

PASTICHE (1979)

Each movement of *Pastiche* is based on a different phrase of the Lutheran hymn "A Mighty Fortress is Our God". While the appropriate phrase is presented in its original form in each movement, the phrase is also found in its inversion, retrograde, and retrograde inversion as well as undergoing motivic development. In other words, each phrase becomes the kernel from which each movement grows.

Pastiche received Honorable Mention in the 1979 International Horn Society's Composition Competition and is conducted on this recording by the composer.

THREE MOODS (1979)

This work for horn and piano was the first piece Steve composed specifically for Richard, and was premiered on a faculty recital at Wittenberg University with Richard as soloist and Steve as accompanist. Making use of synthetic modes, the work was originally called *Continuance* for its use of continued nuances or motives. Since each movement has a prevailing mood or feeling, *Continuance* was later renamed *Three Moods*.

DIVERTIMENTO (1983)

Written for flute, horn, and double bass, *Divertimento* explores the various sounds and relationships between these three seemingly disparate instruments by utilizing alternative playing techniques such as singing while playing (for the hornist), clicking the tongue (for the flutist), and striking the double bass to create a percussive sound. Each movement is based on pairs of notes a half-step apart. A different mood prevails in each of the five movements.

Divertimento received Honorable Mention in the 1984 International Horn Society's Composition Competition.

FLIGHTS OF IMAGINATION (1986)

The title refers to the composer's own *flights of imagination* that took place when he composed this work for horn and string quartet. The movement titles reflect the atmosphere that the movements evoke and are not meant to be literally programmatic.

The title of the first movement, *Fallen Angels*, is taken from an obscure reference in Genesis to a time when angels came to the earth. There are many references in scripture to *Sheol*, the place of the dead, which is described as a place of shades and shadows. The title of third movement, *Rider of the Clouds*, is a descriptive title given to God in the book of Psalms.

The composition pays tribute to two composers of the past. The instrumentation is the same as the Mozart Quintet, K. 407 for horn, violin, two violas, and cello. The pitch and harmonic material is derived from various permutations of Scriabin's "mystery chord".

Flights of Imagination received First Prize in the 1986 International Horn Society's Composition Competition.

VIGNETTES (1987)

Vignettes, written for flute, horn, and piano, was composed for Richard and Marianne Chenoweth as a series of musical portraits of their family: *I. Richard*, for horn and piano, *II. Marianne*, for flute and piano, and their children, *III. Erica*, *IV. Andrea*, and *V. Christopher* for flute, horn and piano. Each movement is a reflection of the personalities of each family member, and each movement employs the style of a different composer from the past.

CAPITAL DANCES (1994)

Commissioned by the University of Dayton Brass Trio, *Capital Dances* was inspired by the cartoon dance sequences of the political cartoonist, Jules Feiffer. These dance sequences followed an imaginary performer through various dance movements accompanied by satirical political commentary and often ended with an engaging twist or thought. In *Capital Dances*, Steve composed a musical version of these political dances, attempting to capture the spirit of the artistic commentaries.

BLUE SOLILOQUY (1999)

Blue Soliloquy was written for unaccompanied horn. It was composed in memory of Richard's father, Paul Chenoweth, who was an enthusiastic advocate of both Richard and Steve. Since Paul was a lover of older jazz, *Blue Soliloquy* was written with a jazz flavor and an elegiac mood as a remembrance. As Steve said, "under the circumstances, horn alone seemed most appropriate."

This composition was co-commissioned by Richard Chenoweth and the International Horn Society's Meir Rimon Commissioning Assistance Fund and was premiered by Richard Chenoweth on February 7, 1999 at the Dayton Art Institute

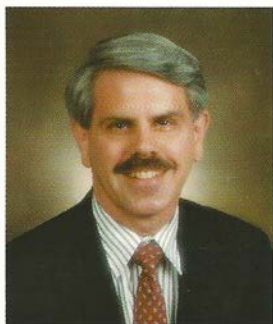
Richard Chenoweth is Professor of Horn at The Department of Music of the University of Dayton where he also coordinates the performance degree program and coaches student chamber ensembles. His extensive performance experience includes current positions as Principal Horn of the Dayton Philharmonic Orchestra, and, for the past twenty-seven years, Second Hornist with the Santa Fe Opera Orchestra. His recent appearances as a horn soloist include a performance and recording session in Prague with the Czech Radio Orchestra (Steven Winteregg's *Visions and Revelations*-Concerto for Horn and Orchestra) and with the Dayton Philharmonic Orchestra, Dayton Bach Society, Springfield Symphony, West Virginia Chamber Orchestra, and International Horn Society workshops. Previous performance engagements include tours and performances with the



Royal Ballet of London and the Little Orchestra Society of New York. Richard is a founding member of the Carillon Brass Quintet, which has released several recordings and performed numerous in-school concerts, recitals, clinics, workshops, masterclasses and seminars throughout the United States, France and Hong Kong. As a founding member of the Cantecor Trio, a chamber ensemble performing music for voice, horn and piano, Richard has toured in the Midwest and on the West Coast. He has previously recorded the CD *Nocturnes* with the Cantecor Trio on the Equilibrium label.

