
Historical Horn Conference

Moving Horns: Worldwide Migrations in Horn Playing

July 3rd

Historical Horn Conference opening concert (with program notes):
le neuf-heure-trente, de Paris à Gand
& presentation of the « Historic Horn Handbook »

9.30h - Library

Anneke Scott, natural horn & Toby Sermeus, pianoforte

Anton Reicha: *Solo en Mi majeur, pour cor et piano*
Louis-François Dauprat: *2e Solo de Cor (excerpts)*
Frédéric Duvernoy: *Nocturnes No.1, 'Mes Adieux'*
Martin Joseph Mengal: *Allegro from Sixième Solo*
Jean Baptiste Mengal: *Thème de Rossini*

*For the opening concert of the IHS51 Historic Horn Conference here in Ghent it seems more than appropriate that the work of two eminent Belgian horn players, Martin-Joseph and Jean-Baptiste Mengal, should be celebrated in style. In **Le neuf-heure-trente, de Paris à Gand** Anneke Scott explores the music of prominent students and teachers from the circle of the early 19th century Conservatoire de Paris. Anton Reicha, the influential composition teacher, is paired with his student and champion Louis-François Dauprat. The work of Martin Joseph Mengal, another student of Reicha's and the founding director of the Royal Conservatory of Ghent, is paired with a Nocturne by Martin-Joseph's horn teacher Frédéric Duvernoy. This is followed by a short work by Heinrich Domnich, the horn teacher of the younger Mengal, Jean-Baptiste, horn player in Paris with both the Théâtre Italien and the Opéra whose *Thème de Rossini* closes this short recital.*

This recital will be followed by the launch of Anneke Scott's new book on learning the natural horn. Her "Historic Horn Handbook" sets out to introduce prospective natural horn students to the immense wealth of sources provided by horn players and teachers over the centuries. This first volume covers the foundations of natural horn playing, from the basics of choosing instruments and mouthpieces through to detailed information on hand-technique, etudes, duos, trios, quartets and much more, this volume will provide a thorough grounding for anyone wishing to learn more about this instrument.

Historical Horn Conference lectures

chair: prof. dr. Francis Maes (UGent)

10.30h – Goethals

Jeroen Billiet - School of Arts Gent (BE) – keynote

Brave Belgians! Ghentian horn players and the "lyrical" style, 1872-1962

In around 1870 both Belgian horn repertoire and playing style undertook a drastic stylistic volte-face. The earlier joyful and elegantly ornamented manner instigated by the eminent musicians Martin-Joseph Mengal and François-Joseph Fétyl suddenly changed into a highly poetic and lyrical musical language with an emphasis on transparency, simplicity, and accessibility. This lyrical horn playing style was promoted by a generation of players who had been trained at the Liège Royal Conservatory. These emerging artists were aided and abetted by the artistic and institutional achievements of leading figures in the Belgian music scene as François-Auguste Gevaert, Théodore Radoux and Adolphe Samuel. The new style of playing spread rapidly in the quickly growing Belgian horn scene, and —through the diaspora of Belgian émigré musicians—also impacted upon orchestras abroad. A particular development of the lyrical style emerged at the Ghent Royal Conservatory during the Belle Epoque era. These Ghentian players would have a notable impact on a significant proportion of romantic Belgian repertoire as well as on future generations of players worldwide. This opening keynote of our Historical Horn Conference will focus on the conditions that led to the creation of this hitherto underexposed episode in horn history in relation to repertoire, instrument use and global importance.

11:15h-Goethals

Vincent Andrieux - la Sorbonne, Paris (FR)

The Very First Recording of a Wind Quintet: French Wind School during the Belle Epoque

Over the last twenty years, the study of the musical performance has evolved by taking into account a new type of source: historical recordings. Having been considered for a long time as collector's items, when it was not simply "sizzling" curiosities (just like a collector listening to these old crackling recordings in front of a crackling fireplace !), cylinders and 78 rpm are now the subject of a more scientific approach which allows us to discover information on the playing style from the end of the romantic period. The crossing of historical recordings with teaching materials, periodicals and the examination reports from conservatories (when they exist) makes it possible to reach a degree of reliability rarely reached until now.

