10-26-2008

UNLV Symphony Orchestra: Concert II

Bill Bernatis  
*University of Nevada, Las Vegas, bill.bernatis@unlv.edu*

Taras Krysa  
*University of Nevada, Las Vegas*

Follow this and additional works at: [https://digitalscholarship.unlv.edu/music_orchestra](https://digitalscholarship.unlv.edu/music_orchestra)

Part of the [Music Performance Commons](https://digitalscholarship.unlv.edu/music_orchestra)

Repository Citation

Available at: [https://digitalscholarship.unlv.edu/music_orchestra/6](https://digitalscholarship.unlv.edu/music_orchestra/6)

This Music Program is brought to you for free and open access by the Ensembles at Digital Scholarship@UNLV. It has been accepted for inclusion in Orchestra by an authorized administrator of Digital Scholarship@UNLV. For more information, please contact [digitalscholarship@unlv.edu](mailto:digitalscholarship@unlv.edu).
THE UNLV

Symphony Orchestra

Concert II.

Featuring

Bill Bernatis,
French horn

TARAS KRYSA
MUSIC DIRECTOR/CONDUCTOR

Sunday Afternoon
October 26, 2008  2:00PM

Artemus Ham Concert Hall
Located on Campus of UNLV
4505 Maryland Pkwy

UNIVERSITY OF NEVADA LAS VEGAS
~ PROGRAM ~

W. A. Mozart
The Magic Flute Overture, K.620

Richard Strauss
Horn Concerto in E-flat, Op. 11

I. Allegro
II. Andante
III. Allegro - Rondo

Bill Bernatis, French horn

~ INTERMISSION ~

Antonin Dvořák
Symphony No. 8 in G, Op. 88

I. Allegro con brio
II. Adagio
III. Allegretto grazioso - Molto vivace
IV. Allegro ma non troppo

THE UNLV SYMPHONY ORCHESTRA

The Symphony Orchestra at the University of Nevada, Las Vegas is comprised of undergraduate/graduate music majors/minors in the UNLV College of Fine Arts as well as non-music majors.

The mission of this performing ensemble is threefold:

1). To train music majors to become professional performers and teachers;
2). To introduce non-music majors to higher quality music making.
3). To enrich the cultural life of UNLV and the greater Las Vegas community.

The UNLV orchestra presents a number of programs each season that include a variety of the orchestral standard repertoire, ranging from early Baroque through Modern Contemporary. The UNLV Symphony Orchestra performs at least one major work with chorus every year as well as one complete opera. Student soloists are featured throughout the year either on the Student Soloists Concert or as guest artists for winning the annual Solo Concerto Competition. The list of guest conductors and soloists with the UNLV Symphony Orchestra includes Oleh Krysa, Itzhak Perlman, Sarah Chang, Rachel Lee, Edgar Meyer, Wei Wei Le, Andrew Smith, Mykola Suk, Kaitlen Tully and many others. Past music directors include Jim Stivers, Tad Suzuki, Hal Weller and George Stelluto.
Bill Bernatis
French horn

Bill Bernatis is currently Assistant Professor of Horn at the University of Nevada, Las Vegas, hornist with the Sierra Winds, assistant principal horn with the Chautauqua Symphony Orchestra, and principal horn with the Las Vegas Philharmonic. Prior to his coming to UNLV, Bill was Assistant Professor of Horn at Del Mar College in Corpus Christi, Texas, Baylor University in Waco, Texas, and Ithaca College in Ithaca, New York. His performing background includes a wealth of orchestral and chamber music. He has been principal horn with the Corpus Christi Symphony, the Waco Symphony, the San Angelo Symphony, the Breckenridge Music Institute, and the Cayuga Chamber Orchestra. He has also performed with the Ithaca Brass, the Ithaca Wind Quintet, Baylor Chamber Players, Baylor Brass Quintet, and the Texas Brass Ensemble. He was an instructor for the Empire Brass Seminar at the Boston University Tanglewood Institute and a member of the AIMS orchestra in Graz, Austria. His teachers include John Iltis, William Scharnberg, and Philip Farkas. After receiving his BM from Washburn University, Bill taught music in public school for three years, then went on to earn his MM at Indiana University and pursue doctoral studies at the University of North Texas. Over the years, Bill has performed solo recitals, judged competitions, done studio recording, and held master classes around the country. He has toured with the Dallas Brass, performed solos with the Corpus Christi Symphony, Waco Symphony, Corpus Christi Chamber Orchestra, Dallas Wind Symphony, the Victoria Bach Festival, the Penfield Symphony, and International Horn Society regional and international workshops. He is still an active recitalist and freelance performer.

