VOL.1

LYRICAL REPERTOIRE

FOR THE HORN

FROM

The Romantic Era

EDITED BY
JEROEN BILLIET

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

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GHENTIAN SONGS

rise of the lyrical style, Ghent 1830-1880

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
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Songs of Ghent

This first volume of the *Brave Belgians* Horn Albums focusses on the Ghentian lyrical horn playing tradition from the early nineteenth century to the beginning of the *Belle époque* around 1870. A number of coinciding historical and sociological events led to the establishment of a strong horn tradition in Ghent. An old Belgian saying goes "rain in Paris, drizzle in Brussels," referring to the economic, cultural and social relations between both countries. The French cultural influence on all aspects of cultural life in nineteenth-century Belgium was overwhelming. Since the most important horn teachers of the first half of the nineteenth century had been trained in the French tradition, the horn repertoire in the early days of the Belgian conservatories was entirely French, including French teaching methods and the use of French-style instruments.

Although the first two pieces by Martin-Joseph Mengal are not Belgian in the strict definition of the word—they were written in France before the Belgian revolution of 1830—they are exemplary for the take-off of the romantic playing tradition in our part of Europe. Mengal came from a family of horn players: his father Jacques-Joseph (Brussels, 1753–Ghent, 1823) was principal horn of the Ghent Opera and a friend of the French prefect Guillaume-Charles Faipoult, who made it possible for his son to study with Frédéric Duvernoy in Paris. In 1810 Martin-Joseph's younger brother, Jean-Baptiste Mengal *jeune* (Ghent, 1792–Paris, 1878), also came to the French capital to study with Henri Domnich.

Many of the directors taking the lead in the early Belgian conservatories had been trained at the Paris conservatoire: not only Martin-Joseph Mengal, but also the Brussels Royal Conservatory director François-Joseph Fétis and the first director of the Liège conservatory, Louis-Joseph Daussoigne-Méhul (Givet, 1790–Liège, 1875).

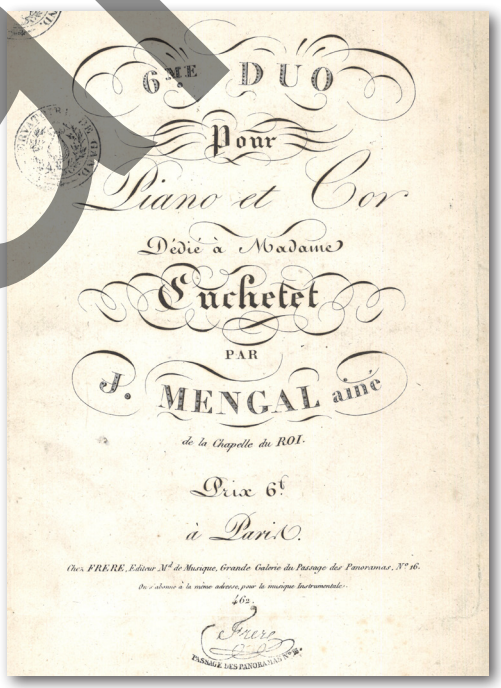
6.me DUO
Pour
Piano et Cor
Dédié à Madame
Cuchetet
PAR
J. MENGAL aîné
de la Chapelle du ROI.
Prix 6f
à Paris.
Chez FRERE, Editeur Md de Musique, Grande Galerie du Passage des Panoramas, N.o 16.
Frere

Fig.1: Front page of the original edition of Mengal's Sixième Duo (aBGc)