The purpose of this lecture will be to illustrate this approach with the very first recording of a wind quintet (unknown until recently); we will have a closer look at the members' playing style while focusing particularly on the case of the horn player. I will discuss other recordings to refine the musical portrait of these musicians who were among the pinnacle of the French Wind School of the Belle Epoque.

11:45h -Goethals

Aviram Freiberg- University of Haifa (IL)

Tchaikovsky and the emerging Russian school of horn playing

My study overviews the development of the Russian school of horn playing, established by the German Friedrich Homilius (1813/8 -1902). Homilius arrived in St. Petersburg at 1838 to play at the Imperial theatre and became a horn professor at the St. Petersburg music conservatory (established in 1862) at 1870. It will represent a short analysis (with examples) of Tchaikovsky's writing for the horn and will try to track its origins and sources of influences, relating to both Tchaikovsky's teachers: Anton Rubinstein (1829-1894), Nikolai Zarembo (1821-1879) and their teacher Adolf Bernhard Marx (1795-1866), Tchaikovsky's contemporaries and predecessors and the active horn players at the time in Russia.

Tchaikovsky usually employs four valve horns in F. He uses a restricted diapason for the horn, which he keeps rigidly and generally does not exceed second octave G (sounds second octave C). On rare occasions he asks for G#/A flat, but never exceeds these notes. His Chromatic harmonic language together with the diapason restrictions he casted on himself and lack of frequent breaks result in parts that require stamina and endurance in order to cope with the repeated high notes within a restricted tessitura.

It seems to me that Tchaikovsky was advised by a horn player or by his teachers as for the optimal range of the instrument. However, it also seems that had he further consulted with a horn player, maybe he would have used more breaks and expand the narrow tessitura of the high parts. This lecture will suggest why did Tchaikovsky develop this unique way of writing, featured already in his first symphony Op. 13 (1866).

HHC lecture - Recital

Musical Treasures for Horn in the Lund University Library

13.45h – Library

Toby Sermeus, piano

Kathryn Zevenbergen - University of Regensburg (DE)

& Teunis Van der Zwart - Amsterdam Conservatory (NL)

The University Library in Lund, Sweden, has a number of eighteenth-century music manuscripts featuring the horn. This music was originally copied for the Akademiska Kapellen [academic orchestras] of Lund and Uppsala, both of which were very active during the second half of the eighteenth century and would have had contact with the Kungliga Hovkapellet [royal orchestra] in Stockholm, the only professional orchestra in eighteenth-century Sweden. The directors of these orchestras went to great lengths to procure music, soliciting donations from local nobility, traveling hundreds of kilometers to copy sources themselves, and using their limited budgets to purchase what they could not borrow. The most well-known horn manuscript is a unique compendium of eighteen concertos and trios, most of which have not been preserved in any other collection. Many lesser known, though equally intriguing, manuscripts are also preserved in the library: these include an anonymous concerto for two horns, copies of Telemann, Graun, and Heinichen concertos, an anonymous trio sonata for violin, horn, and bassoon, an anonymous march for four horns, an aria by Gottfried Lindemann for soprano and two horns, and the autograph for Henrik Philip Johnsen's horn concerto, as well as a number of quintets and sextets for two horns and other instruments.

This lecture recital discusses the history and music of the Lund collections. Unique manuscripts and their contribution to the known natural horn repertoire will be introduced, with the intention of highlighting the lesser known, and especially anonymous or unpublished works. These manuscripts shed valuable light on important questions in historic horn playing, such as low horn and high horn specialization, and hand stopping and pitch bending techniques. The provenance of these manuscripts also illuminates the circulation of music and musicians in Europe, especially the relationships between German and Swedish courts and orchestras.

