

9-22-2012

UNLV Symphony Orchestra

Taras Krysa

University of Nevada, Las Vegas

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2009 - 2010 Concert Series

College of Fine Arts | Department of Music

UNLV Symphony Orchestra

2009 - Dates

Concert II.
Tuesday, October 27, 2009
Artemus Ham Concert Hall
7:30pm

Concert III.
Tuesday, November 24, 2009
Artemus Ham Concert Hall
7:30pm

Concert IV.
Tuesday, December 5, 2009
Artemus Ham Concert Hall
7:30pm



Presents

The UNLV

*Symphony
Orchestra*

Concert I.

TARAS KRYSA
Music Director/Conductor

Tuesday Evening
September 22, 2009 7:30pm

Artemus Ham Concert Hall
Located on the Campus of UNLV
4505 Maryland Parkway

UNIVERSITY OF NEVADA LAS VEGAS

∞ PROGRAM ∞

Wolfgang Amadeus Mozart

Overture to *The Marriage of Figaro*, K. 492

Robert Schumann

**Konzertstück in F major for Four Horns and Orchestra,
Op. 86**

I. Lebhaft

II. Romanze

III. Sehr Lebhaft

Bryce Nakaoka, Fred Stone, Chris Kase, Brian McGee

Horns

—INTERMISSION—

Ludwig von Beethoven

Symphony No. 3 in E-flat Major, Op. 55 (*Eroica*)

I. Allegro con brio

II. Marcia Funebre. Adagio assai

III. Scherzo. Allegro vivace

IV. Finale. Allegro molto

UNLV Symphony Orchestra

The Symphony Orchestra at the University of Nevada, Las Vegas is comprised of undergraduate and graduate music and non-music majors and minors.

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, and
- 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.

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.



Wolfgang Amadeus Mozart

Born January 27, 1756, Salzburg, Austria. Died December 5, 1791, Vienna, Austria.

Overture to *The Marriage of Figaro*, K. 492

Mozart completed the score of *Le nozze di Figaro* in Vienna on April 29, 1786, and the opera was performed two days later at the Burg-Theater.

The score calls for flutes, oboes, clarinets, bassoons, horns and trumpets in pairs, with timpani and strings. Duration, 4 minutes.

Beaumarchais's two related comedies, *Le Barbier de Séville* and *La Folle Journée, ou Le Mariage de Figaro*, had remarkable operatic consequences. Mozart might well have written operas on both of them if Giovanni Paisiello had not already produced a popular setting of *Le Barbier* (a circumstance that did not stop Rossini, who produced his own masterwork in 1816, after obtaining Paisiello's approval). *Le Mariage de Figaro*, first produced at the Comédie Française on April 27, 1784, with some of its incidental music composed by Beaumarchais himself, quickly made its way to Vienna, and Mozart's operatic version made its first appearance barely two years after the play's Paris premiere. It was his first collaboration (or, in any event, his first full-scale one) with his great librettist Lorenzo da Ponte, and it brought him the greatest success he was to enjoy in his lifetime. Michael Kelly, the Irish tenor who sang the roles of Don Basilio and Don Curzio in the first

production (and with whom Mozart enjoyed playing ninepins, a pastime in which they were allegedly engaged when he composed the Clarinet Trio, K. 498), recalled in his Reminiscences:

Never was anything more complete than the triumph of Mozart and his *Nozze di Figaro*, to which numerous overflowing audiences bore witness. Even at the first full band rehearsal, all present were roused to enthusiasm, and when Benucci came to the fine passage, "Cherubino, alla vittoria, alla gloria militar," which he gave with stentorian lungs, the effect was electric, for the whole of the performers on the stage, and those in the orchestra, as if actuated by one feeling of delight, vociferated, "Bravo! Bravo, Maestro! Viva, viva grande Mozart!" Those in the orchestra I thought would never have ceased applauding, by beating the bows of their violins against the music desks.

In January 1787 Mozart visited Prague to enjoy what proved to be a still grander triumph of his *Figaro* with that city's public. On the 15th he wrote to his father that "the one subject of conversation here is-- *Figaro*; nothing is played, sung or whistled but-- *Figaro*; nobody goes to any opera but-- *Figaro*; everlastingly *Figaro*!" Four days later he introduced his Symphony in D major (No. 38, K. 504, known as the "Prague" Symphony), and before he left for home he received the commission for the opera that turned out to be *Don Giovanni*.

