The Division of Music
of
Ball State University
presents
Glen Campbell, violoncello
in a
SENIOR HONORS RECITAL
assisted by
Janet Norman, piano

Adagio (from the Toccata in C Major for Organ)  J. S. Bach
arr. by A. Siloti

Sonata No. 5 in D Major, Op. 102, No. 2  Ludwig van Beethoven

Allegro con brio
Adagio con molto sentimento d'affetto
Allegro-Allegro fugato

Intermission

Sonata for Violoncello solo, Op. 25, No. 3  Paul Hindemith
Passacaglia for Violoncello and Piano  Isadore Freed

The Theater
March 13, 1966
8:00 p.m.

This recital and the accompanying notes are presented in partial fulfillment of the requirements of the Honors Program of Ball State University.
TOCCATA
From the Toccata in C Major for Organ
by Johann Sebastian Bach

Born in Eisenach, March 21, 1685; died in Leipzig, July 28, 1750

This Toccata and Fugue was written between 1708 and 1717, during the period in which Bach was in the service of Duke Wilhelm Ernst of Weimar. Bach was employed as the court organist, on a moderate but fine sounding instrument; and as a chamber musician, to play in the court band of about twenty members. The Duke was one of the most cultured and distinguished princes of the time, and was completely dedicated to the arts. In the matter of religion he was on the side of orthodoxy and was especially careful to insure that his people had the pure doctrine. The Duke took great pleasure in surrounding himself with men of the clergy and involving himself in thought and matters of an ecclesiastical nature. For this reason secular music took a secondary place in the court. Bach wrote a great deal of organ music during this time. Also, after his advancement to the position of Konzertmeister in 1714, Bach began the regular composition of cantatas for the church service. However, after Bach was passed over for the position of Kapellmeister in 1716 and the subsequent appointment of an inferior personage to the position, Bach's interests were directed towards finding a new position as quickly as possible. This new position came in the form of an offer from Prince Leopold of Anhalt-Cöthen to serve as Kapellmeister at his Court. Although this position entailed many inherent faults which made it less satisfying than the Weimar situation, Bach was ready for a new office at any cost. The demand for his release, which Bach made in 1717, must have reflected his dissatisfaction and impatience with Weimar, for the Duke had Bach arrested on November Second, and kept under arrest until December Second. The Duke did not approve of the peremptory demands which Bach had made for his release, and punished Bach accordingly.

It was during this first period at Weimar that some of the freshest and the most imaginative of Bach's organ works were produced. Of the toccatas and fugues of this period Albert Schweitzer has written, "The peculiar charm of these works comes from
their spontaneous freshness of invention. They affect the hearer almost more powerfully than any other of Bach's organ works, and to play them is always to experience something of what the master himself must have felt when, for the first time, he exploited the full possibilities of the organ with regard to wealth of tone and variety of combination." The C Major Toccata and Fugue holds a distinct place among Bach's organ works. The first distinguishing factor is the effect of the amply displayed sectional contrasts. The second factor deals with one of the four sections, specifically the adagio. This slow adagio section, which can similarly be found in parallel positions in other of the organ toccatas, is unique among Bach's organ works. It takes the form of a beautiful song movement with its long rhapsodical ornate melody being reflective of some of the slow movements for the violin which enabled Bach so freely to pour out his soul. More closely than this, the Adagio from the C Major Fugue resembles the slow movement from the Italian Concerto for Clavier.

