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UNLV Symphony Orchestra

Taras Krysa

University of Nevada, Las Vegas

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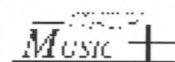
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UNLV Faculty

Alfonse Anderson	<i>Voice, UG Coordinator</i>	Anna Kijanowska	<i>Piano</i>
Virko Baley	<i>Composition</i>	Taras Krysa	<i>Director of Orchestras</i>
Martha Banks	<i>Voice</i>	Stephen Kunzer	<i>Tuba/Euphonium</i>
Anthony Barone	<i>Music History</i>	Serhiy Labo	<i>Guitar Class</i>
Bill Bernatis	<i>Horn, Ass't Chair</i>	Anthony LaBounty	<i>Assoc. Director of Bands</i>
Paul Bordenkircher	<i>Recording Studio</i>	Michelle Latour	<i>Voice</i>
Tony Branco	<i>Jazz Keyboard</i>	Weiwei Le	<i>Violin, Chamber Music</i>
Eugenie Burkett	<i>Music Education</i>	Thomas Leslie	<i>Director of Bands</i>
Stephen Caplan	<i>Oboe</i>	Dave Loeb	<i>Director of Jazz Studies</i>
Ricardo Cobo	<i>Classical Guitar</i>	Sheri Manning	<i>Woodwind Methods</i>
Michael Cochran	<i>Voice, Diction</i>	Joe Marghilano	<i>Jazz Guitar/Arranging</i>
Kim DeLibero	<i>Harp</i>	Mark McArthur	<i>Saxophone</i>
Luana DeVol	<i>Opera Studies</i>	Jim McIntosh	<i>History of Rock Music</i>
Bernie Dresel	<i>Jazz Studies - Drumset</i>	Janis McKay	<i>Bassoon, Grad Coordinator</i>
Lisa Eden	<i>Voice</i>	Sue Mueller	<i>Music Education</i>
Paul Firak	<i>String Bass</i>	Karen Park	<i>Music Theory/Comp.</i>
Tod Fitzpatrick	<i>Voice, Vocal Coordinator</i>	Brian Penkrot	<i>Music Theory</i>
Chuck Foley	<i>Recording Studio</i>	Larry Pellegrino	<i>History of the Beatles</i>
Ron George	<i>Recording Studio</i>	Judith Pinkerton	<i>Music Therapy</i>
Jonathan Good	<i>Chair</i>	Kosta Popovic	<i>Vocal Coach</i>
Jennifer Grim	<i>Flute</i>	Barbara Riske	<i>Piano</i>
Dean Gronemeier	<i>Percussion, Assoc Dean</i>	Andrew Smith	<i>Violoncello</i>
Carolyn Grossmann	<i>Class Piano</i>	Alex Stopa	<i>History of Rock Music</i>
Jorge Grossmann	<i>Music Theory/Comp.</i>	Marina Sturm	<i>Clarinet, Chamber Music</i>
Kenneth Hanlon	<i>Music Theory</i>	Mykola Suk	<i>Piano</i>
Tianna Heppner-Harjo	<i>Viola</i>	Tad Suzuki	<i>Conducting</i>
Paul Hesselink	<i>Organ</i>	Nathan Tanouye	<i>Trombone</i>
Julie Ivy	<i>Music Theory</i>	Cheryl Taranto	<i>Music Librarian/Music Hist</i>
Ruth Jacobson	<i>Voice</i>	Steven Trinkle	<i>Trumpet</i>
Jocelyn Jensen	<i>Music Theory/Choral</i>	Thomas Warrington	<i>Jazz, Bass</i>
Timothy Jones	<i>Percussion</i>	David Weiller	<i>Director of Choral Studies</i>
Larraine Kaizer	<i>Violin</i>	Phil Wigfall	<i>Jazz Saxophone</i>
Gil Kaupp	<i>Recording Studio</i>	Jobelle Yonely	<i>Vocal Jazz</i>



