

Source:

Benestad, Finn, ed. *Preface to Sonate Nr. 3, c-Moll, für Violine und Klavier, Opus 45.* Frankfurt: C. F. Peters Ltd. & Co. KG, 2012.

HOUGHTON COLLEGE

GREATBATCH SCHOOL OF MUSIC

presents

Cassie M. Harrison

Violin

in

Junior Recital

Assisted by

Professor Steven Thomas, piano

We would like to thank the Houghton College administration for its faithful support of the Greatbatch School of Music.

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Cassie Harrison, a student of Professor Martha Thomas, is performing this recital in partial fulfillment of the requirements for the Bachelor of Music degree in Violin Performance.

As a courtesy to the performer and your fellow audience members, please be certain that all cell phones, watch alarms, and pagers are either turned off or set for silent operation. Flash photography can be very disconcerting to performers and is not permitted during the performance. Thanks for your cooperation.

Recital Hall

Center for the Arts

Monday, January 23rd, 2017

8:00 p.m.

Program

Sonata in C minor, No. 3, Op. 45
Allegro molto ed appassionato

Allegretto espressivo alla Romanza

Allegro animato

Cassie Harrison, violin
Professor Steven Thomas, piano

Edvard H. Grieg
(1843–1907)

Program Notes

Edvard H. Grieg (1843–1907), a Norwegian composer of the late Romantic period, is recognized primarily for the nationalistic quality of his compositions. His treatment of folk melodies extends from transcribing and arranging Norwegian peasant dances to crafting new works inspired by the traditions of Norwegian music. Grieg's range of compositional ability is manifested in some of his best-known works, *Peer Gynt* Suite and the Piano Concerto in A minor, as well as his three violin sonatas.

Edvard Grieg: The Man and the Artist relays Grieg's own comments on his violin sonatas: "the first, naïve, reflecting many antecedents; the second, national; and the third, with its wider horizons." While the third sonata contains some folk influence, Grieg seems to focus most on the exploration of contrasting techniques, voices, and moods.

The first movement, *Allegro molto ed appassionato*, erupts in a tempestuous debate between the violin and the piano. Juxtaposed with the contention that characterizes the movement, an ethereal, cascading theme in the development offers momentary respite. A restatement of the opening themes suddenly gives way to finish the movement with an explosive coda.

Allegretto espressivo alla Romanza opens with a tender, serene piano solo, whose flowing melodic lines are restated by the violin at its entrance. At the arrival of the energetic, lighthearted second theme, a careful listener might perceive Grieg's imitation of a Norwegian fiddle accompanying a playful folk dance.

The opening of the final movement, *Allegro animato*, features an overlapping conversation between the violin and the left hand of the piano, undergirded by dazzling arpeggiated chords in the right hand of the piano. After establishing the main themes of the movement in C minor, Grieg unexpectedly launches into a restatement of the opening theme that is followed by a spirited, triumphant coda in C Major.