

## The Northwest Horn Society



# Northwest Horn News

The official publication of the Northwest Horn Society

Volume 6, Number 1

September, 2000

## A Word from the Editor

No doubt you noticed that your September issue of the Northwest Horn News had not appeared in your mail slot when it was...er... actually still September. I'm afraid that I can't blame this regrettable situation on delayed advertisers' copy, stalled scholarly peer review committee decisions, or any of the usual mishaps of the modern publishing world. Rather, it has been a simple matter of pressing personal priorities and the recent demands of the professorial world that accompanies my day job here at the University of Idaho. I'll try to make up to you all for this delay by putting a bit more planning and quality content into forthcoming issues.

Here is another reminder about the next Northwest Horn Society Workshop. The event will take place March 23rd through the 25th, 2001, at the University of Oregon, in the lovely city of Eugene. Ellen Campbell, host for the meeting, is lining up an impressive list of fine horn players to serve as featured guests, but everything is not quite finalized yet so I will hold off on any official announcements at this point. I am looking forward to having a good time there myself, intensely involving myself in my favorite instrument and meeting with all my horn playing friends and colleagues. Stay tuned for the detailed schedule of events in the next issue!



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## News and Events

Jeffrey Snedeker and Christopher Leuba will be playing a recital of natural horn music of both past and present vintage on Wednesday evening, October 25th, at 8:00 p.m. at Central Washington University's Hertz Recital Hall, Ellensburg. Among the music to be featured will be Rosetti's Concerto in E-flat for two horns, a work by David Lamb for natural horn and women's chorus, and Randall Faust's Dances for natural horn and percussion. Robert Schumann's Jagdlieder for men's chorus and horn quartet (double high E's in this piece!) will also be performed on that concert. The Lamb and the Schumann will be performed again on a choral concert slated for Tuesday, November 28th, also at 8:00 p.m. at CWU.

## CWU's Central Horn Day

Looking ahead to Saturday, May 19th, 2001, Gail Williams will be the guest clinician at Central Washington University's annual Central Horn Day. She will be presenting some of her ideas on physical fitness and horn playing.

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

Home Page on the World Wide Web:

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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

### NWHHS Officers

Kathleen Vaught Farnor,  
Membership Coordinator

Robert Dickow,  
Newsletter Editor

## Other News

NWHS stalwart Marty Hackleman has recently accepted a position as Principal Horn of the National Symphony in Washington, D.C. Marty has been a player in the Canadian Brass, the Empire Brass, and the CBC and Vancouver Symphonies. We wish him all the best and hope that he can come back often to visit us here in the northwest.



## When NOT to Play Together by Bob Dickow

Well-mannered ensemble horn players know the importance of having the whole section breathing together, blending, balancing, and phrasing as a unified whole. But there are times when the usual habits of ensemble togetherness have to be adjusted a bit in order to meet the demands of composers. Probably the most widely known composer to throw some curve balls at orchestral players is Gustav Mahler, particularly in some of the later works, especially the Fifth and Sixth Symphonies. In these works Mahler marks his score with different dynamics in different parts at the same time, or may indicate parts in some orchestral sections with diminuendo while others simultaneously crescendo. These techniques go contrary to the usual recommendations in orchestration texts, since when players see dynamic indications in the part they conventionally assume that the dynamic marking is the same one that appears in others' parts in the section or elsewhere in the orchestra, and balance accordingly. Mahler's scores, with their rich polyphony of melodies and countermelodies, require a novel approach to effectively realize the composer's romantic musical ideas. By now most of us know about these features of such scores, and have adapted to them, despite the increased problems that may arise in rehearsal.

Just a couple of weeks ago while rehearsing with the Washington-Idaho Symphony, shortly before our first concert of the season, I uncovered an unexpected situation of inconsistent part markings that I found interesting. The music was Prokofiev's music from his ballet *Romeo and Juliet* in a passage (the Interlude beginning measure 302 in the complete ballet score) in which the horn section has the lead line in unison over an orchestral tutti. The passage is fairly well-known from the ballet suite, and you may find it on audition lists because of its challenging technical and musical requirements. The theme is fairly long, loud, and covers a wide range from below middle C to above the staff, plus asks for leaping grace notes and precise rhythmic articulation. Our second horn player asked, as discretely as she could, as to where I was breathing within the phrase, since she noticed I was not doing it the way she saw it in her part. We compared parts on the spot, of course, and noticed some differences in the slurs that at first we thought might be misprints. A perusal of the conductor's score and a closer look at the parts showed a consistent pattern of marking slurs over groups of notes in the first part while the second horn part shows omitted legato marks. The third and fourth parts are marked uniformly in unison throughout, mostly non-legato. The beginning of the passage from the score is shown below.

