UNLV Symphony Orchestra Concert Singers
Chamber Chorale

Taras Krysa
University of Nevada, Las Vegas

David Weiller
University of Nevada, Las Vegas

Lillian Roberts
University of Nevada, Las Vegas

Stephanie Weiss
University of Nevada, Las Vegas

William McCullough
University of Nevada, Las Vegas

See next page for additional authors

Follow this and additional works at: https://digitalscholarship.unlv.edu/music_orchestra

Part of the Music Performance Commons

Repository Citation
Available at: https://digitalscholarship.unlv.edu/music_orchestra/80

This Music Program is brought to you for free and open access by the Ensembles at Digital Scholarship@UNLV. It has been accepted for inclusion in Orchestra by an authorized administrator of Digital Scholarship@UNLV. For more information, please contact digitalscholarship@unlv.edu.
Authors
Taras Krysa, David Weiller, Lillian Roberts, Stephanie Weiss, William McCullough, and Nathan Arsdale

This music program is available at Digital Scholarship@UNLV: https://digitalscholarship.unlv.edu/music_orchestra/80
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
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 orchestra, 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
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 Dialogues 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 Grimerde in Die Walküre, Schlafitzen 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 Abanquez
Miguel Alasco
Sarah Alawami
Cheyana Alexander
Elysheba Anderson
Gianni Becker
Travis Bernau
Je Vo Blount
Daveon Bolden
Austin Brewer
Xavier Brown
Lacy Burchfield
Tiffany C. Carter
David Casey
Edwin Cerna II
Bianca Chavez
Andrew Cogley
Angelica Colon
David D. Crespo
Asiamarie Domingo
Patrick Dorson
Heather Rose Elise
Britta Epling

Jordan Fish
James Galvez
Jaimie Lynn Gargantos
Lindsey Hertzberg
Nicholas Hummel
Ronna Humphries
Jonathan Jefferson
Kyle Johnson
Hye Youn Joo Sin
Christophe Kennedy
Taylor Kowalksi
Megan Lake
Andrew Macadangdang
Jordan Madagame
Mareah Martin
Alfredo Martirena
Dawn McCollum
Mark McCreery
Tyler Mortensen
Cassandra O'Toole
Jameelah Okada
Julian Olarte
Michael Padilla
Alex Price
Lexi Rodriguez
Ashlee Ruder
Alex Runa
Marlena Saldana
Olivia Sirota
Faustino Solis
Brooke Soto
Nora Stewart
Cody W. Stover
Kristina Stucki
Nicole Thomas
Melody Totten
Tianna Tuamoheloa
Kelsey Van Such
Blake Wisner
Kayla Wisiaewski
Tianci Zheng

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
Brydon Pikyavit
Hunter Haynes
Matthew Drotz
Brandy Perez

Cello
Maren Quanbeck
Jeremy Russo
Katharine Smith
Chang Yue
Lindsay Johnson
Alyssa Ledesma
Jameelah Okada

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 Vestaney
Dylan Musso
Alan Quain

Timpani/Percussion
Manny Gamazo

*principal
THE FRIENDS OF UNLV CHORAL MUSIC

It is a pleasure to invite you to become a member of the Friends of UNLV Choral Music for the 2013-2014 concert season. The UNLV Choral Ensembles enjoy an outstanding reputation for vibrant performances throughout the southwest and beyond. From Las Vegas to New York, from Mexico to Montreal, the university choirs are ambassadors of art and goodwill through their voices united in song.

Since 1992, over 700 individuals, businesses and corporations have contributed generously in order for us to present concerts in Las Vegas, perform at choral festivals and conferences, and plan annual concert tours. Your support is needed to enrich the tradition of outstanding musical experiences for our students and our ever-growing audience. A contribution of any amount demonstrates your commitment to the future of the choral art in our community.

DONOR NAME

ADDRESS

CITY/STATE/ZIP

PHONE E-MAIL

If your donation supports a specific student in the UNLV Choral Ensembles, please write the student's name here:

Enter the amount of your donation: $_________

Gifts to the Friends of UNLV Choral Music may be tax-deductible and will be acknowledged accordingly.

Make checks payable to UNLV Foundation and mail to:
Prof. David Weiller, UNLV Dept. of Music
4505 Maryland Parkway – Box 455025
Las Vegas, NV 89154-5025

You can donate online: www.unlv.edu/foundation/csp
Click on “College of Fine Arts” and then select designation “Friends of UNLV Choral Music.”

EXPERIENCE THE UNLV CHORAL TRADITION!
UNLV Choral Studies office, (702) 895-3008.
E-mail: <david.weiller@unlv.edu>

TICKETS
895-ARTS (2787) or pac.unlv.edu
All local concerts at UNLV Beam Music Center, Artemus W. Ham Concert Hall or Green Valley Presbyterian Church.

VISIT US ONLINE
music.unlv.edu/ensembles
www.facebook.com/UNLVCchoralEnsembles

UNIVERSITY CHORAL ENSEMBLES
CONCERT SINGERS • CHAMBER CHORALE
VARSITY MEN • WOMEN’S CHORUS
David B. Weiller & Jocelyn K. Jensen, conductors

“The UNLV Singers delivered a near perfect concert of sacred and secular music...The singers, conductor, accompanist and audience members all but danced in the pews.” (Concert Singers on tour in Colorado)

“...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