

11-25-2014

UNLV Symphony Orchestra

Taras Krysa

University of Nevada, Las Vegas

Solomiya Ivakhiv

University of Nevada, Las Vegas

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presents the

UNLV Symphony Orchestra
Taras Krysa, music director and conductor
Solomiya Ivakhiv, violin

PROGRAM

Diego Vega
(b. 1968)

Red Rock

Samuel Barber
(1910–1981)

Violin Concerto, Op.14
Allegro Moderato
Andante
Presto in moto perpetuo

Solomiya Ivakhiv, violin

INTERMISSION

Ludwig van Beethoven
(1770–1827)

Symphony No. 7 in A Major, Op. 92
Poco sostenuto – Vivace
Allegretto
Presto
Allegro con brio

Tuesday, November 25, 2014

7:30 p.m.

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

PROGRAM NOTES

Red Rock

Composed 2013

First Performance September 2013; Las Vegas, NV

Instrumentation two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, two trombones, tuba, percussion, timpani, and strings

Red Rock is a symphonic poem commissioned by the Henderson Symphony and its music director, Taras Krysa, premiered in the Fall of 2013. The music is based on the interaction of two musical materials, the first, calm and diatonic, presented by the French horns after the introduction elaborated by the trumpets and the woodwinds; and the second, more angular and chromatic, also introduced by a solo French horn in the second section. Similar to a sonata form, these materials go through transformations and developments in the middle section, and return evolved and reconciled at the end of the movement.

The piece suggests a gliding trip over the stunning landscape of the Red Rock canyon, with its sharp geological contrasts, its ever changing shapes, and its surprising colors.

Violin Concerto, Op. 19

Composed 1939

First Performance February 1941; Philadelphia,

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

Samuel S. Fels, a well-known Philadelphia philanthropist asked Samuel Barber to begin composing a piece for violin and orchestra. This piece was to feature Iso Briselli, who hoped to premier it in the coming year with the Philadelphia Orchestra. After being thoroughly pleased with the first two movements Barber had sent Briselli in October of 1939, issues arose when Barber sent off the final movement in late November of that year. Briselli asked the composer to rewrite the final movement due to feeling it was not substantial enough. Barber declined saying that his controversial finale was to demonstrate the violin's practicality and virtuosity, but the two mutually agreed to end the project on good terms.

The opening of the first movement begins with a sweet and elegant melody played by the soloist while being accompanied by the orchestra. Barber's vocal compositional nature comes through as the violin's melody sings as an aria in an opera. Two more themes appear in the first movement giving both humor and drama to the piece. The second movement is prefaced with another vocal inspired melody in the oboe while the violin enters with more rhapsodic material. A gentle touch of melancholy is felt throughout this movement as tensions build to a darkened orchestral climax. The final movement not only requires the virtuosity on the fingerboard and with the bow-arm, but as well as what critic Roger Sessions calls a "virtuosity of the ear." The flying triplets and chromatic patterns are technical difficulties to the soloist, but the finale is not just a mechanical challenge. The soloist is able to apply their musical purpose and finesse to the technical demands in a way that sets this finale apart from the other two movements. With a strong change in tone and drive, the finale offers rhythmic and virtuosic energy for both the orchestra and the soloist.

Symphony No. 7 in A Major, Op. 92

Composed 1811-12

First Performance December 8, 1813; Vienna, Austria

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

Regarded as one of Beethoven's most magnificent symphonies, the Seventh Symphony displays the composer's innovations in the fields of harmonic ideas and richness and range of the orchestra. This symphony also gave new awareness to the use of rhythm as an energizing force in music. The ambitious and magnificent introduction in the first movement begins decisively in A major but then travels to the regions of C major and F major. This unlikely shift in tonality tells of Beethoven's pioneering sense of key relationships. Once past the spacious introduction, Beethoven's distinctive use of rhythmic precision to create an energy throughout a piece is shown from the very beginning of the vivace section. The development brings new explorations in C and F as the dancing dotted rhythms carry through the movement as a long-sustained crescendo brings the coda to a close. The *Allegretto* is hardly a slow movement, but it is slower than the music that precedes it to give the audience a feeling relaxation. Beethoven sets the second movement in A minor and is a series of variations on the rhythm in its opening measures. This movement was such a success at its premiere that it was immediately encored. The third movement contrasts both texture and dynamics and his a model of a formal scherzo but expanded to include a horn-led repetition of the trio section. In the final movement Beethoven uses rhythmic energy once again in a frenzy of forward momentum to end his symphony. Nearly manic in character, the final movement brings together the three previous dance-like movements in the symphony, that of which Wagner called "the apotheosis of the dance itself."

