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Arts

DORIAN WIND QUINTET

co-produced by the UNLV School of Music and the UNLV Performing Arts Center



Gretchen Pusch, *flute*

Gerard Reuter, *oboe*

Benjamin Fingland, *clarinet*

Adrian Morejon, *bassoon*

Karl Kramer-Johansen, *horn*

Thursday, February 9, 2017 • 7:30 p.m.

Doc Rando Recital Hall

Lee & Thomas Beam Music Center, University of Nevada, Las Vegas



The UNLV Chamber Music Series is funded, in part, by a grant from the Nevada Arts Council, a state agency, and the National Endowment for the Arts, a federal agency.

Although unanticipated, programs and artists are subject to change without notice.



From the Dean of the College of Fine Arts

Dear Performing Arts Center patron,

I am delighted to welcome you to the Performing Arts Center at UNLV. We are proud to present a wide range of exceptional performances, richly contributing to the culture of this region. Las Vegas is, without a doubt, one of the most important arts and entertainment centers in the world. How exciting it is to be part of such a dynamic community!

The College of Fine Arts at UNLV celebrates the visual and performing arts, architecture and a program in entertainment engineering and design through the distinctive education we provide to our thousands of students, through the scholarship and creative activities of our stellar faculty, and through our many regional, national and international partnerships. The Performing Arts Center is one of our most significant and vital resources and has been remarkably successful in delivering the highest quality arts experiences, in addition to a thriving educational program, to our city and environs.

If this is your first experience here, please come back often. If you are a subscriber or frequent guest thank you so much for sharing in our joy of the arts. Please stay in touch!

We are thrilled that you are part of our growing UNLV Performing Arts Center family.

Sincerely,



Nancy J. Uscher
Dean, UNLV College of Fine Arts

Tonight's Program

Dance Suite from Goldberg Variations	Johann Sebastian Bach (1685-1750)
Aria	
var. 4 - Dance, triple time	
var 13. - Saraband	
var. 7 - Duet "siciliano"	
var. 19 - Dance, triple time	
var. 25 - Elegaic saraband	
Aria	
Suite for Wind Quintet.....	Amanda Harberg
I. Cantus	
II. Furlana	
III. Fantasia	
IV. Cabaletta	
- Intermission -	
Conversations	Beth Mehocic
Woodwind Quintet (1948)	Elliott Carter (1908-2012)
Prelude and Fugue in D minor, Fiddle Fugue.....	Bach

To Our Audience

We are 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, the artists will indicate when it is time for your applause. Thank you for your continued enjoyment and support of the UNLV Chamber Music Series.

About the Dorian Wind Quintet

Recognized by critics, audiences, and colleagues alike for its polished and passionate performances, the Dorian Wind Quintet is known worldwide as one of chamber music's pre-eminent and longest continuously active ensembles. The Quintet has traveled around the world—performing in 48 of the 50 United States and Canada, touring Europe eighteen times, and playing throughout the Middle East, India, Africa and Asia. The quintet made history in 1981 as the first wind quintet to appear at Carnegie Hall.

Since its inception at Tanglewood in 1961, the Dorian has collaborated with many of the most transcendent and legendary artists in the world of classical

music during the 20th and 21st centuries, including Phyllis Bryn-Julson, Jean Casadesus, Phyllis Curtin, Lukas Foss, the American Brass Quintet, Claude Frank, Lorin Hollander, Ruth Laredo, Minoru Nojima, Kevork Mardirossian, Jean-Pierre Rampal, James Tocco, Mary Beth Peil, and the Apple Hill String Quartet.

The Quintet has appeared at numerous festivals, including the Stravinsky Festival at Lincoln Center, the International Festival in Warsaw, Caramoor International Music Festival, North Carolina New Music Initiative, Newbury Spring Festival (U.K.), Ontario's Stratford Festival, San Luis

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About the Dorian Wind Quintet, *continued from page 5*

Obispo Festival, Chamber Music Festival of Aguascalientes, Mexico and the New American Music Festival in Sacramento. The Quintet has served as the resident ensemble for the Mannes College of Music, Brooklyn College, Hunter College and the State University of New York. The group was in residence at Dartington Hall and Newberry (both in England), the Tanglewood Music Festival, and for over 10 years, at the Festival Institute at Round Top, Texas.

