

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

presents

*Alumni & Guest  
Collaborative Recital  
Nicole Harwell, piano  
Alex McKamie, violin*

Saturday, October, 17 2015 • 7:30 p.m.  
Belhaven University Center for the Arts • Concert Hall

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

## PROGRAM

Sonata No. 8 in G major, Op. 30, No. 3

Ludwig van Beethoven • 1770 - 1827

- I. Allegro assai
- II. Tempo di Minuetto
- III. Allegro vivace

Sonata in C minor, Op. 45

Edvard Grieg • 1843 - 1907

- I. Allegro molto ed appassionato
- II. Allegretto espressivo alla Romanza
- III. Allegro animato

*Alex McKamie Violin; Nicole Harwell, Piano*

## INTERMISSION

Sonata No. 2, Op. 94a

Sergei Prokofiev • 1891 - 1953

- I. Moderato
- II. Scherzo
- III. Andante
- IV. Allegro con brio

*Alex McKamie Violin; Nicole Harwell, Piano*

## PROGRAM NOTES

Beethoven wrote the three piano and violin sonatas in Opus 30 in 1802, after moving to Heiligenstadt in an attempt to improve his hearing. Just four months after completing them he wrote the "Heiligenstadt testament" in which he admitted he was going deaf but had decided to continue composing anyways. After wrestling with this decision and even considering suicide, he stated "I will seize fate by the throat - it will certainly not crush me completely." While his struggle to accept his hearing loss and despair come through in the Sonata in C minor Op. 30 No. 2, the next sonata in the set - **Op. 30 No. 3 in G Major** - shows his determination to keep living and to enjoy the good things in life. It is light-hearted, energetic, and even humorous.

The sonata features clearly Beethoven-esque characteristics, such as his propensity to suddenly change dynamics or character at the drop of a hat. The opening theme of the first movement is made up of a four distinct gestures, each less than a measure long: a

rumbling sixteenth note figure, an upwards arpeggio "rocket", a waltz-like fragment in the piano and an "exclamation mark" in the violin. Just as quickly as the figures change, so do the dynamics, abruptly switching between loud and soft in a different manner every time the theme returns. Beethoven also shows his disregard for the commonly used keys for modulations, usually closely related keys, by moving to the dominant minor for the second theme.

In another unprecedented move, Beethoven sets the second movement, a minuet, in E-flat major, completely unrelated to G major (a notion that comes back in the third movement). This stately aristocratic dance always returns to its refined first theme, after episodes that are alternately rustic, intimate, and full of angst. You can clearly hear the conversations between the violin and the piano, particularly an animated conversation towards the end. The piano takes up a 16th note figure, when the violin responds with its own figure a step higher. The piano and violin both continue

to politely insist on their own ways, until the piano bursts out and takes over the conversation, only to realize its impropriety and shyly return to the main theme.

Beethoven's mastery and creativity in developing themes is shown in the final movement; what sound like separate episodes in this rondo-like movement are actually sections built upon the same exact thematic material as the opening theme. The *moto perpetuo* of the final movement keeps it rolling along, again through quite a few keys, both related and unrelated. In the one surprising grand pause right before the conclusion of a cadence in the home key of G major, Beethoven plays a joke on us and throws us into the key of E-flat major for a few phrases before returning us to G and the exciting finale of the piece.

Edvard Grieg is known as a miniaturist and folklorist, for the songs and short lyric piano pieces in a Norwegian nationalist style that make up a majority of his output. His **Sonata for Violin and Piano in C minor Op. 45**, however, transcends these boundaries and shows Grieg's skill in composing the long-form structure of Romantic sonatas while incorporating the lyrical qualities he is so well loved for. Grieg only wrote six chamber works, three of which are violin and piano sonatas. He considered them showcases of three different stages in his compositional development: "The first, naive and rich in details, the second, nationalistic, and the third, with a wider horizon." This third sonata, Op. 45, written in 1887 may have been influenced by its contemporaries; the recently written Brahms A major violin sonata and Cesar Franck's Sonata for violin and piano.

