

# The Northwest Horn Society



# Northwest Horn News

The official publication of the Northwest Horn Society

Volume 5, Number 1

Sep, 1999

## A Word from the Editor

Delayed delivery on laser printer toner and other gremlins has resulted in this September issue getting out a little late. If you were waiting anxiously by your mailbox these past weeks, I apologize. I fully understand how you may have felt, because we horn players are as thirsty for news as everyone else in this 'Information Age'. The burgeoning of horn newsletters all over North America is a reflection of this trend. I receive HornNotes, Cornucopia, First State Horn News, The Northern Hornet, Horns of Ohio, and several other newsletters, most of them the products of the IHS regionals. I like the homespun, casual air about these publications, full of humor, tips, and tidbits, and it makes me reflect once again on how our own society's newsletter should work. These pages are for all of our members to share, and we will publish just about anything you send us. You don't have to write heady, scholarly articles. If you need ideas for submissions, how about repair tips, your favorite mute, how to take or teach a lesson, your students' recitals, quartet soirées, recording reviews, profiles of your local band or orchestra horn section members, honors and awards, letters to the editor, horn humor, cartoons? So, have some fun and see your name in print too by writing to us.

Earlier this year you may have noticed the addition of some cryptic numbers above your address on the newsletter address label. The number indicates the last membership year for which you are paid up. Since the membership year begins in September, your membership and subscription expires in September of the year shown on your mailing label.

Starting with this issue, the newsletter will have a slightly new look. The body text is set in Times 10 point type in order to squeeze in just a little more information. Also, fonts with serifs are said to be easier on the eye. What do you think?

—Bob Dickow

## Performances

Wednesday, October 27th, 8:00 p.m.: **The Lyric Brass Quintet**, Lagerquist Hall, Pacific Lutheran University, Tacoma, Washington (Admission is charged).

Tuesday, November 2nd, 8:00 p.m.: **The American Brass Quintet**, University Auditorium, University of Idaho, Moscow, Idaho (Admission: \$14 general, \$12 seniors, \$8 students). Phone 208-885-7212 for ticket information.

Sunday, November 14th, 3:00 p.m.—**Kevin Jones, Senior Horn Recital**, Lagerquist Hall, Pacific Lutheran University, Tacoma, Washington.

Friday, November 19th and Saturday, November 20th, 8:00 p.m.—**Tacoma Symphony Orchestra** performs Gustav Mahler's Symphony No. 1 'Titan', Pantages Theater, Tacoma, Washington.

## In This Issue

A Word from the Editor	1
Performances	1
Report on the 1999 NwHS Workshop	2
WordSearch Puzzle	2
Shopping on the Web	3
Minutes of the NwHS annual meeting	3

The Northwest Horn News is a quarterly newsletter, published in September, December, March, and June

Home Page on the World Wide Web:

<http://horncampusuidaho.edu>

Send NwHS membership applications and address changes to:

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c/o Department of Music  
Pacific Lutheran University  
Tacoma, WA 98447-8669  
email: [kvf@halcyon.com](mailto:kvf@halcyon.com)  
phone: 253-535-7607  
fax: 253-535-8669

Send your announcements, news, articles, reviews, and letters to NWHN Editor:

Robert Dickow  
c/o Hampton School of Music  
University of Idaho  
Moscow, ID 83843  
email: [dickow@uidaho.edu](mailto:dickow@uidaho.edu)

## NWHS Officers

Kathleen Vaughn Farnar,  
Membership Coordinator

Robert Dickow,  
Newsletter Editor

### Report on the NWHS Workshop

The beautiful city of Victoria, British Columbia was the venue for this year's Northwest Horn Society workshop, held from July 2-4 at the University of Victoria. The meeting paid special tribute to Richard Ely, retiring Professor of Horn at UVic. Several of Dick's former students were there, including special guest Joan Watson, principal horn in the Toronto



Richard Ely and Joan Watson

Symphony. Both Joan and Dick directed master classes. Joan's enthusiasm and charm was infectious; her 'Going for the Gold' talk was especially helpful to hornists who plan to play professionally. On Joan's Friday evening recital we heard beautiful performances of some old favorites, such as Brahms' Trio for Horn and Violin, plus several other works, some not yet in print.

Everyone was busy being involved in one or another horn ensemble at the workshop. The final concert on



Bob Dickow conducts his Toy Box Suite

Sunday afternoon was a marathon of performances of massed horns, including some new musical creations. Performances included original works, editions and arrangements by Marty Hackleman, Bob Dickow, Jeff Snedeker, and a premiere of a quartet by Kenji Fuse. Chris Leuba conducted his well-known edition of Alexander Mitushin's *Concertino* for four horns.



Mock audition participants (left to right) Karen Hough, Kristin Stern, Paulette Altman (winner), Allene Hackleman (runner up), and Sarah Warriner

Some of the other events that made the workshop a productive one included a panel discussion on stage fright, talks by Chris Leuba and Dick Ely, and mock auditions, in addition to numerous recital and ensemble performances by several society stalwarts.

No gathering of this sort would be complete without a social function. The weekend's conclusion was a pleasant buffet banquet held nearby. Richard Ely was lightly 'roasted' on the occasion with anecdotes from his former students and friends.

Special mention goes to Dawn Haylett for organizing and hosting the meeting. Months of work go into preparing and managing many important details, and the work continues after the workshop itself is concluded. Thanks, Dawn, for making this workshop one of the best ever.

### WordSearch Puzzle

Using the clues below, find and circle the hidden words in the grid on the right. The answers are shown on page 3.

1. The Conservatoire's first winner of the *Prémier prix* for horn in 1798.
2. AKA Punto.
3. Mozart wrote concerti for him.
4. Corno da \_\_\_\_\_.
5. A horn for all keys.
6. The narrowing at the base of a mouthpiece's cup.
7. Those who abscond with horn components of like name.
8. This man is usually credited with the invention of the valve.
9. Overtones
10. Open hoop horns made for mounted sportsmen.
11. He 'invented' hand stopping technique in the 1700s.

