

Dr. Thompson served on the Advisory Council of the International Horn Society from 1995 to 2002, and was elected President for the 2000-2002 term of office. She has performed on IHS international symposium programs in Michigan, New York, Oregon, Texas, Canada, China, and Finland. She hosted the 18th Annual Southeast Horn Workshop at WVU, and often presents the WVU Horn Choir at both regional and international workshops. She has written music, book, and premiere performance reviews as well as articles for *The Horn Call*, and served as the IHS news editor from 1993 to 1998.

Prior her appointment at WVU, Dr. Thompson taught horn at Coe, Cornell, and Grinnell Colleges and the University of Iowa, and held positions in several metropolitan orchestras throughout the USA, including six years as Principal Horn of the Cedar Rapids Symphony. She performed with the Orquesta Sinfonica de Xalapa in Mexico for four years before pursuing a career in higher education. Her degrees are from the University of Iowa and the University of Arizona, and her principal teachers were Paul Anderson and Dale Clevenger.

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

TRI STATES
PUBLIC RADIO

WICW 91.3 & WIDW 89.5

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

presents

Western Illinois University Horn Festival 2003

Dedicated to the memory of
Helen Kotas Hirsch

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



No admission charge
Sponsored by a grant from the
Illinois Arts Council

Sunday, April 6, 2003
1:00 p.m.

*College of Fine Arts and
Communication Decital Hall*



Program

Guest Hornists' Biographies

Le son du Cor (1947)Arne Oldberg
(1874-1962)

The Western Illinois University CORnucopia

Sonata No. 2 for Horn and Piano (1947)Hugo Kauder
(1888-1972)

Con moto, ma un poco sostenuto
Allegro agitato
Molto tranquillo e dolce

Eva Heater, horn
Jason Aquila, piano

Sonata for Horn and Piano (1953)Ernst Levy
(1895-1981)

- I. Adagio
- II. Agitato
- III. Andante
- IV. Tempo Giusto
- V. Allegretto
- VI. Tempo Guisto

Ellen Campbell, horn
Jason Aquila, piano

Serenade for Horn and Piano (KO-25) (1953)Arne Oldberg
(1874-1962)

- I. Allegro
- II. Andante
- III. Allegro Giocoso

Virginia Thompson, horn
Jason Aquila, piano

Hornist, Natural Hornist, and Scholar Eva M. Heater studied at the American Conservatory of Music in Chicago (Bachelor of Music, 1987) and at the Yale University School of Music in New Haven, CT (Master of Music, 1991). Her Primary Horn Teachers include Helen Koras Hirsch and Paul Ingraham. Her Professional Experience includes Performances with the Connecticut Virtuosi Chamber Orchestra, New Britain, CT, Quintarius Wind Quintet, New Haven, CT, Bermuda Philharmonic, Hamilton, Bermuda, Wallingford Symphony, Wallingford, CT, and Brass Quintessence brass quintet, Middletown, NY. Also she has coordinated the natural horn activities for the Early Brass Festivals by the Historic Brass Society with Amherst Early Music, University of Connecticut, Storrs, Connecticut, July 2000 and 2002 Her publications include numerous articles and papers for the American Brahms Society Newsletter, and The Historic Brass Society Journal.

Ellen Campbell, was appointed the horn professor at the University of Oregon, after having served in similar positions on the faculty at Southwest Texas State University, and more recently at the University of New Mexico. While in New Mexico, Campbell was the hornist with the New Mexico Brass Quintet, an ensemble with whom she released a CD in 1993 and toured Finland, the Soviet Union, Mexico, and Australia. Campbell has performed as principal horn with the Santa Fe Symphony, Kalamazoo Symphony, and Austin Chamber Orchestra. She has also played with the Houston Symphony, Grand Rapids Symphony, Lansing Symphony, and Michigan Opera Theater. In the summers she is a member of the Fontana Ensemble, performing chamber music for the Fontana Festival of Art and Music in Shelbyville, Michigan. She is a former faculty member and regular guest artist/clinician at the Interlochen Arts Camp at Interlochen, Michigan. As a soloist, Campbell has appeared with orchestras in Michigan, Texas, New Mexico, Iowa, and Pennsylvania, has presented solo recitals throughout the United States, and has been an invited performer at several regional and international workshops of the International Horn Society. Campbell received the Bachelor of Arts degree from Luther College in Decorah, Iowa, and the Master of Music degree from Michigan State University in East Lansing.

Virginia Thompson has been the horn professor at West Virginia University since 1990, and served as Director of Graduate Studies in Music from 1996 to 2000. She is an active soloist, recitalist, and clinician with a special interest in performing, commissioning, and reviewing new music. She performs regularly with the WVU faculty Laureate Wind Quintet and has occasionally substituted the Pittsburgh Symphony Orchestra.

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Program Notes

Music for Helen Kotas Hirsch

The career of Helen Kotas Hirsch had many firsts. These include her performances as Principal Hornist of the Chicago Symphony Orchestra and the Chicago Women's Symphony Orchestra. Among her other firsts were the premieres of a substantial body of new works for solo horn by a unique group of composers. A sample of those works will be heard this afternoon.

Arne Oldberg, (1874-1962), had a distinguished career as a composer, pianist, and professor of piano at Northwestern University. Although born in Youngstown, Ohio, he studied in Europe—studying piano with Leschetitzky in Vienna and studying composition in Munich with Rheinberger—whose influences can be heard in his compositional style and technique. Oldberg's prolific output includes many works that were performed by the Chicago Symphony. These include over four symphonies, tone poems, piano concerti, a violin concerto, and the horn concerto—*Le son du Cor*. As a result, the composer has two different works—which originally had the same name.

