

Ms. Janssen began her cello and piano studies at the age of seven at the Kharkov Special Music Boarding School in Ukraine, and later in the Preparatory Department of the Longy School of Music, where she was a principal cellist of the Young Performers Chamber Orchestra. Over the years, Ms. Janssen has studied cello under professors I. D. Rojavsky, L. S. Nikulina, Terry King, Thomas Kraines, Mihail Jojatu, and Marc Johnson, and piano under L.A. Podpalnaya, Philis Asseta, and Lyubov Shlain.

Ms. Janssen has taken part in master classes with cellists Laurence Lesser, John Kaboff, Natasha Brofsky, Andrew Pearce, Kangho Lee, Joshua Gordon, and Natalia Gutman. She holds an Undergraduate Diploma with Distinction in Cello Performance from Longy School of Music, a Bachelors of Music degree from Emerson College, and a Master of Music degree with Honor Award for outstanding achievement in String Performance from Boston University.

Longy

School of Music

FACULTY ARTIST RECITAL

Erik Entwistle, piano
Clayton Hoener, violin
Meghan Jacoby, flute
Daria Janssen, cello



Sunday, March 4, 2012, 7 P.M.

Longy School of Music
Edward M. Pickman Concert Hall
27 Garden Street, Cambridge

Longy

School of Music
ZABRISKIE HOUSE
27 GARDEN STREET, CAMBRIDGE, MA 02138
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All-Dussek program to commemorate the 200th anniversary
of the composer's death

Sonata in B-flat major, Op. 69, No. 1

Allegro molto con fuoco
"Les Soupirs." Adagio cantabile
Rondo. Allegro non troppo

Jan Ladislav Dussek
(1760–1812)

Clayton Hoener, violin
Erik Entwistle, piano

Sonata in F minor, Op. 77 ('Invocation')

Allegro moderato, ma energico
Tempo di Menuetto. Con moto
Adagio non troppo, ma solenne
Rondo. Allegro moderato

Dussek

Erik Entwistle, piano

– I N T E R M I S S I O N –

Trio in F major for flute, cello, and piano, Op. 65

Allegro espressivo
Larghetto con un poco di moto
Rondo. Moderato assai

Dussek

Meghan Jacoby, flute
Daria Janssen, cello
Erik Entwistle, piano

Please join us for a reception after the concert in the Wolfensohn Room

Out of respect to the performer, we ask that you please turn off all electronic devices.
The use of flash photography, video, and audio recording is prohibited.

tion *Lamentations and Praises*.

Mr. Hoener was a founding member and first violinist of the Boston Composers String Quartet, winning a silver medal in the 1993 Osaka Chamber Music Competition, a Chamber Music America Three-Year Residency Grant, and the 1995 CMA/ASCAP Award for Adventurous Programming. As solo violinist and chamber musician, he has also participated in the Cleveland, Taos, and Kneisel Hall Chamber Music Festivals, and the prestigious Internationale Sommerakademie-Mozarteum in Salzburg, Austria. For over a quarter century, violin and pedagogical instruction has held a special place in his career. Mr. Hoener is a faculty member of Longy School of Music, where he held the posts of Associate Chair of Strings and Community Programs Chair of Strings from 1998–2010. He is also a faculty member of Cape Cod Conservatory.

He holds Bachelor and Master of Music degrees from Boston University, as a student of Roman Totenberg. Mr. Hoener has recorded for Albany, Koch International Classics, Master Musicians Collective, Music and Arts, and Northeastern Records. He performs on both period and modern instruments. Carl Becker and Son of Chicago made his modern violin in 1925.

