



**The Central Washington University Music Department
The CWU Horn Club
The Northwest Horn Society
The International Horn Society**

present the

**2011
Northwest Horn Symposium**



**April 8-10, 2011
Central Washington University
Ellensburg, Washington**

featuring
**Frank Lloyd
Frøydis Ree Wekre
Andrew Clark**

2011 Northwest Horn Symposium
Central Washington University, Ellensburg, Washington
Schedule of Events
All events place in the CWU Music Building

Friday, April 8

1:00 PM	Registration Check-in OPENS! (Rotunda) Exhibits OPEN!!! (Choir Room 153)	
2:30	Opening Ceremony	Recital Hall
	Overture for Eight Horns (2010) CWU Horn Ensemble, Jeffrey Snedeker, director	Sean A. Brown
	Welcome Todd Shiver, Chair, Department of Music Frank Lloyd, President, International Horn Society Jeffrey Snedeker, host	
3:00	Masterclass with Frøydis Ree Wekre	Recital Hall
	Andante, from Concerto, op. 91 Mark Morley, horn (Woodinville, Washington) Mia Spencer, piano	Reinhold Gliere
	Nocturne, op. 9, no. 2 Dee Thompson, horn (Red Deer, Alberta) Mia Spencer, piano	Frederick Chopin
	En Forêt, op. 40 Jennifer Mendoza, horn (Eugene, Oregon) Marilyn Wilbanks, piano	Eugène Bozza
	Prélude, Thème, et Variations Mara Liechty, horn (Eugene, Oregon)	Gioacchino Rossini
	Allegro, from Concerto No. 1, op 11 Rebecca Olason, horn (Eugene, Oregon)	Richard Strauss
5:00	Massed Ensemble, directed by Dawn Haylett	Band Room (Room 150)
	Exhibits Close	
6:00	Dinner break	
7:00	Pre-Concert Concert: The Central Washington University Horn Ensemble	Recital Hall
	Sarabande, from English Suite No. 5 Simplexity (2010) Quoniam ad Solus Sanctus (2010) Grand Canyon Suite (2001) Critter Music: Africa Sounds	J. S. Bach Gwen Gerke Andrew Honeywell Eric Ewazen Douglas Hill

Friday April 8, 2011

7:30	Concert No. 1: FRANK LLOYD, horn with Elaine Ross, piano and Jeffrey Snedeker, horn	Concert Hall
	En Forêt, op. 40	Eugène Bozza
	Alpha for horn and piano	Jean-Michel Defaye
	Five Pieces from Little Suite Intermezzo Mazurka Reverie Serenade Nocturne	Alexander Borodin
	Lacrymosa for two horns and piano	Paul Basler
	Toccatà and Fugue	J. S. Bach arr. Zsolt Nagy
	intermission	
	Feld-, Wald- und Wiesen-Soli Grashüpfen (Grasshopping) Mit besten Wünschen (With best wishes) Stille zeichnet Heinrich Zille eine Grille ohne Brille (In the stillness, the artist Heinrich Zille, sketches a cricket without his glasses) Querfeld-Aus (Across the field and away)	Werner Pirchner
	Concerto for Horn and Strings Allegro moderato Adagio Allegro con spirito, quasi presto	Gordon Jacob

Saturday, April 9

8:15 AM	Guided Warmup: Lydia van Dreel	Band Room (150)
9:00	Lecture-Presentation: Frøydis Ree Wekre	Band Room (150)
	Exhibits OPEN!!!	Choir Room (153)
10:00	Masterclass with Frank Lloyd	Recital Hall
	Intrada de los Caballeros John Geiger, horn (Redmond, Washington)	Kerry Turner
	Nocturno, op. 7 Christopher Mischenko, horn (Marysville, Washington) Stacey Eliason, piano	Franz Strauss

Saturday April 9, 2011

Morceau de Concert, op. 94 Camille Saint-Saëns

Alex Zhou, horn (Redmond, Washington)

Paulette Altman, piano

Allegro, from Duet No. 4 in E minor

Otto Nicolai

Michelle Ostrihoff and Dee Thompson, horns (Red Deer, Alberta)

The West, from Quartet No. 2 “Americana”

