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PORTLAND STATE UNIVERSITY
APRIL 11-13, 2014

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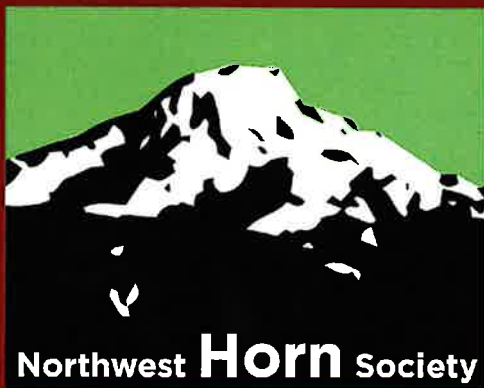
The International Horn Society

Northwest Regional Horn Society

Portland State University School of Music



International Horn Society



Northwest Horn Society

HOST'S WELCOME



Welcome to the Northwest Regional Horn Conference at Portland State University! We're excited to have you here, and hope you find the activities for the weekend as diverse and exciting as we do. There's something here for everyone – amateurs and professionals, teachers and students, performers of all levels. We hope you enjoy some of the best that the region has to offer while taking the time to explore the newly renovated Lincoln Hall. Most of all, we hope you have fun!

Melissa Robinson, host
Portland State University

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Jeffrey Snedeker
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Gina Gillie
Website/Newsletter



Kathleen Farnar
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The International Horn Society

The Northwest Regional Horn
Society

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Sam Arnold

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Kyle Peterson

Lindsey Quint

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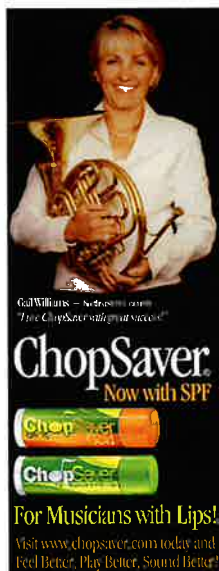
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○ **4:00 pm**

Vendor Arrival and Registration (room 37)

○ **5:00 pm**

Vendors open

Registration Begins, Lincoln Hall (room 75)

○ **7:30 pm**

Welcome and Opening Concert

Brian Holmes, Featured Artist

Alexander Salazar, Colleen Adent, Melissa Robinson
and Catherine Olson, Guest Artists

○ **8:00 am**

Group Warm ups – Bill Stalnaker

○ **9:00 am**

Vendors open (room 37)

○ **9:00 am**

Room 321: Presentation, Danielle Kuhlmann:
“Genghis Barbie: A Post Post-Feminist Feminist Adventure in Horn Performance, Pedagogy, and Entrepreneurship”:

This presentation will be a Q&A-style discussion about the many intriguing and unique challenges in starting, promoting, and running a successful chamber group in today's ever amorphous music industry. It will also include a strictly-for-fun group reading of some of the most popular Genghis Barbie pieces with Velvet Barbie!

○ **10:00 am**

Room 75: Presentation, John Cox: “Accuracy, and how to get it”

Room 326: Concerto Competition, all levels

○ **11:00 am**

Room 75: Presentation, Gina Gillie: “Improvisation as a Practice Tool”

Ever get tired of practicing scales, long tones and other technical exercises by yourself? This lecture/demonstration will address why improvisation can be so helpful for all musicians and will offer several ways you can spice up your practice routine using improvisation with a friend. We will draw from Jeffrey Agrell's *Improvisation Games for Classical Musicians* (2008). Bring your horn, no previous improvisation experience necessary.

SEQUOIA Chamber Music Workshop • 2014

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*Find out how fun and satisfying
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Redwoods on California's
beautiful North Coast...
Improve your abilities, get exposed
to a wealth of chamber music
and make friends for life...*



*Come to the Redwoods
this summer to experience*

*the fun,
friends
and music
of Sequoia!*

○ **11:00 am**

Room 326: Presentation, Stacey Eliason "Horn Parts of the Beethoven Symphonies: An Interactive Study"

An overview and reading session of the horn parts of the Beethoven symphonies. Bring your horn (natural, if you wish, with crooks) or come to watch and explore the beautiful writing for the horn left to us within Beethoven's nine symphonies. Questions answered on old notation, transpositions, and tempo markings. We will look at the different editions used in orchestras today. Scores and parts provided. Volunteers will be called upon to demonstrate solos on natural and valved horns.

○ **12:00 pm**

Room 75: Presentation, Leander Star "City of Tomorrow: One Blueprint for a Successful Chamber Ensemble"

While there is no perfect formula for creating a chamber music group, I am very happy to offer my experiences as either a case study, a culmination from which to draw inspiration, or simply an affirmation that it can be done! All are welcome.

Room 326 - Concerto Competition

○ **1:00 pm**

Room 75: Presentation #1, Brian Holmes: "The Physics of Brass"

It is easy to think of a trumpet as a device for transmitting sound into a room. Actually, very little of the sound in a trumpet stays inside, where it forms standing waves that draw

energy from the player's lips. I will show why sound traveling in a tube tends to reflect from an open end.

Brass musical instruments consist of a mouthpiece, a conical leadpipe, a cylindrical section, and a flared bell. I build a trumpet to show the acoustical significance of these parts. Brass instruments rely on valves (or, in the case of a trombone, a slide) to extend the length of the tubing. In this they are unlike woodwinds, which rely on side holes.

In the era before valves, horn players learned to augment their meager supply of open notes by partially or completely blocking the air column with their right hands. Even though the modern horn relies on valves (rather than on this hand technique), horn players still keep their hands in the bell. I demonstrate the acoustical and musical significance of the right hand in horn playing.

○ 1:00 pm

Room 321: Presentation, Lisa Marsh: "Body Mapping and the Healthy Hornist"

Learn to play with less tension and more freedom by understanding the anatomy and physiology of sitting at balance, using your whole arm structure, and breathing. These concepts will be presented from a perspective of kinesthetic awareness of the structures and movements of your body. Professor Lisa Marsh, Director of the Coordinate Movement Program at Portland State University, will present this information utilizing the concepts of Body Mapping.

○ **2:00 pm**

Room 75: Oregon State University Horn Ensemble,
Lawrence Johnson, Director

PROGRAM:

Ruslan and Ludmilla Overture

Mikhail Glinka (arr. By Richard Bissell)

Urlicht (from Symphony #2)

Gustav Mahler (arr. By Alexander Wagendristel)

Star Trek – Into Darkness

Michael Giacchino (arr. By Michael Gunderson/Jesse Canady)

Danielle Boyd, Jessica Brown, Clint Colisch, Marcel Erickson,
Michael Gunderson, Amanda Kelner, Damian Kulp, Sarah Massey,
Ryan Melson, Alyson Michol, Omar Rachdi, Erin Peterson, Luke
Schroeder, Lisa Thompson, Will Thompson, Shannon Webb, Horns.

Philip Johnson, Euphonium.

Jesse Canady, Tuba.

