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UNLV Symphony Orchestra: Concert V. Mahler

Taras Krysa
University of Nevada, Las Vegas

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University of Nevada Las Vegas
College of Fine Arts
Department of Music
presents

THE UNLV

Symphony
Orchestra
Concert V

Mahler

TARAS KRYSA
MUSIC DIRECTOR/CONDUCTOR

Tuesday Evening
April 28, 2009  7:30PM
Artemus Ham Concert Hall
Located on Campus of UNLV
4505 Maryland Pkwy

UNIVERSITY OF NEVADA LAS VEGAS
~ PROGRAM ~

(attr.) Alessandro Marcello
Concerto for Oboe and Strings
  I. Allegro moderato
  II. Adagio
  III. Allegro

Alex Hayashi, Oboe

Lowell Liebermann
Concerto for Piccolo and Orchestra
  I. Andante comodo
  II. Adagio
  III. Presto

Farah Zolghadr, Piccolo

-INTERMISSION-

Gustav Mahler
Symphony No. 1 in D Major
  I. Langsam. Schleppend – Immer sehr gemächlich
  II. Kräftig bewegt
  III. Feierlich und gemessen, ohne zu schleppen
  IV. Stürmisch bewegt

THE UNLV SYMPHONY ORCHESTRA

The Symphony Orchestra at the University of Nevada, Las Vegas is comprised of undergraduate/graduate music majors/minors in the UNLV College of Fine Arts as well as non-music majors.

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 music making.

3). To enrich the cultural life of UNLV and the greater 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 chorus every year as well as one complete opera. Student soloists are featured throughout the year either on the Student Soloists Concert or as guest artists for winning the annual Solo Concerto Competition. The list of guest conductors and soloists with the UNLV Symphony Orchestra includes Oleh Krysa, Itzhak Perlman, Sarah Chang, Rachel Lee, Edgar Meyer, Wei Wei Le, Andrew Smith, Mykola Suk, Kaitlen Tully and many others. Past music directors include Jim Stivers, Tad Suzuki, Hal Weller and George Stelluto.
Alex Hayashi  

Oboe

Born and raised in Honolulu, Hawaii, Alex Hayashi is currently pursuing a Bachelor of Music degree in performance at the University of Nevada, Las Vegas. He is currently studying oboe with Dr. Stephen Caplan. Before coming to UNLV, he has been under the instruction of Susan Ochi-Onishi. At UNLV, he has the opportunity of playing in chamber groups and large ensembles, including the UNLV Wind Orchestra, Symphony Orchestra, and Symphonic Winds. In his high school years, Alex participated in several ensembles, including the Kalani High School Symphonic Wind Ensemble, the Hawaii Youth Symphony, University of Hawaii Symphony Orchestra and the Oahu Band Directors Association Select Band. He has also competed and has been recognized in numerous events statewide and nationally including the OBDA Solo and Ensemble, the Morning Music Club Scholarship Competition and the MENC: 2006 All USA High School Musicians.

Farah Zolghadr  

Piccolo

Farah Zolghadr is a graduate student in Flute Performance at the University of Nevada – Las Vegas. She graduated from Western Illinois University with a double major in Flute Performance and International Relations (Political Science). She graduated summa cum laude and was selected as Western Illinois University’s Lincoln Academy of Illinois Student Laureate for 2006-2007 in recognition of superior academic achievement and contributions to her community. In addition to numerous other awards from her university, she was named a national Phi Kappa Phi Graduate Fellow for 2007-2008.

Farah was the winner of the inaugural Flute Society of St. Louis Scholarship Competition adjudicated by Mark Sparks of the Saint Louis Symphony Orchestra (Principal). She has also participated in several competitive masterclasses including those presented by Patricia Spencer, Bard College; Michel Deboest, Oberlin Conservatory; Walfrid Kujaja, Northwestern University; Bradley Garner, Cincinnati Conservatory of Music; Amy Porter, University of Michigan; and Fenwick Smith, Boston Symphony Orchestra. Her interest in new music includes the music of Persian composer Reza Najfar. Farah’s 2005 research project, “Persian Music as a Reflection of Iranian Society,” highlighted the status of the arts in post-revolutionary Iran and combined her interest in new music and International Relations.