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



Symphony Orchestra Concert II

TARAS KRYSA
MUSIC DIRECTOR/CONDUCTOR

Tuesday Evening
October 27, 2009 7:30PM

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

UNIVERSITY OF NEVADA LAS VEGAS

~ PROGRAM ~

Anton Webern

1883-1945

Five Pieces for Orchestra, Op. 10

- I. Sehr ruhig und zart
- II. Lebhaft und zart bewegt
- III. Sehr langsam und äußerst ruhig
- IV. Fließend, äußerst zart
- V. Sehr fließend

Wolfgang Amadeus Mozart

1756-1791

Oboe Concerto in C major, K. 314

- I. Allegro aperto
- II. Adagio non troppo
- III. Rondo: Allegretto

Stephen Caplan, Oboe

—INTERMISSION—

Johannes Brahms

1833-1897

Symphony No. 2 in D Major, Op. 73

- I. Allegro non troppo
- II. Adagio non troppo
- III. Allegretto grazioso (quasi andantino)
- IV. Allegro con spirito

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.

Stephen Caplan

Oboe

Stephen Caplan's performances have been heard at venues throughout the world, including the Kennedy Center and Carnegie Hall, and have been featured on several recordings. His solo recording of American music for the oboe, *A Tree in Your Ear*, has received international acclaim. *Fanfare Magazine* describes it as "sublime" and the British journal *Double Reed News* writes, "beautifully played...it is hard to imagine anyone not enjoying this CD."

His eclectic performance background includes professional affiliations with a baroque period-instrument ensemble and a Sousa style concert band, as well as soundtracks for television and film. Principal oboist with the Las Vegas Philharmonic, he also plays in orchestras accompanying popular "superstars" on the Las Vegas Strip. He is the only performing artist to receive the Nevada Arts Council's prestigious Artist Fellowship Award three times. With the Sierra Winds, Caplan can be heard on five critically acclaimed recordings and has been the recipient of numerous grants and awards including the Nevada Governor's Award for Excellence in the Arts.

Caplan is recognized as a leading oboe pedagogue. His book, *Oboemotions: What Every Oboe Player Needs to Know about the Body* is published by GIA Publications, and he has given master classes throughout the United States. Caplan offers innovative courses for both undergraduate and graduate music students that incorporate a better understanding of the body in performance. He has a Bachelor of Music from Northwestern University and a Doctor of Musical Arts from the University of Michigan, and is a certified Andover Educator.

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 ~

Anton Webern

Five Pieces for Orchestra, Op. 10



Composed: 1911-1913

Length: c. 5 minutes

Orchestration: flute, oboe, E-flat clarinet (= clarinet), clarinet (= bass clarinet), horn, trumpet, trombone, percussion, mandolin, guitar, celesta, harmonium, harp, violin, viola, cello, and bass

The iconic status of these pieces as models of compressed perfection would have been hard to imagine during Webern's lifetime. The composer himself had second and third thoughts about the set during its creation. He wrote the first piece in 1911 and the others in 1913, and his plans for the group at various times encompassed other numbers, including a song.

But less than a decade after his death, "post-Webern" was a common label for one of the dominant stylistic trends in music and Op. 10 was a much-studied locus. And indeed, the conventional wisdom about Webern's work - astonishingly short, soft music, filled with sevenths and ninths and rests - can be supported with Op. 10. The music is soft - the brass are muted and the full ensemble never plays - and short - the whole set comes in well under ten minutes. The melodies are angular, clearly foreshadowing 12-tone, albeit non-serial, note sets.

Music of such extreme originality, however, defies stereotypes, whether reverent or dismissive. Some idea of the expressive range and reinterpretive possibilities of the Op. 10 pieces may be gathered from the disparate spirits who have recorded the set - Pierre Boulez, of course, but also Claudio Abbado, Christoph von Dohnányi, Antal Doráti, and Günter Wand among only those still in print. Here is music of uncommon compression, yes, but also of rare color and balance.

