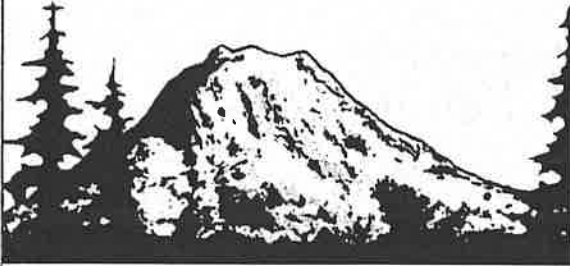


The Northwest Horn Society



Northwest Horn News

The official publication of the Northwest Horn Society

Volume 8, Number 1

September 2002

A Word from the Editor

This issue is a little fatter than usual, for it includes an insert announcing the details of the 2003 Northwest Horn Workshop. Many thanks go to our stalwart Jeff Snedeker, who has been toiling away behind the scenes making arrangements for this very exciting event. Keep January 31st through February 2nd open this coming winter, and plan to come to Ellensburg, Washington. The theme for the workshop is horn quartet music. The American Horn Quartet will be in residence, and there will be competitions for soloists and quartets. A competition for new quartet works is also in progress. If you play in a horn quartet, whether it be one of those just-for-fun Friday evening reading sessions or a long-standing touring ensemble, now is your chance to strut your stuff. I hope to see you at the workshop.



Regional News and Events

Richard Reed did a beautiful job leading an expanded horn section for the opening concert of the Tacoma Symphony Orchestra which featured Mahler Symphony No. 5, on September 14 and 15. The rest of the section included Kevin Jones, Kristen Reitz-Green, Bob Rasmussen, Larry Vevig, Kathy Farner, and Jeff Snedeker.

The Spokane Symphony will be performing Mahler's Symphony No. 6 on Friday, October 11th at 8:00 P.M. in the Spokane Opera House. Jennifer Scriggins leads the horn section, which will include Chuck Karschney, Roger Logan, Reid Smith, Margaret Wilds, Robert Dickow, Judy James and Casey Traver. The student symphony orchestra at the University of Victoria (British Columbia) performed on October 4th featuring Schumann's Konzertstück as the closing work on the program. The horn players—students of UVIC's faculty hornist Kurt Kellen—were James Robertson on first horn, Sarah Warriner, second horn, Chelsey Reiter, third, and Mandy Tillmanns on the fourth part. It is great to learn that students are performing this very challenging music.

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

Home Page on the World Wide Web:

<http://horn.campus.uidaho.edu>

Send NWHS membership applications and address changes to:

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

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NWHS Officers

Kathleen Vaught Farner,
Membership Coordinator

Robert Dickow,
Newsletter Editor

NEWS from CWU

Patrick Carlson is the new 4th Horn of the Yakima Symphony Orchestra.

Jeff Snedeker had a fun summer— Lake Chelan Bach Fest (Brandenburg 1, Mozart 40), then the Brahms Trio (on natural horn) on a recital in Yakima in July; a quick trip to Finland for the IHS workshop (fantastic!), then an inaugural week (for horns) at the Lopez Island Performance Seminar (LIPS) in August. LIPS is a historical performance festival featuring Baroque winds, and the horns (JS, Harry Bell, Rachel Hubenthal, and Alan Leighton) performed hunting pieces and works by Reicha and Richter, as well as mixed band pieces by Telemann, Graun, Chelleri, and others. It was a great time in a laid-back setting.

Jeff is looking forward to a faculty recital of Russian music on Sunday November 24, 2002, at 3:00 P.M. at Central Washington University. He will also be playing the Glière concerto with the Yakima Symphony on January 11, 2003.

Seeking Horn

Steve Devenport is shopping for a good previously-owned Conn 8D. Contact him via email at okdevenport@juno.com or sdevenport@wvclinic.com.

Alternate Fingerings
by Bob Dickow

Musicians may argue endlessly about whether or not the horn is the most difficult instrument to play. We might all agree, though, that no matter what rank it holds in this regard, anything at all that makes it easier to play is most welcome. One aspect of technique that all horn players have tried from time to time is the use of alternate fingerings. Using valves 2-3 to 3 to perform a half-step trill from third-space C-sharp to the D above, or from the second-line G-sharp to the A is an obvious example. But I have noticed that alternate fingerings may be one of the more under-appreciated techniques available. This is especially true for learners. In my years of private teaching, I am often amused when my pupils utter grateful expressions of accomplishment and delight when they discover that my suggestions to try an alternate fingering solves a problem for them right away. Recently one of my students even admitted that they did not use alternates because doing so might be 'cheating' in some way. If it is cheating, then now is our chance to do so with impunity! Take, for example, the opening of Malcolm Arnold's Fantasy for Horn Solo. The initial D, C-sharp, D motive becomes smooth as silk and very reliable using the application of the 1-2 combination on the B-flat side to 1-2 on the F side, simply lifting the thumb valve. (And now you also have an 'alternate' alternate for the C-sharp to D trill described earlier.)



This alternate works, of course, as do others like it, because it avoids the switch from the first finger to the use of the third a weak finger. This is something to look for, especially in keys that call for lots of third valve usage. Another example of a good alternate fingering is in the theme from the Romance of Mozart's Third Concerto, shown here in F:



If you normally play the rising arpeggio on F horn, try switching to the B-flat side just for the D. Never again will you have a reticent or rough slur. A little practice will soon allow you to match the tone with the F side perfectly, and to adjust any intonation problems. Build up a tool box of alternate fingerings that suit you, and you and your audience will notice an improvement in your technique in no time.

On the Lighter Side

University of North-by-Northwest, South Campus JURY EVALUATION: BRASS

Name: _____ Instrument: _____ Fall Spring 20__

_____ Use more air

_____ Have you rehearsed with your accompanist?

_____ Use more air

_____ Needs more dynamic contrast

_____ Use more air

_____ Daily long tones will improve your tone

_____ Use more air

_____ Your rhythm wasn't good...but your articulation stinks!

_____ Use more air

_____ Find another major!

Scales:

_____ Practice your scales

Jury Member _____ Grade: _____

A = superior B = excellent C = good D = fair F = poor

Please note that the date on your newsletter address label shows the date of the final issue of your newsletter subscription and the expiration of your Northwest Horn Society membership. Please renew promptly, using the form provided on the page 4 of the newsletter. The June issue is the last issue of the membership year.

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:

Hedi Vogel
IHS Exec. Secretary
8180 Thunder Street
Juneau, AK 99801

hvoegel@gci.net

IHS Area Representatives:

Alaska: Dan Heinen, corprimo@alaska.net
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

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 Farner
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)



93 8326-7428 93



Address Service Requested

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

Northwest Horn News

The 2003 Northwest Horn Workshop

featuring

The American Horn Quartet

This amazing ensemble came to CWU ten years ago for the very first Central Horn Day and then two years later to PLU for the first Northwest Horn Workshop. We are thrilled to finally have them back again. The AHQ will perform a recital, a second concert with the CWU Symphony Orchestra, present masterclasses, and participate in a range of activities over the workshop weekend.

