



College of Fine Arts

presents the

UNLV Symphony Orchestra

Taras Krysa, music director and conductor

Oleh Krysa, violin

PROGRAM

Anatoli Liadov
(1855–1914)

The Enchanted Lake, Op. 62

Sergei Prokofiev
(1891–1953)

Concerto No. 1 in D Major for violin and orchestra, Op. 19

Andantino

Scherzo

Moderato

Oleh Krysa, violin

INTERMISSION

Nikolai Rimsky-Korsakov
(1844–1908)

Scheherazade, Symphonic Suite, Op. 35

The Sea and Sinbad's Ship

The Story of the Kalendar Prince

The Young Prince and the Young Princess

Festival in Bagdad; The Sea; The Ship Goes to Pieces on a Rock

Wednesday, February 19, 2014

7:30 p.m.

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

Program Notes

Anatoli Liadov (1855 – 1914)

The Enchanted Lake, Op. 62

Composed: 1908 – 1909

First Performed: February 21, 1909 in St. Petersburg conducted by Liadov

Instrumentation: 3 flutes, 2 oboes, 3 clarinets, 2 bassoons, 4 horns, timpani, bass drum, harp, celesta, strings

Anatoli Liadov was born in St. Petersburg into a family of prominent musicians. He studied at the St. Petersburg Conservatory with Rimsky-Korsakov, and their friendship lasted throughout their lives. At age 23, he joined the Conservatory's faculty and remained associated with the school for his entire career. Although Liadov was not a prolific composer, it was the quality of his works that led his contemporary Russian musicians to regard him as one of their leading composers in the early 20th century.

The inspiration for *The Enchanted Lake* came from Lake Ilmen, located in the region of Novgorod, south of St. Petersburg. Liadov expressed his affection for the lake by stating, "How purely picturesque it is – with bountiful stars over the mysteries in the depths! But most importantly it is uninhabited, without entreaties and complaints; only nature – cold, malevolent, but fantastic as a fairy tale." Although this work does not tell a story, Liadov incorporated such beautiful orchestration to paint a portrait of this enchanted lake, so magical that the listeners can easily immerse themselves into a momentary fantasy. Liadov used mainly the woodwinds and strings to portray a fairy tale scene at the lake. The stagnant quality of the music is achieved through very slow changes in harmony. His use of short, repeated motives depicts the luminous glow of the stars from the sky and their shimmering reflections over the lake.

Sergei Prokofiev (1891 – 1953)

Concerto No. 1 in D major for Violin and Orchestra, Op. 19

Composed: 1915 – 1917

First Performance: October 18, 1923 by the Paris Opera Orchestra

Instrumentation: 2 flutes (2nd doubles piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, tuba, timpani, bass drum, tambourine, harp, strings

When Sergei Prokofiev began writing this work in 1915, it was a Concertino for Violin. He soon abandoned the project to concentrate on his opera, *The Gambler*, before returning to what became his Violin Concerto No. 1 in the summer of 1917. Despite this being a chaotic year when two anti-Czarist revolutions changed Russian history forever, Prokofiev managed to have one of the most fruitful years of his life. His compositions from 1917 included the First Symphony (Classical), Third and Fourth Piano Sonatas, Piano Concerto No. 3, and the *Visions Fugitives* for piano. Due to the political upheavals in Russia, the violin concerto did not receive its premier until six years later in Paris, played by violinist Marcel Darrieux, under the direction of Serge Koussevitzky of the Paris Opera Orchestra.

The structure of Prokofiev's *Violin Concerto No. 1* is the opposite of the traditional fast-slow-fast concerto. The two tranquil and dreaming movements frame a vigorous middle scherzo. The solo violin introduces the concerto with a pensive, unpredictable, and rhythmically afloat melody, accompanied by soft orchestral sonorities in the background. A second theme is heard in the cellos, which contrasts sharply with the lyrical melody from the opening. The music gathers momentum as it goes on and the solo violin becomes ever more virtuosic. The return of the main theme is accompanied by glistening harmonics in the solo violin. The scherzo is energetic and exciting filled with extraordinary techniques from the soloist, including glissando, harmonics, sul ponticello, and others. These effects heighten the surreal and brilliant quality of the music. The finale presents a reconciliation of the contrasting characters from the preceding movements. A march-like melody from the bassoon reminds us of the scherzo, meanwhile the soloist quickly steers the music in a lyrical direction reminiscent of the concerto's opening. As the pace becomes more tranquil, suddenly the melody that opened the concerto reappears, and ethereally leads the piece back to its initial dreamy state.

After the Revolution, Prokofiev left Russia in 1918 with the official blessing of the Soviet minister Anatoly Lunacharsky. His career as a composer, conductor, and pianist took him to the United States, Germany, and Paris. Prokofiev returned to Russia in the early 1930's, where he was treated to an extended homecoming, numerous commissions, and continued success. Some of his best-known works include *Romeo and Juliet*, *Peter and the Wolf*, *Cinderella*, and *Sonata Op. 94* for flute or violin.

Nikolai Rimsky-Korsakov (1844-1908)

Scheherazade, Symphonic Suite, Op. 35

Composed: 1888

First Performance: November 3, 1888 in Saint Petersburg

Instrumentation: 2 flutes, 1 piccolo, 1 oboe and english horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, triangle, cymbals, snare drum, bass drum, tambourine, tam-tam, harp, and strings.

