

THE BELHAVEN UNIVERSITY DEPARTMENT OF MUSIC
Dr. Stephen W. Sachs, Chair

presents

*Thorburn McGee &
Andrew Horton Joint
Junior Violin Recital*

Saturday, October 26, 2013 • 11:00 a.m.
Belhaven University Center for the Arts • Concert Hall

*There will be a reception after the performance. Please come and greet the performers.
Please refrain from the use of all flash and still photography during the concert.
Please turn off all pagers and cell phones.*

PROGRAM

Concerto No. 1 in G Minor, Op. 26 for Violin & Piano Max Bruch • 1838 - 1920
I. Prelude
II. Adagio
Thorburn McGee, Violin; Mr. Tyler Kemp, Accompanist

Sonatina, Op. 100 Antonin Dvorak • 1841 - 1904
I. Allegro risoluto
II. Larghetto
III. Scherzo: Molto vivace
IV. Finale: Allegro
Andrew Horton, Violin; Tianna Rogers, Piano

INTERMISSION

Concerto No. 9 in A Minor, Op. 104 Charles de Bériot • 1802 - 1870
I. Allegro maestoso
Andrew Horton, Violin; Tianna Rogers, Accompanist

Concerto No. 1 in G Minor, Op. 26 for Violin & Piano Max Bruch • 1838 - 1920
III. Finale
Thorburn McGee, Violin; Mr. Kemp, Accompanist

Swanee, for String Trio (and Bass Guitar) George Gershwin • 1898 - 1937
arr. by Bill Holcombe • 1924 - 2010
*Thorburn McGee, Violin I; Clay Coward, Violin II;
Joseph McCullough, Cello; Daniel Hause, Bass Guitar*

Quartetto XXIII Wolfgang Amadeus Mozart • 1756 - 1791
I. Allegro moderato
*Alexia Valente, Violin I; Andrew Horton, Violin II;
John Farrar, Viola; Rachel Kniseley, Cello*

PROGRAM NOTES

While the music of Max Bruch generally strikes listeners as beautiful, imaginative, and high-minded, critics have tended to relegate him to the status of a minor master. Bruch started composing as a child, and in 1852, wrote a symphony and a string quartet, the latter work

bringing him a scholarship from the Frankfurt-based Mozart foundation. In 1858, he produced his first opera, and he visited several important German cultural centers between 1861 and 1862. From 1862 to 1864, Bruch lived in Mannheim, where he wrote his cantata,

Frithjof, which audiences received with great enthusiasm.

Bruch first began to work on (sketch out) the **Violin Concerto No. 1 in G minor** in 1857; then he left that hanging for some reason, and it was another eighteen years before he really started to work on it. In 1866 the premiere was given at a concert of the Musik Institut in Coblenz; the soloist would have been Johann Naret-Koning, but he was replaced due to illness by Otto von Konigslow. Bruch actually made several changes to the piece after this, and finally, in early 1868, it was performed (Bruch was conducting) with Joseph Joachim as soloist, who had greatly assisted with his input those last two years. Let the reader, however, not be bored with such a complicated tale; this version shall end here, and if you want more, it's all over the internet.

His next most often played work is the single-movement work for cello and orchestra, Kol Nidrei. Other works, and his symphonies, have not worn well and are rarities, sometimes revived in the concert hall and on records and on those occasions, one can imagine how pleasantly surprising they can be with their beauty and fine workmanship; but why leave it to imagination? To actually experience his music would be far better! I didn't even know about this man before Mr. Song suggested the piece to me. He's one of my favorites now.

Antonin Dvorak was a composer of the late eighteenth hundreds, near the end of the romantic period. It was around November 19th and December 3rd, of 1883 in New York City, that he composed this *Sonatina*. This piece and the movements within are generally for learning purposes, yet he employed many musical ideas making it a fun, expressive piece to play and listen to. The four movements in this piece each have similar musical structures, with each movement containing many syncopated rhythms. The movements are influenced by Indian melodies and the **Sonatina** itself is very common in American Chamber works. Dvorak was a Czech composer, and he

used many features from folk music of Moravia. His musical style was considered phenomenal and unique in the way he incorporated very energetic, full ways of utilizing the folk influences.

Charles de Beriot was a Belgian violinist and composer who was an apprentice of Jean-Fracios. He moved to France in 1810, which is where the majority of his training took place. The **Concerto No. IX** is a very technical piece focusing on speed, tempo, and advancement of intonation. This piece is very exciting and energetic because he employed many different phrases that complement an energetic feeling, yet paralleled this with a brief section of *largo* and calmed volume allowing the player and listener to rest. Beriot's pieces have a strong element of training involved for both the violinist and pianist because Beriot himself was a violinist and a virtuosic pianist. He employed many elements that challenge both parts.

