
Lectures, Lecture-Recitals and Workshops

July 1st

Lecture

I play Modern Horn - Why would I bother with playing the Natural Horn?

13.45h - Exhibition Hall 1

Michelle Stebleton

This lecture serves as an introduction to the benefits of studying natural horn, even if the performer never wants to master the early instrument. We will explore the ways in which a little bit of knowledge can revolutionize modern playing, including interpretation, technique and even the ability to transpose better.

Lecture

A New Generation of Hornist-Composers: Celebrating Contributions to our Solo Repertoire Since 2005

14.30h – Exhibition Hall 1

dr. Kim Rooney Hagelstein

*An instrument with a reputation for being complex and difficult, the horn has intimidated many mainstream composers. However, horn players have often been willing to embrace the challenges of writing for our somewhat unpredictable instrument. For centuries, hornist-composers have led the horn repertoire in new directions and reflected the aesthetic of the horn community. A close look at contemporary hornist-composers and their music can tell us much about directions horn players wish to take our repertoire. This lecture will survey the contributions of the newest generation of hornist-composers, including Gina Gillie, Wayne Lu, Brett Miller, Gregory Miller, James Naigus, Drew Phillips, and others. In addition to offering an overview of their compositions, Hagelstein will survey trends in this repertoire and consider how this generation is influencing the horn repertoire. In addition to discussing these composers and their works, Hagelstein will provide a list of solo horn works composed by horn performers since 2005. This lecture is a follow-up to Hagelstein's earlier research on *Compositional Trends in Solo Horn Works Composed by Horn Performers (1970-2005): A Survey and Catalog*, published by the University of Cincinnati in 2008.*

Lecture / Workshop

Playing from the Core – new Method for the Horn

15.15h – Exhibition Hall 1

Tommi Hyytinen

*In this lecture DMus Tommi Hyytinen will present his new *Playing from the Core Method* - a new, more comprehensive approach to horn playing. *Playing from the Core Method* consists of three parts: *body, body and mind connection and balanced practice*. The *body* chapter consists of optimal playing posture, natural coordination of respiratory muscles, voice production from the deep muscle layers of the body and the cooperation of embouchure, tongue and larynx. In the *body and mind connection* chapter physiology of stress and anxiety are surveyed as well as awareness and mental training supporting the playing, and mental preparation for performance. The *balanced practice* section of the method consists of quality, diversity and rhythm in training and new, more holistic exercises for horn player. In the *Playing from the Core Method* there are included many physical and mental exercises for the player and lot of playing exercises. In the lecture Hyytinen will present the key issues of the method and instruct several body control and mental training exercises that will aid in horn playing. The body control exercises of the method are based in Pilates method and in somatic training.*

Sound-sculpting 1

Trial Session

16.00h - Miry Café
Reservations at Service Desk

Patrick Housen

How would a horn sound if it was used as a live performance tool for the creation of live electronic music. During these sessions he invites fellow artists to enter the sonorous space of his SoundSculpting performance. Horn sounds are captured by Patrick Housen, digitally distorted and reinstated in an immersive, evolving sound sculpture. In these interactive sessions performers compose, improvise, react and communicate with each other. Expect atmospheric layers, enticing grooves and warm melodies.

We need open-minded performers that want to discover a new path in their collaborating field. All welcome to come and observe the live sessions.

Picture: SoundSculpting/Housen

Lecture

High Chill, an interactive lecture designed to “move on” up easily into the high range.

17.15h – Exhibition Hall 1

Patrick Hughes

An overabundance of energy is spent teaching and learning various breathing and blowing techniques to improve one’s high range. The primary culprit of a weak high range, though, is too much tension in the upper body and neck. In this lecture I will present five specific exercises (Harmonic Slurs, How To’s, Minor Thirds, Bach Flexibles, and High Colour Tones) that focus on reducing body tension while practicing and then playing in the high range. Participants will be able to try the exercises during the lecture and discuss how and why they work. Hopefully, after the lecture, participants will be armed with new ways to practice so that they can “chill” in the high register.

