

2000-02-23

Faculty concert: John Daverio, violin, Maria Clodes Jaguaribe, piano

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*Boston University School for the Arts
Music Division*

—presents—

FACULTY CONCERT

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

XX

Wednesday, February 23, 2000 at 8:00 p.m.
The Tsai Performance Center
685 Commonwealth Avenue
Boston, Massachusetts

Boston University School for the Arts
Music Division
—presents—

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

Wednesday, February 23, 2000
8:00 p.m.

PROGRAM

Sonata for Violin and Piano in D minor, Op. 9 (1904) Karol Szymanowski
(1882-1937)

Allegro moderato
Andantino tranquillo e dolce
Allegro molto quasi presto

Sonata for Violin and Piano in G minor (1918)

Claude Debussy
(1862-1918)

Allegro vivo
Intermède: Fantastique et léger
Finale: Très animé

—*Intermission*—

Sonata for Violin and Piano (1942-43; rev. 1949)

Francis Poulenc
(1899-1963)

Allegro con fuoco
Intermezzo: Très lent et calme
Presto tragico

Suite Populaire Espagnole (1914-15)
(arr. Paul Kochanski)

Manuel de Falla
(1876-1946)

El Paño Moruno
Nana
Canción
Polo
Asturiana
Jota

PROGRAM NOTES

Karol Szymanowski (1882-1937)

Sonata for Violin and Piano in D minor, Op. 9 (1904)

Due to a resurgence of interest in the music of Karol Szymanowski in recent years, the Polish composer has rightly come to be regarded as one of the most important figures of the earlier part of the twentieth century. Although he came from the Ukraine and undertook his main theory and composition studies in Warsaw, early on Szymanowski launched an international career. He lived in Berlin, Vienna, and Italy, and traveled to Africa and the Middle East before settling in Warsaw in the 1920's. These early explorations had a major impact on the musical imagination of the young composer. As a consequence, Szymanowski's early works do not exhibit the highly reactionary style that became characteristic of his later musical language.

The *Sonata for Violin and Piano* is representative of this early phase of the composer's career. Even though confined within the classical structure of a sonata, the musical language of the piece is heavily indebted to German late-romantic aesthetics. After an angst-ridden opening movement, the ensuing *Andantino* ushers in a broadly lyrical third movement. Alternating between *pizzicato* and *arco* passages, the movement surprises the listener with the repetition of a short cadenza-like phrase in the violin; on its final appearance, the cadenza brings the movement to a serene A major close. With the finale, at times tonal and at times excessively chromatic, we are back to the tempestuous mood of the opening movement, filtered through the rhythms of the tarantella, this time culminating in an emphatic ending.

The Sonata was first performed in Warsaw on April 19, 1909.

Claude Debussy (1862-1918)

Sonata for Violin and Piano in G minor (1916-17)

After having explored the freedom and limitations of post-romantic musical language in a series of programmatic works he wrote after the 1890s (rather unsatisfactorily viewed as musical representations of pictorial impressionism), Claude Debussy returned to composing "abstract" music during the last three years of his life. In 1915 he wrote the *Sonata for Cello and Piano*, the first of a projected series of six sonatas he intended to compose for various combinations of instruments, underlining the fact that their composer was "Claude Debussy, *musicien français*." The following year he composed the *Sonata for Flute, Viola and Harp*, and the *Sonata for Violin and Piano* was the last of the triptych.

Debussy completed the *Sonata for Violin and Piano*, in the spring of 1917, less than a year before his death. Gravely ill during its composition, he confessed how difficult it was for him to write music: "Music has completely abandoned me," he admitted in a letter, while at the same time, writing to his friend Robert Godet, he referred to the Violin Sonata as merely "an example of what a sick man could have written during the war." This last composition, however, should not be viewed as the expression of a composer at the twilight of his artistic career, but rather as an emblem of an entirely new style that Debussy unfortunately did not live to fully explore.

The composer of the lush instrumental colors and floating harmonies of his earlier works is seldom in evidence here. The whole work exudes unrest and anguish, qualities that appear already in the opening idea, a theme both somber and ironic in character. This rather traditionally organized movement unfolds in a series of contrasting elements, ranging from elegiac glissandi to abrupt interruptions and fanciful arabesques. The *Menuet* presents a delicate and witty interplay of ideas, without abandoning any of the previously established austerity. The *Finale* begins with a recollection of the opening idea of the first movement, only this time its development represents an intensification of all the characteristics evident in the first movement. At times a highly esoteric dance and at times an ironic cry bordering on the grotesque, the last movement was described by

Debussy as going "through a curious development to join in a game on a simple theme which turns back on itself, like a serpent biting its own tail."

Debussy accompanied violinist Gaston Poulet for the premiere of the work on May 5, 1917, in a concert that was meant to be the composer's last appearance in Paris.

Francis Poulenc (1899-1963)

Sonata for Violin and Piano (1942-43, rev. 1949)

Francis Poulenc emerged as the most famous of the French composers who made up *Les Six*, the iconoclastic music group that flourished in the 1920's. Although by 1942 the aesthetics of directness and simplicity that *Les Six* propagated had declined, Poulenc continued to compose music in an idiom that exhibited his own predilection for clarity, lyricism, and elegance. In place of an elaborate manifesto against the irrationality of war, Poulenc decided to dedicate the work to the memory of Federico García Lorca (1898-1936). The Spanish poet and playwright (also an accomplished musician) who died tragically during the Spanish Civil War, executed by Franco's troops, here becomes an emblem of loss and death.