George Gershwin, the son of Jewish immigrants from Russia, was born Jacob Gershwinn in Brooklyn on September 26, 1898. He played street sports, and also studied the piano and was introduced to the European classics by his teacher, Charles Hambitzer.

After dropping out of school in 1914, Gershwin immersed himself in popular music. He was influenced by ragtime and stride piano music, and as a songwriter enjoyed his first hit in 1920 with "**Swanee**," recorded by the leading vocalist of the time, Al Jolson. Gershwin and his brother Ira became one of the great creative teams in the history of music, each attuned to the considerable subtleties of which the other was capable. Probably Gershwin's most famous work was *Porgy and Bess* (described as "folk opera" at first). Set among African-American residents of Charleston, South Carolina, *Porgy and Bess* includes the song "Summertime," heavily recorded by both popular and classical artists.

Even the proponents of the difficult 12-tone system admired Gershwin's music. "It seems to

me beyond doubt that Gershwin was an innovator," Arnold Schoenberg wrote--and as far as "Swanee" goes, savor the moment because you will not likely find it on YouTube.

Wolfgang Mozart was discovered to be a prodigy from early childhood, composing from the age of five and performing in front of royalty when he was 17. He was also made a court musician in Salzburg. Mozart incorporated grace, beauty, dark and strong melodies and harmonies in his pieces. He was also very

proficient in keyboard and violin. He also composed hundreds of pieces, and is considered the center of the classical era.

Quartetto XXIII was one of Mozart's later works. This piece exemplifies more variety in soloists, highlighting not only the traditional first violin part, but also shifting the melody to the other voices.

Mozart was very influential to famous composers such as Beethoven, and his music continues to influence today's musicians and composers.

DEPARTMENT OF MUSIC MISSION STATEMENT

The Music Department seeks to produce transformational leaders in the musical arts who will have profound influence in homes, churches, private studios, educational institutions, and on the concert stage. While developing the God-bestowed musical talents of music majors, minors, and elective students, we seek to provide an integrative understanding of the musical arts from a Christian world and life view in order to equip students to influence the world of ideas. The music major degree program is designed to prepare students for graduate study while equipping them for vocational roles in performance, church music, and education. The Belhaven University Music Department exists to multiply Christian leaders who demonstrate unquestionable excellence in the musical arts and apply timeless truths in every aspect of their artistic discipline.

The Music Department would like to thank our many community partners for their support of Christian Arts Education at Belhaven University through their advertising in "Arts Ablaze 2013-2014." It is through these and other wonderful relationships in the greater Jackson community that makes many of our concerts possible at Belhaven. We praise God for our friends and are truly thankful for their generosity. Please mention The Arts at Belhaven University when you visit our community partners.

For a complete listing of Music Department scheduled spring semester programs, please visit our website at <http://www.belhaven.edu/music/recitals.htm>. A complete listing of major Belhaven University arts events may be found at <http://www.belhaven.edu/arts/schedule.htm>.

Thank you to those working behind the scenes to make today's program a success: music faculty supervisor, Mr. Song Xie; student workers –house manager, Rachel Walczak; ushers, Evangeline Wilds & Daniel Nasif; stage manager, Joy Kenyon; stage hand, Alexia Valente; recording/sound/lighting, Grace Anna Randall; videographer/photographer, Julie Wolfe; page turner, Lydia Jones; reception assistant, Libby Roberts.

UPCOMING EVENTS

Tuesday, November 5, 7:30pm, Concert Hall
Tuesday, November 12, 7:30pm, Recital Room
Thursday, November 14, 7:30pm, Concert Hall
Monday, November 18, 7:30pm, Concert Hall
Saturday, November 23, 7:30pm, Concert Hall
Monday, November 25, 7:30pm, Concert Hall

Orchestra, Strings & Choir Concert
Student Composers Concert XI
Instrumental Arts Concert
An Evening of Diamonds II: Piano Trio
Cierra Lee & Grace Anna Randall JR Voice Recital
Best of Belhaven I

THE BELHAVEN DEPARTMENT OF MUSIC
PRESENTS

ANDREW HORTON &
THORBURN MCGEE

JOINT JUNIOR VIOLIN
RECITAL

ASSISTED BY

TIANNA ROGERS & MR. TYLER KEMP,
ACCOMPANISTS AND

CLAY COWARD, JOHN FARRAR, DANIEL HAUSE,
RACHEL KNISELEY, JOSEPH MCCULLOUGH,

ALEXIA VALENTE

OCTOBER 26, 2013

SATURDAY, 7:30 PM

BELHAVEN UNIVERSITY

CENTER FOR THE ARTS

CONCERT HALL

COMPLIMENTARY ADMISSION

BELHAVEN
UNIVERSITY

For more information, please call 601.974.6494

Center for the Arts is located at 835 Riverside Drive in Jackson

Our Standard is Christ



