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UNLV Symphony Orchestra

Taras Krysa

University of Nevada, Las Vegas

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College of Fine Arts

presents the

UNLV Symphony Orchestra

Taras Krysa, music director and conductor

PROGRAM

Ludwig van Beethoven
(1770–1827)

Piano Concerto, No. 5, Op. 73, in E Flat Major ("Emperor")
Allegro
Adagio un poco mosso
Rondo

Mykola Suk, Piano

INTERMISSION

Antonin Dvořák
(1841–1904)

Symphony No. 9, in E Minor ("From the New World")
Op. 95
Adagio – Allegro molto
Largo
Molto Vivace
Allegro con fuoco

Tuesday, September 25, 2012

7:30 p.m.

**Artemus W. Ham Concert Hall
Performing Arts Center
University of Nevada, Las Vegas**

Piano Concerto No. 5 in E-flat Major, "Emperor", Op. 73
Composer: Ludwig van Beethoven (1770-1827)

Vienna in 1809 was a city of turbulence and chaos. The bombardments of Napoleon's army disrupted regular life, and Beethoven complained to his publishers that he could produce nothing of note. Yet, in an environment of restriction and destruction, he completed his fifth and last piano concerto, the majestic work known as the "Emperor" Concerto. This title can only refer to Napoleon, with whom Beethoven had long been disenchanted, predicting he would become "a greater tyrant than any other." Clearly not given by Beethoven, the origin of this name remains unknown. Some suspect it was first employed by an early publisher inspired by the work's military styling. A much more colorful story attributes the name to an impassioned French soldier who, upon hearing the piece performed at its 1811 premiere in Leipzig, leapt to his feet and exclaimed, "C'est L'Empereur!" A much more pragmatic approach suggests the piece might have picked up this name upon its Viennese premiere in 1812, when it was performed as part of an event to celebrate Napoleon's birthday.

However the E-flat Concerto came to be named, the piece is the grandest of Beethoven's five finished piano concerti (a sixth from 1815 was unfinished at his death). The orchestra plays the opening chords, is answered by the piano, and then the violins introduce the main theme. After secondary themes are introduced, developed and recapitulated, the "six-four" chord is heard, traditionally the predecessor of a cadenza improvised or written by the performer. Here, however, Beethoven left a special instruction: "There is no cadenza; instead proceed directly with the following." A written-out passage follows, leading directly into the coda. To take such complete control was an unusual practice in its time, but has since become standard. This was the first of his piano concerti Beethoven would not himself perform, due to his worsening deafness, and so he strove to guarantee the product. Then, too, he was a strong-willed man descending into old age as the world tumbled before a tyrant. This directive might perhaps be a reaction to that so-called Emperor with an assertion of a composer's full power -- Beethoven's own imperial moment.

The second movement opens in B major with a chorale for strings. This *Adagio* gains momentum as the piano moves through variations on the second theme. As the piece intensifies, Beethoven pauses on the note B, then B-flat, preparing for a return to E-flat major. There is no break before the third and final movement, which is a rondo with strong sonata elements. Moments before the concerto's conclusion the piano lingers in a quiet moment accompanied only by timpani. Then, with a few swift piano chords and scales, it rushes to a triumphant finish.

Symphony No. 9 in E minor, *From the New World*, Op. 95
Composer: Antonin Dvorak (1841-1904)

Dvorak's ninth and final symphony was the only one he ever titled, inscribing the words "From the New World" on the score before he sent it off for its premiere (New York Philharmonic, December 16, 1893). It was a piece as much *for* the new world as *from* it, intended as a model for American composers, a demonstration of how a symphony can capture the national spirit. Upon his arrival in New York in the fall of 1892, Dvorak immersed himself in America's traditional music, requesting private recitals of folk songs from African-American student Harry T. Burleigh and drawing inspiration from the Native American legend of Hiawatha. No doubt a result of this close study, listeners often claim to hear such classic American melodies as "Three Blind Mice" and "Yankee Doodle" among the symphony's themes. But Dvorak contends that the melodies, although emulative of folk tunes, are original. He writes:

I have not actually used any of the melodies. I have simply written original themes embodying the peculiarities of the Indian music, and using these themes as subjects, have developed them with all the resources of modern rhythms, harmony, counterpoint and orchestral color.

It is one such original melody that opens the E-minor Symphony, a theme of dignity and sincerity resonating from the cello section. The formal atmosphere quickly gives way to adventure, with new themes recurring through the movement. The second and most famous movement (in part because William Arms Fisher set his popular song "Going Home" to its most recognizable theme), with its celebrated English horn solo, evokes a much more reverent and nostalgic mood. As though this nostalgia has prompted thoughts of home, in the third movement Dvorak employs Czech rhythms. It is a percussive and frantic scherzo that concludes feverishly, a good foil for the intense unison of the strings that begins the fourth and final movement. Pervious themes are heard again before the victorious conclusion of the work. This inclusiveness suggests the simultaneous triumph of unity and diversity that Dvorak found so unique in his journey to the New World.