Workshop

Focal Dystonia Workshop

17.15h - Jansenius

dr. Amy Thakurdas

Amy Thakurdas will share her current research on Musicians Focal Dystonia (MFD). The workshop addresses stress and pain management methods. She includes a variety of exercises which address embouchure issues and muscle misalignments and imbalances for French horn players.

Interactive Lecture – Recital (**Bring your horn!**)

Influence, Sound, and Functional Aesthetic of the Expanded Horn Section in Symphonic Works by Mahler and Strauss

18.00h – Exhibition Hall 1

Matthew Mauro

In this lecture, I will explore the historical factors that influenced Gustav Mahler and Richard Strauss to write for expanded horn sections in their symphonic writing, and subsequently the aesthetic function of the large section in their music. Standard orchestration practices warrant a four-horn section, but the innovation and cultural acceptance of the valve horn enabled enhanced technical and sonic possibilities for Mahler and Strauss’s horn writing. This development, in tandem with experimental trends in orchestral expansion in the middle to late nineteenth century, provided composers a new set of tools for symphonic writing. Previous research indicates that Strauss and Mahler’s writing demonstrate the horn’s overall increased orchestral role into the nineteenth century. However, I will examine their symphonic works in order to determine the significance in of the sheer size of the horn section in their writing. Selections of their compositional output scored for six, seven, or eight horns serve as case studies. Analysis of their music, in addition to performance notes, suggest that Mahler and Strauss were quite interested in the strong sonic effects and overall sense of “expansion” created by a large horn section, perhaps more so than the increased contrapuntal possibilities. An important component to this lecture will be voluntary section playing. I have excerpted passages from their works that they could have written for 1-4 horns but chose to score 6-8; real-time performances of these passages, with both a reduced and expanded section, demonstrate the significant sonic impact of Mahler’s and Strauss’s scoring. For example, listening to the opening of Mahler’s 3rd symphony played by 4 horns, and then 8 horns (or 9 with assistant) appears to yield little difference in volume and notable difference in sonic depth. Bring your horns and be ready to play some of the best orchestra repertoire we have!

July 2nd

Group Warmup

with Featured Artist **Tom Varner** (max 70 ppl)

8.00h – Jansenius

Massed Ensemble Workshop

with **Lindsey Stoker** (Royal Northern College of Music)

9.00h – Jansenius

Tim Jackson: *The Sound of Music Suite*

Queen (arr. Tim Jackson): *The Show Must Go On*

Freddy Mercury (arr. R. Bissill): *Bohemian Rhapsody*

Lecture & Workshop
Embouchure Injury: A Rehabilitation Journey

9.00h – Goethals

Francesco Lo Surdo

When brass players are confronted with embouchure injuries, what are we to call it? who do we turn to for help? what do we do? In the past brass players have been very quick to label embouchure injuries as "loss of chops" or under a blanket term of "focal Dystonia" when it may not be. This talk will be based on the 10-year study 'sound practice' put out by Bronwen Ackerman and the University of Sydney on injuries in musicians. The talk uses my own experience of rehab and recovery from embouchure overuse syndrome as a case study of the research, and methods used by Bronwen Ackerman as a lecturer in anatomy teaching a brass player to form an embouchure again from scratch. come on the journey of how systematic anatomical exercises have been used away from the instrument to assist in the rehabilitation and full recovery of many brass players in Australia, and around the world.

Lecture

Transcriptions of the Bach Cello Suites in the Original Keys

10.15h - Goethals

Daniel Katzen

After 47 years studying, adapting, editing, recording, performing and teaching Bach's magnificent Suites for Solo 'Cello, University of Arizona Fred Fox professor Daniel Katzen has completed his project of empowering horn players the world over to take to heart the greatness of Bach's masterpieces, enabling horn players access to the joys of these monumental works. Professor Katzen has kept the original keys of each of these Suites, allowing the natural flow of their original intentions. Nearly all other editions of the Suites have altered some of their original tonal settings, while Prof. Katzen has maintained the original Urtexts with only grace notes as chordal harmonies and some extensions of range. Nonetheless, their intentions are as nearly identical as possible given the strictures of adapting string music for the horn. Prof. Wendell Hoss gave modern hornists the great gift of introducing to the horn world the joy and erudition of adding these Suites to their rightful place in the 'Cello repertoire.