sample

Sixième duo pour piano et cor - Martin-Joseph Mengal

Original title: 6ième Duo pour piano et cor
Composition: c. 1820
Movements: 1. Grazioso; 2. Andante con Variatione (sic); 3. Final: Allegro
Original instrumentation: French-style natural horn, pianoforte
Dedication: *dédié à Madame Euchetet*
Source: original printed edition (Frère s.a. à Paris), in library of Royal Ghent Conservatory (BGc) nr. II 269
Notes: recorded by Jeroen Billiet and Jan Huylebroeck on Phaedra 65 "The Fall now blows its Horn". In this edition we shortened the work to a concert version: in the second movement, the first, fifth and seventh variation are cut, and the finale was abridged.
Bio: Martin-Joseph Mengal *aîné* (Ghent, 1784–1851) wrote nearly all of his horn works while he had an active career as a player in Paris, between 1803 and 1824. He is therefore often confused with his younger brother with. Since Martin-Joseph went by Joseph, he is often confused with his younger brother Jean-Baptiste ("Jean") Mengal *jeune* (Ghent, 1792–1868), with whom he shares his initials. Jean-Baptiste Mengal studied with Domnich and became principal of the Paris opera and a player in the Parisian *Société des Concerts du Conservatoire*. Martin-Joseph Mengal's most important horn work is the *Grand Octuor for 6 horns in different keys and trombone* (1817), published by Ostermeyer Edition ROM 217.

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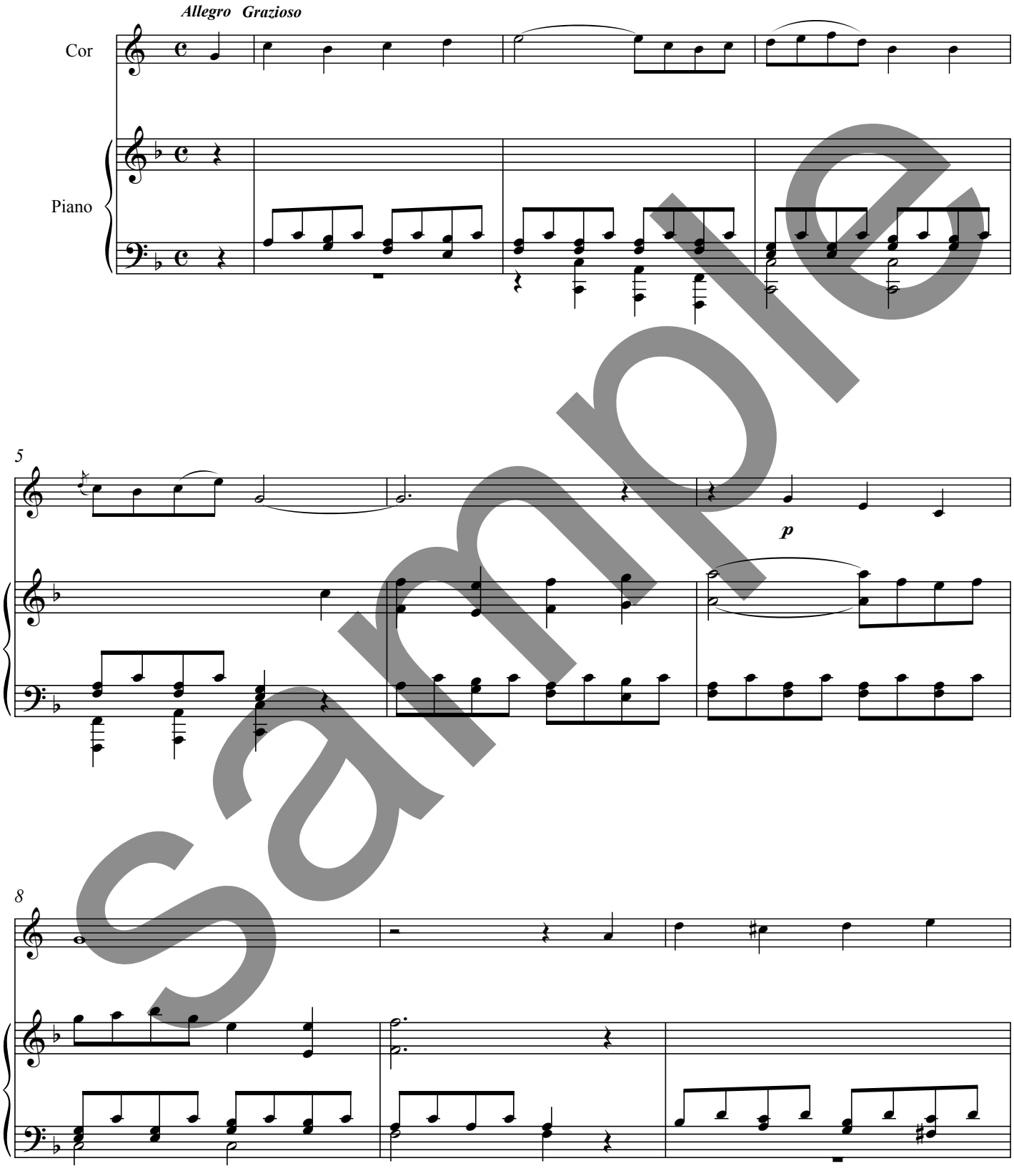
Sixième Solo