○ **3:00 pm**

Room 75: Featured Artist Horn Quartet Recital, "Gems of the Northwest"

Quatour No. 1

Louis Dauprat

6 x 4 (Mvt. 1-6)

Alec Wilder

Music for Four Horns (Mvts. 1-4)

Leslie Bassett

Overture to Marriage of Figaro

Wolfgang Amadeus Mozart. (arr. Kerry Turner)

Jennifer Harrison, Steve Hayworth, Michael Hettwer and
Leander Star, section quartet from The Portland Opera

Christus Factus Est

Anton Bruckner (arr. Mike Hettwer)

Trois Chansons, I. Dieu! Qu'il la fait bon regarder!

Claude Debussy (arr. William Hoyt)

Scarborough Fair Revisited

Fred W. Teuber

I'll Be Seeing You

Sammy Fain & Irving Kahal. (arr. Darmon Meader.)

Transcribed by Mike Hettwer

Kiss From a Rose

Seal. (arr. Evan Kuhlmann)

Lydia Van Dreel, Jennifer Harrison and Melissa Robinson, and
Leander Star, The Brass Ceiling Horn Quartet, assisted by
Joel Bluestone

○ **4:00 pm**

Room 75: Featured Artist Recital, John Cox

○ **4:30 pm**

Room 75: University of Oregon Horn Ensemble,
Lydia Van Dreel, Director

PROGRAM:

Mars from "The Planets"

Gustav Holst. arr. Mort Shafer

Christus Factus Est

Anton Bruckner. arr. Spike Maiden Müller

Till Eulenspiegel's Merry Pranks

Richard Strauss. arr. Richard Goldfaden

Shenandoah/Loch Lomond Traditional
arr. Evan G. Chancellor

The Music of Star Trek Alexander Courage and Jerry Goldsmith
arr. Mike Hettwer

Mariah Hill, Charles Frojen, Jarek Bartels, Arryn Bess, Amos Heif-
ner, Sarah Morrow, Mara Liechty, Michelle Stuart, Margarite Wad-
dell, Eric Grunkemeyer, Kelsi McGlothlin, Jenny Mendoza, Horns

○ **5:30 pm**

Room 75: Presentation, Bruce Coutant: "The Alhorn"

○ **6:30 pm**

Room 75: DINNER HOUR: Annual Meeting for NWRHS

Free Pizza Provided for Members!! Not a member?
Join during the meeting!!

○ **7:30 pm**

Room 75: Featured Artist Recital, Roger Kaza



○ **8:00 am**

Room 75: Group Warm-ups - Bill Stalnaker

○ **9:00 am**

Room 75: Presentation, Bill Stalnaker: "A Good Embouchure: What it is and what it isn't"

Everyone who practices a high level skill like horn playing wakes up every day with the need to replicate the current level of ability. Only then comes careful advancement, necessarily tethered by secure aspirations. Musicians do this mostly by making sure they can still play the studies and exercises they have mastered previously. Dancers and athletes, on the other hand, look to the body, not sound. But what happens to musicians when the anticipated synaptic connections between sound and body fail to materialize despite great effort? And they begin to conclude that their embouchure is the culprit?

○ **10:00 am**

Room 75: Central Washington University Horn Ensemble,
Jeff Snedeker, Director

PROGRAM:

Overture from Don Chisciotte alle nozze di Gamace
Antonio Salieri, arr. T. Bennett

Three Shades
James Naigus

Canzon Septimi Toni

Giovanni Gabrielli, arr. V. Reynolds

Le rendez-vous de chasse

Giaocchino Rossini, arr. F. Orval

Color Contrasts*

George Hyde

*Dedicated to the Memory of George Hyde

Kate Anderson, Clarissa Brisk, Jarrett Hansen, Sierra Hawthorne, Jessica Henkle, Marina Hubble, Mary Jarvis, Karl Koempel, Logan Moss, Madeline Osborne, Madison Phipps, Alex Rowley, Naomi Smith, Hayley Stephenson, Casey Wilson, Horns

○ 11:00 am

Room 75: Presentation, Lydia Van Dreef: "Technology in Performance and Pedagogy"

Technology is influencing every part of the musician's life. Recording technology, integrated creative media, media distribution, pedagogical software applications, social networking, and basic home/office business management are all components of the modern musician's musical and pedagogical world. This lecture/demonstration will show some modern uses of technology in performance and pedagogy, demonstrating some recent projects undertaken by hornists at the University of Oregon.

○ **12:00 pm**

Room 75: Regional Artists Recital – Colleen Adent,
Collaborative Pianist

PROGRAM:

Lament and Tango - Gina Gillie

Ronald Babcock, Thomas Barber, and Gina Gillie

Bagatelle - Hermann Neuling

Melissa Robinson

Concerto for Horn in E-flat Major, K. 447

Wolfgang Amadeus Mozart

I. Allegro

II. Romance - Larghetto

III. Allegro

Danielle Kuhlmann

Concerto Competition Winners and Announcement of
the Mock Audition Winner

Brave Wind* – Mark Goodenberger

Jeff Snedeker and Mark Goodenberger

*Brave Wind is set for horn and field drum, taking advantage of the heroic sounds of each. The piece is also inspired by the wind of Ellensburg, Washington, which in the spring is persistent and occasionally forceful and unpredictable. The work was composed by Mark Goodenberger, Professor of Music and Director of Percussion Activities at CWU. This would be the premiere performance of the piece.

○ **1:00 pm**

Room 75: Northwest Horn Orchestra, Dave Bryan,
Director; Jennifer Harrison, Artistic Coordinator

PROGRAM:

“Chaconne” from the First Suite in Eb
Gustav Holst

Farewell to Red Castle
Kerry Turner

Music of the Night from Phantom of the Opera
Andrew Lloyd Weber, arr. Brad Kintscher

Salvation is Created
Pavel Tschnekov

Playland
Charlie Gray (2014 NWHO commission)

Pirates of the Caribbean Medley
arr. Dan Partridge

Dave Crane, Lydia Van Dreef, Jen Harrison, Steve Hayworth,
Sarah Hemphill, Mike Hettwer, Dan Partridge, Doug Riggs, Me-
lissa Robinson, Rebekah Schaub, Bill Stalnaker, Leander Star,
Allan Stromquist

○ **2:00 pm**

Room 75: Featured Artist Presentation #2, Brian Holmes:
“Analyzing the Sound of a Horn” (This talk can be understood
without attending the first presentation).

I show what one can learn by using a spectrum analyzer to study the sound of a horn. A periodic sound consists of harmonics, which are integer multipliers of the lowest frequency. A spectrum analyzer is a device which tells what harmonics are present in the sound, and what their intensities are. When lower frequency harmonics predominate, we call the sound bright. These qualities of sound are influenced by how rapid the flare of the bell is: by the volume of the mouthpiece: by how loudly we play: by the position of the right hand: by where in a room we listen to the sound. I will also explain some limitations of this technique and offer a physicist’s speculations about how the materials of a horn affects the way it plays.