Historical Horn Conference Lectures

chair: dr. Ignace Dekeyser (honorary curator Museum of Musical Instruments Brussels)

14.30h – Goethals

Richard Seraphinoff - Bloomington University (IN, USA)

The Reconstruction of Baroque, Classical and Romantic Horns

This lecture will discuss the issues involved in reproducing baroque, classical, and romantic horns. As a player, teacher, scholar, and maker of natural horns, I have worked to identify instruments appropriate for the music of various periods and

countries, sought out originals in museum collections, developed designs for natural horns and early valve horns and working methods to make them as true to the originals in appearance and playing qualities as possible. This lecture will use specific instruments as examples to discuss the methods of measuring original instruments, making of tooling, the challenges involved in determining dimensions, materials, decorations and appearance, and methods of construction. I will also discuss compromises that have been made in the early horn world, such as the use of crooks on baroque orchestra horns (before the middle of the 18th century the horn was almost exclusively a fixed pitch instrument, without crooks) and the use of ventholes on baroque horns. In recent years, some players have become interested in fixed pitch baroque horns, requiring the development of these models. Another area that will be discussed is the "true" Classical horn of the last quarter of the 18th century, which is a smaller classical horn, without tuning slide, meant to be played with the hand in the bell. This smaller classical horn by makers such as Anton Kerner in Vienna is more appropriate for Haydn and Mozart than the larger 19th century French instruments that are often used for classical period music.

Instruments that will be used to illustrate these issues:

Baroque horns by Haas and Leichnambschneider - ca. 1720 - 40

Early classical horn by Anton Kerner - 1760

French Cor-Solo by L. J. Raoux - 1810

Two Stölzel valve horn by Halari - 1830

Single F/Bb horn by Alexander - 1900

15.00h - Goethals

Isabel Osselaere – Brugge (BE)

Decorated Horn Bells in 19th Century Paris: an analysis of techniques and materials.

Polychrome brass music instruments can be found in most music instrument museums. Despite this, the documented knowledge of used materials and techniques of the decorative layer is limited. This compromises conservation treatments. This research aims to contribute to the knowledge of the technical art history in order to support future research to refine the conservation treatments.

The existence of musical instruments from the same maker, of the same model and with the exact same decorative layer is unique. Two natural horns made by Courtois Frère between 1803-1845 in Paris, France, with the same polychrome horn bell decoration, were examined. The aim was to determine the historical materials and techniques of the polychrome layer. The polychrome layers were examined using microscopy, XRF, FTIR-FPA and SEM-EDS, and supported by research in literature on European Lacquer and brass instruments. Despite the fact that they have the same pattern, there are differences in material technology. The painting on one of the horns consist of more layers and has an extra metal leaf as first layer. The application techniques and structure of the polychrome layers are the same. For this reason we suspect the same workshop or person is responsible for manufacturing the decorative layer on both horns.

A reconstruction of the polychrome layers and research into the workshops can provide more information and possible sources of recipes, patterns and the artisan behind the instruments. Besides refining the conservation treatments, expanding this research could make it possible to date musical instruments more accurately based on their polychrome layer.

15.30h - Goethals

dr. Ignace Dekeyser - Gent (BE)

Horns, Saxhorns, "Wagner"-tuben and the Mahillon Wagner Band

The history of Wagner's use of "Tuben" is a bit mystified by the assumption that a genius like Wagner quite normally would make genial choices in his instrumentation. The reality is that Wagner not really knew how to write for the "Tuben" that he foresaw in the tetralogy and that not have been used during his lifetime.

This paper stresses upon the differences in orchestral treatment of horns and saxhorns from Wagner's perspective and on Gevaert's ideas of "Wagner"-tuben from the perspective of an orchestrator. In this context it is also interesting to look in detail to the Wagner band that Mahillon furnished to the Brussels Conservatoire, and that was conducted by the horn teacher of that institution, Théo Mahy.

16.15h - Goethals

Chris Larkin (UK)

The Hunting Horn in France –from the Roncevaux to the Revolution

It is in the French language that most of the Mediæval works concerning the hunt are written. The Chanson de Roland, depicting the Battle of Roncevaux in 778 AD, appeared in the mid-11th century; the mid-13th century didactic poem, La Chace dou Cerf dates from the mid-13th century; Guyllame Twici, Master of the Hunt to Edward II of England, wrote his Le Art de Vénerie around 1327. In the decade following this, the first work in prose, le Livre de Roy Modus et de la Reyne Racio, appeared - 15th century copies of which contain beautiful illustrations of horn-carrying huntsmen. The first hunting treatise to contain any sort of tablature of hunting horn calls, Hardouin's Le Trésor de Vénerie came at the end of the 14th century.

