



VCU DEPARTMENT OF MUSIC
SENIOR RECITAL
JULIA LOUGHEED, CLARINET

Saturday, April 16, 2016, 7 p.m.
James W. Black Music Center Recital Hall
1015 Grove Ave. | Richmond, Virginia

Suite for Violin, Clarinet and Piano, Op. 157b.....Darius Milhaud (1892-1974)

- I. Overture
- II. Divertissement
- III. Jeu
- IV. Introduction et Final

Katharine Wooldridge, violin, and Wei-Li Sun, piano

Five Pieces for Clarinet Alone.....William O. Smith (b. 1926)

- I. Vigorous
- II. Flowing
- III. Rhythmic
- IV. Singing
- V. Spirited

INTERMISSION

Stone in Hand: Dramatized Parables for Oboe, Clarinet and Chimes.....Dylan Findley
(b. 1991)

- I. Let him first cast a stone (John 8:2-11)
- II. I, the Lord, will forgive whom I forgive, but of you it is required to forgive all me
(Doctrine and Covenants, 64:9-10)
- III. And he shall go forth, suffering pains and afflictions and temptations of every
kind (Alama 7:11)
- IV. Have patience with me, and I will pay thee all (Matthew 18:23-35)
- V. But unto you that fear my name shall be the Sun of righteousness arise with
healing in his wings (Malachi 4:2)
- VI. Though your sins be as scarlet, they shall be as white as snow (Isaiah 1:18)
- VII. Yea, come unto Christ and be perfected in him (Moroni: 10:32)

David Munro, oboe, and Richard Jones, chimes

Grand Duo Concertante.....Carl Maria von Weber (1786-1826)
I. Allegro con fuoco
II. Andante con moto
III. Rondo Allegro

Dr. Magdalena Adamek, piano

A Note About 'Stone in Hand'

Stone in Hand is a highly programmatic work meant to express the process of overcoming hate to find forgiveness. It is intended to be a musical allegory. The composer writes that, "Each performer plays a character. The clarinetist fills the role of us, who seek to, yet struggle to forgive others. The chimes represent the justice of the law of God. The law of God requires forgiveness. The oboe symbolizes mercy and forgiveness. The reason the law of God can require forgiveness is because Christ already paid the price of forgiveness in His sacrifice. Interactions between parts as well as the motivic material for each instrument reflect these character roles, which are intended for the performer. The piece is written to create vicarious circumstances that illustrate the scriptural ideas [quoted in the movement titles]. Whether the performers share the same principles of faith in a Savior or not, I hope the experience of characterizing these attributes can be didactic and rewarding to the performers equally or more so than to the audience."

I met composer Dylan Findley at the Imani Winds Chamber Music Festival in New York City last summer. He was there as part of the festival's Emerging Composers Project, which allowed him to premiere two works. I was struck by both the vast, deep, sound in the music he had written, and I knew I would need to perform some of it in the future. I commissioned this piece shortly after the festival, and performed its world premiere on January 15th in Miami, FL.

Inspired by a recent personal struggle of mine and Dylan's devout Mormon faith, *Stone in Hand* has been a fruitful challenge for me that has led to both musical and personal growth. I am thrilled to share this piece with you tonight, and look forward to collaborating with Dylan more in the future.

Dylan Findley is currently a graduate student at the University of Miami, and can be contacted through his website www.dylanfindley.com.

This senior recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree in Performance.
Julia Lougheed is a student of Dr. Charles West.

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