

## **41<sup>st</sup> International Horn Symposium**

**During the first week of June 2009, the members of the International Horn Society met at Western Illinois University in Macomb, Illinois, U.S.A.—the site of the 41<sup>st</sup> International Horn Symposium**

Under the auspices of the Advisory Council of the International Horn Society, over 600 participants in the Symposium saw the performances and presentations of over 45 Exhibiting Companies, 40 Contributing Artists, 10 Contributing Horn Ensembles, and resident ensembles—the Camerata Woodwind Quintet, the Hopper Jazztet, and the Four Hornsmen of the Apocalypse. Featured artists giving performances and presentations included:

David Amram, New York

Jon Boen, Chicago Lyric Opera

David Griffin, Chicago Symphony Orchestra

Gregory Hustis, Dallas Symphony

William Klingelhofer, San Francisco Opera

Jennifer Kummer, Nashville Studios

Annamia Larsson, Royal Swedish Opera

Hiroshi Matsuzaki, N.H.K. Orchestra-Tokyo

Jacek Muzyk, Buffalo Philharmonic

Jeff Nelsen, The Canadian Brass

Jim Rattigan, Jazz Hornist-London

Richard Todd, Los Angeles Chamber Orchestra and Studios

In addition, a special word of thanks goes to Andrew Pelletier—who stepped in and performed for Joan Watson who was unable to participate due to an illness in the family. Also, John Cerminaro of the Seattle Symphony Orchestra presented an internet-based class describing many of his personal experiences as an orchestral hornist and soloist.

### **Innovative and Special Features included--**

**Exhibitor Panel Presentations chaired by Rose French.** Every morning, representatives of the many exhibitors had an opportunity to discuss information regarding their instruments and products at Exhibitors Panel Discussions. This provided an opportunity for the participants to hear direct and comparative information from the forty-five exhibitors in attendance about their horns, music, mutes, and other products.

**Horn Ensemble Music Reading Sessions.** During the first three days of the Symposium, composers and publishers had the opportunity to have their music read by Symposium Horn Ensembles. During the course of the Symposium, almost ten hours of directed sessions were spent reading new horn ensemble music.

**Competitions:** In addition to the traditional Classical Solo Competition and the Mock Orchestral Audition Competition, the 41<sup>st</sup> International Horn Symposium instituted two new competitions. These included a Jazz Solo Competition and a Horn Ensemble

Competition—two new areas of expanding technique and literacy of hornists. Like the traditional (Classical) Solo Competition, there was a preliminary round with required repertoire. The Jazz Solo Competition Finalists were Stacey Eliason, Morris Kliphuis, and John Turman. The winner of the Jazz Solo Competition was Morris Kliphuis of Amsterdam, The Netherlands. The finalists in the Horn Ensemble Competition included the Cornolinas Horn Quartet, the Florida State University Horn Quartet, the Oklahoma City University Horn Quartet, the Q1 Horn Quartet, the Texas A. And M. University-Kingsville Horn Ensemble and the winner of the Horn Ensemble Competition was the University of Texas LongHORN Choir. The I.H.S. Solo Competition Finalists were Lars Bausch, Joshua Horne, Jancie Philippus, John Turman, and the winner was Everett Burns. The winner of the First place in the Dorothy Frizelle Mock Orchestral Competition was Amber Dean of Western Illinois University. In addition, finalists from the Frizelle Competition had opportunities to perform in the daily Orchestral Master Classes.

**Daily Classes** included studies in Orchestral Horn Playing, Natural Horn Study, Alphorn Playing, Classical Improvisation and Sound Painting, and Jazz Improvisation. Furthermore, each day started with a directed Warm-Up Class, led by a distinguished university horn professor.

**Lectures** included Topics of Contemporary Performance Techniques, Professional Career Information, Alternate Instruments, the Natural Horn and the Alphorn, Historical Recordings, Mutes-History, Acoustics and Design, Horn Maintenance, Horn Literature, Teaching Theories and Techniques, and Performance Techniques covering a wide range from the techniques of managing “Silence in Solo Horn Music”, to the management of stress in musical performance, as well as the study of literature such as the music of Flemish Composers, Australian Composers, a discussion of creativity by Hornist-Composers, and presentations on the music of composers Lowell Shaw, David Amram, Julius Watkins, and Simon Sargon.