My talk encompasses all these sources, continues through the demise of the oxborn through the re-appearance of brass horns and their evolution from the short trumpet forms to the three types of 4.5 metre true horns that appeared between (approximately) 1705 and 1817.

17:00h - Goethals

Stefaan Verdegem - Royal Brussels Cons. (BE)

Bart Aerbeydt - Freiburger Barockorchester (DE) & Mark De Merlier - B'Rock Orchestra Ghent (BE)

What You See Is (not always) What You Get: the Eichentopf horn and other Leipzig Bach wind instruments reconsidered.

Opposite to e.g. Nurnberg, the city of Leipzig did not have musical instrument making guilds in the eighteenth century. An examination – for copying purposes – of surviving Leipzig wind instruments from the Bach era, brought new insights about wind instrument making in this city in the second quarter of the eighteenth century, with respect to authorship and subcontracting. A comparative study showed often huge differences in between instruments of the same maker, suggesting that the maker's name on the instrument is not necessarily the same person as the one who made it.

July 4th

Historical Horn Conference lectures

9.00h – Goethals

Ulrich Hübner (DE) and Martin Mürner (CH)

Keynote: Bells Up: the way you always wanted to play Mozart but were afraid to do so.

At the begin of the 21st century, a new performance tradition of the natural horn can be found: The predecessor of the modern valve horn has left the vitrous coffins of the museums and entered the stages of the musical world again. Several generations of researchers have provided us with information, safely playable copies of historical horns are available from a number of instrument makers. How to use them is taught at conservatories, and the instrument is heard not only in specialist's circles, but in countless performances and recordings all over the world.

During the last years, a critical review of the established, standardized image of the natural horn has started. How appropriate are our beloved Raoux, Courtois and Halari horns for performing music by Haydn, Mozart and Beethoven? How appropriate is the playing technique described in the tutors of the 19th century for orchestral music of the second half of the 18th century? These initial questions initiated a process of rethinking the history and use of the natural horn in the 18th century. Within the frame of a research project of the Bern University of the Arts (CH), in a first step all cases of misdatings and later alterations of instruments were excluded. Proper attention and value was given to the existing relevant examples in instrument collections. Written and iconographical sources were carefully reevaluated. In the end, an unexpected, rather dramatical conclusion has to be drawn: a lot of what we do „historically informed“ today, is based on faulty data and sheer assumptions. Significant gaps of knowledge need to be filled: a completely ignored family of instruments and a different playing technique are waiting for a re-discovery!

9.45h – Goethals

Marlane Campbell - Sydney Conservatory of Music (AU)

Historically Informed Horn Performance in the Early Eighteenth Century Tradition

For modern horn players, the primary issue regarding early eighteenth-century horn playing comes primarily from how to accommodate the intonation issues inherent in horns of the period. Lacking valves, these horns were restricted to the natural harmonic series, several of which did not conform to standard tuning temperaments of the time. This did not appear to be an issue as these notes appear frequently and consistently in music from the early eighteenth century. The lack of documentation from this period has led to the persistent use of historically in-authentic techniques in modern day historically informed performance: vent-holes or hand-stopping. While vent-holes have been established as a modern addition, the authenticity of hand-stopping is the subject of ongoing debate.

This research project investigates that horn players during the eighteenth century instead performed the horn without the aid of vent-holes or hand-stopping to correct intonation, and that this practice greatly influenced the performance of baroque horn repertoire in the same way hand-stopping influenced performance of classical horn repertoire. Understanding these techniques, practices and associations is necessary in adopting a considered approach to historically informed horn performance, achieved through the investigation of historical techniques available to eighteenth century horn players; the strong cultural associations that players and audiences afforded the horn in its position as an instrument of the hunt; and how the stylistic aspects of high- baroque performance practices can be incorporated into historically informed horn performances.