Richard holds the first Doctor of Musical Arts degree in horn granted by the College-Conservatory of Music of the University of Cincinnati (CCM) and received his Bachelors degree in performance from Manhattan School of Music. His teachers include Jerry Knop, Arthur Berv, Michael Hatfield, A. David Kreihbel, and Gail Williams. As an expert on the subject of operatic horn repertoire, Richard has been invited to present masterclasses and workshops at numerous prestigious universities and colleges throughout the United States, including Indiana University, CCM, University of Wisconsin, University of Miami (FL), Florida State University, University of Michigan, University of North Texas, and Southern Methodist University in Dallas. He was a clinician at the Midwest Band and Orchestra Clinic in Chicago and at International Horn Society Workshops. Richard is the recipient of the Montgomery County Cultural Districts Artist's Fellowship and the 1997 University of Dayton College of Arts and Sciences Outstanding Scholarship Award.

Steven Winteregg is Associate Professor of Music at Wittenberg University and Principal Tubist with the Dayton Philharmonic Orchestra. He holds degrees in music from College-Conservatory of Music of the University of Cincinnati (CCM), Wright State University (WSU), and The Ohio State University (OSU). He studied composition with William Steinhart at WSU, Gregory Proctor, and Thomas Wells at OSU.



Steve has received dozens of awards in composition. Among his awards are First Prizes in the New Louisville Brass Quintet Composition Competition, the "Joy of Life" Composition Competition, and the International Horn Society's Composition Competition. Steve's compositions were selected twice in the Lancaster Festival Orchestra Composition Competition, and he has received two Honorable Mentions in the International Horn Society's Composition Competition. He has been a recipient of The Raymond Hubbell/ASCAP Award, and for the last eleven years, he has received an Award in Composition from ASCAP. He has received Individual Artist Fellowships from the Montgomery County Cultural Arts District and the Ohio Arts Council. Recently he received a Music Citation from the Ohioanna Library Association and an Ohio Senate Resolution commending him for his contribution to the arts in Ohio.

Steve's compositions have been performed throughout the world including North and South America, Europe, Asia, Africa, and Australia. These performances have included three International Horn Symposiums, three Keystone Music Festivals, a national convention of the Music Educators National Conference, and the International Brass Festival in Narbonne, France and in venues ranging from Carnegie Recital Hall to the Dvorak Concert Hall in Prague.

Steve was Principal Composer for the ballet, *An American Cinderella*, which was premiered by the Dayton Ballet and taken on tour in Nebraska, Iowa and Wisconsin. His orchestral pieces have been performed by the Cincinnati Symphony Orchestra, the Czech Radio Orchestra, the Dayton Philharmonic Orchestra, the Delaware Symphony Orchestra, and the Milwaukee Symphony Orchestra.

COLLABORATING ARTISTS

Tim Anderson (*Capital Dances*) is Principal Trombone of the Dayton Philharmonic Orchestra. He teaches trombone and brass pedagogy classes at the University of Dayton where he also performs with the UD Faculty Brass Trio. Tim holds degrees from the University of South Carolina and New England Conservatory. He performs with the Carillon Brass and as Principal Trombone with the Richmond (IN) Symphony Orchestra.

Erin Anspaugh (*Pastiche*) is finishing her Masters degree in Horn Performance at the University of Miami (FL). Erin is the Teaching Assistant at UM and is an active freelance musician in South Florida. Erin received her Bachelors of Music degree in Horn Performance from the University of Dayton in 1997. While at the University of Dayton, Erin's article titled "Horn Manufacturers and Distributors" was published in the February 1997 issue of *The Horn Call*, the journal of the International Horn Society. Erin is currently a student of Andrew Lewinter and her past teachers include Richard Chenoweth and A. David Kreihbel.

Paul Austin (*Pastiche*) is Professor of Horn at Grand Valley State University and performs as a free-lance horn player throughout Michigan. He is the author of *A Modern Valve Horn Player's Guide to the Natural Horn* and is Advertising Agent for *The Horn Call*. Paul holds graduate degrees from CCM, with post-doctoral work both at the Banff Centre for the Arts and in London, England as a recipient of a 1995 Gilmore Emerging Artists Grant. A versatile performer on the valve horn, natural horn, and alphorn, Paul performed as fourth horn of the Dayton Philharmonic Orchestra and taught horn at the University of Dayton, CCM Preparatory Department, WSU, and the Stivers School for the Arts, a music magnet in the Dayton area.

