

# 2026 Horn Symposium

Northwest Horn Society @ Portland State University

*“Esprit de Cors”*

## Program

<u>Friday</u>		<u>Room</u>
1:30pm	Welcome and Intros: NWHS Board, Dan Partridge, PSU Horn Studio	75

### **PSU Horn Studio Ensemble**

PSU studio: Dr. Partridge, conductor; David Henock, Ella Slote, Josh Menutis

Franz Straus, Quartet for horns

2pm	Madeline Grenier Lecture: Embouchure Overuse Prevention	75
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### **Embouchure Overuse Prevention: Techniques and Exercises from an Injured Horn Player**

**Abstract:** This presentation is inspired by my year-long recovery from an embouchure overuse injury. I am excited to share the resources I have discovered, which allowed me to play in full symphony rehearsals again after only being able to tolerate 30 seconds of horn playing for weeks. After a short anatomy lesson on how the embouchure works and how an overuse injury could happen, the rest of the lecture time would be interactive, with the audience encouraged to bring their horns, in which I would walk through helpful embouchure focused fundamental exercises. Uniquely, this will include facial isometric exercises off the horn to help participants build awareness and coordination of the embouchure, an important skill for all brass players. The presentation will conclude with a handout of further resources to better understand facial muscles and overuse injury rehabilitation if an overuse injury happens to them or a student.

**Bio:** Madeline Grenier is a horn teacher and performer based in Vancouver, Washington. She currently holds section horn positions in the Vancouver Symphony USA and the Mid-Columbia Symphony. She has also performed with the Eugene Symphony, Newport Symphony, Eugene Concert Choir Orchestra, and OrchestraNEXT.

As an educator, she maintains a private studio of young horn and trumpet players and is a regular sectional coach for high brass at local schools in the Vancouver area.

Madeline is a graduate of Indiana University Jacobs School of Music where she received her Bachelor's in music performance studying under Richard Seraphinoff and Thomas Jostlein. At IU, she studied natural horn in addition to the modern horn. In addition, Madeline has recently completed her Master's of Music at University of Oregon where she was the graduate teaching assistant studying under Leander Star.

2:30pm      Mike Simpson Lecture: How to Play Horn at a Jam Session

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**Abstract:** I will present a “how to play horn at a jam session” participatory clinic. I will bring three jazz standards, arranged for horn quartet. These standards are tunes that are often played at jam sessions. They are arranged so that the melody is in one part, with chord changes, the piano comping is split between two parts, and the bass line is in the fourth part. Participants will learn the melody and a couple of ways to play over the changes. They also will have the opportunity to be the rhythm section for what ultimately becomes a jazz horn choir.

The immediate goal is to have participants feel ready to play in the Friday Night Jazz Horn Jam at this symposium. The ultimate outcome would be to have participants feel comfortable playing at their local jam session

**Bio:** Michael Simpson is a teacher, conductor, composer, and performing musician in the Pacific Northwest United States. He holds bachelor degrees in Music and Education, and a Master of Arts in Teaching from the University of Washington, Seattle, where he studied horn with Christopher Leuba. Simpson studied jazz improvisation with legendary saxophonist Don Lanphere, and has performed with Karryn Allison, New York Voices, Bobby Shew, Bill Ramsay, Jiggs Whigham, Wycliffe Gordon, Pete Christlieb, John Pizzarelli, the Jim Knapp Orchestra, Seattle Rock Orchestra, the Long Winters, and Frank Sinatra, Jr.

Mike continues to explore improvisation in the Horn world. He is a previous winner of the International Horn Symposium Jazz Horn competition, and has presented jazz improvisation performances at many NW Horn Symposia and International Horn Symposia. He has led improvisation workshops in Washington, Idaho and California, and has composed works for horn ensemble, horn quartet, and horn soloist. In 2024, Mike became a member of the Washington Music Educators Hall of Fame.