	1	2	3	4	5	6	7	8	9	10	11	12	
L	E	O	X	J	H	C	E	P	U	O	K		A
E	L	Q	D	K	S	C	A	L	P	B	Y		B
I	L	M	C	T	R	R	B	C	R	G	E		C
T	T	U	I	O	T	H	E	M	C	M	Q		D
G	A	C	F	I	T	A	M	V	F	I	V		E
E	H	R	A	X	U	M	E	W	J	R	A		F
B	A	L	P	L	F	P	K	Q	S	A	D		G
P	S	C	E	U	I	E	O	O	K	M	R		H
J	Q	V	F	C	A	L	H	L	O	Q	C		I
Q	K	T	S	N	D	D	C	H	O	Y	L		J
S	T	O	L	Z	E	L	N	N	R	T	J		K
O	M	N	I	T	O	N	I	C	C	T	C		L

### Horn Shopping on the World Wide Web

Whether you are looking for a new horn or some accessories, the web is a convenient way to find and purchase what you want. The following lists some interesting URLs to check out. (Please note that we do not necessarily endorse these vendors' products; this is simply a short list of sites that came across the desktop lately.) Send us an email about your favorite horn sites, and we will post them in coming newsletters or on the NwHS home page, which you can find at <http://horn.campus.uidaho.edu>.

Moosewood Hornists' Requisites, for mouthpieces, mouthpiece stem weights (donuts), mute bags, and Dr. Moose's Famous Possum Grease.

<http://www.hornmouthpiece.com>

The Dämpfer Mitt page, for an interesting alternative to the mute wrist strap.

<http://www.seacoast.com/~iltis/>

Osmun's Music, for instruments new and used. A complete music store.

<http://www.osmun.com>

Giardinelli's, for instruments, accessories, software...the works.

<http://www.giardinelli.com>

Wichita Band Instruments, the name says it all.

<http://www.wichitaband.com>

Bill Hopson, alphorn maker. When you are ready to trade up to a bigger horn, check out this site.

<http://www.cadvision.com/alphorns/>

### Minutes of the Annual Business Meeting of the Northwest Horn Society

Kathy Farner called the meeting to order at 2:30 p.m. on Saturday, July 3, 1999, in the University of Victoria Music Department concert hall. There were no previous meeting minutes available at that time for review and approval by the members present. Kathy then gave the report on the treasury:

Balance in checking account June 5, 1998	911.69
1998-99 Income: (membership dues)	1035.45
Interest on account	18.44
Total	1965.58
1998-99 Expenses: (newsletter)	-205.77
(NwHS Workshop)	-1000.00
Balance in checking account July 1, 1999	759.81

Discussion followed based on the Newsletter Editor's report. Bob Dickow presented some ideas about content and orientation of the newsletter. Desirable directions for the newsletter are a low-key, non-academic style with the inclusion of more news and announcements of local interest. The newsletter requires more member input for this to be effective. Bob also pointed out that members would be able to determine their membership expiration dates by noting the year printed on the address labels of future newsletters. He agreed to mention this in the next issue.

The discussion then turned to plans for the 2000 Northwest Horn Society Meeting. Possible sites discussed were Portland State University and the University of Idaho in Moscow. Bob Dickow expressed interest in hosting a workshop in Moscow in the near future, but suggested that Portland, being closer to the main population centers in the region, might be a better choice at this time. Kathy and Bob agreed to discuss the matter with Larry Johson (Portland State) for a possible workshop there.

A club membership rate was discussed. A minimum of 4 people could join the NwHS as a group, receiving what amounts to a \$1.00 discount per member on the established current rates. The proposal was accepted by acclamation.

The meeting adjourned at about 3:00 p.m.

Respectfully submitted,  
Bob Dickow

WordSearch Puzzle  
Answers (from  
page 2)

1. Dauprat (J7-D1)
2. Stich (B6-H1)
3. Leitgeb (A1-G1)
4. caecia (A7-F12)
5. omnionic (L1-L9)
6. choke (J8-F8)
7. crooks (L10-G10)
8. Stotzel (K1-K7)
9. partals (A9-H2)
10. parforce (H1-A8)
11. Hampel (D7-I7)

Tip: If you or your students need to work on keeping fingers from lifting away from the valve spatulas while playing, try this practice method: Play some slow scales while holding small rubber washers between the fingertips and the metal spatulas. If you lift your fingers the washers will fall to the floor. Plastic buttons may work too, but they may be too slippery to be practical. Especially avoid using pennies or dimes for this application, since they may cause small dings and dents in your horn when they fall.

### Northwest Horn Society Charter

The Northwest Horn Society exists to promote the horn and horn playing in the northwestern region of North America, including Washington, Idaho, Oregon, Montana, Alaska, Hawaii, and the Canadian Provinces of British Columbia, Alberta, Manitoba, and Saskatchewan. The Northwest Horn Society encourages concurrent membership in the International Horn Society. Membership information for the IHS may be obtained from:

Heidi Vogel  
IHS Exec. Secretary  
8180 Thunder Street  
Juneau, AK 99801  
hvogel@ptialaska.net

Washington and Oregon: Jeff Snedeker  
Alaska: Dan Heynen, 17420 Golden View Drive, Anchorage, AK 99516-5700; email: corprimo@alaska.net  
Montana: Karl Overby, Department of Music, Montana State University, Bozeman, MT 59717  
Idaho: Robert Dickow, Lionel Hampton School of Music; University of Idaho, Moscow, ID 83843; e-mail: dickow@uidaho.edu

### Membership Information

Membership in the NWHS is open to any interested individual or institution at the following yearly rates (year begins each Sep 1):

Adult: \$15 [\$20 CAN] (\$10 [\$15 CAN] if a member of the IHS; \$5 discount for three-year adult membership (= \$40/3 yrs. [\$58 CAN] for non-IHS, \$25/3 yrs. [\$44 CAN] for IHS members).

