

11-24-2009

## UNLV Symphony Orchestra

Taras Krysa

*University of Nevada, Las Vegas*

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## UNLV Faculty

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

**UNLV**  
UNIVERSITY OF NEVADA LAS VEGAS

College of Fine Arts - Department of Music

presents

# Symphony Orchestra

**TARAS KRYSA**  
MUSIC DIRECTOR/CONDUCTOR

*Tuesday Evening*  
**November, 24 2009 7:30PM**  
Artemus Ham Concert Hall  
Located on Campus of UNLV  
4505 Maryland Pkwy

~ PROGRAM ~

**Wolfgang Amadeus Mozart**

Overture to Don Giovanni, K.527

*Conducted by Phillip Lenberg*

**Charles Ives**

The Unanswered Question

–INTERMISSION–

**Peter Tchaikovsky**

Symphony No. 4 in F minor, Op. 36

- I. Andante sostenuto - Moderato con anima -  
Moderato assai, quasi Andante - Allegro vivo
- II. Andantino in modo di canzona
- III. Scherzo: Pizzicato ostinato - Allegro
- IV. Finale: Allegro con fuoco

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.



**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.

**Phillip Lenberg**  
*Assistant Conductor*

Phillip Lenberg is currently pursuing his doctoral degree in orchestral conducting at The University of Nevada Las Vegas. He has served as rehearsal and cover conductor for concerts with Itzhak Perlman, Sarah Chang, Oleh Krysa, and others. Phillip served as the Chair of the music department at Woodside International School in San Francisco and has performed in Europe, Canada and North America as orchestral conductor, choral conductor, and soloist in Notre Dame Cathedral, The Glenn Gould Studio of the CBC, and Ettore Mazzoleni Concert Hall. As a composer Phillip has written soundtracks for films premiered at Sundance International Film Festival and CineVegas Short Films Festival. Phillip received his Master's degree from UNLV, and his Bachelor's degree from the State University of New York, Stony Brook, and the Royal Conservatory of Music in Toronto. His conducting teachers include Taras Krysa and David Lockington.

~ PROGRAM NOTES ~

**Wolfgang Amadeus Mozart**  
**Overture to Don Giovanni, K.527**



*Length: c. 7 minutes*

On October 28, 1787, the day before its premiere in Prague, Mozart entered in the catalog of his compositions, "The Rake Punished, or, Don Giovanni, opera buffa (comic opera) in two acts." The opera centers on Don Giovanni, the seducer of 2,000 women, who murders the father of one of his victims in a street fight. In time, he finds himself in a churchyard in front of the statue of his victim, which he jokingly invites to dinner. To his surprise, the statue accepts the invitation. When the unwelcome apparition arrives, it announces that Don Giovanni is a doomed man; the earth opens and Hell's flames swallow the miserable reprobate.

Before Don Giovanni, overtures in classical opera rarely foreshadowed the drama to come. This Overture, however, provides more than a hint of what is to follow. The supremely ominous opening music recurs when the statue of the Commendatore comes magically to life to demand that Don Giovanni repent his misspent life. The darkly dramatic opening is only a feint, however; the music soon hurries off with the exuberance, vitality and virility of Don Giovanni himself, interrupted by suggestions of the conflict that he inevitably brings upon himself.

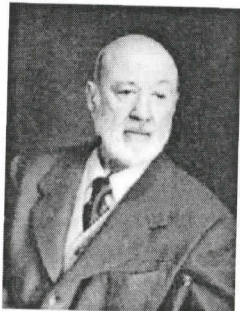
To German audiences, Don Giovanni was not the comic opera that Mozart obviously intended when he entered it into his catalogue of compositions. Instead it morphed into a moral lesson, a veritable musical sermon on the consequences of unfettered depravity. Even today, Don Giovanni continues to defy simple classification. Its music is light and often comedic; yet the situations the music depicts are incongruously serious.

© Program note originally written for Symphony Silicon Valley  
by Dr. Beth Fleming.



## Charles Ives

### The Unanswered Question



*Length: c. 6 minute*

One of Ives' most striking and original works, *The Unanswered Question* (1906) is the first half of a diptych titled *Two Contemplations* (rounded out by the well-known *Central Park in the Dark*).