**Performances of new works:** Compositions written for the International Horn Society Composition Contest or Commissioned for the International Horn Society’s Meir Rimón Composition Project. Featured Compositions from the I.H.S. Series included works by Matthew Saunders, Erik McIntyre, Andrew Boysen, Daniel Barta, and Carson Cooman. Recital performances also included featured performances of works by Simon Sargon, Jan Bach, Randall Faust, David Gillingham, Thomas Jöstlein, Robert Palmer, Jeffrey Richmond, Laurence Lowe, Walter Mays, Jamey Simmons, Daniel Kelley, Kentarou Kobayashi, Kazimierz Machala, and Scott Millichamp.

**Technological Enhancements.** Many of the lectures included video enhancements using either video discs, specialized computer-video software. One session included an internet-based class hosted by Douglas Huff at Western Illinois University—with John Cerminaro direct from the Seattle Symphony.

**Resident Conductors, Ensembles and Collaborative Pianists:** An important part of the infrastructure of the Symposium Program included the work of the staff conductors—

Justin Davis, Laurel Filzen Etzel, Peter Nowlen, and Bill Kessinger who not only conducted works for performances—but directed the daily reading sessions. In addition, Geoffrey Simon conducted readings and performances of new music from the London Horn Sound's New Recordings—*Give It One and The Sound of Music*. The work of these conductors was immeasurably facilitated and enhanced by performances of the resident Horn Quartet—*The Four Hornsmen of the Apocalypse* and the resident Jazz Ensemble—the *Hopper Jazztet*. In addition to their performances on evening concerts, both of these ensembles played a vital role in assisting the daily reading sessions and classes of the International Horn Symposium.

Members of another resident ensemble—the *Camerata Woodwind Quintet*--provided a supporting role in other performances—including the recital of the music of David Amram and the performance of Advisory Council member Joseph Ognibene—hornist of the *Reykjavik Woodwind Quintet*. In addition to the previously mentioned members of the *Camerata Woodwind Quintet* (Virginia Broffitt, Michael Ericson, Eric Ginsberg, and Douglas Huff), the *Hopper Jazztet* (John Cooper, Marlene Rosenberg, Kevin Nichols, and Michael Stryker), other WIU musicians were actively involved in the Symposium. Voice Professor Lynn Thompson provided the narration for Bill Klingelhoffer's performance of Anthony Plog's *Three Sonnets*. John Vana, Randall Faust, and Douglas Huff performed David Amram's *Trio for Tenor Saxophone, Horn and Bassoon* on a recital of David Amram's music on Thursday. Percussion Professor Richard Kurasz performed on a program of Contemporary Music for Natural Horn on Friday with Jeffrey Snedeker. WIU graduates Matthew Traeger and Sara Gregory joined the members of the Hopper Jazztet and Guest Artists Richard Todd, David Amram and Jim Rattigan for a performance of Richard Todd's new composition: *Variations for David Amram-with a Twist*. Then, on Saturday, saxophonist John Vana, percussionist Richard Kurasz, trumpeter Michael J. Scheck, pianist Wei-chun Bernadette Lo, and conductor Mike Fansler joined guest Hornist Andrew Pelletier in a performance of the I.H.S. commissioned composition-*Moon Shards* by Carson Cooman.

Finally, an ongoing capstone of Symposium performances was the ongoing work of a superlative staff of collaborative pianists. Jason Aquila, Wei-chun Bernadette Lo, and Tomoko Kanamaru, Stephen Kummer, and Michael Stryker performed a diverse repertoire of horn literature ranging from the most advanced contemporary works and classical solos to jazz improvisations.

