

1998-01-30

# Faculty concert: "Dreams, Delirium and Transcendence In the Music of our Time," January 30, 1998

---

<https://hdl.handle.net/2144/32528>

*"Downloaded from OpenBU. Boston University's institutional repository."*

*Boston University School for the Arts  
Music Division*

—presents—

FACULTY CONCERT

"DREAMS, DELIRIUM & TRANSCENDENCE  
IN THE MUSIC OF OUR TIME"

BAYLA KEYES

*violin*

MICHELLE LACOURSE

*viola*

LOIS SHAPIRO

*guest artist, piano*

xx

Friday, January 30, 1998 at 8:00 p.m.  
The Tsai Performance Center  
685 Commonwealth Avenue  
Boston, Massachusetts

**"DREAMS, DELIRIUM & TRANSCENDENCE  
IN THE MUSIC OF OUR TIME"**

BAYLA KEYES, *violin*  
MICHELLE LACOURSE, *viola*  
LOIS SHAPIRO, *guest artist, piano*

Friday, January 30, 1998  
8:00 p.m.

**PROGRAM**

---

Phantasy for Violin and Piano,  
Op. 47 (1949)

Arnold Schoenberg  
(1874-1951)

Sonata No. 3 for Violin and Piano (1905-1914)

Charles Ives  
(1874-1954)

Adagio  
Allegro  
Adagio (Cantabile)

—*Intermission*—

Viola Zombie (1991)

Michael Daugherty  
(b. 1954)

Sonata No. 2 "Quasi una Sonata" (1968)

Alfred Schnittke  
(b. 1934)

## Program Notes

---

### **Arnold Schoenberg (1874-1951): Phantasy for Violin and Piano, Op. 47 (1949)**

Born in Vienna, given violin lessons at the age of eight, befriended by the composer Alexander von Zemlinsky, and for a time employed as a cabaret musician and teacher in Berlin, Arnold Schoenberg was to become a seminal figure of our century. Together with his famous pupils, Alban Berg and Anton Webern, he founded the Second Viennese School, altering the course of twentieth-century music with his invention of serialism. After a long and distinguished career in Europe, he was forced to flee Nazism and immigrated to the United States, where he taught at the University of Southern California. Retiring after a heart attack in 1945, his output in his final years reflected his unique synthesis of theory and emotion. Schoenberg's last instrumental work, the *Phantasy*, Opus 47, is a tour de force which brilliantly showcases the 12-note serial technique invented by the composer. To the violin part, originally written to be played unaccompanied, Schoenberg later added a piano part which uses the rows somewhat more freely than does the violin. The tone of the work is expressionistic and even romantic, with traditional nineteenth-century rhetorical gestures, dramatic textural changes, and beautiful contrapuntal writing; yet the dissonance created by Schoenberg's "pantonicity", and the large distances which must be traversed by the lines, give this piece an unmistakably modern sound.

—Bayla Keyes

### **Charles Ives (1874-1954): Sonata No. 3 for Violin and Piano (1905-1914)**

Charles Ives always said that his primary music mentor and inspiration was his father George E. Ives, band director and music teacher in Danbury, CT. Charles Ives was raised on J.S. Bach and counterpoint along with Stephen Foster, and taught to always experiment and keep his ears open, as well as to value music that was particularly related to human events. Fascinated by paradox, ambiguity and the serendipitous combinations of disparate ideas, Ives worked within the for separate musical traditions of; American popular music, American Protestant Church music, European classical music, and experimental music, eventually synthesizing them all in a highly innovative way.

The third violin sonata is the longest of the set of four and the one most seemingly "about" spiritual transcendence. Out of a swirling collage of vernacular-tune memory traces, reworked in stubbornly original juxtapositions of traditional, "wrong-note", and emphatically dissonant (for Ives, Mystical)

harmonies, our ears gradually recognize the familiar and comforting, buried within the strange and abrasive. This process of clarification often leads to a forte climax—a kind of peak experience—followed by a fade-out or suggestion of merging with the cosmos, the Emersonian "oversoul".

According to Ives: "The sonata is an attempt to express the feeling and fervor—a fervor that was often more vociferous than religious—with which the hymns and revival tunes were sung at the Camp Meetings held extensively in New England in the 1870s and '80s. The tunes used or suggested are 'Beulah Land', 'There'll Be No More Sorrow', and 'Every Hour I Need Thee'. Common themes are used with or against the hymn tunes. The first movement is a kind of magnified hymn of four different verses, all ending with the same refrain. The second movement may represent a meeting where the feet and body, as well as the voice, add to the excitement. The last movement is an experiment: the free fantasia is first; the working-out develops into the themes, rather than from them. The coda consists of the themes for the first time in their entirety and in conjunction."

