VOL.4

LYRICAL REPERTOIRE

FOR THE HORN

FROM

The Romantic Era

EDITED BY
JEROEN BILLIET

I.C.W. JAN HUYLEBROECK
& STEVEN VANDE MOORTELE

sample

A LEGACY OF ELEGANCE

music for the horn
from Brussels and Liège
1860-1914

Music for horn and piano

golden river music

BRAVE BELGIANS!

Edited by Jeroen Billiet
In collaboration with Jan Huylebroeck
and Steven Vande Moortele

HoGent School of Arts research fund

Ghent University

In collaboration with the Centre for the
Study of Nineteenth-Century Music
(CSNCM), University of Toronto

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Volume 4: A Legacy of Elegance

Preface	Page 4
Jean-Toussaint Radoux:	Méditation (1899) Page 22
Auguste Dupont:	Intermezzo-Barcarolle (1877) Page 30
Charles Gaucet:	Concertino (1893) Page 44
Edmond Weber:	Duo pour Cor et Harpe (c. 1865) Page 60
Léopold Wallner:	Nocturne (1904) Page 72
François-Joseph Fétis:	Quatre Morceaux de Concours (1861, 1865, 1867, 1868) Page 82
Louis-Henri Merck:	Variations pour 2 cors avec acc. de piano (c. 1880) Page 100
François-Auguste Gevaert:	Air d'Orphée (1876) and Air de Magdalena (1891) Page 122
Paul Gilson:	Cinq Préludes (1913–14) Page 134

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A Legacy of Elegance

As explained in the general introduction, the three main Belgian training centers for horn players —Liège, Brussels, and Ghent— had common artistic roots but developed different accents through their years of existence. Belgian players had embraced the valve horn from the late 1830s onwards, and the appointment by François-Joseph Fétis of the prominent valve horn protagonist Jean-Désirée Artôt as horn teacher at the Brussels Royal Conservatory in 1843 had accelerated this process considerably.[1] Contrary to France, where the natural horn class and the valve horn class were two entirely different universes, Artôt invented a system in which natural horn (*classe de 1° cor*) and valve horn (*classe de 2° cor*) were both taught in the same class and by the same teacher.

Fig 1: Two horn players in the village band of Tellin (Luxemburg Province), one playing a natural horn and the other playing a Van Cauwelaert double piston valve horn, dated 9 September 1863. (author's collection)

A considerable number of horn works written at this time were compulsory pieces for the exams at the Brussels Conservatory. These works, characteristic of the transition period from natural to valve horn between roughly 1840 and 1870, are generally similar in style to the dominant brass repertoire written by Jean-Baptiste Arban, Jules Demersseman and the Distin brothers in France and England around the same time. On the Brussels horn exams, the valve and natural horn students often performed together in accompanied duets or in horn ensembles. One eloquent witness of this practice is the series of exam pieces written by Fétis. The four pieces selected for this volume are published here for the first time. Some of these pieces

[1] Jean-Désiré Artôt (Paris, 1803–Brussels, 1887) was teacher of horn at the Brussels Conservatory from 1843 to 1866 (in reality up to 1862). See Billiet 2008, pp. 88–89.

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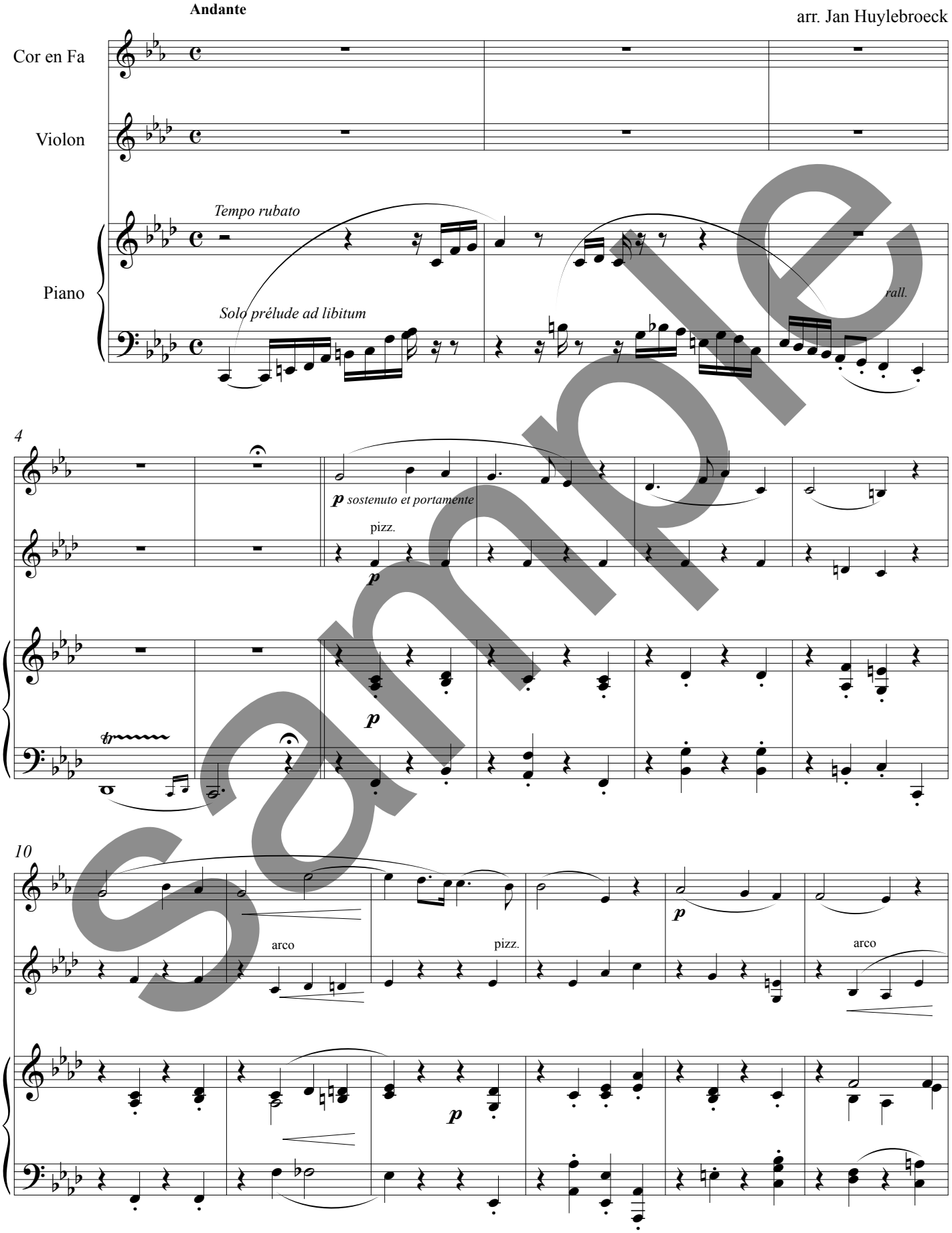
Méditation

pour Cor en Fa, Violon et Piano

Jean-Toussaint Radoux
arr. Jan Huylebroeck



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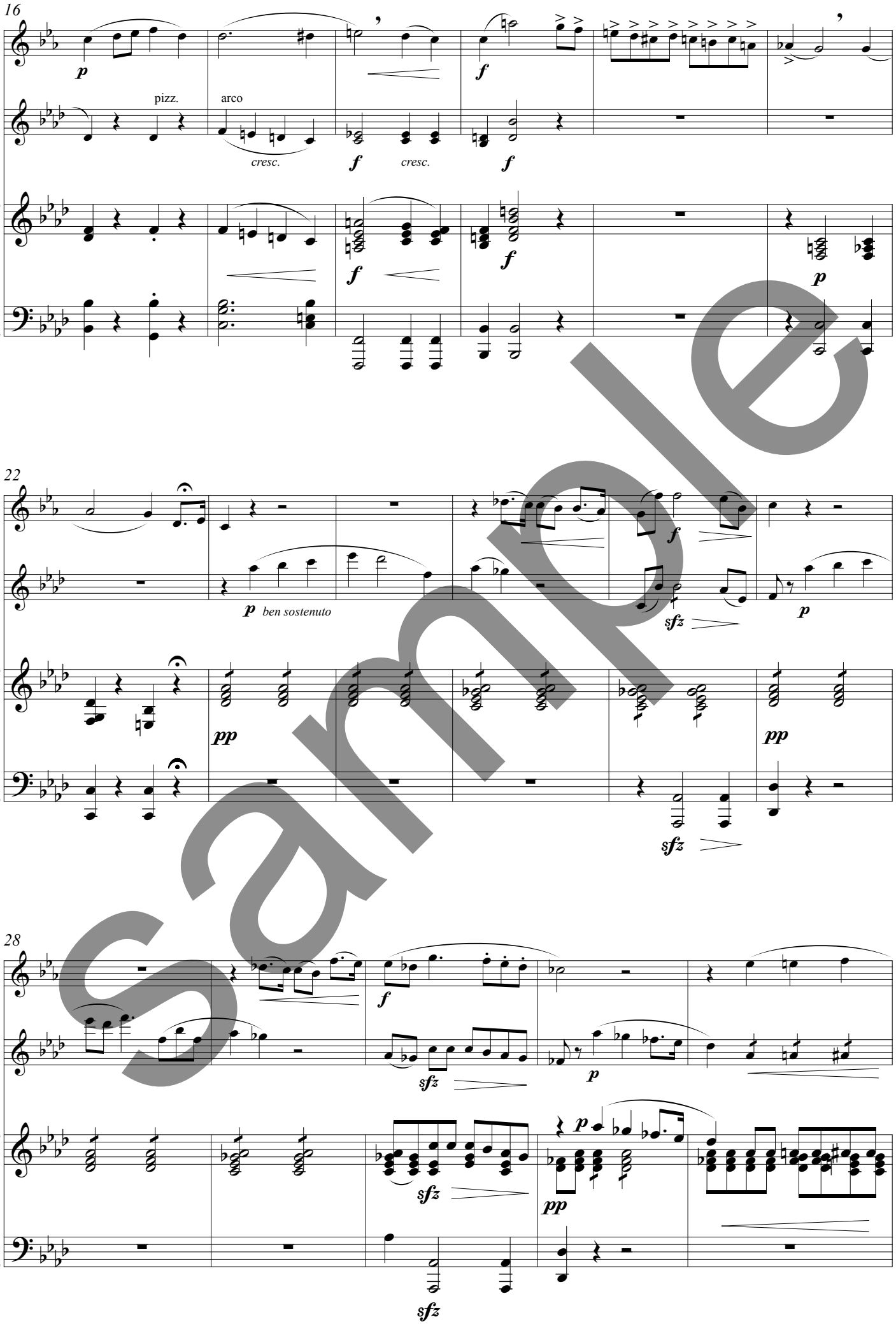

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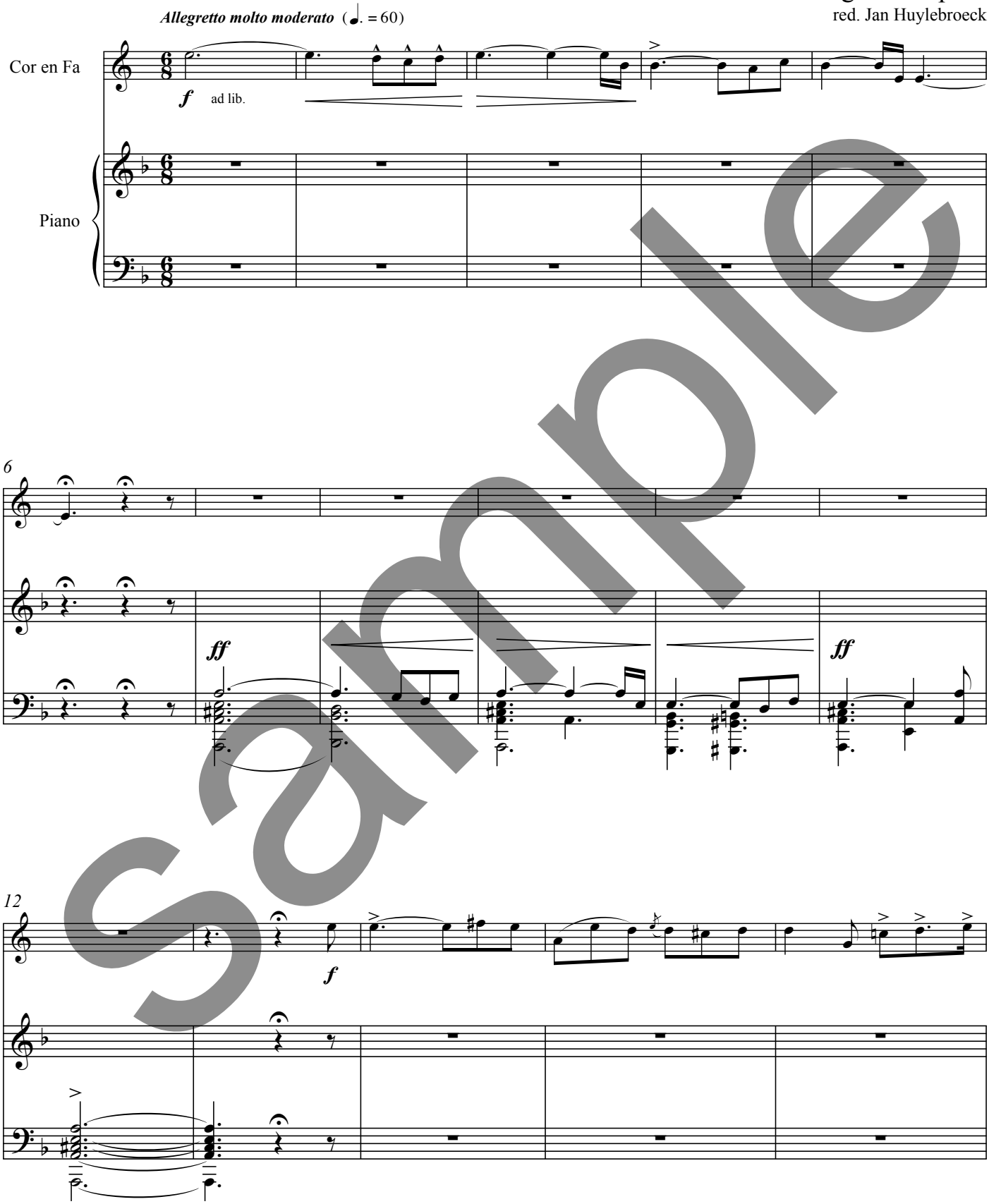
Brussels