Sound-sculpting 2

11.30u - Miry Café

Patrick Housen

See day 1, page

Workshop: Mass Improvisation
with featured Artist **Tom Varner (bring your horn!)**

13.45u – Exhibition Hall 1

Leading Jazz horn player **Tom Varner** invites us to a guided massed horn improvisation.

Workshop: Mass natural horn ensemble
With **Bart Aerbeydt (bring your horn!)**

13.45u - Miry Café

Workshop massed natural horn ensemble with **Bart Aerbeydt** (Freiburger Barockorchester)

Featuring music by Georg Frederic Handel, Martin-Joseph Mengal and others.

Lecture-recital

The Principal Horn Players of the Royal Concertgebouw Orchestra Amsterdam 1888-2019

14.45u – Exhibition Hall 2

dr. Jack Munnecom & Knopf Heritage Horn Quartet Amsterdam
Hans Dullaert, Jack Munnecom, Peter Steinmann, Paulien Weierink

Since its foundation in 1888, the Royal Concertgebouw Orchestra has become an orchestra that is considered to be one of the finest in the world, lauded for its unique sound. Simultaneously with the development of this orchestra, a unique tradition in sound and playing style arose in the horn section: the Amsterdam School. The history of the principal horn players of the RCO can be divided into four periods: the Early Years (1888-1922), the Amsterdam School (1922-1974), New Influences (1974-2004), and the New Amsterdam School (2004-2017).

In a time when the RCO, under the baton of Willem Mengelberg, gained international fame, Richard Sell was one of the leading principals in the orchestra. During his tenure, starting in 1922, the horn section developed a unique sound and playing style. Sell unified the horn section, not only in terms of playing style but also in the instruments that were used. The

entire horn section switched to instruments made by Herbert Fritz Knopf in the 1930s. Throughout the years, the Amsterdam horn section maintained a cultivated way of playing, never forced, always concentrating on the most beautiful sound one could imagine. Beauty of sound, playing with expression, and blending the sound with other musicians in the orchestra, characterize the 'velvet horn sound' of the Royal Concertgebouw Orchestra's horn section.

In this lecture-performance, the history of the Amsterdam School will be presented in a vivid presentation. The "Knopf Heritage Hornquartet" will perform during this lecture-performance. The velvet sound of the Amsterdam School hopefully will inspire you to strive after the most beautiful sound you can make.

Lecture – Recital

"New" works for horn, piano and soprano: Commissions, revisions and adaptations"

16.00h - Mengal

Jan Huylebroeck, piano
Peter Kurau and Pamela Kurau, horn

This program focuses on the performance of new works for horn/soprano/piano (James Walker, Dana Wilson, Eric Street), as well as composing a horn part (for which the principles and process will be demonstrated) for extant works by Schubert, Schumann, and Strauss, and revising works to include horn as an obligato instrument (Schubert Shepherd on the Rock).

Lecture – Demonstration

Horn Performance Practice in Various Jazz Styles: No Improvisation Needed!

17.00h – Exhibition Hall 1

dr. Steven Schaughency

Aside from the fun factor of playing jazz and pop style music on horn, we are now often confronted with the need to perform in these idioms as part of our normal orchestral or chamber music situations. Hornists don't have to be outsiders looking in or intimidated by the complex world of jazz improvisation. With the vast majority of jazz and pop music, there will never be a need for soloing in the Horn part sitting on your stand. However, the expectation is to perform these somewhat foreign styles in a convincing manner, at a professional level and as stylistically correct as one would approach a piece by Mahler versus Haydn. A little bit of research, knowledge and acceptance of some non-traditional approaches will go a long way to expanding the possibilities of the instrument in any of these musical styles.

