

4-18-2010

## Senior Recital: Jessica J. Clough, violin

Department of Music, University of Richmond

Follow this and additional works at: <http://scholarship.richmond.edu/all-music-programs>



Part of the [Music Performance Commons](#)

---

### Recommended Citation

Department of Music, University of Richmond, "Senior Recital: Jessica J. Clough, violin" (2010). *Music Department Concert Programs*. 22.

<http://scholarship.richmond.edu/all-music-programs/22>

This Program is brought to you for free and open access by the Music at UR Scholarship Repository. It has been accepted for inclusion in Music Department Concert Programs by an authorized administrator of UR Scholarship Repository. For more information, please contact [scholarshiprepository@richmond.edu](mailto:scholarshiprepository@richmond.edu).



3 3082 01189 4531

The University of Richmond  
Department of Music

Presents:

Jessica J. Clough, *violin*  
Senior Recital

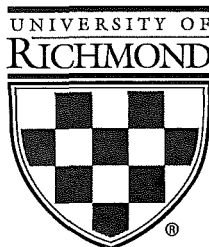
Assisted by:

Jacqueline Morin, *violin*  
Nickolaus Trevino, *viola*  
Heather Stebbins, *cello*

April 18, 2010

4:00 pm

Camp Concert Hall  
Booker Hall of Music



## *Program Notes*

### **Sonata No. 1 in G minor for Solo Violin**

Johann Sebastian Bach (1685 – 1750)

Bach's solo violin Sonatas and Partitas are some of the most important and demanding repertoire for violin. Because they are written for unaccompanied violin, the instrument's line is polyphonic, meaning in each sonata and partita there are two or more melodic or harmonic lines being played simultaneously. When played correctly, it may resemble the sound of an organ, with a distinct bass and melodic line. The slow and heartfelt improvisatory *Adagio* serves as an introduction to the following *Fuga*. As with any fugue, the focus of the *Fuga* is on the subject, which is stated in the opening motive, then expanded upon and restated throughout the movement. The consistent multiple-stops in this fugue serve the purpose of both filling in harmonies and suggesting four independent voices. The *Siciliana* is a dance-like movement that contrasts the other movements in the major key of B flat, and is followed by the vivacious concluding *Presto*.

### **the forgotten dialect of autumn, for violin and electronic sounds**

Heather Stebbins (1987 -)

Autumn has always been my favorite season, both tangibly and metaphorically. I find that the colors, sounds, smells, and sensations of autumn invariably put my mind in a pensive state; it is in this state I am most inspired. *the forgotten dialect of autumn* reflects the season's ability to speak to me in this language of the senses. The electronic element represents the mysterious language, while the violin represents my personal reaction. The piece begins with the last few traces of summer and the turbulence of the changing seasons. The electronics and violin then settle into the contemplative condition of deep autumn. Finally, as the last few leaves fall, the electronics and violin enter a stark and quiet soundworld, reflecting autumn's last few breaths. *the forgotten dialect of autumn* is written for and dedicated to the talented musician and my good friend, Jess Clough. (HS)

CONTINUED...

**Senior Recital**  
Jessica J. Clough, *violin*

***Program***

Sonata No. 1 in G minor for Solo Violin, S. 1001      Johann Sebastian Bach  
(1685 – 1750)

- I. *Adagio*
- II. *Fuga*
- III. *Siciliana*
- IV. *Presto*

the forgotten dialect of autumn  
*for violin and electronic sounds*

Heather Stebbins  
(1987 - )

***Intermission***

String Quartet in F minor

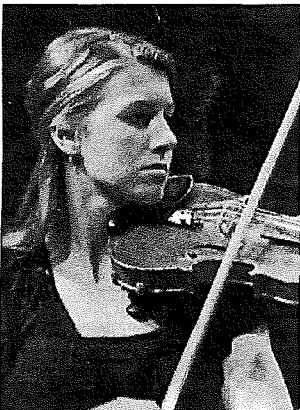
Maurice Ravel  
(1875 – 1938)

- I. *Moderé – Très doux*
- II. *Assez vif – Très rythmé*
- III. *Très lent*
- IV. *Agité*

## String Quartet in F minor

Maurice Ravel (1875 – 1938)

French composer Maurice Ravel wrote his only String Quartet while he was still in attendance at the Paris Conservatory. The first performances of this work received mixed reviews, including intense dissatisfaction from Gabriel Fauré, to whom the work was dedicated, and immense praise from one of the most well-known French composers, Claude Debussy. The contrasting movements of the quartet are unified by themes that recur throughout the piece. Within each movement, Ravel utilizes an extensive range of tone colors and sonorities produced by string instruments. The first movement is lush and melodious, followed by the percussive and exciting second movement. The slower third movement evokes deep pensive emotions with poignant solo lines and juxtapositions of color and mood. The final movement bursts forward in an interesting and difficult time signature of 5/8, drawing on the power of simultaneous melodies, registral spacing, and allusions to the original themes. The entire quartet concludes with the strength of rhythmic unity and an F Major chord.



*I would like to thank many people for their support and guidance that made this performance possible – my violin teacher Susanna Klein, Matt Albert and Nick Photinos from eighth blackbird, Dr. Gene Anderson, Dr. Joanne Kong, the Music Department Faculty, and most importantly, my friends and family.*