3:30pm      Cassidy Fairchild Lecture: The Horn in Relation to the Jazz Genre

75

**Abstract:** My topic of lecture will be on my Master's thesis, "The Horn in Relation to the Jazz Genre." Where I explored a brief history of the horn in jazz, notable performers in the genre, jazz horn techniques, improvisation, and a recording project where I recorded a full album of five works that show how the horn can use jazz in its solo repertoire. These five pieces were professionally recorded, and the process of recording is explained as well. This album

is also in the works to be put on Spotify and already up on YouTube. I also explain some of the unexpected struggles I had within this recording process as a whole, such as having throat surgery a month prior to my first recording sessions. This lecture encompasses a lot of different aspects of being a musician, recording, struggles musicians face, and crossing genres. It is very well rounded for students, emerging artists, and relatable to all horn players.

**Bio:** Cassidy Fairchild is a freelance horn artist located in the PNW. Her masters thesis was on the horn in relation to the jazz genre, where a jazz album was produced. Her dissertation is on the assessment of the professional orchestral audition. Cassidy is a member of the SAC with IHS. Along with many accolades, Cassidy was a recent winner of the Assistant Principal position with the Washington-Idaho Symphony and of the fourth horn position with Mid Columbia Symphony. An active freelance musician, Cassidy has performed with the Mid Columbia Symphony Orchestra, the Wenatchee Valley Symphony Orchestra, the Couer d'Alene Symphony, the Walla Walla Symphony, the Washington-Idaho Symphony, Mid Columbia Master Singers, the Illinois Valley Symphony, and the Illinois Valley Wind Ensemble. A horn player out of Paw Paw, Illinois, Cassidy received her Bachelor's degrees in horn performance and music education from Illinois State University. Her primary teachers include Martin King and Rachel Hockenberry.

4pm                      Joel Ockerman Recital  
                                 Colin Alexsei Shephard, piano

75

Sonata for Horn and Piano (2026), Patrick Hughes (b. 1962)

**Note:** This sonata is a brand-new composition by Patrick Hughes, the Associate Professor of Horn at the University of Texas at Austin. In addition to his teaching and performing career, he is well-known as a composer by many horn players for his horn ensemble compositions. This however represents his first multi-movement work for horn and piano, and this performance will serve as one of three premieres of this work across multiple regional horn workshops.

**Bio:** Joel Ockerman is the Assistant Professor of Horn at Utah State University and performs as the horn player for Logan Canyon Winds, the faculty wind quintet in residence. He previously served as Adjunct Lecturer in Horn at the University of Texas at Austin.

Active as a performer, Dr. Ockerman has performed with several orchestras across the country, including the Utah Symphony, Baltimore Symphony, Rochester Philharmonic, and

Buffalo Philharmonic. He has also performed with new music ensembles Density512 and the American Wild Ensemble. As a performer on natural horn, Dr. Ockerman has performed at the Oregon Bach Festival and with La Follia Austin Baroque.

Dr. Ockerman received his bachelor's and doctoral degrees from the University of Texas at Austin, and received his master's degree from the University of Georgia. His principal teachers include Patrick Hughes, Jean Martin-William, and Richard Deane. He has also pursued additional natural horn studies with Anneke Scott.

4:30pm	Large Horn Ensemble (LHE) rehearsal The Symposium LHE is open to all horn players of all ability levels.	37
7pm	Collegiate Showcase: CWU, WWU, and WSU Horn Ensembles	75

### **WSU Horn Ensemble**

Dr. Martin D. King, director.; Izzy Avelenda, Christian Batchner, Janae Becher, Cassidy Fairchild, Drake Gloyn, Abbee Krager, Mathilde Ludiye-Gay, Steven Randall, Lily Simmons, Orion Stankus, Kathryn Thomas, Liam Ufkes, Patrick Vigus, Miguel Vilchis, Nate Waitt, Nick Yoon.

The Washington State University Horn Ensemble is made up horn players from a variety of majors at WSU. The ensemble performs at least once a semester at WSU, and has performed at every in-person Northwest Horn Symposium since 2016. In 2026, the ensemble performed at the WMEA State Conference. The ensemble has been featured on the Washington State University Holiday Celebration Concert and the WSU Atrium Concert Series.

