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UNLV Symphony Orchestra

Taras Krysa

University of Nevada, Las Vegas

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presents the

UNLV Symphony Orchestra

Taras Krysa, music director and conductor

PROGRAM

Claude Debussy
(1862–1918)

Prélude à l'après-midi d'un faune

Maurice Ravel
(1875–1937)

Ma Mere l'Oye

Pavane de la Belle au bois dormant (Pavane of the Sleeping Beauty)

Petit Poucet (Tom Thumb)

Laideronnette, Impératrice des Pagodes (Laideronnette, Empress of the Pagodas)

Les Entretiens de la Belle et de la Bête (Conversations of Beauty and the Beast)

Le Jardin Féerique (The Enchanted Garden)

INTERMISSION

Ludwig van Beethoven
(1770–1827)

Symphony No. 8 in F Major, Op. 93

Tuesday, September 24, 2013

7:30 p.m.

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

Program Notes

Prélude à l'après-midi d'un faune

Composed 1892-October 23, 1894

First Performance December 22, 1894; Paris, France

Instrumentation three flutes, two oboes, and English horn, two clarinets, two bassoons, four horns, cymbals, strings, harp

Debussy's *Prélude à l'après-midi d'un faune*, or better known in English as *Prelude to "The Afternoon of a Faun,"* is a symphonic poem for orchestra, and was first performed in 1894. A composer of the Impressionist era, Debussy was influenced by artists and poets of the time, and drew inspiration from their works of art. The *Prelude* is based on a poem of Mallarmé, a contemporary Symbolist poet. Debussy intended to write two more movements to accompany the *Prelude* and create a suite, but they were never composed.

The *Prelude* opens with a solo flute playing a line of descending and ascending half-steps. This theme represents the faun, and appears throughout the piece in different sections of the orchestra. Debussy compensates for the small-sized orchestra by creatively manipulating the timbres and colors of various instruments. These different textures create a dreamlike aura, and evoke scenes of the faun's attempts to charm some local nymphs, all unsuccessful. The piece concludes with the faun giving up his conquests and falling into a deep sleep filled with visions, perhaps of a more successful scenario. UNLV Symphony Orchestra performed this piece in the spring of 2011.

Ma Mère l'Oye

Composed 1908 – April 1910

First Performance January 28, 1912; Paris, France

Instrumentation two flutes, piccolo, two oboes, english horn, two clarinets, two bassoons, contrabassoon, two horns, timpani, percussion, strings

- I. Pavane de la Belle au bois dormant (Pavane of the Sleeping Beauty)
- II. Petit Poucet (Tom Thumb)
- III. Laideronnette, Impératrice des Pagodes (Laideronnette, Empress of the Pagodas)
- IV. Les Entretiens de la Belle et de la Bête (Conversations of Beauty and the Beast)
- V. Le Jardin Féérique (The Enchanted Garden)

French composer Maurice Ravel originally composed *Mother Goose (Ma Mère l'Oye)* in 1910 as a suite of five pieces for piano duet for his young piano students, Mimi and Jean Godebski, the children of his friends Cipa and Ida Godebski. Ravel orchestrated the work in 1911 and expanded it into a ballet in 1912. Drawing upon the fairytales of Charles Perrault, which were as well known in Ravel's time as they are today, each movement is a musical representation of childlike wonder.

After the graceful opening of the Pavane, we are transported to the forest where Tom Thumb's trail of crumbs becomes the victim of various songbirds. Laideronnette is a Chinese princess who has been cursed with ugliness and wanders for years with her only companion, a ugly green serpent. The little people of the Pagodas entertain the ugly princess with musical walnut-shells and almond-shells while she baths. Ravel incorporated the pentatonic scale to give this movement an Oriental feel. The lilting waltz of the forth movement depicts the Beauty, and the Beast is represented by the contra bassoon. Melodies are combined when Beauty declares her love for the Beast. In the end, the Beast is transformed to his former state, a handsome prince. The final movement depicts an elaborate celebration in a magical garden filled with beautiful flowers and eternal happiness.

Symphony No. 8 in F Major, Op. 93

Composed 1811-1812

First Performance February 17, 1814; Vienna, Austria

Instrumentation two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings

Beethoven's symphonies were usually written in pairs, and the Seventh and Eighth are no exception. Both were composed between 1812 and 1814, but exhibit vastly different styles. His Eighth Symphony is often over-looked because it is the shortest of his nine symphonies. Beethoven, however, was quite fond of his Eighth, affectionately calling it "my little symphony in F", a title which distinguished it from the larger Sixth Symphony, also in F. The

symphony is surprisingly light and joyful, despite the circumstances of his deteriorating health at the time. It is comprised of four movements, after the 18th century form of the classical symphony. The style of his former teacher, Haydn, is very evident in this work and can be heard through the sudden changes in dynamics and tempos throughout. Both were very fond of this type of "musical humor".

Beethoven is considered one of the greatest composers of all time and is one of the most crucial transitional figures bridging the Classical and Romantic Periods. His creative genius is proven in the fact that his most extraordinary music was composed later in his life while deaf, including this "little symphony".

Biographies

Taras Krysa

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.

THE UNLV SYMPHONY ORCHESTRA

The Symphony Orchestra at the University of Nevada, Las Vegas is a student orchestra comprised of music majors in the UNLV College of Fine Arts and non-music majors on both the graduate and undergraduate levels.

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 musicianship
- 3) to enrich the cultural life of UNLV and the 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 a chorus every year as well as one complete opera. Student soloists are featured throughout the year on either the Student Soloists Concert or else as guest artists for winning the annual Solo Concerto Competition. The extensive list of guest conductors and soloists with UNLV Symphony Orchestra includes Itzhak Perlman, Sarah Chang, Rachel Lee, Edgar Meyer and Hillary Hahn.

UNLV Symphony Orchestra Personnel

Violin I

+Dmytro Nehrych
Tammy Hung
Sammi Ciarlo
Sarah Wright
Katherine Kinsley-Garcia
Arturo Hernandez
Braydon Pikyavit
Megan Hermansen

Violin II

+Marlo Zemartis
Elizabeth Bedrosian
Belinda Martinez
Debra Yavitz
Hunter Haynes
Robert Hill
Matthew Drottz
Brandi Perez

Viola

+Dalton Davis
David Chavez
Valerie Reives
Michaela Nielson
Shelby Rosten
Andrew Vasquez
Shannon Kaiser
Mariah Revis

Cello

+Maren Quanbeck
Jeremy Russo
Chang Yue
Katharine Smith
Lindsay Johnson
Alyssa Ledesma
Jovonie Terjero

Bass

+Tim Harpster
Trey Lawrence
Summer Kodama
Ed Lacala
David McDuffie
Diana Obregon
Issa Acosta

Flute

+Carmella Cao
Christin Nance
Lynn Tsai
Jamie Leigh O'Neil (piccolo)

Oboe

+Chris Fujiwara
Sharon Nakama
Ben Serna-Grey
Erica Hill

Clarinet

+Erin Vander Wyst
Jennifer Iles
Jonathan Cannon
Guillermo Ramasasa

Bassoons

+Ashlea Sheridan
Kevin Eberle
Brock Norred
Bronson Foster

Horns

+Jon Holloway
Jordan Rush
Linnie Hostetler
Sarah Walton

Trumpets

+Kevin Tague
Ashley Marshall

Percussion

+Manny Gamazo
Max Feld
Eduard Yervinyan
Bronson Purdy

Harp

Emily Montoya