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Junior Recital: Jeffrey E. Nelson, acoustic and electric bass

Department of Music, University of Richmond

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Junior Recital

Jeffrey E. Nelson, *acoustic* and *electric bass*

assisted by
Sarah Weinzierl, *piano*
Laura Strebel, *flute*
Jeffrey Nagel, *tenor saxophone*
Keith Phares, *trumpet*
Vinnie Olivieri, *vibes*

April 22, 1996, 8:15 PM
*Byrd and William Perkinson Recital Hall*
Menuet BWV Anh. 116  

Menuet, otherwise known as minuet (menuet comes from menu, meaning small) is a French dance first appearing in the 1600s. It is in a moderate three-four time. The minuet appeared as a movement in Baroque suites and in late 18th-century multimovement forms such as sonata, string quartet, and symphony. This piece was originally for keyboard. Like others of its type, it is in binary form with each of the sections repeated. The opening phrase of the A section is repeated in the closing of the B section to add a strong finality to the piece.

Suite No. 1, BWV 1007  

This Allemande movement by Bach was originally written as part of his Six Suites for Cello Solo BWV 1007-1012 written while he was Court Conductor to Prince Leopold of Anhalt-Köthen. This movement is in a running 16th-note pattern like its prelude, but is set apart by occasional breaks in the pattern, sometimes in the form of double stops. Its mood is generally straightforward. The piece is in a standard binary form; both sections of the piece begin with similar material and end with closely corresponding cadences. This version was transcribed by Jocko MacNelly from G into C major, to facilitate the playing of it on an electric bass.

Sonata VI for Violin, op. 1, no. 15  

Handel was in his late thirties when his Opus 1 sonatas were first put to print (around 1722). Included in this collection was this sonata and its Adagio cantabile, originally in E major. This version was placed in the key of E-flat to allow for easier play on the trombone. Due to the similarities in range, a piece of this nature “fits” comfortably on the electric bass.
Suite No. 3, BWV 1009

Bourée I
Bourée II

J. S. Bach
arr. Mark Bernat

The two Bourées of Bach’s third suite for cello solo are closely related in melodic structure, thus fuse smoothly together. They combine into a large ABA form; each Bourée being in its own binary form resulting in aabbcddab overall. Both Bourées are typical upbeat dances with a quick tempo and easy flow, but with a sense of reserve. Interesting is the ascent of a minor third in the beginning of the second Bourée which lands in a key that not only contrasts tonally with the first Bourée, but with the entire suite.

Streams

J. E. Nelson
(b. 1975)

Streams is an attempt by the composer to re-examine the role of the bass. The concept is to allow the bass to assume all major musical ideas: harmony, melody, and rhythm. With the use of such guitar techniques as banjo plucking and two-handed hammer-ons, the bass assumes these roles. The flute never overshadows the bass, rather it complements the lines.

There is a river, beginning with its trickling off of melted snow in the high mountains. Then it moves to a peaceful rolling descent, rapids, and once again tranquillity. Finally, the return of the opening theme and a final cadence of harmonies suggest that back in the mountains, this all starts anew.

Stella By Starlight

Victor Young

I Remember Clifford

Benny Golson

There Will Never Be Another You

Warren/Gordon

These three tunes are all jazz standards, having been played by hundreds of musicians and arranged in hundreds of ways. “Stella By Starlight” is a tune made popular by such greats as Charlie Parker, Miles Davis, Oscar Peterson, Grover Washington Jr., and Keith Jarrett. “I Remember Clifford” is written in memory of the great Clifford Brown. “There Will Never be Another You” can be found on records by the Andrews Sisters and Nat King Cole.

(Program Notes by Jeffrey E. Nelson)
Next:
University Choir and Schola Cantorum
Jeffrey Riehl, director
April 23, 1996, 8:15 PM
Cannon Memorial Chapel