

Fall Recital Series

821 South Fourth Street Louisville, KY 40203 | calvaryepiscopal.org

Judy Pease Wilson, Violin

Shawn Robert Dawson, Organ

October 14, 2020; 12:05 pm

Sonata in g minor

Henry Eccles

Grave

(1670-1742)

Courante, Allegro con spirito

Adagio

Vivace

String Quartet, Op. 76, No. 3 "Emperor"

Franz Joseph Haydn

Un poco Adagio affectuoso

(1732-1809)

Melodie from Orfeo ed Euridice

Christoph Gluck

transcribed by Fritz Kreisler

(1875-1962)

Tempo di Minuetto

Fritz Kreisler

In the style of Pugnani

(1875-1962)

We thank the donors to *Calvary Music* below, who make this and other events possible. If you would like to donate to *Calvary Music* to ensure the perpetuity of this series, please make checks payable and return to Calvary Episcopal Church, 821 South Fourth Street, Louisville, Kentucky 40203. Write *Calvary Music* in the memo line.

Calvary Music Donors

Friend (\$250-499)

Corky Sachs

Sponsor (\$125-249)

Beverly Haverstock

Winfrey Blackburn

Margaret Scharre

Supporter (any gift)

David and Deborah Stewart

Calvary Music seeks to support Calvary's Outreach Ministries. If you would like to make a donation, please make checks payable and return to Calvary Episcopal Church, 821 South Fourth Street, Louisville, Kentucky 40203. Write "Outreach" in the memo line.

Program Notes

Eccles, Violin Sonata in g minor

“The enigmatic English baroque composer Henry Eccles (1670–1742) is most remembered for his Violin Sonata in G minor. It’s the eleventh in a set of twelve sonatas, published in 1720. Musicologists have discovered that large swaths of the collection were borrowed from the work of the innovative Italian composer and violinist, Giuseppe Valentini, specifically his Op. 8 from 1714. Most of the G minor Sonata appears to have been written by Eccles, with the exception of the second movement (*Courante*), which was taken from Francesco Antonio Bonporti’s Op. 10.

In Eccles’ defense, reusing existing melodies and entire movements without attribution was a common practice for composers in the Baroque period. Often, music was adapted quickly for specific occasions and uses. Around the time of Eccles’ adaptation, J.S. Bach made his own keyboard transcription of Bonporti’s Op. 10. Perhaps existing music was treated with the kind of freedom enjoyed by a modern jazz musician adapting a popular standard.”

Timothy Judd

Haydn, “Emperor String Quartet”

“The second movement is a set of variations based on the composer’s anthem “God Save Emperor Francis,” named for the ruler of the Austrian Empire at the time.”

by Neil McCalmon

“Emperor Quartet, by name of String Quartet in C Major, Op. 76, No. 3, [is a] string quartet in four movements by Austrian composer Joseph Haydn that provided the melody for the national anthems of both Austria (1797–1918) and Germany (beginning in 1922). The work draws its nickname from that melody—composed specifically for the Austrian monarchy and thus known as the “Emperor’s Hymn”—which forms the foundation of the second movement of the quartet. The hymn was first performed in February 1797, and the quartet was completed later that year.

Program Notes cont'd

When Haydn toured London in the early 1790s, he was especially impressed by the stately sounds of the English anthem “God Save the King” and decided that Austria, which had no anthem, deserved something equally impressive. He subsequently crafted a hymn to the words of “Gott erhalte Franz den Kaiser” (“God Save Emperor Franz”) by Lorenz Leopold Haschka, and it served as an Austrian anthem for more than a century. In the late 19th century the German poet August Heinrich Hoffmann von Fallersleben drafted a text on the subject of German unity that fit exactly the rhythms of Haydn’s melody. Germany adopted Hoffmann’s text and Haydn’s melody after Austria had abandoned its anthem in favour of another.”

Betsy Schwarm

Kreisler, Melodie from Orfeo ed Euridice

“Dance of the Blessed Spirits” from Orfeo ed Euridice, Christoph Gluck

Arr. by Fritz Kreisler

Gluck’s Melodie “Dance of the Blessed Spirits” from his opera Orfeo ed Euridice is one of the most enchanting melodies in all of music. It depicts the sorrowful song of Orpheus, a legendary musician in Greek mythology who journeyed to the underworld to plead for the release of his deceased wife Euridice. Orpheus’ playing of the lyre was so inspired that the spirits of the underworld were moved to tears, and they granted his request to return Euridice to him, on the condition that he did not look back at her until they had reached the land of the living. Sadly, Orpheus was unable to resist his beautiful wife’s pleas to look at her, and she fell back into the darkness of death, leaving Orpheus devastated and alone.”

Wen Lei Gu

Tempo di Minuetto

Fritz Kreisler borrowed Pugnani's name (Gaetano Pugnani (1731 - 1798) - in order to publish some of his pieces (such as Praeludium and Allegro and Tempo di Minuetto), but in 1935 Kreisler revealed that these works were actually his own.