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WESTERN ILLINOIS UNIVERSITY  
*College of Fine Arts & Communication*  
Department of Music

**presents**

**Western Illinois University  
Horn Festival 2003  
Finale Recital**

Dedicated to the memory of  
**Helen Kotas Hirsch**

**Featuring Lowell Greer, assisting artists,  
and The Festival Horn Choir**

With support from  
Western Illinois Horn Institute  
Women's Studies Program  
The Visiting Lecture Committee  
Council on Student Activities Fund and the  
Illinois Arts Council



For a complete list of  
sponsors, please refer to the  
program booklet.

*Sunday, April 6, 2003, 7:30 p.m.*  
*First Presbyterian Church*  
*Macomb, Illinois*

TRI STATES  
**PUBLIC RADIO**  
WTUM 91.3 & WTUV 89.5

*College of Fine Arts and  
Communication Recital Hall*



## Program

The Death of Roland for Solo Horn ..... Lowell Greer

Lowell Greer, horn

Andante for Horn and Piano ..... Vincent d'Indy  
(1851-1931)

Air de Chasse for Horn and Piano (1954) ..... Louis Piantoni  
(1885-1958)

Lowell Greer, horn  
Jason Aquila, piano

Battalia di Romani e Belgi Antigui (2001) ..... Lowell Greer

Randall Faust, horn  
John Mindeman, trombone

Requiem du Chasseur (2003) ..... Lowell Greer  
In memoriam Helen Koras Hirsch

Lowell Greer, trompe de chasse  
Abigail Pack, trompe de chasse  
Eva Heater, trompe de chasse  
Virginia Thompson, trompe de chasse  
Randall Faust, trompe de chasse  
Denise Root, trompe de chasse  
Bruce Gardner, tenor  
Anita Werling, organ

Gallatin Fanfare for Eight Hunting Horns (1996) ..... Lowell Greer

Elsa's Procession to the Cathedral ..... Richard Wagner  
(1813-1883)

art. Wesley Hanson  
WTU CORnucopia

Pantomime from *Hansel and Gretel* ..... Engelbert Humperdinck  
(1854-1921)

trans. Orrin Olson  
The Festival Horn Choir

## Musicians

Lowell Greer  
natural hornist, valved hornist, and composer

### Assisted by

Jason Aquila, piano  
Bruce Gardner, tenor  
Anita Werling, organ  
Randall Faust, horn  
John Mindeman, trombone  
Abigail Pack, trompe de chasse  
Eva Heater, trompe de chasse  
Virginia Thompson, trompe de chasse  
Denise Root, trompe de chasse  
The Western Illinois CORnucopia  
The Festival Horn Choir

## The Western Illinois University CORnucopia

Randall Faust, conductor

Saroko Arima	Mary Rudd
Adam Beck	Laura T. Smith
Jerry Beck	John Versluis
Laurel Filzen	Karla Vilchez
Douglas Reiners	Muriel Ward
Christina Roth	Elizabeth Zeng

## Program Notes

The *Battaglia di romani e Belgi Antiqui* represents, in musical terms, the hubris, aggression, dehumanization, elation, and ultimate philosophical irreconcilability of mortal combat. In this case, it is best expressed in terms of the ancient Roman wars of conquest, of which examples are numerous. Historically speaking, all of Europe known to the Romans at that time fell to their legions, except for a small feisty group, known as the Amoricaines. Their bravery, and genius for strategy kept them from experiencing both the *Pax Romana*, and Imperial taxation.