Full-time Student: \$7.50 [\$10 CAN] (proof required) (\$5 [\$7.50 CAN] if a member of the IHS)

Membership in the NWHS does not constitute membership in the IHS, or vice versa. Payment of dues entitles members to voting privileges for society business, receipt of the NWHN newsletter on a quarterly basis, publicity for horn-related events and performances, and reduced admission for society-sponsored or supported events.

### Northwest Horn Society Membership Form

Kathleen Vaught Farnar  
Music Department  
Pacific Lutheran University  
Tacoma, WA 98447-0003

Check if renewal membership

Check if address change

Amount enclosed: \_\_\_\_\_ # of memberships: \_\_\_\_\_

Name: \_\_\_\_\_

Adult (\$15/year [\$20 CAN]; \$10 [\$15 CAN] if IHS member; \$5 discount for 3 year NWHS membership (or \$58 CAN))

Mailing Address: \_\_\_\_\_

Student (\$7.50/year [\$10 CAN]; \$5 [\$7.50 CAN] if IHS member)

City: \_\_\_\_\_ State: \_\_\_\_\_ Zip: \_\_\_\_\_ Phone: \_\_\_\_\_

Club Rate (minimum of 4 memberships, \$1.00 discount off the above rates for each member.)

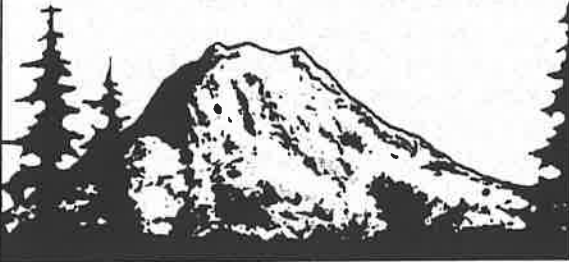
Email: \_\_\_\_\_ Affiliation (if any): \_\_\_\_\_ IHS Member?: \_\_\_\_\_ (y/n)



Address Service Requested

Moscow, ID 83843  
University of Idaho  
Hampton School of Music  
c/o Robert Dickow

The Northwest Horn Society



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Dec, 1999

## In This Issue

<i>Audition: Improbable, CD Review</i> .....	1
<i>CWU Highlights</i> .....	2
<i>Great Western Horn Symposium</i> .....	2
<i>Richard Ely, 1934-1999</i> .....	3
<i>Doug Spence, an Appreciation</i> .....	3

## Audition: Improbable

A CD Review

by

Maggie Shelton Wyatt

Tired of shopping for Christmas and Hanukkah gifts? Relief has arrived! *Audition: Improbable* is the perfect gift for any horn player at almost any level. It is very difficult to give you an idea of how hilarious this CD is in words, but I will give it my best shot. *Audition: Improbable* combines some truly amazing horn playing (be forewarned that some of the amazing playing is quite impossible and utilizes the assistance of other horn players) with often groan-worthy puns and performances that produced roll-on-the-floor laughter. But only horn players understand this special brand of humor. I lent the CD to 6 horn players, 2 tubists, 1 trumpet player and 2 clarinetists. The horn players all said, and I quote, that it was the funniest thing they had ever heard. The others all dismissed it as odd, not particularly funny, or "horn humor". Obviously, this CD is going to have to stay within the elite society of horn players. Let me try to give you an idea of what this CD is about.

Setting: the annual conference of the southern chapter of the Society for the Promulgation of Learned Audition Tactics, or S.P.L.A.T. Professor von Hörnigschnegel is giving a guest lecture on what to do and what not to do in an audition for a major symphony orchestra. To aid him in his lecture he plays a tape of a final cut audition that a candidate has recorded (they bleep out his name to "protect the innocent"). The candidate goes through many hilarious trials and tribulations. For example, he decides to perform the exposition from the Strauss Horn Concerto No. 1. The auditioning symphony provides the on-staff pianist who proceeds to play the Strauss Piano Concerto as the accompaniment. I was laughing so hard I nearly cried. But it is what he does to the excerpts that baffles the mind. I won't give away too much, but I will say that there is an incident that involves him playing all of the horn parts at once off a condensed score, an excerpt that utilizes his cell phone to obtain a sound that is as if from long distance, an easy excerpt that manages to re-establish our standing in the Guinness Book of World Records as the most difficult orchestral instrument, and an 8 minute practice tape that he plays along with that touches on themes from '007' to Handel.

...continued on page 2

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phone: 253-535-7607  
fax: 253-535-8669

Send your announcements, news, articles, reviews, and letters to NWHN Editor:

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c/o Hampton School of Music  
University of Idaho  
Moscow, ID 83843  
email: [dickow@uidaho.edu](mailto:dickow@uidaho.edu)

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Membership Coordinator

Robert Dickow,  
Newsletter Editor

So the question remains whether or not he gets the gig. It may be obvious from what I said previously what the outcome is. Or is it?!? I guess you will just have to get the CD to find out. I highly recommend this CD to horn players of any level of ability or dedication. It is a great and memorable way of introducing standard excerpts to younger horn players as well as being a wonderful break from normalcy for those who have been playing them for more years than they can remember. In addition to all of that, it is very entertaining. The horn playing is first class, dabbling in the farthest extremes of the range while having that wonderful warm tone that we all aspire to obtain. It is what I like to refer to as *great hornage*. Artists playing on the recording are Roger Kaza (the candidate), William Ver Meulen, Brian Thomas, Philip Stanton, and Bruce Henniss.

To get this CD, and believe me, you do NEED to get it, send \$15 for the CD, plus \$3 for shipping per order to:

LUPINE PRODUCTIONS  
P.O. Box 273319  
Houston, TX 77277-3319

Maybe I should  
practice more  
in 2000?



