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 Villareal

Trumpet
Micah Holt
Kyle Overlay
Marie Myllya

Trombone
Nick Veslany
Lauren Crew
Paul Olesuk

Timpani
Manuel Garnazo

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

UNLV Department of Music
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 Nebrych, violin

Scott McAllister
(b. 1969)
Concerto in X for clarinet and strings
I. To the Pines, To the Pines
II. 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
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 resplendent 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 pianist of the original composer named Bela Bartok.

Scott McAllister is a second-year student, sophomore, at the UNL V music department. His violin teacher is Weivei Le. Scott 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. Scott 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.

Previously, he 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.