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Senior Recital: Heather Stebbins, cello

Department of Music, University of Richmond

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THE UNIVERSITY OF RICHMOND
DEPARTMENT OF MUSIC
Presents

Heather Stebbins, *cello*

Assisted by
Dr. Joanne Kong, *piano*

SENIOR RECITAL



February 28, 2009
5:00 p.m.
Camp Concert Hall
Booker Hall of Music

Suite No. 6 in D Major BWV 1012

Prelude

J.S. Bach (1685-1750)

The six Suites for Unaccompanied Cello by J.S. Bach comprise some of the most important repertoire for the instrument. Bach composed the sixth and final Suite in D Major for a five-stringed relative of the cello rather than the standard four-stringed instrument. The additional string allowed Bach to engage a much higher register, making the Suite especially difficult for the modern four-string player. The first-movement *Prelude* explores this newly-expanded register in a graceful 12/8 time. The movement also marks the first and only time Bach uses dynamic markings within any of the Suites, creating a distinctive echo effect. These qualities, along with the joyful D Major tonality and cadenza-like sections, establish a triumphant opening movement for the final Suite.

Sonata in D Minor (1915)

Claude Debussy (1862-1918)

Debussy intended the Sonata in D Minor for Cello and Piano (1915) to be the first in a set of six sonatas for various instruments. However, Debussy only completed three of the sonatas before his death in 1918. The cello sonata is notable for its complex harmonies, utilization of extended techniques, and overall succinctness. The mood of the piece is very light; Debussy's creativity drew from the whimsical 'Pierrot' comedy. Each movement abruptly switches between eccentric musical elements that highlight the equally fanciful moods of the tragic clown. The piece is one of the most intricate showpieces for the cello.

Program notes continued...



Heather Stebbins, *cello*

Dr. Joanne Kong, *piano*

Program

Suite No. 6 in D Major BWV 1012

Prelude

J.S. Bach

(1685-1750)

Sonata in D Minor

I. *Prologue (Lent)*

II. *Sérénade (Modérément animé)*

III. *Finale (Animé)*

Claude Debussy

(1862-1918)

Intermission

The Spark of Opposites

Chris Chandler

Cello Concerto in E Minor Op. 85

I. *Adagio-Moderato*

II. *Lento-Allegro molto*

III. *Adagio*

IV. *Allegro-Moderato-Allegro, ma non troppo*

Sir Edward Elgar

(1857-1934)



The Spark of Opposites

Chris Chandler

"Life is born only of the spark of opposites."

-Carl Jung

Psychologist Carl Jung believed individuals to be a living system of opposites. Conscious and unconscious; good and evil; right and left; consonance and dissonance. The tension created by the presence of opposites and the process of acknowledging both, he argued, was necessary to create any sort of forward momentum and resolution that would ultimately lead to personal growth and individuation. I often find myself oscillating between two opposites and experiencing the tension it creates. Encountering roadblocks can make anyone want to turn for the other direction, but of course, the most rewarding times are when I do not. *The Spark of Opposites* is both an embodiment and a product of this process, and it is only fitting that this piece is for Heather, considering the many conversations we have had about this tension.

Cello Concerto in E Minor Op. 85 (1919)

Sir Edward Elgar (1857-1934)

The prevalent reflective and melancholy mood of Sir Edward Elgar's last major composition, the Cello Concerto in E Minor, Op. 85, reflects the composer's feelings toward the first world war. The first movement opens with a striking recitative in the solo cello that foreshadows the concerto's overall brooding tone. The movement's dramatic themes are then developed by both the soloist and the orchestra in a *moderato* time. The second movement extends this theme and then catapults into a fast paced and more cheerful display of virtuosic cello playing. The brief *Adagio* third movement returns to the autumnal nature of the first movement, as a long and elegiac melody is played by the soloist. The fourth and final movement is a stately and noble display of thematic material. The soloist and orchestra meander through complex harmonies and finally return the first movement's opening recitative to close the piece.



This performance would not have been possible without many people.

I would like to thank my cello teacher, Jason McComb,
Dr. Gene Anderson, the Music Department faculty,
Ms. Barbara Melton, the Modlin Center staff,
Chris Chandler, Dr. Joanne Kong,
and most importantly, my friends and family.

*This recital is dedicated to my grandfather,
Dr. Sheldon Greisman.*