## CWU Highlights

It was a busy fall for the Central Washington University horn studio, but mostly in terms of ensembles. Josiah Boothby (junior, Seattle) did present a recital on November 13, featuring works by Rosetti, Abbott, Scriabin, Nelhybel, Krol, and Cambini. The CWU orchestra performed Tchaikovsky Symphony No. 4, and the CWU Wind Ensemble performed the world premiere (with Jeff Snedeker, horn, and Andrew Spencer, percussion) of the wind ensemble version of Mark Schultz's *Dragons in the Sky* on December 2. The next few months included recitals by Terry Johnson (grad, Boise) on January 6 featuring works by Madsen, Mozart, Kronke, Franz, and Gryc; Jeff Snedeker on January 19, featuring Austro-German concertos by Telemann, Mozart, Hindemith, and Franz and Richard Strauss; Sandi Green (grad, Spokane) on February 26, with works by Adler, Defaye, Salminen, and others. The CWU Wind Ensemble will perform at the Washington Music Educators Association in Yakima this February, as will Jeff Snedeker as soloist with the Capitol Area Youth Symphony's Brass Choir. CWU's Brass Choir will also appear February 17 as a part of Reichart's Showhouse Concert Series in Othello.

Jeff Snedeker had a mini-tour in Ohio between November 5-11, performing at Heidelberg College as a part of the 150th anniversary celebration of the college. He also gave lectures and masterclasses, and repeated the same program at Ohio State University and the College-Conservatory of Music at the University of Cincinnati, where he was happy to see Pacific Northwest alumni Paulette Altman and Allene Hackleman.

Jeffrey L. Snedeker  
snedeker@cwu.edu

## Great Western Horn Symposium

January 14-16, 2000

The University of California at Santa Barbara Department of Music will be the site of the Great Western Horn Symposium, to be held January 14th through the 16th, 2000. Clinicians will include Michael Hatfield, James Winter, Fred Fox, Kathy Eisner, and hornists of the U.S. Air Force Band of the Golden West. Among the scheduled events will be mock orchestral auditions, special presentations, masterclasses, and solo performances. For further information, contact:

Professor Steven Gross  
Department of Music  
University of California  
Santa Barbara, CA 93106-6070  
Telephone (805) 893-7632, FAX (805) 893-7194  
e-mail: gross@humanitas.ucsb.edu



## Richard Ely

1934 - 1999

*Reprinted by permission, University of Victoria*

Richard Ely, UVic's teacher of horn for the last 29 years, passed away Wednesday, November 17.

Dick was born in Lincoln, Nebraska, but grew up in Missoula, Montana. Initially a cornet player, he switched to horn and attended the University of Montana. In the 1950's he was stationed in Germany with an army band. When he returned to the US Dick studied with Phillip Farkas, first horn of the Chicago Symphony. He completed his Master's degree at the University of Illinois, after which he played in the Denver Symphony for two years. He was also a member of the Dallas Symphony and taught at Northern Illinois University and at Memphis State University. He married Kathryn in 1964 and their daughter Elizabeth was born three years later in Memphis. The family came to Victoria in 1970 to play in the Victoria Symphony, Dick as first horn and Kathryn as harpist. They both taught at UVic's Department of Music and at the Victoria Conservatory. Dick was a founding member of such UVic ensembles as BrassWest and the Pacific Wind Quintet.

Dick is survived by Kathryn and Elizabeth, both residents of Victoria, and by a sister, Peggy, in Texas. He is deeply missed by his friends at the School of Music, and by a generation of former students - in orchestras and schools around the world - who have benefitted from the enthusiasm and musicianship of a great teacher.

A memorial scholarship in horn is being established in Dick's name. Donations may be sent to:

Ms. Mary-Lynne Britt  
Development Office  
University of Victoria  
PO Box 3060  
Victoria, B.C. CANADA V8W 3R4.

Phone (250) 721-8965  
email: mbritt@uvic.ca

## Douglas Spence

An Appreciation  
by

Christopher Leuba

Douglas Spence, a member of the NwHS and IHS and active in the Vancouver, Canada horn community recently died after suffering from cancer.

Doug was a vital individual, who expressed in his life what one might call "the incredible lightness of being" (apologies to the Czech poet-writer, Vaclav Havel). I was acquainted with Doug for the past four years, having met him when he participated in the Chamber Music summer camp at Shewanigan Lake, BC, where I was teaching, and as a player in the Vancouver Philharmonic, meeting him again at the IHS Conferences in Eugene and Banff.

Doug had studied horn at the University of Western Ontario, with a teacher of "the old school" who believed devoutly in the traditional F horn, which somewhat hindered Doug's fluency on the modern double horn. It was obvious that he was driven by a strong musical impulse.

As a business man, he gave of his abilities as a fund raiser for cultural projects. His interests included his motorcycle, on which he travelled to jazz festivals and horn events throughout the West. Other interests were his collection of First Nations - Inuit art, photography, and his beautiful home which he built at Lions Bay, overlooking the water.

I always was apprehensive of his travel by motorcycle; when I encountered him at Banff, coming down the stairs to the dining hall, with a pair of canes, I kidded him, asking if he had had an accident with the cycle. To my embarrassment, he replied, "No, cancer... And it is painful." Which put Doug's priorities in perspective: despite the pain, the horn conference came first! He died shortly afterwards. All of us who knew Doug will sorely miss him. ❖



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IHS Exec. Secretary  
8180 Thunder Street  
Juneau, AK 99801  
hvogel@ptialaska.net

Washington and Oregon: Jeff Snedeker  
Alaska: Dan Heynen, 17420 Golden View Drive, Anchorage, AK  
99516-5700; email: corprimo@alaska.net  
Montana: Karl Overby, Department of Music, Montana State University,  
Bozeman, MT 59717  
Idaho: Robert Dickow, Lionel Hampton School of Music; University of  
Idaho, Moscow, ID 83843; e-mail: dickow@uidaho.edu

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Tacoma, WA 98447-0003

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City: \_\_\_\_\_ State: \_\_\_\_\_ Zip: \_\_\_\_\_ Phone: \_\_\_\_\_

- Club Rate (minimum of 4 memberships, \$1.00 discount off the above rates for each member.)

