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UNLV Symphony Orchestra

Taras Krysa

University of Nevada, Las Vegas

Micah Holt

University of Nevada, Las Vegas

Erin Wyst

University of Nevada, Las Vegas

Jeremy Russo

University of Nevada, Las Vegas

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College of Fine Arts

presents the

UNLV Symphony Orchestra

Taras Krysa, music director and conductor

Micah Holt, trumpet

Erin Vander Wyst, clarinet

Jeremy Russo, cello

PROGRAM

Oskar Böhme
(1870–1938)

Concerto in F Minor
Allegro Moderato
Adagio religioso... Allegretto
Rondo (Allegro scherzando)

Wolfgang Amadeus Mozart
(1756–1791)

Clarinet Concerto in A Major, K. 622
Allegro
Adagio
Rondo: Allegro

Edward Elgar
(1857–1934)

Cello Concerto, Op. 85
Adagio
Lento
Adagio
Allegro

Tuesday, April 22, 2014

7:30 p.m.

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

PROGRAM NOTES

The Concerto in F minor

Composed 1899

Instrumentation solo trumpet, flute, oboe, two clarinets, bassoon, four horns, trumpet, three trombones, timpani, and strings.

Oskar Bohme was a trumpet player and composer who began his career in Germany during the late 1800's. After playing in small orchestras around Germany he moved to St. Petersburg to become a cornetist for the Mariinsky Theatre Orchestra. Bohme composed and published his Trumpet Concerto in E Minor in 1899 while living in St. Petersburg. History caught up with Oskar Bohme in 1934 when he was exiled to Orenburg during Stalin's Great Terror. It is known that Bohme taught at a music school in the Ural Mountain region for a time, however, the exact time and circumstances of Bohme's death are unknown.

Bohme's Concerto in F Minor is distinguished because it is the only known concerto written for trumpet during the Romantic period. The concerto was originally written in the key of E minor and played on an A trumpet. As time has passed the A trumpet has become obsolete and the concerto is now played on a Bb trumpet with the orchestra accompanying in the key of F minor. The music in this concerto is best described as romantic. The unabashedly dramatic musical content makes for an exciting and dynamic experience for the performer and the audience!

Clarinet Concerto in A Major, K. 622

Composed 1791

First Performance October 16, 1791

Instrumentation solo clarinet, two flutes, two bassoons, two horns, and strings

Completed in 1791, during the last three months of Mozart's life, his only clarinet concerto was written for Viennese clarinetist Anton Stadler (1753-1812). Composition of the *Concerto* may have started as early as 1789, and the piece was premiered in Vienna shortly after its completion, probably in November of 1791. Stadler's "new" clarinet with an extended lower range was part of Mozart's inspiration for this work, as well as the *Clarinet Quintet* (K. 581, 1789). This instrument is known today as the basset clarinet, and it features four extra notes on the bottom of the modern clarinet's range. The instrument was first used by Stadler in 1771, hence the appearance of the instrument in many of Mozart's works shortly after that time. Today, the concerto is most often performed on the A clarinet, as the basset clarinet has faded from popularity; all but forgotten by composers shortly after Mozart's time - few other works of significance were ever written for the instrument.

Dozens of editorial revisions of this concerto have been published since the first performances, probably because no complete manuscript for the work survives. In the concerto's two hundred year history, perhaps the most contested aspect of the work is the performer's decision or lack thereof to play cadenzas in their performance of the work. One of the more influential features of the work is the extended length of K.622. An average performance of the work takes about thirty minutes; a much longer performance time than concertos composed during and previous to this time. The concerto is scored for pairs of horns, flutes, bassoons and string orchestra, leaving out the traditional pair of oboes often found in concertos with the remainder of this orchestration.

Cello Concerto, Op. 85

Composed 1919

First Performance October 27, 1919

Instrumentation solo cello, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, one tuba, timpani, and strings.

Edward Elgar was arguably the leading English composer of his generation and a significant figure among late-Romantic European musicians. Born in the west of England in 1857, he earned his earlier living as an organist, violinist and teacher in his own part of the country. After his marriage in 1889 he found himself able to move to London as a composer, but success only came later, after his return to the West Country, confirmed by the 'Enigma' Variations, first performed in London in 1899. Knighted in 1904, he wrote relatively little after the death of his wife in 1920.