♩ = 60

Horn 1  
*ff* *espress.*

Horn 2  
*ff* *espress.*

Horn 3 & 4  
*ff* *espress.*

Prokofiev does not use this marking in any other section of the orchestra, and does not seem to mark phrasing of this sort anywhere else in the score. The effect that the composer wants seems to be one of a *sostenuto*, without clear breaths in the phrasing, and with a mixture of slurred and tongued effects. I wonder if this special effect really works effectively over the sheer density of sound in the orchestra. Why did Prokofiev not write complementary articulations in the third and fourth parts? Might not a dotted-slur legato tongue articulation have given a similar effect with less rehearsal confusion? The passage is surely an interesting problem for interpretation, and a fun challenge for musicians interested in faithfully rendering a composer's score. ❖



## Harbison's Twilight Music Review by Bob Dickow

Not too many years ago it seemed that if you wanted to program Brahms' Trio for horn, violin and piano with a companion work of similar instrumentation, there was only one choice to be had— the Lennox Berkeley Trio. Contemporary composers such as Don Banks, Robert Helps, John Harbison and others have given us more works to choose from that share this interesting instrumentation, and there are some works available now of outstanding quality. John Harbison's *Twilight Music* is one of these pieces. I became acquainted with this work from the American Chamber Players recording of the piece (on CD Koch International 3-7027-2), which was made from around 1990, with Anthony Cecere on horn, Elisabeth Adkins playing violin, and Ann Schein, piano.

The work is in four contiguous movements of contrasting tempi, lasting a little over 16 minutes. The style is an attractive contemporary style that is a mixture of tonality with dissonance. It is powerfully romantic, with expressive lines, and effective contrasts. A pensive opening reaches a faster, passionate climax built around effective unison lines between the violin and the horn. This is followed by an exciting *Presto* section. The third section, subtitled *Antiphon*, is based on a haunting homophony built on triadic sonorities. The piece ends with a moody *Adagio cantabile* with the horn having the last word.

While very well written for the instruments, and very well paced, it is not really an easy piece for the players. The horn part has some finger-twisting technical passage work in the *Presto* movement, and there are some tricky stopped passages and a bit of low register work. On the high end, the range extends to a brief high C-sharp above high C, so on the whole I would have to place the difficulty level a notch or two above the Brahms. Nevertheless, it should not be beyond the abilities of most experienced players.

This piece will really grow on you. Even if you do not choose to work up this piece on your next chamber music program, at least get the recording. It is well worth adding to your collection. The score (piano part) and parts is available from Associated Music Publishers, catalog number AMP-8018, and costs about \$45.00 for the set. ❖

Q: How many horn players does it take to change a light bulb?

A: Only one, but you'll need 10 bulbs because the first 9 are likely to get cracked!

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

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Alaska: Dan Heymen, 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

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**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)).

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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.

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Pacific Lutheran University  
Tacoma, WA 98447-0003

Check if renewal membership

Check if address change

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

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

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

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

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

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

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



Address Service Requested

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## NWHS Workshop in Eugene

A flier is going to be mailed shortly with full information about this spring's NWHS Workshop at the University of Oregon in Eugene. Here is a tentative schedule of events. It looks like it is going to be an interesting weekend.

### Friday, March 23:

- 5:30pm: Registration
- 7:30pm: Opening concert: Members of the Oregon Symphony, and Steve Durin playing the Brahms Horn Trio.

### Saturday, March 24:

- 9:00 am: Horn Maintenance and Customizing- Jim Patterson
- 10:30 am: Student Solo Competition
- 1:00pm: Horn Ensemble Concert
- 3:00pm: Tom Bacon Master Class
- 4:30 pm: Mass Horn Choir rehearsal with Dave Krehbiel
- 7:30 pm: Regional Artists Recital  
Jazz Night with Jeff Snedeker

### Sunday, March 25:

- 9:00 am: Final Round, Orchestral Excerpt Competition
- 10:30 am: Dave Krehbiel, Master Class
- 1:30 pm: Thomas Bacon Recital
- 3:00 pm: Closing Concert with Artist Octet and Mass Horn Choirs conducted by Dave Krehbiel

Competition Repertoire List will be in the brochure. All excerpts for high or low horn required. Choose one of the three solo pieces listed.

### Registration:

- Adult \$75
- Adult NWHS member \$65
- Student \$40

(Sorry, we cannot accept credit card payments.)

Host: Ellen Campbell (ecamp@UOREGON.OREGON.EDU)

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## News and Events

The Central Washington University Horn Ensemble perform on Tuesday, January 23 at 8 p.m. on the CWU campus.

CWU student Dean Kravig will be giving his master's degree horn recital on Sunday, January 28th at CWU.

Arkady Schilkloper, Russian virtuoso jazz hornist, will be a guest at the Lionel Hampton Jazz Festival. Look for him on the Wednesday night performance, February 21, and during the week's schedule of clinics and demonstrations. Go to <http://www.jazz.uidaho.edu/home.html> for further information.