Intermezzo - Barcarolle

pour Cor en Fa et piano

Auguste Dupont
red. Jan Huylebroeck



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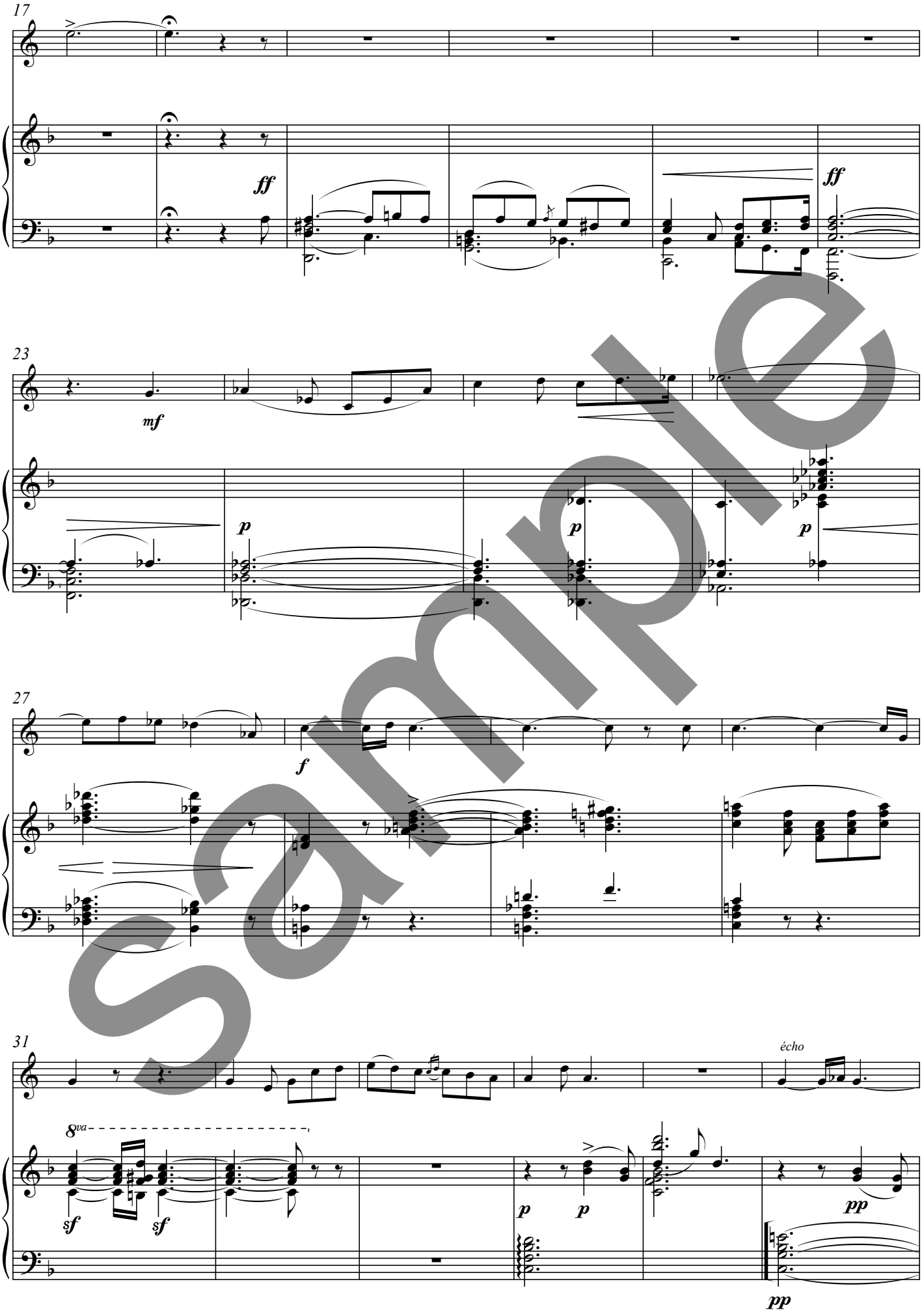

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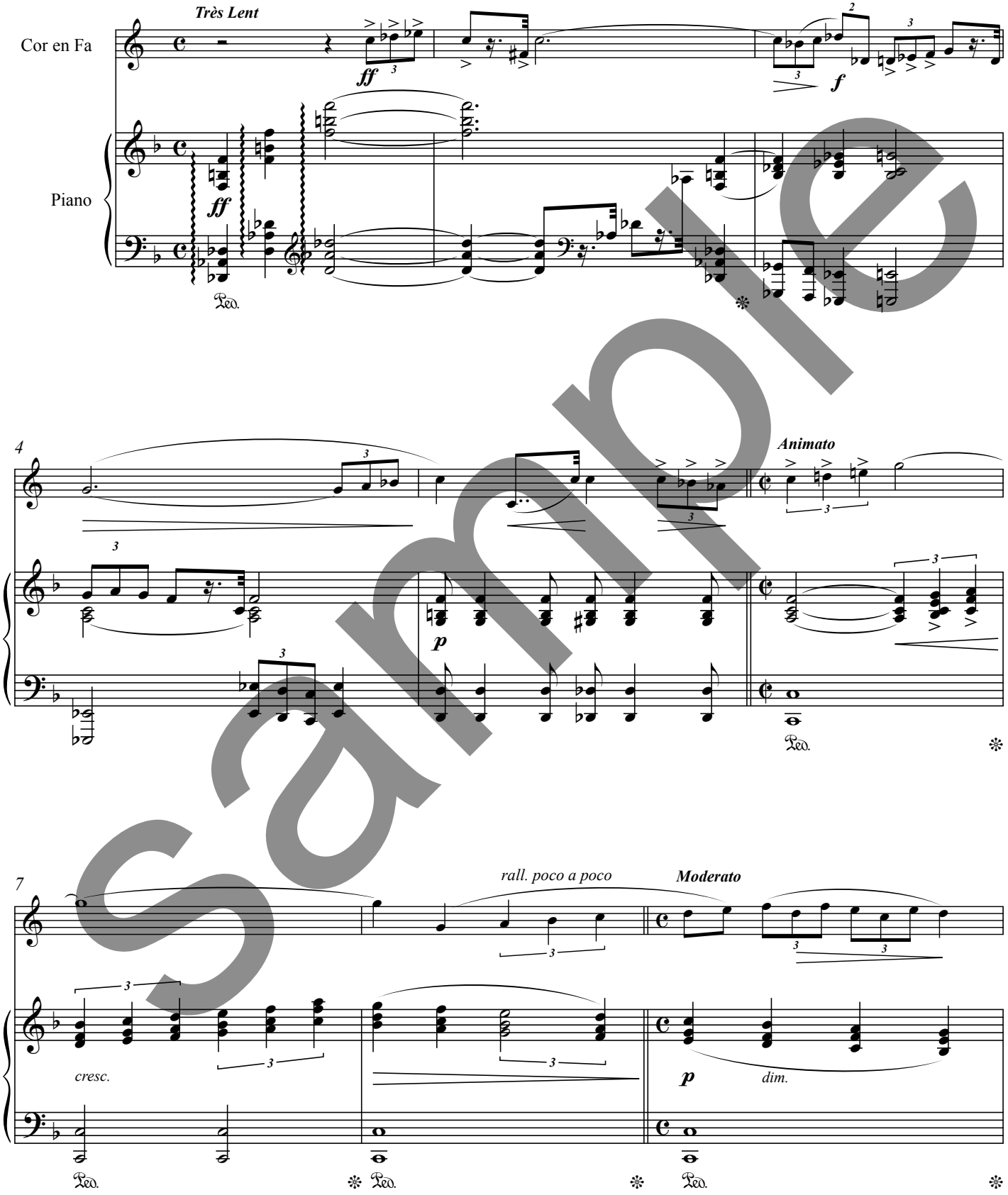
Concertino

pour Cor Chromatique en Fa

Charles Gaucet



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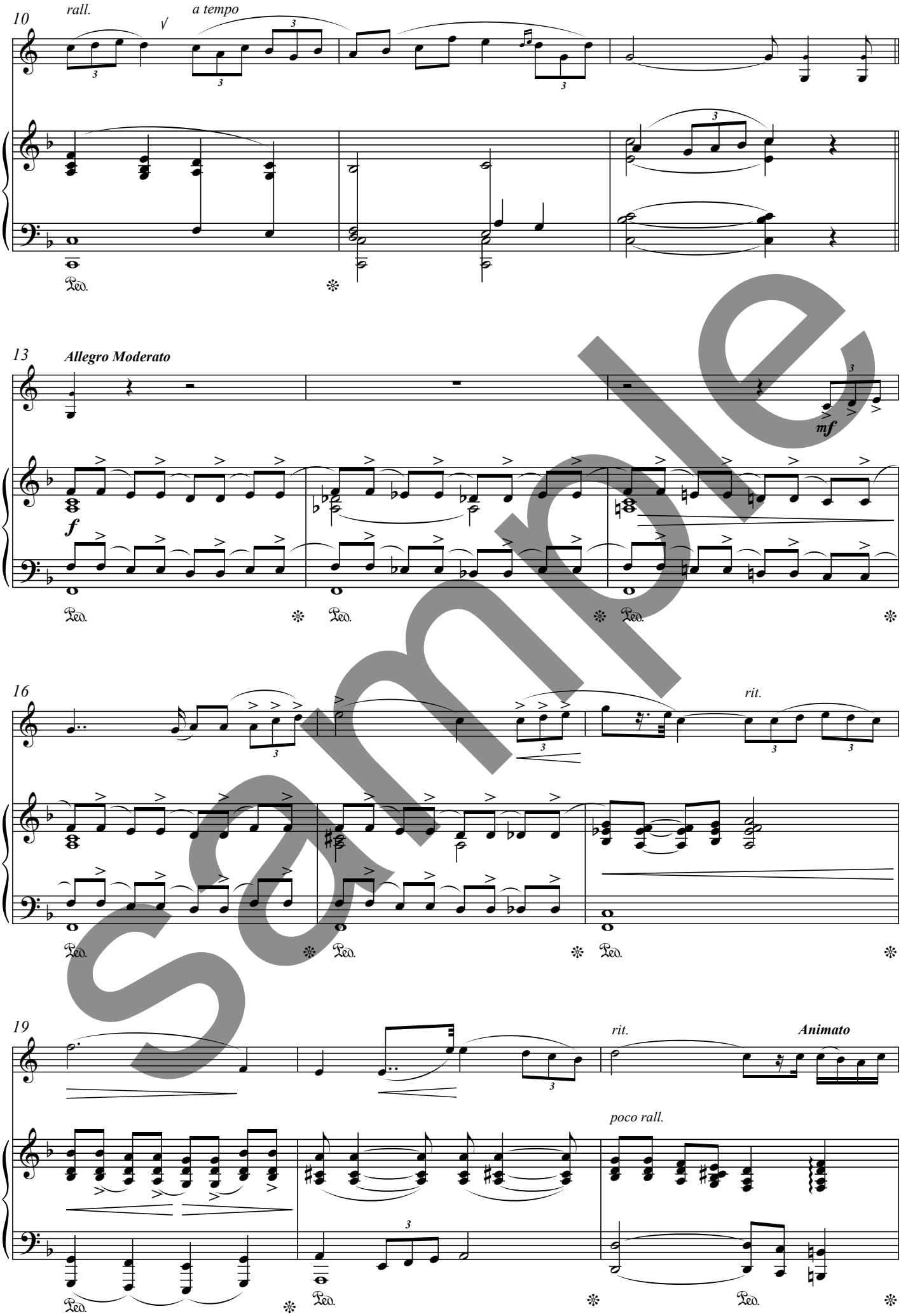
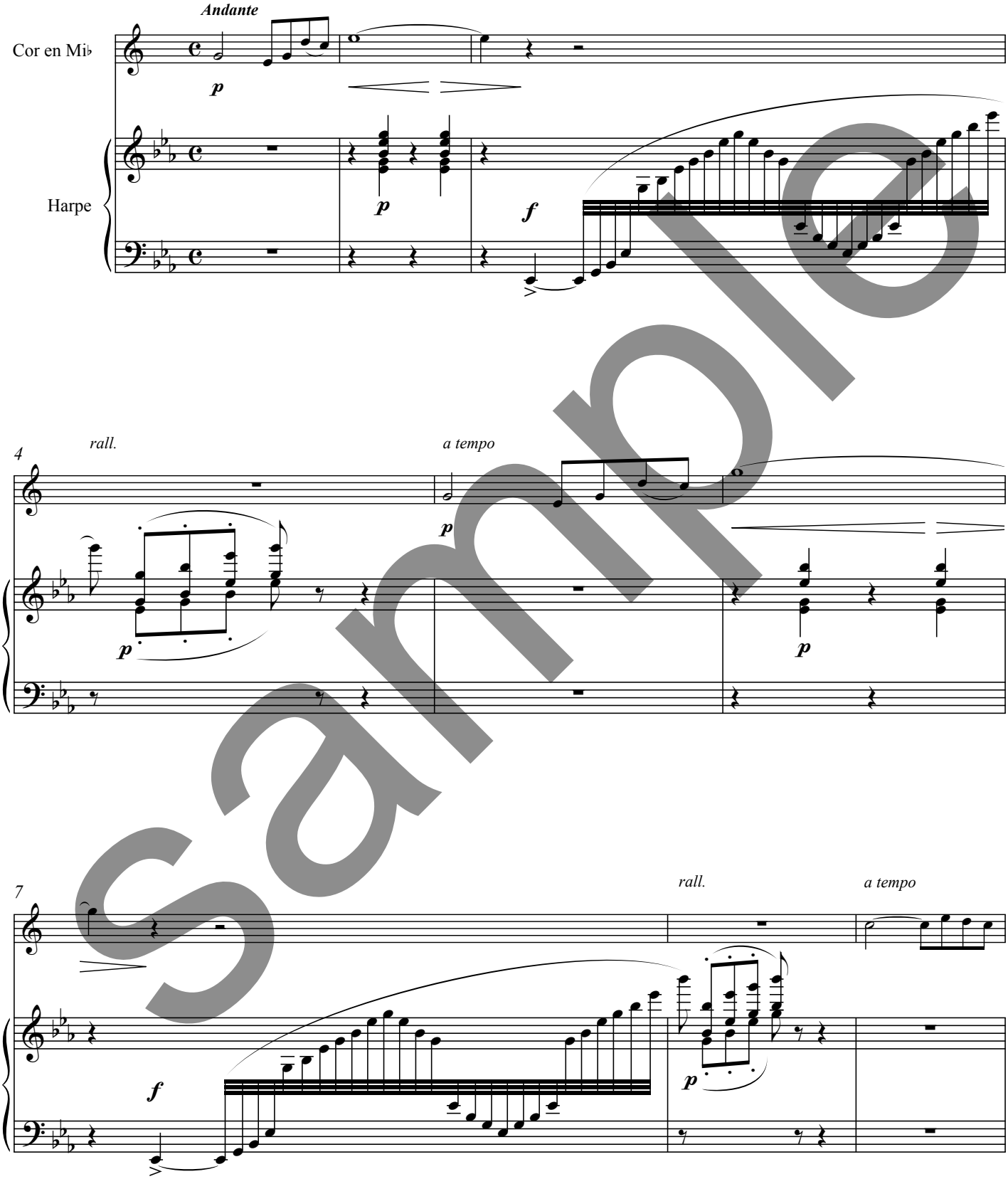

