

Hornarama Code 22244

Stephen A. Berg – The Longing of the Gardener in January

Introduction

How does one spend a life that started out so? His father tried out his compositions, in various styles, with his own children. Such experiences in childhood can (but must not) lead one to the realization that music is a very natural thing, a medium of selfexpression, a kind of language of its own. This was the deciding experience for **Stephen Anderson Berg**, realizing that he wanted to have to do with music. The further course of his life was thus determined: Born in Bremerton (Washington State USA) in 1945, he studied music education, french horn and history at the University of Michigan in Ann Arbor, served as a french horn player in the US-Army and was sent to Germany, Fulda, in that capacity. He stayed there and studied french horn further at the »Hochschule für Musik« in Cologne and later german schoolmusic at the »Hochschule für Musik« in Frankfurt. As french horn player he played in the »Südwestfälischen Philharmonie«, with the ensemble »Musica Negativa« and as one of the few free jazz hornists.

Since 1973 Stephen Anderson Berg is also teaching, first at the »Fachhochschule Fulda« and since 1976 at the »Musikhochschule der Stadt Fulda«. He teaches musictheorie, composition, history of the contemporary music, jazz piano, brass music and chorus.

If his music is to be understood as »music of life« as an expression of being alive, so — in this sense — his music is rightfully in place in the life of young people.


Have fun playing it!

For the editors of BRASS TOTAL: Christian Blümel, Münster (F. R. G.) September 1988

(Translation Evets Greb)

Foreword

Dear Brass players,

»The longing of the gardener in january« is an introductory piece for those just getting acquainted with jazz. Typical jazz phrasings, jazz-tone and -rhythms come together to make music. The biggest difficulty may well be the coordination of attacks, the precision of the rhythms. All four players need to feel the »beat« underlying the rhythms like a team working together. How hard should a syncopated be made? For example .

You will probably need a bit of discussion and comparism until a consensus is reached. The jazz style that I mean is bebop, with the accent on playing well together and not on show effects.

While you're playing, try to listen to your fellow musicians. Communicate with each other in that you see and hear what's going on in the music. You've all got a big piece of responsibility in a smal group. Who has a solo or the most important part at a given moment? Who is accompainig and how? With whom am I together (rhythmically, melodically) or whom am not together?

If you hear what's going on musically, you'll undoubtedly have more out of a piece, more out of playing together.

With the best wishes

Your

Stephen Anderson Berg

Fulda (F. R. G.)

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