David Saunders, horn professor at Boise State University, will be featured in a recital on Sunday, February 25th at 4:00 p.m. in the BSU Performing Arts Center. The program features serenades, and will include the Serenade for Tenor, Horn, and Strings by Benjamin Brittain, Beethoven's Sextet for 2 horns and string quartet (with Dan Meier of the Boise Philharmonic), and Mozart's E-flat Serenade for winds.

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Membership Coordinator

Robert Dickow,  
Newsletter Editor

(news and events, continued)

Also on February 25th, Jeff Snedeker will perform Strauss' Concerto No. 1 with the Wenatchee Valley Symphony. The performance time is 3:00 p.m. at Wenatchee High School Auditorium. For more information contact the Wenatchee Valley Symphony at 664-0412 or P.O. Box 3423 Wenatchee, WA 98807-3423.

### Looking ahead

Jeff Snedeker will present a Faculty Recital on Wednesday, April 11 on the CWU campus. The program will feature works by Basler, Hill, and other composers.

Gail Williams will be the guest clinician at CWU's Central Horn Day 2001, May 19th at CWU. Brochures will be sent to all NWHS members soon.

### Announcements

Beginning a fund-raising campaign to take them to the Northwest Regional and Kalamazoo horn workshops, the Central Washington University Horn Ensemble released a Christmas CD entitled 'Holiday Horns'. The recording has been very well-received, with thanks to Jim DeCorsey and Lowell Shaw, who gave permission to use their wonderful arrangements. The ensemble maintains an active outreach program in Washington. Anyone interested in a copy of the CD or who would like to support the ensemble can contact Jeff Snedeker at [snedeker@cwu.edu](mailto:snedeker@cwu.edu) for information.

Look for a new recording, due to be released in February, of the complete Fripperies of Lowell Shaw. The recording, supervised by Shaw himself and released by Hornists Nest, features his former students. Jeff Snedeker, Calvin Smith, Tim Schwartz, and Wallace Easter perform on this recording.

Answers to puzzle (next page):

Corno	L12-G8
Cor	N9-N7
Roh	G7-E9
Waldhorn	M6-E13
Vadaszkun	A4-K13
Valthorn	N13-F13
Horn	H5-D1
Rog	D3-B3
Cuerno	H3-N8

## College Auditions

by Bob Dickow

Now is the season when many high school seniors are busy filling out college applications. Horn players among them may find that they will also need to prepare for auditions if they plan to enroll as music majors. Auditions are also a necessary part of entrance into graduate music programs. While professional symphony audition procedures are now fairly standardized, the same is not true for college auditions, where the audition setting, required repertoire and faculty expectations can vary widely. I recently polled the horn playing community and got some helpful input from both faculty and students that will help give advice on what to expect in the college audition experience.

About a recent audition at the Eastman School of Music: "The audition was held Mr. Kurau's office. A grad student was observing. Professor Kurau almost treats his auditions as advising sessions, pointing out how to deal with weaknesses and then observing how the auditionee handles the comments. He looks for calmness and control. Repertoire included an etude, some orchestral excerpts, and something from the solo literature."

"At Northwestern University, the audition was held in Gail Williams' office, privately. She collaborates with the auditionee, explaining many aspects of the school, and invited questions. Personally, I didn't have any questions in the audition as my mind was completely set on playing well. However, I think it would be a good idea to think of a few before the audition."

"University of Texas at Austin: This audition was held in Dr. Barrington' office alone. He is a very nice man and kind to those who audition. I will warn, however, that somehow he may check that you can play to a high C. He found an excerpt in Till Eulenspiegel for me!"

While many auditions are heard only by the horn professor with whom the auditionee is planning to study, you may find that at some schools the entire brass faculty may be there. The audition may be held in a recital or concert hall rather than a private studio. Any of these situations may occur at one time or another here at the University of Idaho, varying because of the tight schedules of faculty members and other factors, so it is hard to make any rules about what might happen at any given institution.

At Southern Methodist University, one auditionee noted that Gregory Hustis had at least one other professor present, the wind ensemble conductor perhaps. "Mr. Hustis basically listens to everything and doesn't try to correct. However, he makes the audition a bit easier by inviting rests between excerpts for endurance."

You can expect an audition to last from as short as 20 minutes

(at Cincinnati College-Conservatory of Music) to as long as an hour or so. As examples, the audition repertory may include etudes by Kling, Kopprasch, or Maxime-Alphonse (Book 4), Mozart Concertos (No. 2 and 3 especially), Hindemith Sonata (1st mvt), and various orchestral excerpts, especially if the audition is for a high-powered music conservatory. Be prepared to play some basics, too, such as scales and arpeggios, and to sight-read a band or orchestra part.

