

# MASTERCLASS HORN

**FRØYDIS REE WEKRE & CHRISTOPH EB**

**KCB & CrB, 27/2 - 1/3 2023**

*In collaboration with l'Olifant Paris*

Jeroen Billiet, Koninklijk Conservatorium Brussel  
Jean-Pierre Dassonville, Conservatoire Royal de Bruxelles



## Monday 27 February

	<b>Concert Hall</b>	<b>A05</b>	
9:30 -11:00	Meet & Greet Warmup session with Frøydis	Reserved for Warm-up etc	
11:00-11:15	Break		
11:15-12:45	MC Frøydis Session 1  11:15 Matheus Lima 12:00 Diego Martin Perez		
12:45-13:30	Lunch Break		
13:45-16:00  (incl break 20')	MC Frøydis Session 2:  13:45: Arthur Grenet 14:30: Pablo Quintas Soriano 15:30: Alexis Marguerite		
16:15-16:30	Break		
16:30-18:30	MC Christoph Session 1:  16:30: Pilar Frias 17:15: David Escola Quiles 18:00: Urmin Nes Majstorovic (until 18:45)		

19h-21h	<i>Rehearsal for concert possible (Christoph, Tzvetana, + TBC Jeroen, JP, Pascal &amp; Master students?)</i>		
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## Tuesday 28 February

9:30-10:45	Frøydis: Clinic	<b>A.2.14</b>	<b>A04</b> <i>Christoph: Rehearsal with Tzvetana Guigova TBC</i>
10:45-11:00	Break		l'Olifant
11:00-12:15	<b>Matinée Concert with Christoph Eß (free entry)</b>  <b><i>Un voyage outre-Rhin: Germany, Brussels, Paris and the Horn in the 19th century</i></b>  L. Du Bois: Grand Octuor nr. 1		

	<p>L. Van Beethoven: Sonate opus 17</p> <p>P. Dukas: Villanelle</p> <p>J.H. Schaeken: Septuor pour 7 Cors Chromatiques</p> <p>R. Wagner: Einzug der Gäste from Tannhäuser</p> <p>G.F. Haendel: Vivo from Water Music</p>		
12:15-13:00	Lunch Break		
13:00-16:30 (incl break)	<p><b>070, Kleine Zavel Building</b></p> <p>MC Frøydis Session 3:</p> <p>13:00: Pieter d'Hoe</p> <p>13:45: David Escola Quiles</p> <p>Break</p> <p>15:00: Pilar Frias Perez</p>	<p>MC Christoph Session 2</p> <p>13:00 Artur Noé</p> <p>13:30 Josefin Hagbo Petersen</p> <p>Break</p> <p>14:15 Alexis Marguerite</p>	

	16:00: CRB alumnus or external	14:45 Arthur Grenet 15:15 Diego Martin Perez	
17:00-19:00	<b>A013 (Regentschapstraat)</b>  Horn Ensemble session with Christoph (open to external players)		
19:30	<i>Dinner teachers in Brasserie 'Au Vieux St-Martin'</i>		

### Wednesday 1 March

9:00-10:00	<b>Concert Hall</b>  Warm-up session with Christoph	<b>A013</b>	<b>A04 TBC</b>  All day: l'Olifant
10:00-11:00	Discussion round: instrumental building  <i>With Arthur Jeanouttot, Dan Rauch and Alessandro Denabian, instrument builders</i>		

11:00-13:15	<p>MC Christoph Session 3</p> <p>11:00 Jonathan Van der Beek  11:45 Matheus Lima  12:15 Pablo Quintas Soriano  12:45 CRB alumnus or external</p>	<p>MC Frøydis Session 4</p> <p>11:00 Alexis Marguerite  11:45 Artur Noé  12:30 Student CR Liège</p>	
13:15-14:00	<p>Lunch Break</p> <p><i>Departure Christoph Brussels South</i>  14:25</p>		
14:00-17:30	<p>MC Froydis Session 4</p> <p>14:00 Jonathan Van der Beek  15:00 Urmin Nes Majstorovic  16:00 Josefin Hagbo Petersen  16:45 Guillaume Michiels</p>		

# Frøydis Ree Wekre

## Biography

"Through a long and distinguished career as one of the world's leading horn players, as a professor and celebrated cultural personality, Frøydis's work has been of tremendous value to the art of horn playing and its repertoire of contemporary music. Her distinctive tone and communicative abilities have captured audiences and composers all over the world, and numerous works have been written especially for her."

Frøydis Ree Wekre was born in 1941 in Oslo into a musical family. She studied piano and violin (playing in the Norwegian Broadcasting Junior Orchestra) before taking up horn at the age of 17, having become fascinated by the sound of the horn and the idea of having her own voice in the orchestra. Her horn studies continued in Sweden, Russia, and the US. Her principal teachers were Wilhelm Lanzky-Otto and Vitali Bujanovsky. Frøydis first won a position with the Norwegian Opera Orchestra, then in 1961 she joined the Oslo Philharmonic and became co-principal in 1965. In 1991, she retired from the orchestra to be professor of horn and wind chamber music at the Norwegian Academy of Music, where she already held a part-time position.

Her role as a teacher has been important to Frøydis, and dozens of her students play in major orchestras around the world. She has been offered professorships in several countries. She received the Lindeman Prize in 1986 for her contributions as a teacher.



