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UNLV Symphony Orchestra Concert Singers Chamber Chorale

Taras Krysa

University of Nevada, Las Vegas

David Weiller

University of Nevada, Las Vegas

Lillian Roberts

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Stephanie Weiss

University of Nevada, Las Vegas

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Authors

Taras Krysa, David Weiller, Lillian Roberts, Stephanie Weiss, William McCullough, and Nathan Arsdale



College of Fine Arts

presents

UNLV SYMPHONY ORCHESTRA CONCERT SINGERS CHAMBER CHORALE

PROGRAM

Wolfgang Amadeus Mozart
(1756–1791)

Symphony No. 38 in D Major ("Prague"), K. 504
Adagio-Allegro
Andante
Presto

UNLV Symphony Orchestra
Taras Krysa, conductor

Wolfgang Amadeus Mozart

Requiem Mass in D minor, K. 626
Introit: Requiem aeternam
Kyrie
Sequence
Dies irae
Tuba mirum
Rex tremendae
Recordare
Confutatis
Lacrimosa
Offertory
Domine Jesu Christe
Hostias
Sanctus
Benedictus
Agnus Dei
Communion: Lux aeterna

Lillian Roberts, soprano
Stephanie Weiss, mezzo-soprano
William McCullough, tenor
Nathan Van Arsdale, bass
UNLV Symphony Orchestra
UNLV Concert Singers & Chamber Chorale
David B. Weiller, conductor

Tuesday, November 26, 2013

7:30 p.m.

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

PROGRAM NOTES

Symphony No. 38 in D Major, K. 504

The years 1786-1787 proved to be a busy time for Wolfgang Amadeus Mozart. With his new opera, *The Marriage of Figaro*, still ringing in the ears of all Vienna, Mozart was excited and inspired to move onto a new project. His Symphony #38 in D major, otherwise known as the "Prague" Symphony, made its debut in the Bohemian capital to an enthusiastic audience in January of 1787. Because Mozart was a very prolific symphonic composer, he understood the Classical form: first movement usually in sonata-allegro form, followed by a slower movement, a quick scherzo, and ending with a return of the sonata-allegro form in the finale. What makes Symphony #38 stand out is that Mozart wrote all three movements in sonata-allegro form, making this piece quite shocking to classically trained ears.

Each movement of this symphony contains a slow introduction, with the first movement's being the longest. The first movement contains many different themes and motives, making the start of this symphony already show off its musical complexity. Not many composers at the time would attempt such a difficult contrapuntal and chromatic technique, but Mozart took the leap. In the second movement, the strings are playing in a simple unison, which eventually develops into a chromatic conversation between the violins and the basses. The last movement, *Presto*, carries the theme of syncopation throughout the movement, even involving a small triplet passage that is spontaneous and new. With the triplets causing a shift from the beginning harmonic structure, this leaves the audience to wonder what will they hear next.

MOZART - Requiem Mass in D minor, K. 626

For over 200 years, scholarly research, reasonable speculation, and rampant rumor have surrounded the events that led to the completion of the Mozart Requiem. In the summer of 1791, a messenger on behalf of one Count Walsegg-Stupach commissioned Mozart to write a Requiem Mass. It was the Count's intent to perform the mass in memory of his wife and to present it as a work of his own. Mozart, desperate for income, agreed to these conditions and began composing the Requiem amidst an already hectic schedule of composing commitments, which included *La Clemenza di Tito*, *The Magic Flute* and the Clarinet Concerto.

In November Mozart's health took a sudden turn for the worse, and he was confined to his bed for the better part of that month. His death came shortly after midnight on December 5, leaving the Requiem Mass incomplete. Only the *Introit* and *Kyrie* were completely composed and orchestrated by Mozart. The *Sequence* and the *Offertory* include the completed choral parts, figured bass, and sketches for the orchestration, although the *Lacrimosa* exists only as an eight-measure fragment.

Mozart's widow, Constanze, was understandably anxious to receive the rest of Count Walsegg's fee, and she quickly searched for a responsible musician to complete her husband's sketches. Joseph Eybler, a student of Albrechtsberger and highly regarded by Mozart, set about the task of completing Mozart's work. The project overwhelmed him, however, and he returned the incomplete score to Constanze. Eventually, the project was delegated to Franz Xaver Süssmayr, Mozart's former pupil and assistant. Süssmayr did complete the Requiem, and it was first performed in 1793 as a work of Count Walsegg's own composition. The Requiem was finally published as Mozart's in 1800.