This workshop will offer a basic introduction to playing a few of the more common jazz/pop styles: swing, funk, latin, bossa nova, jazz waltz, rock, etc. Fundamental to all these styles is the basic principle of how to swing smoothly at various tempi. A written blues etude, in a swing style, will be used to illustrate the differences between playing what is exactly on the page, how many classical players have traditionally approached "jazz", and how the rest of the jazz world would expect it to be played. Examples of articulation methods will be shown to exhibit the subtle nuances in the varying styles as they differ with articulation known and accepted in classical music. All of the above will be demonstrated live with accompaniment of pre-recorded, professional rhythm sections. In addition, a resource list of "100 essential recordings of the horn in jazz" will be made available to seminar participants.

Lecture

Horn 101: Spoken in teen and Tween

18.45h – Jansenius

Michelle Garasi

The new generation of extraordinary artists or arts enthusiasts may be just outside your studio door, but your studio is not in a major arts hub, and the traditional language of performing arts is not part of the culture. Arts are not necessarily a priority, or perhaps they are, but the enthusiast is a first-generation performer and they don't speak "horn". This workshop focuses on pedagogically sound strategies, articulated in tween and teen, to help young horn players embark upon a life-long love for music making and learning in interesting and memorable ways.

July 3rd

Group Warmup

drop the beat (max 70 ppl)

8.00h – Jansenius

Lanette Lopez Compton

Drop the Beat is a unique warm-up routine developed by Lanette Compton, Associate Professor of Horn at Oklahoma State University, for the Oklahoma State University Horn Studio. This warm-up mixes fundamentals with pop songs, using the strict time and tempo of these pop songs as a metronome.

Massed Ensemble Workshop
with **Hans Casteleyn**

9.00h - Forum

Workshop
Performing with a Purpose: Community Engagement That Endures

9.00h - Jansenius

Katy Ambrose & Lauren Hunt

Too often, professional classical musicians grumble when presented with an opportunity to perform “outreach” concerts, viewing it as a “dumbing down” of our art form. However, as we face challenges with funding, shrinking audiences, and lack of interest from the society-at-large, engaging audiences in these types of programs is an essential component of any musician’s skill set. As musicians, we understand the value of the arts and its ability to transcend culture and language, but it can be difficult to demonstrate this importance. By getting involved in our community and working as teaching artists or “citizen musicians”, we can cultivate future audiences and help our communities develop an appreciation for the arts. Ideal engagement reaches beyond simple “one and done” performances, to create lasting relationships between performers and audiences. As highly-specialized artists, we tend to confine ourselves to narrow expectations of what is “good”, but with the expanding global access to all kinds of music, we must ourselves expand our perspectives and abilities. Being open to new ideas and perspectives can help us understand diverse experiences and open a true collaboration with our diverse potential audiences. In this presentation, we will discuss the necessity of interacting with our community within a variety of contexts. We will offer strategies for engagement without compromising musical values, and ways to support our communities through arts programming. This includes embracing art forms beyond classical music, and linking musical styles such as popular, classical, world, hip hop, musical theatre, folk, and more. In addition to discussing strategies for creating interactive audience experiences, we will model examples of programming choices and ways to communicate that employ these strategies, which can reach beyond our perspective as simply horn players.

Historical Horn Conference Lectures

10.30h – Goethals

Jeroen Billiet: *Brave Belgians! Ghentian horn players and the “lyrical” style, 1872-1962*

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

Aviram Freiberg: *Tchaikovsky and the emerging Russian school of horn playing.*

Details: [see page](#)

Workshop
Yoga for Musicians

10.00h - Jansenius

Yoga Lene

You will learn easy and quick yoga tools to use in your daily music life at home, in the practice room or at the concert venue. You will learn how to warm up faster - from inside. You will get knowledge on how to avoid injuries, tensions and how to recover faster. You will get your own “yoga toolbox” to get boosted, grounded, focused or to calm down before, during or after an audition or concert. Since you are all horn players, there will of course be an extra focus on breathing techniques and how to maximize your amount of air. The intention of this workshop is to make you feel free and strong in both body and mind so you can enjoy your playing more and just BREATHE MUSIC. This workshop is for all levels, and there will be given options for all needs. We will lie on the floor and you DO NOT need yoga mat or gym clothes but try to avoid very tight jeans or short skirts. You will not need your horn for this workshop but try to have some time to play right after - to experience the difference and amazing feeling! Yoga Lene’s yoga sessions do not have any religious references - only references to music! Everyone attending will get a written program summary and videos of the sequences after the workshop. Very welcome!

