

### *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.



*Ushering services provided by the Western Illinois University Chapter of Mu Phi Epsilon.*

WESTERN ILLINOIS UNIVERSITY

*College of Fine Arts & Communication*

*School of Music*

*The Western Illinois Horn Institute*

*present*

## **The 2015 Western Illinois Horn Festival**

*featuring special guests*

**Jeffrey Snedeker**, horn, natural horn & alphorn

**Lee Kessinger**, alphorn

*with*

**Randall Faust**, horn professor, Western Illinois University

**Minjung Seo**, piano

**Western Illinois University Horn Ensemble**

and the **Festival Horn Choir**

*and*

*the Festival Jazz Ensemble*

**John Vana**, alto saxophone

**George Turner**, guitar

**Matthew Hughes**, bass

**Michael Aitchison**, piano

**Kevin Nichols**, drums

COFAC Recital Hall  
Sunday, April 19, 2015

*College of Fine Arts and  
Communication Recital Hall*



WESTERN  
ILLINOIS  
UNIVERSITY

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

### Schedule of Events

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 41<sup>st</sup> 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...*

### **Opening Recital - 1:00PM**

Partita for Horn and Piano Alla Marcia	Verne Reynolds (b. 1926)
Randall Faust, horn - Minjung Seo, piano	
Romance in F, Op. 36	Camille Saint-Saëns (1835-1921)
Kamron Wilson, natural horn - Minjung Seo, piano	
Concerto No. 2 in E-flat Major, K. 417 I. Allegro maestoso	Wolfgang Amadeus Mozart (1756-1791)
Phillip Mallender, horn - Po-chuan Chiang, piano	
Concerto No. 3 in E-flat Major, K. 447 II. Romanza: Larghetto	Wolfgang Amadeus Mozart
Katie Herrenbruck, horn - Po-chuan Chiang, piano	
Concerto No. 1 in D Major, K. 412 II. Rondo	Wolfgang Amadeus Mozart
Ethan Nueva, natural horn - Po-chuan Chiang, piano	
Alphorn Duos	Traditional
Lee Kessinger and Jeffrey Snedeker, alphorns	
Elegy for Five Horns	Kazimierz Machala
Phillip Mallender - Tyler Davis - Ethan Nueva Kamron Wilson - William Kjeldsen	
Quipperies	Lowell E. Shaw (b. 1925)
Tyler David, horn - Alexander Adams, horn - William Kjeldsen, horn Kamron Wilson, horn - Darrin McDonald, trombone	
Callings for Horn Choir I. Faith II. Valor	Charles Rochester Young

### **The Western Illinois University Horn Ensemble** **Randall Faust**, director

Phillip Mallender - Tyler Davis - Ethan Nueva - Kamron Wilson  
William Kjeldsen - Katie Herrenbruck - Alexander Adams - Seth Brown

## Evening Recital - 7:30PM

*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)

Oleo (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:**

Recordings of Jazz Clinic from 40th International Horn Symposium, Denver, CO (2008), selected for publication as podcast on IHS Online, [www.hornsociety.org](http://www.hornsociety.org), website of the International Horn Society. Selected by website manager. Posted August-September 2009. [www.hornsociety.org/en/multimedia/podcasts?start=80](http://www.hornsociety.org/en/multimedia/podcasts?start=80) [www.hornsociety.org/en/multimedia/podcasts?start=75](http://www.hornsociety.org/en/multimedia/podcasts?start=75)

### **Dictionary Entries:**

"Horn (French Horn)," Continuum Encyclopedia of Popular Music of the World, New York: Continuum, 2003. Volume 2 Performance and Production, 459-461.

Articles published in The New Grove Dictionary of Music and Musicians, 2nd edition.

London: Macmillan, 2000: "Brémond, François," "Dauprat, Louis-François," "Duvernoy, Frédéric," "Gallay, Jacques-François," "Lebrun, Jean," "Meifred, Joseph Émile," "Vivier, Eugène." See also Grove Music Online.

### **Book Chapters:**

"Hand and Valve: Joseph Émile Meifred's Méthode pour le cor chromatique ou à pistons and early valved horn performance and pedagogy in nineteenth century France." Jagd- und Waldhörner: Geschichte und musikalische Nutzung. Augsburg, Germany: Michaelstein, 2006. Published conference proceedings for 25th Musical Instrument Symposium, Michaelstein, Germany, held October 2004.