To date, the Dorian is responsible for nearly 40 commissions of 20th and 21st century wind music from major composers, including Luciano Berio, Joan Tower, Mario Davidovsky, Bruce Adolphe, Lukas Foss, Jacob Druckman, Billy Childs, Lee Hoiby, David Del Tredici, Sir Richard Rodney Bennett, and George Perle. The Dorian Quintet's commission of George Perle's Wind Quintet No. 4 won the Pulitzer Prize for Music in 1986, making history as the first Pulitzer ever awarded for a wind quintet.

The group has recorded on the Vox, CRI, Serenus, New World, and Summit Records labels.

The quintet partners with the Pro Musicis foundation, expanding and restructuring outreach efforts in New York City—bringing high quality chamber music to residents of assisted living facilities, rehabilitation facilities, hospitals, schools, community centers, and retirement communities. Its goal is to provide access for audiences that are prevented from attending regular concert venues, spread joy and inspiration to people in difficult situations, and for the Quintet to continue enriching its beloved New York City community.

The members of the Dorian Wind Quintet are each highly regarded performers, associated with other prominent performing ensembles, venues, and musical institutions, who have united out of a mutual passionate commitment to the advocacy and performance of the wind chamber music repertoire.

About the Quintet's Members

Flutist **Gretchen Pusch** made her Carnegie Recital Hall debut as winner of the Artist International Competition. She has appeared frequently in recital and as concerto soloist in North America, Europe and Asia. She has also collaborated in chamber music concerts with Peter Schickele, Anthony Newman, Maxence Larrieu and Paula Robison, among others. Pusch has performed with the American Symphony, American Composers Orchestra, Brooklyn Philharmonic, New Jersey Symphony, Philharmonia Virtuosi and on Broadway. She has been heard on radio, television and recordings for CRI, VAI, Panasonic, Summit, Innova, Mode, and Windham Hill. Formerly on the faculty of Rutgers University, Pusch currently serves on the flute faculty of the Juilliard School's Music Advancement Program

and the International Festival Institute at Round Top. She is also a teaching artist for several fellowship outreach programs. She served on the jury of the 2011 Maxence Larrieu International Flute Competition in Nice, France. Pusch is a graduate of Boston University and studied with Julius Baker, James Pappoutsakis and Keith Underwood.

Gerard Reuter began his oboe studies at the Juilliard School at the age of nine and continued there as a pupil of Lois Wann. He attended the Royal College of Music, studying with Terrence MacDonagh and Michael Winfield. Reuter is a favorite at summer music festivals such as Caramoor and Marlboro and has toured Europe and the United States with the Orpheus Chamber Orchestra. He has been principal

About the Quintet's Members

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oboist of American Ballet Theatre, An die Musik, Parnassus, and the New York Philomusica. As the recipient of the 1992 Pro Musicis International Award, he was presented in solo recitals in New York, Boston, Washington, D.C., Los Angeles, Rome, Hong Kong, and Paris. He joined the quintet in 1980.

With performances conveying "spirit-edness and humor," "unflagging precision and energy," "eloquence and passion," "dazzling technique" (*The New York Times*) and playing described as "something magical" (*The Boston Globe*), "compellingly musical" (*The New York Times*) and "thoroughly lyrical...expert" (*The Philadelphia Inquirer*), **Benjamin Fingland** interprets a diverse range of clarinet literature.

A proponent of the music of our time, he works closely with living composers. In addition to being a founding member of the critically-acclaimed new music collective *counter)induction*, he plays with many of the leading contemporary performance ensembles on the East Coast: the International Contemporary Ensemble, American Modern Ensemble, New York New Music Ensemble, Nunc Music, the Network for New Music, Ensemble 21, the Argento Ensemble, the Locrian Chamber Players, and Sequitur.

