

4-23-2013

UNLV Symphony Orchestra

Taras Krysa

University of Nevada, Las Vegas

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UNLV Symphony Orchestra Personnel

Flute

Christina McHugh
Kaitlynn Zigterman
Brandon Denman

Oboe

Alexandra Gilroy
Christopher Fujiwara

Clarinet

Erin Vander WYST
Tallyn Wesner
Jonathon Cannon

Bassoons

Ashlea Sheridan
Bronson Foster
Brock Norred

Horn

Jon Holloway
Tom Frauenshuh
Jordan Rush
Michael Villarreal

Trumpet

Micah Holt
Kyle Overlay
Marie Myllyla

Trombone

Nick Veslany
Lauren Crew
Paul Olesuk

Timpani

Manuel Gamazo

Violin I

Samantha Ciarlo
Sarah Wright
Marlo Zemartis
Elizabeth Bedrosian
Braydon Pikyavit
Paris Griffin

Violin II

Belinda Martinez
Debra Yavitz
Stacy Honaker
Mishelle Jean
Megan Hermansen

Viola

David Chavez
Dalton Davis
Valerie Reives
Pamela Betkowski
Shelby Rosten
Rahmaan Phillip

Cello

Rebecca Gray
Maren Quanbeck
Dominique Jackson
Jeremy Russo
Katherine Smith
Chang Yue
Bradley Taylor

Bass

Timothy Harpster
Hayden Bryant
Ed Lacala
Justin Marquis
Issa Acosta



College of Fine Arts

presents

UNLV Symphony Orchestra

Taras Krysa, music director and conductor

PROGRAM

Max Bruch
(1838–1920)

Violin Concerto No. 1 in G minor, Op. 26

Vorspiel: Allegro moderato

Adagio

Finale: Allegro energico

Dmytro Nehrych, violin

Scott McAllister
(b. 1969)

Concerto in X for clarinet and strings

I.

To the Pines, To the Pines

III.

Jennifer Iles-Davis, clarinet

Franz Liszt
(1811–1886)

Rhapsodie Espagnole, S. 254

Haeun Grace Kim, piano

Tuesday, April 23, 2013

7:30 p.m.

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

PROGRAM NOTES

The **Violin Concerto No. 1 in G Minor** may be Bruch’s best known and most-loved work, but to the composer it was as much a source of heartache as happiness. In 1866, this concerto was given its premiere in Koblenz, and although it met with a favorable response the composer was not satisfied. His struggles in revision led him to consult with then-renowned Hungarian violinist Joachim Joseph, who happily gave him both the constructive criticism and the praise he needed to bolster his confidence and begin revision in earnest. In 1868, he felt the piece was again ready for public performance. It re-debuted in Bremen, this time played by Joachim Joseph, to whom the published work would be dedicated. Consisting of the traditional three movements, the concerto otherwise significantly departs from classical form. The first movement is titled “Vorspiel” (Prelude), which intimates it is intended as an introduction for the central Adagio of the second movement. The Prelude opens solemnly, first with a lyrical theme and then a contrasting melody played by the soloist over pizzicato basses. The movement becomes impassioned and builds to an Allegro climax, at which point the second movement begins without pause. Carried almost entirely by the solo violin, the Adagio begins in a soaring, prayer-like atmosphere and then expands as it treats three different themes that have often been cited as among the most beautiful even written for the violin. The final movement is lively and gypsy-flavored, full of exuberance and double stops that give ample opportunity for virtuosity. The energy never abates as the concerto finishes with a propulsive coda. It is a testament to the satisfying nature of this piece that it has met with great and enduring popularity. This, however, proved to be something of an annoyance to Bruch for two reasons: first, that he felt it overshadowed his greater body of compositions, and second, that he accepted a once-off payment from his publisher and thus lost out on the extensive revenue it generated for the rest of his life.

