Performance Etiquette

So that others around you may enjoy the performance without distraction, we ask that you refrain from:

- speaking audibly;
- taking flash photographs;
- entering or leaving the hall unnecessarily;
- or any other aural or visual distractions.

Please turn off cellular phones and all other audible devices.

The use of unauthorized recording devices is strictly prohibited.

Thank you.
April 19, 2015

Dear Hornists:

Welcome to the Western Illinois Horn Festival 2015. Since 2002, the Western Illinois Horn Institute has brought a number of outstanding hornists to the Western Illinois University campus as guest clinicians. This year, we have a very unique program—due to the presence of our wonderful Guest Artist Jeffrey Snedeker. Dr. Snedeker does many things well. For example, he writes musical articles for various Journals—such as the HORN CALL—as well as Groves Dictionary of Music! He has several recordings including historical and contemporary works—performing on the Natural Horn. Furthermore, he is a composer, and jazz hornist! Thanks to his presence, we are able to present this unique Festival program.

Finally, we thank our resident collaborative pianist Minjung Seo. Her artistry is one of the reasons for the great success of the Festival. In addition, we are blessed with the collaborative participation of the members of the WIU Jazz Studies Department of the School of Music. Their contribution to this year’s Festival is particularly noteworthy!

Most importantly, we thank you for your participation in this very special event! We hope you enjoy the classes, performances, and the opportunity to play in the Festival Horn Choir. Welcome to the Western Illinois Horn Festival!

CORdially,

Randall E. Faust
Director, The Western Illinois Horn Institute
Professor of Music, Western Illinois University
Hornist, the Camerata Woodwind Quintet and LaMoine Brass Quintet

**Western Illinois University Horn Festival - April 19, 2015**

- 8:00AM  Guest Artist Rehearsals -COFAC Recital Hall
- 9:00  Registration - COFAC Recital Hall Lobby
- 10:30  Solo Clinics in Browne Hall
- 1:00PM  Matinee Recital - WIU Hornists and Guest Hornists
- 2:00  Lecture and Clinic - Dr. Jeff Snedeker
- 3:00  Masterclass: Dr. Jeff Snedeker
- 4:00  Festival Horn Ensemble Rehearsals
- 7:30  Recital - Guest Hornists, WIU Hornists and the Festival Horn Choir

Reicha wind quintet is surprising yet a natural lyrical contrast, only adding to the good humor. Faust’s music often has an interesting modal/quartile flavor to it, and *Rondo* has a great balance of seasonings and spices. Faust’s twists on the old third-movement formula are really enjoyable. And, speaking of Mozart…

W. A. Mozart wrote at least four concertos for a close friend of the Mozart family, Ignaz Leutgeb. In these works, Mozart gave the horn world its first true masterpieces, and it is a pleasure to be able to offer them to you today on the natural horn, the valveless predecessor to the modern instrument. The instrument is essentially a coiled tube with no valves to assist in changing notes. As a result, the player must depend on the strength and precision of the lips, with some manipulation of the right hand in the bell, which allows notes to be bent into different pitches. This is the horn that was in Mozart’s ear as he wrote his concertos; valves would not appear until over 20 years after his death. This concerto, often called number 3 even though it was the fourth or fifth he wrote, is Mozart’s best known work for horn, combining the full range of colors created by the hand in the bell, with the beautiful lyrical and full-bodied hunting horn qualities the instrument can make.

*Goodbye to a Friend* was composed in response to the prospect that a good friend was going to move away. While this person would not be out of my life completely, I knew I would miss the daily contact and interaction that had become important to me, and that I could no longer take for granted. The moods elicited include initial sadness, increasing frustration, pleasant memories, and resignation, and this piece attempts to move through each of these moods in this order. While not conceived to be as emotionally intense as an elegy, it has a similar progression of emotions can certainly be interpreted in that way. Intended for the natural horn, it can be played on valved horn, too. Incidentally, as it turned out, my friend did not move away after all.