The effervescent Overture to *Figaro* does not make use of any thematic material from the opera itself, but captures the essence of the work superbly. Mozart is said to have intended to insert a slow interlude, in the old Italian tradition, just before the recapitulation, and to have omitted it only because he hadn't time to write it down; but evidently he recognized the perfection of this peerless curtain-raiser as it stands, for he never made any gesture toward amending it in any way.

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**Robert Schumann**

*Born June 8, 1810, Zwickau, Saxony. Died July 29, 1856, Endenich, Germany.*

**Konzertstück in F major for Four Horns and Orchestra, Op. 86**

The score calls for three flutes, along with oboes, clarinets, bassoons, horns and trumpets in pairs, and three trombones with timpani and strings. Duration, 20 minutes.

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This seldom heard work was composed in 1849 and introduced in Leipzig on February 25 of the following year. It is so utterly characteristic of its composer—at once fiery, impetuous, and filled with charm—that we might expect it to appear in our concert halls more frequently, particularly since the horn repertoire is not exactly overburdened with interesting concerted works. One of the factors working against it is that it requires not one, but four virtuosi of this difficult and temperamental instrument—but this makes it a fine showpiece for an orchestra's horn section.

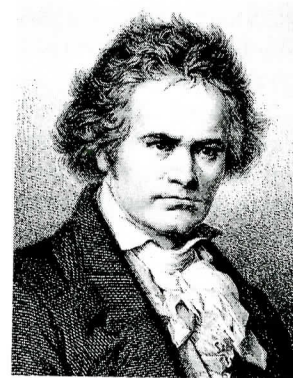
In that respect the work is not without precedent, one of its most attractive antecedents being the Suite for Four Horns, in the same key of F major, by the prolific Georg Philipp Telemann. More than a hundred years before Schumann, of course, Telemann was still writing for the valveless corno da caccia (hunting horn), while one of Schumann's motivations for this composition was the appearance of the modern valved instrument. As he originally scored the *Konzertstück*, in fact, the soloists were to play one pair of the old-style instruments and one pair of modern horns; nowadays it is performed on four valved horns.

Schumann loved the horn and understood it well. He was one of the several composers to write solo pieces and chamber music for the horn. His Andante and Variations for two pianos, Op. 46, was originally composed, in the same year as the present work, with a horn and two cellos added to the instrumentation; also in 1849, he composed the Adagio and Allegro for horn and piano, with optional violin or cello, that was published as his Op. 70. (The latter work was orchestrated some seventy years ago by the Swiss conductor Ernest Ansermet.) The writing for the four soloists in the Konzertstück is thoroughly idiomatic, but also exceptionally demanding, and the structure is more elaborate than the title might suggest. Instead of the single extended movement usually described by the title Konzertstück (literally, Concert Piece), there are three separate and distinct movements, the last two of which are linked together, and here the "cyclic" procedure so noticeable in so many of Schumann's works (e.g., the Piano Concerto, the Fourth Symphony) is evident only in the most subtle details.

A festive character is established at the outset, with more than an undercurrent of feverish giddiness as the excitement expands. The slow movement, however (a Romanze), is no less characteristic of Schumann in its expansive tenderness, underscored by the mellow chording of the four solo instruments. It might be noted, if only in passing, that one of the secondary themes in the effervescent finale is reminiscent of the mischievous principal one in the Overture to Weber's Abu Hassan. At the end all the various elements are brought together in an effusion of sheer jubilation.

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Ludwig van Beethoven

Born December 16, 1770, Bonn, Germany. Died March 26, 1827, Vienna, Austria.

Symphony No. 3 in E-flat Major, Op. 55 (*Eroica*)

The score calls for flutes, oboes, clarinets, bassoons, and trumpets in pairs, and three horns with timpani and strings. Duration, 55 minutes.

Beethoven was not by instinct a man of the theater. While his younger Italian colleague Rossini composed more than three dozen operas in the space of 20 years, and in so doing sometimes used the same overture for two or even three entirely unrelated works, Beethoven fussed over his one completed opera for ten years and eventually wrote four different overtures for that single work. He did, however, have very sure dramatic instincts, which he expressed powerfully in his instrumental works, and in none of them is this more clearly evident than in the great and revolutionary one in which he swept away all previous notions of what a symphony could be or ought to be.