Cor en Fa et Piano

Martin-Joseph Mengal
edited by Jan Huylebroeck



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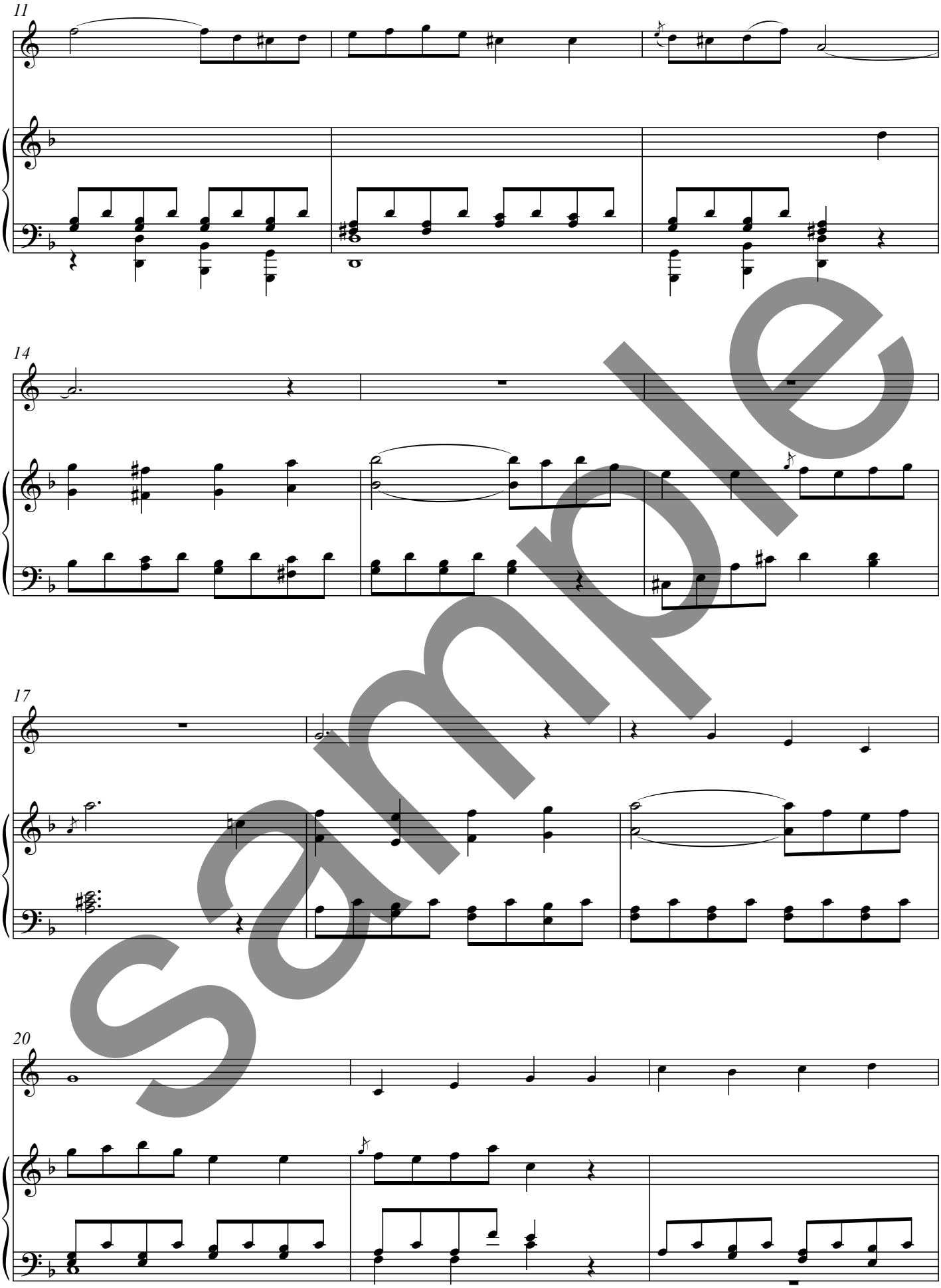

