

3-29-2009

Junior Recital: Jessica Clough, violin

Department of Music, University of Richmond

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THE UNIVERSITY OF RICHMOND
DEPARTMENT OF MUSIC

Presents

Jessica Clough, *violin*
Junior Recital

ASSISTED BY

Dr. Joanne Kong, *piano*

Caitlin Morin, *violin*

Jacqueline Morin, *viola*

Heather Stebbins, *cello*

March 29, 2009

3:00 p.m.

Perkinson Recital Hall

North Court



Program Notes

Sonata No. 1 in G Major for Violin and Piano

Johannes Brahms (1833-1897)

Brahms composed his Sonata No. 1 for Violin and Piano in the summer of 1878, an appropriate season for this dreamy expressive work. An ideal representation of Brahms' lush and romantic style of composition, this piece also exemplifies the composer's propensity to write complicated rhythmic lines between instruments. At many points during the piece the rhythm in the violin is in four while the rhythm in the piano is in three, or there are highly syncopated rhythms between the two instruments. Melodic and rhythmic themes recur throughout the piece, such as the opening dotted rhythm on the note D. The sonata opens with the *Vivace ma non troppo*, a sweet movement with two lyrical themes. It continues with the *Adagio's* slower heartfelt central theme dominated by double and triple stops, followed by the *Allegro molto moderato's* minor and more anxious opening. However, the third movement returns to the major tonic, and the piece concludes with a coda of beauty and tranquility.

Partita No. 3 in E Major

Johann Sebastian Bach (1685-1750)

Prelude

Loure

The Sonatas and Partitas for Solo Violin composed by J.S. Bach 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 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 well-known *Prelude* from the Partita in E Major is a bright and jubilant movement, consisting of constant sixteenth notes played from beginning to end and several passages requiring advanced bowing techniques. Following this is the *Loure*, which consists of double and triple-stops that provide technical challenges for any violinist, but whose slower dance-like pulse and beautiful harmonies give a sense of content.

CONTINUED...

JUNIOR RECITAL
Jessica Clough, *violin*

Program

- Sonata No. 1 in G Major for Violin and Piano, Op. 78 Johannes Brahms
(1833-1897)
- I. *Vivace ma non troppo*
 - II. *Adagio*
 - III. *Allegro molto moderato*

Intermission

- Partita No. 3 in E Major BWV 1006 Johann Sebastian Bach
(1685-1750)
- I. *Prelude*
 - II. *Loure*
- String Quartet No.10 in E flat, Op. 74, "Harp" Ludwig Van Beethoven
(1770-1827)
- I. *Poco Adagio, Allegro*



String Quartet No. 10 in E flat, Op. 74, "Harp"

Poco Adagio, Allegro

Ludwig Van Beethoven (1770-1827)

The String Quartet No. 10 in E flat was composed in what is considered to be Beethoven's "Middle Period," a time in which he consciously decided to take a new approach to composing that extended beyond the realm of classical music structures established by Mozart and Haydn. His music tended to evoke heroic concepts and included elements that were unusual for that time period. The first movement begins with a slow introduction that leads to an immediate thematic and tempo change at the *Allegro*. The *Allegro* begins with an ascending triad that expands into *pizzicato* exchanges between the four instruments, providing the texture for which this quartet received its nickname, "The Harp." A dramatic development is followed by a somewhat varied recapitulation, and the movement ends with a virtuosic coda.



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

This recital is dedicated to my grandfather, Walter Clough.