Certainly, this would be enough for anyone, but there's more! We will have additional concerts and two competitions this time: a solo competition AND a quartet competition—check out the repertoire and registration requirements.

We are also hosting a Composition Contest to promote a new work for horn ensemble (4 players or better). Look at the submission guidelines and be sure to check the deadline. The distinguished judges for this contest are Kerry Turner (noted composer and AHQ member), Robert Dickow (hornist and composer, University of Idaho), and Mark Polishook (composer, CWU).

We will also host a Teaching Forum featuring a panel of music educators, private teachers, and performers who will lead a discussion on the current state of horn playing in the Northwest. Any current or future music teacher, director, or performer will benefit from this forum, which we hope will stimulate horn playing and teaching in our region. This is still in the development stage, but promises to be an exciting event.

Be sure to bring your horn and your charge cards! We will have playing opportunities for everyone in massed choirs, and hopefully a number of exhibitors will come to show their wares. If you are an exhibitor and would like to exhibit at this workshop, we invite you to contact the host for more information.

For more information and updates, check out the 2003 NwHW website at <www.cwu.edu/~music/nwhorns/>. We look forward to seeing you!

Preliminary Schedule of Events

There will be an admission charge for each event for non-participants.*

Friday, January 31, 2003

- 2:00 Registration Opens (-5:00)
- 3:00 Masterclass—Music of Kerry Turner
(led by Kerry Turner)*
- 5:00 Massed choir rehearsal(s)
- 6:00 Dinner
- 7:00 Additional registration
- 8:00 American Horn Quartet recital*
Reception following

Sunday, February 2, 2003

- 9:00 Solo competition finals (public)*
- 10:30 Quartet competition finals (public)*
- 12:00 Lunch
- 1:00 Teachers Forum: The Current State of
Horn-playing in the Northwest*
- 3:00 Gala final concert*
- 5:00 Workshop Ends

Saturday, February 1, 2003

- 8:00 Guided Warmup session/Tech classes*
- 9:00 AHQ Workshop: Quartet and Section
Playing*
- 10:00 Break
- 10:30 AHQ Quartet masterclass*
- (Saturday) 12:00 Lunch
- 1:30 Regional Artists Recital*
- 3:30 Break
- 4:00 Massed Choir rehearsal(s)
- 7:00 Pre-concert talk
- 8:00 AHQ with Wind Ensemble or Orchestra*
- 10:00-? Party at Rodeo City BBQ

Masterclasses

Kerry Turner Masterclass, Friday, January 31, 2003, 3:00-5:00 pm

This masterclass will celebrate the horn works of Kerry Turner, led by the composer himself. Applicants must submit a recorded performance of the piece they intend to perform in advance to be considered. Participants in this masterclass will be accepted on a first-come, first-served basis. A maximum of five pieces/performers will be chosen to ensure 20-30 minutes per piece in the masterclass. It will be desirable to present a range of pieces from Kerry's works, but inclusion of a horn is required. Horn performers must be registered, paid participants of the 2003 NWHW.

Applicants are responsible for all performers and rehearsals associated with the preparation and presentation of these pieces. To apply for consideration, send a letter of application (including a list of performers) and recorded performance (CD format preferred) to: **2003 Northwest Horn Workshop, Dr. Jeffrey Snedeker, Host, Department of Music, CWU, 400 E. 8th Avenue, Ellensburg, WA 98926**

AHQ Quartet Masterclass, Saturday, February 1, 2003, 10:30-noon

This masterclass will present an opportunity for quartets to perform and receive coaching. Applicants must submit a recorded performance of the piece they intend to perform in advance to be considered. Participants in this masterclass will be accepted on a first-come, first-served basis. A maximum of four groups will be chosen to ensure 20-30 minutes per piece in the masterclass. Quartets planning to compete in the Workshop Quartet Competition are eligible to participate and may use pieces they intend to perform as part of the competition itself. All quartet members must be registered, paid participants of the 2003 NWHW.

Applicants are responsible for all performers and rehearsals associated with the preparation and presentation of these pieces. To apply for consideration, send a letter of application (including a list of performers) and recorded performance (CD format preferred) to: **2003 Northwest Horn Workshop, Dr. Jeffrey Snedeker, Host, Department of Music, CWU, 400 E. 8th Avenue, Ellensburg, WA 98926**.

Solo and Quartet Competitions

- ALL competitors must be registered, paid participants of the 2003 Northwest Horn Workshop. One Competition Registration Form must be completed and included for each quartet. Individual Workshop Registration Forms for each quartet member may also be included or sent separately.
- There will be a minimum of two rounds for each competition. There is NO pre-audition or taped round—all rounds will take place during the workshop.
- Final registration for all competitions will take place Friday, January 31, 2003, between 2-5 pm and 7-8 pm. Advance registration is highly recommended but not required.

Categories for Both Competitions

For each competition, there are three categories: "High School", "College", and "Adult/Non-professional".

- "High School": Enrolled high school/Running Start students aged 18 years (or less) at the time of the workshop
- "College": Enrolled university (undergraduate or graduate) students aged 23 years (or less) at the time of the workshop
- "Adult/Nonprofessional": No age limitations; individuals must not be employed in a full-time music position emphasizing performance. Inquiries and clarifications may be directed to the Workshop Host, who will be the sole person to decide on eligibility questions.

Solo Competition

Please note: All accompanied solos must be performed with accompaniment. Competitors may bring their own accompanists (at their own expense) or use a workshop staff accompanist. The fee for using a workshop staff accompanist is \$20, payable at registration. Please indicate your intent to participate, your repertoire choices, and need for an accompanist on the Competition Registration Form. Advance registration is highly recommended but not required.

There will be a minimum of two rounds for this competition, depending on the number of participants. **Final results will be cumulative of performances in all rounds:** each round's score will be counted in successive rounds. One winner will be chosen by the judging panel, which will be made up of members of the American Horn Quartet and regional artists and teachers.

The following repertoire is to be used for ALL categories, high school, college, or adult/nonprofessional. Soloists will be evaluated based on technical capabilities, musical interpretation, and range of styles. No other pieces may be performed or substituted.

First Round Repertoire: Any **first movement of one** of the four complete **Mozart** concertos (K. 412, 417, 447, 495).

Second Round Repertoire: Choose **one** piece from the following list:

- Camille Saint-Saëns *Romance*, op. 36
- Franz Strauss *Nocturne*, op. 7
- Richard Strauss *Concerto No. 1*, first movement only
- Eugène Bozza *En Forêt*, op. 40
- Robert Schumann *Adagio and Allegro*, op. 70
- Bernard Krol *Laudatio* (unaccompanied)

Third Round Repertoire: Choose another piece from the Second Round list.

