

Sy0r
FOS

NO14
C-2

WESTERN ILLINOIS UNIVERSITY
College of Fine Arts & Communication
Department of Music

present

The Western Illinois University
Symphony Orchestra

Bruce Briney, director

with
Elizabeth Aquila, violin
Jay Zhong, violin

Friday, November 14, 2003
7:30 p.m.

*College of Fine Arts and
Communication Recital Hall*



WESTERN
ILLINOIS
UNIVERSITY

Program

Introduction to Act III from *Solomon*G. F. Handel
(1685-1759)

Concerto for Two Violins in D Minor..... J. S. Bach
(1685-1750)

Vivace

Largo ma non tanto

Allegro

Intermission

Symphony No. 8 in B Minor..... Franz Schubert
(1759-1828)

Allegro moderato

Andante con moto

Program Notes

Handel's oratorio *Solomon* premiered in London in 1759 at the Covent Garden Royal Theater. *Solomon* reflects the composer's rejuvenated approach to the oratorio form with an emphasis on pageantry and a glorification of Georgian (George II) England. The orchestral introduction to Act III is subtitled *The Arrival of the Queen of Sheba* and features a rhythmic, vibrant orchestration for oboes, strings and continuo. The thematic material for Sheba originated from an air in Giovanni Porta's *Numitore* and was later reworked by Handel into a trio for two clarinets and *corno di caccia*. *The Arrival of the Queen of Sheba* is not as such a processional, but rather the musical depiction of the excitement and activity of her arrival.

The *Concerto for Two Violins in D Minor* was written between 1717-1723 during J.S. Bach's tenure as Music Director to Prince Leopold's court in Cöthen. This fruitful period of creation also produced the *Brandenburg Concertos* (BWV 1045), the *Sonatas and Partitas for Solo Violin* (BWV 1001-6), and the six *Suites for Solo Violoncello* (BWV 1007-12). The two energetic and contrapuntal outer movements of the concerto serve as bookends for the interior largo movement, which explores the rich, singing qualities of the violin. The composer's reworking of the concerto in 1736 (BWV 1062) created the *Concerto in C Minor for Two Harpsichords*.

Franz Schubert's "Unfinished" Symphony was composed in 1822 and premiered in Vienna in 1865. The manuscript of the two-movement symphony was part of a private collection of Joseph Huttenbrenner for over forty years before it received its first public performance. While sketches for a third movement scherzo exist, the composer left this movement and never returned to finish it or a fourth movement. The two complete movements display a creativity and individuality towards the symphonic model that make the work an important part of the concert repertoire. Schubert's song-like approach to the work's primary themes along with his fresh harmonic language and orchestration, contribute to the Symphony's enduring popularity. While composers such as Mendelssohn and Schumann struggle with the symphonic genre after Beethoven, Schubert displays his individual genius in the Unfinished Symphony. Composer Lukas Foss states, ". . . a composer is not always aware when he has made something of someone else's his own, which the way all composers have generally worked. Schubert set out to write in the Beethoven style and ended up writing himself."

Biographies

Elizabeth Aquila received her Master of Music degree at the Cleveland Institute of Music where she studied with David Updegraff. She obtained her Bachelor of Music degree with honors from the University of Michigan under the instruction of Stephen Shipps. She has played with such orchestras as the Illinois Symphony Orchestra, Ohio Chamber Orchestra, Cleveland Opera, Cleveland Chamber Symphony, Ann Arbor Symphony, and the New World Symphony in Miami, Florida. Ms. Aquila has taught at Southwest Missouri State University, the Missouri Fine Arts Academy, as assistant to Stephen Shipps at the Meadowmount School of Music and the University of Michigan Pre-college, the Cleveland Music School Settlement, and as assistant to David Updegraff at the Cleveland Institute of Music. Presently she is on the faculty of Western Illinois University where she teaches violin, chamber music, and is a member of the Julstrom String Quartet.

Jay Zhong, Assistant Professor of Violin at Western Illinois University, was born in Beijing, China, and began studying violin with his parents at age four. He was accepted into the studio of respected violin professor K. Q. Sui at Beijing Central Conservatory of Music at age eleven. At age twelve, Zhong gave his debut recital at Beijing Concert Hall, and was soon chosen as one of the National Representatives in the 1986 Beijing International Violin Competition, a highly covert political contest hosted by the communist government, which he never attended because of his decision to pursue studies in America. Zhong was accepted into the last class of the noted pedagogue Raphael Bronstein in New York City, and attended the Manhattan School of Music with full scholarship. His studies with Bronstein came to an end when the elderly professor passed away in 1988. Zhong finished his Bachelor of Music degree under the supervision of Ariana Bronne and later earned his Master of Fine Arts degree from State University of New York under the distinguished American violinist Elmar Oliveira. He has served on the faculty at the Young Musician's Summer Festival in Purchase and the Bogota International Music Festival in Colombia, South America. He has given master-classes in a number of music institutions, including the Beijing Central Conservatory of Music in China, University of Delaware in the United States, and Bogota International Music Festival in Colombia. Today he appears internationally as soloist and chamber musician, and has performed in cities of North and South America, Asia, and Europe. Also an accomplished composer, his compositions are performed and heard internationally. Zhong became an American citizen in 2000, and a member of American Society of Composers, Authors, and Publishers (ASCAP) in 2001.

Orchestra Personnel

Flute

Kristin Green *
Farah Zolghadr

Oboe

Hilary Brunner *
Michelle Dykstra

Clarinet

David Vrablic *
Lisa Thiry

Bassoon

Jennifer Van Meenen *
Mark Hlavacek

Horn

Jerry Beck *
Satoko Arima

Trumpet

David Zeng *
Andrew Hunter

Trombone

Scott Aska *
Ben Tague
Kevin Daugherty

Timpani

Chris Avgerin

Violin I

Phil Roach *
Elena Johnson
Lauren Gebauer
Charles Shaffer

Violin II

Kristin Miller *
Reva Stidd
Nicole Kane

Viola

Stacy Purdy *
Lina Mason
Caitlin Peach

Cello

Amanda Wei *
Gretchen Hornickel
Sara Hutchcroft
Cory Wetzell
Greg Starr
Andrew Weston

Bass

Barzeen Vaziri *
Matt Johnson

Harpichord

Hyung Ja Kim

* = principal

Concert Etiquette

So that others around you may enjoy
the performance without distraction,
we ask that you refrain from:

speaking audibly;
taking flash photographs;
entering or leaving the hall unnecessarily;
or any other aural or visual distractions.

Please turn off cellular phones, wristwatch alarms,
and all other audible devices prior to the performance.

Thank you.



TRI STATES
PUBLIC RADIO
WIUM 91.3 & WIUW 89.5