

# UNLV

Department of Music  
College of Fine Arts

presents

## NEXTET

**Virko Baley, Music Director and Conductor**  
**John Duykers, tenor**

### PROGRAM

*Come and Hear the New and Unusual*

Diego Vega Diferencias (2000)

(b. 1968)

Carmella Cao, flute   Jennifer Iles, clarinet   Jennifer Morette, violin  
Rebecca Gray, violoncello   Zhu Sun, piano   Brandon Bell, percussion

Kristen Evans Gemini in Elysium for Two Violins (2011)

(b.1990)

Christina Riegert and Michael Burkhardt, violins  
Premier Performance

Nolan Stolz Impressions of Mt. Charleston (2011)

(b. 1981)

for Alto Saxophone and Fixed Electronic Media

Mark McArthur, saxophone

Premiere performance commissioned with a grant from Nevada State Arts Council

Jorge Villavicencio Grossman Angelus! (2011) (on the Bicentennial of Franz Liszt's birth)

(b.1973)

Lisa Maresch, piano

Diego Vega (Di)Ego Dixi for Flute and Piano (2001)

I.  
II.  
III.

Jennifer Grim, flute   Lisa Maresch, piano

Virko Baley Red Earth. Hunger (1985 – 91; 2007 – 11)

(b. 1938)

Opera in one act and three scenes (Scene 3, No. 1)

Lullaby: *"Sleep, it's best to sleep, not to feel the hunger"*

*Hour of the Wolf* and *Heart of Glass*; Finale (Scene 3, No. 9)

Athena Mertes, soprano   John Duykers, tenor   Carmella Cao, flute/piccolo  
Mark Runkles, oboe   Jennifer Iles, clarinet   Jordan Rush, horn   Brandon Bell, percussion  
Melaney Scarberry, harp   Lisa Maresch, piano   Weiwei Le, violin   Andrew Smith, violoncello

**Friday, October 21, 2011**

**7:30 p.m.**

**Dr. Arturo Rando-Grillot Recital Hall  
Lee and Thomas Beam Music Center  
University of Nevada, Las Vegas**

## FUTURE NEXTET CONCERTS

- November 10, 2011 Guest Artist: pianist Susan Svrcek
- December 7, 2011 Composer-in-Residence Frederick Lesemann
- January 31, 2012 Composer-in-Residence Roshanne Etezady
- February 16, 2012 Composer-in-Residence Zhou Long (Pulitzer Prize 2011)
- March 13, 2012 Composer-in-Residence John Harbison (Pulitzer Prize, 1987)
- April 9, 2012 Composer and Pianist-in-Residence Jed Distler
- April 16, 2012 Alumni Concert (concert devoted to the music of our past graduates)
- A Tribute to John Cage (a co-production with percussion area): Date to be Determined.

### Biographies (in alphabetical order)

**John Duykers** made his professional operatic debut with the Seattle Opera in 1966. Since then he has appeared with many of the leading opera companies of the world including The Lyric Opera of Chicago, San Francisco Opera, Houston Grand Opera, Netherlands Opera, Grand Theatre de Genève, Teatro Carlo Felice in Genoa, London's Royal Opera, San Diego Opera, the Opera Company of Philadelphia, Greater Miami Opera, Canadian Opera, Vancouver Opera, Edmonton Opera and the Metropolitan Opera Studio. His standard operatic repertoire encompasses more than forty roles, and he has appeared in more than 85 20<sup>th</sup> and 21<sup>st</sup> Century operas, including fifty-one premieres.

In 1987 he created the role of Mao Tse Tung in John Adams' *Nixon In China* for Houston Grand Opera. *Nixon in China* was telecast over PBS "Great Performances" for which it won an Emmy Award. The subsequent recording for Nonesuch followed suit by winning a Grammy. Philip Glass has written three operas for Mr. Duykers, including *The White Raven*, *In the Penal Colony* and *Galileo Galilei*, in which he played the title role.

Mr. Duykers performs frequently in recital and with symphony orchestras. He has performed with the National Symphony, the Los Angeles Philharmonic, Kansas City Symphony, Tri-Cities Symphony, Sacramento Symphony, Santa Rosa Symphony, the Fairbanks Symphony and the San Jose Symphony. He has appeared at major festivals throughout the world.