Taras Krysa
Music Director & Conductor

Taras Krysa was born in Kiev, Ukraine to a musical family and began his formal studies as a violinist at the Moscow Conservatory. After moving to the United States, Mr. Krysa continued his studies at Indiana University and Northwestern University both in violin and conducting. His conducting teachers have included Victor Yampolsky, Jorma Panula and David Zinman. As a violinist, Mr. Krysa has won positions with the New World Symphony orchestra and St. Louis Symphony Orchestras. In recent seasons his conducting appearances have included National Ukrainian Symphony Orchestra, Orchestra van het Osten, New World Symphony, St. Petersburg Symphony, Moscow Soloists, Slovak Sinfonietta, Spoleto Festival Chamber Orchestra, Kiev Chamber Orchestra and the Lublin Philharmonic Orchestra. He has made three critically acclaimed recordings for the Brilliant Classics label. In addition, Mr. Krysa has served as Principal Conductor of the Ukrainian State Pops Symphony Orchestra, which he led on several European tours with an appearance at the Concertgebouw Hall. Currently, Taras Krysa is serving as the Director of Orchestras at the University of Nevada, Las Vegas, and Music Director of the Henderson Symphony Orchestra.
PROGRAM NOTES

Piano Concerto in G minor, Opus 25

Wolfgang Amadé Mozart was born on January 27, 1756, in Salzburg, Austria, and died on December 7, 1791, in Vienna. He wrote his singspiel Die Zauberflöte (The Magic Flute) to a libretto by Emanuel Schikaneder, mostly between April and July of his final year, although the opera’s Overture and its Act II March of the Priests were apparently completed later, since in his personal catalogue Mozart dated them September 28—only two days before the work was premiered, at Vienna’s Freihaus-Theater auf der Wieden.

Scoring: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, timpani, and strings.

Approximate performance time: 7 minutes.

Mozart had finished almost all of The Magic Flute during the spring and early summer of 1791 when, in July, he was invited to compose an opera to Metastasio’s already much-used libretto La clemenza di Tito, for the festivities surrounding the coronation in Prague of Emperor Leopold II as King of Bohemia. He gladly accepted, plunging into a flurry of composition that continued until the eve of the performance, which took place on September 6. La clemenza di Tito enjoyed only a moderate reception at first, due in large part to deficiencies in the casting, but audiences gradually warmed to it, and its final performance, on September 30, was a resounding success.

Mozart had to enjoy this cliffhanger of a triumph from a distance, since he had returned to Vienna two weeks earlier to oversee final preparations for the premiere of The Magic Flute. This opera marked an important new path for the composer. It was the first stage work he had written for the commercial theater, rather than on commission from an aristocratic court. This realignment may have been born out of necessity. In recent years, Mozart’s principal link to the Italian-dominated Viennese court opera had been the librettist Lorenzo da Ponte. But in the spring of 1791, a series of scandals caught up with da Ponte, and the Emperor was compelled to dismiss him from his post as librettist to the royal court.

Mozart was badly in need of income, and the best way to earn serious money was through an imperial appointment (which was not likely at the moment) or a successful opera. He was already giving music lessons, playing piano recitals, and writing bushels of instrumental music, but none of this provided a sense of economic stability. Mozart’s wife was not in good health and was forced to spend the summer at the spa in Baden-Baden with their five-year-old son; and another child was due in the course of the summer. The composer had begun to borrow substantial sums and, although his condition was far from desperate, he was flirting with what could easily escalate into financial disaster.