Sound-sculpting 3

11.15h - Miry Café
Reservations at service desk

Patrick Housen

See day 1, [page](#)

Historical Horn Conference Lecture - Recital

13.30h – Library

Treasures for Horn in the Lund University Library

Toby Sermeus, piano; **Kathryn Zevenbergen & Teunis Van der Zwart, natural horn**

Program: [see page](#)

Lecture
a Magical Journey

13.45h - Jansenius

Sissel Morken Gullord

This lecture will revisit the content of the much-acclaimed TEDx-talk "A Frozen magical journey from the Norwegian mountains". I will demonstrate the high-pitched singing called "hujing", play the wooden lur and the bukkehorns and will also tell my own little fairytale of how a Norwegian woman, living on a farm in Norway, got involved in Disney's biggest success ever. The lecture invites the audience to take part in a following interactive question round.

Historical Horn Conference Lectures

14.30h – Goethals

Chair: dr. Ignace De Keyser

Richard Seraphinoff : *the Reconstruction of Baroque, Classical and Romantic Horns*

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

dr. Ignace Dekeyser: *Horns, Saxhorns, "Wagner"-tuben and the Mahillon Wagner Band*

Chris Larkin: *The Hunting Horn in France –from the Roncevaux to the Revolution*

Stefaan Verdegem, Bart Aerbeydt & Mark De Merlier: *What You See Is (not always) What You Get: the Eichentopf horn and other Leipzig Bach wind instruments reconsidered.*

Details: See page

Lecture –Recital
Moving Horns into the 21st Century

14.45u – Jansenius

South Florida Chamber Ensemble

Myrna Meeroff, horn, Marie Schwartz, flute, Christine Pacual Fernandez, clarinet

Frederick Glesser: *A distant Love*

Rebecca Clarke: *Viola Sonata*

Chiquinha Gonzaga: *Atrahente*

Florence Price: *The Oak*

Moving Horns in the 21st Century is a lecture-recital that explains how the South Florida Chamber Ensemble is pushing the envelope of what a horn can do. Our resident scholar and hornist, Myrna Meeroff, explains the three ways that the South Florida Chamber Ensemble expands the horn repertoire and forces the horn to play roles that stretch beyond the traditional: performing concerti written for other instruments, playing orchestral transcriptions reduced for trio, and commissioning new works with expanded use of the horn. She will explain how each piece changes the role of the horn as well as giving information about the composer and the creation of each work.

Lecture
Transcribing for Horn: the Fine Art of Borrowing

17.00h – Jansenius

dr. Kristen Sienkiewicz

The practice of borrowing pieces from other instruments is a historied and fruitful one, but the further development of this repertoire is not commonplace among current horn players and educators. For many reasons it could and perhaps should be, and this lecture will advocate for the continued creation, performance, and publication of such transcriptions. Topics will include a discussion of the benefits and challenges, the process of finding suitable repertoire, how to transcribe for a particular audience and/or performer, strategies for dealing with technical challenges that arise from the merging of different instrumental idioms and techniques, and notational choices. Examples will be offered from published transcriptions for horn, as well as potential repertoire yet unexplored.

Lecture - Book Presentation
The Global Horn - the influence of the horn in the world at large

19.00h – Forum

Katherine McLuskie-Ciment

"The Global Horn" delves into the popularity of the Horn, it's role as a musical ambassador in the community, the future of Horn playing in the context of the health of our worldwide orchestras, how the Horn is being adapted to the native musical idioms of many countries, entrepreneurship for musicians, among several other topics. The talk includes a couple short videos of musical samples.