"Duykers (singing Caliban) is a miracle. It has been 45 years since his debut with Seattle Opera, and 24 years since he created the role of Chairman Mao in John Adam's *Nixon in China* ... but his unique timber and deeply involving declamatory style, histrionic immediacy, impeccable enunciation and artistic brilliance remain undimmed. Think 'The Placido Domingo of new music' and you're on target. Duykers' marvelous tour-de-force is reason enough to put *Caliban Dreams* on your must-see list." *Jason Victor Serinus, San Francisco Classical Voice; July - 2011*

**Jorge Villavicencio Grossmann's** (b. Peru 1973) music has been performed by ensembles such as the National Symphony Orchestra of Ukraine, New England Philharmonic, Aspen Sinfonia, Kiev Camerata, Nouvel Ensemble Moderne, Da Capo Chamber Players, Pierrot Lunaire Ensemble Wien®, Seattle Chamber Players, Talea Ensemble, ALEA III and the Arden, Amernet and JACK quartets. Upon his graduation with a degree in violin performance from Faculdade Santa Marcelina (Brazil), Jorge decided to focus entirely on composing. In 1998 he moved to the U.S., to pursue graduate studies in composition at Florida International University, where he studied with Orlando Garcia and Fredrick Kaufman. At Boston University, where he completed his DMA, Jorge studied with John Harbison and, for three years, with the late Lukas Foss. His works are deeply rooted in the western music tradition, but also mirror his Latin American background. He has won awards such as a John Simon Guggenheim Memorial Foundation fellowship, the Aaron Copland Award, and a Charles Ives Scholarship from the American Academy of Arts and Letters. From 2004 to 2010, he held a teaching position at the University of Nevada, Las Vegas, where he became a founder co-director of N.E.O.N., Nevada Encounters of New Music. He currently teaches composition at Ithaca College where he also directs the Ithaca College Contemporary Ensemble. Highlights of the 2011-12 season include the premiere of *Wayra* by the Peruvian National Symphony, a performance by Boston Musica Viva as well as master classes and workshops in Turkey and Spain. For further information, please visit his website, [www.shadowofthevoices.com](http://www.shadowofthevoices.com)

**Kristen Evans** is a native of Minnesota. She studied Music Theory/Composition at the University of Minnesota-Duluth for three years under the direction of Dr. Justin Rubin and Dr. Thomas Wegren. Kristen transferred to UNLV in the Fall of 2011 to pursue her degree in Music Theory/Composition under the guidance of Prof. Virko Baley. *Gemini in Elysium* is the first composition she completed while beginning her studies at UNLV.

Hailed as "a deft, smooth flute soloist" by the *New York Times*, **Jennifer Grim's** remarkable depth and breadth as a performer of solo and chamber repertoire is gaining broad national acclaim. First prizewinner in several national chamber music competitions, Ms. Grim has performed with such groups as the Chamber Music Society of Lincoln Center and St. Luke's Chamber Ensemble. She is the flutist of the award-winning Zephyros Winds, as well as the solo flutist of the New York Chamber Soloists and the principal flutist of the Vermont Mozart Festival. Other solo appearances include the Caramoor, Aspen, Norfolk, and Skaneateles Chamber Music Festivals. Ms. Grim has been a featured soloist at the Vermont Mozart Festival, performing all of the Mozart flute concerti and the flute quartets. She has also collaborated as a chamber artist with pianists Menahem Pressler, Charles Wadsworth, and Philippe Entremont, and guitarist Eliot Fisk. Recently, she was recently invited by Maestro Entremont to be Principal Flute at the Santo Domingo Music Festival Orchestra.

A passionate advocate of contemporary music in addition to the standard repertoire, Ms. Grim has performed with some of the leading contemporary groups in New York City, including Speculum Musicae, Manhattan Sinfonietta, ensemble 21 and Sequitur. In a recent review of Speculum Musicae's performance of Elliot Carter's Sonata for Flute, Oboe, Cello and Harpsichord, the NYT noted the "assured, polished, and beautifully nuanced" performances of Ms. Grim and her fellow musicians, remarking that "Nothing about [the piece] seemed daunting to these musicians, so the salient feature of the reading was not the work's difficulty but the contrast between its neo-Classical surface and its prickly harmonic underpinning."