10
rall.
a tempo
13
Allegro Moderato
mf
f
16
rit.
19
rit.
Animato
poco rall.
Ped.

sample

Duo

pour Cor et Harpe

Edmond Weber



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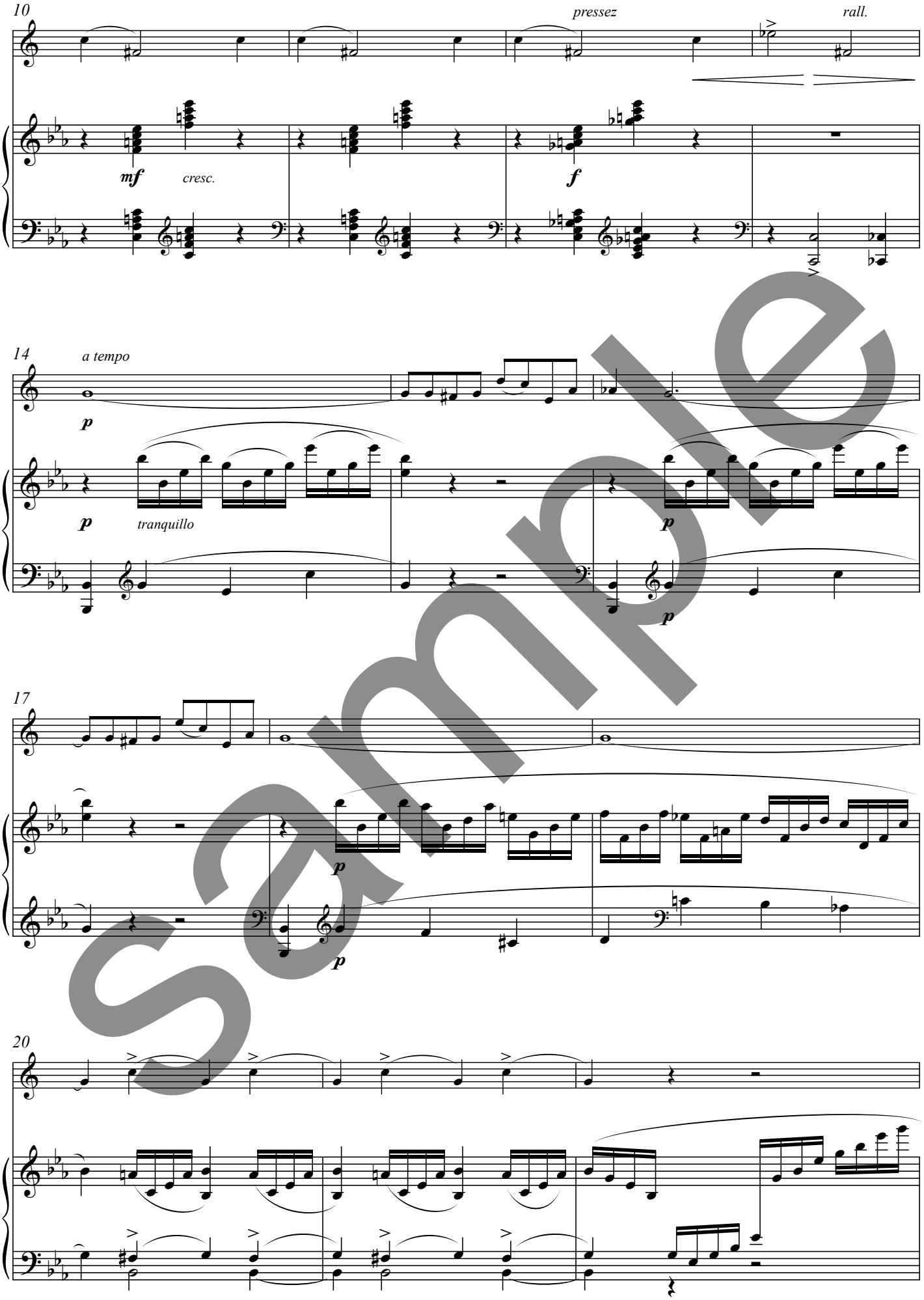

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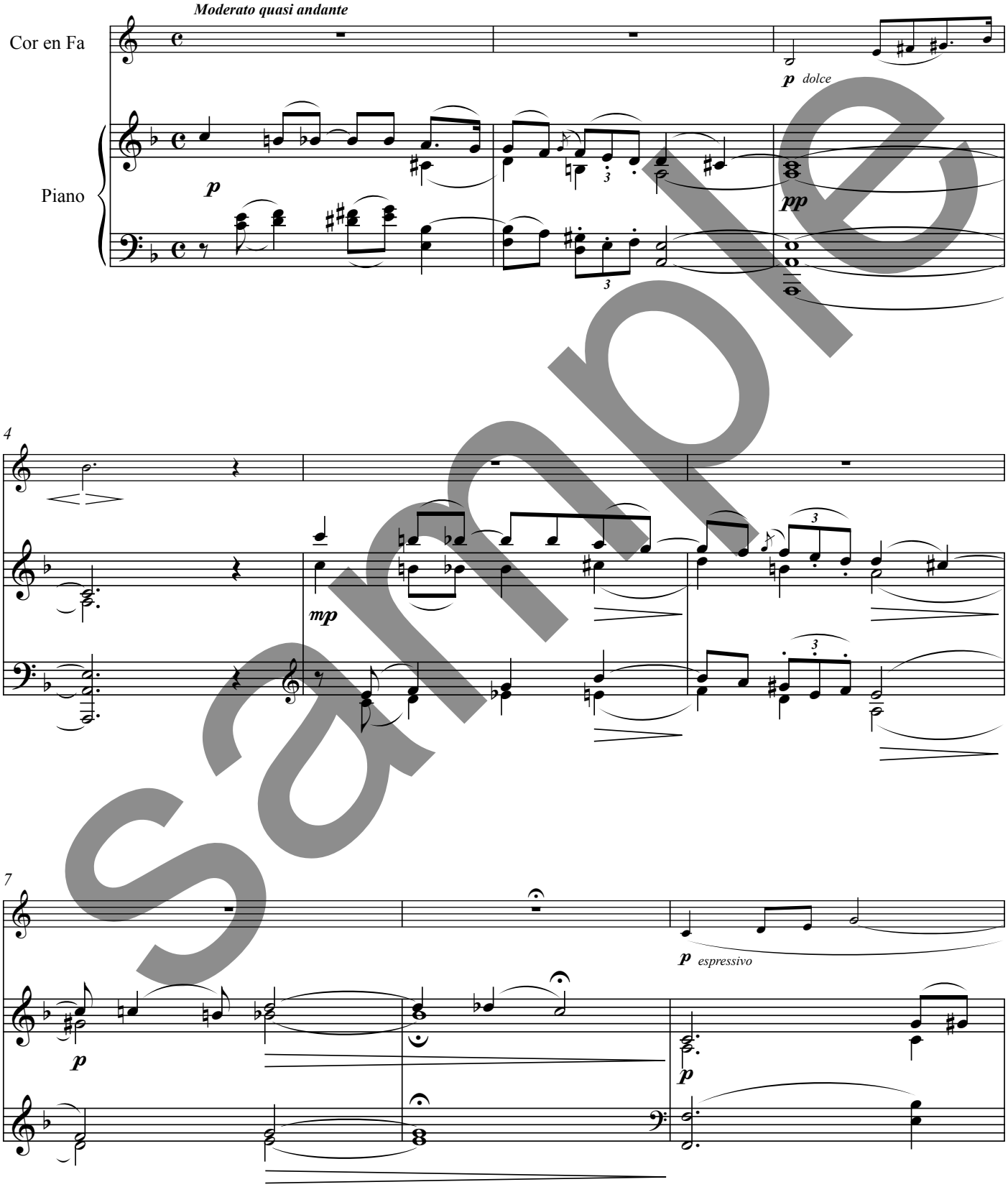
Nocturne

pour Cor en Fa

Léopold Wallner
arr. piano: Jan Huylebroeck



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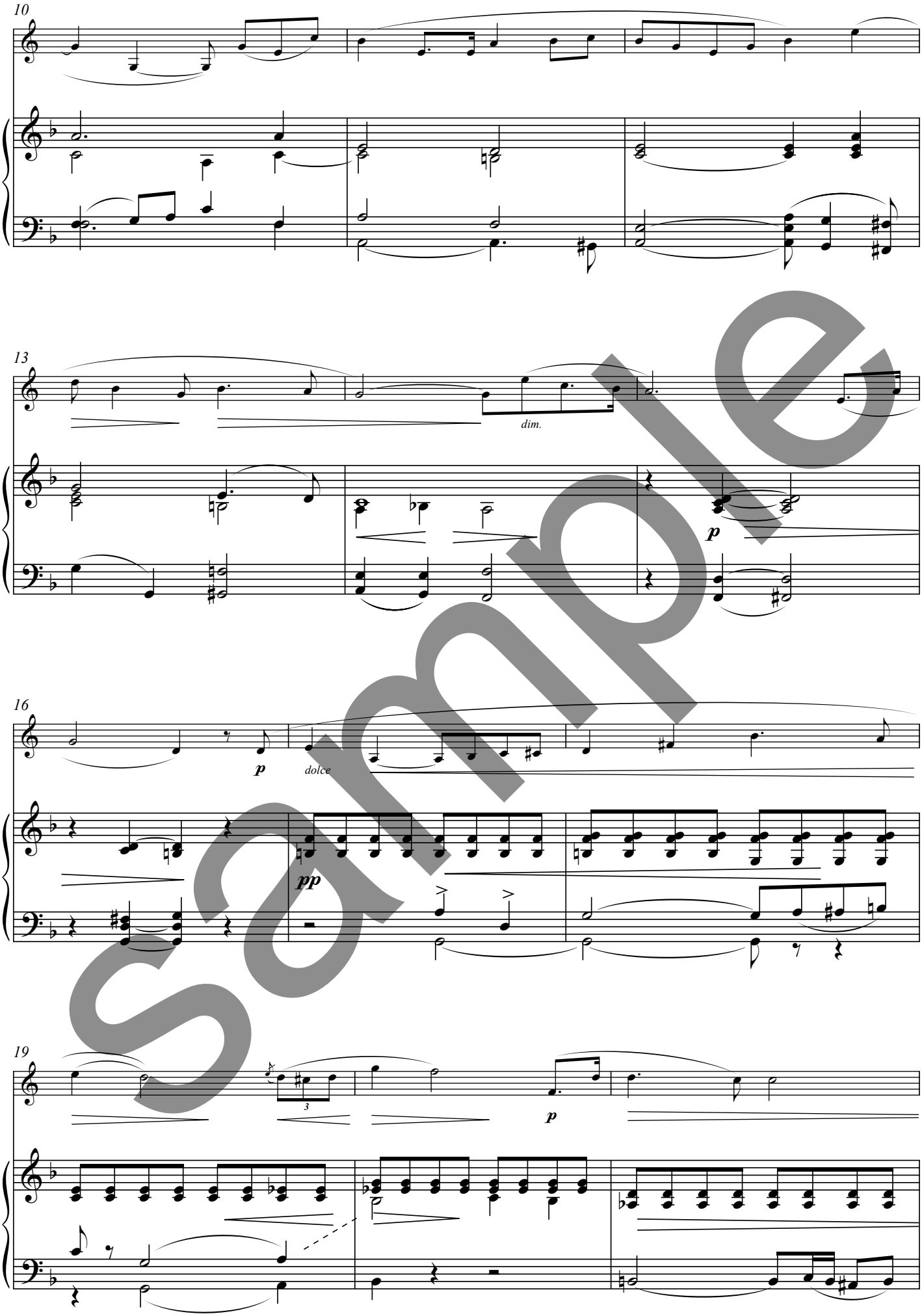

sample

Quatre Morceaux de Concours - François-Joseph Fétis

1. *Andante con moto for 1st horn in F and strings*
2. *Andantino con moto for 2 horns in E-flat and strings (horn 1: natural horn, horn 2: valve horn)*
3. *Allegretto for 1st horn in F and strings*
4. *Allegro moderato for 1st horn in F and strings*

Original Title: *Concours de Cor*
Composition: 1861 (1), 1865 (2), 1867 (3), 1868 (4)
Source: manuscripts Royal Brussels conservatory, series ARC-M-019 to 021
Original instrumentation: valve horn/natural horn and string quartet or piano
Arrangement: Jan Huylebroeck
Notes: Fétis wrote at least seventeen short sight-reading pieces for the horn exams in the period 1853–1869. Here we publish four that are representative both of the style and of the limited skills that were apparently required in the period right before the foundation of the "lyrical" romantic style in Belgium. They offer an interesting view of how the transition between natural and valve horn was handled in Brussels in the mid-nineteenth century. In most years, the pieces clearly distinguish between *first* (i.e., natural) horn and *second* (i.e., valve) horn, and in 1853, 1855, and 1856 the piece was not a solo work with strings but a horn ensemble. This practice came to an end around 1866, at the time when Louis-Henri Merck was finally appointed horn teacher in Brussels. Merck rejected the idea that the valve horn was secondary in importance and beauty to the natural horn, even though he would keep the old instrument as part of the educational system.[11]

Today, all these pieces could make excellent short and rewarding encores to recitals. The 1861 exam piece was originally for second (valve) horn and was retaken as single exam piece in Merck's class in 1869. The second piece from 1865 marks the very beginning of Merck's teaching in Brussels. It is written for a natural horn in E-flat as principal, and a valve horn as second. The writing is very traditional, with a "melodic and singing" principal and a more chromatic second horn, playing mainly in the lower register, including larger interval leaps. It is hard to imagine that this piece was written in the same year as Brahms's Horn Trio, op. 40… The audition exam from 1867 and 1868 are written in a friendly, non-demanding style, exclusively for the valve horn.
Bio: François-Joseph Fétis (Mons, 1784–Brussels, 1871) was one of the most influential Belgian musicians in the nineteenth century. After years in Paris, he became director of the Brussels conservatory in 1833, a position he would keep until his death. Fétis was a renowned music critic and an important figure in the development of musicology in the nineteenth century. His compositions are mainly pedagogical.

[11] The Brussels conservatory purchased in the 1880s two natural horns from Besson. the natural horn was a fixed part of the horn curriculum in Brussels up to 1930, but became less important after the appointment of Merck.