Kerry Turner

Four X Four Horn Quartet

Alexandra Gore, Christopher Hansen,

Mark Morley, Carolyn Wilson (Redmond, Washington)

12:00 Lunch break

1:00 Pre-Concert Concert: Oregon State University Horn Choir
Lawrence Johnson, director

Concert Hall

Chimes for Peninsulum Amoenam, for 16 horns and percussion

Christopher C. Chapman

Urlicht, from *Symphony #2*, for 12 horns

Gustav Mahler

arr. Alexander Wagendristel

Königsefanfaren, from *Fredigundis*, for 12 horns and tympani

Franz Schmidt

arr. Alexander Wagendristel

Bohemian Rhapsody for 12 horns, 4 Wagner tubas, piano, and drums

Freddie Mercury

arr. Richard Bissill

Themes from “Star Trek, for 12 horns and percussion

Alexander Courage/Jerry Goldsmith

arr. Michael Hetwer

1:30 Concert No. 2: NORTHWEST REGIONAL ARTISTS

Recital Hall

Sonata for Horn and Piano

Brent Edstrom

Allegro moderato

Andante cantabile

Scherzo

Stacey Eliason, horn

Marilyn Wilbanks, piano

To The Seasons for Soprano, Horn, and Piano

Gina Gillie

To Summer

To Autumn

To Winter

To Spring

Gina Gillie, soprano, Steven Denroche, horn

Mia Spencer, piano

Saturday April 9, 2011

	Six Melodies for Horn and Piano No. 2 Andantino No. 3 Andante No. 6 Andante be marcato Lydia van Dreel, horn Mia Spencer, piano	Charles Gounod
	Concertino in F for Two Horns, op. 45 Jeffrey Snedeker, Sean Brown, horns Marilyn Wilbanks, piano	Friedrich Kuhlau
3:30	Lecture: Incorporating Horn Ensemble Playing into the Junior High and High School Private Teaching Studio Paulette Altman (Redmond, Washington)	Band Room (150)
4:00	Lecture: The Singing Horn: Considering musical line and interpretation through vocal music Gina Gillie, Pacific Lutheran University	Room 113
4:30	Mock Orchestral Audition Preliminary Round	Recital Hall
5:00	Massed Ensemble rehearsal	Band Room (150)
	Exhibits Close	
6:00	Dinner break	
7:00	Pre-Concert Concert: Paulette Altman Horn Choir	Recital Hall
	Legend of the Sleeping Bear Escaping the Inferno in a Journey Across the Waters Holding Vigil for the Lost	Eric Ewazen
	Hansel und Gretel (Prelude –Chorale)	Englebert Humperdinck arr. Jeffry Kirschen
	Russian Sailors' Dance from <i>The Red Poppy</i>	Reinhold Gliere arr. Mort Shafer
7:30	Concert No. 3: MUSICA ANTIQUA, with ANDREW CLARK	Concert Hall
	Cantata "Wie schön leuchtet der Morgenstern" BWV 1 Wie schön leuchtet der Morgenstern (Chorus and Orchestra) Du wahrer Gottes und Marien Sohn (Tenor Recitative) Erfüllet, ihr himmlischen... (Soprano Aria) Ein irdscher Glanz... (Bass Recitative) Unser Mund und Ton der Saiten (Tenor Aria) Chorale: Wie schön leuchtet der Morgenstern	Johann Sebastian Bach

Nocturno, op. 7
Bret Eason, horn (Eugene, Oregon)
Elaine Ross, piano
Franz Strauss

Allegro, from Concerto No. 4, K. 495
Steven Munson, horn (Spokane, Washington)
Elaine Ross, piano
W. A. Mozart

12 noon **Mock Audition Finals** **Concert Hall**

1:00 **Lunch**

2:00 **Lecture-Presentation: Playing the Baroque Horn, Andrew Clark** **Band Room (150)**

2:45 **Massed ensemble rehearsal and other concert preparations** **Rooms TBA**

4:00 **GALA FINAL CONCERT** **Concert Hall**

Im Tiefsten Walde, op. 34, no. 4
Frøydis Ree Wekre, horn
Mia Spencer, piano
Heinrich Kaspar Schmidt

