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1994-10-20

# Faculty recital: John Daverio and Marti Epstein, October 20, 1994

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*Boston University School for the Arts  
Music Division*

—presents—

# FACULTY RECITAL

JOHN DAVERIO, *violin*

MARTI EPSTEIN, *piano*

XX

Thursday, October 20, 1994 at 8:00 p.m.  
The Marshall Room  
855 Commonwealth Avenue  
Boston, Massachusetts

JOHN DAVERIO, *violin*  
MARTI EPSTEIN, *piano*

Thursday, October 20, 1994  
8:00 p.m.

**PROGRAM**

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Fratres (1980)

Arvo Pärt  
(b. 1935)

Violin Sonata "Emma Lee"

Andy Vores  
(b. 1956)

Emma Batchelor of England  
Emma Lee of Lonely Dell  
Doctor Grandma French of Winslow

Vidui—Nigun  
from *Baal Shem, Three Pictures of Chassidic Life*

Ernest Bloch  
(1880-1959)

—Intermission—

*Endgame* for Solo Violin

Marti Epstein  
(b. 1959)

Grand Duo for Violin and Piano

Lou Harrison  
(b. 1917)

Prelude: Moderato  
Stampede: Allegro  
A Round (Annabel & April's)

## PROGRAM NOTES

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### Ludwig van Beethoven: The Violin Sonatas

#### Sonata No. 5 in F major, Opus 24, "Spring"

Beethoven wrote his F major violin sonata during the second half of 1800, during which time he also composed the B-flat piano sonata, Opus 22, and the A minor violin sonata, Opus 23. In the spring of that year he had given his first concert for his own benefit, at which he had introduced the Septet, Opus 20, and the First Symphony, works which contributed substantially to the establishment of his reputation. He was nearing the end of what scholars have often referred to as the first period, a time of growth and development based on the models of his great forebears. The coming years were marked by his pursuit of the symphonic ideal, by the creation of music filled with an energetic dynamism which, in the minds of most people, comprises their notion of Beethoven. But even during that time Beethoven also composed works of striking lyricism—the Violin Concerto, for example, or the Fourth Piano Concerto and the Fourth and Sixth symphonies. And that strain of relaxed lyricism appears already in the first theme of the F major violin sonata, a melody that Beethoven may have adapted from the theme of a Clementi piano sonata (Opus 25, No. 4); its open sunny mood is no doubt responsible for the sonata's nickname "Spring" (which does not come from Beethoven himself). Only the secondary theme—unexpectedly veering to the minor—is in the "energetic" mold. The slow movement, in B-flat, actually anticipates the singing lyricism of Schubert, especially in its change to G-flat, an unusual key relation for Beethoven at this period. This is the first of Beethoven's violin sonatas to have four movements. The "extra" movement is a very short and incisive scherzo. The sonata's finale is a rondo built on another theme of relaxed lyricism that rounds out the sonata's winning invitation to pleasure.

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#### Sonata No. 7 in C minor, Opus 30, No. 2

The three violin sonatas published as Opus 30 were composed in the summer of 1802, probably before Beethoven moved to Heiligenstadt, an outlying suburb of Vienna, where he wrote the famous "Heiligenstadt Testament." This was an expression of despair and even suicidal thoughts on account of his ill health and the growing deafness that he had still not fully acknowledged. In spite of his despondency at this time, Beethoven nonetheless composed a remarkable number of works before the end of the year: the three violin sonatas of Opus 30, the three piano sonatas of Opus 31, two sets of keyboard variations, and the Second Symphony. The violin sonatas were published in 1803 with a dedication to Emperor Alexander I of Russia, one of many dedications

Beethoven made over the years to the Russian aristocracy, of which the best known is that of the Opus 59 string quartets to Count Rasumovsky.

Prior to Beethoven's time, violin sonatas were regularly billed as works for piano "with the accompaniment of a violin"—that is, the keyboard part constituted the essence of the work and the violin provided merely an extra dimension of sonority which could, in many cases, be omitted altogether. Gradually over the years the violin part became more independent and less dispensable, though duo sonatas remained, by and large, genuine *chamber* music, intended for performance in relatively small rooms, mostly in private houses. The three sonatas of Opus 30 mark an important advance in the conception of this chamber music genre for public performances given in larger halls before a paying audience. The violin part gradually became more dramatic and assertive, better designed for projection in its new milieu.

