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

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*The Department of Music String Program presents*

**Junior Recital**  
Taylor Clark, Cello

**April 24, 2017**  
5:30 p.m.  
Caine Room
Junior/Senior Recital

Name of Performer, Instrument and
Taylor Clark, Cello
Brady Pope, Piano
April 24, 2017
5:30 p.m.
Caine Room

PROGRAM

Suite No. 1 in G Major, BWV 1007 Johann Sebastian Bach
I. Prelude 1685-
   1750
II. Allemande
III. Courante
IV. Sarabande
V. Minuets I & II
VI. Gigue

-PAUSE-

Concerto No. 1 in G Minor, op. 49 Dmitri Kabalevsky
I. Allegro (1904-
1987)
II. Largo, molto espressivo
III. Allegretto

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.

Program Notes

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
20th 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 1st 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.