Instructive Duet No. 11: Scherzo—Allegretto
Frøydis Ree Wekre, Jeffrey Snedeker, horns
Peter Rasmussen

Präludium, from *Four Little Pieces for Horn Quartet*
Zwei Blauen Augen, from *Songs of a Wayfarer*
Fripperies 2 and 8
Four X Four Quartet
Alexandra Gore, Christopher Hansen, Mark Morley, Carolyn Wilson
special guest: John Geiger
Rudolph Mayer
Gustav Mahler
arr. Marvin Howe
Lowell E. Shaw

Selections to be announced

CWU Alumni Horn Ensemble

Northwest Horn Symposium Massed Ensemble, directed by Dawn Haylett

5:30 **Symposium Ends**

Featured Artists

Frank Lloyd was born into a non-musical family in a little village called Rock on the north Cornish coast. He took up the Trombone in his school brass band at the age of thirteen, and on leaving school at fifteen he joined the Royal Marines Band Service and subsequently changed to the French Horn. In 1975 he left the services to embark on a course at the Royal Academy of Music studying under Ifor James. Within three months however, Frank was offered the post of Principal Horn with the Scottish National Orchestra, now called the Royal Scottish Orchestra. After four and a half years in Scotland he returned to London and took up a post with the Royal Philharmonic Orchestra, remaining with them for three years. Soon after leaving the RPO he joined the Philip Jones Brass Ensemble, and the English Chamber Orchestra as Principal Horn and the Nash Ensemble Chamber Group. During this time he has performed as soloist as far afield as Winnipeg and Vancouver in Canada, Japan, Taiwan, Korea, China and Australia, South Africa and all parts of the USA. As a teacher, Frank was for several years' professor of Horn at both the Guildhall School of Music and Trinity School of Music in London. In 1998 he was appointed to the position of Professor for Horn at the Folkwang-Hochschule in Essen, Germany, succeeding the previous professor, the renowned Hermann Baumann. Frank has recently been awarded a Fellowship of the Royal Academy of Music (FRAM) in recognition of his achievements in the music profession. From 2004-2006 he was President of the International Horn Society, and was re-elected to the same position in 2010. He has settled in Essen with his wife Rachel, who is one of the singing professors at the Folkwang Hochschule, and her two children, Alex and Leah.

Frøydis Ree Wekre "Through a long and distinguished career as one of the world's leading horn players, as a professor and celebrated cultural personality, Frøydis's work has been of tremendous value to the art of horn playing and its repertoire of contemporary music. Her distinctive tone and communicative abilities have captured audiences and composers all over the world, and numerous works have been written especially for her." Frøydis Ree Wekre was born in Oslo into a musical family. She studied piano and violin (playing in the Norwegian Broadcasting Junior Orchestra) before taking up horn at the age of 17, having become fascinated by the sound of the horn and the idea of having her own voice in the orchestra. Her horn studies continued in Sweden, Russia, and the US. Her principal teachers were Wilhelm Lanzky-Otto and Vitali Bujanovsky. Frøydis first won a position with the Norwegian Opera Orchestra, then in 1961 she joined the Oslo Philharmonic and became co-principal in 1965. In 1991, she retired from the orchestra to be professor of horn and wind chamber music at the Norwegian Academy of Music, where she already held a part-time position. Her role as a teacher has been important to Frøydis, and dozens of her students play in major orchestras around the world. She received the Lindeman Prize in 1986 for her contributions as a teacher. Her book *On Playing the Horn Well* has been translated into several languages, and she has contributed articles to various publications, including *The Horn Call*. Frøydis served on the International Horn Society Advisory Council from 1974-1978 and 1993-2000 and as IHS President from 1998-2000, and she was appointed an IHS Honorary Member in 1994.