At UNLV, she is currently involved with the Symphony Orchestra, Wind Orchestra (Principal), and Graduate Wind Quintet, as well as teaching a section of Music Appreciation for undergraduate students. Currently, she is also the President of the Las Vegas Flute Club (2008-2009). Farah was recently named the Outstanding Graduating Graduate Student from the Music Department at UNLV and is also nominated for the same award from the College of Fine Arts. Next year, she will attend the University of Miami as a Henry Mancini Fellow to pursue a Doctor of Musical Arts in Flute Performance. She will also be a teaching assistant to Ms. Trudy Kane, flute professor at the University of Miami.

Farah currently studies with Dr. Jennifer Grim. She is a former student of Dr. Andrea Graves.

Taras Krysa  

Music Director & Conductor

Taras 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 the United States, Mr. 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, Mr. 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 Oosten, 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. In addition, Mr. Krysa has served as Principal Conductor of the Ukrainian State Pops Symphony Orchestra, which he led on several European tours with an appearance at the Concertgebouw Hall. Currently, Taras Krysa is serving as the Director of Orchestras at the University of Nevada, Las Vegas, and Music Director of the Henderson Symphony Orchestra.
Concerto for Oboe and String Orchestra in C minor

Alessandro Marcello was born Venice, Italy on August 24, 1669; he died in Padua, Italy on June 19, 1747.

Scoring strings, continuo, and solo oboe.

Approximate performance time: 10 minutes.

Born into the nobility of Venice, Alessandro Marcello studied law and served first as a member of the city-state's high council, later as a diplomat in the Levant and the Peloponnese, finally returning to Venice to take a judiciary position. The total of his musical œuvre is modest (a handful of cantatas, sonatas and concerti); however, they are highly regarded and are considered the pinnacle of the Italian Baroque. Bach is known to have transcribed Marcello's Oboe Concerto in D Minor for the harpsichord, which is in itself a sign of high respect. Alessandro often signed his compositions with the nom-de-plume "Eterio Stinfalico," which led for a time to many of his compositions being attributed to his more famous younger brother, Benedetto, or even to Antonio Vivaldi.

The Oboe Concerto in C Minor is an exquisite vehicle for the soloist. The thematic material is memorable and the figurations graceful and idiomatic. The accompaniment for string orchestra is richly textured with counterpoint, and there is expressive fluency in the harmonic flow. There is also ample opportunity for the soloist to elaborate with elegant ornamentation, a stylistic element in Baroque music that elicits the freedom of improvisation.

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Concerto for Piccolo and Orchestra Op. 50

Lowell Liebermann was born in New York City on February 2, 1961.

Scoring: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, harp, celeste, vibraphone, strings, and solo piccolo.

Approximate performance time: 20 minutes.

Commissioned by the National Flute Association
First performance: 18 August 1996; Jan Gippo, piccolo; The New Jersey Symphony; Glenn Cortese, conductor
Dedicated to Jan Gippo

Symphony No. 1 in D Major

Gustav Mahler was born in Kaliště, Bohemia on July 7, 1860; he died in Vienna, Austria on May 18, 1911.

Scoring: 4 flutes and 2 piccolos, 4 oboes and English horn, 4 clarinets and 1 bass clarinet, 3 bassoons and a contrabassoon, 7 horns, 4 trumpets, 3 trombones, 1 tuba, timpani, cymbals, triangle, tam-tam, bass drum, harp, and strings.

Approximate performance time: 52 minutes.
Eventually Mahler abandoned the notion of using any titles at all. From 1894 onward he called the work simply “Symphony in D major (No. 1),” and in 1896 he permanently discarded the Blumine movement, which he had adapted from a serenade he composed in Kassel in 1884 as part of a series of tableaux vivants based on Victor von Scheffel’s pageant-play Der Trompeter von Säckingen. Scheffel’s play, introduced in 1854, was enormously successful; in the 1870s both the forgotten Hans Kaiser and Brahms’s friend Berhard Scholz wrote operas based on it, and in May 1884, just a month before the presentation of Mahler’s tableaux vivants in Kassel, Victor Nessler’s operatic treatment, with a libretto by Rudolf Bunge and some input from Scheffel himself, was given its premiere in Leipzig. Nessler’s folk-flavored opera quickly became as popular as the play itself and Mahler was obliged to conduct it several times, his distaste for it deepening with each performance. Curiously, although Mahler eliminated all descriptive titles from the score of his First Symphony, he did permit his confidante Natalie Bauer-Lechner to give the critic Ludwig Karpath a fairly detailed program for the work in its four movement form, which was printed in the Neues Wiener Tagblatt on the occasion of the Viennese premiere in 1900 (by which time Mahler had moved from Hamburg to the directorship of the Vienna Court Opera). This program described “a strong, heroic man, his life and sufferings, his battles and defeat at the hands of Fate,” a scenario “conceived and composed from the standpoint of a defenseless young man who easily falls prey to any attackers.” It may be summarized as follows:

The first movement evokes a “dionysiac feeling of jubilation ... in the midst of Nature, in a forest where the sunlight of a lovely day sparkles and shimmers.” The sprightly tune that grows out of the mysterious opening is that of “Ging heut’ morgen übers Feld,” the first of the Wayfarer songs. At the end “the hero bursts out laughing and runs away.”