Even within the Opus 30 set, the second of the three sonatas, which happens to be in a minor key, and therefore "suited" to the composer's moods in 1802, has been regarded as a particularly advanced work, especially in its outer movements—partly, no doubt, from our reaction to the Beethovenian C minor sound, but certainly also because of its grandiose conception of first and last movements, among the largest that Beethoven had composed to this time.

The first movement exposition does not repeat; the material presented by the piano in the opening measures and echoed immediately by the violin takes on deeper and more powerful significance throughout. The *Adagio cantabile* is more decorative, basically a series of variations on a melodious tune in A-flat, though with dark moments in the minor. The Scherzo is a hearty dance movement, made all the more vigorous by Beethoven's off-the-beat *sforzandi*. For a finale, Beethoven eschews the traditional light rondo in favor of a serious and full-fledged sonata-form movement that keeps its serious expression to the very end.

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### Sonata No. 6 in A major, Opus 30, No. 1

The first and third sonatas of the Opus 30 set have tended to be rather overlooked in comparison to the second, which has seemed already to reveal the mature Beethoven in its C minor intensity. But the presumably "lighter" major key sonatas are also part of this compositional growth, a fact that we may appreciate more readily if we remember that Beethoven's original version of the A major sonata featured a dramatic and far-reaching finale that was already "middle-period Beethoven" in style. Indeed, we know it today as the finale of Opus 47, the famous *Kreutzer* Sonata, since Beethoven chose to replace it with a rather light set of variations. This fact should remind us that already in 1802, Beethoven was on the verge of his stylistic breakthrough.

In the form in which we have it today, the opening movement's sonata form is compactly efficient, building its development from a dialogue between the

sixteenth-note turn figure that appears at the outset and the upward-striving second theme, which takes on a more dramatic character before the return to the tonic. The Adagio provides lyric opportunities for both instruments in alternation as they sing a simple eight-bar melody. A short sequel seems to lead afield, but suddenly returns to a restatement of the first melody. The second time the sequel moves farther, into darker regions in which both violin and piano explode into quasi-operatic *fioriture*. The third time the song is sung, the sequel in fact becomes the coda, extending the cadence and reaffirming the primacy of the tonic, which had been cast in doubt.

As already mentioned, Beethoven's first idea for the finale was a movement that he later labeled "in a very concertante style, like that of a concerto." In the end he apparently decided that so weighty a close was out of place here; the new ending was considerably lighter in density. As with the slow movement, the instruments alternate in presenting the theme proper, thirty bars divided into four phrases of equal length. Of the six variations, the highly abstract fourth points the way to Beethoven's far-reaching late variation style. The fifth is the *de rigueur* minor-mode treatment, while the last switches to a jovial 6/8 meter in Allegro tempo for a lively conclusion.

—Steven Ledbetter

## MEET THE ARTISTS

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**Bayla Keyes** is well-known to audiences as a founding member of the internationally famous Muir String Quartet, winner of the Evian and Naumburg Competitions. Ms. Keyes received her Bachelor's Degree from the Curtis Institute of Music, her Master's Degree from Yale University, and her first professional experience with the acclaimed Music from Marlboro. Her teachers have included Paul Kling, Ivan Galamian, Oscar Shumsky, Felix Galimir, Raphael Hillyer, Karen Tuttle, and members of the Beaux Arts Trio, Budapest and Guarneri Quartets. In addition to performing as soloist and chamber musician in concerts throughout Europe and North America, Ms. Keyes teaches at Boston University, where she is co-chair of the String Department, as well as at several summer festivals, most notably the Taos School of Music and the Interlochen Chamber Music Conference. In September 1994 Ms. Keyes gave the Italian and American premieres of a new work for violin and jazz orchestra, "Capriccio," by Bernard Hoffer, with Boston Musica Viva.

