

## **More About MEDITATION FOR HORN AND PIANO**

In the late 1960's, I was a music major at Central College--a small liberal arts school in Pella, Iowa--working towards a BA degree in instrumental music education. Horn was my principal instrument, but I had also been interested in composition since my early teens, having even written a 1-hour musical (music, book, and lyrics!) for my high school senior play. As Central had no composition classes, I was largely self-taught, but by 1968, with the help of my advisor and theory teacher Dr. Rittenhouse, I had acquired a bit more understanding of composition. So with the encouragement of my horn teacher, I decided to include a piece of my own on my senior horn recital. I had previously written a sonatina and a series of 3 caprices for horn and piano, 2 of which I had played at various concerts and recitals, but they were not of the quality that would be required for the recital, so with my newly-acquired compositional toolbox, I set to work on a new one. This somewhat Impressionist-inspired piece was the result.