Beethoven was profoundly affected by democratic principles and by acts of idealism and heroism. In contemplating throughout his adult life the eventual setting of Schiller's *An die Freude* (the "Ode to Joy"), he was surely aware that Schiller had originally conceived that poem as an "Ode to Freedom" (*An die Freiheit*—which term Leoanrd Bernstein substituted for the printed one in his memorable performances of the Ninth Symphony in Berlin after

the Wall came down). *Fidelio*, a tale of sacrifice and devotion overcoming injustice, is exactly the sort of opera we would expect from him, and we are not surprised to read that he undertook his incidental music for Goethe's *Egmont* without fee because of his admiration for both the poet and the exalted message of that drama. He was moved by reports of the heroic death of the British General Abercrombie in the Battle of Alexandria in 1798, and by other military events of that dramatic period, and he was impressed most of all by the young Corsican, only a year older than himself) who did so much to define that period, as First Consul of the French Republic.

In Napoleon, Beethoven saw the liberator of the downtrodden, the destroyer of oppression and class distinction, the driving force for a democratic Europe. In 1801 he became a frequent visitor to the French embassy in Vienna and got to know the young ambassador, General Jean Baptiste Bernadotte, who was conspicuously active in supporting music and musicians (the violinist Rodolphe Kreutzer, whose name was to become attached to Beethoven's best-known violin sonata, was a member of Bernadotte's retinue), and who subsequently became King Charles XIV of Sweden. The long held notion that Bernadotte suggested to Beethoven that he compose a work in honor of Napoleon is apparently without foundation, despite their closeness, and it appears more likely that Beethoven undertook this unprecedentedly grand symphony entirely on his own, out of his own hopeful enthusiasm. In any event, by October 1803 he was able to play the entire work on the piano for his pupil Ferdinand Ries, who reported in a letter that the composer referred to it as "the biggest work he had written so far" and added, "I think heaven and earth must tremble beneath us when it is performed."

At that time Beethoven expressed the hope that Napoleon would accept the dedication of the new symphony, which was to bear the title *Bonaparte*. When he learned in 1804, however, that Napoleon had crowned himself Emperor, his disillusionment was volcanic; within moments of receiving the news he reached for the score, literally tore through the paper in expunging the name *Bonaparte*, and in its place inscribed:

Sinfonia eroica composta per festeggiare il sovvenire d'un gran uomo (Heroic Symphony composed to celebrate the memory of a great man)

The change of title, we might say, was preordained, for this vast and lofty work is not more "about" Napoleon than it is "about"

Abercrombie or any other individual, the real impetus having been Beethoven's own idealism, the concept of the hero as he perceived it. Significantly in the purely artistic sense, this symphony is Beethoven's Declaration of Independence: its length—about twice that of the average mature symphony of Haydn or Mozart—as well as its character clearly set it apart from all preceding works of this genre, leaving no question regarding the symphony's replacement of the concerto as the most substantial form of concert music. The principal themes of the respective movements are interrelated, and are derived from the common root of one of Beethoven's own earlier works in a quite different form—so clearly derived as to be regarded as being, directly or indirectly, variations on a certain contredanse he revisited more than once before he composed this symphony. The theme of the first movement may be heard in the Overture to Mozart's little opera *Bastien und Bastienne*, composed before Beethoven was born; Beethoven may have quoted it consciously here (as he was to do much later in citing one of Leporello's arias from *Don Giovanni* in his *Diabelli Variations* for piano), or, as appears more likely, he may not even have been aware of *Bastien*, and simply developed this motif as a further variation on his own theme. (Donald Francis Tovey pointed out that the theme in question is "simply the notes of a common chord swinging backwards and forwards in a quietly energetic rhythm.") This particular question is of little moment. There happen to be two Mozartean antecedents of the big theme in the choral finale of Beethoven's Ninth Symphony, with no involvement of variations, and again Beethoven may not have been aware of them; no matter where he may have found his materials, he made them his own, and invariably they strike us now as being eminently well suited to the musical—and sometimes symbolic—use to which he put them. Beethoven's original intention was to open the work with the statement of that principal theme; he added the two crashing chords as a prefatory call to attention only after the first movement was otherwise completed. No fewer than five additional themes turn up in this movement, all of them similarly simple and spare, all similarly effective in evoking an impression of vigor and breadth combined. The elaborate embellishments with which the principal theme is adorned in some of its reappearances may be a sort of throwback to Beethoven the brilliant keyboard improviser; the variation principle, in any event, is at least hinted at, if not directly approached, even this early in the work. The jarring discords at pivotal points and the so-called false entry of the horn initiating the recapitulation were unimaginably novel when this music was first heard; the latter touch was regarded as a "mistake" by conservative musicians, a "misjudgment" on Beethoven's part

