstrates the lyrical quality of tone and line in one of the most effective melodies Vaughan Williams composed.

At these concerts Arnold Jacobs plays a tuba in F, smaller in size than the orchestral B-flat tuba; his instrument, made by Boosey and Hawkes Brass Instrument Co., is the one for which Vaughan Williams composed the Concerto.