○ **3:00 pm**

Room 75: Featured Artist Presentation, Roger Kaza

○ **4:00 pm**

Room 75: Mass Horn Choir conducted by Ken Selden
(selections TBA) – All Attendees Invited and Welcome!!

○ **5:00 pm**

End of Symposium

PORTLAND STATE UNIVERSITY

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“The aim of art is to represent not the outward appearance of things, but their inward significance.”

– Aristotle

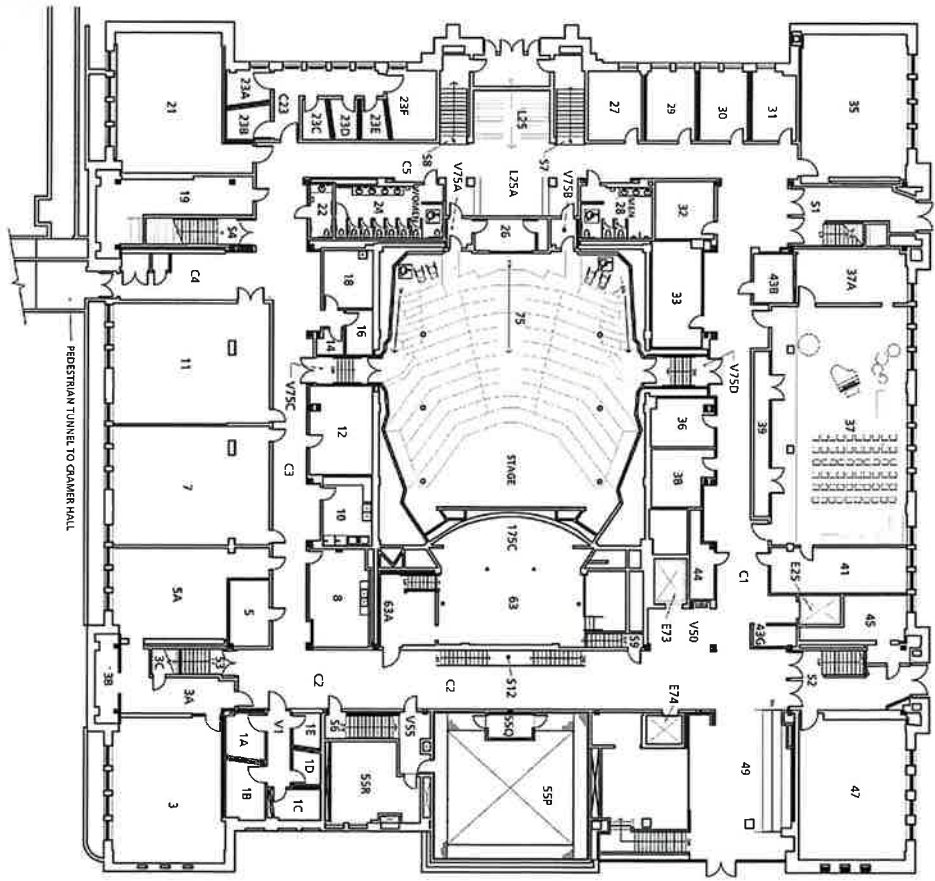
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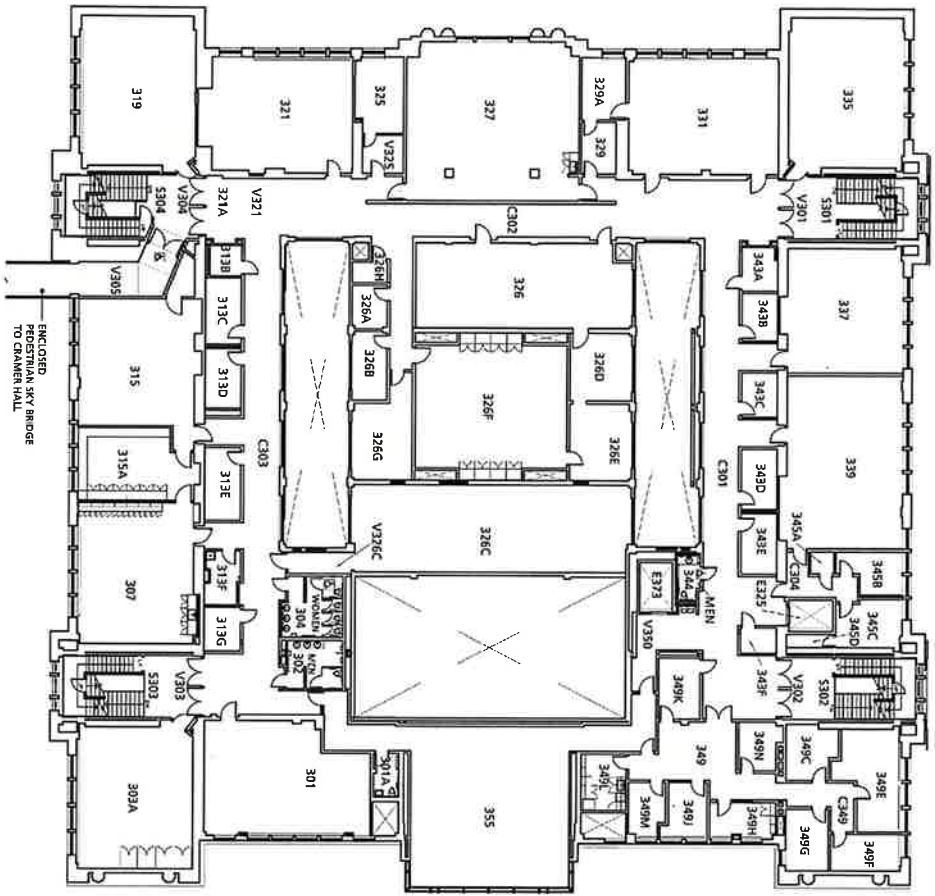


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FEATURED ARTIST BIOGRAPHIES

Roger Kaza

Roger Kaza rejoined the St. Louis Symphony as Principal Horn in the fall of 2009, after 14 years with the Houston Symphony. He was previously a member of the STL Symphony horn section from 1983-95, and prior to that held positions in the Vancouver Symphony, Boston Symphony, and the Boston Pops,



where he was solo horn under John Williams. A native of Portland, Oregon, he attended Portland State University, studying with Christopher Leuba, and later transferred to the New England Conservatory in Boston, where he received a Bachelor of Music with Honors in 1977 under the tutelage of Thomas E. Newell, Jr.

Kaza's musical activities are wide-ranging. The son of two musicians, growing up in a musical family, he received his early training on piano, giving two solo recitals on that instrument before concentrating on horn. He has studied composition with the Czech-American composer Tomas Svoboda, and conducting with Leonard Slatkin, Gunther Schuller, and Murry Sidlin. He conducted over 40 concerts with members of the Houston Symphony under the auspices of its Community Connections outreach program, giving concerts in schools, churches, homeless shelters, and retirement homes.