The first movement opens in the passionate, stormy key of C minor with a bold, heroic theme in the violin. It gives way to a sweet, singing 2nd theme with piano off-beat harmonies that keep it moving. After transforming this material in several song-like passages, the opening C minor theme returns in several disguised versions. The most beautiful is an extended version of the melody high in the violin while the piano plays harp-like figurations right at the beginning of the development.

The second movement is a two-for-one, an ABA Romanza slow movement with a faster scherzo like section in the middle. In the sweet

E major melody of the A section one can hear Grieg's nationalist style come through with its the simple folk-song-like tune. It starts with an eloquent piano solo before the violin takes up the melody. The middle section picks up speed, switching to E minor with an insistent dance. Some of the Romantic techniques you will hear are rolls in the piano, as well as pizzicato doublestops and harmonics in the violin.

Folk elements are also evident in the highly energetic final movement, a rambunctious dance, made to sound more folk-like by the different keys and modes it moves through. One can hear dancing with both nimble steps and graceful movements as well as crazy foot stomping and a rowdy crowd spinning around a bonfire. When the dust settles, though, a gorgeous cantabile melody emerges in the violin, intimate and shy at first, slowly becoming more sure of itself until it exclaims its passion in a heart-on-the-sleeve manner. The second time this theme comes back, the constant flow of the arpeggiated chords in the piano propel the melody along. The A theme returns in a prestissimo coda, but interestingly enough in a bright C major conclusion instead of C minor.

Sergei Prokofiev's **Sonata in D Major** was originally written for flute and piano in 1942. The violinist David Oistrakh heard it performed and convinced Prokofiev to arrange it for violin and piano, which he finished in 1943. This was not an easy time for Russian composers. Besides the destruction from World War II ravaging Europe, Russia itself was being ravaged by its own ruler, Josef Stalin. After spending the early 20th century touring Europe and the US as a pianist, Prokofiev moved back to Moscow in 1936, just as Stalin was tightening his grip on the Russian government and people, instituting his "Reign of Terror". Anyone seen as "anti-Soviet" could be targeted, such as ethnic minorities, priests, bourgeois intellectuals, foreigners, and anyone who had said or done anything that could be interpreted as unpatriotic. This included artists and musicians who did not fit into Stalin's official creed of "social realism". Fellow composer Dmitri Shostakovich is said to have started sleeping in the stairwell of his apartment building, so that when the secret police came to take him away, they would not disturb his family. Prokofiev

seemed to escape this hostility for several years, but in the early 1940's he also fell into a rocky relationship with Stalin's government; his own wife (originally from Spain) was sent to the Gulag, accused of being a spy for trying to send money to her mother in Europe.

If you listen to Prokofiev's two sonatas for violin and piano in a row, you would think the D major is positively sunny and light-hearted compared to the F minor sonata. The first sonata (Op. 80) is extremely dark and brooding, bookended by desolate scale passages that should sound like "wind in a graveyard" according to Prokofiev. However, the second sonata in D major does not escape the shadow of the Great Terror, though it does at times attempt to step optimistically out towards a brighter future. This juxtaposition of terror and hope permeate the sonata.

The work is highly classical in design: it opens with a sonata movement which is followed by a scherzo, a slow movement, and a great finale. The first movement starts with an elegant lyrical theme, followed by march-like second theme with dotted rhythms. In the development, the beautiful first theme has been coerced into shorter, hurried rhythmic values that mutate the lyricism into a panicky state of mind.

The second movement scherzo is more playful: it never quite wants to fit within the confines of its 3/4 meter, constantly fighting between the feeling of being in 2 or 3. There is a plaintive, gypsy-like trio before it returns to the final A section, which never really finishes, but

instead comes to an abrupt halt (perhaps an unexpected interruption by secret police?)