Principal horn player with the Orchestra of the Age of Enlightenment and the Amsterdam Baroque Orchestra, **Andrew Clark** is known for his stylish performances of Baroque and Classical repertoire on the natural horn. He has made several solo recordings for well-known labels, including Mozart's Horn Quintet, Beethoven's Horn Sonata and Brahms' Horn Trio, and he teaches natural horn in London at both the Royal Academy of Music and the Guildhall School of Music and Drama. He performs on a variety of different horns according to the historical context of the repertoire. After studying at the Guildhall School of Music and Drama with horn professors Anthony Halstead, Jeffrey Bryant and Anthony Chidell, he freelanced with all of London's major orchestras and period instrument ensembles before specializing on historical instruments when Sir Roger Norrington appointed him as principal horn of the London Classical Players in 1990. One of his main areas of interest since then has been the high "clarino" horn parts written in many eighteenth century works, characteristically composed by Bach, Handel, and occasionally Haydn. Andrew Clark travels extensively, having performed in North and South America, Japan, Taiwan, Hong Kong and Europe. He recently moved from the south of England with his wife, bassoonist Katrina Russell, to Vancouver, British Columbia.

Contributing Artists

Paulette Altman has taught private horn lessons in the Seattle area for the past 19 years. She has music degrees from Carnegie Mellon University and Cincinnati Conservatory where she studied with Forrest Standley and Randy Gardner. She is a member of the Pacific Brass Quintet.

Geoffrey Boers is Director of Choral Activities at the University of Washington in Seattle, where he is the Mary K. Shepman Endowed Professor of Music. In addition to overseeing the choral program, Geoffrey conducts the UW Chamber Singers, the University's premier ensemble of graduate and advanced singers. He also teaches graduate choral conducting and choral pedagogy. He is the recipient of the University of Washington's prestigious Royalty Research Foundation Grant, which allowed him to travel to the Baltic region and to establish the UW Baltic Choral Music Library, the first of its kind in the United States. In addition to his position at the UW, Boers is the conductor of the Tacoma Symphony Chorus.

Described by CBC Radio as "one of the leading baroque oboists in North America whose fine instruments are played around the world," **Sand Dalton** began playing the baroque oboe in 1975 after graduating from the California Institute of the Arts, where he studied modern oboe with Allan Vogel. A year later he made his first instrument and began an extensive and on-going study of historical oboes which has taken him to many museums and private collections both in Europe and North America. Over the years he has performed and recorded with many ensembles, including the Philharmonia Baroque Orchestra, Boston Baroque, the Handel and Haydn Society, Magnificat, Portland Baroque Orchestra, Seattle Baroque, and the Pacific Baroque Orchestra of Vancouver, B.C. He has been of the faculties of the New England Conservatory, the University of British Columbia and Longy School of Music. In 2000 he began directing his own summer workshop for baroque oboes and bassoons on Lopez Island in Washington State.

Steve Denroche currently plays second horn with the National Broadcast Orchestra and fourth horn with the Vancouver Opera Orchestra. A founding member and arranger for the brass group Cornucopia, he has performed with many other chamber groups, the Vancouver, Winnipeg, and Victoria Symphonies, the Winnipeg Ballet, National Ballet of Canada, played on many movie soundtracks and recorded music for the 2010 Olympics, and most recently played baroque horn in a program of Bach Cantatas for Early Music Vancouver. Mr. D supports his music habit by teaching beginning band for the Burnaby School District.

Stacey Eliason is currently principal horn of the Issaquah Chamber Orchestra and performs and records for Foundry Dynamic Productions. She has also held positions in the International Orchestra of Paris, and the Chamber Orchestra of Normandy touring orchestra. She has performed with the Tacoma Symphony, Spokane Symphony, Lyric Light Opera, Nevada Opera Orchestra, and the Reno Philharmonic. Ms. Eliason holds music degrees from Indiana University and Central Washington University. She also studied at the Paris Conservatory as an exchange student where she gained her love for the solo repertoire for horn. She began her study of horn under the direction of Margaret Wilds (Spokane) and Cynthia Jefferson (Seattle). Other influential teachers have been Michael Hatfield, Myron Bloom, André Cazalet, and Jeffrey Snedeker.