Paul Johnston is active as a composer, pianist, and teacher. A native of Pittsburgh, Pennsylvania, he studied at the University of North Carolina at Chapel Hill and at Indiana University. Soloists, chamber groups, and jazz ensembles from across the country have performed his work, and Alfred Music has published several collections of his solo jazz piano arrangements. He is at home in a wide variety of musical styles and has performed with artists including Clark Terry, Benny Golson, Nancy Wilson, Monica Mancini, and Bernadette Peters. Since 2004, he has served on the faculty at Eastern Illinois University, where he directs a jazz band, coaches combos, and teaches jazz piano, improvisation, and arranging. Paul taught for eight summers at the Interlochen Center for the Arts and is an alumnus of Ravinia’s Steans Music Institute and the Henry Mancini Institute.

*Mountain Sketches for Horn and Piano* was written for a friend, hornist Katherine Carothers McBain, in February 2014. Composed during a residency at the Brush Creek Foundation for the Arts, the piece was inspired by Wyoming’s incredible landscapes. The four-movement work blends elements of classical music and jazz. The first movement, primarily a waltz, features soaring horn lines and jazz-inspired harmonies. The rhythmically inventive second movement includes a playful contrapuntal section. The third movement is an elegant nocturne that features a beautiful melody and rich harmonies. A catchy theme and interplaying rhythmic accompaniment characterize the final movement of the piece. Altogether, the work is intended to be fun for both performers and audiences. *Mountain Sketches* was selected a First Prize winner of the 2015 International Horn Society Composition Contest.
Pianist Minjung Seo, a native of Korea, is an active collaborative artist and chamber musician as well as a soloist. She frequently performs with fine instrumentalists and singers such as Mezzo soprano Sasha Cooke, Clara O’Brien, violist Gilad Karni, flutist Demarre McGill, and bassoonist Frank Morelli, at various venues as Carnegie Hall, Alice Tully Hall, The Juilliard School, and many others in the United States, Canada and Korea. Ms. Seo has been invited to play in master classes with renowned musicians, such as pianists Malcolm Martineau, Leonard Hokanson, violinist Pamela Frank, Zvi Zeitlin, cellist Ralph Kirshbaum, Richard Aaron and singers Giorgio Tozzi and W. Steve Smith.

Ms. Seo has served as a staff pianist in the Banff Centre, Canada and the Heifetz International Music Institute, New Hampshire, and attended Music Academy of the West, CA in summer 2006 as a full scholarship recipient and Aspen Music Festival in 2005 as a fellowship recipient.

As a recipient of the Samuel Sanders Collaborative Pianists Award and a student of Margo Garrett, Ms. Seo received a master’s degree at the Juilliard School in collaborative piano performance. She also holds the Performance Diploma in Solo performance at the Indiana University having studied with Shigeo Neriki. She finished her Doctoral Degree at the University of North Carolina at Greensboro, upon her entrance she was awarded a full time Teaching Assistantship. Currently she is a staff pianist at Western Illinois University.

Randall Faust The Host of the 41st International Horn Symposium in 2009, Randall Faust is a Professor of Music at Western Illinois University and Hornist of the Camerata Woodwind Quintet and LaMoine Brass Quintet, and Host of the Western Illinois Horn Festival. His publications include the instructional DVD on stopped horn technique—How to Stop a Horn, a recording of the horn music of William Presser and Randall Faust—Fantasies on American Themes, a recording of the music of Randall Faust by Andrew Pelletier—Celebration on MSR Classics, and a recording of the Music of Iannaccone, Steinmetz and Hetu by the Camerata Woodwind Quintet.

This year we will present the first ROGER COLLINS AWARDS at the Western Illinois Horn Festival. This award is in memory of Roger Collins—the founding hornist of the Camerata Woodwind Quintet and Horn Professor at Western Illinois University from 1966-1997. Following his retirement in 1997, Professor Collins was a regular supporter and participant at events at the School of Music at Western Illinois University—including the Western Illinois Horn Festival.

