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1964-08-11

# Graduate recital by Donald Caldwell, violin, August 11, 1964

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1963-64  
No. 18

BOSTON UNIVERSITY  
SCHOOL OF FINE AND APPLIED ARTS  
DIVISION OF MUSIC

*presents*

GRADUATE RECITAL

*by*

DONALD CALDWELL, *violin*

*assisted by*

Carol Rand, *piano*

*and*

Richard Rephann, *harpsichord*

Tuesday, August 11, 1964

8.30 P. M.

MARSHALL ROOM

855 Commonwealth Avenue

## PROGRAM

### I

#### Sonata in A Major, Book III, No. 1

Jean Marie Leclair

Adagio

Allegro

Aria Gratoso

Allegro

Jean Marie Leclair (1697-1764) was one of the most important violinist-composers of the eighteenth century, and indeed of the entire Baroque period. His sonatas, which have been largely neglected for the Italians and Germans, are one of the high points of the Baroque sonata style. His most important group of works, forty-eight "solo" sonatas for violin and figured bass, are grouped in four *livres* or books of twelve sonatas each; Book I (opus 1, 1723), Book II (opus 2, ca. 1728), Book III (opus 5, 1734) and Book IV (opus 9, 1738).

These solo sonatas exhibit the most distinguished and advanced writing of any of Leclair's works and the virtuosity demanded was usually reserved for the concerto. The Sonata in A plainly displays the free, distinctly original melodies for which Leclair was known. Marc Pincherle, a noted authority on violin music of the Baroque, points out that these melodies are ornamental in a less exuberant way than Leclair's Italian contemporaries. The international quality of his style can be traced in this sonata; in the influence of Italian operatic recitative in the first movement, in the reflection of Vivaldi by the vigor and incisiveness of the quick movements, and in the French elegance and restraint which permeates the *Allegro Gratoso*.

### II

#### Sonata in C Minor, Op. 30, No. 2

Ludwig van Beethoven

Allegro con brio

Adagio cantabile

Scherzo: Allegro

Finale: Allegro

Beethoven's ten sonatas for violin and piano, except for opus 96, were composed within the space of six years. They are, therefore, not the compendium of style growth contained in the pianoforte sonatas. Yet they are one of the most important groups of works in the violinist's repertoire. The three sonatas of opus 30 are dedicated to Czar Alexander I of Russia and composed during the first half of 1802, a year marked by the completion of the second symphony, the three piano sonatas, opus 31, and notable for the appearance of the famous Heiligenstadt testament.

The Sonata in C Minor is one of the strongest, most dramatic of the ten sonatas, not surprising in view of the impact of most of Beethoven's works in this key. It is one of three of the sonatas which is in four movements, the addition of the scherzo aligning it to the overall structure of the symphony.

One of the rather interesting features of the sonata-form first movement is the appearance in the development of what appears to be a new melody in quarter notes, but is actually an augmentation of an inconspicuous part of the first subject. The martial quality of the second subject gave rise to a rather

spurious programme, in Cobbett's *Cyclopedic Survey of Chamber Music*, of the whole first movement as a descriptive battle piece, a description which is even extended to the other four movements!

The scherzo movement is notable for its trio, which is in the same key as the rest of the movement and is canonically treated as is many times found in the trios of Haydn.

The last movement is a combination of sonata and rondo form. Briefly stated, this involves using the key relationships and the development idea of the sonata-form combined with the rondo idea of a recurring theme. In this case, what would be the second subsidiary section of the rondo form is replaced by a development section.

## I N T E R M I S S I O N

### III

#### Sonata No. 2, Op. 28

Albert Roussel

Allegro con moto

Andante

Presto

Albert Roussel (1869-1937) was a French composer contemporary with Debussy and Ravel. He first embraced, then repulsed the influence of Impressionism, to develop a style which is most usually labeled neo-Classical. His most important works appeared in the 1920s and 1930s, among them the third and fourth symphonies and the Suite in F for orchestra which, though containing bold experiments, have a sense of form and construction that is clear and firm.

Roussel's works include two violin sonatas, the first written in 1903, and the second in 1925, a string quartet, a string trio and a trio for flutes.

Some of the marks of Roussel's style can be seen in the Second Sonata, among them vigorous thematic development, clearly delineated rhythms, and asymmetrical progressions. One of his favorite harmonic and melodic devices is the augmented fourth which imparts a particular color. Special attention is called to the use of tempo change to mark the structural outlines of the various movements, and to the use of an interesting time signature in the last movement, 6/8.4/8 which contains some of the vigorous and exciting rhythmic treatment characteristic of Roussel.

### IV

#### Four Pieces, Op. 7

Anton Webern

Sehr langsam

Rasch

Sehr langsam

Bewegt

One of the reactions to the dominant Germanic style of the nineteenth century was to the extraordinary length of major works, so that the brief, terse composition has become one of the marks of twentieth century composition. No-

where is this quite as noticeable as in the works of Anton Webern (1883-1945). The works of opus 7 through 12 are groups of pieces that are short even for Webern. The Four Pieces, opus 7 (1910) average slightly more than one minute apiece. They are not large forms reduced, but rather miniature forms in a highly concentrated style displaying an exhaustive array of textures, dynamic possibilities, tone color, tempo and rhythmic complexities, and violinistic effects including *ponticello* and *col legno*.

These pieces were written during the period of Webern's and Berg's close association with Schoenberg in Vienna, when the three were in almost daily contact between the years 1906 and 1912. This was the period of the beginnings of atonality, not to be confused with the later, more strictly organized twelve-tone compositions.

### Three Pieces, (1944)

Alexei Haieff

Polka

Air

Ritornel

Alexei Haieff was born in Siberia in 1914 and came to this country in 1931 where he attended Juilliard School. Later, he became one of the many twentieth century composers to study with Nadia Boulanger. His music seems to be closely associated with Stravinsky's type of neo-classicism, with broad melodies, rich tonal harmonies and with modernistic effects achieved through rhythmic agitation. The Three Pieces are each well-defined three-part forms. In each of the quick movements, the Polka and the Ritornel, the motivic material is made up of separate distinctive segments which are laced together in a patchwork pattern of varied time signatures, and each with a contrasting coda leading to a vigorous close. The Air consists of long, arching melodies within a carefully constructed, well-balanced framework.

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*This program presented in partial fulfillment of the requirements  
for the degree Doctor of Musical Arts*