

***Strings Faculty & Staff***

Richard Hughey, Director of Orchestral Activities

Julieta Mihai, violin

István Szabó, viola

Moisés Molina, cello (Assistant Director, School of Music)

Matthew Hughes, string bass

George Turner, guitar

Kristina Blaszká, Graduate Assistant for Orchestras

***Wind & Percussion Faculty***

John McMurtery, flute

Michael Ericson, oboe

Eric Ginsberg, clarinet

Douglas Huff, bassoon

John Vana, saxophone

Randall Faust, horn

Bruce Briney, trumpet

John Cooper, trumpet

John Mindeman, trombone/euphonium

Terry Solomonson, tuba

Rick Kurasz, percussion

Kevin Nichols, percussion

***Piano Faculty***

Jeffrey Brown

Michael Stryker (Jazz)

Tammie Walker



WESTERN ILLINOIS UNIVERSITY

*College of Fine Arts & Communication*

*School of Music*

*present*

**Masterworks Concert**

**WIU Symphony Orchestra**

**Richard Hughey, conductor**

*with special guest*

**John McMurtery, flute**

**Program**

Overture to *Der Freischütz*, Op. 77 Carl Maria von Weber  
(1786-1826)

Concierto Pastoral for Flute and Orchestra Joaquín Rodrigo  
I. Allegro (1901-1999)  
II. Adagio  
III. Rondo (Allegro)

*with guest*  
John McMurtery, flute

**Intermission**

Symphony No. 5 in C Minor, Op. 67 Ludwig van Beethoven  
I. Allegro con brio (1770-1827)  
II. Andante con moto  
III. Scherzo: Allegro -  
IV. Allegro

**Western Illinois University Symphony Orchestra**

**Flute**

Jessica Colvin ..... St. Louis, MO  
Janelle Gerstein ..... Bloomington, IL

**Oboe**

Matthew Goulding ..... Lansing, IL  
Kristina Blaszk ..... Washington, NJ

**Clarinet**

Anne VanSpeybroeck ..... Rock Island, IL  
Rachel Levison ..... Longmont, CO

**Bassoon**

Arturo Martinez ..... Homer Glen, IL  
Micah Stewart ..... Hawthorn Woods, IL

**Horn**

Phillip Mallender ..... Rochester Hills, MI  
Tyler Davis ..... Oswego, IL  
William Kjeldsen ..... Lombard, IL  
Ethan Nueva ..... Carpentersville, IL

**Trumpet**

Ruben Puha ..... Burbank, IL  
Alberto Racanati ..... Bari, Italy

**Trombone**

Monica Morton ..... Coal Valley, IL  
John Gonzalez ..... Calumet City, IL  
Darin McDonald ..... Quincy, IL

**Timpani**

Jami Hockensmith ..... Villa Park, IL

**Violin I**

Alexandru Malaimare . Bucharest, Romania  
Luciana Hontila .... Cluj-Napoca, Romania  
Kaitlyn Hirschbeck ..... Bridgeton, MO  
Zack Bakalyar ..... Quincy, IL  
Charles Evans ..... St. Peters, MO

**Violin II**

Joseph Valdes ..... Manila, Philippines  
Rachel Norton ..... Mahomet, IL  
Holly Gloodt ..... Orland Park, IL  
Katelyn Zelnio ..... Moline, IL  
Alex Bingham ..... St. Peters, MO

**Viola**

Dominique Archambeau ..... Joliet, IL  
Milagros Gallardo ..... Quito, Ecuador  
Nicholas Emory ..... Davenport, IA  
Emily Cowgill ..... Aurora, IL  
Sarah Lambach ..... Moline, IL

**Cello**

Samantha Flores ..... Tijuana, Mexico  
Elias Roth ..... Tucson, AZ  
David Whiting ..... Murraysville, IL  
Matthew Medley ..... Springfield, IL  
Mattea Scanlan ..... Platteville, IL

**Bass**

Crystal Rebone ..... Beloit, WI  
John Vizintos ..... Naperville, IL  
Aaron Krings ..... Florissant, MO