Horn professors are looking for many technical and musical things, but among other factors that they look for are the player's chances for success. "Are the players 'teachable'. What is their ultimate horn playing goal? I want students to convince me that they love music. I also want students who are team players and will be good colleagues within our horn studio." Some good advice: do not play beyond your level of ability; choose a prepared piece that you can play well, and with ease. The faculty person or panels for whom you audition do not expect you to be a fully matured virtuoso when you arrive at the audition, they just want to see where you are as a player. Be relaxed and be yourself. "We know that many folks who apply to our school don't have an extensive background with private lessons, etc. As a result, we are pretty open." notes Central Washington University's Jefferey Snedeker. "Most blossom and

become quite proficient in a hurry— more reasons to worry less about the piece they play and concentrate on their potential."

Audition dates typically begin in January, before the federal financial aid application deadlines in February, but may extend later. Colleges set various dates and locations for their auditions. Often more than a single date will be scheduled, and the school may be able to set up an appointment to meet your individual needs. Contact the music schools or departments that interest you for information. For further exploration on the subject of college auditions, take a look at these web sites:

- <http://www.ccm.uc.edu/horn/horn.htm>
- <http://music.ou.edu/divisions/applied/horn/studio.html>

**Reminder**

If the numbers at the top of address label on this issue of the newsletter read "8/2000" then this is the last issue that you will receive. Your membership in the Northwest Horn Society has expired. But things don't have to stay this way! Renew your membership today and support our favorite instrument. See the reverse side of this page for the dues rates.

*Yet Another Word Search Puzzle?*

Do you know the word that means *horn* in each of the nations listed below? Find the hidden words in the puzzle grid to the right. If you get stumped, the answers are revealed on page 2.

- 1- Spain
- 2- Poland
- 3- Netherlands
- 4- Sweden
- 5- Hungary
- 6- Germany
- 7- Czechoslovakia
- 8- France
- 9- Mexico

	1	2	3	4	5	6	7	8	9	10	11	12	13	
A	P	I	S	V	Q	G	I	N	S	T	P	G	R	A
B	K	F	G	X	A	Q	U	H	R	Y	T	M	B	B
C	J	J	O	M	R	D	Q	Y	H	N	A	B	G	C
D	N	U	R	V	O	U	A	Y	T	N	T	S	R	D
E	G	R	D	A	T	I	E	S	H	B	I	P	N	E
F	J	H	O	B	E	N	K	O	Z	V	H	R	N	F
G	Q	J	U	O	P	A	R	O	K	K	O	J	R	G
H	X	C	C	Y	H	D	D	I	N	H	U	S	O	H
J	S	B	D	U	N	V	Q	E	D	R	W	R	H	J
K	U	X	Y	I	E	M	B	L	B	B	O	A	T	K
L	J	R	I	S	R	R	A	U	U	W	F	C	L	L
M	O	L	P	E	I	W	N	F	N	U	E	M	A	M
N	E	H	R	B	K	V	R	O	C	H	K	Y	V	N
	1	2	3	4	5	6	7	8	9	10	11	12	13	

Tip: To help relieve the discomfort of a tired, aching embouchure, try applying a warm (not hot) compress rather than an ice pack. The idea is to open the small blood vessels (the capillaries) in order to facilitate increased circulation of blood, which helps reduce lactic acid build-up. Lactic acid, a waste product of muscle activity, contributes to muscle soreness.

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Juneau, AK 99801

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Idaho: Robert Dickow; dickow@uidaho.edu  
Montana: Nicholas Jones; nicholas@chemistry.montana.edu  
Oregon: Jane Schrepping, 23200 NE Sandy #2, Troutdale, OR 97060  
Washington: Kathy Farner; kvf@halcyon.com

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

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

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

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I think I am developing Workshop Fever. Over the past several months I have been going to all kinds of workshops and professional meetings, including the Society of Composers, Inc., the Music Educators National Conference, and the College Music Society. The Northwest Horn Workshop in Eugene was the most recent and maybe the most enjoyable of all, because it featured my favorite instrument and many outstanding players. So of course I am going to cash in some of my remaining frequent flier coupons and make the trek to Kalamazoo, Michigan for the 33rd International Horn Symposium. I know of only a few NwHS members who will be there, but in case I missed somebody, drop me an email if you plan to attend. Maybe we can get together for a society ensemble session, or nurse our battered embouchures with a nice, cool glass of beer.

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## News and Events

The Rainier Symphony (Tukwila) will be performing Schumann's Konzertstück for Four Horns and Orchestra on April 21st at 7:30 p.m., Kent Meridian High School and again on April 22 at 3:00 p.m., Foster High School, featuring members of the horn section. (John Halvorsen, Robin Miller, Darrel Rohar, and Brad Barlow). Rumor is that, if encouraged to do an encore, the horns might premiere Mort Shafer's "Chaste Fugue" Also on the program is Dvorak symphony #7.

The Puget Sound Horn Society get together will be held Sunday, 29 April from 2:00 p.m. until 5:00 p.m. or so at Trinity Lutheran Church in Lynnwood, WA (196th St. just west of Hwy.99). Contact Judith Lamb at judithlamb@juno.com for information about the PSHS.

