

Fall 10-8-1969

Marshall University Music Department Presents a Faculty Recital, William B. Stacy, French Horn

William B. Stacy

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MARSHALL UNIVERSITY DEPARTMENT OF MUSIC

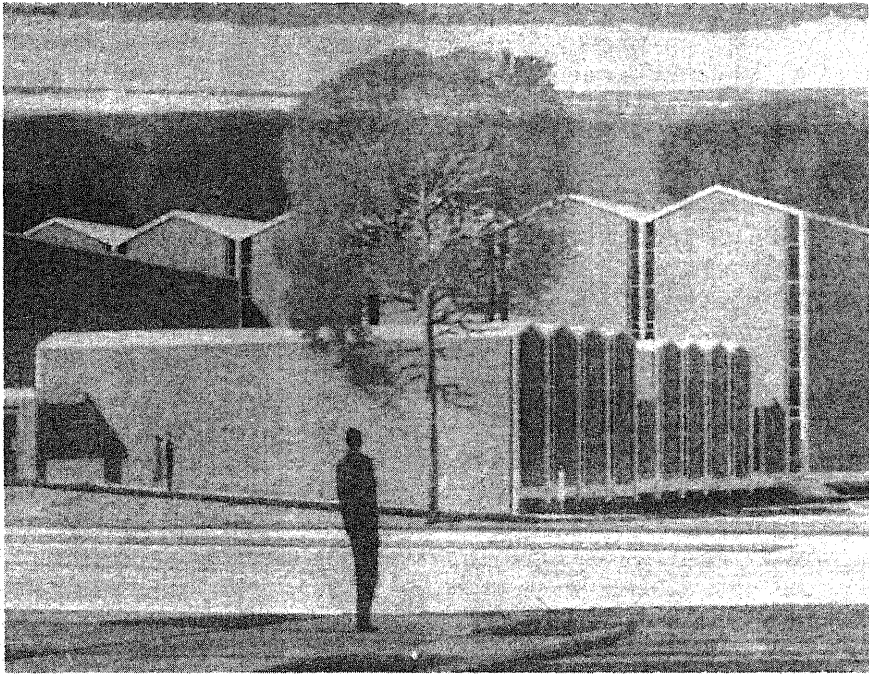
PRESENTS

FACULTY RECITAL

William B. Stacy, French Horn

Assisted by

Paul Balshaw, Piano
Bradford DeVos, Bassoon



October 8, 1969

8:15 P. M.

EVELYN HOLLBERG SMITH MUSIC HALL

PROGRAM

Sonata in g minor

Henry Eccles
(1687-1742)

Largo
Corrente: Allegro con Spirito
Adagio
Vivace

Sonata, Op. 17

Ludwig van Beethoven
(1770-1827)

Allegro Moderato
Poco Adagio, Quasi Andante
Allegro Moderato

INTERMISSION

Sonata (1939)

Paul Hindemith
(1895-1963)

Mässig bewegt, Lebhaft
Ruhig bewegt
Lebhaft, Langsam, Wie vorher

PROGRAM NOTES

Henry Eccles (or Eagles) was born the second of three sons of the English musician Solomon Eccles. All three of Solomon's sons were musicians, and represented the fifth generation in a long line of English musicians. Henry was a violinist, and played in the French King's Band. While living in Paris, he published Twelve Solos for the Violin Written in the Style of Corelli (2 books, 1720) from which the sonata being performed must have come.

The Sonata in g minor was transcribed for horn by Joseph Eger. I have taken the liberty of adding a bassoon part to reinforce the bass and ornaments to the solo part which are in keeping with French performance practices of the period, as well as having the keyboard part be performed on the harpsichord in the somewhat improvisatory style which is also characteristic of French music in the early 18th century.

Ludwig van Beethoven composed the opus 17 Sonata in 1800 to be played at a concert given by the famous horn virtuoso Giovanni Punto (ca. 1775-1803) at the Court Theater in Vienna. Beethoven was so busy preparing for other concerts that he did not have a chance to write out the parts until the day before the concert. In spite of the obvious lack of practice time, the premiere performance on April 18, 1800 was such a success that the whole work was unanimously encored although a rule forbade applause at the Court Theater.

PROGRAM NOTES (Continued)

Paul Hindemith's Sonata for Horn, composed in 1939, is representative of the genre of music which is so closely associated with him: that of gebrauchsmusik. Although the term gebrauchsmusik (meaning music for use) is often associated with Hindemith's music for amateurs, it also applies to more sophisticated compositions, such as the sonatas that he composed for virtually every instrument, in the sense that the sonatas were written with the requisites of each instrument in mind. This practice on Hindemith's part countered the Romantic idea that one composed purely for self-expression and helped to bring composer and performer close together.