Many years transpired in the evolvement of the toccata form to the height of development found in Bach's toccatas. The origins of the toccata can be found in the sixteenth-century intonazione, a short, improvisatory prelude, free in form, and used in the church to establish the pitch for the choir immediately preceding a choral composition. The word, Toccata, from the Italian word, Toccare, referring to a "touching" of the keys of a keyboard instrument, has presently come to mean a piece of music free in form and style, characterized by running passages or rapid figures with optional imitative or slower sections. Some of the first toccatas, those of Andrea Gabrieli, dating from around 1550 made use of full chords and interlacing scale passages. A pattern of five sections, alternating between toccata and fugal passages, was established by the toccatas of Claudio Merulo (1533-1604). Through the developments of Bernardo Pasquini (1637-1710) and Alessandro Scarlatti (1659-1725), the Italian toccata became a virtuoso piece using a predominantly perpetual motion style similar to that found in the etudes of Clementi and others of the 19th century. The German toccata developed in two branches, those of the South and those of the North.
The South-German composers followed closely the Italian style, being especially influenced by Frescobaldi. The North-German composers developed a completely new toccata of free, rhapsodic nature which because of its unlimited creativity and transcendental greatness has been termed "Gothic". This new style can first be found in the works of Matthias Weckmann (1621-1674). The greatest development of this "Gothic" toccata can be found in the works of Dietrich Buxtehude, Nicolaus Bruhns, and finally, J. S. Bach. Bach's toccatas retain the five-sectioned form of Merulo and combine the grandiose North-German style with the rhythmic precision of the late Italian toccata, thus becoming the ultimate in toccata form.

It seems appropriate to look at Paul Hindemith's comments on Bach, taken from a speech delivered on September 12, 1950 at a Bach commemoration of the city of Hamburg, Germany. Hindemith divests Bach of the super-human enigmas which have followed his name and presents Bach as a man, creating in spite of the human elements of his life. Hindemith says, "The goal of his work, the direction of its effect, the mark his music leaves on the souls of others—all these have become nonessential accessories, which merely cover the creative activity loosely like a cape.... It has become pure thought, freed from all incidents and frailties of structural manifestation, and he who ascended relentlessly has defeated the realm of substance and penetrated the unlimited region of thought." Hindemith also speaks of a heritage and an obligation which each individual gains from Bach's music. "Recognition of human excellence in its highest form, knowledge of the path that leads to it, the necessary done with dutifulness and driven to that point of perfection where it outgrows all necessity—this knowledge is the most precious inheritance given us with Bach's music." The obligation of the musician, either composer or performer, is to strive towards that type of music "which in the sense of Bach's musical ethos, his most valuable bequest, is right." For the nonmusician, the summit of Bach's musical attainment must serve as "a symbol for everything noble toward which we strive with the better part of our being." Hindemith closes his speech with the following words, "If music has the power to direct our entire existence toward nobleness, this music
is great. If a composer has dominated his music to this point of greatness, he has achieved the utmost. This Bach has achieved."

Sonata No. 5 in D Major, Opus 102, No. 2
by Ludwig van Beethoven

Born in Bonn, December 16, 1770; died in Vienna, March 26, 1827

The two 'cello sonatas of Opus 102, in C Major and D Major, are the last two of the five sonatas which Beethoven wrote for piano and violoncello. They were written during the summer of 1815 and were inspired by the Countess Erdödy and Josef Linke. The Countess, who was an accomplished pianist, was one of Beethoven's valued female friends. Beethoven spent several summers, that of 1815 being one of them, in small villages along the Danube near the Erdödy estate at Jedlersee am Marchfelde. There was a period of estrangement in this friendship with the Countess extending from 1809 until sometime in 1815, caused by disagreements concerning money and difficulties involving one of Beethoven's servants. However, their friendship was renewed and the D Major Sonata was dedicated to the Countess.

Also staying at the Erdödy estate was the 'cellist, Josef Linke. Linke had been the 'cellist of the Schuppanzigh Quartet, also known as the Rasoumoukovsky Quartet. Count Rasoumoukovsky was Beethoven's patron and often played the second violin in the Quartet. Many dedications and especially the Opus 59 Quartets, known as the Rasoumoukovsky Quartets, were written explicitly for the Count and his Quartet, the finest quartet in Europe. Due, however, to a fire which destroyed his palace and ensuing financial difficulties, Rasoumoukovsky was forced to disband the quartet. It was this series of events which brought the Countess, Linke, and Beethoven together.