In the second movement “the young man roams about the world in a more robust, strong and confident way.” This is more or less a scherzo, in the form of a Ländler, the rustic Austrian forerunner of the waltz whose echoes are found in the works of Schubert and Bruckner. In the trio Mahler borrowed from another of his own songs, “Hans und Gretie,” this one not from the Wayfarer cycle.

The Funeral March, already described, is not so much a lament as a picture of “biting irony,” in which “all the coarseness, the mirth and the banality of the world are heard in the sound of a Bohemian village band, together with the hero’s terrible cries of pain.” The movement’s dying measures are broken off by the “terrifying shriek” that begins the finale, an eruption Mahler described further as “the outburst of a wounded heart.”

In a letter to Bruno Walter, his former assistant and subsequently his chief apostle, Mahler, who by then had introduced seven of his symphonies and was taking up his duties with the New York Philharmonic,
, wrote, “Both the Funeral March and the storm that breaks out immediately afterward strike me as burning accusations hurled at the Creator.” According to the 1900 scenario, the hero is exposed to the most fearful combats and to all the sorrows of the world. He and his triumphant motifs are “hit on the head again and again” by destiny. . . . Only when he has triumphed over death, and when all the glorious memories of youth have returned with themes from the first movement, does he get the upper hand, and there is a great victorious chorale!

The theme of that chorale, which appears for the first time in the middle of the final movement and returns in the great heavenstorming coda, would appear to echo the phrase “And He shall reign for ever and ever” in the Hallelujah Chorus of Handel’s Messiah. To a certain generation of listeners, however, it may suggest itself as having been adapted by the composer known as Mana-Zucca (né Augusta Zukerman, 1887-1981), who happened to have been born at the time Mahler was composing his First Symphony, for her song “I Love Life,” once a familiar baritone encore piece. That title, in any event, might serve as a motto for this enduringly inspiring symphony.

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### UNLV Symphony Orchestra Personnel

#### Violin I
- Brian Hwang
- Christina Riegert
- Sandro Ladu
- Barbara Ellis
- Brandi Frias
- Thomas Keeley
- Marla Hutzar
- Alyson Maidalón
- Samantha Alterman

#### Violin II
- Mina Park
- Zach McBride
- Angela LaBella
- Belinda Martinez
- Lydia Schive
- Amanda Gentile
- Andrew Ferral
- Janay Harriss
- Jason Hung
- Jose Orozco

#### Viola
- Merieta Oviatt
- John Pollock
- Izzy Trinkle
- Gerardo Toloanco
- Megan Muse
- Vacheral Carter

#### Violoncello
- Jessika Soli
- Courtney Waldron
- Anthony Rodriguez
- Columban Heo
- Joe Griego
- Courtney Thomas
- Alyssa Ledesma

#### Double Bass
- Cory Mueller
- Zuriel Santoyo

#### Flute
- Clare Birmingham
- Farah Zolghadr
- Kristen Mosca

#### Oboe
- Mark Runkles
- Alex Hayashi
- Kirsten Kraemer

#### Clarinet
- Aki Oshima
- Kanade Oi
- Jonathan Cannon
- Thomas Kničik

#### Bassoon
- Brian Marsh (contrabassoon)
- Eric Foote
- Leigh Anne Duncan

#### French Horn
- Bryce Nakaoka
- Fred Stone
- Brian McGee
- Mike Villarel
- Chris Kase
- Richard Brunson
- Lee Hiby

#### Trumpet
- Megumi Kurokawa
- Travis Higa
- Richard De La Riva
- Stephen Trinkle

#### Trombone
- James Nelson
- Russell Koester
- Tom Papageorge

#### Tuba
- Marcus Lewis

#### Harps
- Gina Bombola

#### Percussion
- Daniel Steffey
- Melanie Scarberry
- Charles Gott
- Corené Petier
- Melody Loveless