Gina Gillie is an Assistant Professor of Music at Pacific Lutheran University where she teaches horn and aural skills, conducts a horn choir, and performs frequently with faculty groups and in solo and chamber recitals. As an orchestral player, she is currently Assistant Principal with the Tacoma Symphony. She is a member of two faculty chamber ensembles at PLU, the Camas Wind Quintet and the Lyric Brass Quintet. Dr. Gillie studied horn performance with Douglas Hill at the University of Wisconsin-Madison where she received her Masters degree in 2006 and her Doctorate of Musical Arts in 2009. She completed her Bachelors degree at Pacific Lutheran University in 2004 as a horn player in Kathleen Vaught Farner's studio. As a vocalist, Dr. Gillie has participated in many choirs including the Choir of the West at PLU and PLU's Choral Union. She sings in recital settings whenever she gets the chance, and usually incorporates a vocal chamber piece into the horn recitals she presents.

Margret Gries is a harpsichordist, organist and specialist in early string technique. For eighteen years she was an adjunct faculty member of the Department of Music at Central Washington University, teaching organ, music theory, music history and aesthetics and coaching early music string ensembles. For the same period she was music director and organist at Grace Episcopal Church in Ellensburg. She currently serves as co-director and harpsichordist for Early Music Vancouver's Baroque Vocal Programme, where she also presents lectures in aesthetics and performance practice as it relates to specific cultural contexts. She is music director and conductor of the Jefferson Baroque Orchestra in Ashland, Oregon.

Dawn Haylett went to a one-week horn camp in high school that was run by an inspirational horn teacher named Richard Ely, who was the horn professor at the University of Victoria. That experience and an amazing band trip to Europe, were the catalysts that led to a career in music and teaching. Dawn has been a member of the Victoria Symphony, Vancouver Island Symphony, played extensively with the Vancouver Symphony, Vancouver Opera, and continues to work regularly as a freelance horn player with orchestras, early music groups, and jazz ensembles. She has recorded CDs of chamber music, with a jazz ensemble and with orchestras, in addition to a wide range of radio broadcasts and commercial recordings (most recently for the Vancouver Winter Olympics). Dawn is also a trained Orff teacher, and is a full-time music specialist teaching music to Grades 1 to 4 and band at York House School in Vancouver, B.C.

Lawrence Johnson is the French horn instructor at Oregon State University, where he leads the horn and brass ensembles. He is also currently a staff conductor with the Portland Youth Philharmonic, where he conducts the Conservatory Orchestra and the Wind Ensemble. An active solo performer, Johnson has appeared with orchestras across Europe and Asia, as well as in many cities in the United States. His professional credits include principal horn with Philharmonia Hungarica of Germany, assistant principal horn for the Oregon Symphony and regular appearances with Seattle Opera's Wagner Ring productions since 1976. Johnson holds master's degrees from the Cleveland Institute of Music and the University of Puget Sound. He lives in Oregon City, Oregon, with his wife Amy, a former pro, and his son.

Violinist **Heather Netz** received a Post-Graduate Diploma of Orchestral Performance with Distinction from the Royal Scottish Academy of Music and Drama in Glasgow, Scotland, where she won the first prize of the Ian D. Watt Award, a competition of the Sonata and Chamber works by Claude Debussy. Alongside her classical education, she studied Scottish fiddle with Pete Clark and was featured on Clark's album Mackintosh at Murthly- The Music of Robert Mackintosh. Ms. Netz received her Master of Music and Bachelor's Degree from the Eastman School of Music in Rochester, NY. Currently she plays in the Kairos String Quartet and teaches violin at Central Washington University.

Jim Rich began performing early music at Northwestern with the Chapel Choir Consort, later with the Columbia University Collegium under Richard Taruskin. He founded the Jefferson Baroque Orchestra in 1994 with which he sings and plays baroque woodwinds. He crews on the brig Lady Washington, square topsail schooner Lynx and ketch Hawaiian Chieftain, and owns/operates Takilma Forge & Wagon Works.

Elaine Ross is currently the coordinator of music theory and composition at Central Washington University. Prior to this appointment, Dr. Ross held the position of Assistant Professor of Music at the University of Minnesota–Morris where she taught courses in music theory, composition, saxophone, and music history. Dr. Ross has had numerous works performed at regional and national conferences and most recently, her composition Wildfire for Symphonic Winds, was a selected work in the quarterfinal round of the Coups de Vent International Wind Orchestra Competition in Lille, France. She has written many horn pieces, including several dedicated to longtime friend Jerry Peel.