Lecture – Recital
Demonstration of Beginner and Intermediate Horn Quartet Repertoire

19.00h - Jansenius

Deaf Cat Quartet

Corinne Edom, Emily Schroeder, Cory Kirby, Justin Phillips, horn

Kerry Turner: *Fanfare for Barcs*

Traditional (arr. Jordan R. Tucker): *How Great Thou Art*

Nathan Pawelek: *Horn Quartet No. 1*

1. "Hornpipers"

2. "Landler Outlandish"

a-ha (arr. Michael P. Atkinson): *Take on Me*

July 4th

Groep Warmup
with **Johanna Lundy** (max 70 ppl)

8.00h – Jansenius

Massed Ensemble Workshop
with **Luc Bartholomeus**

9.00h - Forum

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.

Marlane Campbell - Sydney Conservatory of Music (AU)

Historically Informed Horn Performance in the Early Eighteenth Century Tradition

Details: See page

Lecture
New Materials for Musical Instruments

10.30h – Jansenius

Tim Duerinck

As a researcher on the School of Arts Ghent, Tim Duerinck makes and investigates violins and cellos from new materials. He uses materials like the stiff and lightweight carbon, see-through glass fibre or the local and ecological flax fibre to create new music instruments that sound great. For IHS51 he leaves his comfort zone and looks to the horn. What benefits could new materials bring? He shares his insights on the versatility these materials bring when it comes to adapting the sound and playability of an instrument. He shows how he makes his instruments completely by hand and discusses what making techniques horn makers could use to create horns from carbon, glass- or flax fibres. We end this lecture with an open discussion. Can composite materials offer benefits for the sound and playability of horns, and what would that be? We hope to find out together.

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)

Gabriella Ibarra (VE)

The Horn in Venezuelan colonial Music

Teunis Van der Zwart - Amsterdam Conservatory (NL)

Beethoven and the Cor Basse

Details: See page

Sound-sculpting 4

11.30h - Miry Café
Reservations at Service Desk

Patrick Housen

Workshop: **Genghis Barbie**

13.45h – Jansenius

DAT Hustle: have you ever wondered what it takes to be a Barbie?

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

Lecture

Moving your horn Through the storm Clouds: How Depression and Anxiety can affect your Playing

15.15h - Mengal

Corrine Edom

Mental health awareness has become an increasingly popular topic in recent years. It is becoming standard to make sure students are aware of how to manage their mental health. The majority of universities strive to equip their students with every possible resource to manage their mental health struggles, but very little research has been done to assess the effects that poor mental health could have on the performance abilities of a music student. Ms. Edom will discuss the results of her study: "Changes in Enjoyment and Musical Improvement Perceived by Undergraduates Reporting Symptoms of Depression and Anxiety," and will discuss future studies on this topic in order to equip students and teachers to better understand the impact that mental health can have on musical performance.

Historical horn Conference Lectures

15.30h - Goethals

Claude Maury - CNSM de Paris (FR)

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

Daniel Lienhard – Berner Symphoniker (CH)

20th Century Compositions for Natural or Hunting Horns

Interlude: Jorge Renteria Campos, horn (ES) -

Christoph Förster: Concerto for Horn nr. 1 in Es

Library

Lecture – Workshop

MRI horn: the inside Story: Pedagogy informed by Science

Room 2.9 - 17.15h

Eli Epstein and Peter Iltis

Dr. Peter Iltis has been conducting research for the past 5 years in collaboration with both the Institute for Music Physiology and Musician's Medicine (Hannover, Germany) and the MRI Lab at the Max Planck Institute for Biophysical Chemistry and Biomedical NMR Research in Göttingen, Germany. The research involves conducting high-speed, real-time magnetic resonance imaging of (1) elite horn players and (2) professional horn players who developed embouchure dystonia, performing on an MRI-compatible horn. The elite group includes Stefan Dohr, Andrej Just, Markus Mascuniitty, Fergus McWilliam, and Sarah Willis of the Berlin Philharmonic; Jeff Nelsen and Marie-Luise Neunecker, renowned horn soloists; and Eli Epstein, former member of the Cleveland Orchestra. Dr. Iltis and his science team have collected and analyzed data that point to a consistent approach to horn biomechanics among the elite group, which sharply contrasts the biomechanics of the dystonic group. Further research has yielded new findings about horn technique and what really goes on inside the mouth and throat. Eli Epstein will show how these new discoveries (illustrated in his book, Horn Playing from the Inside Out, Third Edition) can assist in defining a brass pedagogy that can help prevent injury and led to healthy, satisfying, and sustainable careers for brass players in the future.