## Guest Biography

**Ludwig van Beethoven** (1770-1827) was born into a Flemish family of musicians employed by the Elector of Cologne. His father and grandfather were both singers at the court of Bonn, Germany. Having started performing at seven years of age, Beethoven's father tried to garner interest in his son as a child prodigy, in hopes of replicating the success of the Mozart family a little over a decade prior. After his father's training, Beethoven began further musical studies under Christian Gottlob Neefe (1748-1798) who educated him in the music of Bach. Beethoven studied under Franz Joseph Haydn in Vienna in 1792 and under Johann Georg Albrechtsberger (1736-1809) in 1794 with the support of Count Waldstein (a Bonn nobleman). Both teachers taught Beethoven in the traditional methods of counterpoint and voice-leading. In 1795, Beethoven began to publish his own compositions starting with a piano trio with violin and cello as his first opus number. He composed his first symphony in 1800 and his Symphony No. 5 came five years later.

**Symphony No. 5 in C minor** is one of Beethoven's most innovative and dramatic works. This symphony, in particular, stretches the expectations of the early nineteenth-century listener with its dramatic effect. The character of the music is constantly driving throughout. Beethoven's dramatic effect arises from the famous opening thematic cell (G to E-flat and F to D). The composer uses just four pitches to maintain drama throughout the piece. The characters of the successive movements are fast and aggressive in the first movement, slow and majestic in the second, relatively faster in the third with a march rhythm throughout, and the fourth movement celebratory. Beethoven's symphonic style reaches beyond the classical traditions established in Haydn and Mozart's music, replacing their traditional sense of thematic melody with motivic building blocks that could produce a monumental architectural space. Beethoven fights against this tradition by using his four-note motive to create the dramatic characteristics in his fifth symphony.

-Marius L. Anthony



Professor of Music (flute) and member of the Camerata Woodwind Quintet, **Dr. John McMurtery** is section flutist of the New York City Opera Orchestra and principal flutist of the Peoria Symphony. During the 2011-12 season he served as acting piccoloist with the Oregon Symphony. He has performed regularly with the Metropolitan Opera Orchestra and the New Jersey Symphony.

As soloist, Dr. McMurtery has appeared with the New York Symphonic Ensemble, the Artemis Chamber Ensemble, and the Manhattan Chamber Orchestra. Of his debut performance of Brian Ferneyhough's *Carceri d'Invenzione IIb* at the 2005 Lincoln Center Festival, *The New York Times* wrote: "...a tour de force for flute bristling with invention was played brilliantly by John McMurtery...[exploring] the extreme high and low registers of the instrument, zapping back and forth at hyperspeed." Works composed for him include two virtuosic pieces for solo flute by James Romig: *Sonnet 2* and *Oiseau Miró*. He has given countless premieres by renowned composers such as Dennis Bathory-Kitsz, Sean Hickey, Jackson Hill, and Edward Taylor.

As chamber musician, Dr. McMurtery performs with UpTown Flutes and Luna Nova. McMurtery recorded for the NAXOS label as principal flutist on a collaborative disc of world premieres by award-winning composer Sean Hickey.

Previous teaching appointments include The University of Nevada – Las Vegas, Westminster Conservatory Young Artist Program, and Drew University Summer Music. He taught studio flute at the Lucy Moses School in New York City, and is a past president of the New York Flute Club. Dr. McMurtery earned his DMA from the Juilliard School (where he studied with Jeanne Baxtresser and Julius Baker), MM from Rutgers University (Bart Feller), and BM from Central Washington University (Dr. Hal Ott). WIU appointment, 2012.

### *Program Notes*

**Carl Maria von Weber** (1786-1826) was a composer, conductor, pianist, and music critic born near the north German port of Lübeck. His cousin was Constanze (wife of Mozart) and his father was the Kapellmeister of the touring Weber Theatre Company. Spending most of his youth on the road, Weber took part in the many operas and other productions of his father's touring group. This part of his life was crucial in developing his ear for music, experiences of which led him to compositions later in his life. Weber's musical tastes in opera were influenced heavily upon the sonorities of low woodwinds and brass of the orchestra, which became an important contribution to orchestral music in the Romantic era.

