

WESTERN ILLINOIS UNIVERSITY

College of Fine Arts & Communication

School of Music

present

A Faculty Recital

Randall Faust, horn

Jason Aquila, piano

Cristina Werling, electronic media

Sunday, September 17, 2006

7:30 p.m.

*College of Fine Arts and
Communication Recital Hall*



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Program

Sonatina for Horn and Piano (1979)..... William Presser
(1916 - 2004)

Allegretto

Adagio

Allegro

Horn Concerto (1987)..... Randall E. Faust
(b. 1947)

Scherzo

Cadenza and Fanfare

Rondo

Intermission

Images for Horn and Piano (1987)..... Cindy McTee
(b. 1953)

The Beginning of Time

The Unanswered Question

Infinite Night

Circles

The End of Time

Horn Call for Horn and Electronic Media (1976) Randall E. Faust

Program Notes

Sonatina for Horn and Piano by William Presser (1978)

The *Sonatina* was composed for William Presser's friend and Interlochen neighbor—hornist Marvin C. Howe. This *Sonatina* describes Marvin's smooth and lyrical style of playing in the second movement, and his love of the lower register of the horn in the outer movements.

The Horn Concerto—originally the *Concerto for Horn and Wind Ensemble* was written at the request of Myron Welch, Director of Bands at The University of Iowa and Gaylen Hatton, Host of the Nineteenth International Horn Symposium. The first performances were given by Hornist Thomas Bacon with the Provo Wind Consort, Ralph Laycock, conductor, at the Nineteenth International Horn Symposium in 1987, and by Hornist Randall Faust with the University of Iowa Symphonic Band, Myron Welch, conductor, in 1988. Subsequent performances have taken place at various other schools and universities around the country. This version for Horn and Piano was prepared for a recording by hornist Andrew Pelletier on MSR Classics.

The pitch material is based a scale of open and stopped notes that serve as the pitch set for the entire concerto. This is derived from the *Prelude--Nocturne* for Horn and Percussion that makes extensive use of glissandi from open to stopped horn as discussed in Marvin Howe's article in the Fall, 1973 HORN CALL.

Throughout the *Concerto* individual movements pay respect to various hornists who have been influential on the composer in a variety of ways. They are recognized in the following respective movements:

The *Scherzo* is dedicated to my Interlochen colleague and friend Thomas Bacon. As a result, this movement takes on the heroic and agile character of this orchestral hornist—whose career includes performances with orchestras from Detroit to Berlin to Houston. It employs a semitone flexibility pattern similar to one practiced by Thomas Bacon.

The *Cadenza and Fanfare*—originally for Horn, Brass, and Percussion honors Paul Anderson, horn professor at The University of Iowa, who introduced me to the unmeasured *Preludes* of Gallay and some multiple tonguing techniques. I pay my respects to him in this movement.

The *Rondo* is dedicated to Joseph Ignaz Leutgeb--the hornist who commissioned Mozart's horn concerti—and an eighteenth century hornist who set the standards for all of us. Legends are told of the friendly banter between Mozart and Leutgeb. Their good humor is reflected here. Thank you Joseph Ignaz Leutgeb!

Images for Horn and Piano is described by the composer as follows:

Movement I, *The Beginning of Time*, is a 12-tone canon which, through the employment of non-retrogradable rhythms, projects an “image” of Olivier Messiaen’s Quartet for the End of Time.

Movement II, *The Unanswered Question*, is a musical dialog utilizing the pitches of the doubly diminished (octatonic) scale and including melodic “images” of Charles Ives’ *The Unanswered Question*.

Movement III, *Infinite Night*, uses the 12-tone row of Movement I, and projects and "image" of earlier McTee works through the simultaneous presentation of periodic and aperiodic rhythms.

Movement IV, *Circles*, uses pitch material similar to that of Movement II and is indeterminate with respect to form, requiring the performers to play various short motives according to a set of instructions. The circular "images" are achieved through repetition of previously heard material.

Movement V, *The End of Time*, is identical, in most respects, to Movement I.