Quartet Competition

There will be a minimum of two rounds for this competition, depending on number of participant quartets. **Final results will be cumulative of performances in all rounds:** each round's score will be counted in successive rounds. One winner will be chosen by the judging panel, which will be made up of members of the American Horn Quartet and regional artists and teachers. Please indicate your intent to participate and your repertoire choices on the Competition Registration Form. Advance registration is highly recommended but not required.

The following repertoire is to be used for ALL categories, high school, college, or adult/nonprofessional. Groups will be evaluated based on ensemble techniques, intonation, musical interpretation, and range of styles. No other pieces may be performed or substituted.

First Round Repertoire:

1. ALL PARTICIPANT QUARTETS MUST PERFORM: Bach *Sarabande* (English Suite No. 2) from Four Quartets (The Hornists Nest HN 2)

2. In addition, choose **one** piece from the following list:

- Nicholas Tcherepnine *The Hunt*, from *Six Pieces* (Edition Musicus)
- Louis François Dauprat *Quartet No. 1* (The Hornists Nest or Birdalone Books)
- Alexander Mitushin *Concertino*, first movement only (Southern Music)
- Paul Hindemith *Sonata for Four Horns*, second movement only (Schott)
- Kerry Turner *Quartet No. 3*, first movement only ("The Sooners") (Phoenix)
- Jan Koetsier *Five Miniatures*, both fourth ("Valse ironique") AND fifth ("Finale") movements (Editions BIM)

Second Round Repertoire: Choose another selection from First Round list #2.

Third Round Repertoire (if needed): Choose a third selection from First Round list #2.

2003 Northwest Horn Workshop Composition Contest

Entry requirements

- An original composition of any length for horn ensemble, minimum of 4 parts (no arrangements or transcriptions)
- The piece must not already be published.
- The piece must not have received any previous awards.

Entrants must send

- 3 legible scores and 3 demo recordings (cassette or CD).
- 4 copies of a brief description/program notes of the work
- 1 separate bio

To guarantee anonymity during judging, the composer's name and contact information should only appear on the bio, not on scores, recordings, or descriptions/program notes.

All materials must be **received** by November 15, 2002. No more than one work allowed per composer. All materials will be returned after the NWHW (February 2003). Judges for this Contest will be: Kerry Turner (American Horn Quartet), Robert Dickow (University of Idaho), Mark Polishook (Central Washington University).

First prize consists of (minimum) a performance/recording by a suitable ensemble of professionals at the 2003 Northwest Horn Workshop. It is possible that the winning composer's expenses to attend the workshop will be paid, but this is not yet finalized.

Send materials to be received by **November 15, 2002**, to: Jeffrey Snedeker, Host, 2003 Northwest Horn Workshop/Composition Contest, Department of Music, Central Washington University, 400 East 8th Avenue, Ellensburg, WA 98926. Any questions? Write to the address above or call 509-963-1226 or email snedeker@cwu.edu.

Consult the 2003 Northwest Horn Workshop Website for updates and more information as it is available

www.cwu.edu/~music/nwhorns/

2003 Northwest Horn Workshop
January 31-February 2, 2003, Central Washington University
Registration Form
(Feel free to photocopy and share—one form per person, please)

Name _____ Telephone _____

Address _____ Email _____

Check all that apply

Registration Fees

____ Adult, Northwest Horn Society member (\$90)

____ Adult, non-member (\$120)

____ Full-time Student, Northwest Horn Society member (\$50)

____ Full-time Student, non-member (\$65)

____ Daily fee (\$55) for ____ Friday ____ Saturday ____ Sunday

____ I am not a Northwest Horn Society member and would like to join in order to take advantage of the discounted Registration Fee (Enclose amount according to the following: \$10 Adult; \$5 Student). For more information about the Northwest Horn Society, consult <<http://horn.campus.uidaho.edu>>.

____ Accompanist fee (\$20) for solo competition (see below).

Total Registration Fees enclosed: \$ _____ (Checks should be made out to "CWU Horn Club")

Return forms and fees to: 2003 Northwest Horn Workshop, Dr. Jeffrey Snedeker, Host, Department of Music, CWU, 400 E. 8th Avenue, Ellensburg, WA 98926.

Call 509-963-1226 or Email snedeker@cwu.edu for more information

Are you applying to perform on a masterclass? ____ NO ____ Yes (recording and application letter enclosed)
____ Kerry Turner masterclass ____ Quartet/horn section masterclass

Are you planning to participate in a competition? ____ NO ____ Solo* ____ Quartet*

*If you are planning to participate in a competition, please complete the **Competition Registration Form** below.

Advance registration for the competitions is highly recommended, but not required. Registration for competitions must be completed by Friday, January 31. It is possible for individuals to participate in both competitions.

Competition Registration Form

If you are participating in the **Solo Competition**, do you need an accompanist?

____ Yes (\$20 fee enclosed) ____ No, I am bringing my own accompanist

Please list your solo repertoire (ALL selections must be from the Competition List):

First Round _____ Second Round _____

Third Round _____

If you are participating in the **Quartet Competition**, list members (NB: All members must be registered participants):

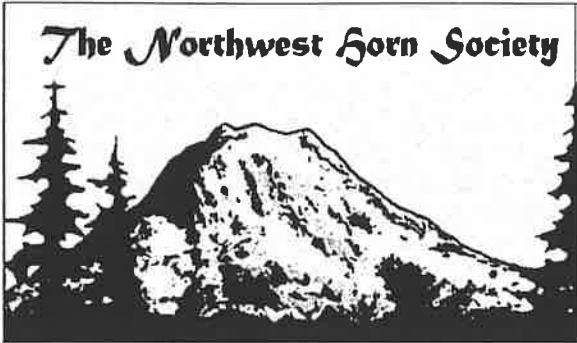
Please list your quartet repertoire (ALL selections must be from the Competition List):

First Round: Bach *Sarabande* and _____

Second Round _____

Third Round (if necessary) _____

2003 Northwest Horn Workshop
Dr. Jeffrey Snedeker, Host
Department of Music, CWU
400 E. 8th Avenue
Ellensburg, WA 98926.



Northwest Horn News

The official publication of the Northwest Horn Society

Volume 8, Number 2

December 2002

A Word from the Editor

Happy New Year! This issue has a bit of a jazzy bent. I write this from my desk at the Lionel Hampton School of Music, and, well... no, we're not really a 'jazz school' but our namesake has passed on recently, and jazz has been on my mind. We do host the big annual 'Lionel Hampton Jazz Festival,' coming up again this February, so pay us a visit in Moscow, Idaho if you can. And hey...bring your horn along, and I'll see if we can't line you up to sit in with a combo or something. Cool, man, cool.

NW Horn Workshop Reminder

There is still time to send in applications, make travel and lodging plans, and strengthen your chops for the Northwest Horn Workshop in Ellensburg from January 31-February 2, (Friday-Sunday), 2003. The event will be hosted by Central Washington University in Ellensburg. Featured guests will be the American Horn Quartet, and events range from ensemble competitions, new music premieres, recital performances, and a whole lot of fun. Definitely not to be missed. See the website at <http://www.cwu.edu/~music/nwhorns/> for all the details.