**Program Notes**

Dedicated to Roger Collins and clearly inspired by third movements of Mozart concertos (it even starts and ends in concert E-flat!), Randall Faust’s delightful stand-alone Rondo for Horn and Piano is an effective opener or closer to a recital, especially one that has a Mozart concerto in it. The melodic figures are familiar, full of bounce and wit, and yet the harmonic vocabulary is not Mozart’s, so this piece is not cliché, just inspired. A quote from an Anton continued…
Evening Recital - 7:30 PM

featuring
Jeffrey Snedeker, horn and natural horn
Minjung Seo, piano

Rondo for Horn and Piano (1997)  Randall Faust
                      (b. 1947)

Concerto for Horn and Orchestra, K. 447 (1787)  Wolfgang Amadeus Mozart
                      (1756-1791)
Allegro
Romanze: Larghetto
Allegro

performed on the natural horn

Goodbye to a Friend for natural horn solo (1996)  Jeffrey Snedeker
                      (b. 1958)

Mountain Sketches for horn and piano (2014)  Paul Johnston
                      (b. 1975)

With motion
Lively
Freely
With spirit

Intermission

Jeffrey Snedeker, horn
With
John Vana, alto saxophone - George Turner, guitar
Matt Hughes, bass - Michael Aitchison, piano - Kevin Nichols, drums

Selections from the following…

Autumn Leaves (1945)  Joseph Kosma (1905-1969)
Chelsea Bridge (1941)  Billy Strayhorn (1915-1967)
Olco (1954)  Sonny Rollins (b. 1930)
Mozartesque  John Graas (1917-1962)
Cluster  John Graas

Festival Horn Choir

Campbell Fanfare  Thomas Jöstlein
This and That for Now and Then  Lowell E. Shaw
Frippery No.19  Lowell E. Shaw

Podcasts:

Dictionary Entries:


Book Chapters:

Lee Kessinger, horn instructor at Augustana College, has a Bachelor Degree in Music Education from Augustana College. She has taught horn lessons at St. Ambrose University, Western Illinois University during Dr. Randall Faust’s sabbatical, and is currently teaching at Augustana College. Lee has been teaching horn in her home studio for 32 years. She performs with the Quad City Wind Ensemble, the Clinton Symphony Orchestra, Opera Quad Cities, and Quad City Music Guild. She is a member of the Iowa Bandmasters Association and the International Horn Society. Lee especially enjoys playing her horn and alphorns at various churches in the area. Lee is married to Bill, an oboist and high school band director, and they reside in East Moline, Illinois.

John Vana is the Saxophone Professor at WIU and saxophonist with the Hopper Jazztet.

George Turner is the Guitar Instructor at WIU and guitarist with the Hopper Jazztet.

Matthew Hughes is the Double Bass Instructor at WIU and bassist with the Hopper Jazztet.

Kevin Nichols is the Jazz Percussion Professor at WIU and drummer with the Hopper Jazztet.

Michael Aitchison is a student at WIU majoring in Economics. However, he is one of the fine Jazz pianists at WIU--and a Hornist in the WIU Wind Ensemble.

More information about Jazz Studies at WIU may be found at www.wiu.edu/cofac/jazz/


**Other publications (selected)**


“The Creative Hornist: Overtone 74; An Interview with Todd Sheldrick,” The Horn Call XXXVI, No. 2 (February 2006): 41-43.

“Fearless Canadian: An Interview with Jeff Nelsen (Canadian Brass),” The Horn Call XXXIII, no. 2 (February 2003): 45-51.


“A ‘New’ Piece for Natural Horn: Variations pour le Cor, by Charles Zeuner (ca. 1830),” The Horn Call XXVIII/1 (November 1997).


Jeff completed a BA in music and mathematics at Heidelberg College (1980), a Master of Music in horn performance at the University of Michigan (1981), a Master of Arts in music history at The Ohio State University (1985), and a Doctor of Musical Arts in horn performance and historical musicology at the University of Wisconsin-Madison (1991). He lives in Ellensburg, Washington, with his extremely patient wife and two talented sons.