Edward Elgar's Cello Concerto in E minor, Op. 85, his last notable work, is a cornerstone of the solo cello repertoire. Elgar wrote the concerto in 1919, just after the First World War. Appalled and disillusioned by the suffering caused by the war, his first reaction had been to withdraw from composition, and he wrote very little music during the war's first four years. Then, over a period of twelve months - from August of 1918 to the following August - Elgar poured his feelings into four works that rank among the finest he ever composed, the last one being his Cello Concerto.

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.

Erin Vander Wyst

Erin Vander Wyst, clarinetist, is currently pursuing a Doctoral degree in Clarinet Performance at the University of Nevada, Las Vegas where she studies with Professor Marina Sturm. Originally from Appleton, Wisconsin, Vander Wyst received both Bachelors and Masters degrees in clarinet performance from the University of Wisconsin, Milwaukee under the tutelage of Todd Levy. Other teachers have included Christopher Zello, Jerome Koleske and Lynn Fryer.

Since moving to Las Vegas, Vander Wyst has performed with the Las Vegas Philharmonic, Peter Nero, Joan Hess and Kirby Ward, among others. Vander Wyst also serves as principal clarinetist of the Henderson Symphony Orchestra. At UNLV, Vander Wyst is the principal clarinetist of both the UNLV Symphony Orchestra, conducted by Professor Taras Krysa and the UNLV Wind Orchestra under the baton of Professor Thomas Leslie. Vander Wyst also regularly performs as a founding member of the Sin City Winds, UNLV's graduate woodwind quintet, and with UNLV's contemporary music ensemble, Nextet. An avid Green Bay Packer fan, Erin also enjoys knitting and volunteering as a dog walker with the Nevada SPCA animal shelter in Las Vegas.

Micah Holt

Micah Holt is a diverse trumpeter who has performed on many international stages including the Sydney Opera House, Bucharest National Radio Hall, and International Conference Center in Hiroshima. This year Holt was a semi-finalist in the Graduate Solo division at the National Trumpet Competition and also a finalist for the International Trumpet Guild Orchestral Excerpts competition which is to be held in May. Holt will be attending the Brevard Music Institute this summer for the wonderful musical experience and also to escape the brutal Las Vegas heat.

Holt is currently completing his Doctorate in the Musical Arts at the University of Nevada, Las Vegas. At UNLV he is also employed as a music theory and sight singing instructor. When not playing the trumpet or teaching, Holt is most likely in the wilderness nurturing his rock climbing habit.

Jeremy Russo

Jeremy Russo has been playing the cello for ten years. He currently studies with Dr. Andrew Smith, Associate Professor of the University of Nevada, Las Vegas. During the course of his time at UNLV, he has traveled to several music festivals around the world such as Saarbuck, Germany and Barcelona, Spain, the Summit Music Festival in New York, the Summer String Fest at the Kaufman Center in New York City, Fullerton, California for the California Music Clinic under the direction of cellist Bongshin Ko, Hot Springs, Arkansas for the Hot Springs Music Festival, and the Credo Chamber Music Festival at the Oberlin Conservatory in Oberlin, Ohio. Jeremy will be graduating with a Bachelor of Music Performance degree in the spring of 2014.

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
Marlo Zemartis
Braydon Pikyavit
Arturo Hernandez

Violin II

+Belinda Martinez
Elizabeth Bedrosian
Robert Hill
Megan Hermansen
Hunter Haynes
Anna Childs

Viola

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

Cello

+Maren Quanbeck
Katharine Smith
Lindsay Johnson
Michael Rompel

Bass

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

Flute

Lynn Tsai
Daniel Nunez
Christin Nance

Oboe

+Chris Fujiwara
Sharon Nakama
Erica Hill

Clarinet

Jonathan Cannon
Guillermo Ramasasa

Bassoons

+Ashlea Sheridan
Bronson Foster

Horns

Jon Holloway
Linnie Hostetler
Sarah Walton
Michael Villarreal

Trumpets

+Kevin Tague
Juan Pablo Macias

Percussion

+Manny Gamazo