HILARY HAHN, VIOLIN & NATASHA PAREMSKI, PIANO
with the UNLV Symphony Orchestra

Thursday, September 30, 2010 • 8 p.m.
The Artemus W. Ham Concert Hall
University of Nevada, Las Vegas Performing Arts Center

Hilary Hahn appears by arrangement with IMG Artists, 152 W. 56th St., 5th Floor, New York, NY 10019. Ms. Hahn’s recordings are available on Deutsche Grammophon and Sony Classical/Sony BMG Masterworks.

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Programs and artists are subject to change without notice.
TONIGHT’S PROGRAM

Overture to Coriolan, Op. 62 ............................................... LUDWIG VAN BEETHOVEN
(1770-1827)

UNLV Symphony Orchestra - Taras Krysa, Director of Orchestras

Piano Concerto No. 1 in D minor, Op. 15.......................... JOHANNES BRAHMS

Maestoso
Adagio
Rondo: Allegro non troppo

Natasha Paremski, Piano

-- Intermission --

Violin Concerto in D major, Op. 35............................... PYOTR ILYICH TCHAIKOVSKY

Allegro moderato
Canzonetta: Andante
Finale: Allegro vivacissimo

Hilary Hahn, Violin

TO OUR AUDIENCE

The Performing Arts Center is delighted to hear your generous appreciation for our artists. Please hold your applause until all of the movements in a particular piece are finished. Generally, a conductor will indicate the time for your applause; you can also count the number of movements in each piece – movements are listed underneath the piece’s title. Thank you for your continued enjoyment and support of the Charles Vanda Master Series.

PROGRAM NOTES

Overture to Coriolan, Op. 62
Ludwig van Beethoven
(Born December 15, 1770, in Bonn; died March 26, 1827, in Vienna)

Although Coriolanus is often identified with Shakespeare, Plutarch was the first to tell the story of the legendary Roman general, Gaius Marcus Coriolanus, who vanquished the Volscian tribe, captured their capital city of Corioli and took its name as his, in around 500 B.C. When Coriolanus came home from battle to find that the privileges of his patrician class had been diminished, he was enraged, went over to the enemy and led the Volscian troops against his own people. Nothing could persuade him not to destroy Rome, until his wife and mother pleaded with him. His mother succeeded where no one else could, wearing down his pride and determination. He then yielded and withdrew, abandoning his conquest and, in the end, committing suicide.

It was Beethoven’s contemporary, the popular Austrian dramatist, Heinrich Joseph von Collin (1772-1811), who inspired Beethoven to write his Overture to Coriolan, although Beethoven did know the traditional versions of the tale by Plutarch and Shakespeare. The story of Cori-
olanus appealed to Beethoven because of its themes of freedom for the individual, recklessness, daring, pride, and the power of female persuasion; its most predominant themes of love and patriotism were qualities for which Beethoven had much respect. The play, Coriolan (in German) was first performed in 1802 and was very popular for several seasons, but when Beethoven wrote the Overture in 1807, it was no longer frequently performed; nevertheless, his composition quickly became a popular concert piece. It was first performed at a subscription concert in Vienna during March 1807, at the palace of Beethoven’s patron, Prince Lobkowitz.

Beethoven intended this dark, dramatic overture to present a musical portrait of the play’s hero. The first theme outlines the impulsive mood of Coriolan’s complex emotions, while the more lyrical second theme may depict the pleading of the general’s wife and mother. The quiet ending mirrors Coriolan’s despair and resignation to death.

The score calls for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings.

**Piano Concerto No. 1 in D minor, Op. 15**

**Johannes Brahms**

(Born May 7, 1833, in Hamburg; died April 3, 1897, in Vienna)

The history of this piano concerto begins in 1854, when Brahms showed Schumann's wife, Clara, who was one of the greatest pianists of the time and also a composer, movements of a symphony he had sketched. They played it at two pianos, and friends who heard it, suggested that it could be made into a concerto. For four years, Brahms worked over this music, composed a new third movement (the original one became part of his German Requiem, Op 45, of 1868) and in 1858, completed the concerto. It was first performed January 22, 1859, with the composer as soloist and his friend, Joseph Joachim, conducting.

Audiences and musicians both resisted the fiercely difficult concerto, not a virtuoso’s showpiece of the kind favored at the time. In Germany, it was not a success until two years before Brahms’s death, and in the United States, it was hardly performed at all until 1900. Now it is one of the most admired and often performed works in the repertoire, a huge, solemn piece of incomparable grandeur.