Historical Horn Conference Lectures

16:45h - Goethals

John Manganaro - Hofer Symphoniker (DE)

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

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

Nicole Deuwall

Why do some students fail, and others succeed? How can I ensure that I am among the successful? How do I help my students? What is a key factor in success? There are endless sources with ideas, teaching strategies, and tools designed to help lead yourself or students to success and many of them are directly made for horn players. All of these materials rely on a single premise that is often overlooked, an individual's mindset. After decades of research dr. Carol Dweck has determined there are two mindsets: 'growth' or 'fixed.' A growth mindset relies on the single belief that abilities can be built, learned, and that progress is always possible. An individual with a growth mindset is more likely to persevere and continue on after challenge or failure, have an accurate depiction of their strengths and weaknesses, and are more willing to try new things. These individuals are more likely to succeed, and it has nothing to do with IQ, test scores, economic background, or home life but instead with their own self-perception. A growth mindset is critical to musician's ability to improve and survive in this industry. Successful horn players have incredible resilience to take numerous auditions, receive many rejections, and still return to the practice room with the determination to not quit. Student's with a fixed mindset practice less, become easily frustrated, and often quit. This lecture will look and define what exactly it means to have a growth mindset as a student or professional musician, how to encourage and maintain a growth mindset, and the build resilience to have a successful career.

Workshop

Accessing Inspiration, Alexander Technique and use of the breath

10.00h - Jansenius

Renée Allen

Musicians practice daily to refine small movements and often lose focus of the entire body, which for horn players is their instrument as the horn itself is equivalent to a loudspeaker. Horn players must learn to balance a heavy instrument, and many allow the horn to pull the body out of alignment, thereby stiffening muscles that should remain flexible for breathing. With conscious postural alignment, the breath can move freely, increasing the sound quality and overall control. In this workshop/master class, I wish to share concepts that will allow more freedom in performance through better overall physical balance and balance of the horn, as well as creative exercises designed to break down unwanted patterns. This releases the breath that in turn unleashes creativity. The F.M. Alexander technique is designed to unify the mind/body connection so that we can become aware of unnecessary tensions, learn to stop them and exchange them for a balanced tonus through thoughts that FMA called directions. When playing with minimal tension and balanced tonicity, the breath can be used to its utmost capacity. Furthermore, F.M. Alexander's principle of giving directions can be directly translated into musical creativity by learning to think ahead of the outcome. This stills the judgemental mind and opens a space for communication with the listener. Renée Allen has been an AT teacher for 25 years and continues to enhance her performance by applying the principles of the technique. As an experienced teacher, she will be using her hands to transmit the experience. She has researched breathing techniques, anatomy, and wishes to share her knowledge with the horn world. The bonuses of the Alexander technique are an improved quality of sound through conscious use of the mind, access to a well of inspiration, spontaneous performances, and more joy while playing.

(picture(s): Workshop Renée Allen)

Lecture

"Breath and Believe": Mental techniques for audition and concert preparation

11.00h – Jansenius

Bruce Richards

"Breath and Believe" is a series of lectures about stage fright, or performance anxiety. For IHS51 I would like to focus on one particular technique used not only in the preparation for an audition, but also in the audition itself. Based upon two books (The Madonnas of Leningrad and The Box) I will present the technique of compartmentalising as an aide for focusing the mind on the task at hand, which can prepare us for the audition experience, and can also help during a concert performance.