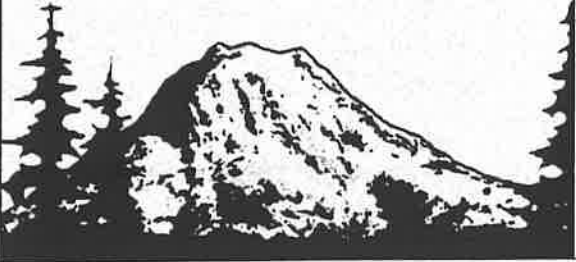
Email: \_\_\_\_\_ Affiliation (if any): \_\_\_\_\_ IHS Member?: \_\_\_\_\_ (y/n)



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Hampton School of Music  
University of Idaho  
Moscow, ID 83843



## The Northwest Horn Society



# Northwest Horn

## News

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March, 2000

### Events

#### Solo and Chamber

Maggie Wyatt will be performing her senior recital at 4:00 p.m. on April 7th in room 115, Kimbrough Music Building on the Washington State University Campus in Pullman. There is no admission charge. She will be performing The Malcolm Arnold Fantasy for Horn, Mozart's Concerto No. 3 in E-Flat, the second and third movements of the Brahms Trio for Horn, Violin, and Piano, and other pieces.

Carlyle Manous, Professor of Music at Walla Walla College, will be presenting a series of concerts in late April in the Melvin K. West Fine Arts Center Auditorium on the Walla Walla College campus. A summary of these programs follows.

*Monday, April 24, 7:30 p.m. – Music for Horn and Piano, including works by Schumann, Koetsier, Strauss, Kvandal, Francaix and others.*

*Tuesday, April 25, 7:30 p.m. – Selections from Concerti by Telemann, Mozart, Strauss, Hindemith, and Haydn.*

*Wednesday, April 26, 7:30 p.m. – Selections from sonatas for horn and piano by Adler, Heiden, Hindemith, Verrall, Haddad, Bowen, Wilder, and Beversdorf. Aileen James, piano.*

*Thursday, April 27, 8:35 p.m. – Ensembles with horn, including selections by Telemann, Scarlatti, Reinecke, Cooke, Brahms, and Bach.*

### Orchestral

Mahler Symphony No. 2, 'Resurrection'. performed by the Spokane Symphony, Fabio Mechetti, director. May 12 at 8:00 p.m. in the Spokane Opera House, Spokane, Washington.

### Meetings

#### BEIJING 2000

The site of the International Horn Society Symposium will be in Beijing, China from July 22 - 28, 2000. You can find out more about it at the IHS web site:

<http://www.horndoggie.com/horn>

### In This Issue

Events	1
Playing Assistant Horn	2
How Did You Come to Play the Horn?	3
Know Your Horn People (puzzle)	3

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phone: 253-535-7607  
fax: 253-535-8669

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c/o Hampton School of Music  
University of Idaho  
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#### NWHs Officers

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Membership Coordinator

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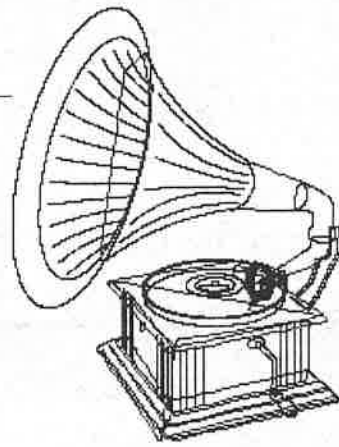
## Playing Assistant Horn

by  
Bob Dickow

Final season concerts usually are special events for orchestras, occasions when orchestra program planners pull out all the stops and showcase those really ambitious and spectacular works, a Mahler or Bruckner symphony, say. The final concert of the season for the Idaho/Washington Symphony, the community orchestra in which I play principal horn, is set for this coming weekend, and promises to be one of these mega-concerts. The program: Overture to Die Meistersinger, The Pines of Rome, and Prokofiev's Alexander Nevsky, this last to be performed along with a screening of Eisenstein's classic film. The problem: each of these pieces is a real chop buster. The Wagner is a hefty blow for the entire section. Sure, it is manageable on its own when you work out a few spots to trade off a bit with the third horn, which thankfully doubles the first horn notes in several strategic spots. The Respighi has plenty of rests, but also has its share of high notes and sustained loud material. But the coup de grace is the Prokofiev. If you have never played this piece, be prepared for seven movements (though the sixth is tacet for the horns) of mostly monster blowing. The "Battle on Ice" movement takes the cake at 6 plus pages (in the Schirmer edition part) of loud, often frantic playing for fairly sustained periods. Fortunately it does not have any touchy solo work in the midst of it all.

Well, you say, give some more work to the assistant! Aha, but that, you see, is the problem. I don't have one. In fact, I have managed without an assistant all the years I have played with the "I/Wash", as the orchestra is affectionately called around here. And I am not one of those macho first horn players who think they can muscle through anything and not end up with a fat lip. Rather, my assistant-less situation is the result of our organization's restricted budget as well as the scarcity of skilled horn players in the Moscow/Pullman and Lewiston/Clarkston region. But this particular concert program has made me realize more than ever just how important the role of the assistant principal horn player is to the first horn player and to the entire horn section. Let's consider this often neglected chair a little, and consider the nature of being an assistant horn player, and how you should use an assistant if you are in the first chair hot seat.

Remember, first of all, that playing assistant principal is not an easy job. I have on various gigs played the role of assistant and I can vouch for this. Mainly your job is to serve as the 'right hand man' (left hand?) for the first chair player, playing primarily in non-prominent passages while the section leader takes a momentary rest. This responsibility often requires you to sit out for many measures, then enter on some



touchy high note. Chances are this will be required of you just when your horn and your chops have become a bit cold. You may need to cultivate special skills, such as matching the tone quality and playing style of your section leader in order to make a seamless line when taking over the part. You will need to learn to feather an entrance with a breath attack, such as when picking up the tail end of that long tone between phrases in the Firebird so the solo player can catch a much-needed breath.

Assistant horn players need to be accurate players as well as musical ones. Some principals may even ask you to keep track of measures rest, to turn pages, or perform other tasks. There were times when I even had to cover spots in parts other than the first horn part. And another important but seldom-mentioned skill is knowing how to play the politics of this sometimes lonely position. You need to know how to be a supportive player emotionally as well as musically. Never be competitive and never complain. You need to stay alert and prepared even when it seems that you have little to play for extended periods. Moments of glory are rare for the assistant.