Scott McAllister was born in 1969, making him a viable candidate for inclusion in the generation that historians have labeled “Generation X.” His ***X Concerto*** draws inspiration from the popular music most closely associated with his demographic peers: the grunge music of Nirvana and Alice In Chains, which dominated the music scene from the late 1980s to the mid 1990s. Angst, conflict, and yearning for freedom are common themes of this genre, propelled through explosive sound contrasted with psychedelic melody. McAllister channels these themes similarly through the orchestra, especially the clarinet, whose range he stretches almost as though the instrument itself was yearning to be free. The compositional depth of the piece is especially rich in the second movement, as McAllister draws inspiration from Nirvana’s “Where Did You Sleep Last Night”, a song that was itself inspired by “In The Pines,” an Appalachian folk song.

In 1845, Franz Liszt toured Spain, gathering impressions that would inspire him when he composed the ***Rhapsodie Espagnole*** 18 years later. By that time Liszt was in his fifties and had written many pieces inspired by the national flavor of European countries such as Russia, Poland, France, Germany, and England, and including of course his most famous pieces in this genre, his Hungarian Rhapsodies. For his Spanish Rhapsody he drew from two Spanish folk dances, both of which were previously used by other major composers. The first folk dance heard is *La Folia*, which almost two hundred years prior Corelli implemented as the foundation for a series of violin variations. Liszt’s take on *La Folia* thunders out from the left hand directly following the opening cadenza. The second folk dance Liszt employs is the *Jota aragonesa*, a song earlier used as the basis for an orchestral work by Glinka. The melody of the *Jota* arises as a quiet contrast to the high-powered virtuosity of the *La Folia*, to which the Rhapsody returns upon its conclusion. In 1894, Ferruccio Busoni arranged this work for piano and orchestra. It attracted the notice of the Liszt admirers of the time, and thus one of its earliest performers was a talented young fan of the original composer named Bela Bartok.

-Jonathan Gorst, Graduate Student, Orchestra Conducting, UNLV

BIOGRAPHIES

Dmytro Nehrych

Dmytro Nehrych is a second-year student, sophomore, at the UNLV music department. His violin teacher is Weiwei Le. Dmytro was born in Chernivtsi, Ukraine. He started playing the violin at the age of 8 at the Chernivtsi Music School, where he had been studying for seven years. Dmytro continued his studies at Chernivtsi Regional Specialized School of Art named after S. Vorobkevich. During that time he played as a soloist with the symphonic orchestra of Chernivtsi Regional Philharmonic Society, Ukraine. He started to perform at the open solo concerts in 2008.

Dmytro had participated at the Vionalist Regional Contests in Ukraine since the age of 14. He won as a solo player four years in a row. Dmytro was a Laureate of the International Contests among stringed and bow instruments performers in Yalta and Zaporizhzhia Cities in Ukraine.

Jennifer Iles-Davis

Jennifer Iles-Davis is currently the acting second clarinetist with the Las Vegas Philharmonic and graduate assistant at the University of Nevada, Las Vegas where she is pursuing a Doctorate of Musical Arts in performance. She teaches music appreciation, and is principal of the UNLV Wind Orchestra. She has also performed with various professional groups in Las Vegas, including Opera Las Vegas, the Nevada Ballet, the Nevada Pops, the Southern Nevada Musical Arts Society, and the Sirocco Ensemble wind quintet.

Previously, she was a freelance musician in the Dallas, Fort Worth area. Jennifer maintained a private studio and performed with several professional groups in Texas and Louisiana, including the San Angelo Symphony, Midland-Odessa Symphony, Brazos Valley Symphony, Lake Charles Symphony, and the Musical Theater of Denton.

Jennifer holds a Master of Music degree in clarinet performance from the University of North Texas and a Bachelor of Music degree in music education from McNeese State University. She is currently studying with Marina Sturm, and her previous instructors include John Scott and Jan Scott.

Haeun Grace Kim

Haeun Grace Kim was born in Suwon, South Korea. She started taking piano lessons when she was seven years old. After moving to the United States, she began studying with her private teacher, Patricia Lee, at age 13. Under the guidance of her teacher, Haeun has participated many competitions and walked away with quite a few awards.

She has been featured in local media over the years for being a talented young artist piano player and got to perform with CSN Orchestra, Henderson Symphony Orchestra, and Las Vegas Academy Philharmonic Orchestra by winning their concerto competitions. Haeun will continue to pursue her interest and passion in music at UNLV, under guidance of her current professor, Dr. Mykola Suk.