**In addition to the Guest Artists and Symposium Staff members, a veritable faculty of Contributing Artists was assembled to present lectures, recitals, lecture-recitals, and to lead or perform with ensembles. Often this made it possible to choose from three to four optional areas of study throughout the day. These Contributing Artists included--**

Bruce Atwell, University of Wisconsin-Oshkosh  
Gregory Beckwith, Minnesota State University, South East  
Travis Bennett and Andrew Adams, Western Carolina University  
Lisa Bontrager, Pennsylvania State University

Bruce Bonnell, Central Michigan University  
Annie Bosler, Colburn School of Performing Arts, Los Angeles, California  
Aaron Brask, Jacksonville Symphony  
Emily Britton, Florida State University  
Richard Burdick, Regina, Saskatchewan, Canada  
Ellen Campbell, University of Missouri, Kansas City, Conservatory of Music  
Lisa Casey, Missouri State University  
Richard Chenoweth, University of Dayton, Dayton Philharmonic  
John Cox, Principal Horn, Oregon Symphony  
Robert Danforth, Indianapolis Symphony with the DePauw Woodwind Quintet-  
    Anne Reynolds, flute, Leonid Sirotkin, oboe, Randy Salman, clarinet,  
    Kara Stolle, bassoon.  
James Decker, Los Angeles Studios  
John Dressler, Murray State University  
Nancy Jordan Fako, Chicago, Illinois  
Brian Fredericksen, WindSong Press  
Duo Kontraer-Lars Bausch, horn, and Sebastian Bausch, harpsichord-Aalen Germany  
Charles Andrew Harris, Cedar Rapids Symphony and Coe College  
Leslie Hart, Rochester, New York  
Yasuhiko Isobe, Principal Horn, Tokyo Philharmonic Orchestra  
Lee Kessinger, Augustana College  
Stephen Lawson, Marshall University  
Benjamin Lieser, Stetson University  
Larry Lowe, Brigham Young University  
Peter Luff, Brisbane, Australia  
Douglas Lundeen-Rutgers University  
Kazimierz Machala, University of Illinois  
Alan Mattingly, University of Nebraska-Lincoln  
Scott Millichamp, Arkansas Symphony  
Andrew Pelletier, Bowling Green State University  
Jeffrey Powers, Baylor University  
Robert Pruzin, University of South Carolina  
Karen Robertson, Appalachian State University  
Catherine Roche-Wallace, University of Louisiana  
Kim Rooney, Tarleton State University  
Simon Sargon, Fort Worth, Texas  
Sarah Schouten, Florida State University  
W. Marshall Sealy, New York, New York  
Richard Seraphinoff, Indiana University

Lowell Shaw, Buffalo, New York-and the Fripperies Ensemble—  
    Wallace Easter, II—Virginia Tech University  
    Wallace Easter, III—Blacksburg, Virginia  
    Calvin Smith, University of Tennessee  
    Timothy Schwartz, Nichols School, Buffalo, New York  
    Jeffrey Snedeker, Central Washington University

Debra Sherrill, Charleston Symphony Orchestra  
Jennifer Sholtis, Texas A&M University, Kingsville  
Geoffrey Simon, London, U.K.  
David Smalley, New York, New York  
Nicholas Smith, Wichita State University and Wichita Symphony Orchestra  
Patrick Smith, Virginia Commonwealth University  
Marcia Spence, University of Missouri, Columbia  
Tina Su, University of Northern Iowa  
Timothy Thompson, University of Arkansas  
Virginia Thompson, West Virginia University  
Lydia Van Dreel, University of Oregon

### **Contributing Horn Ensembles**

Central Michigan University-Bruce Bonnell, Director  
Daegu Ensemble, Korea—Prof. Jinyoun Baek, Director  
Florida State University-Michelle Stebleton-Director  
Illinois State University-Joe Neisler, Director  
Japan Horn Society—Nozomu Segawa, Director  
University of Missouri—Mizzou Horn Choir—Marcia Spence, Director  
Texas A & M University at Kingsville-Jennifer Ratchford Sholtis, Director  
University of Texas LongHORN Choir-Patrick Hughes, Director  
West Virginia University Horn Ensemble-Virginia Thompson, Director  
Western Illinois University-Randall Faust, Director