At the beginning of the *Battaglia*, one hears from two separate camps, the preparations for war, Cornu (Romans) and Carryx (Belgians) blare their calls, exhorting the troops to their blood duty. Fear turns to exhilaration, as the combatants seek their fate in glory or in death. Again and again martial fanfares mark the cadence as the enemies approach and, ultimately, engage. We hear one terrified youth stalking his foe and shouting in alarm as he stumbles and bumps his way through the forest. Finally, he finds his foe, who is petrified as well. After evaluating one another, they begin their death struggle. They engage in classic strategies, switching, when those fail, to other strategies, and eventually, to initiatives untaught in military camps. In doing so, they only discover blood, pain, and death. As valor turns to carnage, the victor emerges. Initially crowing his victory, he smells the death around himself, and understands suddenly, that in war, there are no winners; both sides are vanquished. Our victor begins to muse on the brutality and futility of war, and he feels the weight which war places upon the heart of the survivor. As the victor's rhetoric turns to eulogistic tones, the mood changes. We hear a priest administering oil and litany to the dead and dying; and one of the defeated, not yet claimed by death continues to feign mortal rest, awaiting his opportunity. The victorious warrior's life is suddenly ended as the defeated rises and delivers a deathblow.

Composer Lowell Greer composed his first symphony at the age of twelve ("it sounded like really bad Mendelssohn"), and has since composed choral works, works for organ, piano, and a great deal of unaccompanied music for winds, some of which has been outré impose on International Competitions in the U.S.A., Canada, and Germany. He is currently involved in the completion of his Second Symphony ("Middiana"), commissioned by the Hot Springs Music Festival Chorus. He is well known throughout the world as a performer of the horn and as a teacher, and he operates a Bed and Breakfast in Toledo, Ohio in his spare time.

## Guest Artist Biography

LOWELL GREER holds a unique place among the hornists of his generation. Known for his musicianship and versatility with or without valves, he has received critical acclaim and international recognition as an orchestral hornist, chamber musician, soloist, educator and horn maker.

A Wisconsin native, Lowell began violin studies at age 4 and took up horn at age 12 due to a hand injury. His parents, both college professors, changed jobs several times, so Lowell had many horn teachers, the most notable being Errani Angelucci of the Cleveland Orchestra. Lowell returned to Wisconsin to study with John Barrows at the University of Wisconsin and then pursued studies in Chicago with Helen Kotas, Frank Brouk, Dale Clevenger and Ethel Merker. While in Chicago, he freelanced extensively performing with the Chicago Civic Symphony, Lyric Opera of Chicago, American Ballet Theatre, Joffrey Ballet, shows, recordings and as extra horn with both the Chicago and Milwaukee Symphonies. Winning an audition, he joined the Detroit Symphony in 1972 as assistant principal. In 1978, he accepted the position of principal horn of the Mexico City Philharmonic and began to pursue his solo career. In 1980, Lowell moved to Europe to better pursue his natural horn interests, and performed in Belgium as guest principal horn of the Antwerp Philharmonic/Royal Flemish Orchestra. He returned to the US in 1984 where he served as principal horn of the Cincinnati Symphony until 1986. Mr. Greer also performed as principal of the Toledo Symphony from 1990-97. During this time, he somehow made room in his schedule to enter and win seven first prizes at six prestigious international horn competitions: Heldenleben, (1977), Gian Battista Viotti, Vercelli (1978), Hubertus Jaachtboornfestival (1979), SACEM, Paris (1981), Jacques-Francois Gallay (1981), and American (1983, 1984).

As a soloist, Mr. Greer has performed on natural and modern horn with some 50 orchestras in the US, Canada, Mexico and all across Europe not to mention his appearances at numerous chamber music venues. His extensive discography includes four CD's on Harmonium Mundi including the Mozart Horn Concertos and Quinter, Brahms Horn Trio and the Beethoven Sonata on natural horn and a recording for Decca L'oiseau Lyre of the entire music of Mozart for winds performed on original instruments.

A dedicated scholar and educator, Mr. Greer has taught at Wheaton College, Oakland University, Interlochen Arts Academy, The School for Perfection in Mexico City, The University of Cincinnati, The University of Michigan and currently at the Carl Nielsen Academy in Odense, Denmark. An acclaimed expert on natural horn performance, his research has led him to become a maker of fine reproductions of classic instruments and he has taught a course in natural horn building techniques at the William Cummings House since 1994. This year, he will appear as a clinician at the Kendall Betts Horn Camp and the Western Illinois Horn Festival.