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UNLV Symphony Orchestra

Taras Krysa
University of Nevada, Las Vegas

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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 nympha, 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 Mere 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
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