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Faculty concert: John Daverio and Maria Clodes Jaguaribe, February 18, 1999

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*Boston University School for the Arts
Music Division*

—presents—

FACULTY CONCERT

JOHN DAVERIO

violin

MARIA CLODES JAGUARIBE

piano

xx

Thursday, February 18, 1999 at 8:00 p.m.
Tsai Performance Center
685 Commonwealth Avenue
Boston, Massachusetts

FACULTY CONCERT

JOHN DAVERIO, *violin*
MARIA CLODES JAGUARIBE, *piano*

Thursday, February 18, 1999
8:00 p.m.

PROGRAM

Three Romances, Op. 22

Clara Schuma
(1819-1896)

Andante molto
Allegretto (mit zartem Vortrage)
Leidenschaftlich schnell

Sonata for Violin and Piano, Op. 105

Robert Schumann
(1810-1856)

Mit leidenschaftlichem Ausdruck
Allegretto
Lebhaft

—*Intermission*—

Sonata for Violin and Piano, Op. 121

R. Schumann

Ziemlich langsam—Lebhaft
Sehr lebhaft
Leise, einfach
Bewegt

PROGRAM NOTES

Clara Wieck Schumann (1819-1896)

Three Romances for Violin and Piano, Op. 22 (1853)

Andante molto

Allegretto (Mit zartem Vortrage)

Leidenschaftlich schnell

As a child Clara Wieck showed a remarkably prodigious talent not only as a pianist but also as a composer. And, unlike other women of her generation, she had the unique privilege of having been born in a house that nurtured her musical gifts. Her father and music mentor, Friedrich Wieck, not only encouraged her career as a pianist, but he also wholeheartedly supported his daughter's compositional activities. Her first compositions for piano date from her eleventh year, and by the age of fifteen she had already composed her *Piano Concerto, Op. 7*.

Her encounter with Robert Schumann inspired her to compose some charming early pieces, mainly for piano or voice. "Clara has written a number of small pieces that show a musical and tender invention that she has never attained before," Robert wrote in their marriage diary in February 1843. When we read on, however, we discover that he had reservations about her compositional ambitions: "But, to have children and a husband who is always living in the realm of his imagination does not go together with composing . . . Clara herself knows her main occupation is as a mother and I believe she is happy with these circumstances and would not want them changed." Clara herself knew that reality. Her busy schedule as a concert pianist, family duties, her own insecurity, and her willingness to give priority to her husband's career would often result in large gaps in her creativity.

The *Three Romances* for violin and piano were the result of a sudden creative surge after such a long hiatus. Now working in her own practice room, Clara finished the *Three Romances* in Düsseldorf in July 1853, along with some of her most original compositions: the *Three Romances* for piano (Op. 21) and a set of Six Lieder (Op. 23). The *Three Romances* for violin and piano, Op. 22, would be the last works she wrote while Robert was still alive. (Clara composed virtually no music after her husband's death.) She dedicated the *Three Romances* to the young Joseph Joachim, virtuoso violinist and member of the Schumann circle, with whom Clara had just collaborated at the Lower Rhine Music Festival. Only two months later, in September 1853, Joachim would introduce to the Schumanns an aspiring new composer, Johannes Brahms, who would ultimately become Clara's devoted friend.

The *Three Romances* exhibit all the qualities that the title itself suggests: they are lyrical, poetic, elegant, imaginative, and sentimental miniatures. The first Romance, in D flat major, is a quintessential romantic piece, in which the richly-arpeggiated piano accompaniment incessantly flows into the lush, lyrical lines of the violin. Midway through the movement, at the peak of its intensity, Clara quotes the first theme of Robert Schumann's A-minor *Sonata for Violin and Piano*, composed two years earlier, thus continuing the exchange of musical quotations that the two had begun many years before. Less complex but equally imaginative is the second Romance, in G minor. Playful and witty at times, it exudes radiance and refinement. In a humorous gesture, the piece ends with a final pizzicato chord not in the expected G minor, but rather in G major. The last Romance, in B flat, is the longest of the group. Here Clara reminds us that she was a piano and Lied composer at heart. Over an elaborately arpeggiated piano accompaniment, the violin soars almost like a human voice, warm and delicate, elegant and expressive.

