University of Nevada Las Vegas
College of Fine Arts
Department of Music
presents

THE UNLV

Symphony Orchestra
Concert V

Mahler

TARAS KRYSA
MUSIC DIRECTOR/CONDUCTOR

Tuesday Evening
April 28, 2009  7:30PM
Artemus Ham Concert Hall
Located on Campus of UNLV
4505 Maryland Pkwy

UNIVERSITY OF NEVADA LAS VEGAS
~ PROGRAM ~

(attr.) Alessandro Marcello
Concerto for Oboe and Strings
   I. Allegro moderato
   II. Adagio
   III. Allegro

   Alex Hayashi, Oboe

Lowell Liebermann
Concerto for Piccolo and Orchestra
   I. Andante comodo
   II. Adagio
   III. Presto

   Farah Zolghadr, Piccolo

–INTERMISSION–

Gustav Mahler
Symphony No. 1 in D Major
   I. Langsam. Schleppend – Immer sehr gemächlich
   II. Kräftig bewegt
   III. Feierlich und gemessen, ohne zu schleppen
   IV. Stürmisch bewegt

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.
Alex Hayashi

Oboe

Born and raised in Honolulu, Hawaii, Alex Hayashi is currently pursuing a Bachelor of Music degree in performance at the University of Nevada, Las Vegas. He is currently studying oboe with Dr. Stephen Caplan. Before coming to UNLV, he has been under the instruction of Susan Ochi-Onishi. At UNLV, he has the opportunity of playing in chamber groups and large ensembles, including the UNLV Wind Orchestra, Symphony Orchestra, and Symphonic Winds. In his high school years, Alex participated in several ensembles, including the Kalani High School Symphonic Wind Ensemble, the Hawaii Youth Symphony, University of Hawaii Symphony Orchestra and the Oahu Band Directors Association Select Band. He has also competed and has been recognized in numerous events statewide and nationally including the OBDA Solo and Ensemble, the Morning Music Club Scholarship Competition and the MENC: 2006 All USA High School Musicians.

Farah Zolghadr

Piccolo

Farah Zolghadr is a graduate student in Flute Performance at the University of Nevada – Las Vegas. She graduated from Western Illinois University with a double major in Flute Performance and International Relations (Political Science). She graduated summa cum laude and was selected as Western Illinois University's Lincoln Academy of Illinois Student Laureate for 2006-2007 in recognition of superior academic achievement and contributions to her community. In addition to numerous other awards from her university, she was named a national Phi Kappa Phi Graduate Fellow for 2007-2008.

Farah was the winner of the inaugural Flute Society of St. Louis Scholarship Competition adjudicated by Mark Sparks of the Saint Louis Symphony Orchestra (Principal). She has also participated in several competitive masterclasses including those presented by Patricia Spencer, Bard College; Michel Debost, Oberlin Conservatory; Walfrid Kujaja, Northwestern University; Bradley Garner, Cincinnati Conservatory of Music; Amy Porter, University of Michigan; and Fenwick Smith, Boston Symphony Orchestra.

Her interest in new music includes the music of Persian composer Reza Najfar. Farah's 2005 research project, "Persian Music as a Reflection of Iranian Society," highlighted the status of the arts in post-revolutionary Iran and combined her interest in new music and International Relations.

At UNLV, she is currently involved with the Symphony Orchestra, Wind Orchestra (Principal), and Graduate Wind Quintet, as well as teaching a section of Music Appreciation for undergraduate students. Currently, she is also the President of the Las Vegas Flute Club (2008-2009). Farah was recently named the Outstanding Graduating Graduate Student from the Music Department at UNLV and is also nominated for the same award from the College of Fine Arts. Next year, she will attend the University of Miami as a Henry Mancini Fellow to pursue a Doctor of Musical Arts in Flute Performance. She will also be a teaching assistant to Ms. Trudy Kane, flute professor at the University of Miami.

Farah currently studies with Dr. Jennifer Grim. She is a former student of Dr. Andrea Graves.

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 ~

Concerto for Oboe and String Orchestra in C minor

Alessandro Marcello was born Venice, Italy on August 24, 1669; he died in Padua, Italy on June 19, 1747.

Scoring strings, continuo, and solo oboe.
Approximate performance time: 10 minutes.

Born into the nobility of Venice, Alessandro Marcello studied law and served first as a member of the city-state's high council, later as a diplomat in the Levant and the Peloponnese, finally returning to Venice to take a judiciary position. The total of his musical œuvre is modest (a handful of cantatas, sonatas and concerti); however, they are highly regarded and are considered the pinnacle of the Italian Baroque. Bach is known to have transcribed Marcello's Oboe Concerto in D Minor for the harpsichord, which is in itself a sign of high respect. Alessandro often signed his compositions with the nom-de-plume "Eterio Stinfalico," which led for a time to many of his compositions' being attributed to his more famous younger brother, Benedetto, or even to Antonio Vivaldi.