With Nordic colleagues, she started the NORDHORNPED teaching group, whose activities include studying their own teaching on video. With Academy colleagues, she has been forging connections with music conservatories in the US. Renowned as both teacher and performer, Frøydis has given master classes and workshops throughout Europe and North America. Her book *On Playing the Horn Well* has been translated into several languages, and she has contributed articles to various publications, including *The Horn Call*. Sometimes she demonstrates playing a scale with the main tuning slides pushed all the way in, then pulled all the way out; the scale is in tune at A=440 in both instances, showing that you can play in tune no matter the horn. She advocates practicing lip and mouthpiece buzzing while waiting for a bus, even if it might be considered a bit eccentric; "If people don't know you, it doesn't matter what they think of you, and if they do know you, well, then it's not a surprise."

Her CDs showcase her talents and include many works that have been dedicated to her or that she has commissioned, notably works by Andrea Clearfield and Norwegian composers such as Trygve Madsen and Wolfgang Plagge.

Frøydis is named after an Icelandic saga character; in the midst of war, her mother wanted to give her the name of a strong person. Her name is now instantly recognized in the horn world, and she prefers to be addressed by her given name.



In 1973, Frøydis sponsored IHS memberships for Peter Damm and Vitaly Bujanovsky, both of whom lived behind the Iron Curtain and were unable to send membership dues to the US. In 1976 the effort became formalized into the WestEast (WE) project (renamed the Friendship Project in 2000) to support members in countries where the economy or currency restrictions make regular memberships impossible. Frøydis served on the IHS Advisory Council from 1974-1978 and 1993-2000 and as IHS President from 1998-2000, and she was appointed an IHS Honorary Member in 1994. She was co-host of the International Horn Symposium in Banff in 1998 and has participated in symposiums from the earliest days as performer, lecturer, and master, often humorous and always inspiring. She is famous for her whistling prowess, a highlight at otherwise business-like IHS General Meetings.

## **Christoph Eß**

### **Biography**

Christoph Ess has established himself as a significant voice in classical music and as one of the leading horn players of his generation. As a top prizewinner of several international music competitions he appears as both soloist and chamber musician all over the world. From 2017-2020 he has been appointed Professor for horn in the Musikhochschule Lübeck. His career started at the Musikschule Tübingen where he had lessons with Peter Hoefs. He studied in Basel and Stuttgart with Prof. Christian Lampert and Wolfgang Wipfler and received his diploma with the highest marks in June 2008 in Stuttgart.

He received top prizes at national and international competitions such as the „European Classic Festival Ruhr“, the „1oConcorso Internazionale per Corno di Sannicandro di Bari“, the „International ARD Music Competition“ in Munich and the „Richard-Strauss Competition“. In 2007 he was awarded the first prize and no seven special prizes at the prestigious “Prague Spring International Music Competition“. One year later, he won the „Soloist Prize“ of the Festspiele Mecklenburg-Vorpommern and received a scholarship at the German Music Competition in Berlin in 2009. The “Orpheum Stiftung zur Förderung junger Solisten“ supports him since 2011 with a debut in the Tonhalle Zurich.

As a soloist he has performed with many of Europe’s leading orchestras including the Bavarian Radio Symphony, the Bamberg Symphony, the Berlin Radio Symphony, the Prague Philharmonia and the chamber orchestras of Munich, Stuttgart and Salzburg. In April 2007, he gave his debut at the Berlin Philharmonic Hall with the Deutsche Symphonie Orchester Berlin. In season 2017/2018 he was Artist in Residence with the Philharmonie Neubrandenburg and performed and recorded all Mozart horn concertos with the Folkwang Chamber Orchestra in Essen. Further highlights are concerts with the Bamberg Symphony Orchestra, the Staatsphilharmonie Rheinland-Pfalz and the Sinfonieorchester Wuppertal. He works with conductors as Paavo Järvi, Jonathan Nott, Michael Sanderling, Yakov Kreizberg (†2011) and Rafael Frübeck de Burgos (†2014) among others. CD Productions with the labels GENUINclassics and PragaDigitals in the years 2012 to 2016 as well as productions for leading broadcasters as the Bavarian Radio, Radio DRS, Deutschlandradio Kultur and the Czech Radio highlight his success.

In high demand as a chamber musician Christoph Ess has collaborated with many leading artists of today including Christian Zacharias, Andreas Scholl, the Fauré Quartett, the Zemlinsky Quartett, Quatour Ebène, Boris Kusnezow and Viviane Hagner. With his horn quartet “german hornsound” which he founded in 2010, he is a regular guest artist at Europe’s most prestigious music festivals. Christoph Ess was the principal horn of the Young German Philharmonic and the European Union Youth Orchestra. He has also been performing with the Berlin Philharmonic, the Munich Philharmonic, the Staatskapelle Dresden, the Bavarian State Opera Munich, the Tonhalle-Orchestra Zurich, the Mahler Chamber Orchestra and German Brass. During the 2005/2006 season he held the position of the Third Horn at the Bavarian Radio Symphony before becoming the Principal Horn of the Essen Philharmonic orchestra. In August 2007, he joined the Bamberg Symphony Orchestra as its Principal Horn.