A substantial work, it was then the longest concerto ever published. The first movement, Maestoso, is a majestic and monumental structure without equal in its era except perhaps, on a less grandiose scale, in Beethoven’s Emperor Concerto. It is tumultuous and dark in the beginning with a long orchestral passage in which the strings state the main theme over a timpani roll, before the piano joins. The piano’s first entrance is energetic, and it becomes, later in the movement, gentle and expressive. After the lyrical section, the movement then fulfills Joachim’s hopes that it be “appropriately magnificent...[and] com-

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Recently named Gramophone magazine’s Artist of the Year, violinist Hilary Hahn is a two-time Grammy Award-winning soloist celebrated for her probing interpretations, technical brilliance, and compelling presence on stage. For a decade and a half, extensive touring and acclaimed recordings have made Hahn one of the most sought-after artists on the international concert circuit.

Hilary Hahn appears regularly with the world’s elite orchestras and on the most prestigious recital series in Europe, Asia, Australasia, and North and South America. In addition, she has toured the United States, Russia, Canada, Sweden, Germany, Luxembourg, Spain, Israel, Great Britain, Italy, France, Switzerland, Austria, Scotland, Croatia, China, Japan, and Korea as guest soloist with traveling orchestras, among them the Bavarian Radio Symphony Orchestra, BBC Symphony Orchestra, San Francisco Symphony, National Symphony Orchestra (Washington, D.C.), Detroit Symphony, Montreal Symphony, Milwaukee Symphony, and Royal Scottish National Orchestra. Recent recital tours and solo concert collaborations have taken her throughout the United States, Canada, Brazil, Peru, Uruguay, Argentina, Colombia, France, Italy, Luxembourg, Belgium, Denmark, Switzerland, Vietnam, Cambodia, and Japan. In a special project this season, Hahn joins baritone Matthias Go-
erne, soprano Christine Schäfer and the Munich Chamber Orchestra for a series of European concerts featuring arias from their album Bach: Violin and Voice, which was released on Deutsche Grammophon in January 2010.

In the dozen years since she began recording, Hahn has released eleven feature albums on the Deutsche Grammophon and Sony labels, in addition to three DVDs, an Oscar-nominated movie soundtrack, an award-winning recording for children, and various compilations. In repertoire as diverse as Bach, Stravinsky, Elgar, Beethoven, Vaughan Williams, Mozart, Schoenberg, Paganini, Spohr, Barber, Bernstein, Korngold, and others, her recordings have received every critical prize in the international press and have met with equal popular success. All have spent weeks on Billboard’s Classical Top Ten list. Hahn’s most recent concerto recording, which paired Schoenberg and Sibelius, debuted at No. 1 and spent the next twenty-three weeks on the Billboard classical charts. The album brought Hahn her second Grammy: the 2009 Award for Best Instrumental Soloist Performance with Orchestra. Her first Grammy win came in 2003 for her Brahms and Stravinsky concerto album.

On DVD, Hahn first appeared in a live recording of Mozart’s Concerto 4 in Royal Albert Hall, in the millennial concert of the Last Night of the Proms in London in 2000. Six years later she was the subject of a full-length documentary, Hilary Hahn: A Portrait, which included with its interviews and other features a complete live performance of the Korngold violin concerto. In April 2007, she played Mozart’s Concerto 3 as soloist in Pope Benedict XVI’s 80th birthday celebration at the Vatican – an event subsequently released as a concert DVD by Deutsche Grammophon.

While primarily a classical musician, Hahn participates in a number of other projects and collaborations. In 2004, she was the violin soloist on James Newton Howard’s Oscar-nominated soundtrack to M. Night Shyamalan’s film The Village. In 2005 and 2006, she appeared as a guest on albums by the alt-rock band And You Will Know Us By The Trail of Dead. More recently, she wrote and performed violin tracks for singer/songwriter Tom Brosseau’s record Grand Forks. Hahn works frequently with folk-based singer/songwriter Josh Ritter; they have toured together in Canada, Europe, the United States, and Japan. Hahn is also active on the contemporary classical music scene. In 1999, she premiered and recorded the violin concerto written for her by the American bassist and composer Edgar Meyer, and in 2009 she did the same with Jennifer Higdon’s violin concerto, also written for her. A recording of the Higdon concerto was released on Deutsche Grammophon in September 2010 alongside the Tchaikovsky concerto.

