



The Music Department Presents

A Senior Violin Recital

Marlowe Jacques, violin

with

Angelique Scully, piano

Saturday, April 25, 2026, 7:00 PM
Arthur Zankel Music Center
Helen Filene Ladd Concert Hall

Program

Sonata for Two Violins in A minor (1915)

III. Finale

Eugène Ysaÿe

(1858-1931)

with Michael Emery, violin

Polyphonic Study No. 1, “Rondino
Scherzo”

Heinrich Wilhelm Ernst

(1812-1865)

Violin Sonata in G Minor, L. 140 (1917)

Allegro vivo

Intermède: Fantastique et léger

Finale: Très animé

Claude Debussy

(1862-1918)

Kaddisch

Maurice Ravel

(1875-1937)

Arr. by Marlowe Jacques

Violin Sonata in D minor (2024)

II. Lullaby

Marlowe Jacques

(b. 2003)

Violin Sonata No. 9 in A major,
Op. 47

I. Adagio sostenuto – Presto

II. Andante con variazioni

III. Presto

Ludwig van Beethoven

(1770-1827)

Michael Lowry, piano

Performed on a violin generously provided by Martin Macica

Program Notes

Eugène Ysaÿe — *Sonata for Two Violins in A minor (1915)*

A legendary violin virtuoso and influential pedagogue, Ysaÿe was one of the most important figures in late Romantic violin playing. His works combine the structural depth of Johann Sebastian Bach with the expressive freedom and technical innovation of his own era. His compositions, especially for solo and multiple violins, explore rich polyphonic textures and expand the instrument's expressive possibilities.

Composed during the turmoil of World War I, this duo sonata reflects Ysaÿe's deep reverence for Johann Sebastian Bach while pushing the technical and expressive limits of the violin. The Finale is rhythmically driven and highly contrapuntal, demanding tight ensemble coordination as the two instruments engage in intricate imitation and dialogue. Its propulsive energy and dense textures evoke both Baroque influence and a distinctly modern intensity, culminating in a brilliant and virtuosic conclusion.

Heinrich Wilhelm Ernst — *Polyphonic Study No. 1, "Rondino Scherzo"*

Ernst was a 19th-century virtuoso often regarded as one of the greatest violinists after Niccolò Paganini. As Paganini's successor, Ernst often secretly listed to Paganini practice and eventually mastered many of Paganini's works. His music focuses more on emotion than showmanship, and much of his work is far more difficult than Paganini's. Renowned for his astonishing technical command, he pushed the limits of violin technique, particularly in polyphony and left-hand articulation. His compositions remain

some of the most challenging in the repertoire, blending virtuosic brilliance with intricate musical depth.

Ernst's Polyphonic Studies stand among the most demanding works ever written for solo violin, extending the legacy of Bach into the Romantic era. The "Rondino Scherzo" combines playful character with extreme technical difficulty, requiring multiple independent voices on a single instrument. Extreme stretches, solo and accompaniment sections, and intricate voicing create a texture that feels almost orchestral. Make sure to note the proud and heroic chordal sections that are immediately contrasted with flowing vocal solo and accompaniment parts. The heroic sections may sound difficult, but the introspective and lyrical areas demand more technical expertise. Beneath its light, scherzo-like surface lies a profound exploration of violin polyphony and the limits of the violin. Rondino Scherzo is the most difficult work that Marlowe has ever performed.

Claude Debussy – Violin Sonata in G Minor (1862–1918)

A central figure in musical Impressionism, Debussy redefined harmony, texture, and form in Western music. His works emphasize color, atmosphere, and subtle nuance rather than traditional structural development. In his chamber music, including the violin sonata, he creates refined, intimate sound worlds marked by fluid interaction and expressive delicacy.

Debussy's final completed work, this sonata was written during the last years of his life and premiered by the composer himself. Though compact, it is rich in color and nuance, exemplifying his late style. The opening movement balances elegance with restless energy, while the Intermède introduces playful, almost whimsical gestures. The Finale bursts forth with vitality, combining clarity of form with

shimmering harmonic language. Throughout, Debussy reimagines the violin–piano relationship as a dialogue of equals, full of subtle interplay and shifting textures.

Maurice Ravel — *Kaddisch*

“Kaddisch” is one of two songs from Ravel’s *Deux mélodies hébraïques*, inspired by traditional Jewish liturgical music. The Kaddish itself is a prayer sanctifying the name of God, often associated with mourning but fundamentally an affirmation of life. Ravel’s setting is deeply expressive, unfolding in a free, chant-like style that evokes the sound of a cantor. In this arrangement, the violin takes on the role of the human voice, shaping long, improvisatory lines over a harmonically rich piano accompaniment.