As an educator, Kaza has served on the faculties of the University of Houston, Rice University, St. Louis Conservatory, University of Missouri-St. Louis, Southern Illinois University-Edwards-

ville, and has given master classes at the Eastman School, Juilliard School, Indiana University, University of Michigan, and many others. Students from his years of teaching fill orchestral positions worldwide, including principal players in major U.S. symphonies, and chamber groups such as the Canadian Brass. In addition, he has been engaged as guest artist and performer for the International Horn Society at international and regional conferences. He is the writer/producer/performer of the instructional CD, *Audition: Improbable*, and a contributor to the syndicated NPR radio show and podcast, *Engines of Our Ingenuity*.

Kaza has appeared as soloist with many orchestras, including the St. Louis, Vancouver, and Houston symphonies, and the Carlos Chavez Chamber Orchestra in Mexico City. A frequent chamber musician as well, he has performed at numerous summer venues, including the Bravo! Vail Valley Festival, Chamber Music Northwest, Mainly Mozart, and the Aspen and Marrowstone festivals. He presently serves as instructor of horn at the Chautauqua Institution's Music School, where he is also Principal Horn of the Chautauqua Symphony.

An avid bicyclist, hiker, and whitewater rafter, Kaza is especially fond of the horn in its "original" setting: out-of-doors. A performance of Olivier Messiaen's "Interstellar Call," from his suite *From the Canyons to the Stars*, recorded at the bottom of the Grand Canyon, was personally critiqued by the composer shortly before his death in 1992.

John Cox

John Cox has been a member of the Oregon Symphony for 23 years, and Principal Horn for the last 20. As a soloist in front of the orchestra, John has been featured numerous times with the Oregon Symphony, most recently in March 2004 performing the Mozart Horn Concerto #4 with David Atherton conducting. He will be joining



Julie Landsman, Principal Horn of the Metropolitan Opera, in a Double Concerto by Telemann in June 2005 at the Mainly Mozart Festival in San Diego. He also has appeared with many smaller ensembles in the Northwest as soloist, including concertos with the Eugene Mozart Players and the Tacoma Symphony. John's accomplishments with the Oregon Symphony have led to other notable engagements. He is a 16-year member of Chamber Music Northwest, David Shifrin, Music Director, and has served as Principal Horn of the Cascade Music Festival, Murry Sidlin, Music Director. He is also a 14-year member of the Mainly Mozart Festival Orchestra, David Atherton, Music Director. During 2002 he toured with the "Orchestra of the Californias" in Mexico and California, and in December 2002 he performed Bach's Brandenburg Concertos with the Chamber Music Society of Lincoln Center in New York. He is also a consultant for Marcinkiewicz Co., endorsing their line of horn mouthpieces.

Solo work has permitted him to become a frequent recitalist throughout the West, as well as a clinician for Master Classes

in regional communities and out of the Northwest. He has been a guest recitalist and clinician for the University of Arizona, Arizona State University, University of Oregon, University of Evansville, and the Interlochen Arts Academy. In February 2005 he gave Master Class presentations at both Rice University and the University of Houston, and has an upcoming March 2005 Master Class presentation at Yale University. Bookings for Master Class Residencies for the 2005-2006 season saw Cox at the University of Evansville in Indiana, and the Crane School of Music, State University of New York in Potsdam. A recital in late April, 2005 at the Oregon Coast on behalf of the Oregon Symphony saw him and his long time piano associate, Katherine George, Principal Keyboard of the Oregon Symphony, partnered for the first time with Oregon Symphony Concertmaster, Amy Schwarz-Moretti.

John and Katherine have a solo album on the Centaur label that was hailed by American Record Guide as "one of the best chamber music releases of 1992." A second CD was released on the Centaur label in the spring of 1998 featuring John's horn section of the Oregon Symphony and Friends. The music includes transcriptions of Bach and Mendelssohn works for large horn choirs. John has been recognized by The San Diego Tribune as a "wonderfully controlled French Hornist," The Oregonian as having "agile technique and an elegant way with the music," and has been mentioned in numerous reviews for his leading of the Oregon Symphony Horn Section.

Before his arrival in Oregon John was Associate Principal Horn of the Orquesta Sinfonica Municipal of Caracas, Venezuela. He holds a Masters Degree in Horn Performance from Boston University and a Bachelor of Music Education Degree from the

University of Evansville, IN (1978). His principal teachers include Paul Nolte, Charles Kavalovski, Philip Farkas, Shirley Snethen, and Michael Hatfield.

John and his bassoonist/nurse wife, Bonnie, have four children and one Dalmatian. He enjoys rebuilding horns and seems to always be working on his old Jeep. As a student at the University of Evansville, he assigned to himself the goal of being a member of a major U.S. orchestra by the age of 25. When he auditioned for Maestro James DePreist and the Oregon Symphony, and won his position, he realized his goal with three hours to spare.

Brian Holmes

Brian Holmes was born in Washington D. C. He graduated from Punahou School in Honolulu, received a Bachelor's degree from Pomona College, and earned a PhD in experimental low temperature physics from Boston University. He joined the Physics Department of San Jose State University in 1983. He has



often neglected his students to play in the San Jose Symphony and Opera San Jose. He is co-principal horn of the Peninsula Symphony, a member of the San Francisco Composers Chamber Orchestra, and a member of the Menlo Brass Quintet. He is also a nationally recognized expert on the physics of brass musical instruments, giving many invited talks all over the country. Brian prefers to compose for chorus or solo voice. He has published twenty compositions, won a dozen composition contests, and completed a dozen commissions.

*Sponsored by PSU Instrumental Music Club

ARTISTS/BIOS

The **Central Washington University Horn Ensemble** is made up of university students, regardless of major, interested in playing the horn. The CWUHE performs 1-2 full concert programs per year, has released two Christmas CD's, and has been featured at Northwest Horn Society Workshops, Washington Music Educators Association Conferences, and symposia of the International Horn Society, most recently at the 2011 HIS symposium in San Francisco. The ensemble also maintains an active outreach program, promoting the horn and its music in Washington's Schools.

Associate Professor of horn, **Lydia Van Dreel** joined the University of Oregon faculty in 2006. Ms. Van Dreel maintains an active and diverse performing career as orchestral, chamber, solo and recording artist. A member of performing groups QUADRE: The Voice of Four Horns, The Oregon Bach Festival Orchestra, The Eugene Symphony Orchestra, The IRIS Orchestra (Germantown, TN) and the UO's Faculty Brass and Wind Quintets, Ms. Van Dreel can be heard in concert halls all over the world, and on many recordings with groups as diverse as QUADRE, The IRIS Orchestra, The Cherry Poppin' Daddies and Kitty Brazelton's DaDaDah. Van Dreel's playing was recently featured in the 2012 Chrysler Super Bowl ad "It's Halftime, America". Before joining the Oregon faculty, Van Dreel held a ten-year tenure as co-principal horn of the Sarasota Orchestra (FL). Lydia is a graduate of the Juilliard School and the University of Wisconsin-Madison.