As with much of Ives' music, a deep philosophical undercurrent marks *The Unanswered Question*. The musical discourse unfolds among three distinct entities. A small ensemble of strings provides a hymn-like, yet ethereal, foundation with a warm, glacially paced chorale. A solo trumpet provides a recurrent "eternal question of existence," a short, enigmatic motto which is mockingly answered each time – except, significantly, for its last appearance – by an increasingly shrill and belligerent quartet of flutes. In performance, the three musical entities, each spatially separated with a distinctive melodic and rhythmic profile, enhance the sense of philosophical distance among them.

Throughout his insular, unconventional compositional career, Ives continued to experiment with the superimposition of several layers of seemingly disparate musical materials, sometimes resulting in textures of near-unimaginable complexity. This technique indeed became one of the most distinctive hallmarks of his music, reaching its zenith of sophistication in works like the *Orchestral Set No. 2* (1909-1915) and the *Symphony No. 4* (1909-1916).

© Program note provided by AMG.

## Peter Tchaikovsky

### Symphony No. 4 in F minor, Op. 36



*Length: c. 40 minutes*

Tchaikovsky was at work on his Fourth Symphony when he received a letter from Antonina Milyukova claiming to be a former student of his and declaring that she was madly in love with him. Tchaikovsky had just read Pushkin's *Eugene Onegin*, hoping to find an opera subject, and he saw fateful parallels between Antonina and Pushkin's heroine, Tatiana. Perhaps Tchaikovsky confused art and life; in any event, the consequences were dire. It is hard to say which letter provoked the stronger response from Tchaikovsky—the despairing letter Tatiana writes to the coldhearted Onegin, or the one he himself received from Antonina, threatening suicide. The first inspired one of the great scenes in opera; the latter precipitated a painful and disastrous marriage.

We have since learned enough about Tchaikovsky, and about the agony of repressed homosexuality, to understand why he would choose to marry a woman he didn't even know as a kind of cover. (Less than a year earlier, Tchaikovsky had begun an extraordinary relationship, conducted exclusively by correspondence, with Nadezhda von Meck, and he delighted in the combination of intellectual intimacy and physical distance.) On June 1, 1877, Tchaikovsky stopped work on the first three movements of this symphony and visited Antonina Milyukova for the first time. A day or two later he proposed.

He didn't tell Nadezhda von Meck of his plans until three days before the wedding. In that letter he confessed that he had "lived thirty-seven years with an innate aversion to marriage. . . . In a day or two my marriage will take place," he wrote in closing. "What will happen after that I do not know." Tchaikovsky quickly learned that, in addition to the obvious strain of living with someone to whom he felt profound physical aversion, he would grow to disdain Antonina, particularly after the stunning discovery that she knew not one note of music. "My heart is full," he wrote to von Meck. "It thirsts to pour itself out in music."



It was music that kept him going. When he was able to escape, temporarily, to Kamenka, he found solace in his fourth symphony and by working intermittently on Eugene Onegin. He returned to Moscow in late September, barely in time to begin the fall term at the conservatory, and discovered, surely without surprise, that he could maintain the facade no longer. Many years later, he confessed that he waded into the Moscow River, hoping to contract a fatal chill, and stood with the icy water up to his waist until he could, literally, stand no more. He then fled to Saint Petersburg, where a psychiatrist prescribed a complete change of scenery and a permanent separation from Antonina. Nicolai Rubinstein and Tchaikovsky's brother Anatoly rushed to Moscow to tell Antonina. She listened calmly and served them tea.

Tchaikovsky's marriage lasted less than three months. On October 13, Anatoly took Tchaikovsky to Switzerland, then on to Paris and Italy. Tchaikovsky asked that the unfinished manuscript of the Fourth Symphony be sent from Moscow and he completed the scoring in January 1878. He finished Eugene Onegin the following month. That March he sketched the violin concerto in just eleven days. When he returned to Russia in late April, his problems with Antonina were still unresolved—she first accepted and then rejected the divorce papers, and later extracted her final revenge by moving into the apartment above his—but the worst year of his life was over.