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A native of Brazil, pianist **Maria Clodes** gave her first public recital at age six in Rio de Janeiro. After graduation from the Conservatory of Music there, she continued her studies in Austria, Germany and England; she was recipient of first prize at the Salzburg Summer Academy, second prize at the Munich International Competition, and the medal of the Harriet Cohen Institute of London. Her appearances during this period included recitals at the Salzburg Festival, the Concertgebouw in Amsterdam, and Wigmore Hall in London, and she also appeared as soloist with the Mozarteum Orchestra of Salzburg, the Niedersachsen Orchestra of Hanover, and the London Philharmonic in an eight-concert tour of England. After coming to the United States, she earned her doctorate in musical arts at Boston University, where she is currently an associate professor of piano. Orchestral appearances in this country have included the Denver Symphony, the Cincinnati Symphony, and the Mozart Festival Orchestra at Lincoln Center, and her Carnegie Hall recital debut received high acclaim. She recently performed and taught with the Philadelphia String Quartet in a chamber music program at the State University of California at Long Beach, and last season she played Granados' *Goyescas* as part of the Boston Opera Company's Granados celebration.

## MEET THE ARTISTS

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**John Daverio** received his Ph.D. in Musicology from Boston University, where he is currently Associate Professor of Music, Chair of the Musicology Department, and Director of the Graduate School Division of Music. His areas of expertise include 17th-century Italian chamber music, German Romantic opera, the music of Robert Schumann, and 19th-century aesthetics. His published work has appeared in *Acta Musicologica*, *The Journal of the American Musicological Society*, *The Journal of Musicology*, *Opera Quarterly*, *19th Century Music*, and *The Journal of Musicological Research*. He has served as President of the New England chapter of the American Musicological Society and was recently named to the Board of Directors of the American Brahms Society.

In addition to his musicological work, he is active as a violinist, focusing on the music of the 20th century. He has appeared as a recitalist in Washington, D. C., New York, and Boston, where he performs regularly with ALEA III, under the direction of Theodore Antoniou.

Professor Daverio's awards include the Joseph Silverstein Prize for Violin Performance (Tanglewood, 1974), and the Alfred Einstein Prize, which he received at the 1988 National Meeting of the American Musicological Society for his work on Schumann.

His monograph on musical romanticism, *Nineteenth-Century Music and the German Romantic Ideology*, was published in the Fall of 1993 by Schirmer Books. He is currently working on a comprehensive study of the life and works of Robert Schumann.

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**Marti Epstein** was born in Denver, Colorado, and grew up in Omaha, Nebraska. She received her Bachelor of Music degree from the University of Colorado, where she studied with Cecil Effinger and Charles Eakin. She both her master's and her doctorate from Boston University, where she studied with Joyce Mekeel and Bernard Rands. She has twice been a fellow in composition at the Tanglewood Music Center, where she worked with Oliver Knussen and Hans Werner Henze. She has received commissions from guitarist David Tanenbaum, who premiered *The Parting Glass* at the 1990 California State-Sacramento festival of new American music, where Ms. Epstein was guest composer. She has also completed commissions for the New England Brass Quintet and tubist Samuel Pilafian. In May 1992, her puppet theater piece, *Hero und Leander*, which was commissioned by Hans Werner Henze and the City of Munich, was premiered at the Munich Biennale for New Music Theater. In 1994 she was a member of the international jury for the Munich Biennale. In December 1993, *Private Fantasy Booth*, which was commissioned by the A\*DEvant-garde Festival of Munich, was premiered in Munich. In April 1994 Ms. Epstein was the commissioned composer for the Rivers Music Schol Seminar on Contemporary Music for the Young. The work she wrote for that occasion was *Concerto for Cello and Chamber Ensemble*, which was performed by young people between the ages of nine and seventeen.

Ms. Epstein is Assistant Professor of Composition at the Berklee College of Music and is the Chair of the Theory Department at the Rivers Music School, where she teaches piano and chamber music in addition to theory.

Ms. Epstein is also an active performer. Together with violinist John Daverio, they form the Daveristostein Duo, specializing in contemporary music for violin and piano. Ms. Epstein has given solo piano recitals in California, Nebraska, and Massachusetts. She is also currently the staff accompanist at the Rivers Music School.

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