Clara's ambivalent attitude toward composing may be best summarized in an often-quoted early entry in her diary. At age twenty, Clara admitted: "I once believed that I possessed creative talent, but I have given up this idea; a woman must not desire to compose—there has never yet been one able to do it. Should I expect it to be the one? To believe this would be arrogant, something that my father once, in former days, induced me to do. But I soon gave up believing this. May Robert always create; that must always make me happy."

Robert Schumann (1810-1856)

Sonata for Violin and Piano in A minor, Op. 105 (1851)

Mit leidenschaftlichem Ausdruck

Allegretto

Lebhaft

After having spent an artistically rich and creative decade in Leipzig and Dresden, in 1850 Robert and Clara Schumann, together with their six children, moved to Düsseldorf, where Robert would assume his duties as Municipal Music Director. Disappointed and frustrated by the dilettantism that authorities and members of the local music societies exhibited, Schumann decided during the beginning of his second season to channel his activities into composing music for intimate music-making. It is almost certain that the extensive chamber-music output of autumn 1851 was produced with one purpose in mind: to be performed by the two private ensembles that Schumann had just established, a small vocal ensemble and an instrumental quartet. His *First Sonata for Violin and Piano, Op. 105*, was the inaugural work, followed by a piano trio (his third), the evocative *Märchenbilder*, and the D-minor Violin Sonata, Op. 121. All these works were conceived precisely as the kind of *Hausmusik* that the two private ensembles cultivated.

The uneasiness, boldness, and originality that we encounter in Schumann's late compositions were immediately viewed as signs of disintegration, symptomatic of the composer's mental illness. In a review of the A-minor sonata for the *Neue Zeitschrift für Musik* in 1852, Theodor Uhlig, a staunch supporter of Richard Wagner, wrote: "Idiosyncrasy had given way to musical mannerisms such as obsessive repetitions and curious mixtures of the bizarre and the commonplace." Schumann's late, idiosyncratic style, however, is not that of a madman; it should rather be viewed as what John Daverio has called an "esoteric style": "Whoever hears signs of decay in the late music simply does not know it very well. . . [it shows] Schumann's willingness to experiment, to take chances, to find new solutions to old problems, right up to the end of his career."

Since his early years, Schumann's Janus-faced personality was represented by Florestan and Eusebius, the imaginary characters that informed numerous of his early writings and compositions. The extroverted Florestan, and his counterpart, Eusebius, an introverted and reserved personality, still make their appearance, only in a different manner. As Daverio has noted, the A-minor sonata alternates between Florestinian and Eusebian movements. It is essentially a "cycle of three character pieces, the second of which is the joint effort of Florestan and Eusebius." The opening movement, full of passionate expression (*leidenschaftlich Ausdruck*), clearly belongs to Florestan: melancholy and gloomy for the most part, but shot through with heroic moments, it closes with a virtuosic passage for the violin. Fluctuating between humor and romance, F major and F minor, the second movement is a witty dialogue between the piano and the violin. Florestan comes back for the final movement, in the form of a nervous melody played with bold virtuosic gestures. Toward the end of the piece, Schumann brings back the theme of the first movement, thus emphasizing the overall unity of the work.

Robert Schumann

Sonata for Violin and Piano in D minor, Op. 121 (1851)

Ziemlich langsam - Lebhaft
Sehr lebhaft
Leise, einfach
Bewegt

Written only a month after the A-minor Sonata, Schumann's second violin sonata betrays a degree of maturity that composers rarely attain so quickly. It was completed in early November 1851, and dedicated to Ferdinand David, concertmaster of the Gewandhaus Orchestra of Leipzig and also the dedicatee of Mendelssohn's Violin Concerto. Like the Fourth Symphony and the *Faust* Overture, this sonata is in D minor, a key that, as Daverio has pointed out, "Schumann seems to have associated with solemn grandeur." The sonata's "large dimensions, seriousness of tone, and thematic integration" exhibit a kind of exaggerated, dramatic style that is often associated with the romantic novels that Schumann used to be fond of in his early age.