### **WWU Horn Quartet**

Forest Wisher, Leah Kelly, Ashlyn Solowey, Isaac Orloff

All studying in the studio of Gustavo Camacho at Western Washington University, the members of this quartet have performed many different chamber works, ranging from Kerry Turner's *Casbah of Tetouan* to Giovanni Pergolesi's Sonata No. 4. They are all horn performance majors, as well as one music education major and one piano performance major, and are a part of a variety of major ensembles on WWU's campus.



**Bio:** Montana based horn player Elizabeth Schmidt is the Associate Principal Horn of the Bozeman Symphony and the second hornist of the Billings Symphony. She serves on the faculty of the Montana State University School of Music, where she runs a thriving horn studio and teaches ear training classes. Elizabeth is an active chamber musician, performing regularly with her groups, Bobcat Brass Trio and 406 Winds.

The **MSU Horn Studio** is comprised of student performers from across many majors at Montana State University. The studio focuses on highlighting new music for this instrumentation, including works by members of the group as well as music inspired by the Montana landscape. The ensemble meets once a week for 90 minutes, and includes a mix of sight-reading and performance preparation, as well as group fundamental activities. Students of the MSU Horn Studio performed at the Northwest Horn Symposium in 2023 and the International Horn Symposium in 2024, performing for an international audience of horn players and enthusiasts! The studio is founded upon a love for the instrument and an understanding that playing together improves skill and musicality on the horn.

11am            Mostly Good Horn of Eugene Recital

75

Performers: Jon Kuhns Obana, Henry Broughton, Madeline Grenier, Reef Zwink, William Hatton

### **By Horns, Four Horns, Five Horns**

**Ensemble Bio:** The Mostly Good Horns of Eugene ensemble came together to play cool stuff, and to create horn opportunities. This season, we commissioned Hary Janos, Dvorak's Largo, and the Overture to Man of La Mancha, both on the program for the Northwest Horn Society Symposium 2026 for premier performances.

We also want to help demystify the horn for the general public in Eugene. Our desire is to familiarize the Eugene public, especially those who may never buy a concert ticket, with the horn. The public loves the horn sound in the movies and in the symphony. They just don't know it's us. The horn is the coolest looking instrument in the orchestra, especially when they enter the stage all together. The horn section always appears in the top five photographs of any orchestra, and yet the public can't seem to attach the name and the sound to the instrument. In part, we want to help the general public recover from the horn's identity crisis. We hope to do this by giving performances that are free to the public at various venues and charitable events, while creating opportunities for horn players. *As long as we get to play cool stuff.*

Adam Wolf: *Freefall* – West Coast premiere

Adam Wolf: *Zin*

**Bio:** As a freelance hornist in Los Angeles, Adam Wolf has had a variety of opportunities, including chamber music, orchestral playing, recording work, contemporary music, and solo appearances. Adam has recorded and performed with many artists and composers, including The Who, Miley Cyrus, [Will.I.Am](#), Billy Idol, John Williams, James Newton Howard, Ludwig Göransson, Danny Elfman, John Debney, Lorne Balfe, Arturo Sandoval, Pinar Toprak, and many more.

As an orchestral player, Adam has had the privilege to perform with the San Diego Symphony, Los Angeles Philharmonic, Los Angeles Chamber Orchestra, San Francisco Symphony, Los Angeles Opera, Omaha Symphony, and Pacific Symphony to name a few. He is currently holding positions as Principal Horn of the Redlands Symphony and Third Horn of the Modesto Symphony.

In addition to performing, Adam is an accomplished composer whose music has been performed on five continents. He is commissioned regularly for concert music and is also the hornist, composer, and founder of Rock Horn Project- a multi-genre fusion band. He also hosts the Pathways podcast, an exploration in the lives of some of the greatest horn players in the world, and their path to success. In 2017 Adam joined the faculty at the University of Redlands where he serves as the Artist Teacher of Horn. He is a Performing Artist for Conn-Selmer, and has a Bachelors of Fine Arts in Composition and Performance from California Institute of the Arts.