Stacey Elaison performs extensively as a soloist, chamber musician and section player throughout the Puget Sound area and the Western United States. Stacey holds music degrees from Indiana University and Central Washington University, and studied at the Paris Conservatory where she gained her love for modern music and solo brass repertoire. She has performed solo recitals throughout the world on chamber music series such as Music at St. Michaels (Paris, France) and the Incline Village Chamber Music Festival (Lake Tahoe, Nevada). She performed in Brisbane, Australia as part of the International Horn Symposium. 2013 took her to Norway to perform in Bergen, Trondheim and Oslo. She enjoys promoting the horn's solo repertoire and has commissioned and recorded music of composers such as Jeff Swingle, Brent Edstrom, Seth Stewart, Carey Zaines-Trader, and Jeff Ball. Ms. Elaison teaches a select studio in the Seattle area, where she is also a frequent adjudicator and clinician. Her former students can be found in music schools and regional orchestras across the United States. A Washington native, Stacey wishes to thank Margaret Wildes (Spokane) and Cynthia Jefferson (Seattle) for her early instruction. She currently performs on a Conn 8D with customizations by Jim Weaver, and a natural horn built by Susan Anderson of Portland.

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 in solo and chamber recitals. As an orchestral player, she is Assistant Principal with the Tacoma Symphony and also plays as a freelancer with the Northwest Sinfonietta, the Pacific Northwest Ballet, the Seattle Symphony, the Auburn Symphony and

in Seattle studio recordings. She is a member of two faculty chamber ensembles at PLU, the Camas Wind Quintet and the Lyric Brass Quintet. In 2006, she attended the Tanglewood Music Festival as an orchestral fellow where she worked with several world-class musicians such as James Levine, Elliot Carter, Bernhard Haitink, Stefan Asbury, Herbert Blomstedt, Charles Rosen, Barry Tuckwell and John Williams. Gillie studied Horn Performance with Douglas Hill at the University of Wisconsin-Madison where she received her Master's degree in 2006 and her Doctorate of Musical Arts in 2009. She completed her Bachelor's degree in Horn Performance at Pacific Lutheran University in 2004 where she studied with Kathleen Vaught Farner. A lover of early music, Gillie frequently performs and lectures on natural horn. As a composer, Gillie enjoys writing chamber music for horn and other instruments. To the Seasons for soprano, horn and piano and The Great Migration for two horns and piano are published through RM Williams and have already received several performances in the United States and elsewhere.

Jen Harrison graduated from Northwestern University in the early 1990s and then played in the New Mexico Symphony for 1 year. Since then she has been freelancing in the Portland area as a classical and pop rock horn player. She is currently a member of the Portland Opera Orchestra, the Portland Chamber Orchestra, the Portland Columbia Symphony Orchestra, the Portland Brass Quintet and is playing a one year with the Eugene Symphony. She is artistic director of the Northwest Horn Orchestra which performs a range of styles, commissions new works and has a full library of original arrangements. When she is not playing the horn, she is either hiking the trails of the Pacific Northwest or in the garden.

Steve Hayworth began playing horn at age 13. He attended the National Music Camp in Interlochen, Michigan, multiple times and the Interlochen Arts Academy for two years, graduating in 1981. He graduated from Northwestern University in 1985 where he studied with Norman Schweikert and Dale Clevenger of the Chicago Symphony. He played three years in the Civic Orchestra of Chicago. While at Northwestern, he received a Richter scholarship to study with Roland Berger of the Vienna Philharmonic. After studying and freelancing in Vienna for a year, he was awarded an interim and eventually fulltime position with the Vienna Symphony. Hayworth moved to Portland in 1991. He is a member of the Portland Opera and Oregon Ballet Theater orchestras, performs for Broadway shows and with various ensembles from Vancouver to Eugene.

Michael Hettwer is currently the instrumental music specialist for the North Santiam School District and teaches private horn instruction in Salem as well as applied horn for Willamette University, Corban College, and Linfield College. Mike is frequently called upon as a brass clinician and adjudicator and performs principal horn with the Portland Opera and Salem Chamber Orchestra and is a member of the Oregon Ballet Theatre Orchestra. Michael is also an active chamber musician. He has performed with the Columbia Brass, Pioneer Brass, and is currently an active member of the Willamette University Chamber Players, Festive Brass, the Oregon Brass Ensemble, and the Northwest Horn Orchestra. Other active engagements include performances with the Peter Britt Festival, Oregon Bach Festival, Astoria Music Festival, Portland Chamber Orchestra, Willamette Master Chorus, Oregon Repertory Singers, Oregon Coast Festival, Columbia Symphony, Oregon Symphony

and the Eugene Opera. He is in demand in the Portland area as a freelance horn player performing with many big name acts as well as multiple Broadway show runs. Michael has received his B.M. in French Horn Performance and his M.A.T. from Willamette University. Michael lives in Salem with his wife Kami, a music educator in Salem, and together they have three children, Matthew, Joshua and Jenessa, who are also active musicians.

Lawrence Johnson is the horn instructor at Oregon State University. Originally from Seattle, Johnson earned his B.M. from the University of Puget Sound, Tacoma, Washington and his M.M. from the Cleveland Institute of Music, Cleveland, Ohio. In addition to teaching and directing the horn choir at OSU, Johnson is a staff conductor with the Portland Youth Philharmonic, where he conducts the Wind Ensemble and the Conservatory Orchestra. He is also a co-founder and president of Music Camps at Wallowa Lake - an organization that runs two regional music camps each summer in Eastern Oregon. Previously Johnson was principal horn of the Philharmonia Hungarica in Germany and also a member of the Oregon Symphony. He has played with the Portland Opera, Oregon Ballet, Seattle Opera, Seattle Symphony, Hong Kong Philharmonic, and summer festival orchestras in Coos Bay, Bend, and Sunriver. Johnson has numerous recording credits to his name with the Philharmonia Hungarica, Oregon Symphony, Oregon Ballet, Pioneer Brass, Big Horn Brass, Ensemble Veinto, along with numerous movie score and video game recordings made over the past twenty years in Seattle. In addition to teaching at Oregon State, Johnson has taught at Lewis and Clark College, Mt. Hood Community College, and Portland State University. He

makes his home in Oregon City along with his wife Amy, son Philip, a dog, a cat, honeybees, and a passion for gardening.

Danielle Kuhlmann - Praised by the New York Times for her "fearless" and "seductive" playing, Danielle Kuhlmann has traveled the world, performing with symphony orchestras and in chamber music concerts throughout North America, Europe, the Middle East, Asia and Australia. After growing up in Seattle, Washington, she completed her undergraduate studies with Jerome Ashby at the Juilliard School and pursued graduate studies at Rice University with Bill VerMeulen. Following several years as a freelance musician in New York, she recently returned to Seattle where she performs regularly with the Seattle Symphony and Opera. Additionally, she has appeared with the New York Philharmonic, Houston Symphony, Cincinnati Symphony, Colorado Symphony, and the Orchestra of St. Luke's. An avid interpreter of new music, she is Principal Horn of the American Composers Orchestra, and performs regularly with Metropolis Ensemble and the International Contemporary Ensemble (ICE). She has been a featured soloist with the Seattle and Manila Symphony Orchestras, Novus NY at Trinity Wall Street, and the River Oaks Chamber Orchestra, where she is also Principal Horn. In addition to classical performances, Ms. Kuhlmann has been heard playing various Broadway shows in New York, as well as on many television, video game and major motion picture soundtracks. She is a founding member of the all-female pop Horn quartet Genghis Barbie. In her "spare time," Ms. Kuhlmann makes jewelry and sings in the Brooklyn-based rock band Tatters & Rags.