which some conductors were moved to "correct" even as late as the 1890s, quite missing the point of his ingeniously calculated dramatic effect. What ever Beethoven's actual motivation in composing a massive funeral march as the symphony's slow movement (it may or may not have been the death of General Abercrombie), he found a ready model in the form of the ceremonial funeral march in the opera *Achilles*, by Ferdinando Paer (whose *Leonora* preceded Beethoven's own operatic treatment of the same story by a year or two). The great double fugue, whose climactic threnody for the horns turns lament into exaltation, grandly rejects all attempts to affix any individual's name as subject. (The legend that Beethoven remarked, on hearing of Napoleon's death in 1821, "I composed the music for that sad event some 17 years ago," appears to be another concoction of his early biographer Anton Schindler.) After the sustained intensity of the huge first and second movements, respite is provided in the scherzo, described by Tovey as "the first in which Beethoven fully attained Haydn's desire to replace the minuet by something on a scale comparable to the rest of a great symphony." While the tension is reduced here, the sheer vigor is unrelenting and occasionally explosive. The three horns make a stunning effect in the trio, in which a simple "hunting" figure is raised to a level consonant with the work's title. Both sections are said to have roots in Austrian folk music—but there is a more direct source, as already suggested. A symphonic finale in variation form was rather a novelty in Beethoven's time, but here that form seems an inspired choice for a grand summing-up, and the theme, taken from one of his earlier works, is not merely "recycled," but is especially appropriate for its personal significance. It first appeared in the finale of Beethoven's ballet *The Creatures of Prometheus*, in 1801; in the same year he used it again as the seventh in a set of twelve contredanses, and in the next year he built a set of piano variations on it—also in E-flat (Op. 35) and now called the *Eroica* Variations because of the tune's greater familiarity in the symphony. Following a grandly dramatic opening gesture, the symphony's finale begins just as the piano work does, with the theme at first only hinted at with a playful statement of its bass pattern alone. Once the theme itself enters, though, the treatment is quite different, commencing with a fugue and concluding with a suitably triumphal coda. For some time the final movement was regarded as the weakest section of the *Eroica*. Less portentous, perhaps than the massive first and second movements, but hardly "weak," and it may be seen as containing the basic material of the entire work. As in several symphonies of later eras with finales in variation form, the variation principle

here spills over to the earlier movements, whose themes may be regarded as additional variations on the theme dealt with so straightforwardly at the end—and thus as pointing directly to this particular kind of summing-up. The agreeable little dance tune of his own creation on which Beethoven based this finale appears to have intrigued him to the point of becoming a sort of personal signature in the years 1801-04. The connotations of its uses prior to this final one, and his decision to use it once more in the finale of this work, combine to point up the significance of the *Eroica* as the most personal as well as the "biggest" of his creations up to the time it was introduced, and to remind us of this own "Promethean" role in the service of his art. Beethoven himself conducted the public premiere of the *Eroica* at the Theater an der Wien on April 7, 1805, following a private performance at the home of Prince Lobkowitz, to whom the score was dedicated following the removal of Napoleon's name. Until he composed the Ninth, this work remained the composer's favorite among all his symphonies. He must have known that, just as Napoleon had changed the face of Europe, he himself, in this work, had permanently changed all previously held notions on the nature of the symphony.

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UNLV SYMPHONY ORCHESTRA

Taras Krysa, Music Director

First Violins

Sandro Ladu
Concertmaster

Brian Hwang
Christina Riegert
Roxanne Hidalgo
Matthew Tsai
Barbara Ellis
Brandie Frias
Cameron Hansen
Alyson Maddalon
Stacy Honaker
Yuhi Kim
Anna Childs

Second Violins

Thomas Keeley
Principal

Elaine Thomas
Zachary McBride
Marla Huizar
Belinda Martinez
Bethany Halopoff
Robert Hunt
Debra Yavitz
Michelle Nam
Charles Ankenman
Kara Mueller
Ariel Dees
Samantha Alterman

Violas

Merietta Oviatt
Principal

John Pollock
Kyle Milleret
Izzy Trinkle
Gerardo Polanco
Megan Muse
Vacheral Carter
Youngmee Merrick

Basses

Blake Riley
Principal

Korey Mueller
Ashley Leavens
Zuriel Santoyo

Flutes

Donald Malpass
Clare Birmingham
Carmella Cao

Oboes

Mark Runkles
Alex Hayashi
Matt Guschl

Clarinets

Thomas Kmiecik
Kanade Oi
Bryan Wente

Bassoons

Kim Chai
Eric Foote
Leigh Anne Duncan

French Horns

Fred Stone
Chris Kase
Jordan Rush
Mike Villarreal

Trumpets

Travis Higa
Megumi Kurokawa
Allison McSwain

Trombones

James Nelson
Russell Koester
Paul Munger

Timpani

Ryan Simm