A native of the San Francisco Bay Area, flutist **Meghan Jacoby** has performed as a chamber and orchestral musician throughout the US, England, Mexico, Costa Rica, and Cuba. Ms. Jacoby currently freelances throughout the greater Boston area and has performed with the Boston Lyric Opera, Radius Ensemble, and with the Portland (Maine), Cape Cod, New Bedford, Atlantic, and Cape Ann Symphony Orchestras. She is currently a doctoral candidate at Boston University. From 2002-2003 she attended The Studio in Kent, England, studying with legendary flute pedagogue, Trevor Wye. Ms. Jacoby's other principal teachers include Linda Toote, Robert Willoughby, and Michelle Caimotto. A new music enthusiast, Meghan has performed at the New Music Forum's Festival of Contemporary Music in Oakland, California, the Society of Composers, Inc. convention in New York, New Music Brandeis, and with the Boston New Music Initiative, Brave New Works, and the Callithumpian Consort. Meghan has been a three-time finalist in Boston's James Pappoutsakis Memorial Flute Competition and was recently named 2nd Prize Winner in the Kentucky Flute Society's Piccolo Competition. A dedicated teacher, Meghan is on faculty at the Longy School of Music, Phillips Academy Andover, Concord Academy, The Waldorf School of Lexington, and will be joining the flute and chamber music faculty at the International Chamber Music Academy in Regensburg, Germany this summer.

Daria Janssen is an active soloist, chamber musician, piano accompanist, and teacher. First Prize winner of the 1997 International Music Competition "Виртуозы -2000" in St. Petersburg, Russia, 2009 Soloist Competition winner with Shostakovich *Cello Concerto No.1*, winner of 2004 Honors Competition in a trio with Paul Jacobs and Dainius Poudjukas, and a Diplomat of the 1998 International Music Competition "Concursul International de Muzica Jeunesses Musicales" in Bucharest, Romania, Ms. Janssen first appeared as a soloist with Kharkov Philharmonic Orchestra at the age of nine. In 2006, she received a Participation Diploma at V Carlos Prieto International Cello Competition in Morelia, Mexico and in 1997 was a semi-finalist in Tchaikovsky's Competition in St. Petersburg, Russia.

traditional melodic construction of falling pairs of notes). There is also more contrast within this movement's extended sectional form; the serene opening idea is followed by a middle section of funereal character punctuated by heroic outbursts. Beethoven's spirit hovers over this music, which in moments also looks forward to Chopin.

If in the finale we are to encounter another customary rondo, Dussek compensates with a marvelously constructed movement featuring a series of attractive melodic ideas and unexpected forays into unusual harmonic areas (where he also brings along fragments of the main tune). In the middle of the movement Dussek writes a section in the parallel minor, a typical device; like its counterpart in the *Violin Sonata*, it is a particularly striking passage whose harmonic richness and Romantic character appears well ahead of its time, foreshadowing similar passages found in the '*Invocation*' *Sonata*, the work that would prove to be his crowning achievement.

What can be said on behalf of a composer such as Dussek, whose music was celebrated during his lifetime but has since been all but forgotten? Is there a place for Dussek's music, with its unique aesthetic, alongside that of Mozart, Haydn and Beethoven? Two hundred years after his death, it remains for us to listen with open ears and to judge for ourselves.

-Erik Entwistle

About the Artists

Pianist and musicologist **Erik Entwistle** studied with Andrew Rangell and Sally Pinkas at Dartmouth College, later earning his M.M. in piano performance at Washington University in St. Louis where he studied fortepiano under Seth Carlin. He earned his Ph.D. in musicology at the University of California, Santa Barbara, studying with Michael Beckerman, and he completed his piano training there with Betty Oberacker. He is currently on the music history faculty at the Longy School of Music.

Erik has devoted much of his performing and scholarly efforts to the music of Czech composers. His writings on Martinů, Weinberger, and Janáček have been featured in the *New York Times*, the *Opera Quarterly*, the *EPTA Journal*, and in a collection of essays, *Martinů's Mysterious Accident*, edited by Michael Beckerman. Erik has released two recordings of solo piano and chamber music by Martinů on the Summit Records label. He co-edited *The Kaprálová Companion*, a book of essays devoted to the Czech woman composer Vítězslava Kaprálová, which was published in 2011 by Lexington Books. He has written a chapter on Dussek's "*Invocation*" *Sonata* for the upcoming book *Jan Ladislav Dussek: A Bohemian Composer En Route Through Europe*.