This leads us to the third movement, which, though slow and lyrical, is not the beautiful, lush slow movement many expect from a slow movement. Instead it is frigidly cold at times, with only glimpses of sunshine warming the landscape. Interestingly enough, a bit of warmth is felt in the middle section, with a chromaticism that harkens to blues or jazz. Prokofiev did meet Gershwin in Paris earlier in his life and much admired him. It is even said Prokofiev held clandestine meetings in his Moscow apartment to listen to jazz recordings, a type of music clearly not sanctioned by the Soviet government.

The final movement shows us Prokofiev the ballet composer in this energetic dance, at times vigorous, humorous, fanciful, and even weighed down. Right in the middle, however, the piano interjects with violent bursts of dissonant harmonies. The community dance comes to a screeching halt as the Soviet authorities seem to rush through town, leaving destruction and terror behind them. As quickly as they came, they are gone, and we are left with only a hush in the air as the piano plays a series of repeated notes. The violin breaks the stunned silence with the sweetest melody arguably of the whole work; new voices join in slowly as the community begins to work together to rebuild. Eventually they resume their triumphant dance, ending on a note of hope and perhaps the expectation that good really will triumph over evil.

## BIOS



Hailed as a "sensitive and intelligent partner", **Nicole Harwell** is widely sought after as a collaborative pianist. Her performances have taken her across the United States and even to Peru, where she participated in multiple concerts as both soloist and accompanist. Nicole has performed in series such as the Open Space Music Festival presenting Gabriela Ortiz's world premiere "Tres Canciones de Agua", the Preston Chamber Music Series in Jackson, Mississippi, and Opera Fort Collin's Afternoon Tea with a Diva. She is a founding and sustaining member of the University of Northern Colorado Chamber Music Society, being the only member to perform in the series every year since its inception in 2012. Nicole's teaching experience includes serving as adjunct faculty at the University of Northern Colorado and Aims Community College as well as a guest artist giving a seminar and masterclass at the Conservatory of Music in Trujillo, Peru. She also maintains a private piano studio and currently serves as the vice-president of her local MTNA chapter. As a vocal coach, Nicole enjoys both working with

soloists for recitals, as well as for the stage. She has music directed/coached shows such as *La Traviata*, *Signor Deluso*, *The Sound of Music*, *South Pacific* and *You're a Good Man, Charlie Brown*. An experienced choral director and accompanist, Nicole has played for prestigious choirs such as the Prima Voce Chamber Choir, as well as directing the choir at Saint Patrick Presbyterian Church in Greeley, Colorado. Nicole earned her Masters of Music in Collaborative Piano at the University of Northern Colorado, studying under Dr. Caleb Harris. Originally from the mountain town of Fraser, CO, Nicole moved to Jackson, MS to obtain her BA in Music at Belhaven University studying with Dr. Stephen Sachs. She received the "Exemplary Accompanist" Award three years running, along with the "Exemplary Keyboard" and the "Music Excellence" Award as a senior.



**Alex McKamie** has earned degrees in Violin Performance from the University of Northern Colorado (Master of Music) and Truman State University (Bachelor of Music), in addition to a Bachelor of Arts in Chinese Studies from Truman. He is currently completing requirements for the Performer's Certificate at the University of Wyoming, where he holds the Charles Moore M. D. Concertmaster Fellowship. As a graduate teaching assistant he has led sectional rehearsals for the first and second violins, taught studio violin, and performed in graduate chamber and orchestral ensembles. In addition to appearing in solo recitals, McKamie has played in master classes conducted by noted classical musicians, in both the United States and Italy: Alvaro de Granda (Assistant Concertmaster, Cleveland Orchestra); Rachel Barton Pine (international concert violinist); Anton Nel (Prof. of Piano and Chamber Music, University of Texas, Austin); Alberto Bogni (Prof. of Violin, Istituzione di Alta Cultura Luigi Boccherini in Lucca, Italy); and Charles Castleman (Prof. of Violin, Eastman School of Music). McKamie's awards include a \$3,000