Contact Dr. Snedeker  snedeker@cwu.edu

PUBLICATIONS

Minor Returns: Tributes to the Horn in Jazz, JS4 released 2010. The horn has a surprising history in jazz that is overshadowed by so-called “traditional” jazz instruments. Fortunately, key individuals saw the potential (as opposed to the limitations) of the instrument in jazz, and demonstrated that, when given the chance, the horn could participate as an equal. It took outstanding performers, like Julius Watkins, John Graas, David Amram, Willie Ruff, and later Tom Varner, John Clark, Vincent Chancy, Arkady Shilkloper, and many more, to show that the horn could fulfill this potential, and this recording is certainly inspired by and dedicated to them. It is also a tribute to all performers, bandleaders, composers, and arrangers who saw the value of including the horn in jazz settings. This recording is also a tribute to Central Washington University’s strong jazz program, featuring CWU faculty, students, and alumni.

The Contemporary Natural Horn, JS3 released 2010

The revival of instruments from the past and historically-informed performance practices has become an influential force in classical music during the past 50 years. An interesting by-product of this movement has been a number of new compositions written for some of these historical instruments, perhaps most noticeably a surprising number of contemporary works for the natural horn—more than 50 pieces in a variety of settings. The pieces presented on this CD show the natural horn in a few of the many effective settings that exist. The recording itself is the first of its kind solely devoted to this repertoire. The performers are all associated with Central Washington University.

First Times, JS2 released 1997

First Times is a recording of original and standard jazz compositions and arrangements featuring the horn, ranging from horn/bass duo to fronting a big band. The rare appearance of the horn as a solo instrument in a jazz setting is what sets this recording apart, and Snedeker is recognized internationally for his jazz playing. Also performing on this CD are CWU faculty, alumni, and students.

Musique de Salon, Released 1995

The classical CD, Musique de Salon, features the historical predecessor to the modern French horn, the valveless natural horn, with literature for horn and piano from the height of 19th-century France, where the instrument’s recital heritage began. Snedeker is recognized as one of the pre-eminent natural horn specialists in the world, both as a performer and a scholar. Read a review!

OTHER PUBLISHED RECORDINGS

Fripperies, Volumes 1-8

This recording features the landmark quartets by Lowell Shaw, recorded under the composer’s supervision. Performed by Wallace Easter, Timothy Schwartz, Jeffrey Snedeker and Calvin Smith. Available on CD from The Hornists Nest www.hornistsnest.net

...ipperies ’n Stuff

This second recording features more landmark quartets, duets, trios, quintets and solo pieces by Lowell Shaw, recorded under the composer’s supervision. Includes Fripperies 33-40, Just Desserts, Bipperies, Tripperies and Quipperies 5-8. Available on CD from The Hornists Nest http://hornistsnest.net/

Thoughtful Wanderings: Compositions by Douglas Hill

This two-CD set features the compositions of world-renowned horn composer, teacher and performer Douglas Hill, faculty member of the University of Wisconsin-Madison. I am featured on Hill’s Song Suite in Jazz Style. Available at Amazon.com

COMPOSITIONS FOR NATURAL HORN

Goodbye to a Friend (1996) for Natural horn alone

Composed upon learning that a good friend was going to move away, the moods elicited have a similar progression of emotions to those in an elegy.


PUBLISHED EDITIONS AND ARRANGEMENTS

Sevilla (from Suite Espagnol), by Isaac Albeniz, arranged for four horns by Jeffrey Snedeker

Available for purchase at The Hornists Nest

Variations pour le cor, by Charles Zeuner (1795-1857) (arr. for horn and piano by J. Snedeker) Zeuner was a German organist who settled in the Boston area around 1830, and composed many sacred choral pieces as well as works for a variety of instruments. Variations pour le Cor was written for horn and orchestra, and the manuscript was recently discovered by Mr. Sam Dennison at the University of Pennsylvania Van Pelt Library Special Collections. Includes informative Preface by the editor. Available from Birdalone Books