Department of Music
College of Fine Arts
presents

NEXTET

PROGRAM

Justin Raines
(b.1979)

Neal Facciuto
(b.1981)
Neal Facciuto, conductor
Sarah Fulco
Chey na Alexander
Gianni Becker
Travis Bernau
Vanessa Pierce

Melody Loveless
(b.1989)
Randy Hughes, baritone

Carlos Carrasco
(b.1980)
Emilee Wong, flute

Emily Lawlor
(b.1986)
Marek Rachelski, piano

Travis Bernau
(b.1989)
Sandro Ladu, violin

Neal Facciuto
(b.1981)
Neal Facciuto, conductor
Isaiah Pickney, clarinet

Haiku Garden (2010)
I. Frosted Pansies
II. Star Gazers

Sinfonietta (2010)
I. Blue Prints

Erickson Franco
Katie Bertini
David Casey
Bettina Gelineau

Isabella Ivy
Amanda Riordan
Cody Stover
Jourdan Borowiak

Pondering (My Hand) (2010)

Taylor DeCol, clarinet
Raymond Sicam III, cello


Isaiah Pickney, clarinet
Raymond Sicam III, cello

Paths That Cross (2010)

Duet No. 1 for Violin and Cello (2010)

I. A Squall

David Warner, cello

Storm on the Sea (of Galilee) (2010)

I. A Squall

Emilee Wong, flute
Marek Rachelski, piano

Crystal Yuan, violin

The composers on tonight’s program are students of Virko Baley and Nolan Stolz.

Tuesday, November 16, 2010 7:30 p.m. Dr. Arturo Rando-Grillot Recital Hall
Lee and Thomas Beam Music Center
University of Nevada, Las Vegas
Program Notes
(provided by the performers)

_Haiku Garden_ was inspired by New Mexico poet and journalist Ann Palormo, who would post haikus about observations in her home and surroundings on Facebook.

_Sinfonietta_ is a four-movement work for choir and orchestra with an entirely choral first movement. The character is primitive and archaic with lyrics outlining the dimensions to Solomon’s temple.

In the 18th century, philosopher Immanuel Kant argued that reality can never be known because our mind can never truly know the external world and only gather interpretations of it. This idea shook the world and led to inspiring more theories and stories and movies such as _The Matrix_. _Pondering (My Hand)_ is a piece that is based off reactions to Kant’s idea including Bertrand Russell’s famous argument, “I know my hand.”

_Nightfall:_ In the fall of 2008, I wanted to write a piano trio. My teacher at the time suggested I try writing a trio for an uncommon instrumental combination, to see how it would work. After investigating many trios, I decided on flute, clarinet and cello, since I was unable to find any in the standard repertory. The piece has an introduction followed by a main theme, which goes through a process of melodic ideas creating a quasi-song, leading to the ending. I hope you all enjoy it.

_Paths That Cross_ tells the story of two characters, each on their own separate journeys, whose paths eventually cross and they journey together for a small moment. After a brief introduction, a fast-paced romantic melody is heard and explored for a while representing the first character. After an interlude and cadenza, we move into another section that is harmonically thinner and seemingly more hopeful which represents character number two. Then in the final part of the piece, the two sections overlap and come together to represent the meeting of our two characters and the time they spent journeying together. They go their separate ways in the end, with small memories of each other.

_Duet No. 1 for Violin and Cello_, movement 1, strives to evoke some otherworldly atmosphere, perhaps of a void consumed with an unending sorrow which attempts to elicit feelings of loss, separation, and loneliness. Although there is sadness, there are moments of reminiscence, memories of fondness, all about a time once cherished. Despite all that was once loved, it is drowned and lost by the overwhelming realization of the concurrent realism, which is furthered explored in the second movement.

_Storm on the Sea_ is fugal in texture, with flowing linear lines derived from blues and Japanese scales. The music is loosely inspired by Rembrandt’s painting of the biblical account of Jesus calming the sea.