

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

presents

*Shellie Brown*  
*Alumni Violin Recital*

*assisted by*  
*Mr. Tyler Kemp, Piano*

Wednesday, March 4, 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 performer.  
Please refrain from the use of all flash and still photography during the concert  
Please turn off all cell phones and electronics.*

## PROGRAM

Pastorale for Violin and Piano Igor Stravinsky • 1882 - 1971

Theme et Variations Olivier Messiaen • 1908 - 1992  
*Ms. Shellie Brown, Violin; Mr. Tyler Kemp, Piano*

Sonata No. 2 in A minor for Solo Violin, “Jacques Thibaud” Eugene Ysaye • 1858 - 1931

- I. Obsession – Prelude: Poco Vivace
- II. Malinconia – Poco lento
- III. Danse des Ombres – Sarabande (lento)
- IV. Les furies – Allegro furioso

*Ms. Shellie Brown, Violin*

## INTERMISSION

Sonata No. 1 in A Major, Op. 13 Gabriel Fauré • 1845 - 1924

- I. Allegro molto
- II. Andante
- III. Allegro vivo
- IV. Allegro quasi presto

*Ms. Shellie Brown, Violin; Mr. Tyler Kemp, Piano*

## PROGRAM NOTES

Stravinsky originally composed **Pastorale** as a song without words for soprano and piano in 1907. Over the twenty-six succeeding years, Stravinsky transcribed the piece for various ensembles, one of which is for violin and piano written in 1933. Although it is a loose transcription, the violin mimics the melodic movement and vibrato of the original wordless soprano part, with a sweet floating melodic line, contrasted by recurring fluttery rhythmic motives and a quirky harmonic accompaniment in the piano. The fact that this piece was originally hummed gives it a mysterious floating quality, perhaps a flirtatious attempt at communicating a hidden feeling. It reminds me that our communication skills without words are quite vast.

Messiaen was a devout Catholic Christian and loved birds, drawing inspiration from birdcalls for his compositions. He was diagnosed with the

neurological phenomenon called Synesthesia, which caused him to perceive colors upon hearing music. He used this gift in his composing, focusing on color and atmospheric expression rather than melodies that are conventionally accessible for the listener. However, his **Theme et Variations** is considered one of his more accessible pieces, written in the earlier stages of his compositional life in 1932. Theme et Variations was written for his wife, composer and violinist Claire Delbos. The theme is one of beauty and tenderness, but with a pull of dissonance that is driven along the support of quarter note chords in the piano. The variations follow this theme in succession, marked in the music as “Enchainez de suite” meaning “to sequence right away”, giving the piece a Classical “Theme and Variations” flow while maintaining integrity as a whole. Other than maintaining the flow of theme and variation,

not much is traditional about this piece. Each subsequent movement contorts the main theme in its own quirky way, varying in tempo, color, articulation, and dynamic, leading up to the return of the theme at the end, a climax of emotion and tension evident in its high register, power of dynamic, and slowness of tempo.

Belgian violinist and composer, Eugene Ysaye was nicknamed “the Tsar of the violin” by Nathan Milstein. Ysaye wrote a set of six sonatas for solo violin, drawing parallels to Bach’s “Six Sonatas and Partitas for Solo Violin.” Each sonata was dedicated to one of Ysaye’s friends and written characteristically. His **Sonata No. 2** for Solo Violin was dedicated to violinist Jacques Thibaud, who was obsessed with practicing Preludio, the opening movement of Bach’s Partita No. 3 in E Major. You can hear fragmented bits of the Preludio quoted throughout the first movement of this sonata, rightfully titled “Obsession”. It does not stand alone however, but is contrasted with the melody of Dies Irae, meaning “Day of Wrath”, a dark contrast to the bright and shiny melody of the Preludio motive.

Gabriel Faure was a French organist and composer, known as a great master of French

art song. Though he composed and lived during a period of renaissance in French music in the latter half of the 19th century, Faure’s music remained traditionally French. **Sonata No. 1** for Violin and Piano was one of three early masterworks, written between 1875 and 1876. Faure dedicated the sonata to violinist Paul Viardot, with whom he premiered it in 1877. The first movement opens with a billowing melody from the piano, setting the listener up for the beautiful textures that will happen for the remainder of the movement. The melodies range from being intimate to flushing with texture and soaring lines. The harmonic structure of the movement transports you in and out of different modes with nuance. The second movement is withdrawn, with pulses like a heartbeat, and is a bit sad and nostalgic. The third movement sticks out in contrast to the others with lively spiccato figures in the violin and piano that are tossed back and forth, a bit of comic relief from the previous movement. The fourth movement glides the piece to an end with syncopated and sweeping melodic phrases. This movement ties the work together with a pretty ribbon instead of ending in a flash of daring dramatization, which I think gives this piece the overall perfect French twist.

## BIO

As a native of Jackson, Mississippi, Shellie grew up playing classical violin and bluegrass, Irish, and Scottish fiddling with various teachers of the Jackson area and Mississippi Symphony Orchestra since the age of five, including Tammy Mason, Tim Avalon, Mickey Davis, and Song Xie. Shellie has attended a variety of summer music festivals in the U.S. and has experienced a wide range of chamber and orchestral repertoire with musicians and coaches from around the world. These festivals include Rocky Mountain Summer Conservatory, The Masterworks Festival, Aspen Music Festival and School, and the Summer Music Institute at the Kennedy Center in Washington, D.C. which she attended as a recipient of a National Trustee’s Fellowship. Shellie was the first place winner of the high school and collegiate divisions of the Mississippi Symphony Orchestra Concerto Competition, a finalist in the Coeur d’Alene Symphony Concerto Competition in Spokane, Washington, and received honorable mention in the Young Artist String division at the 2014 Music Teacher’s National Association Southern Division competition in Kentucky. Shellie is currently pursuing her Master’s degree in violin performance at The Shepherd School of Music at Rice University under the instruction of Paul Kantor.

## 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 2014-2015." 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; student workers –house manager, Jessica Schmidt; ushers, Sidney Durham & Rachel Walczak; stage manager, Thorburn McGee; recording/sound/lighting, Zakary Joyner; videographer/photographer, Jessica Ziegelbauer.*

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