Horn Call for Horn and Electronic Media was composed in the Electronic Music Studios at the University of Iowa in 1976. Horn Call employs both the oldest and the newest methods of modifying the tone of the horn: hand-stopping and electronic processing. In fact, the opening statement by the hornist can be performed entirely on the natural (valve less), horn. During the course of the composition, the electronic media are used in several ways: In the exposition, the hornist's sound is electronically delayed for three seconds—resulting in a canon between the hornist and his echo. During the development, the hornist's sound is ring modulated—so that the echo is the combination of sum and difference tones of the hornist's sound. Finally, during the recapitulation the hornist's echo returns to the un-ring modulated sound during an extended palindrome. The original version of this composition employed the use of a tape-delay system and a ring modulator from an ARP voltage-controlled synthesizer. This performance on this recording used a digital delay system and a ring modulator built by Robert Moog.

Biographies

William Henry Presser by Susan Galligan

William Henry Presser was born April 19, 1916 in Saginaw, Michigan. He attended Saginaw Freshman College, then finished his Bachelor of Arts in 1938 at Alma College, Michigan. He graduated in 1940 with a Master of Music in violin from the University of Michigan—where he studied conducting with Thor Johnson, Herman Genhart, Guy Fraser Harrison, and Pierre Monteux; Percival Price taught him composition.

He taught briefly at Buena Vista College in Iowa then entered Eastman School of Music in the summer of 1942. His studies were interrupted when he was drafted into the Army in 1943 where he served in the Military Police.

After his brief military career, he returned to Eastman and also began playing violin and viola with the Rochester Philharmonic. During his two-year tenure at the Philharmonic, he played under many guest conductors including Fritz Reiner, Dimitri Mitropoulos, Sir Thomas Beecham, Artur Rodzinski, André Kostelanetz, Leonard Bernstein, and Igor Stravinsky. In 1947, William Presser graduated with a Ph.D. in Theory.

He resumed his teaching career at Florida State College for Women in Tallahassee (now Florida State University), and Florence State Teachers College (now North

Alabama University). Subsequent teaching and performing opportunities took him to West Texas University, San Francisco, California, and Hattiesburg, Mississippi, where, in 1953, he became a member of the faculty of Mississippi Southern College (now the University of Southern Mississippi.), where he taught music theory and orchestration until his retirement in 1981. In addition, he conducted the university orchestra for seven years of his tenure at USM.

William Presser's long career also included being resident composer at Appalachian State University, and guest composer at Indiana University, Winona State University, and Tufts University. He taught at the National Music Camp in Interlochen, Michigan where he, his wife, and their two children had a summer home.

Presser began composing in 1939 while at the University of Michigan. As well as Percival Price, he was mentored by Gardner Read, Bernard Rogers, Burrill Phillips, and Roy Harris. He was most influenced by the musical style of Harris including his ideas of resonance, dissonance, and harmonic series.

To promote American composers, William Presser founded Tritone Press & Tenuto Publications in 1961. During his 41-year tenure he built a catalog of over 350 works by more than 50 American composers.

Of the numerous awards and grants he received, there were eleven first place awards in unrestricted national contests for composition. He received annual grants every year beginning in 1966 from American Society of Composers, Authors and Publishers for his contributions to serious music. He had 130 published works, mostly for the instrumental medium. His chamber music for winds and brass are staples of the repertoire, appearing on many contest lists and college recitals.

William Presser received over a dozen first place awards in unrestricted national contests. He received an award every year from 1966 onwards from the American Society of Composers and Publishers for his contributions to music.

Selected Awards:

Composers Press Publication Award, 1948, 1954

Culver Military Academy Award, 1955

Leblanc Corporation Award, 1962

Rochester Religious Arts Festival Award, 1963

Syracuse University Festival of Arts Award, 1963

NSOA Roth Orchestra Award, 1963

S. Colorado St. College Nova 70 Award, 1970

NSOA Roth Orchestra Award (3 way tie) 1970

Jacksonville Delius Festival Award for Horn Quartet 1976

The permission to use extracts of Dr. Kimberly Davis's dissertation is gratefully acknowledged.

Cindy McTee (b. 1953) studied with David Robbins at Pacific Lutheran University (BM 1975), Krzysztof Penderecki, Jacob Druckman, and Bruce Macombie at the Yale School of Music (MM 1978), and Richard Hervig at the University of Iowa (PhD 1981). She also completed one year of study in Poland with composers Penderecki, Marek Stachowski and Krystyna Moszumanska-Nazar at the Higher School of Music in Cracow.