He has performed worldwide as a recitalist and soloist, and has also collaborated, recorded, and toured with a wide variety of other artists—ranging in scope from Pierre Boulez and the Ensemble Intercontemporain to jazz legend Ornette Coleman and pop icon Elton John.

Fingland has held principal clarinet positions with the Prometheus Chamber Orchestra and the New Haven Symphony, and has also played with the Orpheus Chamber Orchestra. He has Bachelor and Master of music degrees from the Juilliard School, and is on the faculty of the Third Street Music School Settlement in New York City.

Praised by *The New York Times* for his "teeming energy" and "precise control," bassoonist **Adrian Morejon** has established himself as a solo, chamber, and orchestral musician. As a soloist, Morejon has appeared throughout the US and Europe with the Talea Ensemble, IRIS Orchestra, Boston Modern Orchestra Project (BMOP), and the Miami Symphony. An active chamber musician, he has appeared with the Chamber Music Society of Lincoln Center, the Boston Chamber Music Society, Chamber Music Northwest, the Portland Chamber Music Festival, and others. Morejon is co-principal bassoonist of IRIS Orchestra and has performed with the Philadelphia Orchestra, the Orchestra of St. Luke's, Orpheus Chamber Orchestra, and others. He was a recipient of the Theodore Presser Foundation Grant, 2nd prize of the Fox-Gillet International Competition, and a shared top prize at the Moscow Conservatory International Competition. An alum of the Curtis Institute and Yale School of Music, Morejon is currently on faculty at the Boston Conservatory, the Longy School of Music, and Purchase College. He joined the quintet in 2013.

Norwegian horn player, **Karl Kramer-Johansen** is a member of the Jupiter Symphony Chamber Players. He is a winner of many prizes and awards in the American Horn Competition (1997 and 1999) and in 2001 won the American Scandinavian Society Cultural Award. Kramer is also active as a recitalist, lecturer, conductor and composer. He has recorded for the Philips and Aurora labels. *The New York Times* wrote of his performance of Milton Babbitt's *Around the Horn*, "This is essentially a stand-up routine for a virtuoso soloist, excellently communicated by Karl Kramer." He joined the quintet in 2005.

About Beth Mehocic

Tonight, we are honored that the quintet is performing a piece by one of UNLV's very own faculty members - Beth Mehocic's Conversations. Mehocic is Professor of Music Composition and Dance in UNLV's Department of Dance.

Beth Mehocic, composer, poet, visual artist, filmmaker and author, received her master of music and doctorate of philosophy in music composition from Michigan State University, East Lansing, and is currently the Music Director/Composer-in-Residence and full professor for the Department of Dance at UNLV.

In 2016, she became a recording artist for Parma Recordings and her chamber music work *Piece by Piece* was recorded by the Moravian Philharmonic Chamber Players. In 2017, her work for solo cello, *Somewhere Between D and C#* was recorded by acclaimed Romanian cellist, Ovidiu Marinescu, for the Moto III Series for Parma Recordings and will be released in January, 2018.

Mehocic has written over one hundred works for orchestra, concert band, chamber music, dance ensembles, theatre and film and her works have been performed throughout the United States, Japan, China, Korea and Europe. She has produced works in several Las Vegas Hotels including The Mirage, Caesar's Palace and the Las Vegas Hilton.

From 2000-17, several of her music compositions written for choreography have been performed at the Edinburgh Fringe Festival, Edinburgh, Scotland, the Adaliade Fringe Festival, Adalaide, Australia, and for joint concerts between UNLV and the Korea National Sport University, Seoul, Korea. Her video dance poem *Perpetual Motion* with original music for vibraphone quartet, was also performed in Seoul, Korea and the video is in the Jerome Robbins Dance Library of the NYC Library at Lincoln Center.