Interlude: Portrait Hall Concert

Hildegard Horn Ensemble, the Intercontinental Natural horn Ensemble, Mengal Ensemble

(See details fringe p:)

Historical Horn Conference lectures

11.00h – Goethals

Chair: dr. Steven Vande Moortele (Toronto University)

Pepe Reche (ES)

The Petrides Brothers in Barcelona: Two Bohemian Hornists at Barcelona's Opera House (1794-1798)

The Petrides brothers, Joseph (1755-ca. 1833) and Peter (1766-ca. 1836), were an outstanding example of travelling virtuosi hornplayers at the end of the 18th and the beginning of the 19th century.

They were born in Prague and gave public and private concerts all over Europe during almost 50 (!) years. The brothers performed for kings and royal courts in Spain, Portugal and United Kingdom and even for the Pope in Rome.

This research enlightens the period 1794-1798, when the two bohemian brothers stayed in Barcelona. The two hornplayers were engaged as members of the orchestra of the Teatre de la Santa Creu (the opera house in the city) and played a very important role as soloists.

Their remarkable career contributed to the development of musicians' professional activities in Barcelona during the end of the 18th century. Even more, their playing influenced the writing of local composers such as Carles Baguer (1768-1808) and Ferran Sor (1778-1839).

After that, the Petrides settled in London where they played in the Italian opera and were founding members of the Philharmonic Society. The records of that era inform that they surprisingly retired from playing and that travelled back to their hometown Prague.

11.30h – Goethals

Gabriella Ibarra (VE)

The Horn in Venezuelan colonial Music

The hand horn or natural horn was a fundamental part in the organic instrumental used by composers of the so-called "Escuela de Chacao" during the colonial period in Venezuela. Practically it is present in all the works of the period. But on the type of instrument used and the treatment that was given at that time, almost nothing was known. From an examination of a selection of the Venezuelan colonial music works, we made an initial inquiry about the hand horn use in such compositions, its limitations and opportunities, type of instrument used its function within the orchestration and from this analysis we infer the quality of interpreters for which these were written. As this body of Venezuelan musical works is the oldest known and still remain in the country, we can thus lay the ground for writing the future history of horn in Venezuela. This work falls within the framework of the studies of musical performance that bring forward experts as Carmona (2006), Dart (2002), Kenyon (1988), Lawson and Stowell (2005), Nagore (2004), Ohlsen (1993), Rink (2006), and Taruskin (1995). Considering all these perspectives, we design a methodology consistent with our initial unknowns, seeking an objective profile, clear and coherent of musical performance.

12.00h – Goethals

Teunis Van der Zwart - Amsterdam Conservatory (NL)

Beethoven and the Cor Basse

In studying horn methods published in Paris at the end of the long 18th century, it becomes apparent that horn teachers and players made a clear distinction between high horn (cor alto) and low horn (cor basse) with their respective timbres. This is for instance what Dauprat wrote in his Method (Paris, 1824):

The Tenor voice and the Bass voice offer another comparison, so much more appropriate to the instrument, concerning how one [performer] does not know how to execute the other [part]

In the vast majority of the orchestral scores by composers of the classical period it looks like the different timbres of cor alto and cor basse were taken for granted.

Particularly strong evidence of expected sound differences between cor alto and cor basse can be found though in a number of orchestral works by Ludwig van Beethoven (1770-1827), one of the most innovative genius composers ever, and always keen to discuss instrumental possibilities with players.

By the time Beethoven wrote the longest and most important of these solos, -the illustrious lines for 4th horn in his 9th symphony-, he was completely deaf. His inner ear must have remembered the typical mellow sounds of the cor basse and

probably even the sound of the most renowned horn player of the eighteenth century, Giovanni Punto, for whom Beethoven wrote his Sonata for Piano and Horn, op.17.

In this lecture I will discuss the different timbres and sound esthetics of cor alto and cor basse, in a quest for the almost forgotten typical sound colour of the latter. Including audio video samples.