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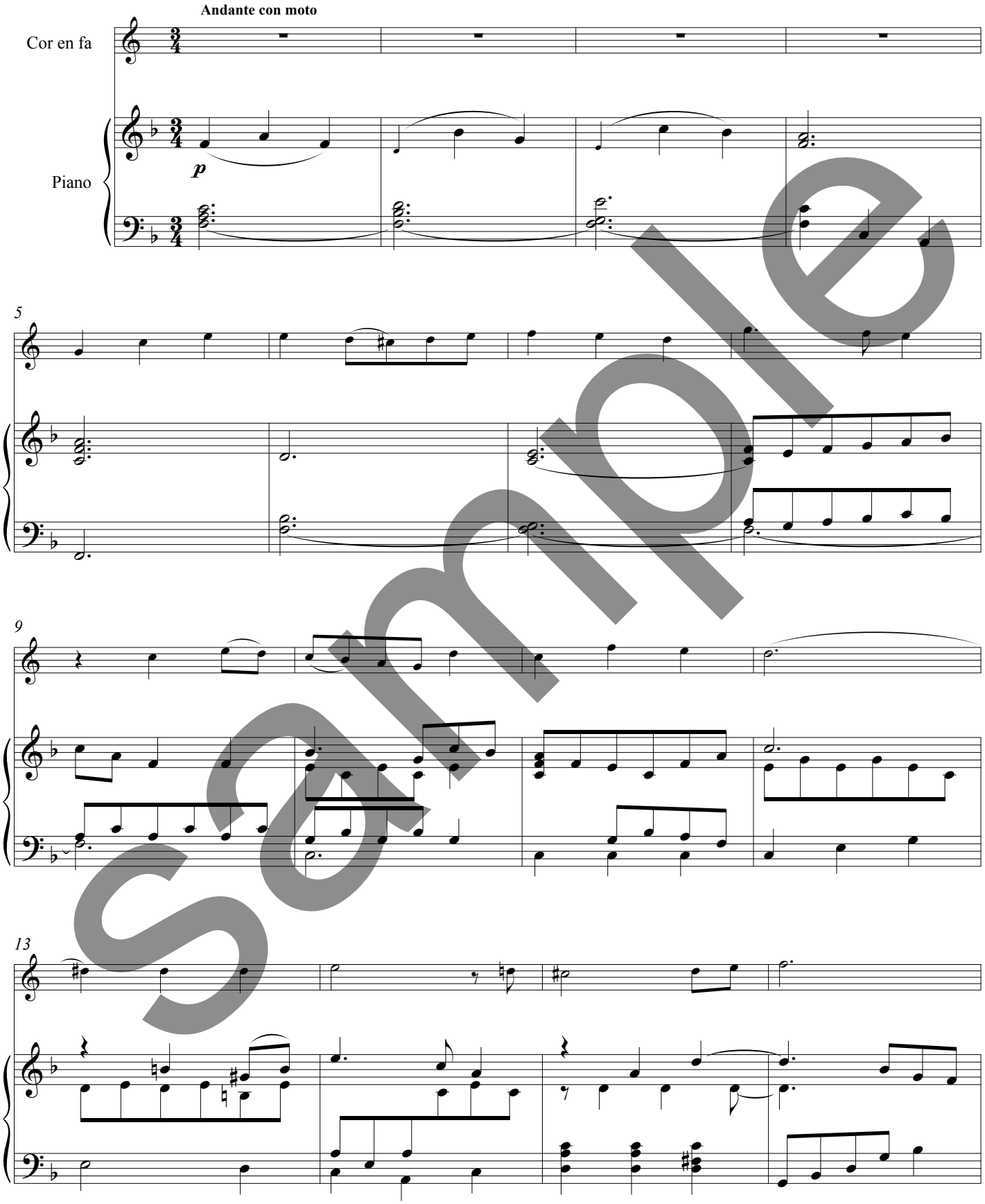
4 Morceaux de concours

1. Concours de 1er Cor (1861)

François-Joseph Fétis
red. Jan Huylebroeck



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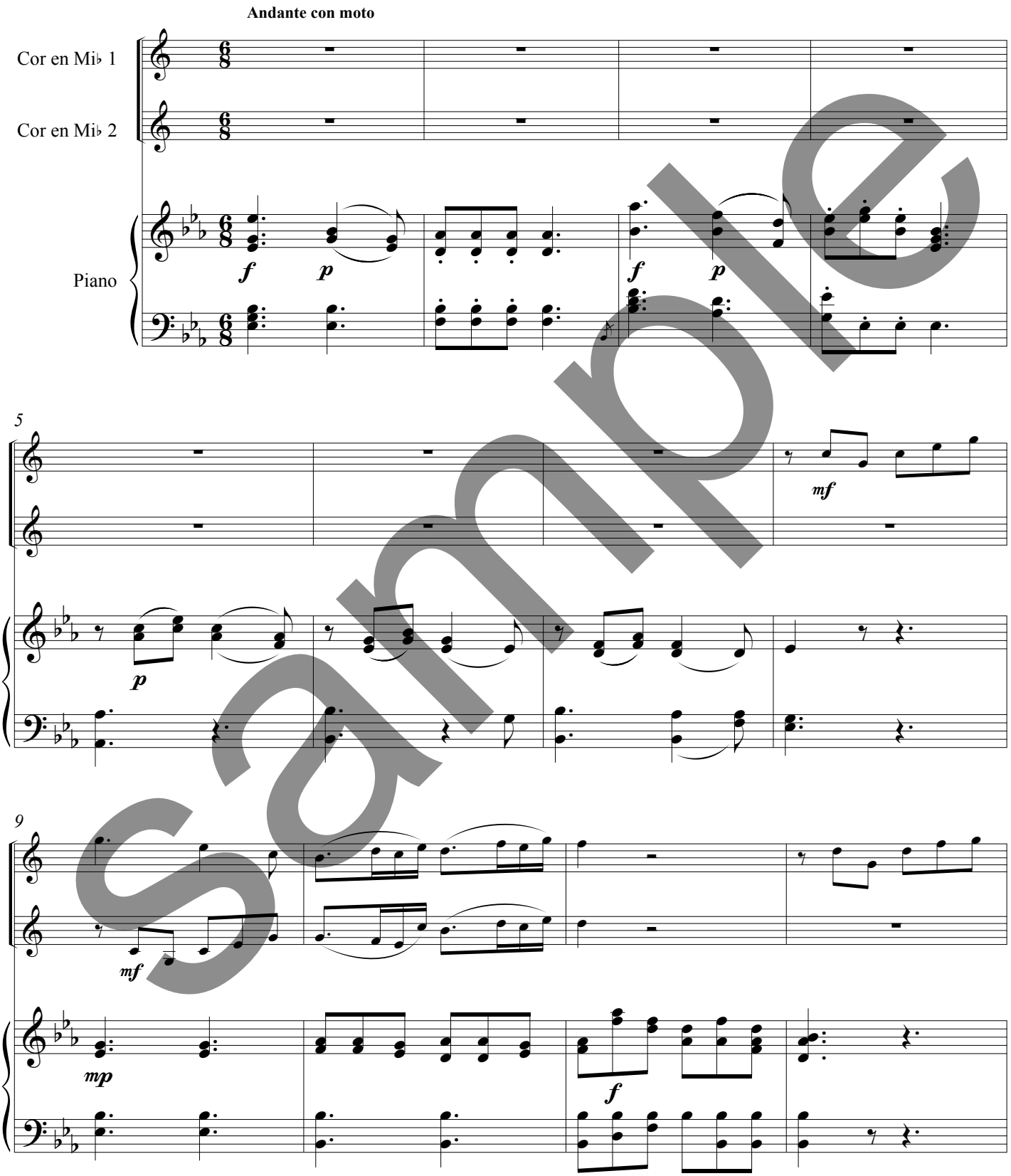
4 Morceaux de concours

2. Concours de 1865

François-Joseph Fétis
red. by Jan Huylebroeck



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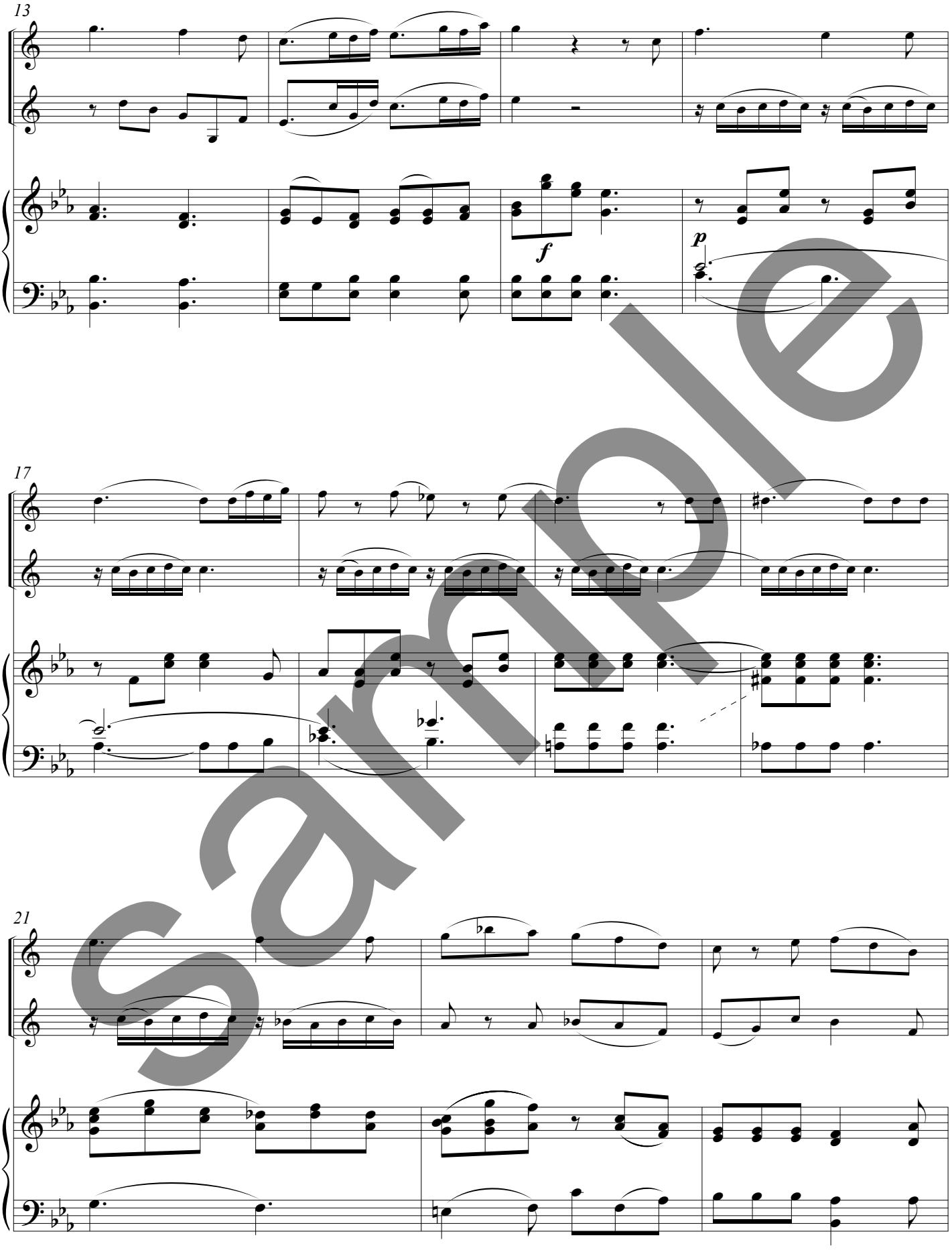

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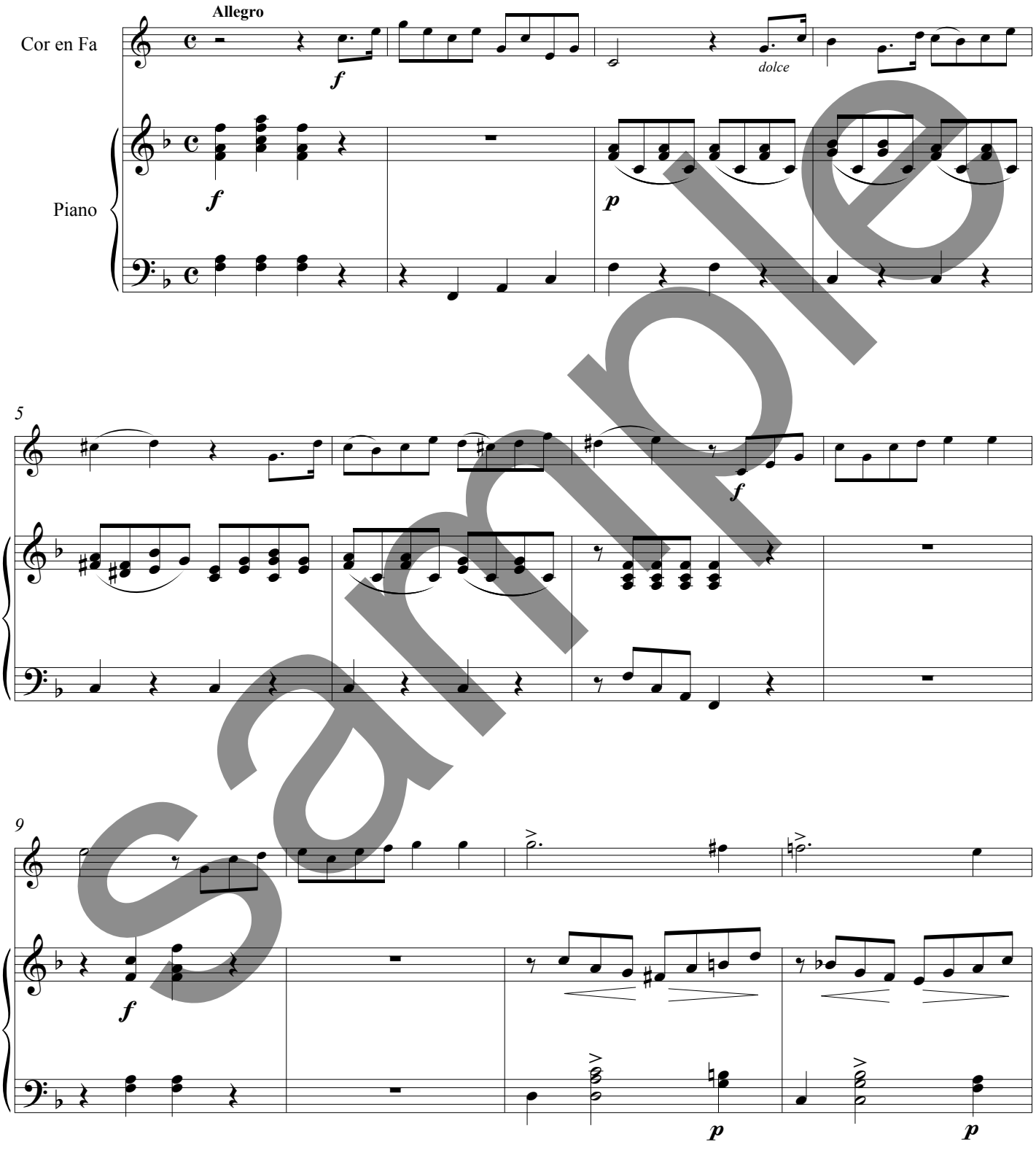
4 Morceaux de concours