An assistant player should normally not double the first chair player unless clearly directed to do so. Only occasionally should you actually play along with the principal, and that would most likely be reserved for really powerful passages in which the entire section is playing a unison line. Doubling should be avoided generally in order to avoid balance problems in the section. Another reason is that doubling the first part sounds like there is more than one player on the part (i.e. the phenomenon known as the chorus effect) and this qualitative difference, though subtle, is probably not what the composer intended.

There are responsibilities for the principal player if he or she is to use an assistant to the best advantage. First, use the resources of the assistant. Ask your assistant to play as much as is practical given the part at hand. You need to have an assistant

...continued on page 3

Solution to the puzzle on page 3:

6. J1 - J9	12. H10 - A3
5. A2 - H2	11. G10 - B5
4. I10 - B3	10. A10 - E10
3. F6 - F1	9. I2 - I6
2. H9 - H4	8. E1 - A1
1. A10 - A5	7. G7 - G3

you can trust to play the part, but it makes no sense to let the assistant sit idle while you plow through pages of afterbeats. Don't try to be an Arnold Schwarzenegger of the horn when you can relax a bit by delegating some notes to your assistant. Some first horn players have even given minor solos or more exposed passages to the assistant, in order to give them a sense of contributing artistically to the ensemble. And another important issue concerns the marking of the part. When I played substitute assistant to the late Herman Dorfman of the San Francisco symphony, he never gave me a clearly marked part showing where I should play. It could be that he expected me to somehow know when to play, but at the time it merely made me anxious about my role and responsibilities. Playing alongside Margaret Wild of the Spokane Symphony is a pleasure in comparison. She always sends me parts in advance of the first rehearsal, clearly marked to indicate those passages in which I play.

I really do regret not having an assistant, particularly for this set's selection of works. I should, of course, have firmly insisted that I have one. Better still, I should have offered to recruit an assistant myself instead of asking the musical director to supply one. Next time, I'll know better. I found out recently that the unfamiliar face I noticed in the trumpet section was not, as I first assumed, an extra player hired to cover an additional trumpet part. Our stalwart principal trumpet player got himself an assistant!



## How Did You Come to Play the Horn?

Haven't you wondered how other players began their musical love affairs with the horn? Do some horn players have mysterious visions or hear voices telling them to take up our favorite instrument? Or is it just that there were already too many trumpets in the junior high marching band? Now is your chance to find out. If you have a tale to tell, send it to the NwHS Newsletter. Tell us how and when you began, and your experience may be part of a future article in the newsletter for all to share. Send your stories to the Editor, Bob Dickow, c/o Hampton School of Music, University of Idaho, Moscow, ID 83843, USA. Or send it to me by email: dickow@uidaho.edu. You can send your material in just about any wordprocessor and disk format too.

## Word Search

Know Your Horn People

Find the names hidden in the matrix that correspond with the clues below. The answers are on page 2.

	1	2	3	4	5	6	7	8	9	10
A	L	T	R	S	R	E	G	R	E	B
B	I	U	S	E	S	G	R	I	R	R
C	V	C	C	R	L	M	L	O	L	A
D	I	K	D	G	E	L	H	J	I	I
E	C	W	O	N	O	B	U	A	U	N
F	R	E	N	R	A	V	M	H	R	X
G	W	L	N	O	C	A	B	A	C	B
H	F	L	S	R	E	N	R	O	H	S
I	V	G	E	Y	E	R	G	P	A	C
J	W	A	K	E	F	I	E	L	D	I

1. Solti Ring Siegfried Call player.
2. Aptly named master teacher and performer.
3. Jazz hornist.
4. Long-time NY Phil principal.
5. He's Australian.
6. Plays in the American Brass Quintet
7. This horn player would go good with tomatos and lettuce.
8. A very polite British horn player.
9. The builder who put the 4th valve near your pinkie.
10. World's smartest horn player?
11. This symphonist played in the Vienna Hornverein.
12. Gave up horn to compose.

Tip: If your horn's valves ever stick or become unusually noisy, try checking the tension on the strings, if your horn uses them. If they are overly tight they can cause excessive friction and other mechanical pressures that can result in cantankerous behavior. Loosening the string just slightly just might do the trick after valve oil or a good cleaning fails.

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## Northwest Horn Society Membership Form

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- Check if renewal membership
- Check if address change

Amount enclosed: \_\_\_\_\_ # of memberships: \_\_\_\_\_

Name: \_\_\_\_\_

- Adult (\$15/year [\$20 CAN]; \$10 [\$15 CAN] if IHS member; \$5 discount for 3 year NWHS membership (or \$58 CAN))

Mailing Address: \_\_\_\_\_

- Student (\$7.50/year [\$10 CAN]; \$5 [\$7.50 CAN] if IHS member)

City: \_\_\_\_\_ State: \_\_\_\_\_ Zip: \_\_\_\_\_ Phone: \_\_\_\_\_

- Club Rate (minimum of 4 memberships, \$1.00 discount off the above rates for each member.)

Email: \_\_\_\_\_ Affiliation (if any): \_\_\_\_\_ IHS Member?: \_\_\_\_\_ (y/n)



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Northwest Horn News



## The Northwest Horn Society

# Northwest Horn News

The official publication of the Northwest Horn Society

Volume 5, Number 4

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## News and Reminders

### 2001 NwHS Workshop

The next Northwest Horn Society Workshop is tentatively scheduled for March 23 - 25, 2001, hosted by the School of Music at The University of Oregon at Eugene. Right now these dates and program details are still in the formative stages. Contact Ellen Campbell, [ecamp@darkwing.uoregon.edu](mailto:ecamp@darkwing.uoregon.edu) for information. Look in these pages and at the NwHS Web site for more specifics as they evolve.