On February 18, 1816 Linke gave a farewell concert in commemoration of his departure from the service of the Count Rasoumoukovsky. Accompanied by Carl Czerny, pianist, Linke performed one of the Opus 102 sonatas as part of his program.

The year 1815 marked the beginning of some of Beethoven's deepest, personal grief. It was in November of this year that Beethoven's brother, Karl, died. As
specified in his brother's will, Beethoven was appointed sole guardian of his nephew, a position which Beethoven proceeded to execute with the utmost gravity. There followed many years of legal battles with the boy's mother which caused Beethoven much sorrow and great expense. Since Beethoven did not hold a regular position, he depended on his patrons and the sale of his compositions as his means of support.

Beethoven had great difficulty in having the Opus 102 Sonatas sold and published. He had given these two sonatas, along with several other works, to a British pianist, Charles Neate, in an effort to secure an English publication of some of his works. After many letters and much harranguing, Beethoven had the Sonatas published himself, without dedication, in January of 1817. They were again published in 1819 with the addition of the dedication to the Countess Erdödy.

The D Major Sonata is written in three movements. The first movement is written in the conventional sonata-allegro form. The theme is stated, without introduction, by the piano. The movement is very energetic and forceful and is a fine dialogue between piano and 'cello.

The second movement is slow and soft in contrast to the first movement. It is a beautiful, deep movement which changes moods frequently in the course of its relatively short duration.

The third movement follows without interruption. At the close of the Second Movement the 'cello, then the piano, imply, through a short run reflecting the fugue theme, a transitional introduction to the fugue which is to follow. The first statement of the subject is introduced by the cello. The fugue is light and very cleverly constructed, making use of the intensifying elements of stretto, augmentation, and diminution of the subject. The fugue is characterized by frequent dynamic changes which add interest to the movement.

This last movement seems to have been written at a time when Beethoven had begun to take an interest in and to make a study of the fugue. In his notebooks, there were studies in the fugue from Bach and others mixed in with the other ideas on which Beethoven was working at the time. At one time Beethoven commented on the fugue, "To make a fugue requires no particular skill, in my study days I made dozens of them. But the fancy wishes also to assert its privileges, and to-day a new and really poetical element must be introduced into the old traditional form." The "poetical element" which Beethoven added was his own personalized treatment of the fugue which did make it something apart from the "old traditional form."
Sonata for Violoncello Solo, Opus 25, No. 3
by Paul Hindemith
Born in Hanau, near Frankfort, November 16, 1895; died, December 28, 1963.

Hindemith was one of the most prolific of modern composers. He wrote music in all genres and for all combinations of instruments. Hindemith wrote a series of sonatas for each orchestral instrument with piano accompaniment.

Hindemith's style is a synthesis of Modern, Romantic, Classical, and archaic principles. Though Hindemith dealt in atonality, he never was tempted to use the 12-tone method of composition, a method to which he objected on ideological grounds. Hindemith's style was saved from the stigma of eclecticism by his extraordinary mastery of technique.

The Sonata for Solo 'Cello exhibits the fact that Hindemith understood the capabilities and technical difficulties of the 'cello. Though technically demanding, the contrasting movements give vent for the 'cellist to display the many, varied facets of the instrument. The movements are very conventional in form, mostly being created around some variation of a three-part form.

Passacaglia for Violoncello and Piano
by Isadore Freed
Born in Brest-Litovsk, Russia, March 26, 1900

Freed came to the United States at an early age. He was graduated from the University of Pennsylvania in 1918. He went to Paris to study composition with Ernest Bloch and Vincent D'Indy. Upon his return to the United States in 1934, Freed held various teaching positions in universities across the country. In 1944, he was appointed head of the music department of the Hartt College of Music, Hartford, Connecticut. The Passacaglia is dedicated to Leonard Rose, one of the finest 'cellists in the country.

The passacaglia is a contrapuntal form comprised of a series of continuous variations above an eight-measure ostinato figure in triple meter. The theme may
also be found at times in the upper or middle voices. Freed introduces the theme in the 'cello and during the course of the piece the theme can be found in both the piano and the 'cello.