### **Harnessing the Harmonic Series: Using Alphorn Practice to Transform Modern Horn Performance**

**Abstract:** What if the harmonic series could become a true performing superpower? This session explores how the alphorn and the natural overtone series at the core of modern brass playing can transform modern horn technique. By removing valves and engaging directly with open harmonics, players develop a deeper awareness of pitch relationships, air flow, and resonance.

We will begin with accessible harmonic exercises (on alphorn or open horn) and progressively apply these concepts to standard solo repertoire and orchestral excerpts, revealing new pathways for accuracy, flexibility, and tonal clarity. Rather than treating the harmonic series as abstract theory, this session reframes it as a practical tool for daily playing.

Participants are encouraged to bring their horns and actively play along throughout the session, experiencing in real time how this approach can unlock greater efficiency and confidence on the modern instrument.

**Bio:** Sadie Glass is a hornist and educator in the San Francisco Bay Area known for her innovative integration of alphorn, natural horn, and modern horn performance. She is Assistant Professor of Horn and Brass–Percussion Program Director at the University of the Pacific Conservatory of Music in Stockton, CA. An Ambassador for the Alphorn Project, she uses the alphorn as a tool for brass pedagogy and performance, leading one of the few university-based alphorn programs in the United States. An active performer on both modern and historical instruments, Sadie appears with leading ensembles such as Philharmonia Baroque Orchestra, American Bach Soloists, Portland Baroque Orchestra, and the San Francisco Symphony. During the summer, Sadie is on faculty at the Cormont Horn Camp (formerly KBHC), where she fuses her passion for natural horn and alphorn.

1pm

John Cox Lecture: Coaching Chamber Music in High School

75

### **Coaching Chamber Music in High School Programs: Why and How**

**Abstract:** Chamber Music can be a significant part of public school programs. This presentation covers the rationale for its inclusion in grade and high school music programs, as well as the concepts of successful chamber music teaching and its relationship to the band program. Also how to enlist community resources to assist in coaching and performance/competition preparation.

**Bio:** John Cox is retired Principal Horn of the Oregon Symphony. Currently he is a coach at Cleveland High School, Portland Public Schools, where he works with horns in particular, all brass, and coaches chamber ensembles from flute trios to saxophone quintets to brass quintets. He also contributes articles to BAND SHOPPE INC under the Pro Advice column.

1:30pm      Puget Sound Alphorn enthusiasts  
Amie Stewart, coordinator and co-founder

37

The mission of Puget Sound Alphorns is to introduce this amazing alpine cousin of the French Horn to people in the Pacific Northwest. We love to gather and play, answer questions and provide up-close and hands on opportunities for people to learn about these lovely singing trees.

**Bio:** A classically trained French horn player turned alphorn enthusiast, Amie Stewart is a co-founder of the Puget Sound Alphorns alongside Gary Martin. Amie has played French horn professionally in Germany, Switzerland and the Greater Seattle area for over twenty years. From school classrooms to concert stages and local parks Amie delights in sharing the alphorn's rich history and resonant sound. Her journey is one of constant growth— honing her skills, teaching others, and celebrating the natural harmony between the French horn and the singing trees.

1:30              Don Ankney Lecture: The \$5, 3D Printable Mute

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**Abstract:** There's no shortage of impressive horn mutes available today. For those willing to invest \$150+ in top-tier professional tools, you'll get a mute that delivers an even sound across the entire range, with a tone you'll adore.

But for amateurs, students, and school band directors, those high-end prices can be a serious barrier.

This talk will explore the history of horn mutes and design innovations that led to a game-changing solution:

- A design that can be reliably printed on consumer 3D printers
- Material costs around \$5
- Easy assembly
- And—most importantly—great sound.