### Spokane Horn Club Activities

If you happen to be in Spokane on most any Monday evening between 7:00 pm and dusk, the Spokane Horn Club can be found playing at Audubon Park.

The Spokane Horn Club is also holding its annual musical camp out at Skookum Lake from July 14 through the 16th. For information on these and other Spokane Horn Club activities, call Don Henkle at 509-326-6182.



### In This Issue

<i>News and Reminders</i> .....	1
<i>Interview with Lyle Keeney</i> .....	2

## Interview: Lyle Keeney

The following is an interview with Lyle Keeney, instrument technician and business partner at Keeney Bros. Music Center, Inc., which has shops in Moscow, Idaho, and Clarkston, Washington.

**NwHS:** *You and your brothers have been in the musical instrument business for a while now.*

**LK:** Yes. I started in a trade school working on instruments in Spokane. It was 1975, during the summer between my Junior and Senior years of high school.

**NwHS:** *What is your instrument?*

**LK:** There were eight kids in my family, and my dad worked as a sawyer in a local saw mill, so when it was time for me to start band in fifth grade, I was given a hand-me-down Roth cornet. There was no option. I was *going* to play cornet. I wanted to play sax, but I knew there was no point in discussing it. I took the cornet to class and was handed a method book and told to "practice." That was pretty much the extent of my early training as a musician. I got a nice new step-up trumpet (for two hundred bucks!) when I was in high school, and it really got me going for a

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while. In all, I played cornet/trumpet for ten years before going into the repair business. After that, I spent a few years playing sax and dabbling in some recording projects. That was in the analog tape days— Half inch tape, eight tracks, lots of “out gear,” and patch bays.

**NwHS:** *Where did you learn the craft needed to do repairs and such on brass instruments?*

**LK:** As a three or four-year-old kid, I was fond of pounding nails into the roof of our dog house with a claw hammer. Soon after, I decided to build a little play house for myself. I had only seen a house from the outside, so I tried to join the boards together by stacking them edge-on and toe nailing them together. Needless to say, I failed, and it frustrated me to no end. When I was about five or six, my dad built us a large wooden box for our toys. After studying it a little, it hit me; “FRAMING! What an absolutely wonderful and ingenious concept!” From that point on, I guess I was just fascinated by anything mechanical. In high school, my favorite classes were band, science, and shop. Nothing else, save girls, mattered a whit. When my older brother, Dale, told me how great the instrument repair class at Spokane Falls was, I had to give it a try. I don’t know exactly how, but my mother got me into a summer repair class in 1975 while I was still in high school, and I spent the next two years there. I went to work for the instructor for another two years. It was great. For a while, we had seven people from around the country working in that shop. Meanwhile, Dale was working in a shop in Bellevue for an excellent technician by the name of Dan West. Dale later came to Spokane to work with me at Wrights Music, but the whole business went bankrupt a few months later. Unemployed, we searched the western states and settled on Moscow.

**NwHS:** *What is the most important thing hornists can do to do to keep their horns healthy and happy?*

**LK:** Most of the instruments that we get in for repair are either barely playable, or not playable at all. Human nature works that way. You won’t do anything until it stops working, and it becomes an emergency. There are two basic strategies for avoiding this situation; One is to develop a habit of regular cleaning and lubrication, whether you do it yourself or have a shop do it, that you perform at times when your playing schedule is light and you have the time. The other is to have an acceptable second instrument on hand, so that when one is in the shop, the other is in your hands. No hassles. My wife teaches band in Garfield, WA, and she gives her students the best advice for avoiding damage that I can think of; “Keep the instrument either in your hands or closed up in the case, period.” I can tell you that the vast majority (like about ninety-five percent) of damages take place after the player has let go of a naked instrument. A horn in a gig bag qualifies as a “naked” instrument. Specifically, oil the valves (both the end-bearings and down the slide tubes) and grease the slides often. Then, get the horn in for a chemical clean or a good washout once a year. We take out the valves and deep clean the entire horn. This removes the metal

oxides and tartar which are extremely abrasive. If left to build up in the valves, this gunk will eventually cause the valves to stick, but in the mean time they cause extra wear.

**NwHS:** *Would you say that manufacturers have generally been making better quality instruments these days?*

**LK:** That’s a mixed bag. I think some of the finest instruments I’ve seen have been made in the last few years. Great advancements have been made in metallurgy, inert gas welding of bells, in automated manufacturing, and acoustics. Such that it is possible to mass produce horns that are much better and more consistent than many “hand made” horns. The manufacturers who realize how best to capitalize on these new methods and on the better understanding we now have concerning acoustics, are producing wonderful results. At the same time, there are some who try to fall back and rely on automation, forgetting that it still comes down to skilled laborers in the assembly and testing rooms if you want real excellence. Some companies are putting millions of dollars into producing junk, and it’s hard to watch.

**NwHS:** *I think I’ve only taken a valve apart once. Can home repairs get people into trouble?*

**LK:** I had a flute repair customer years ago who was a very committed and talented musician. She would come to me several times a year with bizarre problems on her flute. She would explain that she had tried fixing it herself and ran into some “trouble.” When I suggested to her that she might want to practice her repair skills on a junker, or less important instrument, she said that it would be “a waste of time” presumably because her repair efforts would be wasted. I can remember being pretty squeamish watching my sister dissect cadavers in her med. school lab class while I was visiting her in California. Then I realized that it would make me even more squeamish if she were practicing on living humans. If you are serious about becoming a horn mechanic, you should first decide whether it is worth your time. If you are a committed musician, it will take so much time away from your playing that you’d probably be better off paying someone once or twice a year to pull out the valves for you, or to solder the occasional loose brace. I understand that there is this vision out there of the super musician who is also a super repairman, but quite frankly, it is largely (I stress largely) a myth. Even a race car driver who grew up in the shop will have his own pit crew. If you’re still interested, I suggest getting an old horn that you don’t care much about and practice pulling it apart, cleaning it without skipping any steps, and putting it back together several times. Get comfortable with that before working on a horn you like. If the valves are well made and you make sure to get all the parts back in the right place, assembling the valves is just a matter of getting the bearings seated all the way into the valve casings. Anyone who wants to, can make an appointment with me for a quick rotor valve take-down and assembly lesson. If a person wants to learn soldering, I can teach you to do the nicest soldering you have seen. The factories do it, and so can you.



