

HOUGHTON COLLEGE

GREATBATCH SCHOOL OF MUSIC

presents

Cassie Mae Harrison
violin
in
Senior Violin Recital

Assisted by
Professor Steven Thomas, piano

Rejoice!

Recital Hall
Center for the Arts
Monday, April 16, 2018
8:00 p.m.

Program

Sonata No. 3 in C Major for solo violin, BWV 1005 J.S. Bach
I. Adagio (1685 - 1750)
IV. Allegro assai

Sonata No. 8 in C Major for piano and violin, KV 296 W.A. Mozart
I. Allegro vivace (1756 - 1791)
II. Andante sostenuto
III. Rondeau: Allegro

Pause

Concerto No. 2 in D minor, Op. 22 Henryk Wieniawski
I. Allegro moderato (1835 - 1880)
II. Romance: Andante non troppo
III. Allegro con fuoco -- Allegro moderato (à la Zingara)

Baal Shem: Three Pictures of Hassidic Life Ernest Bloch
III. Simchas Torah (Rejoicing) (1880 - 1959)

Program Notes

Sonata No. 3 in C Major for solo violin, BWV 1005


J.S. Bach

I. Adagio

(1685 - 1750)

IV. Allegro assai

Ask any violinist about unaccompanied Bach, and they will most likely share an opinion that falls along these lines: some cherish it, some are plagued by it, and most relate to both! Regardless, the collection of J.S. Bach's Sonatas and Partitas for solo violin is at the core of the standard repertoire for violinists. It is revered for its technical challenges and its ability to inspire a broad range of interpretations, colors, and styles.

The Third Sonata follows the slow-fast-slow-fast pattern of a typical four-movement baroque *sonata da chiesa* ("church sonata"). The "Adagio" is evocative of ocean waves rising and falling as a dotted rhythmic motive () maintains a sense of motion and as Bach adds and subtracts layers of harmony. One can easily imagine him composing this movement for organ, on which he was a master of improvising complex harmonic structures, yet he chose to give this "Adagio" to the violin. The "Allegro assai," in contrast, has a joyous, fiddle-like quality as it dances through various keys and delightfully develops the opening melodic motive (part of an ascending scale).

Sonata No. 8 in C Major for piano and violin, KV 296

W.A. Mozart

I. Allegro vivace

(1756 - 1791)

II. Andante sostenuto

III. Rondeau: Allegro

Although this *Sonata in C Major* was the first of Mozart's mature sonatas for piano and violin, it still conveys a youthful approach to life. He dedicated this piece to his landlord's stepdaughter and his piano pupil, Therese Pierron, whom he called "our house-nymph" in letters to his father. Whether or not this sonata was a depiction of Therese, "the prevailing mood [is] one of joviality and pleasure in existence," according to Abert and Eisen's biography

of Mozart. This mood shines especially in the first and third movements. The second movement takes a more relaxed mood; it was described by Abert and Eisen as "one of the loveliest and dreamiest movements that he ever wrote...." The ordering of "piano and violin" (instead of the usual "violin and piano") in the title implies that this work emphasizes the pianist as a duet partner. It provides a rewarding chamber music experience as each musician takes turns as soloist and accompanist.

Concerto No. 2 in D minor, Op. 22

Henryk Wieniawski

I. Allegro moderato

(1835 - 1880)

II. Romance: Andante non troppo

III. Allegro con fuoco -- Allegro moderato (à la Zingara)

The fact that Wieniawski was a violinist writing for violinists is clear in his *Concerto No. 2*, for he pushes the violinist to the edge of what lies comfortably in the violinist's hand while creating an immensely enjoyable violin part. The work is dedicated to Pablo de Sarasate, a Spanish violinist of the late nineteenth century who was known for his command of the instrument and to whom many works were dedicated by well-known composers including Saint-Saëns, Lalo, Bruch, and Dvořák. This *Concerto No. 2* is a standard in the violin repertoire, known for its "Romantic lyricism and passionate melodic expression." The first movement begins with an orchestral introduction played by the piano which sets up the major themes of the movement, with which the violin enters and from which its melody grows. The luscious second movement follows without break, only hinted at by a change of mood in the piano interlude. The finale tells a fiery (*con fuoco*) story in the "gypsy" style (*à la Zingara*). After a brief yet rhapsodic cadenza, the violin takes off in "a feverish tune, full of bravura and excitement."

On a more personal note, Wieniawski's personal motto "Il faut risquer" ("You have to take chances") is one of the lessons that I have been learning, especially with this concerto; and it characterizes most of the lessons I have learned which I will take with me from Houghton, my beloved "Houghme." It is this risk-taking spirit that I hope to embody while performing this concerto.

This wonderful, exuberant piece embodies the spirit of the Jewish holiday "Simhat Torah," which celebrates the end of the annual cycle of synagogue readings of the Torah. The Torah tells the story of the Jewish nation from Creation to the receiving of the Torah (familiar to Christians as the first five books of the Bible). The notion of "simhat torah," rejoicing in and over the Torah, is central to Jewish worship at all times of the year. Thus the celebration of this special holiday is characterized by jubilant singing while "the Torah scrolls are carried around the synagogue...in a sevenfold series of dancelike processions (hakkafot). This custom dates to the 16th century, and although it involves the entire congregation, there has always been a special emphasis on the childrens' participation alongside their elders." The symbolism of the children and the elders dancing together is represented by contrasting themes in close succession; and upon close listening, one might also notice the return of the main theme seven times (paralleling the seven processions) as it transforms and grows in volume to the ecstatic end.

Rejoice with me as I dedicate this performance to God and to all the wonderful people that I have been blessed to know because of God's leading to this extraordinary community (to my friends who are giggling, yes, I said it), Houghton College.

Sources:

Paul Affelder's preface, "Six Sonatas and Partitas," to the International Music Company's edition of *6 Sonatas and Partitas, S. 1001 - S. 1006, For Violin Solo*, edited by Ivan Galamian

Wolf-Dieter Seiffert's preface to the Henle Urtext edition of the *Mozart Sonatas for Piano and Violin, Volume II*.

<https://www.allmusic.com/composition/sonata-for-violin-piano-no-17-in-c-major-k-296-mc0002374757>

https://www.hyperion-records.co.uk/dc.asp?dc=D_CDA68143

<https://polishmusic.usc.edu/research/composers/henryk-wieniawski/>

https://www.naxos.com/person/Pablo_de_Sarasate/21148.htm

http://www.newphil.org/pages/calendar_tickets/09-10/classicsconcert2_notes.htm

<https://www.musicprogramnotes.com/wieniawski-violin-concerto-no-2-in-d-minor-op-22/>

<http://www.milkenarchive.org/music/volumes/view/symphonic-visions/work/baal-shem-for-violin-solo-and-orchestra/>

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Cassie Harrison, a student of Professor Steven 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.