From its very opening, the work makes a grand statement, with a cadenza-like passage for the violin. By turns serious in tone and elegiac in character, it develops with rigorously emphasized dramatic contrasts. The second movement takes the place of a *Terceto*. After a prolonged tension between B minor and D major, the movement ends in an exuberant B major. Evocative pizzicato gestures usher in the slow movement. A "soft" and "simple" melodic line, almost like a folk tune, develops into a series of dynamic musical exchanges between the two instruments, leading to the final statement in double stops by the solo violin. The finale is an extravagant *tour de force* for both instruments. A nervous gesture obsessively permeates the whole movement, until it finally resolves in virtuoso display and an unexpected D major peroration.

Eftychia Papanikolaou

MEET THE ARTISTS

John Daverio is currently Professor of Music and Chairman of the Musicology Department at Boston University School for the Arts and Graduate School of Arts and Sciences. A musicologist specializing in German Romanticism, he is the author of two books: *Robert Schumann: Herald of a 'New Poetic Age'* (Oxford University Press, 1997) and *Nineteenth-Century Music and the German Romantic Ideology* (Schirmer Books, 1993). His articles and reviews have appeared in *Acta Musicologica*, *The Journal of the American Musicological Society*, *The Journal of Musicological Research*, *The Journal of Musicology*, *19th Century Music*, *Music and Letters*, *Il Saggiatore Musicale*, *Current Musicology*, *19th Century Contexts*, *Opera Quarterly*, *MLA Notes*, *Beethoven Forum*, *Schumann and his World*, *Brahms Studies*, *German Lieder in the 19th Century*, and *19th-Century Piano Music*. He is also a regular contributor of liner notes for CDs on the RCA Red Seal and Deutsche Grammophon labels. He has been a guest lecturer on a variety of topics at colleges and universities including Stanford, UC Berkeley, Columbia and Yale, and has also delivered papers at conferences in Great Britain, Germany, Greece and throughout the United States.

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 has performed with new music groups such as ALEA III, NuClassix, Obscurents, Composers in Red Sneakers and Underground Composers.

His awards include the Joseph Silverstein Prize for violin performance (Tanglewood 1974), the Alfred Einstein Prize (Baltimore 1988), which he received from the American Musicological Society for his research on Schumann's piano music, and Boston University's Metcalf Award for Excellence in Teaching (1997). His biography of Robert Schumann was selected by *Choice Magazine* as an Outstanding Academic Book of 1997. He has served as President of the New England Chapter of the American Musicological Society, and is now President of the Board of Directors of the American Brahms Society and Chairman of the Board of ALEA III.

Maria Clodes Jaguaribe, a native of Brazil, gave her first piano recital at the age of six in the Theatro Municipal in Rio de Janeiro. After graduating from the Conservatory of Music in Rio, she continued her studies with Winfried Wolf in Germany, Bruno Seidlhofer in Austria and Leonie Gombrich in England. She later came to the United States, where she received a Doctorate of Musical Arts degree from Boston University.

Maria Clodes Jaguaribe won prizes in several international competitions including those at Munich, Geneva, London and Salzburg. She was awarded the Harriet Cohen Medal for the best young pianist of the year in London and also the Martha Baird Rockefeller Award in New York. The Rockefeller Foundation sponsored her New York debut. Her first New York performance was hailed by reviewers as the single most beautiful debut of the year.

Ms. Clodes Jaguaribe has appeared as a soloist with the Denver and Cincinnati Symphonies, Handel and Haydn Society, Niedersachsen Orchestra, London Philharmonic, the Mostly Mozart Festival at Lincoln Center, the orchestra of the Boston University Tanglewood Institute, and the Boston Civic Orchestra, among others. She has been the Director of the Young Artist Piano Program at the Boston University Tanglewood Institute for several years and has been a jury member at several international music competitions in South America and Canada. She is currently Associate Professor of Music at Boston University, where she performs extensively as both a solo and chamber musician.

UPCOMING EVENTS

February 19
8:00 p.m.

Faculty Concert
John Manning, *tuba*
Nikki Stoia, *guest artist, piano*
Tsai Performance Center
685 Commonwealth Avenue

February 21
8:00 p.m.

Triple Helix Piano Trio
Bayla Keyes, *violin*
Rhonda Rider, *cello*
Lois Shapiro, *piano*
Tsai Performance Center
685 Commonwealth Avenue

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