TruScholar summer study grant to research popular music in China during the 1920s; a travel grant to present at the National Council on Undergraduate Research at Weber State University in Ogden, Utah; and selection as first violinist of the President's String Quartet at Truman. In addition to his concertmaster duties, McKamie will be performing as concerto soloist in Vivaldi's Four Seasons at the University of Wyoming fall 2015. Alex McKamie's principal teachers include: Dr. John Fadiel, University of Wyoming; Professor Margaret Soper Gutierrez, University of Northern Colorado; Dr. Jubal Fulks, University of Northern Colorado; Professor Richard Fuchs, University of Northern Colorado; and Mrs. Amy Kuhlman Appold, first violinist and founding member of the Maia String Quartet. He is the son of David and Shirley McKamie who both serve on the music faculty at Truman State University in Kirksville, MO.

## 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 2015-2016." 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 fall 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, Dr. Sachs; student workers –house manager, Charity Ross; ushers, Maddi Jolley & Ella Castro; stage manager, Tripp Stewart; stage hands, Dorothy Glover & Silvanus Johnson; recording / sound/lighting, Jordan Locke; photographer, Faith Schumacher; videographer, Rachael McCartney; page turner, Anne Hilleke; reception hosts, Susan Smallwood & Elizabeth Walczak.*

## UPCOMING EVENTS

Tuesday, November 10, 7:30pm, Recital Room	Student Composers Concert XV
Friday, November 13, 7:30pm, Concert Hall	Instrumental Arts Concert
Monday, November 16, 7:30pm, Concert Hall	Symphony Orchestra Concert
Sunday, November 22, 7:00pm, Covenant Pres	Choral & Vocal Arts Concert of the People And by the People: Sacred Choral & Vocal Music by American Composers
Monday, November 23, 7:30pm, Concert Hall	Best of Belhaven I
Friday-Saturday, December 4-5, 7:30pm, Soccer Bowl	The 83 <sup>rd</sup> Annual Singing Christmas Tree

## DEPARTMENT OF MUSIC, FACULTY AND STAFF

Dr. Stephen Sachs, dean of fine arts, music chair, pianist • Dr. Paxton Girtmon, director of bands, woodwind specialist • Dr. Andrew Sauerwein, composer, theorist • Dr. Christopher Shelt, coordinator of vocal activities, director of choral ensembles and Singing Christmas Tree • Song Xie, violinist, director of string ensembles • Adam Almeter, low brass adjunct • Nancy Bateman, cello adjunct • Dennis Bonds, jazz guitar adjunct • Richard Brown, string bass adjunct • Sybil Cheesman, flute adjunct • Carol Durham, organ adjunct • Sarah Elias, piano and music theory adjunct • Doug Eltzroth, worship arts adjunct • Gena Everitt, vocal adjunct • Dr. Rebecca Geihlsler, vocal and music history adjunct • Kenneth Graves, clarinet adjunct • Christina Hrivnak, vocal adjunct • Richard Hudson, french horn adjunct • Margaret Ingram, jazz piano adjunct • Amanda Mangrum, harp adjunct • Randy Mapes, double reed adjunct • Dr. Tanja Miric, classical guitar adjunct • Christopher Phillips, vocal/choral & worship arts adjunct • Dr. Owen Rockwell, percussion adjunct, director of percussion ensembles • Carolyn Sachs, piano adjunct • Elizabeth Taylor, viola adjunct • Lloyd Turner, trumpet adjunct • Grace Anna Lane, administrative assistant

## DEPARTMENT OF MUSIC, MUSIC MAJORS

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## DEPARTMENT OF MUSIC, MAY 2015 GRADUATES

Levi Scott Foreman • Andrew Horton • Joy Kenyon • Brooke Kressin • Cierra Lee • Thorburn McGee • Grace Anna Randall • Alesia Sterling • Rachel Walczak • Ellen Wise