**Lisa Maresch** appears across the United States as a solo pianist, collaborator, and educator. She has won prizes in the Eisteadford Competitions at the Sydney Opera House, James K. Huntzinger Competitions, to name a few, performed concerti with the UNLV Symphony Orchestra, the Las Vegas Civic, the Henderson Civic, and the Las Vegas Academy Orchestra. Performances at the International Keyboard Institute at the Mannes School of Music in New York, Round Top International Music Festival, Brevard Music Festival, Quartet Program, Arrowbear Music Festival, the Las Vegas Music Festival, and the Viola Workout. A guest with the Las Vegas Woodwind Quintet, Arizona Musicfest, Concert Series at St. Margret's, and the Blackbird Music Project. Founder of Scholarship Student Showcase with the Warne Foundation, and founder/director of piano festival in American Samoa. She is currently on the piano faculty at the University of Nevada, Las Vegas, and previously adjunct faculty at Chapman Conservatory of Music and the Orange County High School of the Arts.

**Mark McArthur** joined the faculty of University of Nevada, Las Vegas in 2009 where he teaches saxophone and coaches chamber music. He earned his Bachelors in Music Education and Performance and Master of Music in Saxophone Performance from the University of Arizona in Tucson, Arizona. Mark began his professional career by teaching in the Clark County School District for 9 years where he was the band director at both Chaparral High School and Basic High School. Throughout his time teaching as a band director, he promoted the saxophone in the district and the state by giving master classes, private instruction, guest performances, lectures at Nevada Music Educators All-State Conference, and adjudication. Currently he performs as a freelance musician around the Las Vegas community and is a member of the Red Rock Saxophone Quartet.

Young American soprano **Athena Mertes**, is quickly establishing herself as one of our generation's most promising classical singers hailed while performing at the Starlight Bowl [Burbank Philharmonic] as possessing an "extraordinary voice". She received her B.M. and M.M. in Vocal Performance at the University of Nevada, Las Vegas, where she was a student of Dr. Alfonse Anderson. She attended the American Institute of Musical Studies (AIMS) program in Graz, Austria and sang with the Lexington Opera Outreach Program and Opera Las Vegas. Mertes' opera and concert credits include Morgana (*Alcina*), Musetta (*La Bohème*), Pamina (*Die Zauberflöte*), Abigail (*The Crucible*), Zerlina (*Don Giovanni*), Gianetta (*L'elisir D'amore*), Nella (*Gianni Schicchi*), Little Red (*Little Red's Most Unusual Day*) and soprano soloist in Vivaldi's *Gloria*, Handel's *Messiah* and Honegger's *King David*. She has performed as a soloist with the Burbank Philharmonic, Las Vegas Philharmonic and Henderson Symphony. In addition to her success as an opera and concert performer, Mertes has garnered several awards. Among these are 1<sup>st</sup> place in the Dean Allen Scholarship Competition, winner of the Greek Women's University Club National Competition, Classical Singer Convention AFE winner, 1<sup>st</sup> place (District Winner) for the National Association of Teachers of Singing Artist Award (NATSAA), the Metropolitan Opera National Council Encouragement Award, finalist in the Hennings-Fischer Young Artist Competition and 1<sup>st</sup> place in the National Association of Teachers of Singing (NATS) competition. In 2010, she was a recipient of the Nevada Arts Council Artist Fellowship Honorable Mention Grant.

**Nolan Stolz's** music has been performed throughout the United States, Canada, South America, and Europe. *Impressions of Mt. Charleston* was the result of a Jackpot Grant awarded to Stolz by the Nevada Arts Council. He has received commissions from The Alturas Duo, CCSU Chamber Players, Synchronix, LVA Jazz Ensemble, SUNY-Stony Brook, Preston Fund/Artistic Grant, Aaron Larget-Caplan, Mark McArthur, Leslie Ann Leytham, Peter Scuderi and Robert Plotkin. Stolz has been composer-in-residence at the Virginia Center for the Creative Arts, CSU-Bakersfield, and University of Arizona. Dr. Stolz is currently Assistant Professor of Music at the University of South Dakota, where he teaches music theory and composition. [www.nolanstolz.com](http://www.nolanstolz.com)