News and Announcements

On November 21, 2002 the Pacific Lutheran University Horn Ensemble presented the Northwest premier of Eric Ewazen's horn octet "Legend of the Sleeping Bear". This piece, written for the 33rd International Horn Symposium in 2001, is a great addition to the repertoire.

Jeff Snedeker will be playing the Glière concerto with the Yakima Symphony on January 11, 2003.

John Dodge and Gina Gillie were selected to perform concertos with the PLU orchestra on February 6th. John will perform Gordon Jacobs' Concerto and Gina will be playing the Atterberg Concerto. Both Gina and John auditioned playing all three movements of their concerto, memorized. Congratulations!

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

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

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

NWHS Officers

Kathleen Vaught Farmer,
Membership Coordinator

Robert Dickow,
Newsletter Editor

Getting Into Jazz

by Bob Dickow

Over the past several years I have been noticing that more of my students and horn players I meet are getting interested in jazz performance on the horn. This is encouraging, because the horn is certainly capable of making perfectly good jazz, despite its reputation to the contrary. Witness the work of Arkady Schilkloper, John Clark, Tom Varner, and others, to hear just what can be done on our instrument. But if you have never tried playing jazz on the horn but would like to give it a try, where do you start?

One way is to get involved in a jazz ensemble of some sort. This is a good way to learn some jazz idioms, techniques, and styles. I am not a jazz hornist at all, but I have had a little experience playing jazz. I was a regular in my high school stage band, and learned to transpose from trombone charts if the arrangements came without horn parts. The college stage band at UC Berkeley, where I studied music, had four horns (though we all switched to mellophoniums at a certain point, because they look so cool!). In my later professional work I was often called on to play jazz styles, in pit work, tv and radio commercial recording sessions, and even did a stint with Ornette Coleman. I really came to appreciate my earlier school experience. If you are teacher, get your horn students involved with their school groups.

But real jazz playing means knowing how to improvise. Experience is the key here, too. Playing along with recordings and doing improvisation individually and with others, for many hours over a period of years has been a traditional method of learning the art. For people who like a more structured approach, fortunately there are a growing number of books and learning aids to help learn the art of improvisation. For example, there are a few general jazz books available, such as the Jamey Aebersold series, which include recordings that you can play along with (<http://www.dornpub.com/jamey.html>). Dorn publications also sells the Winkler '60 Jazz Studies.' There are several other books available.

To give you an idea of what these published materials are like, I will show you a little bit from Bill Holcombe's '12 Intermediate Jazz Etudes,' (grades 2-4) published by Musicians Publications, P.O Box 7160, W Trenton, NH 08628. This book alone sells for about \$8.95 but also comes with a tape or CD for about \$19.00. The etudes are in a lead-sheet format, with chord symbols above the tune. I found that even with my modest piano skills I am able to cobble together a fairly decent accompaniment during a lesson for one of my horn students.

The range is moderate, and the tunes are catchy and intuitive in nature. Other etudes in the set cover rock ballads, bossa nova, latin, jazz rock, swing, and even a jazz waltzes. The music sounds pretty good played as written, but Holcombe provides performance suggestions in the beginning of the book that explains how to interpret the notations and give a more idiomatic, freer sound. Almost every etude has a helpful footnote as well. The footnote to 'Apple-Shine,' a 'medium swing' tune—reads, "In this etude, play even "legit" eighth notes and you could ignore the precise articulation the first few times through. Concentrate at first on the correct notes and rhythms. Eventually, you can try (swing) eights (sic) notes, but please refer to the extensive comments on this under General Performance Hints found elsewhere in the book."

Bill Holcombe, who is a well-known flutist, composer, and arranger, has written other jazz materials that may be of interest to you, including "12 Intermediate Jazz Etudes for 2 French Horns," (grades 2-3), and several horn ensemble pieces in popular styles. See his website at <http://www.billholcombe.com> for more information.



John Clark's Book on Improvising

Review by Jim Phelan

Of this volume's two titles *Exercises for Jazz French Horn* (or *Improvisation Oriented Exercises for Horn*) the second is the more appropriate. This is not a book of exercises to teach you how to play jazz horn. Instead, it is a collection of patterns that expand on the traditional studies with which we are all familiar. In my experience, one will develop, with conscientious practice, a more fluid range, greater flexibility, and improved mental agility.

Mental agility? That's right, because only the first few bars of each pattern are written out. You have to extrapolate the balance of the exercise. Not only does this prepare you for the jazz environment, but it also allows the author to pack a lot of notes into a small space!

A major theme of this book is developing dexterity and comfort from the lowest to the highest notes on the horn. This is important in jazz because if you hear a line to play, you don't have time to think, "gee, that's pretty high," or, "that's a bad note on this horn." It is equally important in classical performance if one considers the solo in Beethoven's 9th or the openings of *Till* or *Heldenleben*.

The author's notes highlight alternate fingerings, something far more developed in woodwinds than in brasses. The first part contains some clever exercises that become easier and quite different in character with the alternate fingerings. John also includes a warm-up routine that all horn players should have in their inventory.

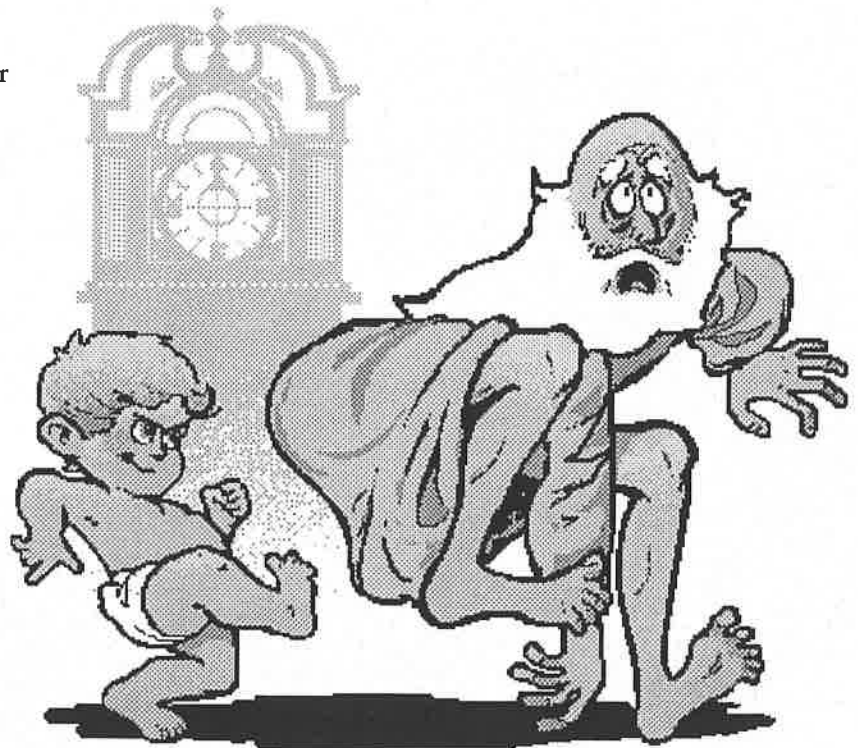
Every horn player should own this book, whether interested in jazz or not. But if you want to explore jazz and improvisation further, John recommends the *Real Book*, *Jamie Aebersold* recordings, and *Band in a Box* software. The Aebersold sheet music comes in transpositions for a clarinet, trumpet, and alto sax, but not horn. *Band in a Box* is available for PC or Mac and allows you to program the computer to produce an accompaniment for any set of chord progressions, any key, and any tempo.

