

*Upcoming events at First United Methodist Church
of Bella Vista*

*The Wesley Series Concerts
of
First United Methodist Church of
Bella Vista
20 Boyce Drive, Bella Vista, Arkansas*



*University of Missouri ~ Kansas City
Graduate Fellowship
String Quartet*

*Saturday, May 9, 2015
7:00pm*

*for additional information on future concerts:
www.lovelearnlead.com (Wesley Series) or wesleyseries.org*



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Meet the Artists

Program

String Quartet in D Major, Opus 18 No. 3

Ludwig van Beethoven
(1770 ~ 1827)

Allegro

Andante con moto

Allegro

Presto

Five Pieces for String Quartet

Erwin Schulhoff
(1894 ~ 1942)

Alla Valse Viennese (allegro)

Alle Serenata (allegretto con moto)

Alle Czeca (molto allegro)

Alle Tango milonga (andante)

Alle Tarantella (prestissimo con fuoco)

Intermission

String Quartet

John Corigliano
(1938 ~)

Prelude

Scherzo

Nocturne

Fugue

Postlude (begun without pause)

Yee Ling Elaine Ng (violin) earned a Bachelor of Music at the Hong Kong Academy for Performing Arts, and a Master of Music at Mannes College The New School for Music. She served as concertmaster of both schools' orchestras and also performed as a freelance player in various orchestras in Hon Kong. In New York, she gave a number of chamber music performances and the Neue Galerie and at other museum concert venues. She has participated in the Kent/Blossom Music Festival (the advance summer training Institute of the Cleveland Orchestra and Kent State University at the Blossom Music Center) and the New York String Orchestra Seminar at Carnegie Hall. In addition to intensive chamber music training, Ng's chamber coaches have included the Miami, Guarneri, Shanghai, Orion, Szymanowski, and Endellion String Quartets. In 2013, she became the violinist of the NYC Duo and played a major role in commissioning a new work from award-winning Bulgarian composer, Atanas Ourkouzounov. Currently, Ng is pursuing a Doctor of Musical Arts in violin performance at the UMKC Conservatory.

Yi-Miao Huang (violin) is currently pursuing a master's degree in violin performance at the UMKC Conservatory. She earned a Bachelor of Music from Taipei National University of Arts. In 2012, she was awarded a full scholarship to become a member of the Asian Youth Orchestra. From 2012-2014, she was a member of the Purely Professional Orchestra in Taipei, Taiwan.

Mei-Chun Chen (viola), a native of Taipei, Taiwan, is a doctoral student in viola at the UMKC Conservatory, where she is a member of the Graduate Fellowship String Quartet. The Conservatory Orchestra, and the Conservatory Chamber Orchestra. She earned both a BFA and an MM in violin performance from the Taipei National University of the Arts. She has had additional instruction from members of the Borneo String Quartet and members of the Artemis Quartet.

Qizhen Liu (cello) has appeared as a soloist, chamber musician, and orchestra performer throughout North America, Europe, and Asia. She was a prize winner of the 2012 International Sorantine Competition, second prize winner in the Internationaier Jugendmusikwettbewerb in Ehingen, Germany, and a first prize winner in the Shanghai Conservatory Concerto Competition, China. At age 15, she performed the Davidoff First Cello Concerto with the Shanghai Conservatory Orchestra. She was a teaching artist in the Morse Music Academy at the Yale School of Music and the Casalmaggiore Music Festival (Italy), and has performed in numerous music festivals including Morningside Bridge Festival (Canada), Schleswig-Holstein Music Festival (Germany), Kneisel Hall Chamber Music Festival and the New York String Seminar (United States), and the Zephyr Chamber Music Festival (Italy). She is a DMA candidate at the UMKC Conservatory. She earned an MM at Yale, and her bachelor's degree in both music and German studies from Bard College Conservatory of Music.

Program Notes

String Quartet in D Major, Opus 18 No. 3 *by: Ludwig van Beethoven*

In his early years Beethoven seems to have regarded the string-quartet genre with some apprehension, since under Haydn and Mozart it had become the most elevated and sophisticated type of chamber music. Thus he composed trios, quintets, and exercises for string quartet before finally embarking on a set of six actual string quartets in 1798. No. 3 was the first to be composed. Nos. 1 and 2 followed, and Prince Lobkowitz paid him for the set of three in October 1799. For publication, however, Beethoven revised Nos. 1 and 2 (and probably also No. 3), and arranged them and three additional quartets into their present order. They duly appeared as Op. 18 in 1801 with a dedication to the Prince.