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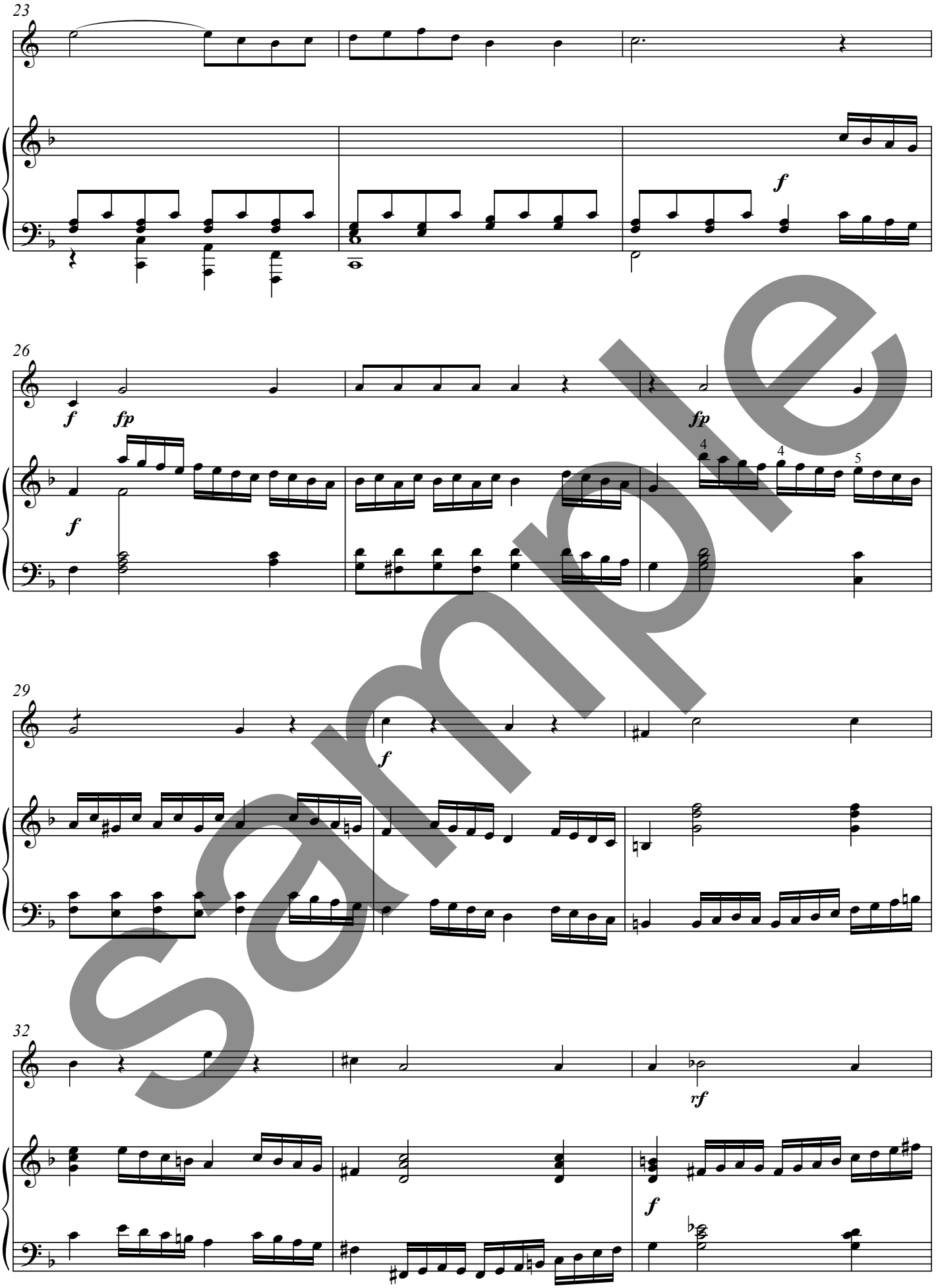