Weber studied with various composers including Michael Haydn while on tour, beginning his first attempts at opera in the 1790s. Weber composed his first successful opera *Das Waldmädchen* in 1800 (though only two numbers survive today). In 1804, he landed his first job as Kapellmeister in Breslau (now Wrocław, Poland). In 1811, his successful concert tours resulted in commissions for clarinet concertos and the singspiel *Abu Hassan*; and in 1813, gaining the post of opera director in Prague. Several years later, he moved to Dresden as the Music Director for the King of Saxony, beginning his career as an opera critic. In 1818, he began work on his opera *Der Freischütz* (The Free Shooter) and finished it in 1820. The year 1821 marks the première year of *Der Freischütz*, becoming one of Weber's most successful operas across Europe.

The **Overture to *Der Freischütz*** (1818) is one of Weber's most "sentimental" works, designed, like many theatrical works of its generation, to convey a moral story to the audience. The story of the opera itself is based on conflicting feelings toward Nature (and the supernatural) and the righteousness of mankind. In the overture, Weber employs the orchestral ensemble to demonstrate the conflict between the "errors of mankind" and the enlightenment that will resolve mankind's pitfalls. The winds hold an especially important role in the orchestra as almost equals with the strings. In prior common practice, winds were used more sparingly. The greater focus on winds can characterize the enlightenment of humankind as it grapples with overwhelming natural and supernatural forces; the "old ways" or errors of man can equally be represented by the strings. As is common in Weber's time, the themes of the overture preview the main arias and ensembles from the opera.

-Marius L. Anthony

**Joaquín Rodrigo** (1901-1999) was considered one of Spain's most important twentieth-century composers. He is noted for mixing contemporary Spanish styles with traditional classical practices. He was born in Sagunto, Valencia and at the age of three he was nearly completely blinded by diphtheria. After a failed surgery, glaucoma blinded him completely. Due to his blindness, he became devoted to music and began studies in piano and violin at the age of eight. By age twenty, Rodrigo became well received as a pianist and by twenty-two, he composed his first piano compositions, premiered in 1924 while under the guidance of Francisco Antich in Valencia (1920-1923). He eventually began studies under Paul Dukas at the École Normale de Musique in Paris (1927-1932) where he became friends with Manuel de Falla. In 1933 he married the Turkish pianist Victoria Kamhi who became his biggest source of inspiration. He moved to Paris and Germany during the Spanish Civil War (1936-1939) and honed his individual style. 1939 saw the rise of his *Concierto de Aranjuez* for guitar and orchestra, a success that overshadowed many of his works over the next decades. That year, he became Professor of Music at Madrid University, named Head of the Artistic Section of the Spanish National Organization for the Blind (ONCE), contributor to the Music Department of Radio Nacional, and branched off as a music critic. Following several successful tours to Japan (1973), Mexico (1974), Rome, London, and Brussels (1977) Rodrigo composed one of his most significant works for flute and orchestra.

***Concierto Pastoral for Flute and Orchestra*** was composed for James Galway in 1978. Each of the three movements takes on a different sentiment of a country setting. The opening *Allegro* frequently changes character from frantic to dance-like and celebratory. The flute begins with quick runs, octaves, and gestural sweeps while the orchestra provide a sparse background. In the dance-like sections, smooth melodies get tossed between the flute and oboe over a steady string pulse. When the orchestral texture comes to the forefront, prominent horn calls resound over ricochet patterns in the strings. Each set of thematic material interrupts and influences each other as the music progresses, which becomes apparent in the remaining movements. The middle *Adagio* is an elegiac serenade that uses sustained orchestral chords to invoke vast spaces; yet again, the melismatic flute solo trades off with other woodwind soloists. A rhythmic dance-like character provides a contrasting middle section. The final *Rondo* is a virtuosic take on the shepherd's pipes, recalling both the flute's opening octaves and orchestra's driven, staccato accompaniment.

-Marius L. Anthony