Sound-sculpting

11.15h - Miry Café
Reservations at Service Desk

Patrick Housen

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| <p>Workshop Putting the Fun in Fundamentals</p> | <p>12:30- St-Baafshuis Inner court</p> |
| <p>Ghengis Barbie (see: Wake the Dragon program)</p> | |
| <p>Lecture Searching for beauty - focus on tone and legato.</p> | <p>14.45h - Jansenius</p> |
| <p>Frøydis Ree Wekre, IHS Honorary Member</p> | |
| <p>Lecture – Performance New Music for soprano, horn and piano</p> | <p>15.30h - Jansenius</p> |
| <p>Amity Trio Dr. Michael Walker, horn, Katie Dukes, soprano, Kimberly Carballo, piano</p> <p><i>Only a minuscule body of trio music for piano-horn-soprano exists historically; although it is a relatively easy ensemble to put together, the combination is not at all a widely explored combination, like brass quintet or string quartet. Furthermore, music is still a male dominated field, more so in the world of brass. As a result, there is ample market and artistic space for developing repertoire of this combination, especially by female composers. This lecture will discuss the challenges, discoveries, and techniques for this type of ensemble and provide a vital voice for talented contemporary female composers.</i></p> | |
| <p>Lecture The Harmonic Series: The Ultimate Teacher and Guide Toward More Efficient and Informed Performance</p> | <p>16.00h - Miry Café</p> |
| <p>Jonas Thoms</p> <p><i>Using the harmonic series not only as a tool for flexibility but as a guide and teacher through many areas of horn playing. Topics include range, embouchure efficiency, musical style, improving large intervals, stopped horn, lip trills, and more. Bring your horn for this fully interactive workshop.</i></p> | |
| <p>Lecture the Venezuelan horn players: a collective history of the horn playing in Venezuela</p> | <p>16.30h - Jansenius</p> |
| <p>Gabriella Ibarra</p> <p><i>The 20th century saw the birth, growth and development of a new kind of horn player in Venezuela. Musical teaching had a renewed vision through its systematization and overcrowding and that process in particular let use music to train and shape a successful musical culture in all Social stratas. Foreign streams of many European and American teachers also nurtured a new perspective to establish a proper mindset in performance, for these reasons we can affirm that Venezuelan musical teaching has reached a worldwide scenery thanks to the well-known "El Sistema" program, foreign masters and their respective musical offspring that lead the new french horn school in Venezuela. Another interesting point to consider in this talk is actual situation of Venezuelan horn players because the social, political and economic crisis. We will be taking a look around facts that teachers, students and players in general have taken to keep their "dose of love for the instrument" inside and outside of the country. Most of the data was collected from experiences, stories, reflections of Venezuelan horn player protagonists.</i></p> | |
| <p>Lecture – Recital New Belgian Solo Repertoire for Music Schools</p> | <p>17.30h - Mengal</p> |
| <p>Rik Vercruysse and others Jan Huylebroeck, piano</p> | |
| <p>Workshop Get Moving: a Healthy approach to Horn Playing</p> | <p>18.00h - Miry Café</p> |
| <p>Johanna Lundy</p> <p><i>Get Moving: A Healthy Approach to Horn Playing will share techniques to transform stagnant, outdated practice methods (physical and mental) into vibrant and dynamic ones. A variety of movement techniques will be presented, including</i></p> | |

strength and mobility exercises, holding and supporting the horn in new ways, mental flexibility, and physical movement to music. Participants will be guided through the techniques in the session, so bring your horn. Stop playing monotonous repetitions on the horn and get moving! About the presenter: Johanna Lundy is the Principal Horn of the Tucson Symphony. She has performed across the United States in solo, chamber, and orchestral settings. Also, on the faculty at the University of Arizona, her teaching focuses on efficient, healthy playing techniques and emphasizes mindfulness skills for performance. For over a decade, Lundy has studied Pilates, yoga, physical therapy and mind/body techniques and has worked to integrate these practices into horn playing.

Lecture
Lecture on Mucoviscidose

18.45h - Mengal

Prof. Dr. De Baets (UGent)

As an introduction session to the evening concert in the memory of André Van Driessche, we are honored to present Prof. Dr. De Baets in a lecture on a topic that was so dear to André : the research on and fight against Cystic Fibrosis.

July 6th

WtD! Day registration
Group Warmup

08:15 – St-Baafshuis inner court

Instructor to be assigned

Sound-sculpting
Celebrety Edition

18.00h - Miry Café
(terrace depending of the weather)

Patrick Housen