Hahn has received numerous international distinctions throughout her career, including multiple Diapason “d’Or of the Year” and “Preis der deutschen Schallplat-
tenkritik” (German Record Critics’ Award) prizes, the 2008 Classical FM / Gramophone Artist of the Year, the Cannes Classical Award, and the ECHO Klassik Artist of the Year and other ECHO awards. She has appeared on the covers of all major classical music publications and has been featured in mainstream periodicals such as Vogue, Elle, Town and Country, and Marie Claire. In 2001, Hahn was named “America's Best Young Classical Musician” by Time Magazine. And in January 2010 she appeared as guest artist, playing Bartok and Brahms, on The Tonight Show with Conan O'Brien.

Hilary Hahn was born in Lexington, Virginia, in 1979. At the age of three, she moved to Baltimore, where she began playing the violin one month before her fourth birthday in the Suzuki program of the Peabody Conservatory. From the age of five Hahn studied in Baltimore with Klara Berkovich, a native of Odessa who taught for 25 years at the Leningrad School for the Musically Gifted. From 10 to 17, she studied at The Curtis Institute of Music with the legendary Jascha Brodsky – the last surviving student of the great Belgian violinist Eugene Ysaÿe – working closely with him until his death at age 89. Hahn completed her university degree requirements at 16, but she deferred graduation and remained at Curtis for several more years, taking additional elective courses in languages, literature, writing, and drama; studying chamber music with Felix Galimir and pianist Gary Graffman; and coaching regularly, after Mr. Brodsky’s death, with violinist Jaime Laredo. She graduated from The Curtis Institute at age 19 with a Bachelor of Music degree.

Hahn’s major orchestral debut came with the Baltimore Symphony in 1991, the year after she entered Curtis. Her international debut followed at age 14 in Hungary, playing Bernstein with Ivan Fischer and the Budapest Festival Orchestra. In March 1995, at age 15, she made her German debut, playing the Beethoven concerto with Lorin Maazel and the Bavarian Radio Symphony Orchestra in a concert broadcast on radio and television throughout Europe. Two months later, she received the Avery Fisher Career Grant in New York. For several summers in her teens she attended the Marlboro Music Festival in Vermont, and in 1996 she made her Carnegie Hall debut as soloist with the Philadelphia Orchestra.

An entertaining and enthusiastic writer, Hahn posts journal entries and information for young musicians on her website (www.hilaryhahn.com). In video, she produces a YouTube channel (www.youtube.com/hilaryhahnvideos) and serves as guest interviewer for Sequenza21, the contemporary classical music blog. Elsewhere, her violin case comments on life as a traveling companion, on Twitter (www.twitter.com/violincase).
With her consistently striking and dynamic performances, 22-year-old pianist Natasha Paremski reveals astounding virtuosity and voracious interpretive abilities. She continues to generate excitement from all corners as she wins over audiences with her musical sensibility and flawless technique.

In the summer of 2009, Natasha made celebrated appearances at the Colorado Music Festival and with the Buffalo Philharmonic Orchestra. In the coming season, Natasha will continue to perform with major orchestras including a return engagement with the National Arts Centre Orchestra in Ottawa, will appear at Lincoln Center in the fall as part of the “What Makes it Great?” series with Rob Kapilow, and will tour the United Kingdom with the Royal Philharmonic Orchestra.

The 2008-2009 season saw Natasha make her Asian debut with the National Symphony Orchestra in Taipei and in recital in Tokyo; she also toured the United Kingdom with the Berlin Symphony Orchestra. In the summer of 2007, Natasha gave her Spanish debut with recitals in Las Palmas and Oviedo. She also performed Rachmaninoff’s Second Concerto as a last-minute replacement for the opening nights of both the Caramoor Festival in Katonah, NY and the Bravo! Vail Valley Festival in Vail, Colorado. Her past appearances include performances with the San Francisco Symphony, Los Angeles Philharmonic, Baltimore Symphony, Colorado Symphony, Houston Symphony, Toronto Symphony, Dallas Symphony, New York Youth Symphony at Carnegie Hall, San Diego Symphony, the Orpheum Foundation for the Advancement of Young Soloists (with the Tonhalle Orchestra in Zurich), Residentie Orchestra, and Royal Scottish National Orchestra. She has also given recitals at London’s Wigmore Hall, the Auditorium du Louvre in Paris, the Schloss Elmau and Verbier festivals, and on the Rising Stars Series of Gilmore and Ravinia.