The book is available from Hidden Meaning Music, Box 2, Heath, MA 01346, or from John's web site, <http://www.hmmusic.com>.

John Clark is a free-lance and jazz artist in NYC and has recently been appointed to the faculty Purchase Conservatory.

Jim Phelan is co-owner of Burkart-Phelan flute manufacturers and principal horn in the Concord, MA Orchestra.

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Heidi Vogel
IHS Exec. Secretary
8180 Thunder Street
Juneau, AK 99801
hvogel@gci.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 97060
Washington: Kathy Farmer; kvf@halcyon.com

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- Adult Regular for 3 years: \$40 (\$58 CAN)
- Adult + IHS member discount for 1 year: \$10 (\$15 CAN)
- Adult + IHS member discount for 3 years: \$25 (\$44 CAN)
- Student Regular for 1 year: \$7.50 (\$10 CAN) (*)
- Student + IHS member discount for 1 year: \$5.00 (\$7.50 CAN) (*)
- ClubRate (4 members min./\$1 off rates shown above, each member)

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. (* proof required)

Northwest Horn Society Membership Form

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

Amount enclosed: _____

of memberships: _____

Name: _____

Mailing Address: _____

City: _____ State: _____ Zip: _____ Phone: _____

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

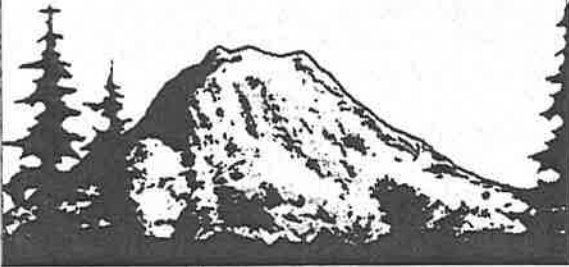
- Check if renewal membership
- Check if address change
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Hampton School of Music
University of Idaho
Moscow, ID 83843

The Northwest Horn Society



Northwest Horn News

The official publication of the Northwest Horn Society

Volume 8, Number 3

April 2003



Workshop enthusiast
...see snapshots on page 3

Note from Jeff Snedeker

Dear NwHS members,

Thank you so much for all of your support for the 2003 Northwest Horn Workshop. We have all felt the squeeze of shrinking economies and I want you to know that I appreciate very much your decision to come to our workshop and support the cause of horn playing and gathering in the Northwest. We were only about \$200 short of breaking even which is a major success to me. It really was a thrill to bring the American Horn Quartet back to the Northwest, and I am especially grateful to those who donated their time and talents (and still paid full price!!!) to the workshop program.

All told we had about 75 players come to Ellensburg in the middle of winter. Wow!!! So who's next? I look forward to seeing you all again soon...and you know you can count on my support.

Best wishes and solid chops,

Jeff Snedeker
Host, 2003 Northwest Horn Workshop

A Word from the Editor

Your March issue is a bit late. I have been busy traveling around the country lately having compositions performed, so quite a few of my activities have fallen behind schedule. I'll see if I can't get back on track with the June issue.

Speaking of June, don't be late for the 2003 International Horn Symposium, to be held at Indiana University, Bloomington, Indiana, June 2-7, 2003. This promises to be a really big gathering.

Many thanks and copious kudos go to Jeff Snedeker and the CWU Horn Club for hosting our Northwest Horn Workshop. Everyone there had a terrific experience.

In This Issue

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

Home Page on the World Wide Web:

<http://horn.campus.uidaho.edu>

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Tacoma, WA 98447-8669
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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

NWHS Officers

Kathleen Vaught Farmer,
Membership Coordinator

Robert Dickow,
Newsletter Editor

Regional News and Events

On April 11th and 12th CWU hosted the Society of Composers, Inc Region VIII Conference. Works featuring horn included Pretiola per non dormire by Melissa Maier for horn and string orchestra, and Metals, Pedals, and Ivory by Sue Dellinger, for horn, piano, and two percussion.

Central Washington University will present an alumni event at Benaroya Hall in Seattle on May 16th at 8 P.M. Several CWU vocal and instrumental groups will perform, with the crowning moment being a regional premiere of *Star Child* by George Crumb (six scary horn parts!!!).

Midsummer Musical Retreat

Kathleen Vaught Farner will be on the faculty of the Midsummer Musical Retreat this summer. A "music camp for grown-ups" MMR is unique in offering an integrated layered musical experience for both amateurs and semi professional musicians. Campers immerse themselves in a wide variety of musical activities including orchestra, wind ensemble, chorus, chamber music, British brass band and elective classes. The Midsummer Musical Retreat will be July 29-August 3, 2003 at Whitman College Walla Walla, WA. Check out their website at www.musicalretreat.org for more information and for to links to a listing of amateur and semi-professional orchestras and bands in Washington, Oregon and Idaho.



Real World Horn Playing by Wendell Rider

review by Robert Dickow

How much can one learn about horn playing from a book? A lot! Within about 3 minutes of peeling back the cover on this 198 page volume I learned about something called 'the Valsalva maneuver.' Now, I'll just bet that this term is as new to most of you as it was to me. In "Real World Horn Playing" Hornist and author Wendell Rider offers up a wealth of musical examples, exercises, technical and practical as well as musical advice for every level of player.

The author lives in San Jose, California, where for about 30 years he performed as Principal Horn in the San Jose Symphony Orchestra. A student of Charles Bubb, Jr., Ralph Hotz, and Verne Reynolds while Rider studied at Eastman, he continues to be a free-lancer and teacher in the Bay Area. He has served on the faculties of U.C. Santa Cruz and Santa Clara

College. "Real World Horn Playing" reflects his teaching experience. "This book has evolved from my interactions with my students. They have taught me how to teach."

Be assured that this book is not just a rehash of horn basics. What sets this book apart is its gratifyingly rich, thorough coverage of virtually anything you might like to see discussed about playing the horn. There are sections devoted to how to shop for equipment, resources in print and on the web, how to behave while on your first professional gigs, mouthpiece buzzing, tuning the horn and playing in tune, tips and tricks, how to deal with nerves, horn maintenance, embouchure care, what an assistant principal does, choosing the right mouthpiece, and many, many more topics. There are even complete practice charts, one of them filled in to serve as an example, the second a blank one that you can copy. Nothing gets a skimpy or cursory discussion, and overall Rider's conversational style is enjoyable and easy to read.