In explanation, if not precisely apology, of the brevity of these pieces, it is often suggested that they suspend time. That should not imply, however, that the music is without a living pulse. Time in that sense is a very real part of this music. The pulse may be slow, but then its subdivisions come into sharp focus. Compound subdivisions, often tied across the beat, are as characteristic of Webern as they are of Brahms and to the same liberating contrapuntal effect.

Avoidance of repetition is a truism in Webern, but again these pieces offer some ear-opening contrarian ideas. Pedal points and ostinatos abound within this miniature world. In context, the shimmering passages that open and close No. 3, for example, sound almost proto-minimalist.

Interval counters have labored long with Webern. His melodies, however, are not particularly amenable to such quantitative analysis. The effect of the disjunct leaps is not linear tension but rather harmonic calm, just as the effect of Webern's scoring is not discrete pointillism but lines of linked color - morphing is an anachronistic concept that often seems appropriate to the supple shifts of timbre in Webern's melodies.

"Your ear will always lead you right," Webern said, "but you must know why." Despite the clarity of the data, it can be very hard to say just why the Op. 10 pieces work so perfectly, but it is easy to hear that Webern's ear led him right.

© Program note originally written for the Los Angeles Philharmonic by John Henken.

Wolfgang Amadeus Mozart

Oboe Concerto in C major, K. 314



Composed: 1777

Length: c. 23 minutes

Orchestration: solo oboe, 2 oboes, 2 horns, strings

The Mozart Oboe Concerto in C, composed in the summer of 1777, is far better known in its transformation the following year into the Flute Concerto in D, a work that survived when the oboe concerto was lost. On April 1, 1777, a new oboist, Giovanni Ferlendis, joined the musical establishment in Salzburg. Mozart left on a trip to Mannheim (and later Paris) on September 22. Between those two dates he completed an oboe concerto for his new colleague.

Once in Mannheim, Mozart made the acquaintance of a superb oboist, Friedrich Ramm, and had the manuscript of his concerto sent from Salzburg. A few months later, he noted that Ramm had just performed the piece for the fifth time, suggesting that it was very popular. And clearly the score and parts existed in Mannheim at that time. But somehow they were lost, turning up only in 1920. Mozart scholar Bernhard Paumgartner found a manuscript of an oboe concerto that was strikingly similar to a Flute Concerto in D that Mozart had written in Mannheim for a Dutch acquaintance who was an enthusiastic amateur flutist. The oboe concerto was published only in 1948. It remains one of the least known works of Mozart's entire concerto output, though, given the warm response it always received in Mozart's day, we should certainly hear it more today, too.

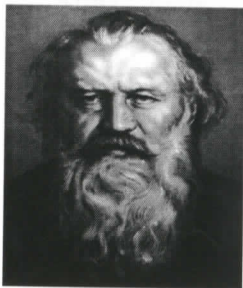
It is rather French in style, with cheerful outer movements that allow the soloist center stage, very much like an operatic singer during the big aria. The witty repartee of the opening movement

includes gestures that could come straight out of a comic opera. The slow movement provides a serene contrast to the high spirits of the beginning and end, but the finale soon arrives with sparkling dance rhythms to close the concerto with a cheerful rondo.

© Program note originally by Steven Ledbetter.

Johannes Brahms

Symphony No. 2 in D Major, Op. 73



Composed: 1877

Length: c. 40 minutes

Orchestration: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, and strings

After waiting many years to complete his First Symphony, Brahms produced a second one almost overnight. This tendency to compose pairs of works which complement one another is a parallel with Beethoven, whose "Pastoral" Symphony followed his Fifth in similar fashion. This 1877 score shares other qualities with Beethoven's Sixth: it has a largely bucolic, even rustic character, and it includes a folksy, dancing third movement. The composer wrote of the surroundings in which the Second Symphony was created (the seaside village of Pörtschach) that "...the melodies flow so freely that one must be careful not to trample on them."