### **2008-2009 International Horn Society Advisory Council**

The work of the International Horn Society Advisory Council and its staff provides the ongoing institutional infrastructure of the Society and its Symposia. These include, but are not limited to hosting and operating the ongoing competitions, as well as ceremonial, historical, and celebratory programs important to the work of the Horn Society. Many members of the Horn Society's Advisory Council were actively involved in the activities of the 41st Symposium. Some of them included the hosting and adjudicating of the Solo Competition and the Dorothy Frizelle Mock Orchestral Auditions, Horn Ensemble performances on featured concerts—as well as a featured performance of the Advisory Council Ensemble on Sunday evening. Also, many of the contributions of these members have taken place before the Symposium, or were "behind the scenes" at the Symposium. We appreciate the many contributions of these distinguished leaders of the Horn Society. In addition to their administrative duties, the following Advisory Council members made presentations or gave performances at the Symposium.

Jeffrey Agrell, University of Iowa

Professor Agrell presented ongoing sessions on Classical Improvisation-- and conducted a Soundpainting Ensemble on the Final Concert.

John Q. Ericson, Arizona State University

Dr. Ericson's interest in unique instruments was highlighted in a special recital Performance as well as a session on "Instruments—That Your Teacher Never Told You About!" In addition, Dr. Ericson made a special surprise performance at the Symposium Banquet.

Peter Hoefs, Musikhochschule Stuttgart, and Tübingen Musikschule, Germany

Peter Hoefs provided some special insights into horn teaching in Germany during a panel discussion on horn pedagogy.

Nancy Joy, I.H.S. Symposium Coordinator, New Mexico State University

Professor Joy presented the world premiere of Matthew Saunders composition— *South Africa for Horn and Marimba*.

Susan McCullough, University of Denver

Professor McCullough performed the *Serenade for Horn and Piano* by Paul Basler.

Joseph Ognibene, Iceland Symphony

Joe Ognibene—who is the hornist of the Reykjavik Woodwind Quintet—was featured in a performance with WIU's Camerata Woodwind Quintet in Samuel Barber's *Summer Music*.

Pasi Pihlaja, Tapiola Sinfonietta, Finland

Pasi Pihlaja performed on the opening afternoon's recital featuring works of Finnish composers—and a surprise encore.

Nozomu Segawa, Nippon Sport Science University and Freelance Performer, Japan

Professor Segawa directed a presentation by the Japan Horn Society—as well as performing with the Advisory Council Ensemble on the Final Concert.

Jeffrey Snedeker, I.H.S. President, Central Washington University

President Snedeker presented a special session on Contemporary Music for Natural Horn—as well as performing on the presentation of new works by Lowell Shaw. Ken Zahnle of Tri-States Public Radio interviewed President Snedeker and members of the Shaw Ensemble during a special session at WIUM—Tri-States Public Radio.

Michelle Stebleton, Florida State University

Professor Stebleton has been active in the International Horn Society since her days as a student—and was a prizewinner in the International Horn Society's competition at the 1987 Symposium. Her presentations at the 41st International Horn Symposium included clinics on Fingering Wizardry for the Double, Descant and Triple Horns, The Warm-ups of Louis Stout, and a special Performance with colleague Lisa Bontrager: as the Horn Duo: *Mirror Image*.

Jonathan Stoneman, I.H.S. Secretary, Journalist, trainer and freelance player, Devon UK

Jonathan made special presentations featuring historic recordings of hornists—including those of the late Dennis Brain—as well as an interesting legacy-recording quiz on Sunday. His performance of the “Rondo” of Mozart’s 4<sup>th</sup> *Horn Concerto*—on a teapot—was one of the great surprises of the Symposium Banquet.