The Northwest Horn Orchestra is a group of hornists from the Oregon Symphony Orchestra, Portland Opera, Oregon Ballet Theater, Eugene Symphony Orchestra, Salem Chamber Orchestra, Vancouver Symphony, Columbia Symphony Orchestra, and other regional ensembles, that combine forces for a unique and fantastic blend of huge horn ensemble sound. The ensemble is coordinated by Jen Harrison.

The Oregon State Horn Ensemble was formed in 2008 to foster a horn community in the mid-Willamette Valley. The ensemble has performed to acclaim at numerous events around the Pacific Northwest and is recognized as a major ensemble in the artistic life of the University. The ensemble covers all of the major orchestral repertoire written for the horn ensemble, supports new commissions, and encourages new arrangements and compositions by students.

Melissa Robinson - Melissa Robinson, hornist, is the current Assistant Professor of Horn at Portland State University. She has won national and international solo competitions, performed in ensembles throughout the United States and Europe, and taught music both privately and at the collegiate level. Her education includes graduating with a Doctorate in horn performance from the University of Kansas, a Masters of Music from Yale University, and a Bachelors degree in music with dual concentrations in performance and education from the University of Northern Iowa. A native of the Midwest, Dr. Robinson won her first concerto competition at the age of fifteen with the South-East Iowa Symphony. She has since won others including the national Yamaha Young Performing Artist Competition, Rome Festival Orchestra Concerto Competition,

and the Web Concert Hall Competition. Currently residing in Portland, Oregon, Dr. Robinson teaches horn at Portland State University as well as conducting the Viking Brass ensemble, instructing in the classroom, and assuming other duties as a tenure-track professor.

Jeffrey Snedeker has been on the music faculty at Central Washington University since 1991. His teaching duties have included horn, music history, and directing the Brass Choir and Horn Ensemble. He has received several awards for teaching, research, and service, including the 2012 Higher Education Music Educator of the Year by the Washington Music Educators Association and was selected Distinguished Professor for Service at CWU. Jeff has been a featured artist, clinician, lecturer, and host of regional, national, and international conferences for the International Horn Society, Historic Brass Society, Northwest Horn Society, and Washington Music Educators Association, among others, all over the US, and in Canada, Germany, France, Switzerland, Finland, Taiwan, South Africa, and Australia. He is recognized as a leading performer and scholar of the horn in all areas, especially solo repertoire, chamber music, jazz, and historical performance, and has published over 50 articles on a variety of musical topics, including entries in *The Encyclopaedia of Popular Music*, journals of the International Horn Society, Historic Brass Society, American Musical Instrument Society, *Music Educators Journal*, *VOICE Magazine*, *Composition Today*, and seven articles in the second edition of *The New Grove Dictionary of Music and Musicians*. He has released four solo recordings featuring the natural horn and the horn in jazz settings (buy one at the symposium!). Jeff has been Principal Horn of the Yakima Symphony

Orchestra since 1992, and has played with many orchestras throughout the Northwest. He lives in Ellensburg with his extremely patient wife and two talented sons.

Bill Stalnaker is the horn professor at Lewis and Clark College. He performed as Fourth Horn and then Associate Principal Horn with the Oregon Symphony from 1971 to 1989, and was Fourth Horn with the Portland Opera Orchestra for ten years. His primary teacher was Chris Leuba. He also studied with Philip Farkas, Ethel Merker, and Thomas Newell. Bill currently freelances and maintains a teaching studio in the Portland area. He performs regularly with the Portland Festival Symphony, Friends of Rain, Columbia Brass, Northwest Horn Orchestra, Big Horn Brass, Ecotopia Brass, as well as many regional orchestras. He recently retired as Director of Bands at La Salle Catholic College Preparatory.

Leander Star - Leander Star is the horn player with the City of Tomorrow, the only wind quintet to have won the gold medal at the Fischhoff National Chamber Music Competition in over ten years and the only wind quintet to ever be invited to the Shouse Institute at the Great Lakes Chamber Music Festival. As well as visiting over twenty cities a year with the City of Tomorrow, Leander holds the fourth horn chairs with both the Oregon Ballet Theater Orchestra and the Portland Opera Orchestra.

GUEST ARTIST BIOGRAPHIES

A versatile soloist, arranger and accompanist, **Colleen Adent** began her formal musical training at the age of four, after the discovery that she had perfect pitch and the ability to play by ear. She received a Bachelor of Music degree in Piano Performance from Biola University, where she was twice named Outstanding Pianist of the Year. She has studied with Harold Gray, Artistic Director of Portland Piano International and Lisa Branov of Moscow Conservatory, Professor Choong Mo Kang of Julliard School of Music, and Cathy Kautsky of Lawrence University. Colleen has performed with Professional Christian Wind Ensemble, Sapporo Philharmonic Orchestra, and Newport Symphony, under the direction of Norman Leyden. She has appeared as a guest soloist with Oregon Pro Arte Chamber Orchestra, Newport Symphony, and the Jewish Symphony Orchestra and Westwood Wind Quintet. She has enjoyed collaborating with both locally and internationally known artists such as classical saxophonist Harvey Pittel, Robert Hale of the New York Metropolitan Opera and Julie Davies of Staatstheater Darmstadof. Colleen has published Fount Of Every Blessing, a collection of original hymn arrangements with Fred Bock Music Co., and those arrangements can be heard on her CD, Count It All Joy. She and her husband reside in Vancouver, WA, where she maintains a private teaching studio.

Before moving to Portland, **Ron Babcock** was an active performer and teacher in northern Texas and Louisiana. He performed with the Shreveport Symphony Orchestra and organized as well as performed with the Mid-South Trombone Ensemble and the Shreveport Sackbut Consort. As a specialist

in the performance of early trombone literature. Mr. Babcock has played alto sackbut under the direction of well-known conductors such as Christopher Hogwood, Ton Koopman and Jan Kleinbussink. As an active member of the International Trombone Association, Dr. Babcock has written reviews and a cover article for the ITA Journal. He has also performed and given presentations at several of the International Trombone Festivals. Dr. Babcock has taught at Portland State University's School of Music since 1988. He is an active soloist in the Portland area and has performed regularly with ensembles such as the Portland Chamber Orchestra, the Big Horn Brass, The Woody Hite Big Band, the Portland Columbia Symphony, the Oregon Symphony Orchestra, and the Portland Baroque Orchestra. Ron Babcock earned his Doctorate in Trombone Performance from the University of North Texas in 1994 where he studied with Vern Kagarice. He received his Bachelor of Arts at Louisiana Tech University while studying with Roy Pickering and a Master of Music in Trombone Performance at the University of Oklahoma where he studied with Irvin L. Wagner. When he is not playing or teaching trombone, Mr. Babcock spends his time training as a competitive race walker.

