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## Junior Recital-Taylor Clark

Taylor Clark

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## 2016-17 String Program Events

- **Tuesday, September 20, 7:30 pm.** Caine Performance Hall. Fry Street Quartet Concert, The Crossroads Project CD Launch
- **Friday, October 7, 10:00 AM.** Caine Performance Hall. Masterclass with the St. Lawrence String Quartet
- **Tuesday, November 15, 7:30 pm.** Caine Performance Hall. Fry Street Quartet Concert, Fry Street and Friends
- **Friday, November 18, 7:30 pm.** Caine Performance Hall. Fall Student Chamber Music Concert
- **Thursday, February 16, 7:30 pm.** Caine Performance Hall. Fry Street Quartet Concert
- **March 20-22.** Residency with guest violinist, Marilyn MacDonald
- **Friday, April 14, 7:30 pm.** Caine Performance Hall. Spring Student Chamber Music Concert

*The Department of Music String Program*  
*presents*

**Junior Recital**  
**Taylor Clark, Cello**

**April 24, 2017**  
**5:30 p.m.**  
**Caine Room**

## Junior/Senior Recital

## Program Notes

### Name of Performer, Instrument and

Taylor Clark, Cello  
Brady Pope, Piano  
April 24, 2017  
5:30 p.m.  
Caine Room

### PROGRAM

#### Suite No. I in G Major, BWV 1007

Johann Sebastian

Bach

1685-

- I. Prelude  
1750
- II. Allemande
- III. Courante
- IV. Sarabande
- V. Minuets I & II
- VI. Gigue

-PAUSE-

#### Concerto No. 1 in G minor, op. 49

Dmitri

Kabalevsky

(1904-

- I. Allegro  
1987)
- II. Largo, molto espressivo
- III. Allegretto

#### Suite No. 1 in G Major, BWV 1007

Written sometime around the period of 1717-20, Bach's 6 suites for unaccompanied cello have become standard repertoire for the modern cellist. Virtually unknown during Bach's lifetime and the following centuries, they were rediscovered in the early 20<sup>th</sup> century and became widely known. The Cello Suites remarkably weave together three- or four-voice harmony into a single line, presenting endless challenges to a cellist, both in technique and interpretation. The 1<sup>st</sup> suite begins with the Prelude, which today is possibly the most well-known piece written for cello. Following are five dances that by Bach's time were no longer danced to but were popular as stylized movements for instrumental music.

#### Concerto No. 1 in G Minor, op. 49

Dmitri Kabalevsky was a Soviet composer whose career spanned the entire era of the Soviet regime. He was popular with Russian audiences mainly because he remained loyal to the idea of socialist realism. Musically this meant more traditional harmony (staying away from "new", atonal harmony) and lyrical, folk-like melodies. He was also active in education, and wrote much of his later music for young performers. The first cello concerto, written in 1948-49, was the middle of three concertos dedicated to young students—the first for violin and the last for piano. The piece is reminiscent of the war years earlier that decade. The first movement is a dark yet lively march with a buoyant counter-melody. The second movement, which seemingly cannot decide between B major and B minor, is a soulful folk-tune dedicated to fallen Russian soldiers. The third movement, also based on a Russian folk-song, begins with a hopeless solo line played by the piano before becoming more active as a theme and set of variations build in intensity to a fiery ending.

*This recital is in partial fulfillment of the requirements for the degree of Bachelor of Music in Music Performance.  
Taylor Clark is a student of Anne Francis Bayless.*