3. Concours de Cor (1867)

François-Joseph Fétis
red. J. Huylebroeck



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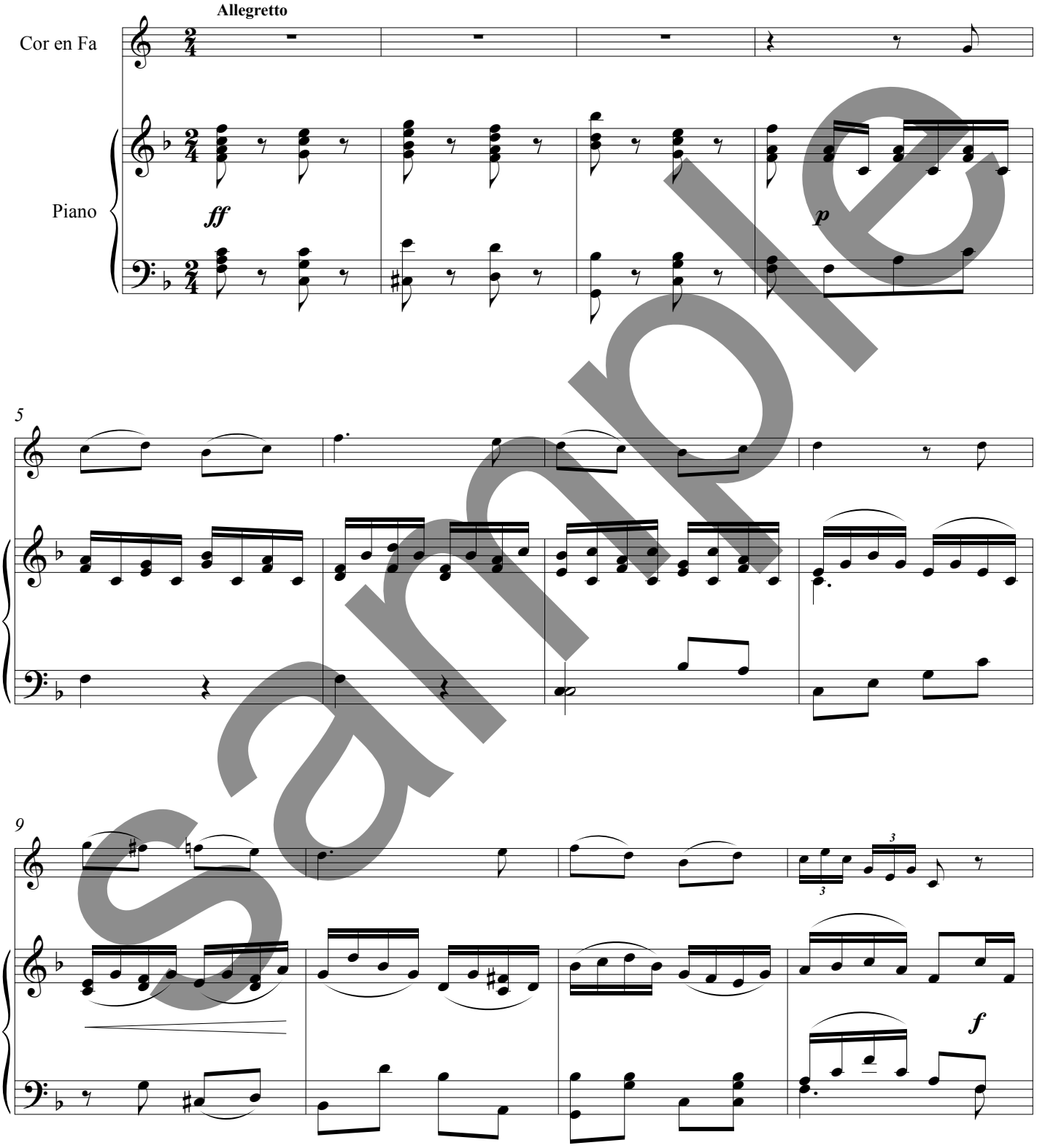
4 Morceaux de concours

4. Concours de 1868

François-Joseph Fétis
red. J. Huylebroeck



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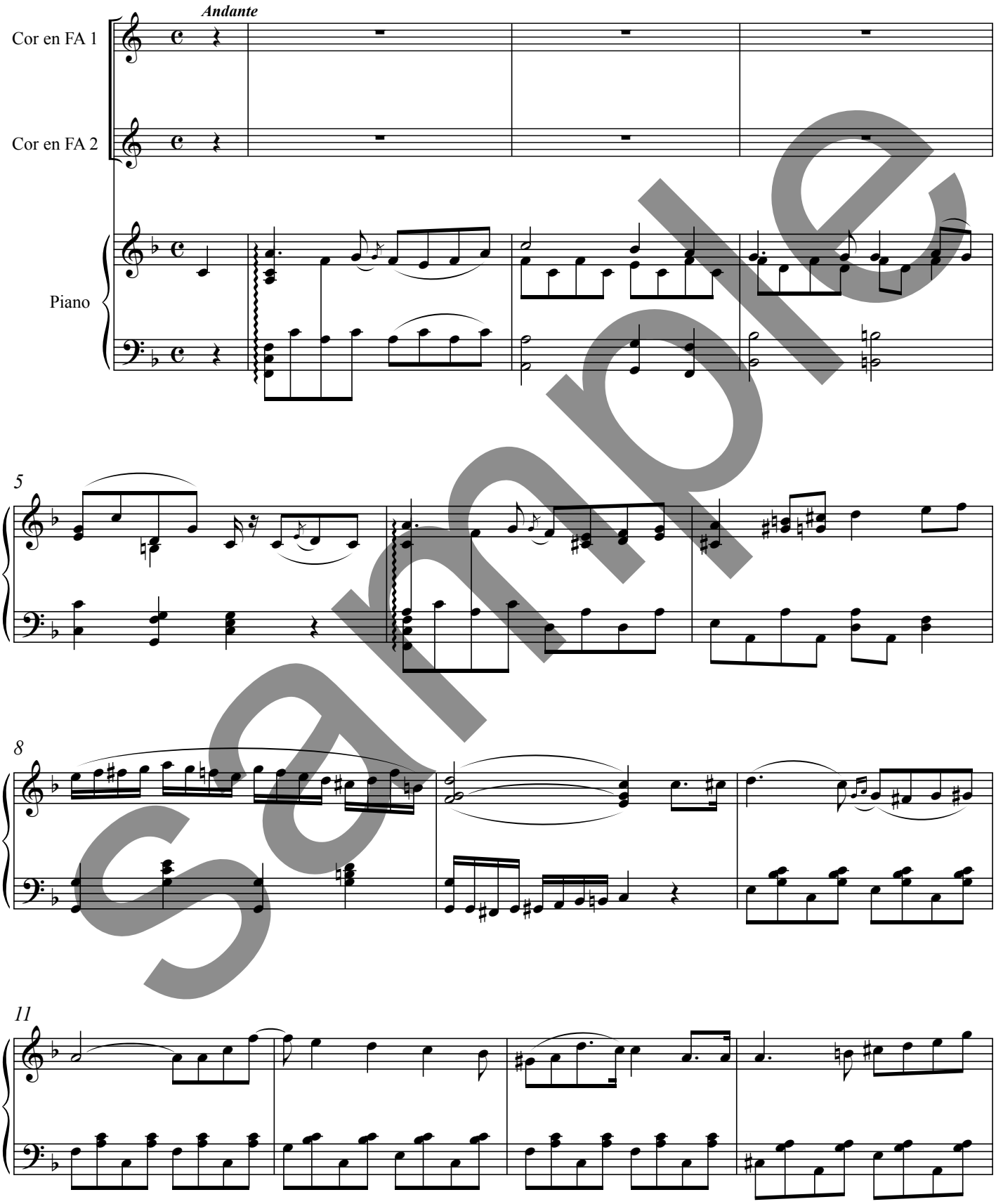
Variations

pour 2 Cors en Fa avec accompagnement de piano

Louis-Henri Merck, op.12



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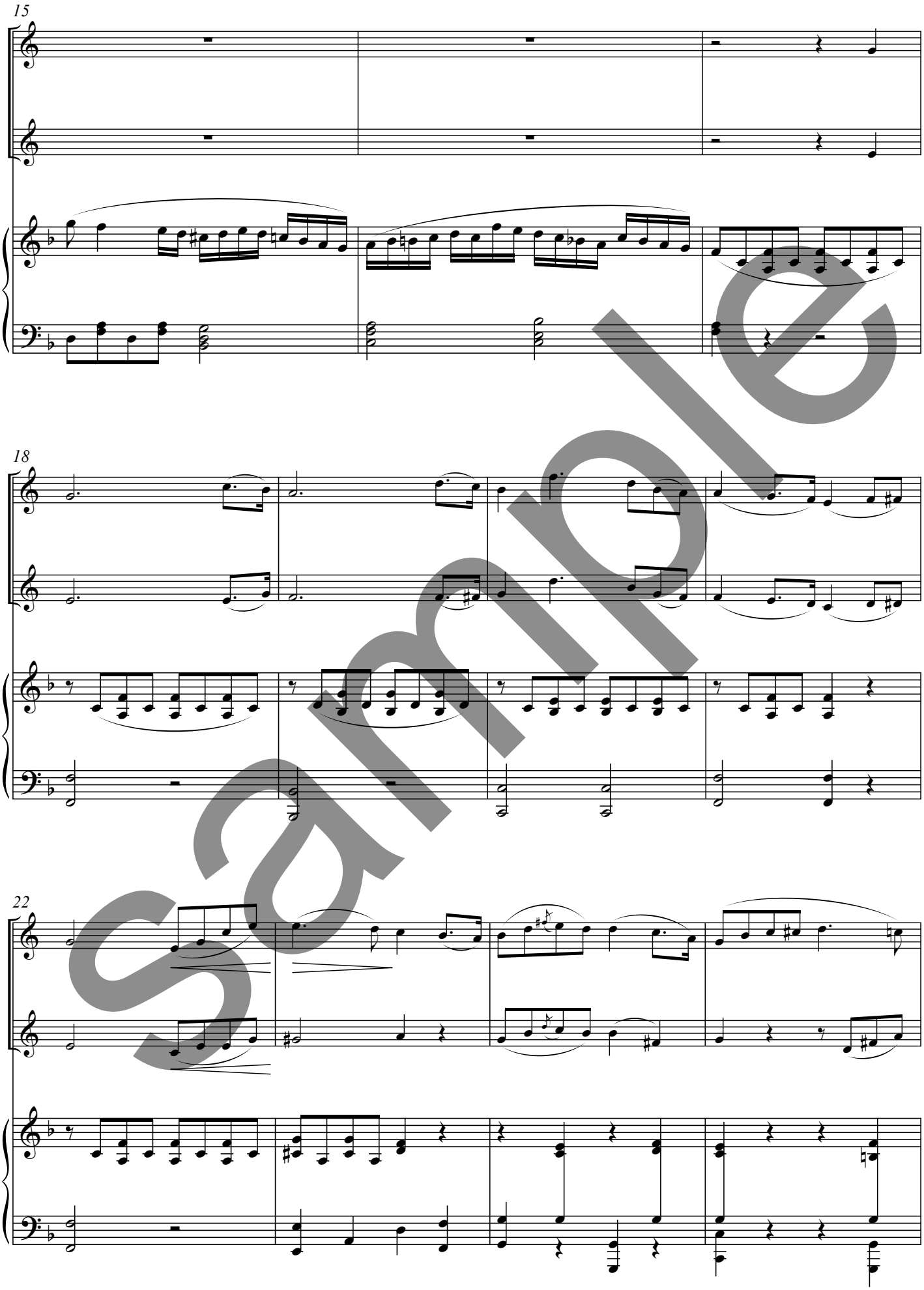

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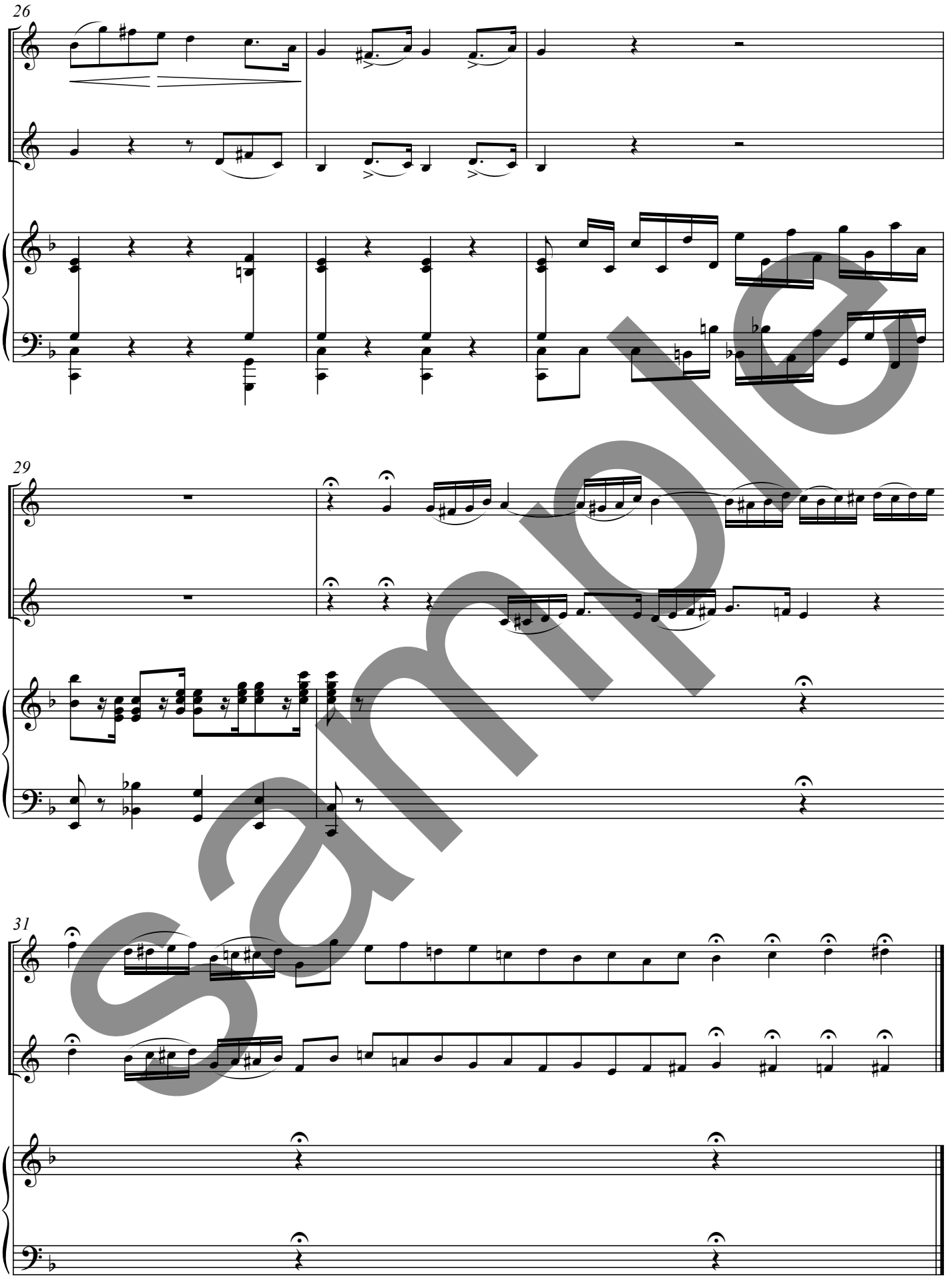