Interlude Concert

13.30h -Miry

Interlude: Historical Horns and More

Bernard & Thibault le Pogam, Renée Allen, Bart Cypers, Jean-Pierre Dassonville

Historical horn Conference Lecture - Performance

14.45h -Library

Toby Sermeus, pianoforte

Jeffrey Snedeker - Central Washington University (US)

Hand and/or Valve? Meifred, Urbin, Kastner, and Valved Horn Teaching in Paris ca. 1830-1860

In 1833, Joseph Émile Meifred was hired by the Paris Conservatoire as its first valved horn teacher. Already a published author and reputable performer on the instrument, Meifred promoted an approach that combined traditional natural horn technique and valve technology. He published a comprehensive method for the instrument in 1840 that was embraced by the Conservatoire administration and Meifred's teacher/colleague, Louis-François Dauprat.

The Conservatoire was not the only institution concerned about valved brass instruments in music. The establishment of the Gymnase du musique militaire in 1836, France's latest attempt to improve military music, included instruction on valved instruments with its own collection of teachers. The Gymnase horn teachers also wrote their own method books, including Georges Kastner (1840) and Donatien Urbin (1852). These authors recognized the work of Meifred but offer their own opinions on the best uses of valves on the horn.

After various financial difficulties, the Gymnase went on hiatus in the mid-1850s. Meifred, however, continued to teach valved horn at the Conservatoire until his retirement in 1863, when the administration abruptly discontinued classes for valved instruments. The revival of military music training at the Conservatoire in the late 1850s led to the reinstatement of some valved instruments, but the teaching of valved horn at the Conservatoire had to wait almost another 30 years. This presentation will discuss the common ground, differing views, and performance ramifications of the valved horn methods by Meifred, Kastner, and Urbin, and will include performances that demonstrate the techniques involved, especially those of Meifred, during this transitional period for the valved horn.

Historical horn Conference lectures

15.30h - Goethals

Chair: prof. dr. Steven Vande Moortele

Claude Maury - CNSM de Paris (FR)

The horn in search of chromaticism in the 18th and 19th centuries

This paper will focus on the search for chromaticism of the horn in all its aspects. If for some instruments of the brass family the chromaticism seemed to be set as soon as the sixteenth century, and even before, for the cornetto, the serpent or the sackbut, it was not as clear for the trumpet or for the horn. In the beginning of the eighteenth century, the horn players found their own solution with the stopped notes while developing in the second half of the century other systems, trying to get a more homogeneous chromaticism: Maresch in Russia with the "Russian horns", Kölbl, also in Russia, with its "Amor-Schall", or Charles Clagget in England with the chromatic French horn.

At the beginning of the 19th century, we can talk about revolution with the Staelzel's and Blühmel's invention: the valves. They took a joint patent in 1818 and it was curiously the same year that Dupont took a patent for an omnitonic horn in France, an invention that somehow turned its back on the valves, originally intended for a homogeneous chromaticism. From this moment onwards, the chromaticism pathways will be divided into several categories: the new mechanisms, mainly valves that lengthen or shorten the pipe; holes, especially for the "cors à clés" or bugles and stopped notes for the horn, which won't disappear even with the reign of valves.

These changes will of course not go without a great impact on horn music, either solo or in the orchestra as well as in chamber music, unless it's rather the opposite in that it is musical writing that has partly caused these evolutions in these systems. Meanwhile, many patents will be registered for some crazy inventions: the transposing cylinder of Pelitti, Cervený, Gautrot and others; duplex instruments or Sax's 6-pistons horn. Many of them will remain anecdotal and will delight museums and collectors.

Daniel Lienhard – Berner Symphonieorchester (CH)

20th Century Compositions for Natural or Hunting Horns

When at the beginning of the 20th century the Paris Conservatoire gave up the class for natural horn and the French composers no longer composed for the natural horn a development came to its end which had begun many decades earlier : the replacement of the natural horn by the valve instrument.