Anjali Lind Beczkiewicz (*Flights of Imagination*) is Assistant Principal Violist with the Dayton Philharmonic Orchestra. She received both her Masters of Music degree and an Artist Diploma in viola performance from CCM in 1997 where she was the teaching assistant to Prof. Masao Kawasaki and Dr. Catharine Carroll. Anjali is presently on the faculty of the Cincinnati String Academy. While at CCM, she received the prestigious Geraldine B. Gee and Voorheis scholarships, served as Principal Viola of the CCM Philharmonia Orchestra and participated in several recordings with that group. Having spent three summers at the Aspen Music Festival, Anjali continues to perform actively throughout the United States and Mexico.

Belinda Reuning Burge (*Flights of Imagination*) is violist with the Dayton Philharmonic Orchestra and is a member of the Amaranth String Quartet. She received her Bachelors of Music degree in Viola from the Curtis Institute of Music and earned her Masters degree in Music Performance and Literature from the Eastman School of Music. She has appeared as soloist with the Curtis Institute of Music Orchestra, was Principal Viola of the West Virginia Symphony, and was Assistant Principal Violist of the Dayton Philharmonic. Belinda has played with the Louisville Orchestra, has been a member of the Griller, Vanadium, and Montani string quartets, and has participated in the Portland Chamber Music Festival. In the summer, Belinda teaches and performs at the Ithaca College Chamber Music Institute.

Marianne Chenoweth (*Divertimento, Vignettes*) is Principal Flute with the Springfield (OH) Symphony Orchestra and performs regularly with the Santa Fe Opera Orchestra. Her flute teachers include Eleanor Roberts, Ken Scutt and Gilbert Byerman. A former faculty member of Wittenberg University and Cedarville College, Marianne has performed with the Dayton Opera, Dayton Philharmonic Orchestra and the Dayton Bach Society. She can be heard as flute soloist in Steve Winteregg's ballet, *American Cinderella*.

Peter Ciaschini (*Flights of Imagination*) violinist, received a Bachelors degree in Music and Master of Music degree from the Boston Conservatory. As a founding member of the Exeter String Quartet, Peter performed throughout New England as well as on a State Department tour of the Caribbean. As concertmaster of the Dayton Philharmonic Orchestra, Peter appeared as soloist, chamber musician and recitalist. Former conductor of the Dayton Philharmonic Youth Orchestra, Associate Director of Orchestra at Stivers School for the Arts, and faculty member of Wright State University, Peter continues an active performing career as Concertmaster of the Atlanta Opera Orchestra and member of the Santa Fe Opera orchestra. Peter is also currently the Junior High Orchestra Director for the Westminster School District in Atlanta (GA).

Christina Coletta (*Flights of Imagination*) cellist, is currently in her fifth season with the Columbus Symphony Orchestra and her second season with the Dayton Philharmonic Orchestra. Christina plays regularly with the Cincinnati Symphony Orchestra and Chamber Orchestra. She received her Artist Diploma from CCM where she studied with Lee Fiser. An active chamber musician, Christina is a member of the Amicus Chamber Players and the Chagall String Quartet.

Phillip Farris (*Three Moods, Vignettes*) is a pianist, accompanist, vocal coach, and educator. He made his New York debut at Alice Tully Hall accompanying Metropolitan Opera tenor and Naumberg Competition winner Stanford Olsen. Phil has served as staff accompanist for the American Horn Competition since 1989. In addition to his collaborations with Richard Chenoweth, he has performed with numerous hornists, including Lowell Greer, Erik Ruske and William Barnewitz. Phil has worked at opera companies in Dayton, Richmond (IN), and Cincinnati, also serving as a clinician for Opera America. Phil studied with the Hungarian pianist Bela Siki at the University of Washington. While doing graduate work at CCM, Phil studied opera repertoire and accompanying with pianist Frank Weinstock and the renowned Italian *basso*, Italo Tajo.

Charles Pagnard (*Capital Dances*) is Principal Trumpet of the Dayton Philharmonic Orchestra and Professor of Trumpet at Cedarville College. He holds degrees from Bowling Green State University and Eastman School of Music, and has pursued additional graduate work at CCM. He is a founding member of the Carillon Brass and has performed, toured and recorded as a member of the Cincinnati Symphony Orchestra and the Cincinnati Pops. Charlie makes his debut as a political orator in the third movement of *Capital Dances*.