David Thompson, I.H.S. Vice-President, Barcelona Symphony Orchestra, Escuela Superior de Música de Cataluña

In 1989, at the International Horn Symposium in Munich, David Thompson was the winner of the I.H.S. Solo Competition. One of the pieces he performed then was *Venatic Chronicle* by his father—Professor Bruce Thompson. Professor Thompson is himself a longtime supporter of the Horn Society—regularly seen at the exhibit table for Thompson Edition. The 41st International Horn Symposium was thrilled to present I.H.S. Vice-President David Thompson in a twentieth-anniversary performance of Bruce Thompson's *Venatic Chronicle*

William VerMeulen, Houston Symphony, Rice University

In 1980, one of the highlights of the International Horn Workshop was the winning performance on the Solo Competition by William VerMuelen. This year, we were treated to a performance of a work written for this former competition winner—*Steamboat Stomp for Horn and Piano* by Robert Weirich.

**A substantial amount of behind the scenes support was provided by the International Horn Society Staff:**

**Heidi Vogel**, Executive Secretary, Lanai City, Hawaii

William Scharnberg, Editor, The HORN CALL, University of North Texas

Marilyn Bone Kloss, Assistant Editor, Concord, MA

Heather Pettit-Johnson, I.H.S. Newsletter Editor, Switzerland

Dan Phillips, Manager, Website, International Horn Society, The University of Memphis  
Paul Austin, Advertising Agent, Grand Rapids, MI

During the course of the Symposium, there were many highlights and special surprises: here is **A Baker’s Dozen of Special Surprises during the 41<sup>st</sup> International Horn Symposium**

\*President Jeffrey Snedeker, Executive Secretary Heidi Vogel and members of the Japan Horn Society delegations were greeted by a Fanfare performed by members of the Western Illinois University Horn Ensemble and other members of the Advisory Council when they arrived on the train in Macomb on Sunday, May 31<sup>st</sup>.

\*Pasi Pihlaja performing as a “rock hornist” in “Dr. Love.”

\*Dallas Symphony Principal Hornist—Gregory Hustis—reciting women’s lines and Nashville Studio Hornist Jennifer Kummer-reciting lines of the “town drunkard” in Mark Schultz’s *Voices from Spoon River* on the opening night’s Concert.

\*600 audience members collectively turning their heads as they were surprised by the off-stage calls in the Hunting Scenes from Rossini’s *William Tell*—performed by Bill Klingelhofer and Andrew Pelletier and an ensemble of sixteen symposium hornists.

\*A performance in traditional Japanese kimonos by Yasuhiko Isobe and Tomoko Kanamaru.

\*David Amram’s improvisation of “The Macomb Blues” during his lecture/demonstration on improvisation.

\*David Amram, Jim Rattigan, and Richard Todd appearing onstage together with members of the Hopper Jazztet in Richard Todd’s *Variations for David Amram-with a Twist*.

\* Jon Boen and Jacek Muzyk’s performance of music of the Three B’s--J. S. Bach, Jan Bach, and Vitaly Buyanovsky!

\*Three-dimensional photographs from the very first Horn Workshop in Tallahassee, Florida—provided by Jan Bach.

\*Jeff Nelsen and Tomoko Kanamaru performing the same Michael Haydn *Concerto for Two Horns* as Annamia Larsson—after having practiced a *different one*. (Fearlessness was demonstrated in various forms during the Symposium.)

\*The winner of the Jazz solo competition was not from New Orleans, Memphis, or Chicago; he was a hornist from Amsterdam, The Netherlands—Morris Kliphuis.

\* John Ericson’s “Misty” performance on the Mellophone, Garden Hose and Conch Shell performances by the West Virginia University Horn Ensemble, and Jonathan Stoneman’s performance of the Rondo of Mozart’s Fourth Concerto on a teapot!

\*Several standing ovation performances by The Four Hornsmen of the Apocalypse – Resident Staff Horn Quartet of the 41<sup>st</sup> International Horn Symposium—Gerald Wood, Paul Blackstone, Anthony Licata –and Audrey Good!



In addition, there were many exhibitors, advertisers and underwriters whose names were listed in the program and on the website [www.wiu.edu/horn](http://www.wiu.edu/horn)

Also, a limited number of Commemorative Symposium Programs are available for purchase. Contact Randall Faust for more information: Email [RE-Faust@wiu.edu](mailto:RE-Faust@wiu.edu)