Süssmayr's role in completing Mozart's sketches has been continually criticized; he incorporated some of Eybler's orchestration into his work, finished the *Lacrimosa*, and wrote the *Sanctus*, *Benedictus* and *Agnus Dei* based upon sketches left behind by Mozart. The Mass concludes with the *Lux aeterna* and *Cum sanctis in aeternum* drawn verbatim from the opening *Introit* and *Kyrie*.

Modern performing editions of the Mozart Requiem include the frequently performed Süssmayr version edited by Leopold Nowak for the New Mozart Edition. A highly controversial 1986 edition by Richard Maunder (published by Oxford University Press and recorded by Christopher Hogwood and The Academy of Ancient Music) deletes Süssmayr's *Sanctus*, *Osanna* and *Benedictus*, and includes Maunder's own version of the *Lacrimosa* with a contrapuntal *Amen* presented as an alternative to the traditional Süssmayr conception. Other editions include versions by H.C. Robbins Landon, Duncan Druce and, in the 1990s, a new completion by Harvard scholar Robert D. Levin.

This evening's performance of the Mozart Requiem uses a score published in the 1970s by the Bavarian scholar Franz Beyer (currently available on recordings by the Barockorchester and Kammerchor Stuttgart conducted by Frieder Bernius, the Atlanta Symphony Orchestra and Chorus conducted by Robert Shaw, Concentus Musicus Wein and Arnold Schoenberg Chor conducted by Nikolaus Harnoncourt, as well as the Academy and Chorus of St. Martin-in-the Fields conducted by Neville Marriner). Beyer focuses on alterations in the orchestration which are more Mozartean in style with the hope of presenting "more Mozart and less Süssmayr." Regardless of the confusion and inconsistencies concerning the Requiem, it stands as a masterwork of the Classical era, a powerful tribute to Wolfgang Amadeus Mozart, and as a deeply dramatic depiction of the human spirit struggling with the eternal mysteries of life, death and redemption.

- David B. Weiller

BIOGRAPHIES

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.

DAVID B. WEILLER celebrates 30 years as Director of Choral Studies at UNLV. Under his leadership the university choral ensembles enjoy a reputation for vibrant performances throughout the southwest and beyond. Professor Weiller currently conducts the Concert Singers, Chamber Chorale and Varsity Men's Glee Club, and he teaches courses in choral conducting, literature and pedagogy.

LILLIAN ROBERTS, soprano, holds B.M. and M.M. degrees from the University of Nevada, Las Vegas, and she was a Resident Artist at the prestigious Academy of Vocal Arts (AVA) in Philadelphia. Ms. Roberts appeared with the Philadelphia Chamber Orchestra as Alisa in *Lucia di Lammermoor*, Fidelia in *Edgar*, and Marguerite in *Faust*; she also appeared in their annual Oratorio Concert, *An Evening of French Grand Opera*, *An Evening of Verdi*, *An Evening of Russian Arias*, all as featured soloist in their concert series. Ms. Roberts performed as soloist with Eduardo Müller and the AIMS Festival Orchestra (Austria) and Tito Capobianco's Portland Opera Institute; Sister Alice, and cover Madame Lidoine in *Dialouges des Carmelites* at the Aspen Music Festival; Liu in *Turandot* at the International Institute of Vocal Arts; Second Apparition in *Macbeth* and Dodo in *Merry Widow* at Chautauqua Opera. Ms. Roberts is currently a D.M.A. student in vocal performance at the University of Nevada, Las Vegas where she studies with Dr. Alfonse Anderson.