At about this time, Mozart renewed a friendship with Emanuel Schikaneder, a singer-actor-dancer-manager-playwright who had had regular contact with the Mozart family since 1780, when a company he directed appeared in Salzburg. Mozart’s father referred to Schikaneder as a “good honest fellow,” and the warm relationship must have only increased when, four years later, Schikaneder produced a revival of Mozart’s singspiel The Abduction from the Seraglio at Vienna’s Kärntnertor Theater, which he was by then managing. Several years later, Schikaneder re-emerged at the helm of the city’s thousand-seat Freihaus-Theater auf der Wieden, where he specialized in presenting lighthearted German-language singspiels, sometimes to his own librettos. His resident musical ensemble was impressive, including an orchestra of thirty-five players and a troupe of singing actors. In crafting the libretto for The Magic Flute, Schikaneder drew on several collections of stories and fairytales popular in Germany and Austria at the time. His audience did not embrace the new work immediately but soon fell to its charms. Finally, Mozart had a hit on his hands. If he had not died little more than two months following the premiere, The Magic Flute would doubtless have changed his life.
Schikaneder’s libretto has perplexed commentators ever since, as it effects something of an about-face halfway through the action. The heroic Tamino is sent by the Queen of the Night to rescue her daughter, Pamina, who she says has been kidnapped by Sarastro, her “ex,” a sort of cult leader. Tamino sets out on his mission (accompanied by Papageno, a curious being who is half-man and half-bird) but soon discovers that Sarastro is actually the good guy, that he has in fact rescued Pamina from the evil Queen. In the course of his quest, Tamino falls in love with Pamina, and the two prove their steadfastness through various trials in Sarastro’s realm before the Queen and her wicked minions are banished.

There does seem to be a good deal of hocus-pocus going on in The Magic Flute, and much of it, we are told, makes sense only when one understands that the work is an allegory for Masonic beliefs and rites. Schikaneder was a Freemason, and Mozart had also joined a Masonic lodge in 1784. The number three is said to hold mystical significance to Freemasons. Accordingly, the overriding key of The Magic Flute is E-flat major, with three flats in the key signature, and the Overture opens with a grand proclamation of each of the three notes of the tonic triad. Following this grave introduction, the orchestra skips off in a gleeful, fugal Allegro, only to be interrupted by another solemn proclamation of the three chords (this time in the dominant key of B-flat). The remainder of the Overture is notable for Mozart’s brilliant use of counterpoint and dynamic contrasts, building a considerably more complex piece than one might expect from what is really only a single theme.

—James M. Keller

This note originally appeared in different form in the program books of the New York Philharmonic, and is reprinted with permission. Copyright © New York Philharmonic.
Symphony No. 8 in G, Op. 88

Antonín Dvořák was born in Nelahozeves, Bohemia on September 8, 1841; he died in Prague on May 1, 1904.

Scoring: 2 flutes, piccolo, 2 oboes, English horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, and strings.

Approximate performance time: 34 minutes.

Warmth of heart is perhaps the most pervasive quality of Dvořák's music. That is not to suggest that it was a substitute for substance or technical skill; it was simply part of the man's nature—as was the innate sense of tastefulness that kept it from overwhelming the other strong points that earned him the admiration of his colleagues as well as the enduring love of a large international audience.

Another prominent element in his work, of course, was his spontaneous and enthusiastic response to his native culture. This too was part of his nature as a creative artist, and it is not at all surprising that he recommended a similar approach on the part of the aspiring American composers who were his pupils during his three fertile years as director of the National Conservatory of Music in New York (1892-1895). The Symphony in G major was already behind him when he arrived in the New World, and it marked some notable occasions for him here, as it had done earlier in England.

This eminently lovable and truly great work was composed at a time when Dvořák had achieved not only the recognition already noted, but, far more importantly, the self-confidence of knowing he had chosen the right path. Not at all surprisingly for a musician of his time, he was strongly influenced by Wagner in his early works. For him, in fact, that influence was strengthened by direct contact: he actually played the viola in an orchestra Wagner conducted in a concert of his own works on a visit to Prague in 1863. The early symphonies and other works Dvořák composed in the dozen years that followed that event carry the Bayreuth master's strong imprint, with fairly direct allusions in the Third and Fourth symphonies to Tannhäuser, the Overture to which was the concluding number in that 1863 concert.