Katrina Russell completed her Bachelor of Music degree in performance from University of Victoria in Canada, and then performed for a year with Orchestral Training Programme Orchestra in Toronto. She was later awarded a Graduate Diploma in Historical Performance, which was granted with the prestigious “Distinction in Performance,” by The New England Conservatory. While in the United States she was principal bassoon for the chamber groups The Talbot Ensemble and The Cambridge Bach Ensemble in Boston. She established herself as an early musician in Britain, and has played and recorded with most of the period instrument ensembles there including, The English Concert, The King’s Consort, The Orchestra of the Age of Enlightenment, The Academy of Ancient Music, The Hanover Band, The Gabrieli Consort and Players, The Amsterdam Baroque Orchestra, and L’Orchestre de la Champs Elysees, as well as numerous smaller groups.

Canadian mezzo **Melissa Schiel** has established herself as a preeminent stage performer, recitalist and pedagogue. She has been hailed as a “...velvety mezzo-soprano, who displays bona fide acting smarts as well.” (Victoria Times Colonist) Ms. Schiel has performed with numerous companies and orchestras including Opera Ontario, Aspen Opera Theater Center, Tanglewood Music Center, and the Mountain View International Festival of Song. A uniquely versatile musician, Schiel has performed a broad spectrum of repertoire. In addition to many operatic roles, Schiel has performed numerous oratorio works including Handel’s Messiah, Bruckner’s Te Deum, Beethoven’s Symphony No.9, and Bach’s Christmas Oratorio. Ms. Schiel has a great passion for early music. Her recent lecture-recital “Good Old Durastanti: Actress, Singer and Maid of All Work,” was the culmination of her research of famed Handel singer Margherita Durastante.

Jeffrey Snedeker has taught at Central Washington University since 1991. He is really happy to have a job that allows him to talk and play the horn, though rarely at the same time.

Mia Spencer, soprano, is an active performer in concerts and recitals ranging from opera to Broadway, oratorio and chamber music. She has been a featured soloist with a number of orchestras in the Northwest. Recent performances include soprano soloist for Barber's *Knoxville Summer of 1915*; Handel's *Messiah*; Haydn's *Creation*; Brahms' *Requiem*; "Anna" in *The King and I*; and "Marian" in *The Music Man*. She is often heard in CWU's *Musica Antiqua* recitals. In addition to her vocal performing, Mia is often seen on stage as an accompanist and chamber musician. Ms. Spencer earned a B.M. in Piano from the University of Puget Sound and her M.M. in Vocal Performance from Central Washington University. From 2002-2005 she was a member of the Voice Faculty at Central Michigan University.

Kitty Steetle's formal musical background is in modern oboe, English horn, and oboe d'amore, having played (and made reeds) for more than half her life. She has recently returned to baroque oboe where she finds the improvisational aspects thrilling and the long-lasting reeds exhilarating. She is becoming known in the Pacific Northwest for her eclectic music tastes performing modern oboe and English horn in the Alder Street Quintet, baroque oboe in the Oregon Bach Collegium and Jefferson Baroque Orchestra, bluegrass fiddle in the acoustic string band South Fork, Celtic Punk fiddle with the Seattle-based band Ockham's Razor, and traditional Irish fiddle in pubs throughout Massachusetts, Florida, Nova Scotia, and the Pacific Northwest. Kitty holds a BM and a MM in Music Theory from The Florida State University and she is currently attending the University of Oregon as a Psychology student focusing on Music Cognition.

Lydia Van Dreel joined the University of Oregon as an assistant professor of horn in 2006. Van Dreel performs regularly as a member of QUADRE: The Voice of Four Horns, Oregon Bach Festival Orchestra, The Iris Orchestra (Germantown, TN) the Eugene Symphony Orchestra, and the UO's Faculty Brass Quintet and Oregon Wind Quintet. Before joining the Oregon faculty, Van Dreel held a ten-year tenure as co-principal horn of the Sarasota Orchestra (FL) and was a member of the Colorado Music Festival Orchestra in Boulder, CO. Van Dreel maintains an active schedule, concertizing and recording music of all styles, including recent recordings with QUADRE: The Voice of Four Horns, the Cherry Poppin' Daddies, and the eclectic new music group, DaDaDah. Van Dreel received her Master of Music degree from the Juilliard School, where she was a student of William Purvis, and her undergraduate degree from the University of Wisconsin-Madison, where she studied with Douglas Hill.