STEPHANIE WEISS, mezzo-soprano, a San Diego native and regular guest artist at Deutsche Oper Berlin, holds degrees from New England Conservatory (voice), Tufts University (biology and drama), University of Missouri-Kansas City, and Mannes College of Music, where she was the recipient of a Richard F. Gold Career Grant from the Shoshana Foundation. Ms. Weiss was a Regional Finalist in the Midwest Region of the 2001 Metropolitan Opera National Council Auditions. Some of her roles at the Deutsche Oper Berlin have included Musetta in *La Bohème*, Erste and Zweite Dame in *Die Zauberflöte*, Gerhilde and Grimgerde in *Die Walküre*, Schlafittchen in the Berlin premiere of *Das Traumfresserchen*, Marianne Leitmetzerin in *Der Rosenkavalier*, Aufseherin in *Elektra*, cover of Johanna in *Szenen aus dem Leben der Heiligen Johanna*, and the cover of Venus in *Tannhäuser* in the company's tour to the Beijing Music Festival. Ms. Weiss is currently a D.M.A. student in vocal performance at the University of Nevada, Las Vegas where she studies with Dr. Alfonse Anderson.

WILLIAM "BILL" MCCULLOUGH, tenor, is an emerging artist with an expressive, clarion sound. Bill attended Westminster College as a Jerb Miller Scholar in 2004. He won Westminster's first Concerto and Aria competition his freshman year. His stage performances during his three years of Opera Westminster included the roles of Zuniga in *Carmen*, Gabriel von Eisenstein in *Die Fledermaus*, and Barinkay in *Der Zigeunerbaron*; he also performed the role of Nicely-Nicely Johnson in Westminster's 2006 fall musical production of *Guys and Dolls*.

In 2008, Bill began his master of music studies at the Peabody Conservatory, where he studied with the internationally renowned bass-baritone, John Shirley-Quirk. While at Peabody, Bill was heard as Sigmund Freud in Melissa Schiflett's *Dora* at the Theatre Project in Baltimore and in the dual role of Anton and Pluto in Gluck's *L'ivrogne Corrige*. He also collaborated as the tenor soloist in the first complete performance of Erik Spangler's multi-ensemble work *Mandela of the Four Directions*.

Mr. McCullough is currently pursuing his D.M.A. in vocal performance at the University of Nevada, Las Vegas in Las Vegas, NV.

NATHAN VAN ARSDALE, bass holds a M.M. in vocal performance, a B.A. in psychology, and a B.S. in human services counseling from the University of Nevada, Las Vegas. He is a member of the International Society of Collegiate Scholars, United Social Workers Association, and the American Choral Conductors Association. He has performed in a wide array of choral and solo settings, including President Clinton's 1999 Whitehouse Christmas Party, the Las Vegas Master Singers, the Las Vegas Philharmonic, the Las Vegas Tenors and Clint Holmes. For two consecutive years he was the selected bass for the Palm Springs Opera Guild's Opera Outreach Program.

UNIVERSITY CONCERT SINGERS & CHAMBER CHORALE

Jae Ahn-Benton & Spencer Baker, pianists

Barry Hiroshi Anthony Abarquez ²	Jordan Fish ¹	Alex Price ^{1,2}
Miguel Alasco ²	James Galvez ²	Lexi Rodriguez ¹
Sarah Alawami ¹	Jaimie Lynn Gargantos ^{1,2}	Ashlee Ruder ¹
Cheyne Alexander ²	Lindsey Hertzberg ¹	Alex Runa ¹
Eliysheba Anderson ²	Nicholas Hummel ¹	Marlena Saldana ¹
Gianni Becker ^{1,2}	Ronna Humphries ²	Olivia Sirota ²
Travis Bernau ²	Jonathan Jefferson ¹	Faustino Solis ^{1,2}
Je Voi Blount ¹	Kyle Johnson ^{1,2}	Brooke Soto ¹
Daveon Bolden ²	Hye Youn Joo Sin ^{1,2}	Nora Stewart ^{1,2}
Austin Brewer ^{1,2}	Christophe Kennedy ^{1,2}	Cody W. Stover ^{1,2}
Xavier Brown ²	Taylor Kowalksi ^{1,2}	Kristina Stucki ¹
Lacy Burchfield ¹	Megan Lake ¹	Nicole Thomas ²
Joemar Buyao ²	Breanna Lesure ²	Melody Totten ¹
Tiffany C. Carty ¹	Andrew Macadangdang ¹	Tianna Tuamoheloa ¹
David Casey ²	Jordan Madagame ²	Kelsey Van Such ¹
Edwin Cerna II ¹	Mareah Martin ¹	Blake Wisner ¹
Bianca Chavez ¹	Alfredo Martirena ¹	Kayla Wisniewski ¹
Andrew Cogley ¹	Dawn McCollum ¹	Tianci Zheng ¹
Angelica Colón ¹	Mark McCreery ^{1,2}	
David D. Crespo ¹	Tyler Mortensen ¹	
Asiamarie Domingo ^{1,2}	Cassandra O'Toole ¹	
Patrick Dorson ^{1,2}	Jameelah Okada ¹	
Heather Rose Elise ¹	Julian Olarte ¹	
Britta Epling ^{1,2}	Michael Padilla ¹	