The Northwest Mahler Festival performed Mahler's 2nd at 8pm on Saturday, April 14th at Meany hall. Regional hornists John Halvorsen, Robin Miller, Brad Barlow, Erika Bramwell, Cindy Deane, Carey Lamothe, John Sheppard, Bruce Kelley, Deane Mathewson, Lisa Hyde and Tim McFadden participated in this performance.

## Announcements

The United States Navy Band in Washington, DC, announces an immediate vacancy for horn in the Concert/Ceremonial Band. Starting salary is \$30,688-\$35,152 plus full military benefits, including 30 days paid vacation, tuition assistance, and student loan repayment program. Auditions will be held on May 4, 2001 at the Washington Navy Yard in Washington, DC. Applicants must be between 18 and 34. An Equal Opportunity Employer.

For audition consideration, send a résumé and a recent photo to: Audition Supervisor, US Navy Band, 617 Warrington Ave., SE; Washington, DC 20374-5054.

The audition music can be downloaded from the Navy Band website, <http://www.navyband.navy.mil/aud.htm>. An audition package will be mailed upon receipt of a résumé. For more information, contact the Audition Supervisor, Master Chief Musician Diana Ogilvie at (202) 433-2840, email: [auditions@navyband.navy.mil](mailto:auditions@navyband.navy.mil) or Chief Musician Earl Powers at (202) 433-2744 email [powers.earl@navyband.navy.mil](mailto:powers.earl@navyband.navy.mil)

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Newsletter Editor

## CWU's Central Horn Day 2001

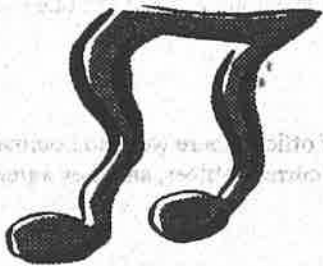
May 19, 2001 will be a special day at Central Washington University. The CWU Horn Club will welcome Gail Williams, former member of the Chicago Symphony and currently one of the most sought-after soloists, chamber musicians, and teachers in the world, to be a part of Central Horn Day 2001. The schedule for the event is:

- 8:30 Registration
- 9:00 Welcome; Technique Classes, Open Forums for all ages and experience levels
- 10:00 Masterclass with Gail Williams (performers by audition only)
- 12:00 Lunch (provided)
- 1:30 Lecture: "Striving for Peak Performance" Gail Williams
- 3:00 Participant ensemble playing
- 5:00 Dinner (not provided)
- 7:30 Concert (reception to follow)

The cost for the day is \$15 for students and \$25 for adults.

Those who wish to audition for the master class must send a cassette or CD recording to be received by April 25. Please indicate on the registration form whether or not you will need an accompanist, for which there will be an additional fee. Housing options will be sent on request.

Contact Jeff Snedeker, host, at [snedeker@cwu.edu](mailto:snedeker@cwu.edu).



### Arkady Shilkloper and the Alphorn *'Pilatus' CD Review by Bob Dickow*

Arkady Shilkloper is by now well-known among hornists as a remarkable musician. He has developed an original style of virtuoso jazz playing, fusing Russian folk influences and electronics. He plays flugelhorn as well, and has added the alphorn to his palette of instruments. Arkady was one of the

guests of this February's Lionel Hampton Jazz Festival at the University of Idaho in Moscow, where he performed on the Wednesday night 'International Night' concert and gave several clinic sessions over the weekend.

Shortly after he arrived in town I got a panicky phone call from one of the festival officials saying that Arkady had 'lost his horn' at the airport. I rushed over to the Best Western where he was staying, my own horn in hand, as a replacement for him to play on that evening's concert, scheduled to begin in only a couple of hours. Arkady chuckled when I showed up, as it was in fact his "alpen horn" that had gotten 'lost' in Seattle, not his French horn. Although I assured him that the instrument was probably just temporarily waylaid, he was very worried that it was lost for good. The instrument was a special custom instrument made by a builder who was no longer making alphorns. Fortunately, his alphorn was indeed recovered, but unfortunately for the festival audience, not in time for him to play it for us during his visit.

Arkady spent some time with me after the dust had settled, and he listened to a few of his recent recordings. Among these is one CD album entitled 'Pilatus' (Boheme CDBMR 906063), featuring Arkady and his alphorn along with horn and flugelhorn. The title of the album refers to Pilatus, or Fractus Mons, and old name meaning 'broken mountain'. This is now the name of a mountain in Switzerland, a place of dragons and the legendary resting place of the body of Pontius Pilate. Every five years an alphorn festival is held there, attracting hundreds of players. The liner notes give a fascinating history of the alphorn and the mountain.