**NWHS:** *What was the toughest repair job on a horn that you ever had to do?*

**LK:** A pep band horn player for the U of I (it always involves pep band) once left a nice Holton Farkas on the bleachers. A perfectly innocent spectator was clomping along down the bleachers, and firmly planted his foot into the center of the horn, right onto the valve slide receivers. I had to unsolder nearly every joint on the horn, straighten the parts individually, realign, and reassemble the whole thing. That was almost twenty years ago, and as far as I know, that horn is in use today.

**NWHS:** *Do you think that lacquer finishes on horns affect the tone?*

**LK:** Technically, anything you do to change the structure or consistency of the horn will change the sound, so yes. The question then becomes, "How much?" Most people I know, including myself, who have stripped the lacquer from their horns have noted a change, but then we were mentally prepared for a change, that's why we did it, so you have to dig deeper and get scientific. You also have to consider that unless the horn is made of gold, it will, without its lacquer, start to oxidize as soon as the air hits it, and it will erode quickly at the hand touch points. That too will cause changes to the structure and consistency of the horn. Additionally, we tend to focus on the attributes that we can see, such as my example of not understanding the concept of house framing as a kid. We need to remind ourselves that the horns are always corroding badly inside, and getting a lot of oxide and tartar buildup. Also, I've taken many very fine instruments apart and found large blobs of solder inside, tubing sections with large hidden crimps inside the connecting ferrules, and leaking solder joints. Any of these things will have much greater effect on your sound than a lacquer or plate finish. There is an undeniable psychological aspect involved in our perceptions of the response and sound of our instruments. I have noticed that my car runs better after I've cleaned out the interior and washed and waxed it. Intellectually, I know better. The car cannot possibly run one bit different just because it looks better, but it does seem to run smoother. The point is, we want to be satisfied with our equipment, or more specifically, our playing. Anything we do to make us enjoy playing will help us play more and play better. The placebo effect, the power of positive beliefs, the power of "faith" if you will, has been well documented scientifically, and I do believe that some people get a very positive result from their constant "tweaking" of their musical instruments. We should be careful though, that we don't get so wrapped up in worrying about the finish, or how our horns' braces are configured that we forget about the actual process of making music. As I see it, playing an instrument is a somewhat incompatible mixture of science and art, or of mechanics and spirituality. This may sound ridiculous to some, but I believe that the goal is to have an instrument that is just good enough so you can forget about it entirely during the actual process of making music. I have a friend who is really into his hi-fi stereo gear. He has spent nearly as much on his gear as I have spent on my house, and he likes nothing better than to spend whole days, or even weeks, fooling around with new equipment, swapping tubes, or trying new configurations. I think he's nuts. I just like

listening to the music on a decent system, but he *loves* the idea of tweaking the gear. Who am I to argue with him? It's his time and his money. We all know musicians like my friend, but you know what? I'll bet you could pick them, or any other musician you're really familiar with, out of a crowd just by listening to their playing. My point here is that it is the player that we hear more than it is the instrument. They could all be playing on different equipment, yet if they switched horns, you'd still be able to identify the player by his sound. Really, you can do more to your sound by blowing differently, breathing differently, by changing your hand position in the bell, by rotating your position relative to the audience, or changing the angles of the band shell, than by stripping the lacquer, but if changing the finish or cryogenically freezing your horn makes you feel better, more power to you. It does have an effect. Let's put one thing to rest here, though. The structure of the bore, the diameters and tapers, the quality of the air seal of the valves and slides—these things determine the resonant characteristics of the horn, far and above the particular metal alloy or the finish, all else being equal. (The type of alloy *can* change the bore dimensions though, because different metals will "spring back" off of the factory forming mandrels at different rates). As long as there is a wall thickness and mass to contain the air column, it is that air column that you are "playing." It is not the lacquer, the silver, or the brass. They will have a very minor effect by comparison. We should look at the horn more as a "containment vessel" than as a "soundboard" such as a violin or piano has. Horns transfer their sound into (or interface with) the open air through the flair of the bell, whereas a violin or piano transfers its energy into the air via the top, or soundboard. Two totally different processes. Also, I often hear the term "resonance" as in, "The brass used to build a horn has a certain resonance." If you think of the definition of resonance, which here refers to energy storage at a specific frequency, or "favoring" of a certain note, "resonance" is probably the last thing you want built into the structure of your horn. What you actually want is quite the opposite. You want a horn that responds equally on all notes within its range—total non resonance by definition. What you really want to have resonate in a very lively manner is the horn's contained air column, not so much the metal. I've spoken with manufacturing company presidents who don't understand this. There are a lot of claims and anecdotal evidence for any type of treatment you've heard of, but have you ever heard of someone doing a truly scientific controlled study on the effects of horn sound due to lacquer or other "tweaks?" I haven't. If you really want to prove it, it would have to go something like this: You need a large number of good horns, say fifty. Perform your one tweak (freezing, lacquer stripping, silver plating, whatever) on twenty five of the horns, and leave the other twenty five alone. Make sure that the tweak is the only thing different about the horns in the two groups. For instance, be sure that they have all received the same amount of use, the same amount of cleaning, same mouthpiece, etc. Carefully document your procedures and assumptions. Then blindfold a player or two and blindfold a large, experienced listening audience (the test must be double blind). Then see if the audience can, with any convincing statistical certainty, discern the tweaked group of instruments from the regular group. This is how you prove things, and it would be an interesting project.



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Alaska: Dan Heynen, 17420 Golden View Drive, Anchorage, AK 99516-5700; email: corprimo@alaska.net  
Montana: Karl Overby, Department of Music, Montana State University, Bozeman, MT 59717  
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Email: \_\_\_\_\_ Affiliation (if any): \_\_\_\_\_ IHS Member?: \_\_\_\_\_ (y/n)

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