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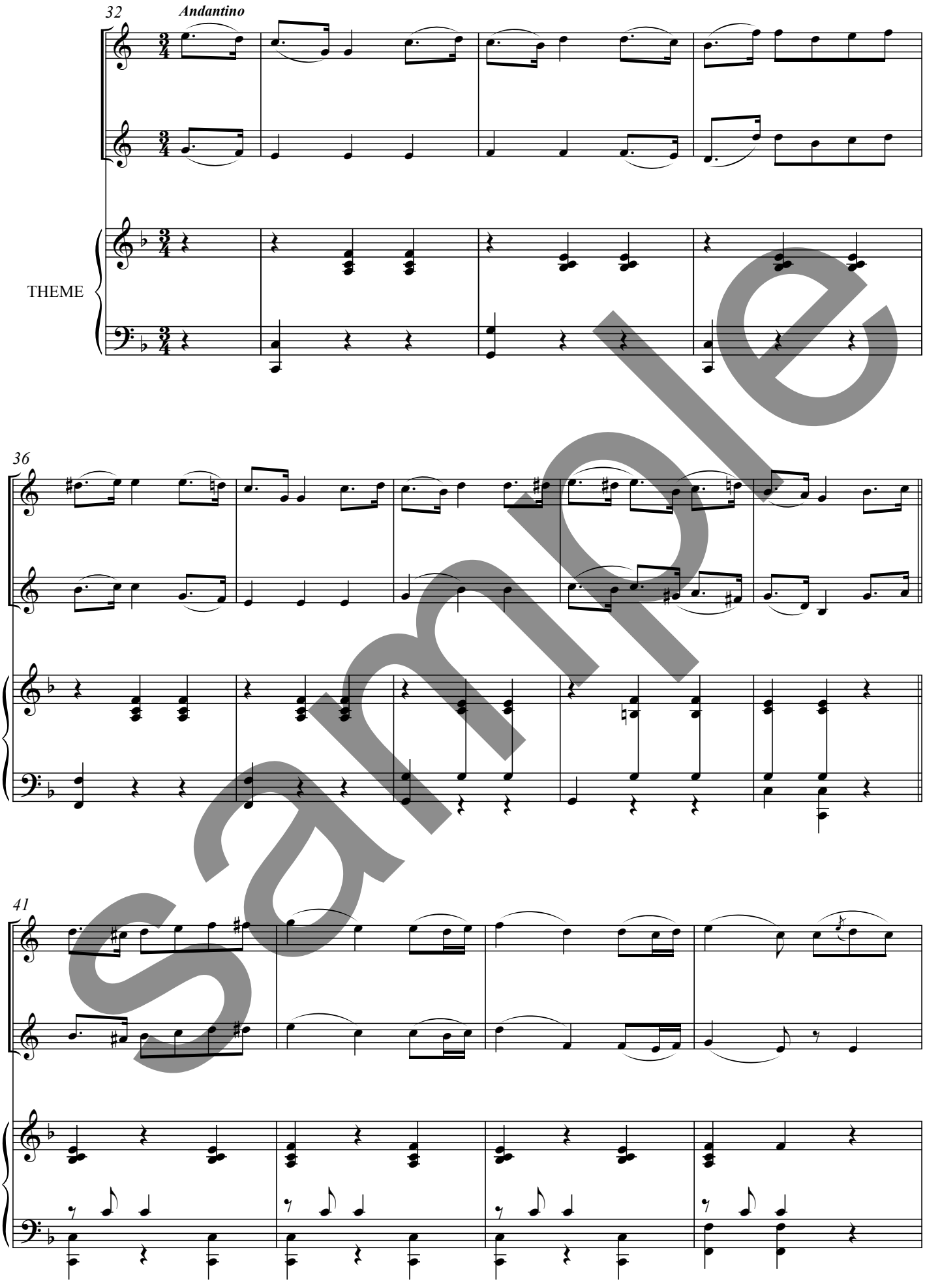

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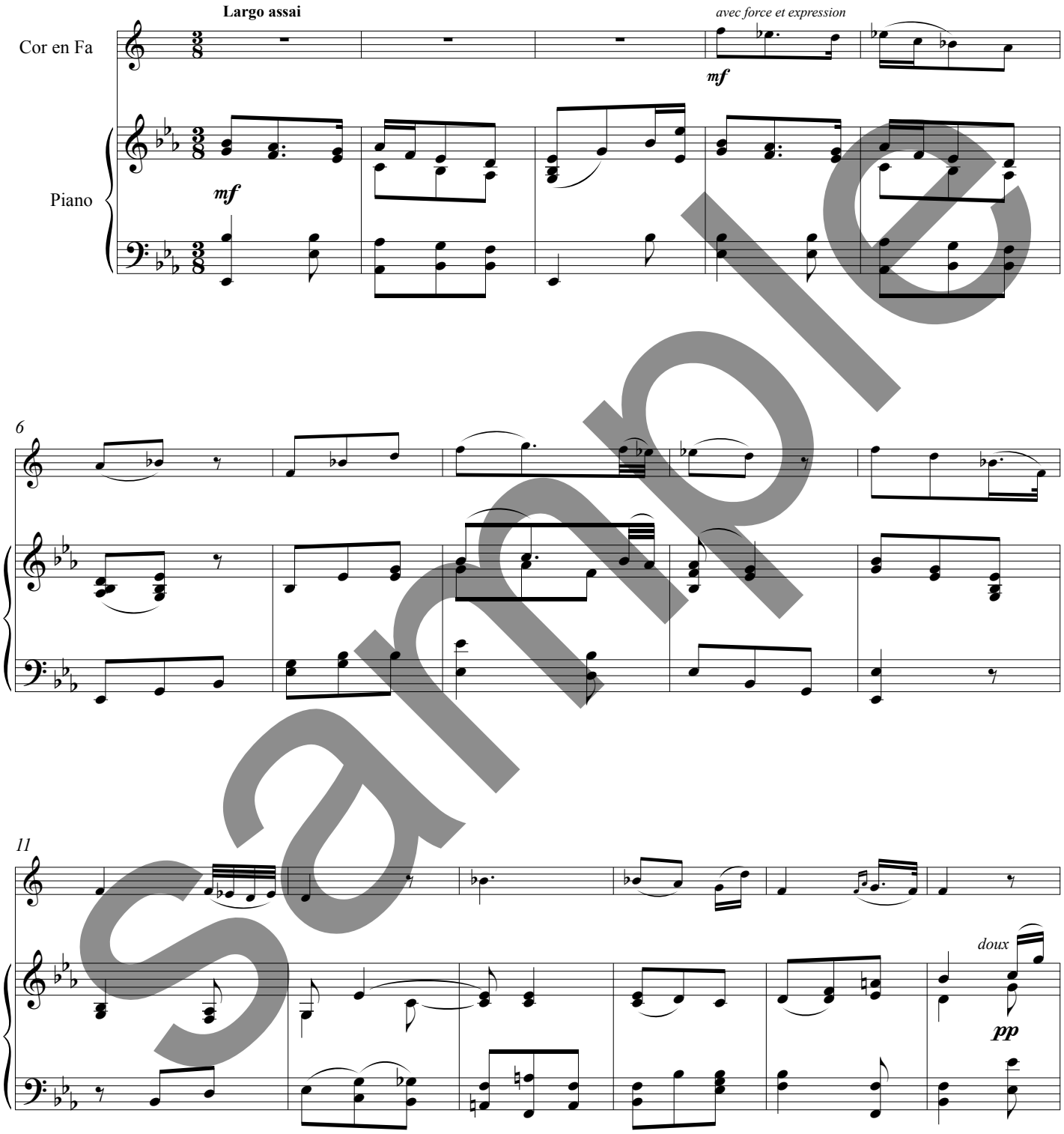
4 Morceaux Imposés

3. Air d' "Orphée"

François-Auguste Gevaert
red. J. Huylebroeck



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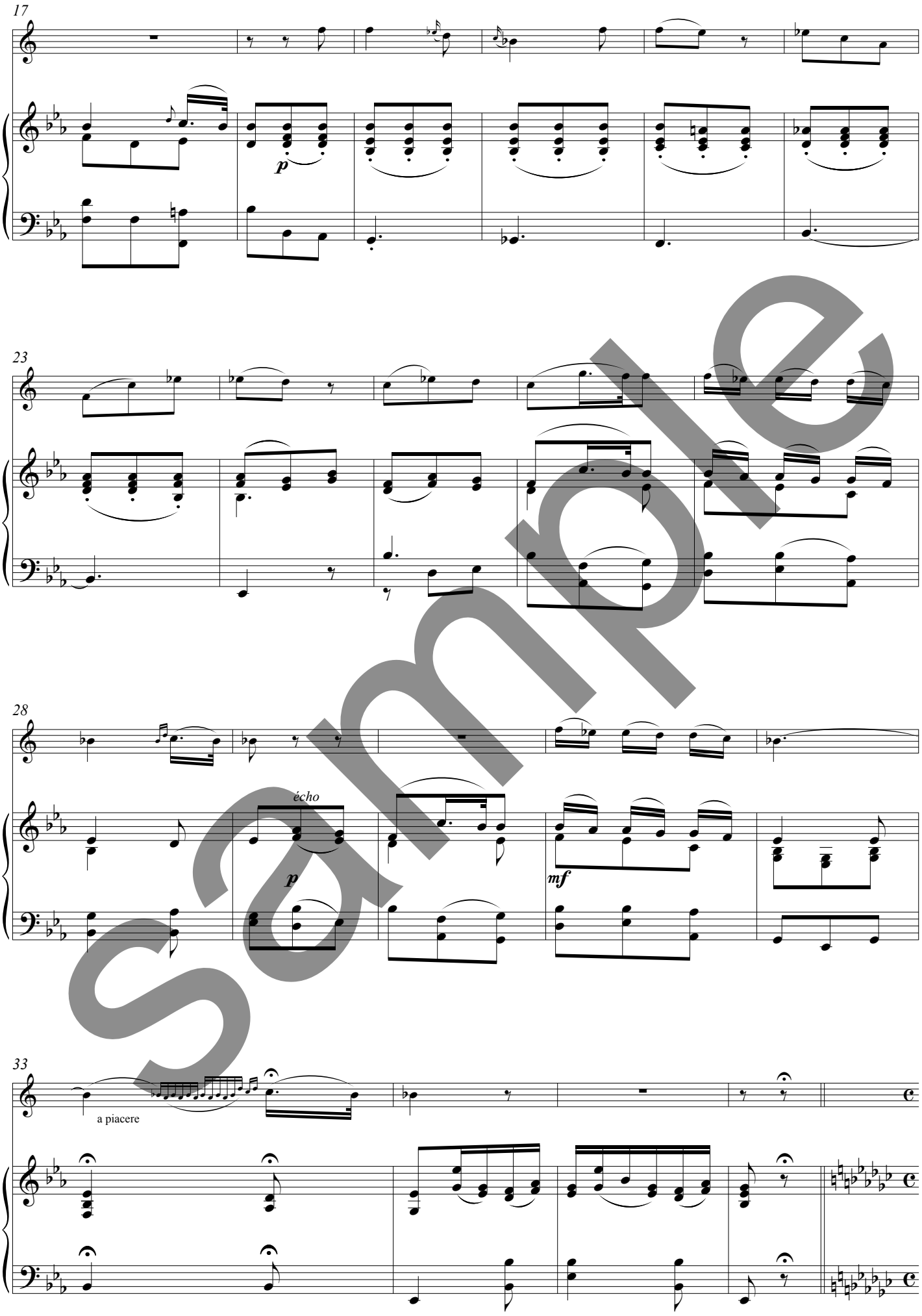

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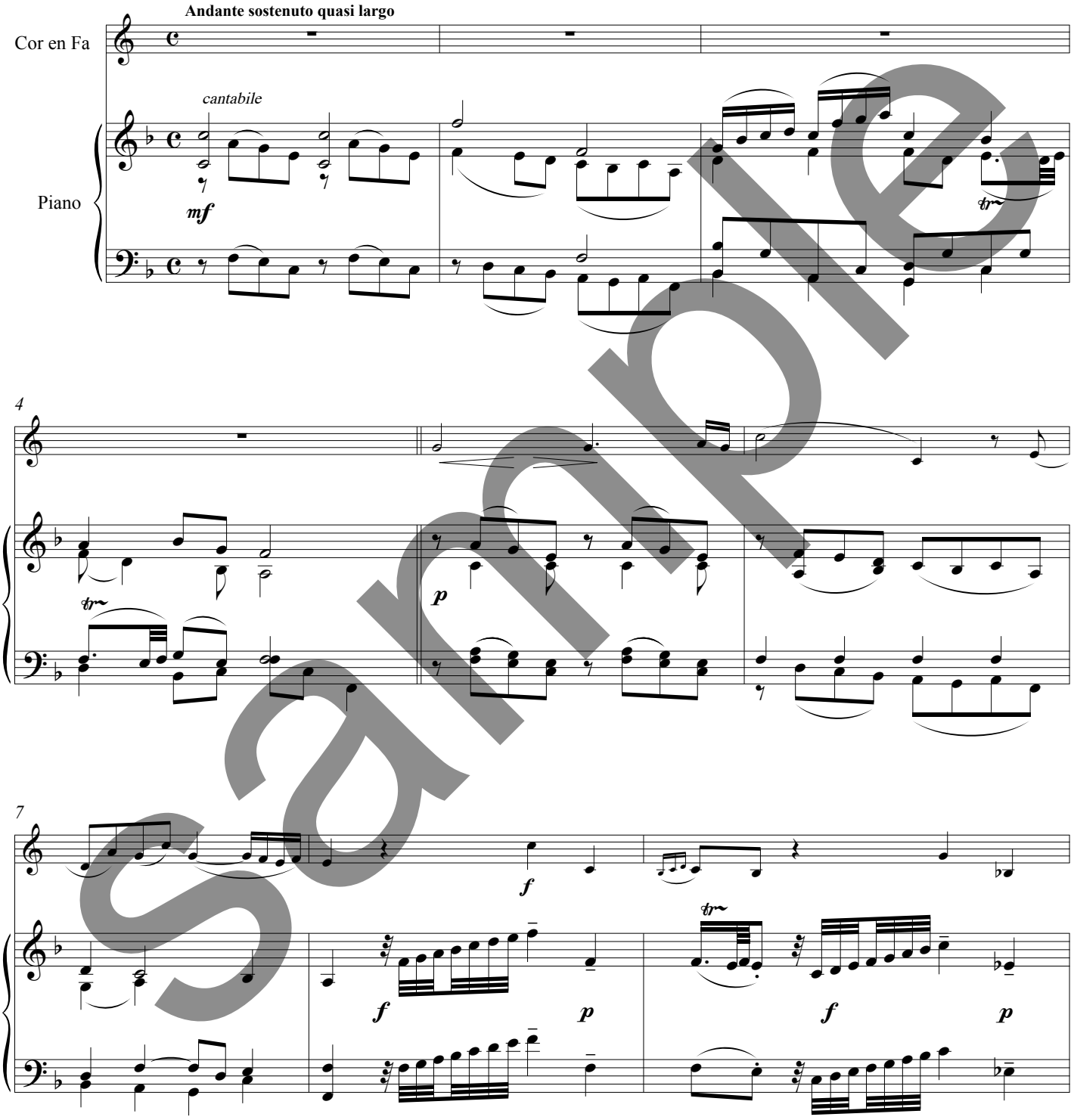
4 Morceaux Imposés