When Rimsky-Korsakov was a young boy, he grew up with a strong urge to see and explore the world around him. This curiosity was fueled by stories of distant voyages in letters from his eldest brother, Voin, who was serving in the navy at the time. He became obsessed with the ocean and diligently consumed any information around the subject, even though he had never seen it for himself. Rimsky-Korsakov continued to struggle to find a balance between his love of music and the navy until the age of seventeen when he decided to dedicate his life to being a composer.

The opening movement, *The Sea and Sinbad's Ship*, begins with two contrasting themes. A solemn, yet stern introduction by the brass and strings is followed by a woodwind choir that sets up the weaving violin solo that presents the image of the Sultana Scheherazade telling her stories. In this movement, the theme is paired with the tumultuous flow and swell of ocean waves that is represented by arpeggios in the strings and winds giving a strong impression of the sea.

The second movement brings back the violin solo from the first as Scheherazade begins to tell another story. A solo bassoon begins a new melody that starts *The Tale of The Kalendar Prince*, this melody is passed along to the oboe, flute, and horn and in turn by the full orchestra.

The third movement, *The Young Prince and The Young Princess*, is where the main love story is represented. The romantic melodies flow in and out and are celebrated with rising and falling figures found in the woodwinds, harp, and upper and lower strings. The movement ends with a quiet yet rapid figure that seems to fade away into the distance.

The fourth movement, *The Festival in Baghdad*, starts with the solo violin, which turns into a vigorous dance heard in the strings and accented by snare and bass drum. The swell of the music returns the impression of the sea found in the first movement and the story is brought to a close with the solo violin stretching the last chord with a series of harmonics.

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.

Oleh Krysa

The Ukrainian-American violinist Oleh Krysa is long esteemed in the former USSR as a distinguished soloist, chamber musician and teacher. A prominent student of David Oistrakh, Krysa won major prizes in such international competitions as the Wieniawski (1962), Tchaikovsky (1966), and Montreal (1969), and was outright winner of the Paganini Competition (1963).

Oleh Krysa began his teaching career as chairman of the Violin Department at the Kiev Conservatory. In 1973 he took the same position at the Gnesins Musical and Pedagogical Institute in Moscow and, two years later, returned to the Moscow Conservatory as Professor of Violin, where he remained until 1988. Currently he is Professor of Violin at the Eastman School of Music, and was a Visiting Professor at Tokyo University of Arts in 2009. He is also a Honored Professor at Lviv Music Academy (Ukraine) and a Honored Member of the Japanese String Teachers Association.

In addition to his thriving solo career, Krysa was a leader of the Kiev Conservatory Quartet (1970-1973), the Leontovych Quartet (1999-2003), and the celebrated Beethoven String Quartet (1977-1987). Oleh Krysa is also a champion of contemporary music, and has worked closely with Alfred Schnittke, Edison Denisov, Sofia Gubaidulina, Krzysztof Penderecki, Vyacheslav Artyomov, Sydney Hodkinson, Virko Baley, Myroslav Skoryk, Valentin Silvestrov, Yevhen Stankovych and Larry Sitsky. He has premiered a number of their works, and many of them have been written for and dedicated to him.

Krysa was married to pianist Tatiana Tchekina, who was his partner in most of his recitals and recordings before her death in December 2013.

Oleh Krysa performs on a J.B. Guadagnini violin from 1758, on generous loan from the Eastman School of Music.

This program is dedicated to Tatiana Tchekina, wife to Oleh, and mother of Taras and Peter Krysa. Tatiana was an assistant professor of piano accompanying at the Eastman School of Music. There, Professor Tchekina was a valued member of the faculty who influenced the lives of the many students with whom she collaborated on performances and competitions. As a world-class musician, she had an international career both as a solo pianist and in collaboration with her husband, Professor Krysa, instructor of violin.

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 Department of Music 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.

Violin I

+Dmytro Nehrych
Tammy Hung
Sammi Ciarlo
Sarah Wright
Katherine Kinsley-Garcia
Marlo Zemartis
Arturo Hernandez

Violin II

+Belinda Martinez
Braydon Pikyavit
Robert Hill
Elizabeth Bedrosyan
Megan Hermansen
Hunter Haynes
Anna Childs

Viola

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

Cello

+Maren Quanbeck
Jeremy Russo
Katharine Smith
Lindsay Johnson
Michael Rompel

Bass

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

Flute

+Carmella Cao
Christin Nance
Lynn Tsai

Oboe

+Chris Fujiwara
Daniel Nuñez, English Horn
Erica Hill

Clarinet

+Erin Vander Wyst
Jonathan Cannon
Guillermo Ramasasa

Bassoons

+Kevin Eberle
Ashlea Sheridan

Horns

+Linnie Hostetler
Alina Eckersley, asst.
Jon Holloway
Sarah Walton
Michael Villareal

Trumpets

+Micah Holt
Kevin Tague

Percussion

+Manny Gamazo
Caleb Pickering
Luc Brust
Ryan Harrison
Eduard Yervinyan
Sam Friend

Harp

Emily Montoya