Shadows, a dance poem with her original music, and her video dance poem, *Hands*, were presented at the 2005 International Taishan Congress of Cultures and the 19th World Congress of Poets in Tai'an City, Shandong Province, China. She was awarded a "Gold Medal in Innovation" for digital poetry, dance and music by the Peoples Republic of China.

As a multimedia performing artist, her music, poetry, visual art and dance were presented in her one-woman exhibit entitled Poetic Visions which was on tour in the Clark County Library Galleries in Las Vegas.

She has received several grants from the Nevada Arts Council as well as receiving a grant for her participation in the China Conference. Other grantors include New Music Across America, the Southwest Gas, The Western States Arts Foundation, and Meet-the-Composer.

Her article "Learning to Dance with Live Music" was published by *Dance Teacher Now* and her article "Chamber Music in Las Vegas" was featured in the directory edition of *Chamber Music America*.

She was awarded the First Performing Artist's Fellowship in Music Composition from the State of Nevada and became a founding member for the International Guild of Musicians in Dance, the first guild in western history devoted to the advancement of concert dance music and musical education of dancers. She was also the founding editor for the Guild's journal for three years.





TAYLOR DAVIS

Friday, September 29, 2017 • 7:30 p.m.

It's hard to imagine that a girl growing up with a love for video games and an early interest in the violin would ultimately turn into the **classical crossover sensation artist** that is Taylor Davis. A self-admitted "proud nerd" and still an avid gamer, her unique arrangements of many of gaming, anime and film's most iconic soundtracks have been viewed over **250 million times** by her delighted audience of over **1.6 million YouTube subscribers**.

Taylor's amazing journey has included her personal mastery of a wide range of audio and video technologies to produce her art. She established her own independent music label, Highwind

Records, and she has bonded with a legion of loyal listeners who are inspired by her positivity and passion. Davis composed, produced and mixed her latest of eight full-length albums, *Odyssey*, in her home studio. The album continues to build on the success of her prior work, debuting at #6 on the Billboard Chart for classical music.

On the receiving end of bullying throughout many of her early school years, Taylor also serves as an Ambassador for the "I Am A Witness" campaign against bullying, helping others to overcome many of the challenges that she faced growing up.

Find Taylor on Facebook, Twitter, Instagram, YouTube and Spotify

Tickets starting at \$20

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College of Fine Arts offerings.



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Phone: (702) 895-ARTS (2787)

(24-hr. information and ticket purchases during box office hours)

Web: pac.unlv.edu

Ticket Sales and Exchanges: Major credit cards accepted. Please check all tickets, dates, and times before leaving the window as there are no refunds or exchanges.

Late Seating: All performances begin promptly. Latecomers may not be seated until an appropriate pause in the program as designated by the management/artist.

Wheelchair Patrons: Please advise the Box Office of your seating needs when purchasing tickets and inform the House Manager upon your arrival for assistance.

Emergency Calls: Physicians and other patrons expecting emergency calls should leave their seat location with the House Manager in the lobby.

Quiet... Please: Watches, pagers, and cell phones are distracting; please turn them off during the performance. Please unwrap candy prior to the performance. During musical performances, hold all applause until the end of the entire piece.

Smoking: Strictly prohibited in all university facilities including lobbies and restrooms.

Cameras and Recorders: The use of cameras or recording equipment in the theatre during performances is strictly prohibited. Please check any cameras or recorders with the House Manager in the lobby.

Refreshments: Available in the lobby of the Doc Rando Recital Hall. Refreshments are permitted in the lobby only.

In Case of Emergency: In the event it becomes necessary to evacuate the theatre due to an emergency, please proceed in orderly manner to the exit nearest your seat and away from the theatre.

Sign Language Interpretation: Available for most performances with 72 hours advance notice of the performance. Please contact the Box Office for assistance.

Program Changes: Due to the nature of the performing arts, all programs are subject to change without notice.

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