With a strong focus on new music, Natasha’s growing repertoire reflects an artistic maturity beyond her years. At the suggestion of John Corigliano, she brought her insight and depth to his Piano Concerto with the Colorado Symphony in the 2007-2008 season, both on subscription and in a featured concert at the National Performing Arts Convention in June 2008. In recital, she has played several pieces by Fred Hersch. Natasha has also performed Rubinstein’s Fourth Piano Concerto in the United States and Europe in past seasons to great acclaim.

Natasha continues to extend her performance activity and range beyond the traditional concert hall. In December 2008, she was the featured pianist in choreographer Benjamin Millepied’s Danse Concertantes at New York’s Joyce Theater. She was featured in a major two-part film for BBC Television on the life and work of Tchaikovsky, shot on location in St. Petersburg, performing excerpts from Tchaikovsky’s first piano concerto and other works. In the winter of 2007, she partici-
pated, along with Simon Keenlyside and Maxim Vengerov, in the filming of Twin Spirits, a project starring Sting and Trudie Styler that explores the music and writing of Robert and Clara Schumann, which will be released on DVD. She has previously performed the piece several times with the co-creators in New York and the UK, all directed by John Caird, the director/adaptor of the musical Les Misérables.

Born in Moscow, Natasha began her piano studies at the age of 4 with Nina Malikova at the Andreyev School of Music there. In 1995 she emigrated with her family to the United States and became a US citizen in 2001. She studied at the San Francisco Conservatory of Music before moving to New York to study with Pavlina Dokovska at Mannes College of Music, from which she graduated in 2007. Her growing list of awards includes the Prix Montblanc 2007, the 2006 Gilmore Young Artist Award, top prize in the 2002 Bronislaw Kaper Awards sponsored by the Los Angeles Philharmonic; top prize in the Young Artists in Carnegie Hall 2000 International Piano Festival, and many others.

Natasha made her professional debut at age nine with the El Camino Youth Symphony in California. At the age of fifteen she debuted with the Los Angeles Philharmonic and recorded two discs on the Bel Air Music Label with the Moscow Philharmonic Orchestra under Dmitry Yablonsky, the first featuring Anton Rubinstein’s Piano Concerto No. 4 coupled with Rachmaninov’s Paganini Rhapsody and the second featuring all of Chopin’s shorter works for piano and orchestra.

### About Taras Krysa

*Director of Orchestras, University of Nevada, Las Vegas*

Maestro 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 performed with the New World Symphony orchestra and St. Louis Symphony Orchestras. In recent seasons, he has conducted the National Ukrainian Symphony Orchestra, Orchestra van het Osten, New World Symphony, St. Petersburg Symphony, Moscow, 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 Symphony Orchestra.

Currently, Maestro Krysa also serves as Music Director of the Henderson Symphony Orchestra.
THE UNLV SYMPHONY ORCHESTRA

FLUTE
Emilee Wong
Kristen Mosca
Jessica Kahal

OBOE
Alex Hayashi
Matthew Guschl
Christopher Fujiwara

CLARINET
Aki Oshima
Kanade Oi
Bryan Wente

BASSOON
Kim Chai
Emily Grady
Brandon Durham

FRENCH HORN
Erin Paul
Fred Stone
Kyle Tolstyka
Chris Kase
Jordan Rush

TRUMPET
Travis Higa
Allison McSwain
Kendall Demavivas

PERCUSSION
Melaney Scarberry
Melody Loveless

FIRST VIOLIN (continued)
Tracy Bu
Samantha Alterman
Anna Childs

SECOND VIOLIN
Svetlinit Belneev
Brandie Frias
Debra Yavitz
Marla Huizar
Robert Hunt
Belinda Martinez
Angela LaBella
Stefanie Martin
Kish Hipsak
Megan Hermansen

VIOLA
John Pollock
Carlos Guzman
Joe Cha
Youngmee Merrick
Rahmaan Philip

CELLO
David Warner
Courtney Waldron
Eddie Yue
Anthony Rodriguez
Cynthia Javier
Robert Chavez
Adrian Smallwood
Jeremy Russo
Bradley Taylor
Dominique Jackson

BASS
Blake Riley
Ryan Bell
Korey Mueller
Hayden Bryant
Zuriel Santoyo