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.

Diego Vega

Diego Vega is a Colombian composer. His music has been performed in some of the most important concert halls in the United States, Europe and Latin America by ensembles such as the Cuarteto Latinoamericano, Eighth Blackbird, Ensemble X, Alea III, the Colombian National Symphony, the Bogotá Philharmonic, the Youth Orchestra of the Americas, the Maîtrise de Notre-Dame de Paris, the Quintet of the Americas, the Soli Chamber Ensemble, and internationally acclaimed soloists like pianist Stephen Prutsman, clarinetist José Franch-Ballester, cellist Andrés Díaz, and flutist Bradley Garner, among others. Diego has written commissioned works for the Colombian National Symphony, Notre-Dame Cathedral in Paris, France, the Cornell Symphony and the Cornell Chorus, the Banco de la República de Colombia, the Ithaca College Orchestra, the Henderson Symphony, and the Salvi Foundation and the Cartagena International Music Festival, among many others.

Vega holds degrees from Cornell University (DMA), University of Cincinnati College Conservatory of Music (MM), and Universidad Javeriana (BM) in Bogota, Colombia, and has served as faculty at Syracuse University and Universidad Javeriana. Currently he is professor of music composition and theory at UNLV. Among his composition teachers are Guillermo Gaviria, Ricardo Zohn-Muldoon, Joel Hoffman, Roberto Sierra, and Steven Stucky.

Diego Vega has written music for soloists, a variety of chamber groups, symphony orchestras, wind ensembles, choral ensembles, computer and electronic music. He has incorporated elements of Colombian traditional music into some of these works.

Solomiya Ivakhiv

Violinist **Solomiya Ivakhiv** has quickly earned a reputation for performing with "distinctive charm and subtle profundity" (*Daily Freeman, New York*) and "crystal clear and noble sound" (*Culture and Life, Ukraine*). Known for performing as both chamber and solo violinist, many of her concerts are broadcasted on National Public Radio, Voice of America Radio, Ukrainian National Radio and Television, and Chinese Hunan Television.

In the 2013-2014 concert season, Ms. Ivakhiv performed in New York's Weill Recital Hall at Carnegie Hall for three different concerts. In one of the Carnegie concerts, she debuted *Angels' Touch* by Yevhen Stankovych—a newly commissioned work composed especially for her. She is scheduled to perform two more concerts at Weill Recital Hall in 2014/2015.

She also embarked on two concert tours: Ukraine and the East Coast. Making stops in Lviv, Chernihiv, and Kyiv, she performed with "Lviv Virtuosi" Chamber Orchestra, Chernihiv Philharmonic Symphony Orchestra, and Kyiv Kamerata. In the U.S., she toured with Ohio University's Chamber Orchestra to New York, Princeton, and Philadelphia.

Other performances this season included solo appearances with Kammermusik Bodensee (Switzerland), Charleston Symphony (South Carolina), Knox-Galesburg Symphony (Illinois), Londontowne Symphony (Maryland), AACC Symphony, and Ohio University Symphony Orchestra and University of Connecticut Symphony Orchestra. In New York City, she will be featured twice in the series Festival Chamber Music.

Highly sought as a chamber musician, Ms. Ivakhiv collaborates with renowned artists such as Joseph Silverstein, Gary Graffman, Roberto Diaz, Claude Frank, Steven Isserlis, Gil Kalish, Philip Setzer, Eugene Drucker, and Valentina Lisitsa.

Ms. Ivakhiv has appeared in many national and international chamber music festivals including Tanglewood and Embassy Series (USA), Bulgarian Concert Evenings (NYC), Musique de Chambre à Giverny (France), Prussia Cove (England), The Banff Centre and Ottawa Chamber Fest (Canada), Modern Music Contrasts and KyivFest (Ukraine), and Verbier Festival (Switzerland).