"The Horn in Early America," Perspectives in Brass Scholarship: Proceedings of the International Historic Brass Symposium, Pendragon Press, 1997.

**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/](http://www.wiu.edu/cofac/jazz/)

## ARTICLES AVAILABLE ONLINE

“Hand or Valve (or both): Horn Teaching, Technique, and Technology at the Paris Conservatoire, ca 1840-1903” A paper presented at “Paris: the factory of ideas: The influence of Paris on brass instruments between 1840 and 1930” A symposium co-sponsored by the Musée de la musique and the Historic Brass Society, June 29, 30 and July 1, 2007, Paris, France. [www.citedelamusique.fr/anglais/musee/recherche/facture-cuivre.aspx](http://www.citedelamusique.fr/anglais/musee/recherche/facture-cuivre.aspx)  
“The Natural Horn Today” A look at the natural horn and its relevance to composers today. (2005) [www.compositiontoday.com/articles/natural\\_horn.asp](http://www.compositiontoday.com/articles/natural_horn.asp)

## Other publications (selected)

“New Wine for Old Bottles: Contemporary Music for Natural Horn,” *The Horn Call* XXXVII, No. 1 (October 2007): 61-66.  
“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.  
“Past/Presents: Revisiting the Recorded Improvisation #4: Two French Fries: Watkins and Amram,” *The Horn Call* XXXIII, no. 1 (October 2002): 61-64.  
“The Color of Brass: An Interview with Eric Ewazen,” *The Horn Call* XXXII, no. 1 (November 2001): 33-34.  
“Music from the Heart: An Interview with Arkady Shilkloper,” *The Horn Call* XXIX, no. 4 (August 1999). Translated and reprinted in *Hornposten* (Journal for the Norwegian Horn Club) 41 (2000).  
“New Dragons in the Sky,” an interview with composer Mark Schultz, on the occasion of the premieres of two pieces at CWU, *The Horn Call* XXIX, no. 3 (May 1999): 47-51. (Lead translator) “Slide Trombone Teaching and Method Books in France (1794-1960),” by Benny Sluchin, *Historic Brass Society Journal* Volume 9 (Fall 1997).  
“A ‘New’ Piece for Natural Horn: Variations pour le Cor, by Charles Zeuner (ca. 1830),” *The Horn Call* XXVIII/1 (November 1997).  
“Fétis and the ‘Meifred’ Horn,” *Journal of the American Musical Instrument Society* (Fall 1997).  
“Dauprat’s Méthode de Cor-alto et Cor-basse,” *Historic Brass Society Journal*, a series of six articles, Volume 4 (1992): 160-192; Volume 5 (1993): 42-74; Volume 6 (1994): 269-303; Volume 7 (1995): 36-66; Volume 8 (1996): 69-89; Volume 9 (1997): 30-49. An English translation of the original French tutor.  
“Performance Resources for Horn,” *Voice of Washington Music Educators* 33, no. 3 (March 1994): 18ff.  
“The Early Valved Horn and Its Proponents in Paris 1826-1840,” *The Horn Call Annual* 6 (1994): pp. 6-17.  
“Bringing the Past into Music Classrooms,” *Music Educators Journal* 80/2 (September 1993): pp. 37ff.  
“Joseph Meifred’s Méthode pour le Cor Chromatique ou à Pistons (1840),” *Historic Brass Society Journal* 4 (1992): pp. 87-105.  
“Dauverné’s Méthode pour le Trompette,” *Historic Brass Society Journal* 3 (1991): 179-261. Co-author of English translation of entire method.