Thomas Barber has been active as both a trumpeter and composer since hitting the New York scene in 2004. As a composer, he has written scores for over twenty independent films and t.v. shows, including the award-winning animated short film *Operation: Fish* (2006) for director/ animator Jeff Riley, two feature documentaries for director Dan Schaefer, *Mania* (2008) and *Kings Of The Road* (2009), and the 10-part television series *Rip City Stories* (2009-2011) about the Portland Trailblazers for Comcast Sportsnet. He has performed with Paul Simon, Brian

Blade, Joe Locke, Steve Wilson, Slide Hampton, Wynton Marsalis, Wycliffe Gordon, Jimmy Heath, Frank Wess, Carla Cook, Tom Harrell, Nasheet Waits, Linda Oh, Lage Lund, Marcus Strickland, and many more. After he won both the Lionel Hampton High School Trumpet Competition and the International Trumpet Guild Jazz Competition in Gothenborg, Sweden in 1997, he attended the University of Northern Colorado, graduating with a degree in classical trumpet performance. While at UNC, Thomas had opportunities to play with many of the musicians who passed through, including Louie Bellson, Pete Fountain, Nicholas Payton, Maria Schneider, Bob Brookmeyer, Conrad Herwig and Kenny Wheeler. Thomas currently resides in Portland, Oregon. As a bandleader, he leads his own Portland based quartet, Spiral Road, and he co-leads a project with alto saxophonist David Valdez which features Barber's original music. He is an active sideman, performing with NYC bassist Patrick Andy, singer/songwriter Nat Osborne, and Canadian vocalist Laila Biali. Thomas performs regularly in Portland with Darrell Grant, George Colligan, Alan Jones, Thara Memory, the Portland Jazz Composer's Ensemble, and the Barra Brown Quintet.

Joel Bluestone - Recently back from performances in Warsaw, Poland and Mexico City, Dr. Joel Bluestone's active schedule included performances last year in Argentina, Chile, Mexico, New Zealand, California, Florida and South Carolina. Other recent performances included Amsterdam, Australia, Estonia and Carnegie Hall in New York City. Dr. Bluestone is entering his 14th year as Co-Founder/Percussionist with the northwest's premiere contemporary new music ensemble, "Fear No Music". He is the Principal Timpanist with Sinfonia Concertante Orchestra and has been the Principal Timpanist

with the Missouri Symphony. His day job is being a Music Professor at Portland State University, where he has been the head of the Percussion Department since 1989. In addition, he is the Assistant Chairperson of the Music Department and the Graduate Coordinator. He received his BA from the University of California, at San Diego and his MM and DMA from the State University of New York, at Stony Brook. His principal teachers have been the contemporary percussionists Raymond Des Roches, Jean-Charles Francios and Richard Horowitz, Principal Timpanist of the Metropolitan Opera Orchestra.

Mark Goodenberger, percussionist and composer, is the Director of Percussion Studies at Central Washington University in Ellensburg, WA. As a specialist in Symphonic and Chamber music, he has worked with composers such as Steve Reich, Libby Larsen, Chen Yi, George Crumb, Karlheinz Stockhausen, Elliott Carter, Lou Harrison, Zhou Long, Tomas Svoboda, Forrest Pierce, Mark Polishook, and Chinary Ung, premiering many new works. He is also active as a baroque specialist, performing the kettledrums with the Portland Baroque Orchestra, Seattle Baroque, and Trinity Consort. As a concert recitalist, he performs many pieces of his own, written for a wide variety of instruments. His compositions range from solos to works for mixed ensembles, to pieces that join elements of theater, dance, and vaudeville into the diverse world of percussion. In 2013, he was awarded the Outstanding Faculty Artistic Achievement Award by Central Washington University's College of Arts and Humanities. He is a Yamaha performing artist, a member of the Vic Firth Education team, and is proud to endorse the Goodenberger G-LINE Mix marimba mallets made by Amy Putnam Mallets. He holds a Bachelor of Music Education

degree from Lewis and Clark College and a Masters of Music in Performance degree from the University of Michigan.

Lisa Ann Marsh is a member of the adjunct piano faculties at Portland State University and Portland Community College. As Director of the Coordinate Movement Program at Portland State University she specializes in retraining injured musicians. Her courses focus on injury prevention, health and well being for musicians and mind-body connections for increased artistry and creativity. As a solo and collaborative performer, she specializes in presenting 20th and 21st century music. Ms. Marsh is pianist with the Marsh-Titterington Piano Duo and former Principle Keyboard with the Columbia Symphony Orchestra. Her original compositions reflect diverse influences and are often inspired by her environment and the artists she collaborates with.

Alexander Salazar is currently a voice student at Portland State University working towards his Bachelors of Music. He's performed with PSU opera in roles such as Count Cammille de Rosillon in the Mary Widow, Sam Kaplan/Daniel Buchanan in Street Scene and Prunier in La Rondine. He was last seen in One Touch Of Venus as Rodney Hatch with Lakewood Theater, and Kiss of the Spider Woman as Marcos at Triangle Productions. He has participated with Spectre Productions annual 4x4=Musicals in The Pirate Thief and is currently a section leader at Saint Mary's Cathedral. Alexander is a graduate of the American Musical and Dramatic Academy in New York.

Ken Selden was appointed conductor and music director of the Orchestra and New Music Ensemble at Portland State

University in fall 2006. Under his direction, the PSU Orchestra has received three awards in Adventurous Programming from ASCAP and the League of American Orchestras. An advocate for new music, Selden has worked with composers Pierre Boulez, John Cage and Tan Dun, and has conducted recent world premieres of music by Peter Lieberman, Michael Nyman and Stephen Paulus. Prior to his appointment at PSU, Selden led a series of performances as assistant conductor of two innovative ensembles – the Brooklyn Philharmonic and the Eos Orchestra. He also worked extensively with the Juilliard Pre-College Orchestras and the New Jersey Youth Symphony, and was music director of orchestras at Brooklyn College and Columbia University. Selden is a graduate of New England Conservatory, Indiana University and Peabody Conservatory. He studied violin with James Buswell and Yuval Yaron, and conducting with Gustav Meier and Markand Thakar. He also performed in master classes for Neeme Jarvi, Jorma Panula and Yuri Temirkanov, and attended the National Conducting Institute (Kennedy Center), where he worked with Leonard Slatkin and conducted the National Symphony.

PERFORMING EXCLUSIVELY ON HER DIETER DT 1



DANIELLE



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9dvi

180KA HORN. OUTFITTED BY SIEGFRIED'S CALL.