Although there is no separate tempo designation, the opening movement begins with an introductory section whose thematic material will return frequently; nearly 50 bars later, the radiant main theme (marked to be played sweetly or gently – dolce) is

introduced in the first violins, followed by a second subject (marked *cantando* – singing) in the cellos. As Hermann Kretzschmar observed in an analysis published during the composer's lifetime, this movement "...resembles an agreeable landscape into which the setting sun casts its sublime and somber lights. It contains a far greater number of independent musical ideas than this scheme requires...." The contrast between drama and reverie is sustained eloquently during what turns out to be the longest movement in any of the Brahms symphonies; there are moments of surprising darkness, when the generally lighter scoring gives way to richly harmonized passages for trombones and tuba, creating "spectral effects," as Karl Geiringer describes them. A haunting coda features a solo horn in what Kretzschmar calls "...among the most beautiful parts of the symphony..." and the movement ends quietly.

It could be the second movement that prompted Brahms to write to his publisher that the score should be published on pages with black borders. This music is complex and serious, with short thematic elements following closely upon one another; this "musical prose" (Schoenberg's term) gives the movement a restless, enigmatic quality. There is an overall formal logic in the structure, but the listener is denied the easy repetition of simple, songlike tunes.

By contrast, simplicity is the hallmark of the third movement (or so it would seem). A simple tune in the oboe alternates with more emphatic sections in which strings and winds dance in a fashion reminiscent of the third movement of Beethoven's "Pastoral" Symphony. As elsewhere in this work, of course, Brahms works his materials into complex and compelling structures that add fascinating layers to the melodic, harmonic, and rhythmic textures of his music.

Although the last movement's opening is marked *sotto voce*, it quickly explodes into a rousing and exuberant dance. Kretzschmar sees a connection with the wit and exuberance of Haydn; the startling discovery here is that the principal theme of the finale is based on material from the opening movement. Brahms rounds the work off with a rollicking coda that erupts in a glorious burst of sustained sunlight from the trombones.

© Program note originally written for the Los Angeles Philharmonic by Dennis Bade.

UNLV Symphony Orchestra Personnel

Violin I

Christina Riegert - *Concertmaster* Feng Yi

Matthew Tsai

Sandro Ladu

Stacy Honaker

Brian Hwang

Barbara Ellis

Brandie Frias

Cameron Hansen

Alyson Maddalon

Samantha Alterman

Anna Childs

Violin II

Elaine Thomas - *Principal*

Thomas Keeley

Zachary McBride

Marla Huizar

Belinda Martinez

Bethany Halopoff

Robert Hunt

Debra Yavitz

Michelle Nam

Charles Ankenman

Kara Mueller

Ariel Dees

Harmonium

Feng Yi

Flute

Donald Malpass

Clare Birmingham

Carmella Cao

Oboe

Mark Runkles

Alex Hayashi

Matt Guschl

Clarinet

Thomas Kmiecik

Kanade Oi

Bryan Wentz

Bassoon

Kim Chai

Eric Foote

Leigh Anne Duncan

French Horn

Fred Stone

Chris Kase

Jordan Rush

Mike Villarreal

Brian McGee

UNLV Symphony Orchestra Personnel

Viola

Merietta Oviatt - *Principal*

John Pollock

Kyle Milleret

Izzy Trinkle

Gerardo Polanco

Megan Muse

Vacheral Carter

Youngmee Merrick

Violoncello

Jessika Soli

Courtney Waldron

Anthony Rodriguez

Columban Heo

Joe Griego

Courtney Thomas

Alyssa Ledesma

Double Bass

Blake Riley - *Principal*

Korey Mueller

Ashley Leavens

Zuriel Santoyo

Celesta

Dominique Jackson

Trumpet

Travis Higa

Megumi Kurokawa

Allison McSwain

Trombone

James Nelson

Russell Koester

Paul Munger

Tuba

Saxon Lewis

Harp

Gina Bombola

Timpani

Ryan Simm

Percussion

Melanie Scarberry

Corene Peltier

Guitar

Serhiy Labo

Mandolin

Kim Bon Lui