The Sonata opens with a marked and rhythmically animated melody, which gradually gives way to a lyrical theme of unmistakable French elegance. The whole movement may be characterized as kaleidoscopic in moods and techniques, constantly vacillating between episodes of extreme lyricism and fiery exuberance. The *Intermez* bears the subtitle "La guitare fait pleurer les songs" ("The guitar makes dreams weep"), a quotation from Lorca. Poulenc's description of this movement as composed "in the manner of an *Andante-Cantilena*, vaguely Spanish," is only partially justified in the elegiac and melancholy mood it evokes. It seems that here the stormy but subdued emotions with which Lorca infused his dramas are musically portrayed in a movement that contains both fire and calm.

The rhythmic energy of the first movement returns in the beginning of the finale, appropriately entitled *Presto tragico*. After a series of contrasting melodic and rhythmic elements, a descending line on the solo violin ushers in the final section of the piece, a slow and agonizing episode, dominated by highly chromatic harmonies. Lorca had recognized the presence of pain as "the root of the Andalusian people. It is not anguish," he explained, "because in this pain one can smile, nor does it blind, for it never produces weeping. It is a longing without object, a keen love of nothing, with the certainty that death is breathing behind the door." Death indeed struck in 1948, when Ginette Neveu, the French violinist for whom Poulenc wrote the work and with whom he gave the Paris premiere on June 21, 1943, died tragically. The following year Poulenc decided to revise the last movement of the Sonata, and thus the finale assumes the role of a somber double homage.

Manuel de Falla (1876-1946)

Suite Populaire Espagnole (arr. Paul Kochanski)

Manuel de Falla, together with Isaac Albéniz and Enrique Granados, may be rightly considered the Spanish nationalist composers *par excellence*. Falla's reputation was already established both in his native country and in France with *La vida breve* (*Life Is Short*, 1905; Paris premiere, 1914), an opera unmistakably Spanish in flavor: vibrantly colorful orchestration, exuberant dances, and mercurial rhythms betray Falla's attempt to fuse national folk idioms with western compositional techniques.

At the same time, Falla was an ardent proponent of that facet of musical nationalism that favored authenticity. Under the influence of his teacher and mentor Felipe Pedrell (1841-1922), whose musicological studies aimed at reviving Spain's musical heritage, Falla studied Spanish folk songs in order to determine the idioms inherent in folk tradition of his native country. During his last year of apprenticeship in Paris (1907-14), he composed a set of seven songs, the *Siete canciones populares españolas* (*Seven Spanish Folk Songs*, 1914) for voice and piano, harmonized folk melodies he found in various collections. The *Suite populaire espagnole*, an arrangement for violin and piano,

uses six of the seven songs, and follows the original closely in that the voice part is given to the solo violin with only slight modifications.

The six movements form a veritable mosaic of moods, rhythms, and colors representative of various regions of Spain. The first piece, *El paño moruno* (*The Moorish Cloth*) comes from the Murcia region of Southeastern Spain, with its delicately nostalgic tone reminiscent of exotic influences. *Nana* is a traditional Andalusian lullaby that Falla said he had heard his mother sing. The rhythmical fervor of *Canción* carries all the excitement of the original text: "Because your eyes are treacherous, I'm going to bury them. You know not what it costs, dearest, to gaze into them." *Polo*, originally the last song of the set, evokes the musical atmosphere of the *cante jondo* (flamenco), the folk idiom of Falla's native Andalusia; with its guitar-like accompaniment and hand-clapping imitations, the piece exudes the passion of the tormented lover: "I have a pain in my heart, which I can tell no one. A curse on love, and a curse on the one who made me know it." In contrast, the following *Asturiana* transports us to the Northern region of Spain for a dignified lament, typical of this area. The final piece is an exuberant *Jota*, the most popular of the Spanish dances, from the Northeastern region of Aragón. The alternation of sections in fast 3/8 for the piano (with the violin adding a guitar-like accompaniment) and slow 3/4 for the voice (here violin) is characteristic of this dance, lending it a bitter-sweet expression.

Falla believed that "in folk song, the spirit is more important than the letter." We have to admit that Falla's careful adaptation of the melodies certainly adds to the spirit of those folk songs, without taking away anything of their beautifully colorful expression.

Program notes by 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, Italy, 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, Crosscurrents, 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 the Doctor 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 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 an adjudicator at several international music competitions in South America and Canada, and this year will serve as a jury member for the Munich International Piano Competition. Ms. Clodes Jaguaribe is Director of the Young Artists Piano Program at the Boston University Tanglewood Institute, and is currently Associate Professor of Music at the Boston University School for the Arts, where she performs extensively as both a solo and chamber musician.

UPCOMING EVENTS

February 28
8:00 p.m.

Boston University Symphony Orchestra
David Hoose, *conductor*
The Tsai Performance Center
685 Commonwealth Avenue

March 2
8:00 p.m.

Boston University Chamber Orchestra
Charles Fussell, Richard Cornell, *conductors*
The Tsai Performance Center
685 Commonwealth Avenue

March 13
8:00 p.m.

Artist Diploma Recital
Aya Hasegawa, *violin*
Jun Komatsu, *piano*
Sayuri Miyamoto, *piano*
The Tsai Performance Center
685 Commonwealth Avenue

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