But it was with music influenced more strongly still by the songs and dances of his native soil—specifically a set of Moravian Duets for soprano and alto—that Dvořák attracted the admiration and meaningful support of Johannes Brahms, who not only recommended him for an Imperial Prize in Vienna but put him in the good hands of his own publisher, Simrock of Berlin. Simrock had enjoyed a great success with Brahms's own Hungarian Dances, originally for piano duet, and it was he who urged Dvořák to undertake a similar cycle, his Slavonic Dances. Not only did he compose the first of his two books of those dances (the eight that constitute his Op. 46) as soon as he came under Simrock's wing, in 1876, but he then proceeded to orchestrate all of them, and in that form they reached a far wider audience and made a much deeper impression.

At that time Dvořák composed several other works in various forms with specifically Czech content. There was a triptych of Slavonic Rhapsodies for orchestra (Op. 45), and such dance forms as the furiant and the sousedská found their way into symphonies and chamber music. The last of his four piano trios, Op. 90 in E minor, is built entirely on the form known as the dumka, in consequence of which that work is known by the plural form of that term: it is the Dumky Trio.

Dvořák composed his Symphony in G major in 1889 and conducted the premiere in Prague on January 2 of the following year. Less than three months later he introduced the work in London at a concert of the Philharmonic Society, the organization that had commissioned Beethoven's Ninth Symphony and had provided the commission for his own splendid Seventh, which he had introduced there in April 1885. He conducted the Eighth in England again in June 1891, when he was given an honorary doctorate at Cambridge University. For some time the work was called his "English" Symphony, simply because its first publication was in England, when Dvořák was briefly on
the outs with Simrock. But the work is Czech through and
through, and Dvořák seemed to be pleased that it was received
that way.
There is a conspicuous interrelationship of themes from
one movement to another in several of Dvořák's sympho-
nies and chamber works, among which are examples of
“cyclical” treatment of a basic theme or motif. The last and best-
known of his symphonies, the one in E minor which he com-
posed in America and called From the New World, is an es-
pecially clear example of this characteristic practice, mingling
variation, metamorphosis, inversion, and outright quotation of
themes as the respective movements succeed one another. The
Symphony in G major, which stands next in the hearts of so
many listeners (and is ranked a bit higher by more than a few
musicians), perhaps goes farther than any of the others in this
respect, but also in a somewhat subtler way than the others.
Every theme and sub-motif in this radiant and robust work
would appear to be developed from the opening phrase, the
cumulative effect of the first three movements being to point to
a finale in variation form as their inevitable consequence (not
that this is an unusual phenomenon among symphonies with
variation-finales). To note the citation of one of Dvořák's own
earlier tunes in the third movement, and of a theme in the fina-
le that Smetana had used, in no way invalidates this notion, for
both of these tunes happen to show the same sort of relation-
ship to the preceding ones as all the others in this work. There
are, after all, more than a few similar instances of composers'
having arrived at pre-existing tunes in the working-out of vari-
ations on unrelated (or apparently unrelated) themes. One of
the best-known such examples is Beethoven's citation of Lep-
orello's opening aria in Mozart's Don Giovanni, "Notte e gior-
no faticar," in his Diabelli Variations for piano. Rachmaninoff,
to no one's surprise, arrived at the Dies irae in working out his
variations on Paganini's famous Twenty-fourth Caprice; Tchai-
kovsky arrived at the same tune in his variations on an original
theme. This list of such things in variation works is quite end-
less. While this marked thematic interrelationship will strike
some listeners more strongly than others, none need be unduly
concerned about it. It is simply one of the underpinnings of a
work in which Dvořák's abundant warmth of heart commu-
unicates itself with characteristic directness and rhythmic
strength, and with a melodic richness (however derived) and
feeling for color seldom equaled and never surpassed even
among his finest orchestral scores.
An atmosphere of fairy tales and forest legends is evoked in a
brief perambulatory section, and then a sequence of birdcalls,
woodland sounds and bluff Slavonic marches fills out the first
movement. The second, informed with what might be called
a devotional element as well as further pastoral idylls, is not
without its sterner moments: toward the end a moment of
hushed tranquility is shattered by a somber transformation of
the movement's opening motif—still discernible as being re-
lated to the birdcalls in the preceding movement.
The third movement is not the specifically categorizable Czech
dance Dvořák used in place of a conventional scherzo in some
of his other works (though elements of the špacírka, soused-
ská and mazurka may be heard in it), but is a voluptuous waltz
which just as surely evokes a village festival. Its bucolic trio is
a tune Dvořák recycled from his 1874 opera The Pigheaded
Peasants.
The capstone of the Symphony is its stunning finale, exuding
good-natured pomp and revelry in its brilliant fanfares, dizz-
ily whirring variation figures and fierce march episodes—one
of which crests in a tune cited earlier by Smetana in "Harvest
Home," the last of the six pieces for piano which the older
composer produced in 1875 under the collective title Dreams.
(While Dvořák hardly ever quoted folk tunes in his works—his
Slavonic Dances are built almost entirely on original themes—
this would appear to be one of the few exceptions, and also one
of the three or four folk tunes used by both him and Smetana.)
Dvořák made no fewer than ten false starts before he was able
to shape the theme of this variation movement to his satisfac-
tion, but once he succeeded the music came pouring out with
a grand, unforced sweep. At the end there is his characte-
ristic falling back to a quiet, nostalgic episode before the jubilant
concluding gesture.
Concluding work on that occasion was the Symphony in G ma-
jor, with which he scored a still grander triumph on "Bohemian
Day" at the World Columbian Exposition in Chicago, August
12, 1893, conducting an orchestra of 114 players for a wildly
enthusiastic audience of some 8,000—a demonstration that surpassed even the one that greeted the New World Symphony at its premiere in New York four months later.