Clayton Hoener is a dynamic and versatile violinist who has performed extensively throughout the United States, Europe, and Asia. He is principal second violin of the Boston Pops Esplanade Orchestra, and also regularly performs with the Handel & Haydn Society and numerous other musical organizations. With eight musicians of the Handel and Haydn Society and the vocal group Chanticleer, Mr. Hoener participated in the 2002 Grammy Award winning recording of John Tavener's compelling composi-

About the Music

Imagine if we could be transported back in time, as happens magically in Woody Allen's recent film *Midnight in Paris*. But instead of 1920's Paris, we found ourselves over a century further back in the Napoleonic Era. In the French capital, at Talleyrand's palace, we would find one of the most celebrated composers and pianists of the day enjoying the height of his career. Not only had the aging Haydn sung his praises, but Beethoven learned a thing or two from him before himself taking the musical world by storm. His name was Jan Ladislav Dussek.

During his lifetime Dussek was universally admired as one of the era's most distinguished pianists. In his concerts he would turn the piano sideways in order that audiences could admire his handsome profile, a novel practice at the time (he was referred to as "Le beau Dussek" in his younger years). Circumstance and habit made Dussek something of a wanderer, giving concert tours throughout Europe but also settling at various courts for periods of time where he often enjoyed privileged status. In France during his younger years he became a favorite of Marie Antoinette, but in 1789 retreated to London in advance of the French Revolution. There he advised the piano maker Broadwood and tried his hand at music publishing in a joint venture with his father-in-law. This eventually ended in bankruptcy, abruptly ending his London sojourn as Dussek fled to the continent to avoid debtor's prison, leaving wife and child behind. Further adventures awaited Dussek; he became closely associated with Prince Louis Ferdinand of Prussia, who was also a composer and pianist (Beethoven had dedicated his *Third Piano Concerto* to him). The frequent soirées presided over by Dussek and the Prince were celebrated not just for their high musical caliber but also for the abundance of fine food and drink. The two enjoyed a strong bond until Louis was killed in battle against Napoleon's forces in 1803. Dussek, who had accompanied the Prince during his campaigns, later composed his '*Élégie harmonique*' piano sonata in his memory.

Dussek's final years were spent back in Paris, where in 1807 he entered the service of Talleyrand, at that time Napoleon's foreign minister (an ironic appointment given his previous association with the ancien régime and Louis Ferdinand). After several highly successful appearances in the French capital, Dussek, due to increasing health problems, was heard and seen less and less by his adoring audiences. Evidently, prolonged access to the finer things in life had exacted a toll on Dussek, whose excessive eating and drinking compounded the misery he endured from painful bouts with gout. His obesity had reached the point that at his final concert (in which he played before Napoleon) the piano tuner recalled that he appeared as wide as the piano.

Sonata in F minor, Op. 77 ('Invocation')

It was in this sad condition that the increasingly bed-ridden Dussek composed the last of his piano sonatas, completed in 1812, the year of his death. He subtitled the work '*Invocation*' but there are no surviving documents that offer any further explanation. This work proved to be the last of his four large-scale sonatas with descriptive titles;

the previous three all possessed specific autobiographical significance – *‘Les Adieux’* (the composer’s abrupt departure from London), *‘Élégie harmonique’* (the death of Prince Louis Ferdinand), and *‘Le Retour à Paris’* (entering Talleyrand’s service).

Since an invocation refers to a prayer or entreaty of some kind, it follows that Dussek is addressing something spiritual in this work. From the sudden shock of the opening bars to the “amen” cadences at the close of the slow movement, from the stark, canonic minuet which refuses to dance to the descent of the Rondo’s final measures into utter darkness, *‘L’Invocation’* shows Dussek clearly aiming at something extraordinary.

‘L’Invocation’ is cast in four traditionally-structured movements, but the content speaks in a more progressive language. More so than perhaps any of Dussek’s other substantial sonatas, *‘L’Invocation’* establishes a self-contained musical world that remains integral from beginning to end, despite the varied formal types of the series of movements and their typical changes of character. Dussek establishes this world through a network of associations between movements that solidify their relationships to one other and create continuity and a strong sense of connectedness. An obvious example is the ubiquitous presence of the key of F minor in the sonata, which dominates three out of the four movements. Dussek’s heavy reliance on the minor tonic serves to enhance the feeling of gloom that pervades the sonata. The exception is the adagio, which is in the flatted-sixth key of D-flat major, a key area (and pitch) that also proves crucial to this work.