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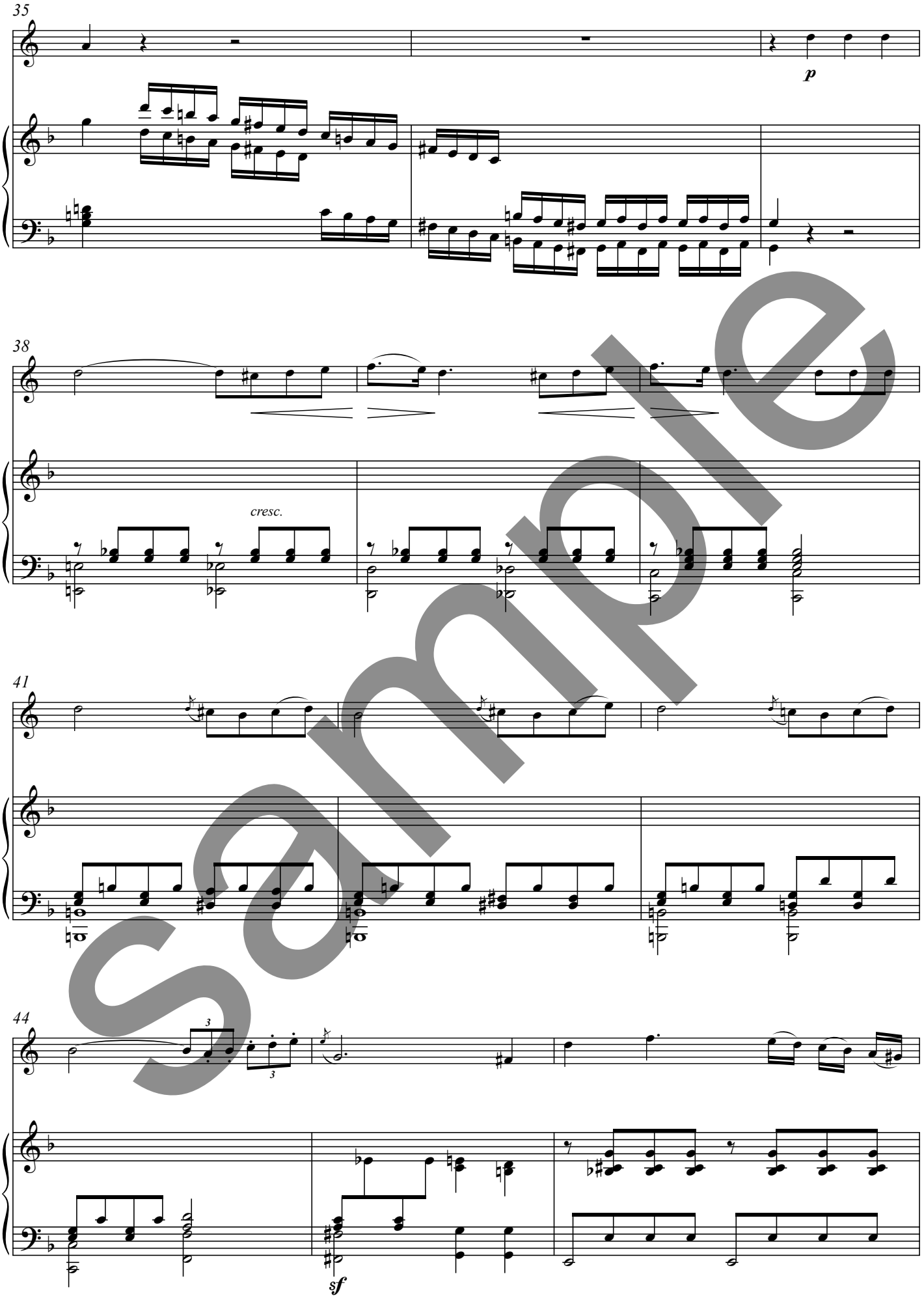
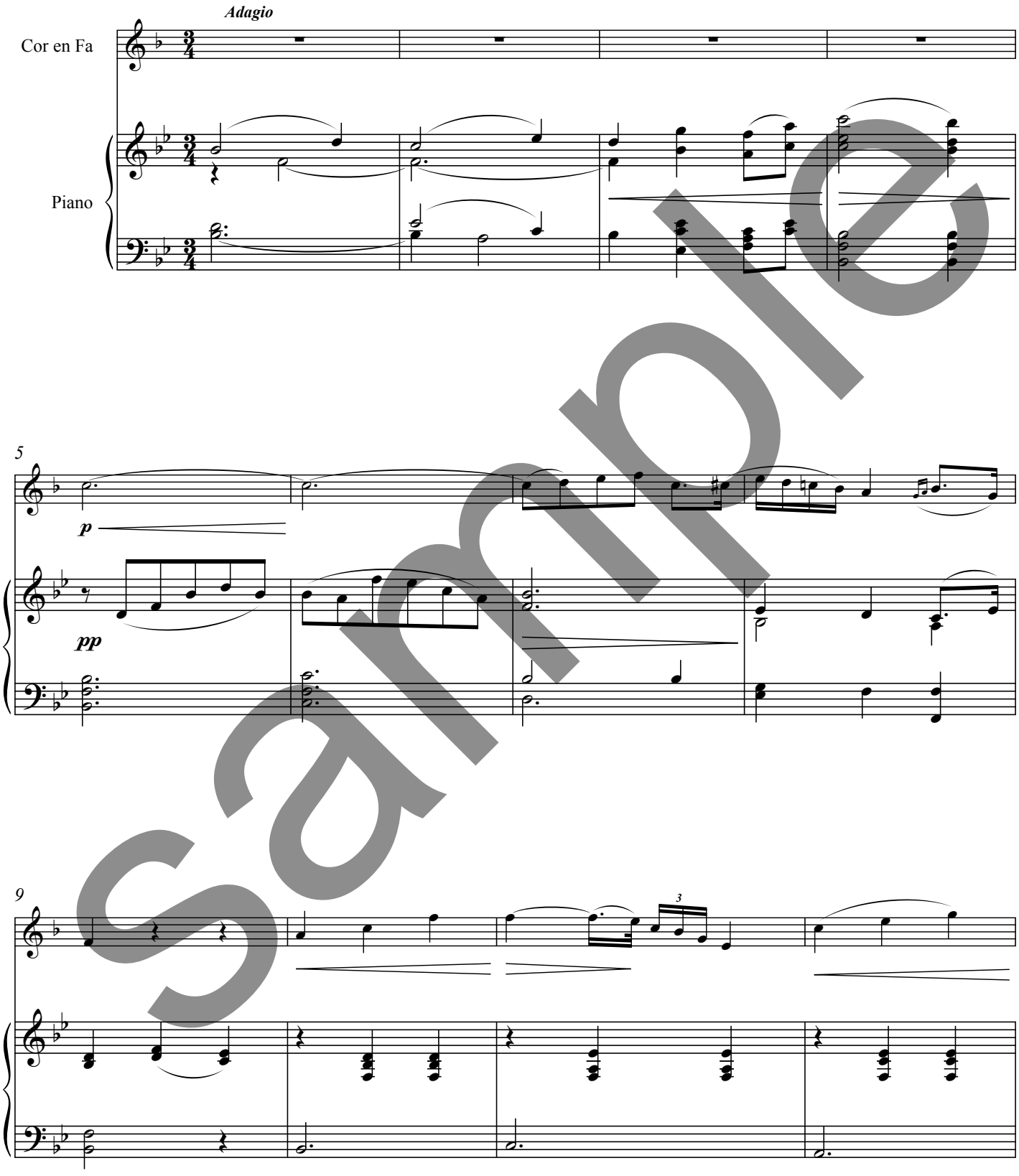