The book is organized as a series of chapters devoted to different topics, most of them accompanied by graphic illustrations and, where appropriate, musical exercises and charts. There are some rather effective and original examples showing how to practice phrasing of themes from works such as the Saint-Saens 'Morceau de Concert' and Mozart and Strauss concerti. I wish there were more of these in the book.

An early chapter on breathing is flagged as a crucial aspect of horn playing, no doubt a reflection of his work with tubist Arnold Jacobs. Breathing is discussed from every angle, including such ideas as breathing through the nose (the text's author does not recommend this), and finally how to incorporate breaths in musical context such as phrasing. The following section deals with embouchure. One interesting aspect of this chapter and later discussion on mouthpieces (in the 'equipment' chapter) is attention to matters related to players with broad or thick lips, which the author has had to deal with himself.

The section titled 'Quick Tuning Guide' shows the attention to detail that runs throughout 'Real World Horn Playing'. Here, Rider begins by noting the familiar written E on the bottom line of the staff. It is accompanied by an admonition. "First of all, do not tune to this note. It is a flat harmonic. If you tune to this note, your other notes will be sharp." I must admit that for many years I have been tuning to this E and the octave above, and have learned, I suppose, how to compensate despite the flatness of this harmonic. Nevertheless, many horn players do not consider these kinds of factors seriously enough, perhaps. The text goes on to show some valuable ways to tune a double horn, and methods to check tuning without recourse to an electronic tuning device.

There are many pages of warm up examples, somewhat reminiscent of the scales and slurs in the opening pages of the Andraud/Pottag 335 Selected Melodious Progressive and Technical Studies. Playing these can be a bit tedious, and similar ones abound in other horn methods, but the author stresses that these may be thought of as starting points or models. Given the nature of this book, it would be unthinkable to leave them out. A recurrent idea in the book, Rider wants you to play these as beau-

tifully as any lyric solo. "You should play every note that you play as if you were on stage..." "Every note on every gig" should be played beautifully, Wendell Rider teaches us.

The book comes in a sturdy spiral bound 9" x 11" format (so it lays flat), with a clear plastic cover. The printed material is nicely laid out, with text and musical materials very clear and easy to read. It is currently available only from the author (<http://www.wendellworld.com/>). Also, look for Wendell Rider and his book at this year's International Horn Workshop in Bloomington this June. The price of the book is \$30 plus \$5.95 shipping and handling (US only). California residents must add \$2.48 state sales tax for a total of \$38.43. For further information, email the author at Wendell@Wendellworld.com.

Ah yes. Just *what* is the Valsalva maneuver mentioned nearly in this review, you ask? This is a physical reaction in which the throat closes down and the air pressure in the lungs pushes downward and re-extends the diaphragm, causing a loss of pressure. Many younger or inexperienced players can bring on this reaction by breathing too far in advance of playing a note, then holding the breath. Don't let this happen to you!

☆



Ellensburg, WA

Northwest Horn Workshop 2003



Minutes of the Business Meeting of the Northwest Horn Society

The meeting came to order at about 12:30 P.M., Sunday, February 2, 2003 in room 119 of the music building, Central Washington University, in conjunction with the 2003 Northwest Horn Workshop. About 16 people were present.

Jeff Snedeker, workshop host, made some opening remarks about the workshop. General discussion about club affairs followed. Some members concurred that it would be a valuable resource to have a club membership roster available. Setting up a membership list on the club website was suggested, but there were concerns about privacy, so Bob Dickow agreed to distribute the roster periodically in the Northwest Horn News.

There were no reports from the officers. Nominations for the election of club officers were then requested. Incumbents Kathleen Vaught Farner, Membership Coordinator, and Bob Dickow, Newsletter Editor agreed to continue in their respective offices, and were elected by general consensus.

Respectfully submitted,
Bob Dickow

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

IHS Area Representatives:

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

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

Amount enclosed: _____
of memberships: _____

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- Club Rate (4 members min./\$1 off rates shown above, each member)

Name: _____

Mailing Address: _____

City: _____ State: _____ Zip: _____ Phone: _____

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



89267452

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

Northwest Horn News





Northwest Horn Society

Membership Roster April 2003

Atkins, Jenny
Berthelsdorf, Richard
Bramwell, Erika
Brummett, Bruce
Carwithen, Ed
Cary, Maurice
Champagne, Jack
Chong, Miriam
Codeck, Alice
Collins, Courtney
Collins, Laura
Crowder, Jennifer
DeCou, Robert
Denroche, Steve
Dickow, Robert
Dietz, Jennifer
Exline, Pete
Fermanis, Alex
Fox, Robert
Fraleay-Altman, Paulette
Frost, Gail A.
Fullerton, John
Garrett, Benjamin
Haylett, Dawn
Heidt, Laurie L.
Henke, Don W
Heynen, Dan I
Houglum, Heather

782 Boyer Ave, Quincy, WA, 98848
21060 NE Kings Grade, Newberg, OR, 97132
149 NE 133rd St., Seattle, WA, 98125-3014
23616 N. Wagon Rd., Colbert, WA, 99005
P.O. Box 722, John Day, OR, 97845
3700 SO 288, Auburn, WA, 98001
3014 Elizabeth Street, Bellingham, WA, 98225-1616
503 S Sheridan Ave, Tacoma, WA, 98405-3734
1427 Lincoln Alley, Eugene, OR, 97401
2515 E. 39th Ave, Spokane, WA, 99223
2515 E. 39th Ave, Spokane, WA, 99223
8357 23rd Ave NWS, Seattle, WA, 98117-3551
3260 NE 100th Street, Seattle, WA, 97125
1112 Premiere Street, North Vancouver, British Columbia, CANADA, V7J 2H3
1102 E. Sixth Street, Moscow, ID, 83843
4904 N Kan Road, Otis Orchards, WA, 99207
2402 W. 16th Street #F-10, Yuma, AZ, 85364
P.O. Box 10388, Bainbridge Island, WA, 98110
P.O. Box #10, Cowichan Bay, British Columbia, CANADA
16414 NE 97th Pl, Redmond, WA, 98052-3176
7016 Sierra Dr. SE, Olympia, WA, 98503
2996 Dysort Rd, Victoria, British Columbia, CANADA, V9A 2K2
1660 George Ct. NW, Salem, OR, 97304
8411 Cornerstone Street, Vancouver, British Columbia, CANADA, V5S 4S1
18112 51st Avenue South, Seattle, WA, 98188
3027 Broad Street, Spokane, WA, 99205
7420 Goldenview Drive, Anchorage, AK, 99516
1133 N. Lawrence, Tacoma, WA, 98416