4. Air de "Magdalena"

François-Auguste Gevaert

red. J. Huylebroeck



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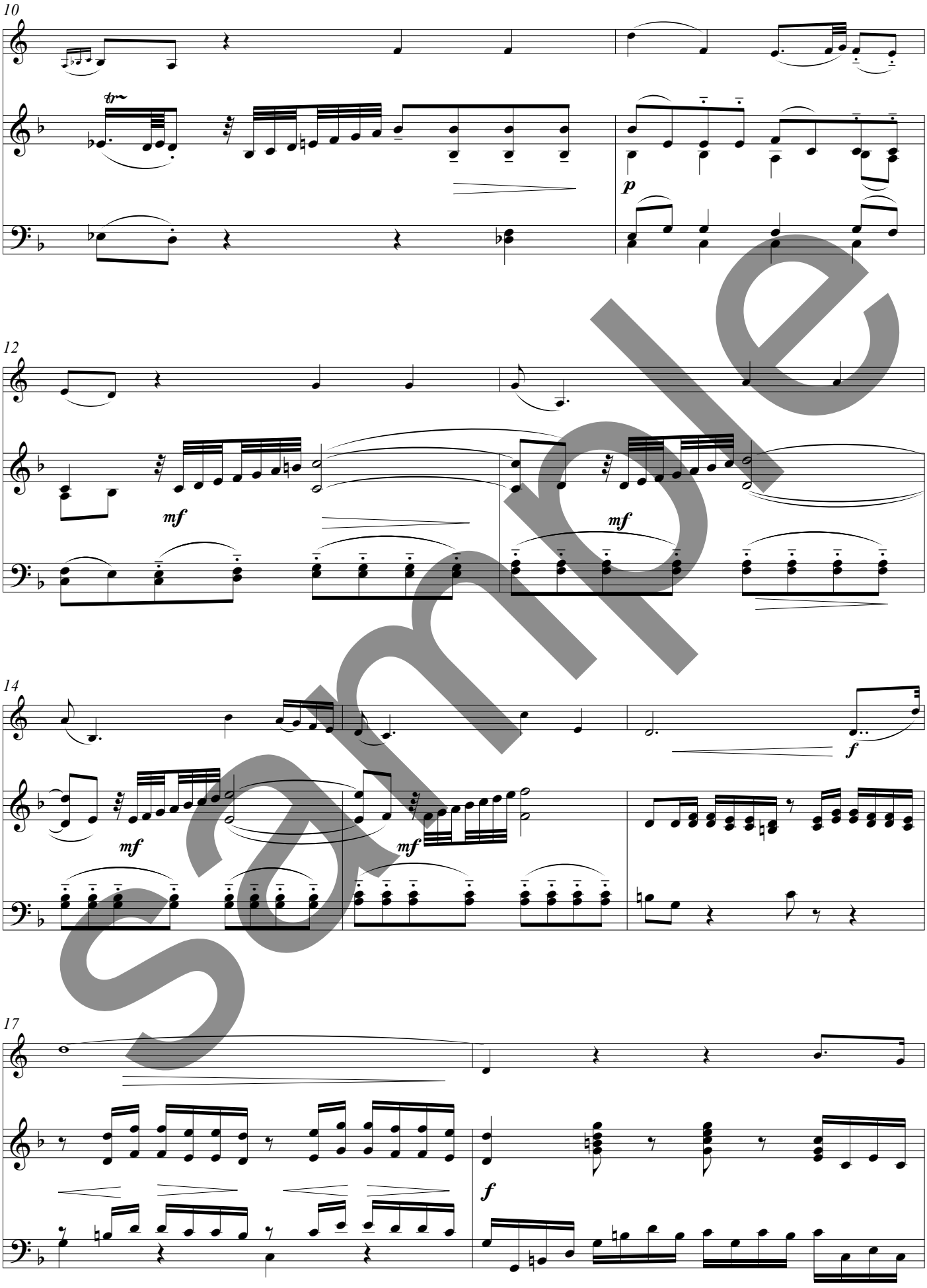


Sample

Cinq Préludes - Paul Gilson

Original Title: *Cinq Préludes pour Cor ou Violoncelle avec accompagnement de piano*

1. *Andante*
2. *Allegro energico (pas vite)*
3. *Allegretto (très retenu, indolent)*
4. *Allegretto agitato*
5. *Moderato*

Composition: 1913–1914
Source: original manuscript in Brussels Royal Conservatory library, ARC-M-022
Original instrumentation: valve horn in F, piano
Notes: these five preludes, published in horn solo version by Louis Michiels immediately after World War I, stand apart from the majority of Belgian horn works in their style, novelty, and harmonic complexity. In some way the title is predictive of the more complex works that would be written towards the middle of the century by Vignery, Bouquet and Deroo (see Volume 3 of this series). Both Gilsons' *Cinq Préludes* and his earlier *Horn Quartet* (see Volume 5) show new ways in composition for the instrument and can be regarded as a reaction to the ruling lyrical style that was still practised by his contemporaries. Although these works were admired, they were seldom performed at their time.
Bio: Paul Gilson (Brussels, 1865–1942) studied with Gevaert in Brussels and obtained the *Prix de Rome* in 1889. He was a true game changer for musical life and compositional style in Belgium who wanted to found and authentic contemporary music scene with the composers collective *Les synthétistes*. Gilson is especially recognized for his wind instrument music.

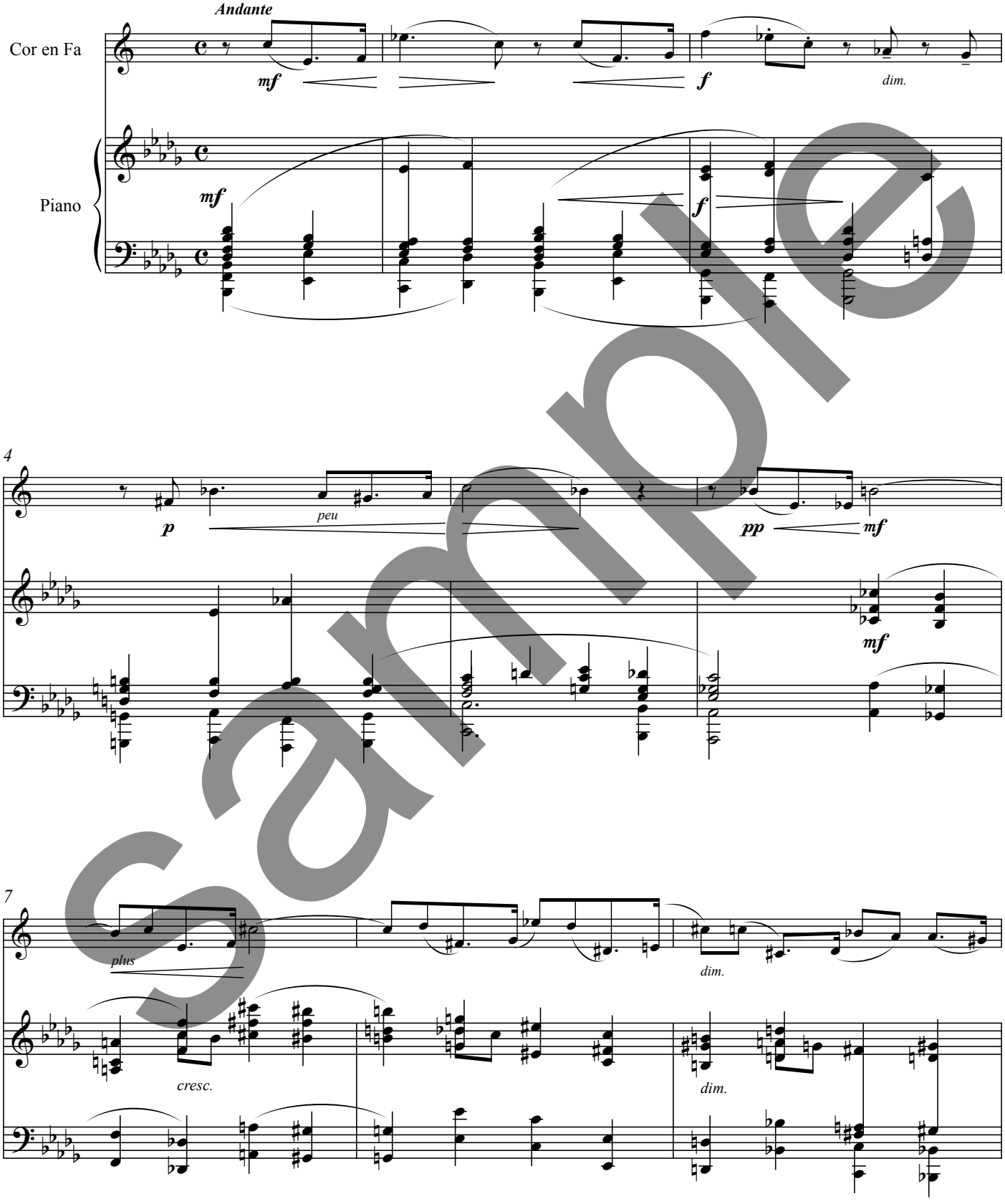
sample

Cinq Préludes

pour Cor ou Violoncelle

I

Paul Gilson



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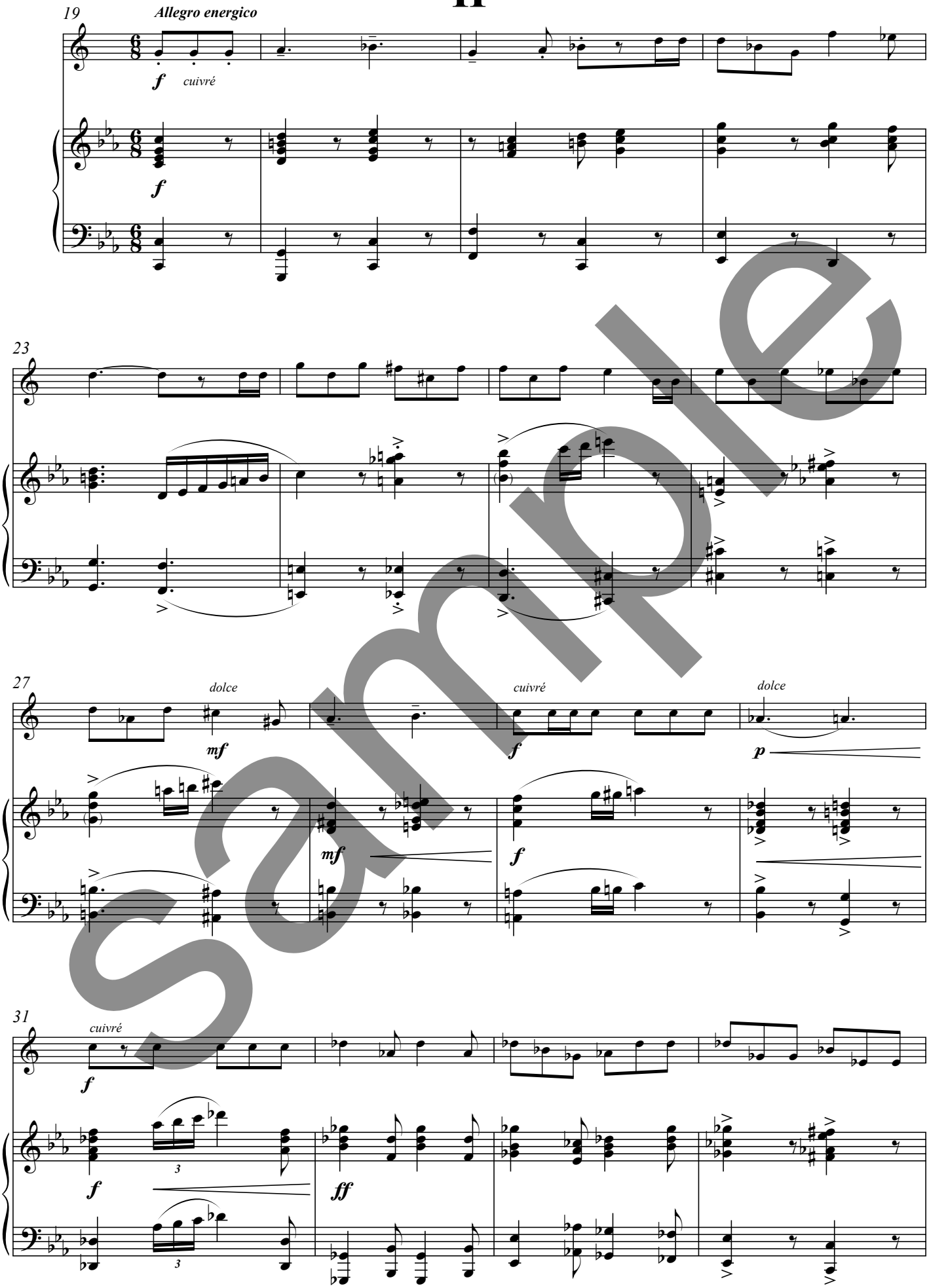
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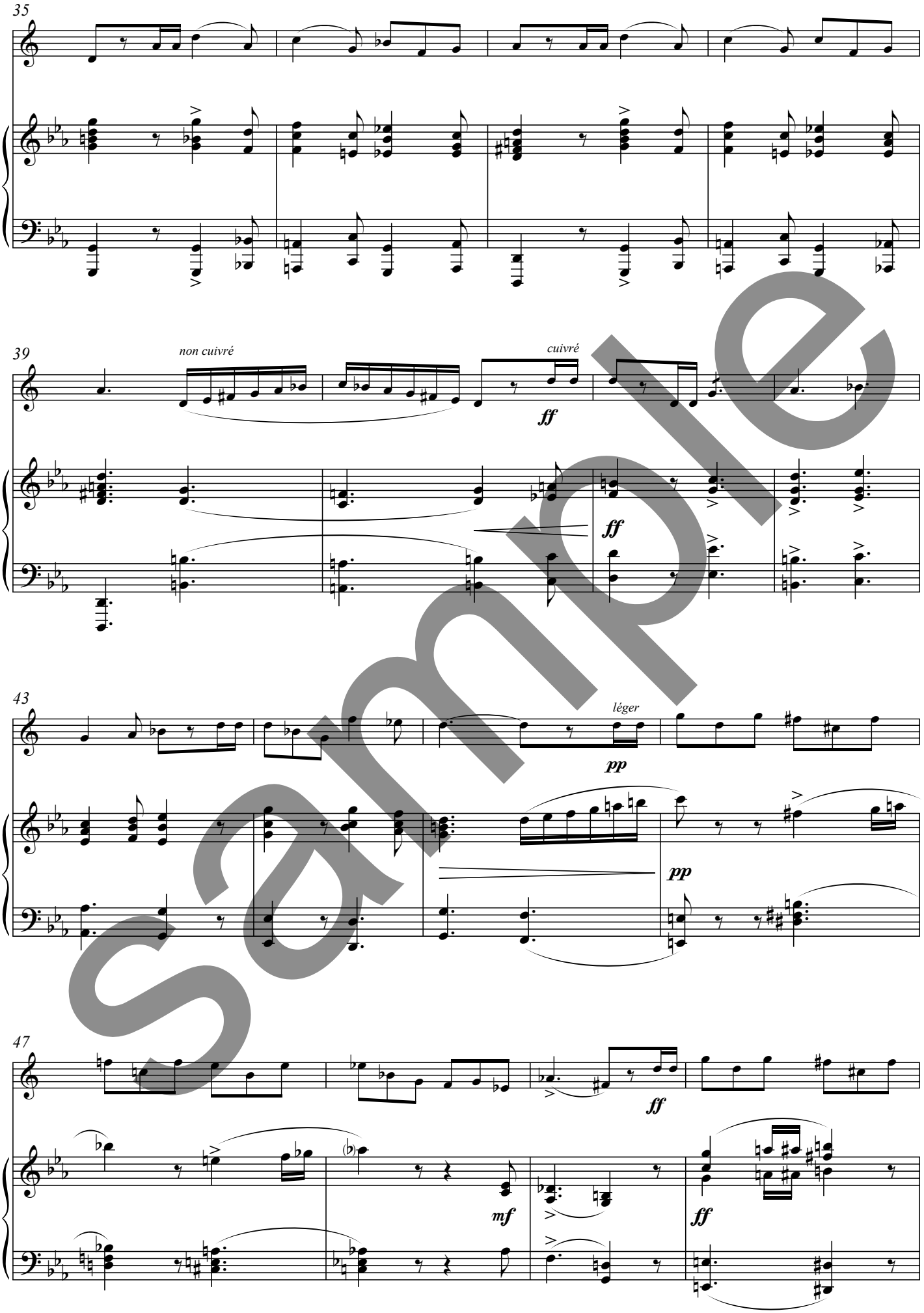
Allegro energico
f
cuivré
23
27
dolce
mf
cuivré
f
dolce
p
mf
f
31
cuivré
f
3
f
ff