"I remember something father told me," Ives once related. "He said that if a man knows more about a horse than he does about heaven, he should concentrate on the horse and maybe it would wind up carrying him to heaven." In writing music from the core of his rich, multi-faceted musical experience, this iconoclastic artist brought us all quite a bit closer to heaven.

—Lois Shapiro

### **Michael Daugherty (1954-): Viola Zombie (1991)**

The composer writes: "Throughout the forties and fifties, Hollywood studios produced many classic low-budget horror films featuring zombies. *Viola Zombie* is a B-movie for two stereophonic violists. This composition begins *Zombie andante* during which the two violists play rhythmically complex gestures comprised of *col legno battuto* (striking the string with the wood of the bow), left hand *pizzicato*, and *molto vibrato glissandi*. After jerks of *rigor mortis* on a pedal 'A', the violists suddenly take off playing extremely fast gypsy scales in sections marked *Zombie revivus* and *Zombie presto*. After a brief recapitulation, the composition comes to a dramatic end: *Zombie con furore*. The first performance of *Viola Zombie* took place in July, 1991 at the International Viola Convention, Ithaca, New York; performed by violists Jeffrey Irvine and Lynne Ramsey."

Michael Daugherty's list of works reveals an array of titles inspired by contemporary American culture. Born in 1954, Daugherty had a diverse musical background, playing as a jazz, rock, and funk keyboardist and studying classical piano. His formal education included a Fulbright Fellowship at Boulez's IRCAM in Paris, a doctorate in music composition at Yale University

with Earle Brown, Jacob Druckman, and Bernard Rands, and studies with György Ligeti in Germany. After teaching composition at Oberlin Conservatory from 1986-91, Daugherty joined the faculty at the University of Michigan School of Music, where he is currently Associate Professor of Composition. Daugherty has received numerous awards, including recognition from the American Academy and Institute of Arts and Letters, fellowships from the NEA, and a Friedheim Kennedy Center Award. His music is widely performed by major symphonies in America and abroad. Recent recordings include *Metropolis Symphony* (Baltimore Symphony Orchestra under David Zinman), *Elvis Everywhere* (Kronos Quartet), and an all-Daugherty disc which includes *Viola Zombie* and *Lex* (Boston Musica Viva, with Bayla Keyes on viola and electric violin).

—Bayla Keyes

### Alfred Schnittke (1934-): "Quasi una Sonata" (1968)

Born near Moscow in 1934, Alfred Schnittke benefited from time spent abroad as a child, as well as extensive studies in Moscow upon his return. His music is a sophisticated blend of Russian emotional expressivity and power, reminiscent of Shostakovich, with modern Western compositional techniques. Because he is drawn to the warm and human voice of the violin, Schnittke has written many works for the instrument. The Second Sonata, "Quasi una Sonata", marks the beginning of an increasingly dramatic compositional period, contrasting personal musical thoughts with large-scale dramatic gestures, simple triadic harmony with brazen dissonance, and intellectual mastery with mysticism. Schnittke writes: "We know that Webern understood the basic principle of sonata form as a contrast between Strict and Free (Fest und Locker), and I found that idea convincing. I thought that such a contrast might also be possible between Tonal and Atonal (or Serial). In this case Tonality would be 'free' and Serialism 'strict.' I tried it out, and it seemed to me that a certain condition of music history was reinstated on a new level (perhaps the opposition of two styles can be experienced in a similar way to the interaction of two themes in a sonata form)." Schnittke also believed that the composer does not create his own music, but serves merely as a vehicle to transfer it from its existence in the divine ether into the world of human perception.

—Bayla Keyes

## Meet the Artists

---

Violinist **Bayla Keyes** is an active soloist and chamber musician, performing as a member of Boston Musica Viva, the Cambridge Chamber Players, Triple Helix, Sonos, and the Tempest Trio. Recent concert highlights include the Bargemusic series in New York City, solo appearances with the Richmond, Concord, and Ohio Chamber Symphonies, a cycle of the complete Beethoven Violin Sonatas in Boston, annual recitals presenting American works at Boston University, premieres of concertos by Bernard Hoffer and Richard Festinger, and a recording of Michael Daugherty's *Lex*, a dazzling showcase for electronic violin.

Well-known to audiences as a founding member of the Muir String Quartet, with whom she won the Evian and Naumburg Competitions and played over one thousand concerts on the international touring circuit, 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, and the Budapest and Guarneri Quartets.