Houle, Michael	8078 Treecrest Ave., Citrus Heights, CA, 95610
House, Edmund	14290 Oyama Road, Oyama, British Columbia, CANADA, V4V 2B8
Johnson, Kip 2109	NW Beechwood Pl., Corvallis, OR, 97330
Jones, T. Nicholas	115 B Julia Martin Dr., Bozeman, MT, 59715
Kelley, Bruce J.	15610 NE 61st Court, Redmond, WA, 98052
Kelly, Glenn	203 Jennings Avenue, Wenatchee, WA, 98801
Kilgore, Doug	201 N 70th Ave., Yakima, WA, 98908
Kilgore, Kristi 201	N 70th Ave., Yakima, WA, 98908
Lamb, Judith E.	12530 Admiralty Way, #F104, Everett, WA
Merker, Ethel	P.O. Box-2114, Chicago Heights, IL, 60412
Mueller, Kenneth	5503 N.E. 190th, Kenmore, WA, 98028-8735
Nielsen, Susan	1621A W 5th Pl, Kennewick, WA, 99336
Orwig, Michaela	11926 NE 212th Ave, Brush Prairie, WA, 97606
Plesha, Paul	7028 48th Avenue West, Mukilteo, WA, 98275
Ringland, Severn	12104 NE 208th Pl., Brush Prairie, WA, 98606
Saunders, David	Music Department, Boise State University, Boise, ID, 83725
Seay, Rachel	745 E 15th #29A, Eugene, OR, 97401
Smith, Carl	1055 Idylwood Drive SW, Issaquah, WA, 98027
Smith, Ellen	1390 Falconer Road NW, Edmonton, AB, CANADA
Snedeker, Jeffrey	Department of Music, Central Washington University, Ellensburg, WA, 98926-7458
Stalnaker, Bill	0333 SW Idaho St., Portland, OR, 97201
Tuttle, Holly K.	P.O. Box 13063, Burton, WA, 97013
Tyree, Karen A.	12036 26th Ave SW, Seattle, WA, 98146
Vaught Farner, Kathleen	Dept of Music, Pacific Lutheran University, Tacoma, WA
Vevig, Larry	11412 83rd Ave SW, Lakewood, WA, 98498
Vinther, Megan	391 Broken Oak Lp, Eugene, OR, 97405
Ward, Elizabeth	8113 Woodland Ave. East, Puyallup, WA, 98371
Wise, Ron	3321 16th Street, Lewiston, ID, 83501

Total: 68 members (56 regular, 12 'club')

The Northwest Horn Society



Northwest Horn News

The official publication of the Northwest Horn Society

Volume 8, Number 4

June 2003

Regional News and Events

NFB Horn Quartet

The NFB Horn Quartet will be giving a special concert on September 1, 2003 at the Methodist Church on Vashon Island, WA. The members of the group are David Kappy (Professor of Horn, University of Washington), Jay Wadenpfehl (Boston Symphony Orchestra), Bill Hoyt (Professor of Horn, University of Akron), and Ricardo Almeida (Gurzenich Orchestra, Cologne, Germany). For more information please contact David at dkappy@u.washington.edu.

Tom Varner, Jazz Horn

Tom Varner in Concert. Friday, November 21, 7:00 PM
Chris Knutsen Hall, University Center, Pacific Lutheran University, Tacoma Tom will be the featured guest artist with the Pacific Lutheran University Jazz Ensemble.

Ticket prices:

\$8 - general admission

\$5 - seniors

Free - PLU students and under 18

Tom Varner Quartet Saturday

November 22, 8:30 PM

Tom Varner, horn, Rob Blakeslee, trumpet, Michael Bisio, bass, Greg Cambell, drums- Pole Star Music Gallery, 1412 - 18th Ave. at E. Union, Seattle (206) 329-4224 Pole Star Music Gallery is a not-for-profit concert

venue in a renovated storefront in Seattle's Central District. All ages, no alcohol, no caf. Pole Star Music Gallery has quickly established itself as the place in Seattle to hear adventurous and experimental music in a simple recital hall setting. Tom will play the music of Don Cherry with a new look at Complete Communion and some free improvisation with his quartet as featured on his new CD Second Communion, on OmniTone. \$10 cover charge.

Tom Varner in Concert
Sunday, November 23, 8:00 PM

Hertz Recital Hall, Central Washington University, Ellensburg, WA This concert will feature Tom with the CWU Jazz Band I and CWU faculty jazz artists. The concert is free and open to the public.

Tom Varner Quartet
Monday November 24, 8:30 PM

Tom Varner, horn., Rob Blakeslee, trumpet., Michael Bisio, bass, Greg Cambell, drums- Patti Summers Jazz Club, 1st and Pike, Seattle (206) 621-8555 Patti Summers Restaurant and Cabaret is a cozy jazz club and restaurant (Italian food) in historic Pike Place Market. It is one of the oldest jazz clubs in the northwest. \$6.00 cover charge.

In This Issue

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

NWHS Officers

Kathleen Vaught Farner,
Membership Coordinator

Robert Dickow,
Newsletter Editor

Tom Varngr Jazz Horn Workshops

Currently workshops are being organized at: Pacific Lutheran University - Friday afternoon, November 21 Central Washington University - On Sunday, November 23 and Monday morning November 24 Tom will work with CWU students. These events are currently TBA, but a schedule will be published at <http://www.cwu.edu/~music/horn/horn.html> as details are confirmed. Both CWU workshops are free and open to the public.

Interview with Jennifer Scriggins

Jennifer Scriggins is a newcomer to the Inland Northwest, and she has completed her first year as Principal in the Spokane Symphony. Jennifer replaces Margaret Wilds, who left the orchestra to pursue other interests. Originally from Vermont, Jennifer has performed as soloist and chamber musician in Santa Fe, NM; Banff, Canada; NY, NY; Sarasota, FL; Durango, CO and throughout Texas. Before she accepted the Spokane position she was a member of the Fort Worth Symphony Orchestra. As for her other activities, "Alphorn-ing," as she puts it— is one of her favorites.

NwHS: Jennifer, you've just finished your first season as principal horn in the Spokane Symphony. Have you enjoyed your performances with the group?

JS: It really has been a terrific season this year. As you know, we tackled some serious rep including Mahler 6 and Strauss's Don Quixote. I've really enjoyed working with my colleagues in the orchestra. It's quite a strong ensemble.

NwHS: Where did you get your musical education? Who were your most inspiring horn teachers?

My undergraduate studies were completed at the Juilliard School, where I studied with Ranier DeIntinis and Julie Landsman. After that, I received a full scholarship to do my master's degree at Southern Methodist University. Greg Hustis, the teacher there, is also principal horn of the Dallas Symphony.

NwHS: What advice might you give to a horn player who wants to get into professional symphonic playing?

JS: Practice, practice, practice!

NwHS: Do you have some audition strategies you could recommend?