Of course Arkady's horn and flugelhorn playing is as striking as usual, but the alphorn addition makes this collection special. There are 11 selections on the album, six of which are arrangements by Arkady himself. Of course an alphorn is limited to playing in one key of the horn's natural overtone series, with no options for hand stopping. Arkady has managed to get around some of these limitations through the magic of studio recording techniques. Through multitrack layering and post-production editing, he creates an ensemble of up to 11 alphorn parts, and even instantly changes key by a step by splicing. The style of 'Pilatus,' the title number of the last track of the CD, is representative. Here, the music forms an intriguing, almost minimalistic, pattern of driving, syncopated rhythms. Arkady's playing is, as usual, quite amazing, and he explores the powerful low register of the alphorn and the more French horn-like altissimo with equal ease. Other tracks on the CD are equally attractive, and I highly recommend this unique CD for your collection.

Arkady also introduced me to some unmixed rough-cut recordings of more of his alphorn work destined for future albums. If anything these were even more spectacular, as he has joined up with other musicians on these pieces. Look forward to more alphorn work on CD from this wonderful player.



**Minutes**  
**Northwest Horn Society Business Meeting**  
**Sunday, March 25, 2001**  
**Beall Hall, University of Oregon, Eugene**  
*in conjunction with the Northwest Horn Workshop*

**K**athleen Vaught Farner called the meeting to order at 1:00 pm. About 9 people were present. Minutes of the previous meeting held in Victoria, B.C. were published in the Northwest Horn News. No corrections of those minutes were made at today's meeting.

#### Treasurer's Report

**K**athy presented the treasurer's report, listing the approximate current balance and a rundown on expenses. The official report for June 1, 2000 through April 1, 2001 is as follows:

Beginning balance	\$717.16
deposits	\$435.87
withdrawals	\$929.51 (includes \$700 to the U of O for sponsorship of workshop)
Ending balance	\$223.52

**T**here was a discussion about current membership and sources of funding. Bob Dickow noted that active membership was currently at about 25 members. This figure represents slightly over a 50% drop off in membership since the 1999-2000 subscription year. It appears that many members let their subscriptions lapse. Some members may not keep a close watch on the expiration dates displayed on the newsletter mailing labels. Some suggestions to help remind members include a reminder slip included with the final newsletter mailing. Bob agreed to also place a regular reminder in each issue of the newsletter about the mailing label expiration date notices. There was discussion about methods of recruiting and of encouraging membership renewals, and a mailing will be made to recent past members with reminders to rejoin the Society. New memberships often come from attendees at our regional horn workshops.

#### The Next Workshop

**K**athy Farner is already at work organizing the 2002 Northwest Horn Workshop at Pacific Lutheran University. Dates for this event have not been fixed. Kathy is working with horn maker company representatives to investigate joint sponsorships of guest artists. Kathy noted that the PLU administration has placed restrictions on the amount of financial support they are willing to commit to the event, placing much more of the burden on the society compared to the previous meeting there. Bob Dickow will look into possible support from corporate grants. Subsequent workshops were also discussed, and Bob Dickow suggested that a meeting in Moscow, Idaho for 2003 would be likely, and would be a good way to attract horn players from Montana, southern Idaho and other inland areas.

#### Election of New Officers

**T**he Membership Coordinator and Editor have completed their two-year terms of office. There were no nominations from the floor. Both Kathy Farner and Bob Dickow were asked if they would continue in their current offices, and they agreed to do so.

**T**he meeting adjourned at 1:25 p.m., just in time for Tom Bacon's recital.

Respectfully submitted, Bob Dickow  
 Secretary pro tempore

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

IHS Area Representatives:

Alaska: Dan Heynen; corprimo@alaska.net  
Idaho: Robert Dickow; dickow@uidaho.edu  
Montana: Nicholas Jones; nicholas@chemistry.montana.edu  
Oregon: Jane Schreppling, 23200 NE Sandy #2, Troutdale, OR 97080  
Washington: Kathy Farmer; kvf@halcyon.com

### 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 NWHS 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 Farmer  
Music Department  
Pacific Lutheran University  
Tacoma, WA 98447-0003

- Check if renewal membership
- Check if address change

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

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

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

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

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

- Adult (\$15/year [\$20 CAN]; \$10 [\$15 CAN] if IHS member; \$5 discount for 3 year NWHS membership (or \$58 CAN))
- Student (\$7.50/year [\$10 CAN]; \$5 [\$7.50 CAN] if IHS member)
- Club Rate (minimum of 4 memberships, \$1.00 discount off the above rates for each member.)



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Northwest Horn News

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

Address Service Requested



## The Northwest Horn Society



# Northwest Horn News

The official publication of the Northwest Horn Society

Volume 6, Number 4

June, 2001

### A Word from the Editor

I hope this issue finds you all well and with chops in good form. I am leaving soon for three and a half weeks of travel in France. I have decided not to bring my horn along. This was a tough decision to make, but I had to weigh the hassles and hazards of travel with the horn. There is the possibility too that staying in quiet gites and host homes would put limits on my practicing regularly anyway. I usually follow the formula that for every week of missed practice or playing it takes two weeks to build the embouchure back up again. I'll let you know how I fare making a come-back after I return. I will miss playing in the Metro for spare change, though.