In those days, and for some fifty years after Dvořák's death, his Symphony in G major was billed as No. 4, the number he assigned when he gave the score to his English publisher. His final symphony, From the New World, was originally published as No. 5. It was only in the 1950s that all his symphonies, a total of nine rather than five, were renumbered chronologically and the four early ones Dvořák had left unpublished began to be heard.

~ ~ ~
### UNLV MUSIC FACULTY

<table>
<thead>
<tr>
<th>Name</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alfonse Anderson</td>
<td>Voice, UnderGrad. Coordinator</td>
</tr>
<tr>
<td>Virko Baley</td>
<td>Composition</td>
</tr>
<tr>
<td>Joline Barol-Gilmore</td>
<td>Voice</td>
</tr>
<tr>
<td>Anthony Barone</td>
<td>Music History</td>
</tr>
<tr>
<td>Bill Bernatis</td>
<td>Horn, Assistant Dept. Chairman</td>
</tr>
<tr>
<td>Beverly Bias</td>
<td>Viola</td>
</tr>
<tr>
<td>Tony Branco</td>
<td>Jazz, Keyboard</td>
</tr>
<tr>
<td>Tom Bruner</td>
<td>Film Scoring</td>
</tr>
<tr>
<td>Eugenie Burkett</td>
<td>Music Education</td>
</tr>
<tr>
<td>Stephen Caplan</td>
<td>Oboe</td>
</tr>
<tr>
<td>Michael Cochran</td>
<td>Voice, Diction</td>
</tr>
<tr>
<td>Kim Delibro</td>
<td>Harp</td>
</tr>
<tr>
<td>Paul Firak</td>
<td>Drumset</td>
</tr>
<tr>
<td>Nathan Fischer</td>
<td>String Bass</td>
</tr>
<tr>
<td>Tod Fitzpatrick</td>
<td>Classical Guitar</td>
</tr>
<tr>
<td>Charles Foley</td>
<td>Voice, Vocal Coordinator</td>
</tr>
<tr>
<td>Juline Gilmore</td>
<td>Recording Studio</td>
</tr>
<tr>
<td>Jonathan Good</td>
<td>Voice, Opera Theatre</td>
</tr>
<tr>
<td>Jennifer Grim</td>
<td>Department Chairman</td>
</tr>
<tr>
<td>Dean Gronemeier</td>
<td>Flute</td>
</tr>
<tr>
<td>Jorge Grossmann</td>
<td>Percussion, Associate Dean</td>
</tr>
<tr>
<td>Kenneth Hanlon</td>
<td>Music Theory/Composition</td>
</tr>
<tr>
<td>James Harvey</td>
<td>Music Theory</td>
</tr>
<tr>
<td>Paul Hesselink</td>
<td>Violin</td>
</tr>
<tr>
<td>David Holben</td>
<td>Organ</td>
</tr>
<tr>
<td>Serdar Ilban</td>
<td>Tuba</td>
</tr>
<tr>
<td>Julie Ivy</td>
<td>Voice, Opera Theatre</td>
</tr>
<tr>
<td>Jocelyn Jensen</td>
<td>Music Theory</td>
</tr>
<tr>