Dr. McTee taught at Pacific Lutheran University in Tacoma, Washington from 1981 to 1984, and subsequently joined the faculty of the University of North Texas in Denton, Texas.

She has received a Composers Fellowship from the National Endowment for the Arts; a Goddard Lieberston Fellowship from the American Academy and Institute of Arts and Letters; a Senior Fulbright Scholar Lecturing Award in electronic music at the Academy of Music in Cracow, Poland, two grants from the Washington State Arts Commission; and a BMI Award.

McTee writes music for both acoustic and electronic media and has received commissions from the Barlow Endowment for Music Composition, the American Guild of Organists, the College Band Directors National Association, and the Pi Kappa Lambda Board of Regents. Her works have been performed by the American Symphony Orchestra, the National Repertory Orchestra, the Memphis Symphony, the Honolulu Symphony, and the Pittsburgh New Music Ensemble.

Randall E. Faust is a Professor of Music at Western Illinois University and Hornist of the Camerata Woodwind Quintet and LaMoine Brass Quintet. In addition, he has served on the Summer Horn Faculty, Interlochen Center for the Arts for over two decades. The compositions of Randall Faust have been performed at many international venues—including the Symposia of The International Horn Society, The International Trumpet Guild, The International Trombone Association, The National Gallery of Art, and the Weill Recital Hall of Carnegie Hall. His compositions have been discussed in several doctoral dissertations—most prominently in *The Horn in Mixed Media Compositions Through 1991* by James Alan Criswell--Doctor of Musical Arts Dissertation, The University of Maryland, 1995; and *A Performance Guide to the Horn Works of Randall Edward Faust* by Alan Franklin Mattingly--Doctor of Music Treatise, The Florida State University, 1998. His music has been recorded on Crystal Records, Summit Records, ACA Digital Recordings, Cellar Sound, and MSR Classics. The compact disc—*Fantasies on American Themes*—released in 2006, features the music of William Presser and Randall Faust.

Jason Aquila--Staff Accompanist and Coordinator of Accompanying at Western Illinois University, received his Master of Music Degree in Accompanying and Chamber Music from the Cleveland Institute of Music where he studied with Anne Epperson and Anita Pontremoli. He holds a Bachelor of Music degree in Piano Performance from Florida Southern College in Lakeland, Florida. He also spent a summer in the Instrumental Accompanying program at the Music Academy of the West in Santa Barbara, California. He has served as a staff accompanist for the Quartet Program at Bucknell University in Pennsylvania, and at the Missouri Fine Arts Academy. Jason has participated in Master Classes given by Elly Ameling, Warren Jones, Zvi Zeitlin, Denis Brodt, and William Preucil. He has also collaborated with flutist Donald Peck, trumpeter Crispian Steele-Perkins, cellist Bion Tsang, violinist Charles Castleman and mezzo-soprano Mary Ann Hart. This summer, Mr. Aquila recorded the music for horn and piano by Randall Faust with the prize-winning hornist Andrew Pelletier on a soon-to-be-released compact disc on MSR Classics.

Upcoming Horn Events

Tuesday, September 3

Guest Convocation featuring Susan LaFever, horn
with Ron Levy, piano
2:00 p.m., Recital Hall, free admission

Wednesday, October 4

BCA Faculty Chamber Series featuring the Camerata Woodwind Quintet and two other
faculty ensembles
7:30 p.m., Recital Hall
Tickets 298-2900

Sunday, October 22

The Sixth Annual Western Illinois Horn Festival
featuring 2003 American Horn Competition Winner-Thomas Jöstlein
Events all day in the Recital Hall beginning at 1:00 p.m.
Evening concert at 7:30 p.m.

For, schedule, ticket and fee information, contact Dr. Faust at 309-298-1300 or by email:
re-faust@wiu.edu

Wednesday, November 8

Camerata Woodwind Quintet
7:30 p.m., Recital Hall, free admission

Sunday, November 12

Graduate Horn Recital featuring Cristina Werling
1:00 p.m., Recital Hall, free admission

Concert 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, wristwatch alarms, and
all other audible devices.

**The use of unauthorized recording devices
is strictly prohibited.**

Thank you.



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