No. 3 begins with an unusual two-note figure for unaccompanied violin. It sounds like the beginning of a slow introduction, and in one sense it is introductory; but the two notes are also a central motif for the whole movement, and Beethoven ingeniously exploits their ambiguous status later on, while developing the motif in an astonishing variety of ways – chordally, contrapuntally, inverted, stretched, compressed, or accelerated, but still recognisably derived from the original idea.

The second movement is in an unusually remote key for that time: B flat major. Initially all seems sunny and peaceful, but the movement gradually develops a more profound and sophisticated mood, with little antiphonal effects that are the essence of quartet writing, and it eventually reaches the dark keys of D flat major and E flat minor, where the instruments' open strings no longer provide any resonance as they had done in the first movement. Beethoven's sensitivity to such subtleties is an indication of the incredible acuteness of his ear.

The third movement is effectively a minuet and trio; but it is too fast for a minuet and too serious for a scherzo, and so it is simply labeled 'Allegro', with the middle section a 'Minore' in contrasting mood.

The finale recalls the opening movement by beginning with a violin solo – this time for four whole bars. The movement is in sonata form, but includes some disruptive modulations in the exposition; these then return in B flat major in the recapitulation, providing a subtle reference to the key of the slow movement. This type of long-range key relationship and the use of a lengthy coda were devices that Beethoven exploited very extensively in his later works. With his first string quartet, Beethoven opened the door to untold riches ahead.

Five Pieces for String Quartet *by: Erwin Schulhoff*

Erwin Schulhoff was born in Prague on June 8, 1894 and showed musical ability from an early age. A musical career was decided upon on the recommendation of no less than Antonín Dvořák, and Schulhoff studied at the Prague Conservatory from 1904, followed by piano tuition in Vienna from 1906 then composition in Leipzig with Max Reger from 1908 and subsequently in Cologne with Fritz Steinbach from 1911. In the meantime he had laid the basis of a career as a pianist, while his efforts at composing were rewarded with the Mendelssohn Prize in 1918 for a piano sonata. His music up to the First World War had shown the expected influences from Brahms and Dvořák and, by way of Strauss, to Debussy and Scriabin, but four years in the Austrian army saw him adopt a more radical stance artistically and politically. In the next few years he absorbed the values of the Expressionism represented by Schoenberg and the Second Viennese School as well as the Dadaism espoused by Georg Grosz, whose advocacy of jazz was to find its way into much of Schulhoff's music from that period.

The Five Pieces for String Quartet was composed in 1923 and first heard in Salzburg on August 8, 1924. Although following the outlines of a Baroque dance suite, each of the pieces is a self-contained miniature that emulates a particular dance style and in a manner which unashamedly recalls the popular music of the era.

The first piece is a moody and wide-ranging waltz, made more so by its rhythmic displacement (this hardly being a waltz for dancing). The second piece is an equally oblique take on the serenade, its strummed undertow giving an ominous quality to music whose irony threatens to take on a more threatening guise at every turn. The third piece is a further instance of the composer's acknowledged debt to Czech folk-dance, its unbridled rhythmic drive exuding real energy for all its brevity. The fourth piece is a highly distinctive take on the tango (and has achieved popularity in arrangements that more closely reflect its models), though here the underlying rhythmic elasticity undercuts the music's sultry and provocative manner. The fifth piece looks to the tarantella in a headlong drive that continues unabated through to the decisive closing chords.

String Quartet
By: John Corigliano

American composer John Corigliano continues to add to one of the richest, most unusual, and most widely celebrated bodies of work any composer has created over the last forty years. Corigliano's numerous scores—including three symphonies and eight concerti along with more than one hundred chamber, vocal, choral, and orchestra works—have been performed and recorded by many of the most prominent orchestras, soloists, and chamber musicians in the world. In 2012 alone he traveled to Caracas, Shanghai, Tokyo, Krakow, Toronto and throughout the United States for performances of his music. In 2013 he celebrated his 75th birthday with events at Carnegie Hall and in Chicago, St. Paul, and Caracas.

Corigliano serves on the composition faculty at the Julliard School of Music and holds the position of Distinguished Professor of Music at Lehman College, City University of New York, which has established a scholarship in his name.