*For most composers the colours and specific harmonies of the natural horn and the possibilities it offers were no longer a source of inspiration. It could even be said that they didn't know them at all. There are some exceptions : Among the really important composers of the 20th century, the Parisian composer Charles Koechlin, one of the most independent spirits of his time, was one of only a few interested in the natural horn and the trompe de chasse since the beginning of the century. He not only mentions the valveless instruments in his *Traité de l'orchestration* but composed several pieces for cor simple and trompe de chasse. In Switzerland, at least two composers, Alphonse Roy and Robert Suter, wrote pieces for valveless horns some years before the natural horn became fashionable again through the Renaissance of period instruments.*

*In his piece for four natural horns in four different tonalities and orchestra *Unter Messingbäumen*, Kurt Schwertsik, the famous Austrian hornplayer and composer, is perhaps the first to have written again a piece in the tradition of Louis-François Dauprat's famous *Quartets*.*

It will be interesting to see similarities and differences in writing for the natural or hunting horn by four composers coming from four completely different musical traditions.

Interlude Concert

16.30h –Library

Interlude : **Jorge Renteria Campos**
Forster Concerto

Historical Horn Conference Lectures

Chair: prof. dr. Steven Vande Moortele

16:45h - Goethals

John Manganaro - Hofer Symphoniker (DE)

The Development of Hand Technique in the Latter Part of the 18th Century

This lecture explores the development of hand technique and its application to the orchestral repertoire. The concept of using the hand in the bell to chromatically alter pitches of an instrument otherwise limited to the harmonic overtone series developed over time, as is the case with all innovation. Initially reserved for soloists and virtuosos, this technique evolved through several generations of horn players who developed, expanded, and spread the idea until it eventually became the accepted standard in the early part of the 19th century. A thorough examination of primary sources demonstrate this gradual process and allows for new observations into some of our most beloved (and often performed) classical repertoire. The horn has changed more than perhaps any other instrument over the course of its history. Past scholarship into horn performance practice has established three distinct methods confined to three distinct time periods: Baroque Horn (c.1700-c.1750), Hand Horn (c.1750-c.1830), and Valve Horn (c. 1830-present). Is it possible that this oversimplification has led to mis-representations of the instrument as it would have been understood by the audience, composers, and performers of the period?

This presentation will examine and cross reference written, pictorial, and musical sources of the classical era in order to better define and understand the way the horn was played and sounded. This is especially relevant to the presentation of the horn to modern audiences in historically informed (inspired) performances. How did composers like Mozart and Haydn expect horn parts in their symphonies to be performed?

17:15h - Goethals

Thomas Hiebert - California State University (US)

Extant Cadenzas from Late 18th-Century Horn Concertos: What They Tell Us About Period Cadenzas and the Development of Horn Technique and Hand-Stopping

Opportunities for improvised cadenzas in horn concertos from the 18th century increased as the 19th century approached, as is clear from indications in the music of the period. But what exactly did the hornists play in these improvised sections of concertos? Relatively rare extant examples of written-out cadenzas in manuscripts from the late 18th century give us a fascinating view into how they might have been performed.

Cadenzas are of particular interest as a logical place to look for developments in horn technique, because it is at these spots in solo works that performers could demonstrate their prowess with the newest, most fashionable, and novel playing styles. Clearly, cadenzas were tailored to a given player's abilities, thus the demands and style of a particular cadenza might not necessarily represent that which would be played by all performers. Nevertheless, upon scrutiny, patterns of innovation and

virtuosity emerge in these cadenzas relating to the development of horn technique and hand-stopping, and this will form the basis of my discussion.

Using little-known manuscript excerpts, I will discuss and demonstrate how performers would likely have performed their cadenzas. More specifically, I will be discussing cadenzas from selected manuscripts of horn concertos by [Anton Joseph Hampel], Franz Xaver Pokorny, Antonio Rosetti, and Johann Christoph Vogel that range from the mid-to-late 18th century. These cadenzas also give us the best idea of what performers of Haydn's and Mozart's celebrated horn concertos might have played.

The proposed paper has benefits that are both historical and practical: from a purely historical standpoint, the study of cadenzas enriches us by helping us discover more about how the horn players of earlier periods performed; from a practical standpoint today, we can learn something that will allow us to gain insight into some new ways of interpreting the music.

End of Session Drink

18:00 – Exposition Hall

July 5th

09:00h-13:00h – MIM Brussels

Visit to the Brussels Musical Instruments Museum (MIM) & horn reserve
(30€ including train tickets, upon reservation at the service desk- (see page social program)

Natural Horn Competition -Public Finals

14:00 – library