The temptation to read a program into Tchaikovsky's Fourth Symphony is as old as the work itself. Since Nadezhda von Meck allowed Tchaikovsky to dedicate the symphony to her (without mentioning her name) and was contributing generously to support his career, she demanded to know what the work was about. Tchaikovsky's response, often quoted, is a detailed account, filled with emotional thoughts and empty phrases—words written after the fact to satisfy an indispensable patron. When Tchaikovsky mentions fate, however, his words ring true; this was a subject that had haunted him since 1876, when he saw Carmen and was struck by the "death of the two principals who, through fate, fatum, ultimately reach the peak of their suffering and their inescapable end." He wrote to Nadezhda von Meck:

The introduction is the seed of the whole symphony, undoubtedly the main idea. This is fate, that fatal force which prevents the impulse to happiness from attaining its goal, which jealously ensures that peace and happiness shall not be complete and unclouded, which hangs above your head like the sword of Damocles, and unwaveringly, constantly poisons the soul.

Indeed, the icy blast from the horns that opens this symphony returns repeatedly in the first movement (and once in the finale), each time wiping out everything in its path. It's like the celebrated fate motive from Beethoven's Fifth Symphony—the one the composer himself compared to fate knocking at the door—except that it's more of a disruption than a compositional device. Later, Tchaikovsky wrote to the composer Sergei Taneyev, a former student:

Of course my symphony is programmatic, but this program is such that it cannot be formulated in words. That would excite ridicule and appear comic. Ought not a symphony—that is, the most lyrical of all forms—to be such a work? Should it not express everything for which there are no words, but which the soul wishes to express, and which requires to be expressed? . . . Please do not think that I aspire to paint before you a depth and grandeur of thought that cannot be easily understood in words. I was not trying to express any new thought. In essence my symphony imitates Beethoven's Fifth; that is, I was not imitating its musical thoughts, but the fundamental idea. Do you think there is a program in the Fifth Symphony? Not only is there a program, but in this instance there cannot be any question about its efforts to express itself. My symphony rests upon a foundation that is nearly the same, and if you haven't understood me, it follows only that I am not a Beethoven, a fact which I have never doubted.

Taneyev was perhaps the first to question the preponderance of what he called ballet music in the symphony. In fact, the lilting main theme of the opening movement (marked "in movimento di valse") and the whole of the two inner movements—the slow pas de deux with its mournful oboe solo, and the brilliant and playful pizzicato scherzo—remind us that the best of Tchaikovsky's ballet scores are symphonic in scope and tone. Tchaikovsky was angered by the comment and asked Taneyev if he considered as ballet music "every cheerful tune that has a dance rhythm? If that's the case," he concluded, "you must also be unable to reconcile yourself to the majority of Beethoven's symphonies in which you encounter such things at every turn." The finale is more complex, emotionally and musically, swinging from the dark emotions of the first movement to a more festive mood. "If you cannot discover reasons for happiness in yourself," Tchaikovsky wrote to Mme von Meck, "look at others. Get out among the people. Look what a good time they have simply surrendering themselves to joy." There is one final intrusion of the fateful horns from the symphony's opening, but this time the music quickly recovers, rousing itself to a defiantly triumphant and heroic Beethovenian ending, in intention if not in substance.

© Program note originally written for the Chicago Symphony Orchestra by Phillip Huscher.

## UNLV Symphony Orchestra Personnel

### Violin I

Christina Riegert - *Concertmaster*  
Matthew Tsai  
Sandro Ladu  
Stacy Honaker  
Alyson Maddalon  
Debra Yavitz  
Brandie Frias  
Charles Ankenman  
Marla Huizar

### Violin II

Elaine Thomas - *Principal*  
Thomas Keeley  
Zachary McBride  
Belinda Martinez  
Anna Childs  
Bethany Halopoff  
Robert Hunt  
Samantha Alterman  
Michelle Nam  
Cameron Hansen  
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 Wente

### 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

### Timpani

Ryan Simm

### Percussion

Corene Peltier  
Melanie Scarberry