JS: You know, there are two approaches I have found particularly helpful. One is to do extensive listening of the or-

chestral passages concerned, to compare tempos and interpretations and get the context firmly in your mind. For example, a Strauss tone poem may have been recorded by Solti, von Karajan, and Maazel to name a few conductors. The brass players of those respective orchestras will give very different renditions, each great in its own way. A second aid to audition prep is any book by Don Greene. He writes about how to focus mentally in high stress situations. It is sports psychology as it applies to the musician.

NwHS: Do you do any solo recital playing? How about chamber music?

JS: Yes and yes? This April, I got to perform on a really fun recital of compositions by Brent Edstrom. He has a Horn Sonata which I can thoroughly recommend. As for chamber music, I absolutely love it. Recently, I played Ewazen's Colchester Fantasy with trumpets Andy Plamondon and Haley Armstrong, Jerry Olson and Rob Tapper on low brass. Also, there was a concert of Beethoven's Sextet for Winds at the Davenport Hotel as part of the symphony season. It was so cool to do the original instrumentation of a piece more often done in a wind quintet transcription. Don't you think hornists are lucky to have the option of being brass or woodwind-esque?

NwHS: Where did you get such strong chops and high register, among other things? Just how DO you do that?

JS: Well Bob, one discovery that has surprised me is that low practice can help the high register. At least in my own playing, this is the case.

NwHS: What kind of horn hardware are you using now, and what do you like to look for in a horn?

JS: I play a Conn 8-D. Nothing fancy except the detachable bell. I look for a free-blowing horn with a wide palate of colors. The down-side of a silver horn is that sometimes the immediacy of attack is not very strong.

NwHS: Do you do much private teaching?

JS: Most of my students (the ones I haven't scared away?) are enrolled at Whitworth College or Eastern Washington University. There is a small amount of private teaching I can do on top of my commitment to those institutions.

NwHS: What is your basic approach/methods/favorite repertoire, etc?

I'm sure you've found that every student has unique combinations of strengths/weakness and hopefully my guidance is suited to the individual. Naturally, my teaching reflects what has worked for me. I slogged through Kopprasch, Kling, Pares,

Gallay, etc. When I pull them out now, I find myself learning different things than I did when I was a student.

NwHS: Orchestras all over the country have been having difficulties artistically and financially these days. Does this trouble you?

JS: Oh boy. It's tragic to see how many fine musicians are unemployed as orchestras declare bankruptcy right and left.

Do I think it is a dying art? No way! The pendulum of public taste will swing back and forth over decades. The same goes for the availability of charitable donations, which is largely how U.S. orchestras are funded.

But Bach, Beethoven and Brahms speak to the very soul. Their music is timeless. That is why conservatories are overflowing with performance majors. People need this quality of music. Pop may outsell symphony recordings, but nothing can replace a live concert of our genuine, visceral art.

NwHS: Do you have any advice or thoughts for horn players? ☆

If you don't love what you are doing, do something else.

NwHS: What was your most amusing experience playing music?

One time, my brass quintet in Dallas was demonstrating an educational program to teachers on a Saturday. Normally, our show was geared for ages 6-12, but on that day our audience was teachers and a few teachers' kids. I played a garden hose taped to a funnel to demonstrate what was possible on a long tube, no valves. My "volunteer" was about 4 years old. He stood ten feet away, with the bell (funnel) pointed toward the crowd. The quintet started *Semper Fi*. In the trio is a section which I do on the hose. Well, this kid had been watching carefully. As soon as I started to play, he stuffed his hand up the bell. Of course, the only sound I could produce was a muffled "mph" and the audience started to snigger. On seeing this reaction, the little boy's face lit up and he bunched his fist even tighter. My quintet was almost helpless with laughter as I blew harder... with no better result. We limped to the end and vowed never to select a preschooler to "help" again.

☆☆☆

The 35th International Horn Symposium

by Jeffrey Snedeker

The 35th International Horn Symposium at Indiana University was a wonderful celebration of the horn and horn-playing. There was a special focus on IU alumni with special events throughout the week and several tributes to the IU horn program from Philip Farkas to the current teachers and symposium organizers Myron Bloom, Michael Hatfield, and Richard Seraphinoff. The Northwest was well-represented by several participants, as well as guest artists The American Horn Quartet and John Cerminaro (Seattle Symphony) and Adam Koch, a freshman at IU who won the low horn division of the Dorothy Frizelle Orchestral Audition Competition.

For those that have not been to Indiana University, the campus is beautiful in the late spring, and the facilities are perfect for hosting an event like this. The symposium had all the desirable trappings, including three concerts a day, master classes and lectures, exhibits, and plenty of social opportunities in massed ensembles and informal gatherings. My favorite part of these events is to see old friends and catch up on the latest in the horn world—up-and-coming players, new music, the masters at work.

The first concert was a tribute to Philip Farkas and set the tone for an enjoyable week, with the IU Horn Ensemble, Brass Choir, and select groups playing music of Bernard Heiden, Koetsier's *Colloquy* (written for the first workshop hosted at IU in 1972), and a new piece written for the occasion. The lineup of guest artists was impressive, including Bruno Schneider, Ellen Dinwiddie Smith, Frank Lloyd, Bill Purvis, the American Horn Quartet, the Metropolitan Opera Horn Section, John Cerminaro, Rick Todd, and Tom Varner (New York).

Further events of interest included a symposium on Medical Problems of Horn Players, lectures on 18th-century improvisation (Tom Hiebert), Franz Strauss (John Ericson), extended techniques (Doug Hill), physics of brass (Brian Holmes), 21st-century etudes (Jeff Agrell), horn duos, interactive teaching resources, and "real" world issues.

I always have a great time at these events—they are both intimidating and inspiring, and provide horn players with the best opportunity to hear some of the world's best players, great music, try out new horns (I did, and I bought one!!!) This workshop lived up to every expectation. If you have never been to one of these events and want to be a serious horn player, you owe it to yourself to find a way to attend. The next workshop may be a little out of reach (Valencia, Spain, in July 2004), but there will be another in the US in 2005.

Please note that the date on your newsletter address label shows the date of the final issue of your newsletter subscription and the expiration of your Northwest Horn Society membership. Please renew promptly, using the form provided on the page 4 of the newsletter. The June issue is the last issue of the membership year.

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:

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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 Regular for 1 year: \$15 (\$20 CAN)
- Adult Regular for 3 years: \$40 (\$58 CAN)
- Adult + IHS member discount for 1 year: \$10 (\$15 CAN)
- Adult + IHS member discount for 3 years: \$25 (\$44 CAN)
- Student Regular for 1 year: \$7.50 (\$10 CAN) (*)
- Student + IHS member discount for 1 year: \$5.00 (\$7.50 CAN) (*)
- ClubRate (4 members min./\$1 off rates shown above, each member)

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. (**proof required)

Northwest Horn Society Membership Form

Kathleen Vaught Farmer
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