The composition *Le son du Cor* that opens this afternoon's recital was originally written for an ensemble of six horns and two bassoons. It was later rescored for eight horns, performed by Max Pottag's horn ensemble at Northwestern University, and published with that instrumentation by the Hornist's Nest.

Hugo Kauder, (1888-1972), was born in Moravia (now Czech Republic), and died in the Netherlands in 1972. Except for a few formal violin lessons, he was primarily self-taught as a composer. His student years were spent at the Imperial Court Library studying scores of the standard works as well as the works of Flemish composers of the 15th and 16th centuries—particularly Josquin des Pres (1450-1521). Interestingly, the rhythmic notation of Hugo Kauder's compositions is reminiscent of the music of earlier periods.

While performing in the Vienna Tonkuenstler Orchestra from 1911-1917, Hugo Kauder became a friend of the Dutch hornist Willem Valkenier (1887-1986). Valkenier, who later became principal hornist of the Boston Symphony, became a close friend. This friendship gave rise to numerous compositions for the horn.

Kauder immigrated to the United States in 1940 via the Netherlands and England. After moving to the United States he resumed contacts with Valkenier and Siegmund Levarie who had been one of his students in Vienna. Levarie taught at the University of Chicago from 1938 to 1952—where he regularly included Hugo Kauder's music in the study and performance program of his Collegium Musicum.

Ernst Lévy, (1895-1981), who had a distinguished career as a pianist, theorist and composer, composed this *Sonata for Horn and Piano* for Helen Kotas Hirsch in 1953 while teaching at the University of Chicago. Lévy's output both as a composer and a theorist is considerable. In the latter category, he is the author of *A Theory of Harmony*, and coauthor of *Musical Morphology* with Siegmund Levarie. Like Hugo Kauder, Lévy's concepts of rhythm have led him write works such as this Sonata without the traditional meter signatures. In his volume, *The Literature of Chamber Music*, Arthur Cohn describes this Sonata as follows:

A typical Lévy production. No mincing, light fanfare like detail, no horn "chase" salvos. The Sonata is an active rough-hewn music of six movements. Meters are eliminated from this work, the phrasings are of large totals, the lines are fluid.

Movement one begins with an Adagio, first for horn alone, with full development for both instruments following. The Agitato has a brashness mixed in with its nervousness. Movement three has antiphonal aspects. Movement four is kin to a controlled toccata. A long unaccompanied horn solo comprises the fifth movement. Instrumental and structural balance pertain to the sixth (final) movement wherein the first half is for piano alone, and in the final section the opening material for the horn is recalled."

Serenade for Horn and Piano

On November 28th and 29th of 1953, Helen Kotas premiered Arne Oldberg's new horn concerto—*Le son du Cor*—with the Tri-City Symphony Orchestra in Davenport, Iowa with Harry John Brown conducting. A letter of May 9th, 1986 from the composer's son, Karl Oldberg states, "the composition was so well received that my father arranged it for horn and piano, and as far as I know it has never been played in that version." Southern Music of San Antonio, Texas published this arrangement in 1987 under the title: *Serenade for Horn and Piano*.

In November of 1953, the Principal Hornist of the Quad Cities Symphony Orchestra was Paul Anderson—Virginia Thompson's horn teacher. Professor Anderson performed the solo part in all of the rehearsals leading up to the dress rehearsal and concerts. It is fitting, therefore, that Dr. Thompson give the premiere performance of this new version of the work in the Tri-States area.

Helen Kotas Hirsch
(1916-2000)

We celebrate the life and work of Helen Kotas Hirsch here at the Western Illinois Horn Festival on the campus of Western Illinois University, Sunday, April 6, 2003. We celebrate with performances, compositions and lectures by her students Lowell Greer and Eva Heater. Furthermore, we remember her contributions to the development of horn literature through the performances by Eva Heater, Ellen Campbell, and Virginia Thompson of works Helen premiered:

The Sonata No. 2 for Horn and Piano by Hugo Kauder

The Sonata for Horn and Piano by Ernst Lévy

The Serenade (Le Son du Cor) for Horn and Piano by Arne Oldberg

Helen was active as a hornist and teacher at both the American Conservatory of Music and the Sherwood Conservatory of Music throughout her career. (Her former students include Western Illinois University professors John Mindeman and Randall Faust.)

The International Horn Society's Journal—*The Horn Call* included several articles about her during the past decade:

"Helen Kotas Hirsch and the Sound of the Horn" by Randall E. Faust, May 2001.

"Eulogy of Helen Kotas Hirsch, 1916-2000" by Lowell Greer, May 2001.

"Helen Kotas; An Appreciation" by Christopher Leuba, November 1995.

In his article listed above, Christopher Leuba includes the following list of Helen's orchestral resume:

Women's Symphony of Chicago, second horn 1931.

Women's Symphony of Chicago, principal horn, 1932-1941.

All-American Youth Orchestra, Leopold Stokowski, Director, third horn, two seasons, 1940 and 1941, includes South American tour.

Chicago Symphony Orchestra, principal horn and section, 1941-1949.

Lyric Opera of Chicago, principal horn, 1949-1957

Grant Park Symphony Orchestra

A letter of March 19, 2003, from Christopher Leuba (also a past Principal Hornist of the Chicago Symphony), states:

I played third horn at Grant Park with Helen for three summers—1954-1956. It was a real education for me. The section was Helen, (Mr.) Carroll Simmons, Christopher Leuba, and Robert Wirth.

Robert came across the Hindemith *Sonata for Four Horns* when it first appeared in a music store in Chicago...this coincided with the fact that Simmons was doing his Masters recital at Northwestern, that same summer. Simmons was a long-time colleague and friend of Helen's.

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