The Oboe Concerto in C Minor is an exquisite vehicle for the soloist. The thematic material is memorable and the figurations graceful and idiomatic. The accompaniment for string orchestra is richly textured with counterpoint, and there is expressive fluency in the harmonic flow. There is also ample opportunity for the soloist to elaborate with elegant ornamentation, a stylistic element in Baroque music that elicits the freedom of improvisation.

Concerto for Piccolo and Orchestra Op. 50

Lowell Liebermann was born in New York City on February 2, 1961.

Scoring: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, harp, celeste, vibraphone, strings, and solo piccolo.
Approximate performance time: 20 minutes.

Commissioned by the National Flute Association
First performance: 18 August 1996; Jan Gippo, piccolo; The New Jersey Symphony; Glenn Cortese, conductor
Dedicated to Jan Gippo

Symphony No. 1 in D Major

Gustav Mahler was born in Kaliště, Bohemia on July 7, 1860; he died in Vienna, Austria on May 18, 1911.

Scoring: 4 flutes and 2 piccolos, 4 oboes and English horn, 4 clarinets and 1 bass clarinet, 3 bassoons and a contrabassoon, 7 horns, 4 trumpets, 3 trombones, 1 tuba, timpani, cymbals, triangle, tam-tam, bass drum, harp, and strings.
Approximate performance time: 52 minutes.
When Mahler introduced his First Symphony, in the second month of his second season as director of the Budapest Opera, the work was not billed as a symphony, but under the title "Symphonic Poem in Two Parts," and there were five movements, one more than we hear in the present concerts. Part I comprised the first two movements as we know them now, but separated by an Andante which Mahler eventually dropped from the score. Part II was made up of the last two movements, headed A lapompe funèbre and Molto appassionato, respectively, and played without pause. The premiere was not anyone might call a success. There was booing as well as polite applause, and the critic Viktor von Herzfeld, one of Mahler's close friends, did not let that friendship get in the way of a tirade he summed up with the observation, "All of our great conductors . . . have themselves eventually recognized, or have proved, that they were not composers . . . This is true of Mahler also."

The movement that gave the most offense was the penultimate one, the Funeral March that begins with the double bass intoning a minor-key variant of a familiar tune (the nursery song known in French as "Frère Jacques" and in German as "Bruder Martin") and proceeds through a chain of exotic motifs, rhythms and colors such as never heard or imagined in a symphony before. This section was said to reflect both Jewish and Gypsy influences. One of the tunes in the tender second section, which Mahler had used in 1884 for "Die zwei blauen Augen," the last of his four Lieder eines fahrenden Gesellen ("Songs of a Wayfarer"), is virtually identical with a Jewish liturgical theme that was well known in Central Europe at the time, and may represent a boyhood recollection on the composer's part.

Whatever its source, this tender theme must have been the least distressing part of the Funeral March movement to the work's early audiences. As Mahler's biographer Henry-Louis de La Grange notes, however, that at the time the First Symphony was composed "the emotions he needed to express were so overpowering that he was not much concerned with his future listeners' reactions."

Four years after the Budapest premiere, when Mahler conducted his First Symphony in Hamburg, where he had become come director of the Opera in 1891, he sought to make it more accessible by giving descriptive titles to the work as a whole ("Titan, evidently after the novel by Jean Paul, though Mahler said the music had no relation to the book), to its two large divisions, and to each individual movement. By then (1893) he had revised the work twice, eliminating the Andante in the first and restoring it in the second. Part I now bore the title "From the Days of Youth" and its component movements were headed "Spring without End," "Blumine" (another title taken from the works of Jean Paul, usually rendered in English as "Flower Piece" or "A Chapter of Flowers"), and "Under Full Sail." In Part II, titled "Commedia humana," the movements were headed "Funeral March after the Manner of"