sample



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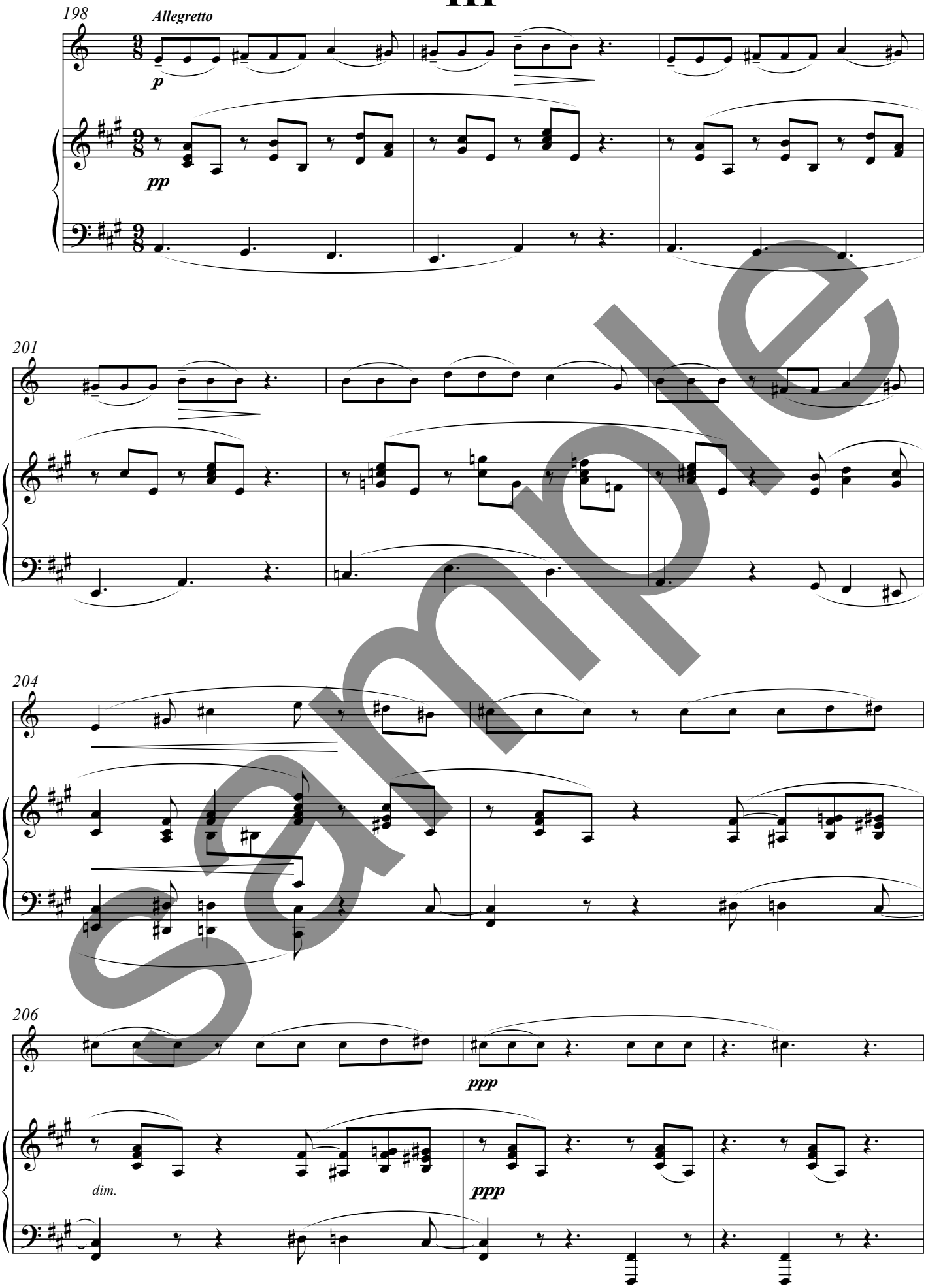

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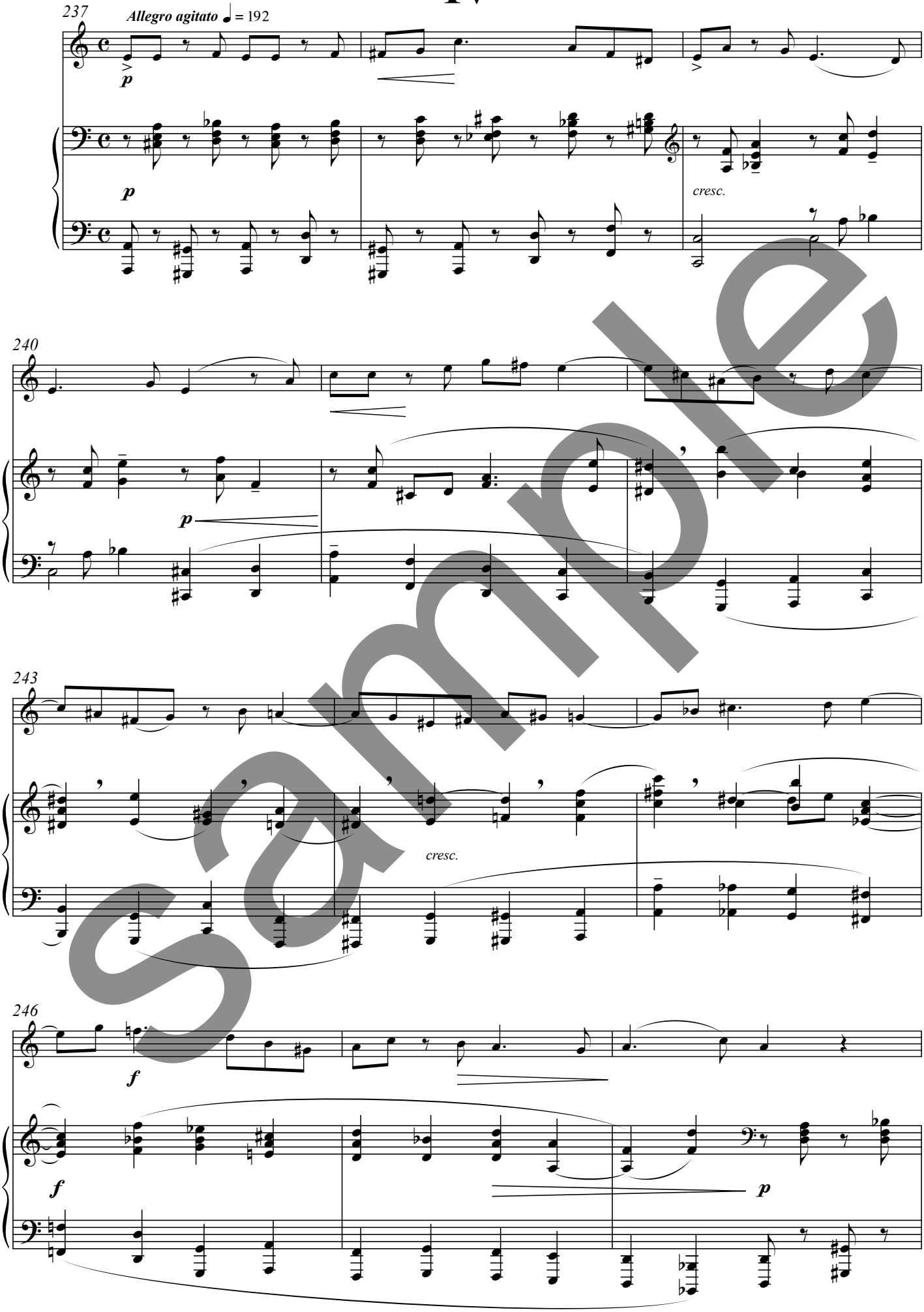

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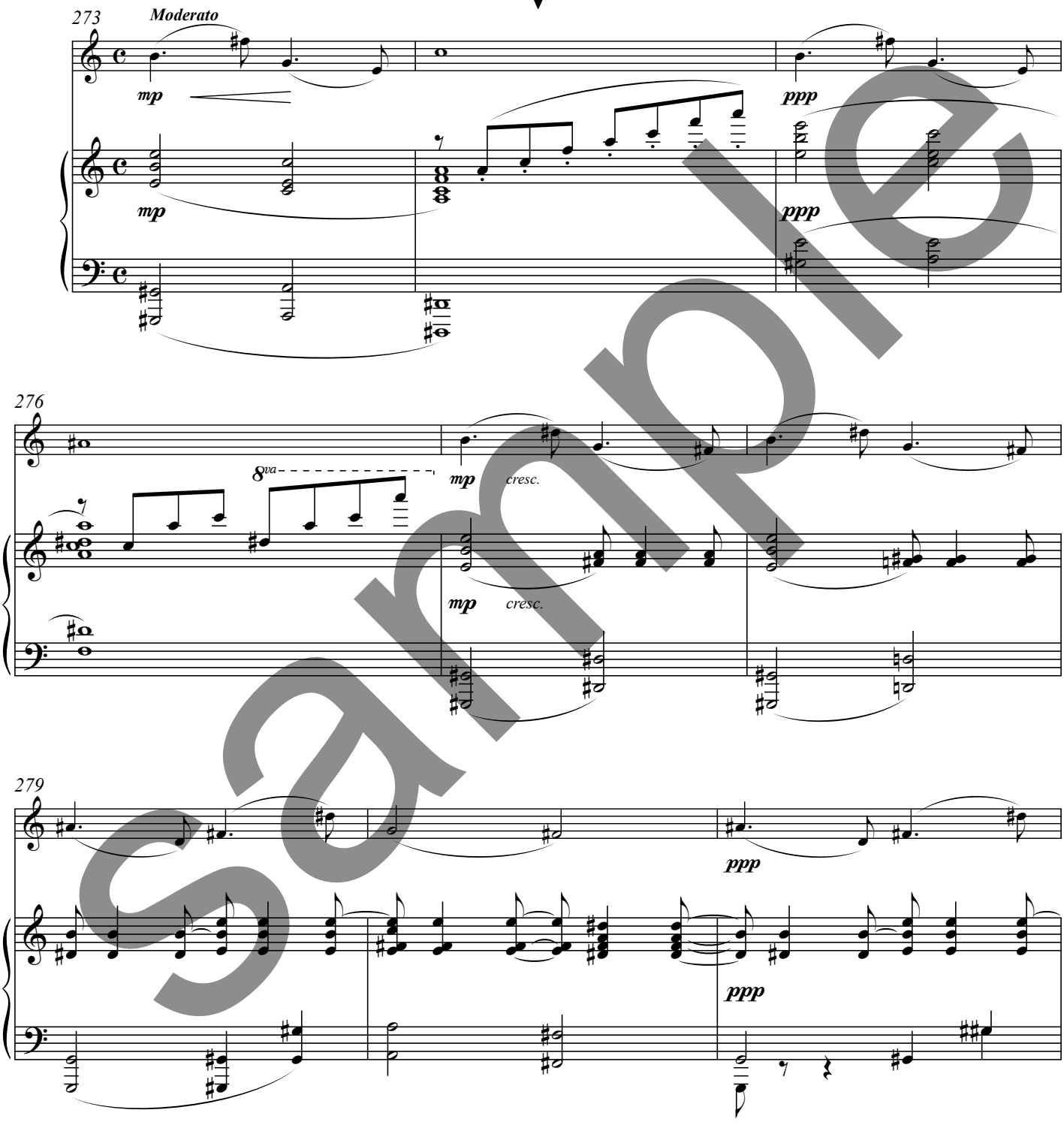
V


273
Moderato
mp
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ppp
ppp
276
8va
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cresc.
mp
cresc.
279
ppp
ppp

sample

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