This issue does not have a lot of events announcements, but member Chris Cornette has an offering discussing horn playing in the military. I have added some observations about the recent Kalamazoo IHS Symposium. There is also an article on protecting your hearing.

And speaking of workshops, the original tentative plan for a workshop in 2002 in Tacoma has been cancelled, so at this time we do not have a venue or date set for the next Northwest Horn Workshop. Stay tuned, however, as we do hope to have one. One thing that would help would be some additional revenue to help fund such a workshop. New memberships would be one way to do this. I would like to urge you all to invite other horn players you know to join the Northwest Horn Society. You know the benefits: the quarterly newsletter, the website, the workshops, and just plain old camaraderie. You might even make it a requirement that each of your private horn students become a member of the NwHS as well as the IHS!

**Navy Music**  
1-800-962-1425  
<http://www.bupers.navy.mil/navymusic>

### Just graduated and wondering how to get a job in music?

*Tired of conducting high school or middle school band?  
Or*

*Out of money to finish your college degree?*

by Christopher Cornette

That's where I was 4 years ago. Out of money. No degree, no money and no marketable skill other than playing the horn.

Four years later I'm traveling Europe, all expenses paid. I'm learning Italian in the cafes of Naples and taking day trips to Rome. I've seen Germany, Greece, Spain, Crete, Gibraltar, Sardegna, Sicily, nearly all of mainland Italy, and this summer I'll be sailing the Black Sea. I've played for the President of the United States four times and for so many other dignitaries I lost track a long time ago, and I've been on national and international television several times.

All that using the only marketable skill I've got: playing the horn.

I play horn for the United States Navy.

This may seem to be turning into a recruiting pitch, but I'm not trying to convince you to join. This job isn't for everyone. I'm just letting you know about one option you have and the benefits. Some of the biggest benefits are:

*Steady pay regardless of whether you do three or 30 gigs a month. My paycheck comes twice a month like clockwork, and for the first time in my life, my savings account balance includes a comma. I even own stock.*

*Thirty days paid vacation. I'll be backpack*

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

Home Page on the World Wide Web:

Send NwHS membership applications and address changes to:

Kathleen Vaught Farner  
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 Vaught Farner,  
Membership Coordinator

Robert Dickow,  
Newsletter Editor

ing Ireland this summer and I don't have to worry about where rent is coming from next month because of it.

**O**pportunities to advance. I've been promoted twice in four years and I get an annual cost of living raise. Plus, every two years or so I get a raise even if I'm not promoted, just for my time in service. I sure couldn't say that when I was gigging!

**M**oney for college. I ran out of money for my degree before I joined the Navy. Now I'm finishing the degree and the Navy is paying for it. I plan to get the Navy to pay for my Masters too. In fact, by the time I got to my first band, I had earned several transferable college credits, some of them in music, just from the training I received. And each time I get promoted, I earn more college credits just for the professional knowledge and experience I have displayed.

**T**avel. Navy Bands are literally all over the world. Stationed across the continental US, in Hawaii, Japan, and Italy, these bands regularly tour all of Europe, Africa, South America, and the Pacific Rim, including Australia. That puts Navy Musicians on every continent but Antarctica. The best part is that when we travel, I don't pay a dime. My food and hotels are paid for. I can't imagine how to beat that.

**M**edical and Dental benefits for you and your family. Complete coverage. Prescriptions, eyeglasses, dental work complete coverage absolutely free.

**R**etire in 20 years and put no money into it. If you put the time in, you will receive retirement pay and medical benefits as long as you live. And if that isn't enough, the Navy will provide you with a financial counselor free of charge who will help you save even more for your retirement benefits. Comfortable retirement as early as age 38. No other job I know, in or out of the music field, offers that kind of a benefits package.

**Y**ou will get these benefits, and you CAN keep gigging. As long as it doesn't interfere with your military schedule, you can gig, teach lessons, or take college classes all you want. In fact, my teacher at the Armed Forces School of Music was also the Third Horn for the Virginia Symphony.

**I**f this sounds interesting, use the information provided above to contact the Navy Music Program office. You can visit a Navy Band to see what they are like and how they operate for yourself and even take your audition absolutely free of obligation to the Navy, and if you pass the audition and decide to enlist, you will be GUARANTEED a job as a Navy Musician.

**I**f you have questions, you can email me personally at [hornboy8d@usa.net](mailto:hornboy8d@usa.net), or visit the Navy Music Program's website at <http://www.bupers.navy.mil/navymusic/index.html>



## Protect Your Hearing!

by Priscilla Douglas, M.S., CCC-A

**I**'m an audiologist, someone who specializes in hearing and hearing loss, and an amateur horn player. I'd like to urge you to educate yourself about preserving your hearing while playing music.