1 Concert Singers
2 Chamber Chorale

Mozart *Requiem* Quartet Understudies

Sheronda McKee, soprano; Nicole Thomas, mezzo-soprano;
Daniel Hunter, tenor; Xavier Brown, bass

UNIVERSITY SYMPHONY ORCHESTRA

Violin I

Dmytro Nehrych*
Tammy Hung
Sammi Ciarlo
Sarah Wright
Robert Hill
Arturo Hernandez
Debra Yavitz
Megan Hermansen

Violin II

Marlo Zemartis*
Katherine Kinsley-Garcia
Belinda Martinez
Elizabeth Bedrosian
Braydon Pikyavit
Hunter Haynes
Matthew Drotz
Brandi Perez

Viola

Dalton Davis*
David Chavez
Valerie Rieves
Andrew Vasquez
Michaela Nielson
Shelby Rosten
Shannon Kaiser
Mariah Revis

Cello

Maren Quanbeck*
Jeremy Russo
Katharine Smith
Chang Yue
Lindsay Johnson
Alyssa Ledesma
Jovonie Tejero

Bass

Tim Harpster*
Diana Obregon
Trey Lawrence
Summer Kodama
Ed Lacala

Flute

Lynn Tsai
Daniel Nuñez

Oboe

Chris Fujiwara
Ben Serna-Grey

Clarinet

Jonathon Cannon
Guillermo Ramasasa

Bassoon

Bronson Foster
Kevin Eberle

Trumpet

Ashley Marshall
Kyle Overlay

Horn

Linnie Hostetler
Sarah Walton

Trombone

Nick Veslaney
Dylan Musso
Alan Quain

Timpani/Percussion

Manny Gamazo

*principal

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"...joyous singing, remarkable delicacy and poise, impressive performance, expressive fervor..." (*festival adjudication by Martin Bernheimer, Los Angeles Times*)

"The entire performance was glorious, yet disciplined. The orchestra, soloists and choruses performed with unaffected charisma." (*Las Vegas Review-Journal - Brahms Requiem with Las Vegas Master Singers, UNLV Choirs and Las Vegas Philharmonic conducted by David Weiller*)

CONCERT SEASON 2013-2014

Friday, October 18, 7:30 pm

"If Music Be the Food of Love"

Festive fall concert featuring all of the choirs!

Thursday, November 7, 4:00 & 7:00 pm

29th Annual Madrigal & Chamber Choir Festival

Friday, November 8, 8:00 pm

ACDA Symposium Concert

This public concert is presented as part of the Nov. 8-9 Student Conductors Symposium, sponsored by the UNLV student chapter of the American Choral Directors Association.

Friday, November 22, 7:30 pm

Women's Chorus & Varsity Men's Glee Club

Tuesday, November 26, 7:30 pm

Masterworks Concert: Mozart Requiem

*UNLV Concert Singers, Chamber Chorale
& UNLV Symphony Orchestra*

Friday - Sunday, March 14-23

Chamber Chorale Spring Tour - Northern California

Saturday, April 12, 7:30 pm

"An Evening With the UNLV Choirs"

(Green Valley Presbyterian Church concert series)

Wednesday, April 23, 7:30 pm

Women's Chorus & Varsity Men's Glee Club

Sunday, April 27, 7:30 pm

Chamber Chorale Home Concert

Works by di Lasso, Monteverdi, Bach, Bruckner, Brahms, Rossini, Martin, Lauridsen, Whitacre

Friday, May 3, 7:30 pm

"Grand Finale" Spring Concert