Ms. Keyes teaches at Boston University, where she is Co-Chairman of the String Department, and at several summer festivals, most notably Boston University Tanglewood Institute and Interlochen Chamber Music Conference.

She plays a Gennarius Gagliano violin made in 1740. Ms. Keyes has recorded for Video Artists International, Ecoclassics, CRI, Musical Heritage, EMI-France, and New World Records.

**Michelle LaCourse**, violist, has appeared as a soloist and chamber musician throughout the U.S. and Europe with high critical acclaim, and has received numerous performance awards and distinctions. She was formerly a member of the Lehigh Quartet, the Delphic String Trio, the Aeolian Trio, and has performed at the Aspen, Eastern, Wilmington, Bloomsburg, Skaneateles and Musicorda music festivals. As an orchestral musician she has performed with the Baltimore Symphony and has been principal violist and soloist of the Chamber Orchestra of Grenoble, France; and of the Concerto Soloists Chamber Orchestra of Philadelphia. Ms. LaCourse holds Bachelor and Master of Music degrees, as well as the Artist Diploma, from the Peabody Conservatory of Music, where she studied with and was teaching assistant to Karen Tuttle. She also studied with David Holland at the Interlochen Arts Academy and Robert Swan at Northwestern University. She has given masterclasses at music schools across the country and currently teaches viola and chamber music at Boston University, University of Massachusetts at Amherst and Longy School of Music.

**Lois Shapiro**, pianist, has concertized as soloist and collaborative artist throughout the U.S. as well as abroad. The range of her interests and affinities is reflected in a repertoire of considerable scope, from period instrument performances of 18th century works to premiers of new pieces written for her. A winner of New York's Concert Artists Guild Award, Shapiro has recorded on Afka, Channel Classics, Centaur, and MLAR. She teaches piano and chamber music at Longy School of Music and Wellesley College. She has given numerous masterclasses and lectures on topics such as the music of Robert Schumann within the context of his intellectual and artistic milieu. According to the Boston Globe: "She is a wonderful artist and a dangerous person to work with...what makes her dangerous is her imagination and her insight; Shapiro has the great gift of making everything she does sound inevitable even when it is surprising."

### UPCOMING EVENTS

---

January 31  
8:00 p.m.

**Opera Institute Mid-Winter Fringe Festival**  
Handel's *Clori, Tirsi, e Fileno*  
Drew Minter, *guest director*  
Kostis Protopapas, *conductor*  
Tsai Performance Center  
685 Commonwealth Avenue

February 2  
8:00 p.m.

**Boston University Symphony Orchestra**  
Miguel Harth-Bedoya, *guest conductor*  
Eric Ruske, *horn*  
Tsai Performance Center  
685 Commonwealth Avenue

February 3  
8:00 p.m.

**Boston University Chamber Orchestra**  
Michalis Economou, *conductor*  
Daniel Meyer, *conductor*  
Boston University Concert Hall  
855 Commonwealth Avenue

February 4  
8:00 p.m.

Faculty Concert  
"The Three Brahms Violin Sonatas"  
Yuri Mazurkevich, *violin*  
Maria Clodes Jaguaribe, *piano*  
Tsai Performance Center  
685 Commonwealth Avenue

# *Boston University School for the Arts*

## **Advisory Board**

Nancy Reis Joaquim  
Esther B. Kahn  
Michael Melody  
Stephen M. Mindich  
Ronald Sampson  
Anne-Marie Soullière  
Ralph Verni

## **Administration**

Bruce MacCombie, *Dean*

Phyllis Hoffman, *Director, Music Division*  
Roger Croucher, *Director, Theatre Arts Division*  
Hugh O'Donnell, *Director, Visual Arts Division*

Walt Meissner, *Associate Dean, Administrative Affairs*  
Patricia Mitro, *Assistant Dean, Enrollment*  
Shirley Ginsberg, *Graduate Fincancial Aid Coordinator*  
Judith Sandler, *Public Relations Director*  
Karla Cinquanta, *Alumni Officer*  
Leslie Dressler, *Development Director*

General Information:	(617) 353-3350
Public Relations Office:	(617) 353-3345
Development Office:	(617) 353-3345
Alumni Relations Office:	(617) 353-3345
SFA Events Information Line:	(617) 353-3349

\*\*\*\*\*

*The School for the Arts welcomes your support to help continue these concerts. Information regarding gifts to the School may be obtained from: The School for the Arts Development Office, 855 Commonwealth Avenue, Rm. 202, Boston, MA 02215 (617) 353-7293.*