**I**t is possible, and likely, to damage your hearing by long-term exposure to damaging levels of sound such as other musicians (e.g. trumpets and percussion) as well as your own practicing. The damage always begins in the high frequencies of 2, 3, 4, or 6,000 Hz, and gradually worsens until it begins to affect the frequencies of speech, at which time people begin to complain of not understanding soft speech or difficulty in the presence of background noise. This type of damage is often accompanied by tinnitus, or ringing in the ears. It is almost always permanent and non-reversible.

**T**here are many strategies you can use to minimize your risk. First, make sure when you practice that your bell is pointing at something soft, to help absorb the sound. As you know, hard materials are reflective and bounce the sound back toward you.

**N**ext, consider wearing hearing protection, especially for loud practice sessions and rehearsals. Headphones or earmuffs are easy to put on and take off; I had some luck with noise-cancelling ones. There are also custom made (and cheaper, non-custom) musicians' earplugs, which still allow you to hear fairly well but damp damaging levels. The custom earplugs go deep into the ear canal to minimize the annoying "occlusion effect", when your own voice or instrument sound is amplified in the ear canal.

**P**eoples' susceptibility to noise damage varies, so what may harm one person might not affect another as much. A colleague in a wind ensemble suffered damage in one ear due to being close to the trumpets. He is significantly affected by tinnitus, which is driving him crazy, and he is worried about his hearing.

**C**onsider having a hearing test for a baseline and to detect any possible early damage. This should be done by a certified audiologist, who can also counsel you regarding hearing protection and can make musician's earplugs.

**I** also recommend a book called *Musicians and the Prevention of Hearing Loss* by Marshall Chasin, an audiologist affiliated with the Centre for Human Performance and Health Promotion in Hamilton, Canada. ❖

Contact [pxdougl@zoo.uvm.edu](mailto:pxdougl@zoo.uvm.edu)

(This article appeared in the January, 2001 issue of *Cornucopia*, a publication of the New England Horn Society. Used by permission.)



## News and Events

### Spokane Horn Club

If you are passing through Spokane, remember that the Spokane Horn Club has had a long tradition of meeting at various the last Sunday of each month to play. They also hold a campout at Lake Skookum. Contact Don Henkle or Paul Manley for information.

### 2001 American Horn Competition

The American Horn Competition take place August 23-26, 2001 at the University of Alabama. There is a University Soloist and Professional Soloist division, with prizes of over \$2,000 for 1st and 2nd place winners in each division. Contact Skip Snead, Host, AHC, Box 870366, University of Alabama, Tuscaloosa, AL 35487-0366 for applications forms and repertoire.

## The View from Kalamazoo

At one point the rumor mill had the headcount at the 33rd International Horn Symposium in Kalamazoo, Michigan at 670 participants, but that seems to me a bit too high a figure, since the recital hall seated only around 500 or so, and I did not see anyone turned away at the door at concerts. But there were a heck of a lot of horn enthusiasts there for the seven day event (June 4- 9). IHS meetings in the midwest have historically had good attendance.

The horn playing was outstanding, and it was interesting to hear the wide variety of concepts of interpretation and tone quality. Among the featured performers were David Jolley, Karl Pituch, Esa Tapani, Jamie Sommerville, Donna Roath, Sibylle Mahni, Richard Seraphinoff, Javier Bonet, and many others. We also enjoyed the playing of our own Ellen Campbell and Jeff Snedeker. There were master classes by hornists such as Dave Krehbiel, Karl Pituch, Jamie Sommerville and others, plus many lectures and discussions. (And if I omit any names here it is only because a complete roster of soloists and clinicians would take up too much space). Jazz hornists John Clark and Arkady Shilkloper tried to outdo each other on the Thursday night concert, ending with Roger Harvey's screaming arrangement of *Tico Tico* featuring the duo with a big ensemble of horn heavies. A special guest at the meeting was composer Eric Ewazen, who though not himself a horn player, has created many very attractive new works featuring the horn. Several of his works for horn, brass quintet, and other ensembles were played.

I went to at least 4 to 5 hours of performances each day and found time to go to several discussions and presentations. I found one session on performance injuries to be quite interesting. The exhibitors' area afforded me with plenty of horns to try out (and squeeze in a little daily warm-up). I left for home with a new mute, a 'bullet' mouthpiece case, some new music to learn, and a few other little goodies. I enjoyed renewing several old acquaintances too. I am sure I learned something that should help me to be a better player, which is, ultimately, what the meeting was all about.

--- Bob Dickow

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Juneau, AK 99801  
  
hvogel@gci.net

IHS Area Representatives:

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Idaho: Robert Dickow; dickow@uidaho.edu  
Montana: Nicholas Jones; nicholas@chemistry.montana.edu  
Oregon: Jane Schrepping, 23200 NE Sandy #2, Troutdale, OR 97060  
Washington: Kathy Farner; kvf@halcyon.com

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

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

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

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

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