Terry Roberts (*Pastiche*) completed his undergraduate studies at Florida State University (FSU). He then moved to Cologne, Germany to study with Erich Penzel. Terry held the Solo Horn position with the Deutsche Oper am Rhein for eight years and was then appointed Solo Horn of the Monte Carlo Philharmonic Orchestra. Terry has performed in major theaters and symphony halls throughout Europe as a soloist, chamber musician and orchestral musician and has recorded with esteemed orchestras and artists, including Andras Schiff and June Anderson. A 1994 prize winner in the Professional Division of the American Horn Competition, Terry is currently completing his Doctorate in Music at FSU while maintaining an active performance schedule and guest conducting. He serves as Music Director and Conductor of the Chipola Regional Symphony Orchestra.

Daniel Sweeley (*Pastiche*) has been a member of the Dayton Philharmonic Orchestra since 1995 and has also been performing with that orchestra's woodwind quintet. He has performed, recorded and toured with the Cincinnati Symphony Orchestra as an extra horn since 1993. He also performs frequently with the Cincinnati Chamber Orchestra and has performed with the Southwest Florida Symphony Orchestra and the Louisville Orchestra. Dan was the First Prize winner in the University Division of the 1994 American Horn Competition. Dan received his Bachelors degree in Music from the University of Michigan and earned his Masters degree from CCM. His major teachers were Louis Stout, Lowell Greer, Michael Hatfield and Randy Gardner. His past teachers include Eugene Wade, Roland Pandolfi and Tom Sherwood.

Deborah Taylor (*Divertimento*) graduated from Fort Hays State University in Kansas with Bachelors degrees in Elementary Education and Music Education. She earned her Masters of Music in Double Bass Performance from CCM as a student of Barry Green. She has been a member of the Dayton Philharmonic Orchestra since 1977 and Principal Bass and member of the DPO String Quintet since 1986. Formerly on the faculties of WSU and CCM, Debbie is Principal Bass with the Dayton Opera and Cincinnati Chamber Orchestra. She performs frequently as an extra player with the Cincinnati Symphony Orchestra, the Cincinnati Pops and the Cincinnati Opera.

Herbert Winslow (*Pastiche*) has been Principal Horn of the Saint Paul Chamber Orchestra since 1981. Prior to joining the SPCO, he was on the faculty of the University of New Mexico and has been an affiliate faculty member of the University of Minnesota since 1989. He has served as principal horn of the Santa Fe Opera and has been the associate principal horn for Minnesota Orchestra's Sommerfest since 1993. An active soloist and chamber musician, Herb has performed solo works by Britten, Jacobs, and Mozart, and double concertos by Fiala, Michael Haydn, Telemann, and Witt with the Saint Paul Chamber Orchestra. Herb is a graduate of the Curtis Institute of Music in Philadelphia, where he studied with Mason Jones. His other major teachers include Ethel Merker, Sam Ramsey, and John Bourgeois.

FLIGHTS OF IMAGINATION

CHAMBER MUSIC OF STEVEN WINTEREGG

RICHARD CHENOWETH, HORN SOLOIST

Pastiche (1979) *Horn Sextet*

- I. Slow, Suddenly Faster
- II. Slow with Rubato
- III. Fast
- IV. Lively

Erin Anspaugh, Paul Austin,
Richard Chenoweth, Terry Roberts,
Daniel Sweeley, Herbert Winslow

Three Moods (1979) *Horn and Piano*

- I. Dramatic
- II. Lyrical
- III. Playful

Richard Chenoweth - horn, Phillip Farris - piano

Divertimento (1983) *Flute, Horn, and Double Bass*

- I. March
- II. Invocation
- III. Scherzo
- IV. Meditation
- V. Crotchets

Marianne Chenoweth - flute,
Richard Chenoweth - horn,
Deborah Taylor - double bass

Flights of Imagination (1986) *Horn and String Quartet*

- I. Fallen Angels
- II. Sheol
- III. Rider of the Clouds

Richard Chenoweth - horn, Peter Ciaschini - violin,
Anjali Lind Beczkiewicz - viola, Belinda Reuning Burge, viola
Christina Coletta - cello

Vignettes (1987) *Flute, Horn, and Piano*

- I. Richard
- II. Marianne
- III. Erica
- IV. Andrea
- V. Christopher

Marianne Chenoweth - flute,
Richard Chenoweth - horn,
Phillip Farris - piano

Capital Dances (1994) *Brass Trio*

- I. A Satiric Dance
- II. A Simple Dance
- III. A Congressional Dance
- IV. A Jazzy Dance

Tim Anderson - trombone,
Richard Chenoweth - horn,
Charles Pagnard - trumpet and orator

Blue Soliloquy (1999) *Unaccompanied Horn**

Richard Chenoweth, horn

*Blue Soliloquy was co-commissioned by Richard Chenoweth and the International Horn Society's Meir Rimón Commissioning Assistance Fund. This recording was made with the assistance of grants from the University of Dayton Research Council and the Ohio Arts Council

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