UNLV
Department of Music
College of Fine Arts
presents the
UNLV Symphony Orchestra
Taras Krysa, conductor

PROGRAM
Johannes Brahms
(1833 - 1897)
Academic Festival Overture

Ralph Vaughn Williams
(1872 - 1958)
Fantasia on a Theme by Thomas Tallis

INTERMISSION

Robert Schumann
(1810-1856)
Symphony No. 4 in D Minor, Op. 120
I. Ziemlich langsam – Lebhaft
II. Romanze
III. Scherzo

Tuesday, September 27, 2011 7:30 p.m.  Artemus W. Ham Concert Hall
Performing Arts Center
University of Nevada, Las Vegas
Program Notes

Academic Festival Overture
Johannes Brahms

Johannes Brahms composed his *Academic Festival Overture* to thank the University of Breslau for an honorary Doctor of Philosophy bestowed upon him in 1879. Brahms, while certainly intellectual, chose never to pursue a position in academia. He spent two months in the summer of 1853 with violinist and composer Joseph Joachim at a university in Hanover. Even then, however, Brahms spent much of his time at local breweries with the students, where he learned several popular college songs, many of which are incorporated into *Academic Festival Overture*. Following a mysterious opening, Brahms presents an adaptation of the *Rákóczy March*, Hungary’s traditional national anthem. Brahms then introduces a series of *studentenlieder*, or student songs, including a majestic brass choral “Wir hatten gebauet ein stattliches Haus” or “We have built a stately house,” originally used as a protest song. Brahms also uses “Der Landesvater” or “The Father of Our Country,” and “Was kommt dort von der Höh” or “What comes from afar.” Despite Brahms’ cheeky and often comedic juxtaposition of these themes throughout the overture, he ends the work with the somber and celebratory “Gaudeamus igitur” or “Now, let us be merry.” Brahms conducted the premier of this overture on January 4, 1881, in Breslau.

Fantasia on a Theme by Thomas Tallis
Ralph Vaughan Williams

Above all Ralph Vaughan William’s 1910 *Fantasia on a Theme by Thomas Tallis* is a study in string color, spurred by the composer’s three-month long study with composer and renowned orchestrator Maurice Ravel in 1908. The work juxtaposes three separate string orchestras: a solo quartet, a full string orchestra, and a smaller string orchestra of nine players. In lieu of extended string techniques, the work explores church modes and a lush, though unexpected, harmonic language, highlighted by numerous string *divisi*. In orchestration, strings are usually considered the most homogenous of all consorts. Here, however, they become an arena for an infinite number of possibilities, showcasing the changing tambours inherent in different sized string ensembles.

Perhaps inspired by his position as a church organist and profound interests in folk songs and musicology, Vaughan Williams conducted research on *The English Hymnal*, where he became particularly attracted to sixteenth-century composer and church musician Thomas Tallis and his Third Mode, or Phrygian, Melody. This brief melody serves as the compositional basis for Vaughan Williams’ fifteen to twenty-minute fantasia.
Symphony No. 4 in D Minor, Op. 120
Robert Schumann

Following Ludwig van Beethoven, many nineteenth-century symphonists were forced to confront the symphony on a terrifyingly insurmountable scale. Composers’ symphonic efforts were inevitably judged alongside Beethoven’s masterworks, forcing an “imperative of originality,” as scholar Mark Evan Bonds refers to it. Robert Schumann’s Symphony no. 4 in D Minor, Op. 120, successfully offers an extension on the traditional four-movement, fast-slow-fast-symphonic form standardized by Beethoven and his Viennese predecessors. Foreshadowing the continuous drama of Richard Wagner’s operatic works, Schumann’s fourth symphony contains four attacca movements that evoke a large-scale sonata-allegro form. The first movement’s slow introduction presents a lyrical descending melody, followed by a tumultuous allegro that solidifies the symphony’s primary motives. The second and third movements, a romanza and scherzo respectively, are developmental, expounding upon the first movement’s themes. The fourth movement’s slow introduction serves as a retransition into the Allegro vivace, the final permutation of the symphony’s motives. Schumann later referred to the work as a “symphonic fantasy,” reflecting its cyclical nature.

Schumann was often criticized for both his abilities as an orchestrator and conductor. As he gained conducting experience, Schumann chose to reorchestrate his fourth symphony in 1851, the version that is most popularly performed today. While emulating a Schubertian quality in orchestration, the work also simultaneously foreshadows a Mahlerian schizophrenia. The music surges with dynamic extremes and sharp melodic contrasts. Not surprisingly, Schumann’s first signs of mental illness began to appear in 1843, two years after the premier of the original fourth symphony. Schumann suffered from severe depression. He was institutionalized in an asylum in Endenich in Bonn, Germany in 1854 and died there in 1856.
### UNLV Symphony Orchestra Personnel

**Violin I**  
Christina Riegert*  
Edward Mendiola  
Michael Burkhardt  
Sarah Wright  
Amanda Gentile  
Sammi Ciarlo  
Dmytro Nehrych  
Debra Yavitz

**Viola**  
Belinda Martinez*  
Samantha Altermann  
Robert Hunt  
Megan Hermansen  
Braydon Pikyavit  
Keegan Bonabian  
Elizabeth Bedrosian  
Anna Childs  
Sam Valdez

**Flute**  
Kate Zigterman**  
 Chrissy McHugh***  
 Emily Schank, Piccolo

**Oboe**  
Chris Fujiwara**  
Alexandra Gilroy***  
Ben Serna-Grey

**Clarinet**  
Jonathan Cannon**  
Jennifer Illes***  
Tallyn Wesner

**Bassoon**  
K.C. Chai*  
Bronson Foster  
Brock Norred

**Horn**  
Jordan Rush*  
Fred Stone*  
Erin Paul  
Kyle Tolstyka

**Trumpet**  
Dumitru Cernei**  
Allison McSwain***  
Justin Bland

**Trombone**  
Noe Otani*  
Sarah Geiger

**Bass Trombone**  
Saxon Lewis*

**Tuba**  
Garrison Gillham

**Percussion**  
Chris Bemabe  
Kyle Bissantz  
Bronson Purdy  
Chris Tusa

*Principal  
**Principal, Brahms  
***Principal, Schumann