Reinforcing this sense of darkness is the use of the lowest register of the piano. Dussek had explored the full range of the keyboard in his previous sonatas, but *‘L’Invocation’* stands out for its use of low-register sonorities. The pianos of Dussek’s era typically have the pitch F as the lowest note, and Dussek’s choice of the key of F minor allows him to take advantage of the darkest sounds available to him on the instrument. Seven years earlier, Beethoven had adopted the key of F minor in his *‘Appassionata’ Sonata*, Op. 57, explicitly for the same reason.

The inherent seriousness of this work and the dire circumstances under which it was composed raises many questions, but due to the lack of evidence about *‘L’Invocation’*, most of these will probably never be answered. For example, was the piece commissioned from a publisher or benefactor? How long did it take Dussek to write the sonata? Did he perform the work for anyone, including his student Betsy Ouvrard to whom the work was dedicated? What was Dussek’s state of mind when composing this work? What was his physical condition when he was working on the piece? What was his attitude towards religion and spirituality? Did he intend the work to be autobiographical? Without such basic information we are left to speculate and, most importantly, to consider what the music of the sonata itself can tell us.

Violin Sonata in B-flat Major, Op. 69, No. 1

Trio in F Major for flute, cello and piano, Op. 65

The two chamber works on tonight’s program offer a more typical picture of Dussek’s musical output at the time of his maturity. Predating the chronic suffering of his final years, they reflect Dussek’s supreme confidence both as a performer and composer. His

frank goal in these pieces is to entertain his audience, notwithstanding the strategically placed challenge or surprise. Although exact dates are not certain for these two works, they hail from about the time that Dussek had first returned to Paris to serve as Talleyrand’s pianist and music director.

Violin Sonata in B-flat Major, Op. 69, No. 1

This violin sonata is a fine example of Dussek’s musical quirkiness and sense of humor. To give but one detailed example, the exposition of the opening movement begins with a succession of wildly contrasting musical ideas before finally settling on a ditty which serves as its second theme in the new (dominant) key of F major. But this melodic idea also proves unstable; the music quickly returns to the home key of B-flat, where it doesn’t belong, and then wanders further afield to D minor before trying it all over again. Fortunately, the second time around the situation is rectified and we get the expected closing theme in F major.

The slow movement is reminiscent of the many single movement, popular-style works that Dussek had previously composed for the London sheet music market. Dussek gave it the colorful title *‘Les Soupirs’* (*‘The Sighs’*), and this idea is immediately - and unmistakably - manifested in the opening melody, which features a retardation (an upwardly resolving suspension) on a long note, followed by 3 faster descending notes. Dussek was fond of adopting this kind of overtly sentimental style and it is manifested in some degree in many of his tunes.

Czech scholars point to the polka-like finale as a reflection of the composer’s Bohemian roots (he was born in the village of Časlav not far from Prague), and it is undeniable that this movement has a strong Slavic character – there is even a remarkable section of this Rondo given to the solo violin (in the parallel minor) that looks forward to style of Dvořák. Here the rondo form is crystal clear, with the main tune offsetting four contrasting episodes and, at last, providing an unequivocally happy ending.

Trio in F Major for flute, cello and piano, Op. 65

Compared with the *Violin Sonata*, the *Trio* shows Dussek at his most generous and expansive. This is one of the earliest extant works for this combination of instruments, with three trios by Haydn constituting the notable forerunners. Rather than one of equal partners, Dussek conceived the piece as a piano sonata with flute and cello accompaniment. However, these two instruments ultimately play a more significant role, their distinctive timbres almost continuously enveloping the piano part with upper and lower cushions of sound, with the flute part attaining frequent melodic prominence.

The first movement is exceptionally well balanced, with a succession of beautifully conceived ideas presented within the framework of the standard sonata principle. Here the fluidity of the music and clarity of form work symbiotically to create a satisfying whole.

The slow movement is of much larger scope than its counterpart in the *Violin Sonata*. If the music similarly wears its heart on its sleeve, the sentimental element seems comparatively understated (although again there is plenty of musical sighing, here in the more