

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

presents

Shellie Brown Senior

Violin Recital

assisted by Mr. Tim Dail

& Mr. Michael Rector, pianists

Tuesday, April 17, 2012 • 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 pagers and cell phones.*

PROGRAM

Partita No. 3 in E Major, BWV 1006

Johann Sebastian Bach • 1685-1750

I. Preludio

Shellie Brown, Unaccompanied Violin

Sonata in A Major

Cesar Franck • 1822-1890

- I. Allegretto ben moderato
- II. Allegro – quasi lento
- III. Recitativo – Fantasia
- IV. Allegretto poco mosso

Shellie Brown, Violin; Mr. Tim Dail, Piano

INTERMISSION

Violin Concerto in D Major, Op. 35

Peter Tchaikovsky • 1840-1893

I. Allegro moderato

Shellie Brown, Violin; Mr. Michael Rector, Accompanist

PROGRAM NOTES

Violin Partita No. 3

Preludio is the first movement of Partita No. 3 in E Major, which belongs to J.S. Bach's *Six Sonatas and Partitas for Solo Violin* (1720). These sonatas and partitas were composed while Bach was working in Germany as Kapellmeister at the court of Prince Leopold von Anhalt-Cöthen, who became one of Bach's goodfriends. During the six years he held this position, Bach yielded compositions that became the epitome of the time, perfecting techniques used by his contemporaries.

Partita No. 3, *Preludio*, displays Bach's artful use of polyphony: multiple lines of notes that sound simultaneously to create both separate melodies and harmony. This compositional technique is difficult to arrange for and play on a stringed instrument, since the multiple strings cannot sustain more than two notes for an extended amount of time. Bach's compositions, therefore, brought about a tasteful challenge for the stringed instrument, furthering the art of polyphony.

This bright, opening movement, *Preludio*, is a *perpetuum mobile* ("continuously moving thing") of sixteenth notes. Because of this feature, the movement may seem, at first, technical and strict. However, it is a traveling path whose pace is polyphony and whose shape morphs by means of varying dynamics, texture, and range of pitch on the violin. Within the polyphonic, shifting web is the core of a melody, made vibrant and sustained by the surrounding harmonies. I have enjoyed rehearsing this piece in this concert hall, noting the stained-glass windows as an appropriate setting. A piece of stained glass is strictly cut to fit proportions and does not serve its purpose alone. Once fitted with its neighboring pieces, it comes to life in the whole, changing and glowing through the light. I find this movement to be similar; the technicality of the notes would not be able to stand if not for the surrounding elements of polyphony that bring the overarching melody to life.

Sonata for Violin and Piano

Although born in Belgium, Cesar Franck is considered a French composer since he lived and worked in France for the majority of his life. He is considered one of the most influential French composers of the late 19th century, especially because of his contributions to organ literature. Franck's early life consisted mostly of conservatory education and solo concert tours as a virtuosic pianist, both of which were promoted by his father. Throughout his young solo career, Franck's passion was composition. By the age of twelve, Franck had composed two piano concerti and many chamber works for he and his brother, a violinist, to play together. By his mid-twenties, Franck chose against a soloist's career, married, continued composing, and eventually became professor of organ at Paris Conservatoire. Even though he chose a different path than his father had wished, his excellent music education and performing were not spent in vain, for these skills went hand in hand with his compositions, furthering them in virtuosic and mature elements.

Sonata in A Major for Violin and Piano was written in 1886, a later and more fruitful part of Franck's compositional life. Franck presented the manuscript of the sonata as a wedding gift to Belgian violinist Eugene Ysaye, who in turn performed it at his wedding ceremony. It comprises four movements in cyclic form, where each movement contains melodic themes from the movements before. These cyclic themes appear in different ways, shapes, and form. Another characteristic of this sonata is frequent key modulation. Key modulation morphs melodies into different shapes, taking the ear to unexpected places. It is interesting to consider the characteristics of the piece in light of it having been a wedding gift. Each movement seems to represent a different stage of relationship and emotion. In chamber music such as this sonata, the piano does not only accompany, but converses with the violin on an equal level. The conversation between the violin and the piano is intricately woven, with a lot of the themes being passed between the two instruments.

Franck never saw the full fruit of his work, for his compositions were scarcely accepted by society while he was still living. His compositions were considered too experimental and hard to understand among the norms of French composition at that time. However, his use of new and complex expressive elements earned him a posthumous reputation as a revolutionary in French music.

Violin Concerto

Violin Concerto in D Major was written at a time of conflict in Peter Tchaikovsky's life. Tchaikovsky had recently married a young, former student of his because he had felt obligated to do so. Tchaikovsky traveled parts of Europe with his brother as a means of escape and solace from the disastrous marriage, which was eventually annulled. It was during this time that Tchaikovsky began composing his violin concerto. Completing it in a month, Tchaikovsky dedicated the composition to Leopold Auer, a famous Hungarian violinist, teacher, and composer. Auer, however, deemed the concerto "unplayable" and refused to premier it. Three years later, violinist Adolf Brodsky took on the challenge and premiered the violin concerto with the Vienna Philharmonic. After realizing that the concerto was in fact playable, Auer took the piece under his own hands, editing it here and there. Some of these edits occur in the first movement and are ironically quite difficult.

One of the hardest aspects of this first movement is not allowing the technical elements to become the focal point or sound like hard work. Instead, the technical elements should be a backdrop to the relief of the beautiful main melody. The main melody truly is a relief in both meanings of the word, because it often appears after difficult, climactic passages. Even though it was composed during a time of inward turmoil for Tchaikovsky, the piece maintains a well-rounded quality of emotion. *Violin Concerto in D Major*, a romantic epic, has become one of the most warmly accepted pieces of the violin literature. It also remains not unlike a marathon for the performer.

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, music ministries, 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 2011-2012." 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.

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, Anna Cullnane; ushers, Jocelyn Zhu & Daniel Bravo; stage manager, Joshua Nichols; stage hand, Clay Coward, recording/sound/lighting, Amanda Hester; Daniel Bravo; reception assistants, Rebeka Larson & Joy Kenyon.

UPCOMING EVENTS

Saturday, April 21, 3:00pm, Concert Hall
Monday, April 23, 7:30pm, Concert Hall

Tuesday, April 24, 7:30pm, Concert Hall

Wednesday, April 25, 7:30pm, Concert Hall
Friday, April 27, 2:00pm, Concert Hall
Monday, May 7, 4:00pm, Concert Hall

Lauren Pratt Senior Voice Recital
Rebeka Larson Music Minor
& John Mathieu Junior Voice Recitals
Clay Coward Junior Violin
& Eric Hartzog Junior Guitar Recitals
Chris Carlson, Senior Voice Recital
Bethany Basham Senior Oboe Recital
Emmberly Jefferson Junior Flute Recital

DEPARTMENT OF MUSIC, FACULTY AND STAFF

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DEPARTMENT OF MUSIC, DECEMBER 2011 GRADUATES!

Matthew Forester