Ravel is known for his precision, clarity, and masterful orchestration, often blending classical forms with rich harmonic language and influences from jazz and world music. Though sometimes associated with Impressionism, his style is more structured and exacting than Debussy’s. His music balances emotional restraint with vivid color and elegance, as heard in both his orchestral and chamber works.

I completed this arrangement a month ago, and it includes a cadenza where the violinist plays the piano part along with the melody.

Marlowe Jacques – Violin Sonata in D minor (2024)

I completed this work in Vienna, and it is the middle movement of a large-scale violin sonata. I prioritized minimalism in order to explore the key of Db Major. This movement is in three major parts:

Exposition, development, and a recapitulation and coda. I was influenced primarily by Beethoven in this work, because of his individuality and divergences from common practice of form and structure. This work is meant to be hypnotic, but brittle.

Ludwig van Beethoven – *Violin Sonata No. 9 in A Major, Op. 47* “Kreutzer”

Beethoven stands as a pivotal figure between the Classical and Romantic eras, expanding the expressive and structural possibilities of music. His works are marked by dramatic contrasts, motivic development, and a profound sense of individuality. In his violin sonatas, he elevates the piano from accompaniment to equal partner, transforming the genre into a powerful and dynamic form of chamber music.

I. Adagio sostenuto – Presto

The opening movement begins with a strikingly dramatic Adagio, marked by stark contrasts and a sense of improvisatory freedom. This introduction sets a weighty, almost orchestral tone before launching into the fiery Presto. What follows is a tour de force of virtuosity and intensity, with violin and piano engaged in a relentless, high-stakes dialogue. Sudden dynamic shifts, driving rhythms, and sweeping gestures give the movement a sense of urgency and grandeur, redefining the violin sonata as a work of symphonic scale.

II. Andante con variazioni

In contrast to the turbulence of the first movement, the Andante presents a theme followed by a series of variations that explore a wide range of colors and characters. Each variation transforms the material in a distinct way—by turns lyrical, delicate, playful, and richly ornamented—while maintaining an underlying sense of

balance and poise. The interplay between violin and piano is especially nuanced here, with both instruments sharing and reshaping the thematic material in increasingly inventive ways.

III. Presto

The final movement bursts forth with exuberant energy, driven by a lively, dance-like rhythm. Often described as tarantella-like in character, it propels forward with dazzling momentum and technical brilliance. The writing is both virtuosic and tightly coordinated, requiring precision and stamina from both performers. Bringing the sonata to a thrilling close, the movement combines wit, intensity, and sheer kinetic force, leaving a lasting impression of brilliance and vitality.

Bio

I prioritize originality over conventional thought. Throughout my time at Skidmore, I discovered my artistic voice in expressing individuality through polyphonic compositions and arrangements for violin, while collaborating with students and faculty to promote the study of great classical and contemporary music. The following works on the concert represent a diverse range of difficulties that I have worked to overcome.

Since beginning my studies in music, I committed myself to connecting with diverse audiences through shared emotional experiences. The complexities of modern life including conformity, inequality, and isolation deeply influence my musical decisions and the emotional character, structure, and intent of my work.

Skidmore broadened my understanding of modern life through courses in philosophy, political science and business, each of which inform my interpretations and compositions. My most

transformative collegiate experiences include studying violin and composition in Vienna with Gabriele Proy and Barbara Gorzyska as well as performing in private concerts around the Capital Region, including at the Lake George Music Festival.

Similar to the polyphonic music I perform, I also cannot exist as a single unsupported voice. Therefore, I thank Michael Emery, Michael Lowry, Angelique Scully, Jameson Platte, my professors in Vienna, my friends, and my mother, sister, and grandmother for their unwavering support throughout my journey.

I also extend my gratitude to my teacher and mentor, Kenneth Sarch, who recently passed away on April 3rd. His immortal teachings of individuality and persistence will live on in me forever. Each of you have been essential in my artistic development, and I will never be able to thank you enough for your countless hours of dedication.

Finally, I thank my grandfather for his kindness and love during my entire life. He passed away on April 9th and never turned down an opportunity to hear me play. He would always say after dinner, “When are we going to get the music?” I always enjoyed sharing it with him.

Following commencement, I will continue my education in violin performance and composition with a focus on polyphonic technique and chamber music.

Collaborators:

Michael Emery, Distinguished Artist-in-Residence, Violin
Angelique Scully, Collaborative Pianist
Michael Lowry, Class of 2026, Piano

Upcoming Events

Skidmore in Concert:
Concert Band
Sunday, April 26, 1:00pm

Skidmore in Concert:
Guitar Ensemble
Sunday, April 26, 4:00pm

Skidmore in Concert:
String Ensembles
Sunday, April 26, 6:00pm

Skidmore in Concert:
Global Music Showcase
(Chinese, Indian, + West African
Ensembles)
Monday, April 27, 7:00pm

Skidmore in Concert: Orchestra
Wednesday, April 29, 7:00pm