**Bio:** Don studied music theory and composition at the University of Washington. His interest in set theory led him into data structures and algorithms, and later into security and machine learning. He holds several machine learning-related patents and is currently a Principal Engineer at NVIDIA, where he focuses on AI safety.



body's air support. Through gradual practice and development, that awareness gives us greater trust and strength in our embouchure and our air support. This presentation will introduce exercises that target these aspects of horn playing, giving participants ways to enhance and develop greater confidence in their own playing. By challenging ourselves with exercises, we can learn how to make improvements with regards to embouchure strength, intonation, and expansion and control over the higher and lower ranges of the horn. We will conclude with a demonstration of applying these exercises in the context of practicing difficult horn parts, giving a model for how players might incorporate these exercises into their own practice.

**Bio:** Joel Ockerman is the Assistant Professor of Horn at Utah State University and performs as the horn player for Logan Canyon Winds, the faculty wind quintet in residence. He previously served as Adjunct Lecturer in Horn at the University of Texas at Austin.

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3–5pm	Masterclass with 2026 Guest Artist David Byrd-Marrow	37
5pm	LHE rehearsal (Dr. Ed Protzman conducting)	37
5pm	Mock Audition Final Round	225

## Evening Activities at **University Place Hotel and Conference Center**

6pm	Collegiate Pizza Party	UPL Restaurant
7pm	A Lecture/Recital with David-Bryd Marrow Colin Alexsei Shephard, piano	UPL Willamette Ballroom

This is the plenary event of the conference, an interactive lecture/recital with David Byrd-Marrow, Associate Professor of Horn at Oberlin Conservatory.

**Bio:** Hailed as “*stunning and assured*” by the New York Times, Atlanta native **David Byrd-Marrow** is a member of the International Contemporary Ensemble, as well as The Knights. Working with a uniquely wide range of performers, he has premiered works by Anna Webber, Hilda Paredes, George Lewis, Paul Wiancko, Du Yun, Marcos Balter, Eric Wubbels and Jörg Widmann.

David has performed at festivals including the Ojai Music Festival, the *Spoletto* Music Festival, the Mostly Mozart Festival, the *Tanglewood* Music Center, *Summerfest!* at the La Jolla Music Society, the Denver Chamber Music Festival, Tippet Rise, and the Bang On A Can Summer Festival.

He is an alumnus of Carnegie Hall’s Ensemble Connect, and has also made appearances with the New York Philharmonic, the Cleveland Orchestra, the Atlanta, Seattle and Tokyo symphony orchestras, the Orpheus Chamber Orchestra, the Mostly Mozart Festival Orchestra, the Washington National Opera, the Metropolitan Opera and the Chamber Music Society of Lincoln Center. He has recorded on many labels including Tundra, More Is More, Nonesuch, EMI, Deutsche Grammophon, and Naxos.

Mr. Byrd-Marrow received his Bachelor of Music degree from The Juilliard School and Master of Music from Stony Brook University. He is the Associate Professor of Horn at the Oberlin Conservatory.

### **Late night activities are back in Lincoln Hall**

9:30pm	Late Night Reading Sessions	37
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Led by Jeffrey Snedker (CWU), this will be an informal opportunity to read through some large horn repertoire not otherwise featured in the LHE rehearsals/performances.

<u>Sunday</u>		<u>Room</u>
8am	Guided Warmups (Elizabeth Schmidt)	37
9am	Solo Contest Meredith Stemen, Symposium pianist	37

Featuring 12 participants, the winner of the solo contest will perform at the final concert. The solo contest is open to all to watch.

**Closing Activities at University Place Hotel and Conference Center**

11am	LHE dress rehearsal	UPL Willamette Ballroom
12pm	Final Symposium Concert	UPL Willamette Ballroom

The final concert will consist of some closing remarks from Dr. Partridge, a performance by the eclectic Northwest Horn Orchestra—coordinated by Jen Harrison and Becca Olason and conducted by David Bryan—and the Large Horn Ensemble.

2pm	Oregon Symphony Matinee	Arlene Schnitzer Concert Hall
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