<td>Timothy Jones</td>
<td>Music Theory/Choral</td>
</tr>
<tr>
<td></td>
<td>Percussion</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>Gil Kaupp</td>
<td>Recording Studio</td>
</tr>
<tr>
<td>Anna Kijanowski</td>
<td>Piano</td>
</tr>
<tr>
<td>Taras Krysa</td>
<td>Director of Orchestras</td>
</tr>
<tr>
<td>Anthony LaBounty</td>
<td>Assoc. Director of Bands</td>
</tr>
<tr>
<td>Joe Lano</td>
<td>Jazz Guitar, Arranging</td>
</tr>
<tr>
<td>Weiwei Le</td>
<td>Violin, Chamber Music</td>
</tr>
<tr>
<td>Thomas Leslie</td>
<td>Director of Bands</td>
</tr>
<tr>
<td>David Loeb</td>
<td>Director of Jazz Studies</td>
</tr>
<tr>
<td>Sheri Manning</td>
<td>Woodwind Methods</td>
</tr>
<tr>
<td>Jim McIntosh</td>
<td>History of Rock Music</td>
</tr>
<tr>
<td>Janis McKay</td>
<td>Bassoon, Grad Coordinator</td>
</tr>
<tr>
<td>Sue Mueller</td>
<td>Music Education</td>
</tr>
<tr>
<td>Karen Park</td>
<td>Music Theory/Composition</td>
</tr>
<tr>
<td>Bruce Paulson</td>
<td>Jazz, Trombone</td>
</tr>
<tr>
<td>Larry Pellegrino</td>
<td>History of the Beatles</td>
</tr>
<tr>
<td>David Perrico</td>
<td>Jazz Ensembles</td>
</tr>
<tr>
<td>Kurt Rasmussen</td>
<td>World Drumming</td>
</tr>
<tr>
<td>Barbara Riske</td>
<td>Piano</td>
</tr>
<tr>
<td>Paul Seitz</td>
<td>Music Theory</td>
</tr>
<tr>
<td>Andrew Smith</td>
<td>Violoncello</td>
</tr>
<tr>
<td>Lindsey Springer</td>
<td>String Methods</td>
</tr>
<tr>
<td>Marina Sturm</td>
<td>Clarinet, Chamber Music</td>
</tr>
<tr>
<td>Mykola Suk</td>
<td>Piano</td>
</tr>
<tr>
<td>Tad Suzuki</td>
<td>Conducting</td>
</tr>
<tr>
<td>Cheryl Taranto</td>
<td>Music Librarian, Music History</td>
</tr>
<tr>
<td>Steve Trinkle</td>
<td>Trumpet</td>
</tr>
<tr>
<td>Thomas Warrington</td>
<td>Jazz, Bass</td>
</tr>
<tr>
<td>David Weiller</td>
<td>Director of Choral Studies</td>
</tr>
<tr>
<td>JoBelle Yonelly</td>
<td>Vocal Jazz</td>
</tr>
</tbody>
</table>

---

15 16
2008

Concert III: Virko’s Birthday
Tuesday, November 25, 2008
Artemus W. Ham Concert Hall
7:30pm

2009

Concert IV: Wagner and Berloiz
Tuesday, February 17, 2009
Artemus W. Ham Concert Hall
7:30pm

Concert V: Mahler I
Tuesday, April 28, 2009
Artemus W. Ham Concert Hall
7:30pm