

McHugh-Oliphant Duo

Peter McHugh has been Concertmaster and soloist with the Louisville Orchestra, San Diego Symphony, Aspen Festival Orchestra, Nashville Symphony and the Oklahoma Symphony. He has also played with the Dallas Symphony, World Symphony Orchestra, the Santa Fe Opera Orchestra, and the famous Casals Festival Orchestra in San Juan, Puerto Rico. He has played for such notable conductors as George Szell, Charles Munch, Rafael Kubelik, Zubin Mehta, Mstislav Rostropovich, Rafael Fruhbeck de Burgos and Sixten Ehrling, and has played with such artists as Isaac Stern, Yo-Yo Ma, Itzhak Perlman and Arthur Rubinstein. Mr. McHugh has recorded for both RCA and Louisville First Edition Recordings.

Naomi Oliphant has earned an international reputation as a soloist and chamber musician on both piano and harpsichord throughout the United States, Canada and Europe. Included in her solo appearances with orchestra are engagements with the Toronto Symphony Orchestra under Seiji Ozawa, the Louisville Orchestra, the Louisville Ballet, the Hamilton Philharmonic and the Niagara Symphony Orchestra. She has aired on radio and television throughout North America and Europe. In 1989, she accepted invitations to perform in Japan. She is also very active as a guest lecturer, clinician and adjudicator, and has authored several articles on piano pedagogy. She is Chair of the Keyboard Department at the University of Louisville.

CARTHAGE MUSIC DEPARTMENT
EVENTS IN
SIEBERT CHAPEL

REBECCA REHORST
Alumni Piano Recital
Friday, 7:30 p.m.
October 13, 1995.

ALUMNI RECITAL
Sunday, 1:30 p.m.
October 15, 1995

DEPARTMENTAL RECITAL
Thursday, 2:00 p.m.
October 19, 1995

LAMBDA KAPPA RECITAL
"An Evening of 'B' Music"
Friday, 7:00 p.m.
October 27, 1995

THE MUSIC OF FRANZ NEUBAUER
Sunday, 4:00 p.m.
October 29, 1995

THE CKD CHOIR FROM PRAUGE
The Czech Republic
Monday, 7:30 p.m.
October 30, 1995

* Siebert Chapel Artist Series:
Public Admission, \$5; Students/Seniors, \$3
(There is no charge for the Carthage Community.)
All other events, except the Racine Symphony and
Kenosha Symphony concerts, are without charge.

THE SIEBERT CHAPEL ARTIST SERIES

Presents

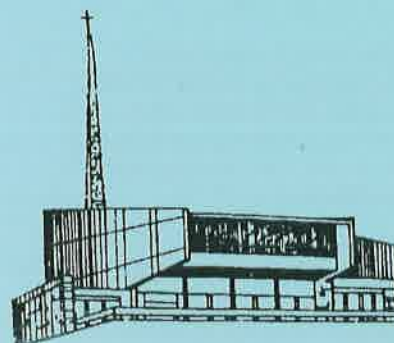
The McHugh - Oliphant Duo

featuring

Peter McHugh, *Violin*

and

Naomi Oliphant, *Piano*



Tuesday
October 10, 1995
7:30 p.m.
A.F. Siebert Chapel
Carthage College
Kenosha, Wisconsin

PROGRAM

Sonata #7 in C Minor, Op. 30 #2

.....Ludwig van Beethoven

Allegro con brio
Adagio cantabile
Scherzo: Allegro
Finale: Allegro

Sonata #3.....Claude Debussy

Allegro vivo
Intermede: Fabtasque et leger
Finale: Tres anime

INTERMISSION

Sonata in D Major, Op. 94.....Sergel Prokofieff

Moderato
Scherzo: Presto
Andante
Allegro con brio

PROGRAM NOTES
by
Dr. Naomi Olphant

Sonata #7 in C Minor, Op. 30 #2

It is not hard to recognize the equality of the instruments in the seventh of Beethoven's 10 sonatas for violin and piano; yet, Beethoven titled the work a sonata for piano with violin accompaniment! The three sonatas of Op. 30, composed in 1802, carry a dedication to Alexander I of Russia. The C Minor sonata is certainly the longest and most powerful of the three.

It is certainly not a relaxing work. Filled with abrupt emotional contrasts, wide dynamic ranges, striking modulations, contrapuntal textures and lyrical melodies, it contains all the excitement and exuberance of his youth. From his second compositional period, the work is on a larger scale. The range of the piano has been extended, and the figurations of the violin are more brilliant.

Before the first movement can take off with a burst of tempestuous energy, there was a short falling fragment concluding with a space of silence. The tension of this motive adds to the drama, and later silences are filled in with rumbles in the piano. A second theme is

h like in character. Beautiful long lines sustain the cantabile of the second movement interrupted by runs that can contain 128th notes! Sforzandi on the second or third beats of the third movement confuse the feeling of 3/4 time. While dotted notes give the Scherzo a crisp character, the Trio is smoother and more flowing. The sonata ends with a dark with driving movement which gives the feeling of a pursuit or flight.

Sonata #3

This is Debussy's last completed work and his only sonata for violin and piano. Lest this sounds like a contradiction of the number 3 in its title, it must be added that the number refers not to the fact that this is the third in a series of six sonatas for violin and piano, but rather that it is the third in a projected series of six varying groups of instruments. Debussy worked on these compositions from the summer of 1915 through the winter of 1917; he lived to complete only three of them--- the first for cello and piano, the second for flute, viola and harp, and the third for violin and piano. It is a work stamped clearly with the destructive inroads of illness, but also with the burning will of one of the greatest composers of this century. It is in the "Allegro vivo" that the painful struggle is especially obvious. The "Interlude" is modestly veiled in irony and the "Finale" attempts vainly to find forgetfulness by surrendering itself to Dionysian transports.

Sonata in D Major, Op. 94

Sergel Prokofieff was one of the leading contemporary music figures of his time. His two sonatas for violin and piano project great differences of character. The Sonata in F Minor, Op. 80 is serious, turbulent and full of sharp contrasts and tempestuous emotions. In contrast, the Sonata, Op. 94 is light, cheerful, humorous and full of lyrical melodies.

When the sonata first appeared in 1943, it was scored for flute and piano. Prokofieff was soon encouraged by David Oistrakh to rewrite the work for violin and piano, and this version was premiered in June 1944. The differences in scoring for flute and violin show his amazing ability at instrumental scoring. The bite and incisiveness of the violin are particularly suited to the style of the work. Many of the changes exploit the peculiar sound characteristics and technical devices of the violin, such as double stops, chords, harmonics, pizzicato and arco.

Dissonance is freely used, but Prokofieff is careful never to stray too far or for too long from established tonal centers. The work is an outstanding example of his neo-classical style. The rhythmic scheme is less complex, and the work is certainly more lyrical than the first sonata. In the first movement he moves from moments of serene grace to ones that are more brusque and intense. While the second movement is coquettish and humorous, the third projects emotional coolness with themes showing folk and blues influence. The work concludes with a lively and vivacious movement which alternates brashness with ponderous grace.