## Biographies

### Dr. Jeffrey Snedeker

#### Associate Chair, Professor of Horn, Central Washington University

**Jeffrey Snedeker** has taught in the Music Department of Central Washington University in Ellensburg, Washington, since 1991. His duties include teaching horn, music history, and brass literature and pedagogy, performing with the CWU Faculty Wind Quintet, and directing the CWU Brass Choir and CWU Horn Ensemble. The CWUHE maintains an active outreach program for public schools, and has been an invited performing ensemble at numerous horn and music educator conferences, including the 28th, 30th, 33rd and 40th international workshops of the International Horn Society. He has served as Associate Chair of the Music Department and Chair of CWU’s Faculty Senate, as well as numerous department, college, and university committees. He has received recognition for his teaching, scholarship, and service, including 2006 CWU Faculty Member of the Year, 2008 CWU Phi Kappa Phi Scholar of the Year, 2012 Washington Music Educators Association Higher Education Music Educator of the Year, 2012 CWU Distinguished University Faculty for Service, 2014 Washington State Representative Timm Ormsby Faculty Citizenship Award, and the 2014 National Phi Kappa Phi Artist Award.

Jeff is active in several national and international organizations, serving on the Board of Directors of the Historic Brass Society, and the Advisory Council of the International Horn Society. He was elected President of IHS in 2006, re-elected in 2008, and has served the society in many other capacities, including as Publications Editor (1998-2003) and Book and Music Reviews Editor (2003-present).

As a performer, Jeff has received a number of honors, most notably First Place in the Natural Horn Division of the 1991 American Horn Competition. Jeff currently serves as Principal Horn with the Yakima Symphony. Jeff has been a featured artist, clinician, lecturer, conductor, and host of regional, national, and international conferences for the International Horn Society, Historic Brass Society, Northwest Horn Society, Washington Music Educators Association, among others, and given concerto appearances, traditional recitals, natural horn performances, and jazz gigs all over the US, and in Canada, Germany, France, Switzerland, Finland, Taiwan, South Africa, and Australia. He has also organized and hosted a wide range of events, including early music, brass, and horn workshops. He has held positions and played extra horn with regional, metropolitan, and festival orchestras in Wisconsin, Ohio, New Mexico, Washington, Oregon, Utah (including the Utah Symphony Orchestra), Virginia, and Michigan. He has also performed with Early Music Vancouver and the Pacific Baroque Orchestra of Vancouver, BC, and the Seattle Classical Players, among other period-instrument groups. Jeff has published over 50 articles on a variety of musical topics in scholarly and popular journals, including seven entries in the second edition of *The New Grove Dictionary*. With pianist Marilyn Wilbanks, Jeff released his first solo recording in 1996, *Musique de Salon: 19th-Century French Music* for horn and piano, which includes music for natural and early valved horns with forte piano, and has received much critical acclaim. A second successful recording devoted to jazz, *First Times*, was released in 1998, and features the horn in settings ranging from horn/bass duo to fronting a big band. His third and fourth solo recordings were released in 2010—*The Contemporary Natural Horn*, the first ever CD devoted to this literature, and a second jazz CD *Minor Returns: Tributes to the Horn in Jazz*. Both recordings have received very favorable reviews, and are available at CWU’s Wildcat Shop as well as on Amazon.com and iTunes. Jeff has also been featured on recordings of the works of Douglas Hill and Lowell Shaw.

*continued...*

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](mailto: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 Chancey, 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 Schwatz, Jeffrey Snedeker and Calvin Smith. Available on CD from The Hornists Nest [www.hornistsnest.net](http://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

## SHEET MUSIC

**Suite for Unaccompanied Horn, JOMAR Press** This suite is the result of my contribution to a collective studio composition project at Central Washington University in 1995. While some of my students were a bit more imaginative and adventurous (including a rather memorable work for tuba and frightened voice), I chose unaccompanied horn. Happily, the result turned into a fun group of pieces that can be performed individually or as a suite. Equally satisfying to me is that the pieces serve as musical excuses to work on certain technical problems and extended techniques such as multiple tonguing, multiphonics, whole tone scales and arpeggios, and jazz articulation.

“Rainier Fanfare” is inspired by one of the Northwest’s enduring images.

“Chorale,” is reminiscent of chant and a few types of organum, using multiphonics.

“Waltz” is a quirky number that is probably my favorite movement.

“Blues” combines some simple multiphonics with little jazzy riffs, and a middle verse designed to feel like an “improvised” solo. [www.jomarpress.com/snedeker/snedeker.html](http://www.jomarpress.com/snedeker/snedeker.html)

## 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.

### **Two Solo Etudes for Natural Horn (1996)**

Includes "Habanera" and "Tchaik'ed Out" - Available at Birdalone Books: [www.birdalone.com](http://www.birdalone.com)

## 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