**Diego Vega** is one of the most active and performed Colombian composers. His music has been performed in some of the most important concert halls in the United States, Europe and Latin America by ensembles such as the Cuarteto Latinoamericano, Eighth Blackbird, Ensemble X, Alea III, the Colombian National Symphony, the Bogotá Philharmonic, the Youth Orchestra of the Americas, the Maîtrise de Notre-Dame de Paris, the Quintet of the Americas, the Soli Chamber Ensemble, and internationally acclaimed soloists like pianist Stephen Prutsman, clarinetist José Franch-Ballester, cellist Andrés Díaz, and flutist Bradley Garner, among others. Diego has written commissioned works for the Colombian National Symphony, Notre-Dame Cathedral in Paris, France, the Cornell Symphony and the Cornell Chorus, Banco de la República de Colombia (Reserve Bank of Colombia), the Salvi Foundation and the Cartagena International Music Festival. Vega has also been awarded the National Prize of Music in Composition in 2004, the Ensemble X composition competition in 2004, Alea III 20th anniversary prize in 2002, one of the Ten Outstanding Young Persons of the Year in 1996 in Colombia, and prestigious scholarships such as Fulbright and the Sage Fellowship at Cornell University. Vega holds degrees from Cornell University (DMA), University of Cincinnati College Conservatory of Music (MM), and Universidad Javeriana (BM) in Bogota, Colombia, and has served as faculty at Syracuse University and Universidad Javeriana. He recently joined the theory and composition faculty at UNLV. Among his composition teachers are Guillermo Gaviria, Ricardo Zohn-Muldoon, Joel Hoffman, Roberto Sierra and Steven Stucky. Diego Vega has written music for soloists, a variety of chamber groups, symphony orchestras, wind ensembles, choral ensembles, computer and electronic music. He has incorporated elements of Colombian traditional music into some of these works.

### **Program Notes**

**Diego Vega: *Diferencias*** (2000) for flute, clarinet, violin, cello, piano, and percussion. The *Diferencias* are one of the oldest examples of variations in Spanish instrumental music during the 16th century. Particularly well known are the *Diferencias* composed by Luis de Narváez and Antonio de Cabezón.

Vega's *Diferencias* take their name from the Renaissance Spanish genre. There are eight variations and a coda on a theme constructed predominantly with minor thirds and sixths (set 0 1 4). This theme is presented melodically at the beginning of the piece, after a brief introduction. All variations are constructed based on the harmonic progression of the original theme. New melodic material, as a second theme, is introduced in the third and fourth variations and reiterated in the seventh variation. The coda is constructed on an ostinato in pianissimo of the violin and cello. This ostinato gradually fades away into silence to end the piece.

**Nolan Stolz: *Impressions of Mt. Charleston*** for alto saxophone and fixed electronic media (2011).

This piece was composed on commission and funded in part by a Jackpot Grant from the Nevada Arts Council. It was inspired by—and composed at—Mt. Charleston. I spent four days at the mountain exploring and composing. The piece begins with a series of stacked clusters of frequencies: pitch collections derived from the multiphonics in the saxophone part. From frequencies low to high, it is as if one is traveling from the Las Vegas Valley through Kyle Canyon up to Mt. Charleston, climbing 6400 feet in elevation before reaching the village of Mt. Charleston. The saxophone enters by playing four pitches at once—a multiphonic—that sound as massive as the mountain appears. The electronic part contains samples of an alto saxophone and a recording of the stream at Mary Jane Falls (which is located at the mountain). I was so amazed at how high the peak is, that I included extremely high pitches at the “retransition” (the section just before the return of the opening material). This piece is dedicated to my mother, Gale Winds, who brought me to Las Vegas in 1993, was the first to take me to Mt. Charleston, and who introduced me to music—specifically the saxophone—as a child.

**Jorge V. Grossmann: *Angelus!*** was commissioned by the American Liszt Society to celebrate Franz Liszt's 200<sup>th</sup> anniversary. The work borrows its title (and *just* the title!) from the 3<sup>rd</sup> year of *Années de Pèlerinage* and is also inspired by Mario Benedetti's poem “Angelus.” This work is based on a simple structure, in which outer sections resembling the sound of bells frame a middle section, where slow moving harmonies invite the listener to an almost religious contemplation.

**Diego Vega: (Di)Ego Dixi** is a piece for flute and piano in three short movements. The first movement explores the rhythmic structure and the character of the pasillo and the bambuco, two traditional folk dances from the Colombian Andes. The second movement begins as a slow recitativo and leads to a fast section based on the mapalé, a Colombian folk dance from the Atlantic region characterized by its mixture of African, Indigenous, and Spanish roots. The end of the second movement is a condensed variation of the slow material from the beginning. The third movement presents a permanent conflict between bambuco (the first movement) and mapalé (the fast section of second movement), and finally blends the two folk dances to conclude the piece.