-Jonathan Gorst, Graduate Assistant for Symphony Orchestra, University of Nevada, Las Vegas

"An astonishing blend of muscular power, poetry and utter control he will prove to be one of the more formidable talents to have appeared in this country in years"(American Record Guide).

This statement resonates with truth for the Ukrainian-American pianist, **Mykola Suk**, who gained international recognition as the winner of the First Prize and Gold Medal at the 1971 International Liszt-Bartok Competition in Budapest, Hungary. His international career has spanned four continents, performing in the most prestigious venues from the Great Hall of Moscow Conservatory to Carnegie Hall in New York. *"...enormous digital control... such an impressive technique was so completely subsumed in the task of musical characterization. Suk never used the piano to show off; he made it the servant of Liszt's expressive ideas"(Toronto Star).*

Mr. Suk has appeared as soloist with numerous leading orchestras, from the Russian National Symphony under Mikhail Pletnev to the Beethoven Orchestra Bonn under Roman Kofman. He has collaborated artistically with the world's outstanding conductors, among them Charles Bruck, Janos Ferencik, Arvid Jansons, Stefan Turchak, James DePreist and Carl St. Clair. Mr. Suk's interviews, live performances, and CD recording have been broadcast throughout the United States, Canada, Europe and Asia on prominent radio stations and broadcast systems.

Mr. Suk is an avid believer in 20th and 21st century piano literature. He was honored to premiere numerous works, especially by Ukrainian composers such as Valentin Silverstrov, Ivan Karabyts and Myroslav Skoryk. Most of the compositions were composed for, dedicated to, or commissioned by Suk.

Mykola Suk completed his Doctor of Musical Arts Degree in Piano Performance at the Moscow State Conservatory, studying with Lev Vlasenko. He also holds a combined Bachelor/Master of Music Degree in Piano Performance, Pedagogy and Chamber Music from the Moscow State Conservatory. Before coming to the United States, he served as professor of Piano at the Kiev State Conservatory and Moscow State Conservatory.

Mykola Suk has given master classes at many festivals and music schools around the world. He has taught as an adjunct faculty member at various music schools such as the New England Conservatory, Manhattan School of Music (NY), Columbia University (NY), and the University of Southern Alabama. In 2001, Mr. Suk settled in Las Vegas, Nevada, taking responsibility for keyboard studies at the Music Department of the University of Nevada, Las Vegas.

Mr. Suk has recorded to high acclaim for the Melodia (Russia), Russian Disc, Hungaraton, Meldac/Tritan (Japan), Troppe Note/Cambria and Music & Arts (USA) labels.

Mr. Suk is managed by Shupp Artists Management. To learn more, please visit <http://www.shuppartists.com/Shupp/Artists/Suk.htm>.
<http://www.mykolasuk.com/>

Taras Krysa serves as the director of orchestras at UNLV and music director of the Henderson Symphony Orchestra.

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 United States, 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, 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. Krysa has also served as Principal Conductor of the Ukrainian State Symphony Orchestra, which he led on the several European tours with the appearance at the Concertgebouw Hall.

UNLV Symphony Orchestra Personnel

Violin I

Sammi Ciarlo*
Dmytro Nehrych
Marlo Zemartis
Belinda Martinez
Robert Hunt
Braydon Pikyavit
Elizabeth Bedrosian
Stacy Honaker

Violin II

Samantha Alterman*
Debra Yavitz
Megan Hermansen
Shawn Pickelsimer
Angela La Bella
Stephanie Silic
Anna Childs
Michelle Jeon

Viola

John Pollock*
David Chavez
Valerie Reives
Rahmaan Phillip
Jessica Williams
Joe Cha
Dalton Davis
Shelby Rosten
Mariah Revis
Pamela Betkowski

Cello

Rebecca Gray*
Maren Quanbeck
Eddie Yue
Katharine Smith
Jeremy Russo
Bradley Taylor
Dominique Jackson
Robert Chavez
Michael Halopoff

Bass

Timothy Harpster*
Ed Lacala
Zuriel Santoyo
Hayden Bryant
Justin Marquis
Issa Acosta

Flute

Chrissy McHugh
Kait Zigterman
Brandon Denman

Oboe

Alexandra Gilroy
Chris Fujiwara
Ben Serna-Grey

Clarinet

Erin Vander Wyst
Jonathan Cannon
Tallyn Wesner

Bassoon

Ashlea Sheridan
Bronson Foster
Kim Chai

Horn

Jon Holloway
Tom Frauenshuh
Jordan Rush
Michael Villarreal

Trumpet

Micah Holt
Kyle Overlay

Trombone

Keith Larsen
Lauren Crew
Max Acree

Tuba

Saxon Lewis

Percussion

Luigi Ng
Chris Dye

*Principal