Marilyn Wilbanks holds degrees in piano from Austin College and the University of Wisconsin-Madison. She has performed on recitals and at many local, regional, and international workshops throughout the U. S., including collaborations with cellist Christopher Costanza, and hornists Douglas Hill, Marty Hackleman, Christopher Leuba, and William Barnewitz. Currently, she works as a private teacher and free-lance performer in Ellensburg, Washington. She also plays violin with the Yakima (Washington) Symphony. Marilyn is currently President of the Yakima chapter of the Washington State Music Teachers Association. She and husband Jeffrey Snedeker have two children, Garrett and Thomas.

Paulette Altman Studio Horn Ensemble, Redmond, Washington

Rhys Brewer, Jenise Clark, Megan Cote, Olivia Dietz, Alexandra Gore, Christopher Hansen, Marina Hubble, Josef Kauffman, Anne Li, Caeli MacLennan, Mark Morley, Alex Richins, Nikko Rush, Ryan Saathoff, Carolyn Wilson, Alex Zhou, and special guest John Geiger

Oregon State University Horn Choir, Lawrence Johnson, director

Danielle Aguilar, Anna Baughman, Angelina Boesch, Ryan Brown, Nick Cardona, Ben Fogard, Michael Gunderson, Olin Hannum, Amy Kao, Ryan Melson, Alyson Nichol, Erin Peterson, Kaity Pilkerton, Omar Rachdi, Melissa Simpson, Victoria Sinclair, Lisa Thompson, Melissa Wright, with special guests Jesse Canady, tuba, and Steven Sletten, Rakesh Phillips, Jason Schubothe, percussion

Central Washington University Horn Ensemble, Jeffrey Snedeker, director

Kate Anderson, Andrew Berger, Jay Cobb, John Geiger, Kelsey Jobst, Karl Koemmpel, Sean La Shier, Caitlin Malarkey, Madeline Osborne, Alex Rowley, Teri Snyder, Hayley Stephenson, Alison Stevens, Ashley Stubbs, Elizabeth Veldhuisen, Elizabeth Yeo

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CENTRAL WASHINGTON UNIVERSITY

Performance Opportunities for Brass Players at CWU

Wind Ensemble, Symphonic Winds, Concert Band

Symphony Orchestra, Chamber Orchestra

Jazz Bands and Combos

Brass Choir

Trumpet Choir, Horn Ensemble, Trombone Choir, Tuba Ensemble

Chamber and Early Music Ensembles

Brass Faculty at CWU

John Harbaugh, trumpet

Jeffrey Snedeker, horn

John Neurohr, trombone

Curtis Peacock, euphonium and tuba

CENTRAL WASHINGTON UNIVERSITY is located in the scenic Kittitas Valley on the eastern slopes of the Cascade mountains in Ellensburg, Washington, two hours from Seattle. Ellensburg, a college town of 15,000, provides many amenities to the University and its students which are usually available only in larger cities. Central Washington University has a student population of approximately 10,000. As a comprehensive university, Central provides a quality education to students at the baccalaureate and master's degree levels. The University carries out this mission by fostering an environment that nurtures the physical, intellectual, social, and ethical development of each student. That environment is marked by small classes, residential and recreational programs, and demonstrated concern for each student as an individual. For additional information about the university, including application and financial aid materials, visit www.cwu.edu, or contact CWU Admissions, 400 East University Way, Ellensburg, WA 98926.

The DEPARTMENT OF MUSIC serves over 300 music majors in its various undergraduate and graduate curricula. The department is an accredited institutional member of the National Association of Schools of Music. Programs are available on both the undergraduate and graduate levels in music education, composition, jazz studies, and performance. Graduate studies also include conducting, both instrumental and choral, and pedagogy. The department functions as a professional area in the College of Arts and Humanities, providing students with a well-rounded education that prepares them for their future. For more information, visit www.cwu.edu/~music, or call the Music Department office at 509-963-1216.