



SCHOOL OF MUSIC

Presents

Danielle Barbosa, violin
Edward Newman, piano

Sunday, March 29, 2026

3:30 pm

PepsiCo Recital Hall

Program

Violin Sonata No. 8, Op.30 No.3 (1801-2)

Ludwig Van Beethoven
(1770-1827)

Allegro Assai
Tempo di Minuetto
Allegro Vivace

Intermission

Violin Sonata No.1, Op.78 (1878-79)

Johannes Brahms
(1833-1897)

Vivace ma non troppo
Adagio/Più Andante
Allegro molto moderato

This recital is given in partial fulfillment of the requirements for a Doctor of Musical Arts in Violin Performance. Danielle Barbosa is a student of Dr. Elisabeth Adkins.
The use of recording equipment or taking photographs is prohibited.
Please silence all electronic devices including watches, pagers, and phones.

Program Notes

Ludwig Van Beethoven (1770-1827) **Violin Sonata No. 8, Op.30 No.3 (1801-2)**

Beethoven's three Violin Sonatas, Op. 30, were completed in 1802. This period was marked by his depression and suicidal thoughts, due to the worsening of his deafness and concerns about his career, as recounted in the Heiligenstadt Testament to his brothers. Despite the turbulent period he was going through in his life, there is no trace of these feelings in the Sonata in G major, the third of the set. On the contrary, this sonata proves to be a work of great liveliness and humor, with unexpected surprises, such as the sforzandos.

The first movement (*Allegro Assai*) begins with a rapid and playful gesture played by both instruments in unison, interrupted by a humorous and even rude sforzando on the violin. This energetic theme is followed by a contrasting, lyrical theme, initially presented by the piano. The development section features a dialogue between the instruments, which, in turn, present alternating trills, as if they were competing for attention. The recapitulation brings back ideas that were presented at the beginning, maintaining the lighthearted and humorous dialogue between the violin and the piano.

The second movement is a *Tempo di minuetto, ma molto moderato e grazioso* in E-flat major. Although influenced by classical composers, this minuet has a more lyrical than dance-like character. Both instruments take turns presenting the main theme, while the other provides the accompaniment. In the middle of the movement, a trio section is introduced, with the violin joined by a piano bass line featuring off-beat accents. In the coda, a dialogue unfolds between the two instruments, leading to the return of the first theme, now shared between the piano and the violin, mutually complementing one another.

The final movement, an *Allegro vivace*, possesses a lively and energetic character. Similar to the previous movements, both instruments share the principal theme, creating an engaging partnership. What makes this movement striking is its spontaneity. Beethoven uses unexpected key changes, off-beat accents, and sudden pauses that give the movement a playful and humorous tone.

Johannes Brahms (1833-1897)
Violin Sonata No.1, Op.78 (1878-79)

The Sonata in G Major, Op. 78, was composed in Portschach between 1878 and 1879, shortly after the death of his godson Felix Schumann. The sonata is also known as the “Rain Sonata,” as the motif of dotted notes (raindrops), recurring throughout all movements, derived from two earlier compositions: the lieder “*Regenlied*” and “*Nachklang*” (Nos. 3 and 4 of 8 Lieder und Gesänge, Op. 59). On a letter written to Clara Schumann alongside the sonata’s manuscript, Brahms explained that if she played the sonata’s theme, it would help her comprehend his feelings about the loss of her youngest son. Upon reading the letter, Clara Schumann wrote: “I could not help but shed tears of joy because of this. . . . I would like the final movement to accompany me to the next world.” Despite being the first violin sonata he published, this was not his first attempt at writing for such an ensemble.

The first movement, indicated as “*Vivace ma non troppo*,” opens with sustained chords on the piano that establish the mood, followed by the violin playing the first theme (repeated “D” notes in a dotted rhythm). Rather than merely serving as a background, the piano and violin engage in an expressive dialogue. In fact, the original manuscript is titled Sonata for Piano and Violin, respectively. During most of the movement, the violin leads with the melodies, while sounding like an extension of the piano accompaniment.

The second movement is marked *Adagio*, in E-flat major. The movement begins with the first theme played exclusively by the piano, followed by the violin providing the accompaniment. In the *Piu Andante* section, which is slightly faster than the previous section, the piano presents dotted notes (a motif from the first movement), but also evokes a funeral march feeling. Although this movement presents different moods and emotions, its conclusion is marked by a sense of stillness.

The work concludes with an *Allegro molto moderato*. Although Brahms begins the finale in G minor, it ends with a triumphant return to the key of G major. The three “D”s introduced early in the first movement are reintroduced. In this movement, a direct influence of two Brahms songs, “*Regenlied*” and “*Nachklang*,” which served as inspiration for the theme, is clearly evident. Although these songs provided the melodic and motivic foundation for the entire sonata, the most explicit reference is found in this movement.