Eventually Mahler abandoned the notion of using any titles at all. From 1894 onward he called the work simply "Symphony in D major (No. 1)," and in 1896 he permanently discarded the Blumine movement, which he had adapted from a serenade he composed in Kassel in 1884 as part of a series of tableaux vivants based on Victor von Schefl's pageant-play Der Trompeter von Säckingen. Scheffel's play, introduced in 1854, was enormously successful; in the 1870s both the forgotten Hans Kaiser and Brahms's friend Berhard Scholz wrote operas based on it, and in May 1884, just a month before the presentation of Mahler's tableaux vivants in Kassel, Victor Nessler's operatic treatment, with a libretto by Rudolf Bunge and some input from Schefl himself, was given its premiere in Leipzig. Nessler's folk-flavored opera quickly became as popular as the play itself and Mahler was obliged to conduct it several times, his distaste for it deepening with each performance. Curiously, although Mahler eliminated all descriptive titles from the score of his First Symphony, he did permit his confidante Natalie Bauer-Lechner to give the critic Ludwig Karpath a fairly detailed program for the work in its four movement form, which was printed in the Neues Wiener Tagblatt on the occasion of the Viennese premiere in 1900 (by which time Mahler had moved from Hamburg to the directorship of the Vienna Court Opera). This program described "a strong, heroic man, his life and sufferings, his battles and defeat at the hands of Fate," a scenario "conceived and composed from the standpoint of a defenseless young man who easily falls prey to any attackers." It may be summarized as follows:

The first movement evokes a "dionysiac feeling of jubilation . . . in the midst of Nature, in a forest where the sunlight of a lovely day sparkles and shimmers." The sprightly tune that grows out of the mysterious opening is that of "Ging heut' morgen übers Feld," the first of the Wayfarer songs. At the end "the hero bursts out laughing and runs away."

In the second movement "the young man roams about the world in a more robust, strong and confident way." This is more or less a scherzo, in the form of a tableau vivant, and there were five movements, one more than we hear in its present concerts. Part I comprised the first two movements as we know them now, but separated by an Andante which Mahler eventually dropped from the score. Part II was made up of the last two movements, headed A lapompe funèbre and Molto appassionato, respectively, and played without pause. The premiere was not anyone might call a success. There was booing as well as polite applause, and the critic Viktor von Herzfeld, one of Mahler's close friends, did not let that friendship get in the way of a tirade he summed up with the observation, "All of our great conductors . . . have themselves eventually recognized, or have proved, that they were not composers . . . This is true of Mahler also."

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"Both the Funeral March and the storm that breaks out immediately afterward strike me as burning accusations hurled at the Creator." According to the 1900 scenario, the hero is exposed to the most fearful combats and to all the sorrows of the world. He and his triumphant motifs are "hit on the head again and again" by destiny. . . . Only when he has triumphed over death, and when all the glorious memories of youth have returned with themes from the first movement, does he get the upper hand, and there is a great victorious chorale!

The theme of that chorale, which appears for the first time in the middle of the final movement and returns in the great heavenstorming coda, would appear to echo the phrase “And He shall reign for ever and ever” in the Hallelujah Chorus of Handel’s Messiah. To a certain generation of listeners, however, it may suggest itself as having been adapted by the composer known as Mana-Zucca (née Augusta Zukerman, 1887-1981), who happened to have been born at the time Mahler was composing his First Symphony, for her song “I Love Life,” once a familiar baritone encore piece. That title, in any event, might serve as a motto for this enduringly inspiring symphony.

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UNLV Symphony Orchestra Personnel

Violin I
Brian Hwang
Christina Riegert
Sandro Ladu
Barbara Ellis
Brandi Frias
Thomas Keeley
Maria Huzar
Alyson Maidalon
Samantha Alterman

Violin II
Mina Park
Zach McBride
Angela LaBella
Belinda Martinez
Lydia Scheve
Amanda Gentile
Andrew Ferral
Janay Harris
Jason Hung
Jose Orozco

Viola
Merietta Oviatt
John Pollock
Izzy Trinkle
Gerardo Polanco
Megan Muse
Vacheral Carter

Violoncello
Jessika Soli
Courtney Waldron
Anthony Rodriguez
Columban Heo
Joe Griego
Courtney Thomas
Alyssa Ledesma

Double Bass
Cory Mueller
Zuriel Santoyo

Flute
Clare Birmingham
Farah Zolghadr
Kristen Mosca

Oboe
Mark Runkles
Alex Hayashi
Kirsten Kraemmer

Clarinet
Aki Oshima
Kanade Oi
Jonathan Cannon
Thomas Kniecik

Bassoon
Brian Marsh (contrabassoon)
Eric Foote
Leigh Anne Duncan

French Horn
Bryce Nakaoka
Fred Stone
Brian McGee
Mike Villarel
Chris Kase
Richard Brunson
Lee Hibgy

Trumpet
Megumi Kurokawa
Travis Higa
Richard De La Riva
Stephen Trinkle

Trombone
James Nelson
Russell Koester
Tom Papageorge

Tuba
Marcus Lewis

Harp
Gina Bombola

Percussion
Daniel Steffey
Melanie Scarberry
Charles Gott
Corene Peltier
Melody Loveless