KUHLMANN



Siegfried's Call

advice.

Restaurant List

Park Avenue Café \$
*Coffee/tea, sandwiches, pasta,
pastries*
1535 SW Park Ave.

McMenamin's \$\$
Pub food
1526 SW 10th Ave.

Sushi Park \$
Sushi and bubble tea
1503 SW Park Ave.

The Energy Bar \$\$
*Juices, coffee/tea, pastries,
sandwiches*
1431 SW Park Ave.

Starbucks \$
Coffee/tea, pastries
1440 SW Park Ave.

East Side Deli \$
Sandwiches and hot dogs
1438 SW Park Ave.

Subway \$
Sandwiches
1717-B SW Park Ave.

Rogue Hall \$\$
Pub food
1717-C SW Park Ave.

Loco Locos \$
Mexican food
1728 SW Broadway

Pizza Schmizza \$
Pizza
415 SW Montgomery

Pizzicato \$\$
Pizza and sandwiches
1708 SW 6th Ave.

Rice Junkies \$
Bento and wraps
506 SW Mill St.

Big Town Hero \$
Sandwiches
1923 SW 6th Ave.

The Pita Pit \$
Gyros and pita wraps
1811 SW 5th Ave.

Cheerful Tortoise \$
Pub food
1939 SW 6th Ave.

McDonald's \$
Fast food
1850 SW 6th Ave.

Joe's Burgers \$
Burgers and fries
540 SW College St.

Chit Chat Café \$
Coffee, bubble tea, sandwiches
1907 SW 6th Ave.

Chipotle \$
Mexican food
1948 SW Broadway

Hotlips Pizza \$
Pizza
1909 SW 6th Ave.

Panda Kitchen \$
Chinese food
1968 SW Broadway

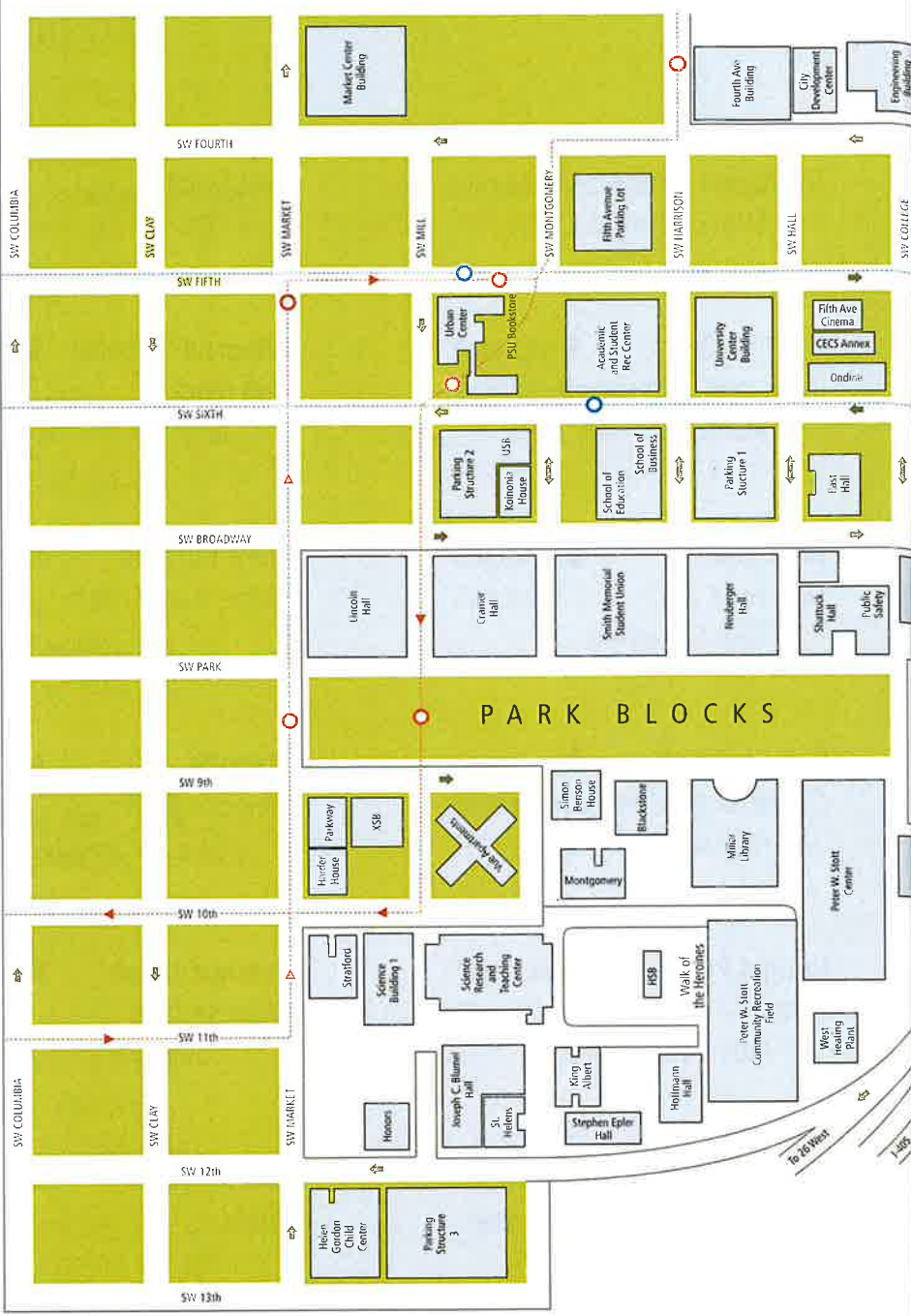
Einstein Bros. \$
Bagels and sandwiches
508 SW College St.

Bluefin Sushi \$\$
Sushi
1988 SW Broadway

10
9
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3
2
1

SW COLUMBIA
SW CLAY
SW BARBET
SW MILL
SW MONTGOMERY
SW HARRISON
SW COLLEGE

A B C D E F G H



PARK BLOCKS

The Commons

To Do Way
Lobby



Portland State
UNIVERSITY

Northwest Regional Horn Symposium 2014

Schedule Additions and Alterations

ROOM CHANGE –

Stacey Eliason's "Horn Parts of the Beethoven Symphonies: An Interactive Study" will remain at 11:00, but will be moved to room 321.

SCHEDULE ADDITION –

Portland State University Horn Quartet, Melissa Robinson, director

Saturday, April 12th - 11:00, room 326

Tannhauser Quartet

Richard Wagner/arr. Max P. Pottag

Fugue from Motet No. 1, "Singet dem Herr sein neuss Lied"

Johann Sebastian Bach/arr. Bayne Dobbins

Six Pieces

Nicholas Tcherepnine/arr. Quinto Maganini

- I. Night
- II. An Old German Song
- III. The Hunt

A Quiet Place

Gavin G. Lendt

Fripperies, Volume 2

Lowell E. Shaw

- V. Beguine
- VI. Medium fast
- VII. Slow Groove
- VIII. Barbershop