An avid proponent of contemporary classical music, Ms. Ivakhiv enjoys working with living composers. She premiered Violin Concerto No. 2 by Ukrainian composer Yevhen Stankovych, "Three Songs for Henie" by American composer Eli Marshall, and a chamber piece by John Mackey with the Jean Ruddy Dance Company. She soloed with the Paul Taylor Dance Company and recorded original music by Philadelphia based composer David Ludwig.

As soloist in the United States, Ms. Ivakhiv has performed with the International Symphony and Keweenaw Symphony Orchestra (Michigan), Henderson Symphony (Las Vegas), Londontowne Symphony (Maryland), Orchestra of Southern Utah, and the Civic Orchestra of New Haven. Upon the visit of Ukrainian President Viktor Yushchenko's visit to the United States, Ms. Ivakhiv was selected to perform in a celebratory concert to mark the occasion.

As international soloist, Ms. Ivakhiv has performed extensively in her native Ukraine with the Lviv Philharmonic (debut at age 12), Virtuozы Lvova, and the Ukrainian National Symphony. In China, she appeared with the Hunan Symphony Orchestra.

She has been guest concertmaster with the Fresno Philharmonic in California; principal violinist for the Chamber Orchestra of Philadelphia and Peter Nero and the Philly Pops; visiting concertmaster of Symphony Orchestra Augusta; and frequent player in the Baltimore Symphony and Philadelphia Orchestra.

For over a decade, Ms. Ivakhiv's musical passion extends to helping students achieve artistic excellence. Not only has she presented on music at primary and secondary schools, she has also taught and given master classes at Curtis SummerFest, Bard Preparatory Summer camp, Swarthmore College, Temple Prep, and Hunan and Guangzhou Conservatory. In collaboration with ACJW Ensemble and the publishing company "Muzychna Ukraina" (Musical Ukraine), she presented children programs within the New York City concert series MATI (Music at the Institute), where she is entering her fourth season as artistic director. She currently is Assistant Professor of Violin/Viola and Head of Strings at University of Connecticut. Previously, she held a similar position at Ohio University.

Ms. Ivakhiv is the recipient of international top prizes and honors including the Sergei Prokofiev and Yaroslav Kocian International Competitions, the Fritz Kreisler and Charles Miller Award from the Curtis Institute of Music, and the Award from the President of Ukraine.

Ms. Ivakhiv graduated from the world-renowned Curtis Institute of Music in Philadelphia where she studied with Joseph Silverstein, Pamela Frank, and the late Rafael Druian. During this time, she was concertmaster of both the Curtis Symphony and Tanglewood Music Center Orchestras. She later received her Master of Music degree with honors from M. Lysenko Music Academy in Lviv, Ukraine studying with Oresta Kohut. She holds a Doctor of Musical Arts degree from Stony Brook University where her principal teachers were Philip Setzer and Pamela Frank.

Visit her website: solomiyaivakhiv.com

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
Sammi Ciarlo
Tammy Hung
Sarah Wright
Braydon Pikyavit
Robert Hunt

Violin II

+Megan Hermansen
Alexandria Pritchard
Ashley Riedy
Hunter Haynes
Robert Hill

Viola

+David Chavez
Dalton Davis
Valerie Reives
Micaela Nielson
Andrew Vasquez
Rahmaan Phillip
Mariah Revis
Miguel Guillen

Cello

+Katharine Smith
Lindsay Johnson
Pishoi Nassif
Micheal Rompel
Tabitha Mackin

Bass

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

Flute

Lynn Tsai
Rodrigo Corral
Dafne Guevara

Oboe

+Chris Fujiwara
Sharon Nakama
Rachel LaRance

Clarinet

Erin Vander WYST
Ivan Ivanov
Jonathon Cannon

Bassoons

Brock Norred
Bronson Foster

Horns

Linnie Hostetler
Sarah Walton
Alina Eckersley
Michael Villarreal
Tom Frauenshuh

Trumpets

Micah Holt
Julio Vargas
Rudolph Jovero

Trombones

Dylan Musso
Bruce Mangan
Alan Quan

Tuba

Stephen Turner

Percussion

+Manny Gamazo