

Winter 2-10-2009

Marshall University Music Department Presents Stephen Lawson, horn

Stephen Lawson

Marshall University, lawson39@marshall.edu

Follow this and additional works at: http://mds.marshall.edu/music_perf



Part of the [Fine Arts Commons](#), and the [Music Performance Commons](#)

Recommended Citation

Lawson, Stephen, "Marshall University Music Department Presents Stephen Lawson, horn" (2009). *All Performances*. Book 584.
http://mds.marshall.edu/music_perf/584

This Recital is brought to you for free and open access by the Performance Collection at Marshall Digital Scholar. It has been accepted for inclusion in All Performances by an authorized administrator of Marshall Digital Scholar. For more information, please contact zhangj@marshall.edu.



DEPARTMENT of MUSIC

presents

Stephen Lawson, horn

assisted by

Mila Markun, piano

Smith Recital Hall

Tuesday, February 10, 2009

8:00 p.m.

Program

Concerto in D (No. 1) (1762)

Allegro

Adagio

Allegro

Franz Joseph Haydn

(1732-1809)

Eleventh Solo for Horn and Piano,

Op. 52

Adagio, Allegro maestoso

Andante Cantabile

Allegro Maestoso

Jacques Francois Gallay

(1795-1864)

Intermission

The Glass Bead Game

The Call and Awakening

Father Jacobus

Magister Ludi Coronation and Death

James Beckel Jr.

(b. 1948)

piano reduction by Sheryll McManus

Ensemble Concerts are presented by the College of Fine Arts through the Department of Music, with the support of student activity funds. For more information about this or other music events, please call (304) 696-3117, or view our website at www.marshall.edu/music.

Notes

Haydn is credited with writing 2 concertos for horn. However, *Concerto No. 2* was most likely composed by his brother, Michael. *Concerto in D (No. 1)* was written while at the Esterhazy court, most probably for Johann Knoblauch, known to have been the first horn player of the orchestra in 1762. Each movement demonstrates characteristic forms and style of Classical era high hand horn players. For this evening's performance, the double exposition form, in which the orchestra would first present themes, has been edited by the performers. A feature of this work is the use of cadenzas in each movement. This piece is offered as homage to Haydn, as it is the bicentennial year of his death.

During the era of hand-horn performance practice, the horn was extremely popular. After the piano and violin, the horn ranked third among all instruments for solo repertoire. It was part of the training of a composer to write for horn, as the horn could not produce all tones equally as a piano or stringed instrument.

Valves were invented around 1815. However, Parisian orchestras and the Paris Conservatory still used hand-horn technique until 1910. During this nearly 100 year span, various types of valves were developed including pistons, rotors and the Viennese "pumpen-valve". Several theories have been expounded on the slow transition to universal valve acceptance.

J. F. Gallay was a professor of horn at the Paris Conservatory during this period of transition. He had been a student there and earned various prizes for his skill as a hand horn performer. Gallay was very prolific as a composer of horn studies, duets, solos, quartets, and chamber music. In each of these he integrates tuneful melodies and technical passages. Considering these pieces as intended, for a horn without valves, shows a high level of virtuosity among 19th century performers. Gallay's compositional craft further developed the art of performing on horns without valves. Compared with Haydn's concerto, there is a greater use of the hand to produce various notes and a greater variety of keys, all produced on the same length of tubing.

The Glass Bead Game offers a contemporary concerto that is exciting and challenging. One does not need a programmatic

reference to enjoy this piece. However, as Beckel provides such notes, one may gain insight into the composer's imagination.

From notes provided by the composer, "Mr. Beckel graduated from the Indiana University School of Music and has been the Principal Trombone of the Indianapolis Symphony since 1969."

"*The Glass Bead Game* is a horn concerto loosely based on the Herman Hesse novel of the same title. This work is programmatic in nature while following the basic concerto form. In the first movement, two main themes dominate. The work opens with a bi-tonal motif based in Eb major and A major. This musical idea is meant to represent Hesse's existential philosophy... in which man exists as an individual in a purposeless universe that is basically hostile. [The opening horn call] is a leitmotif representing the main character, Joseph Knecht. Knecht meets the Music Master, who accepts our hero into the intellectual society of Castalia.

The second movement is dedicated to Father Jacobus. This movement makes use of sounds sustained into each other, as you would hear in a Great Cathedral. The movement is meant to reflect the peace that Joseph Knecht felt with the introduction of history and religion.

The final movement is the most programmatic. This movement begins with the opening celebration of Knecht's coronation to the post of Magister Ludi. The celebration is heard at first from a distance. Since Joseph Knecht is reticent about his promotion to this high post, the horn never plays the Celebration March melody, but answers the melody with protest. The second movement theme is referenced as Knecht, now burdened with responsibility, reflects on his more tranquil past at the monastery with Father Jacobus. At the close of the movement, the drowning sequence is loosely reflected in the music when the opening themes of the third movement return as our main character drowns.

Opening thematic material returns at the end [muted] and programmatically is referencing the end of the novel where, Joseph Knecht's student, Tito, is now sitting on the lake's shore in shock over the death of his teacher. But the main character lives on in Tito's mind as a wonderful teacher and mentor."