sample

Romance

pour Cor en Fa

Martin-Joseph Mengal
arr. Charles Heylbroeck



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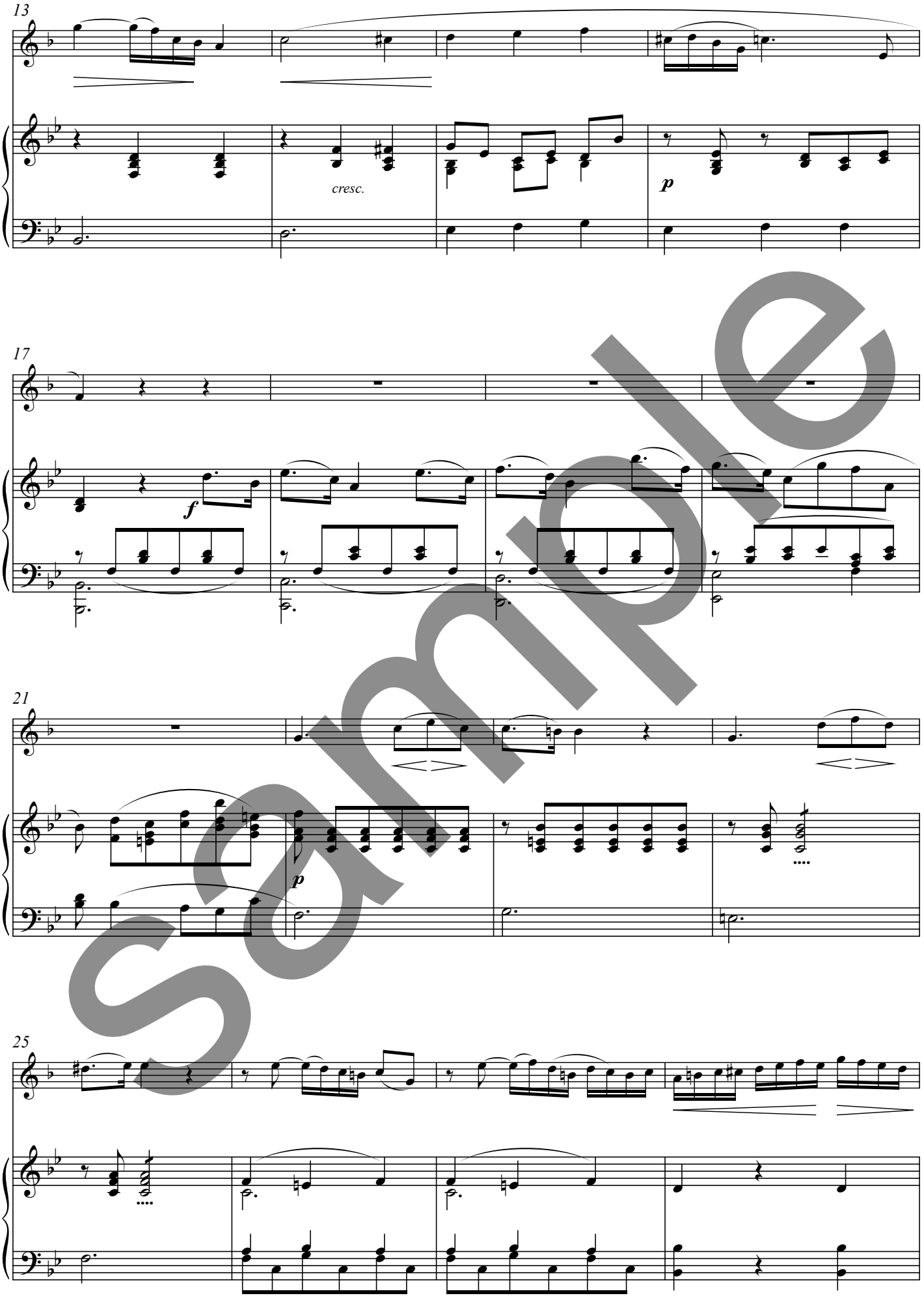

Sample

Avondbede

(Evening Prayer)

Cor en Fa
avec accompagnement de piano

Gustaaf Pape
adapt. accomp. Jan Huylebroeck

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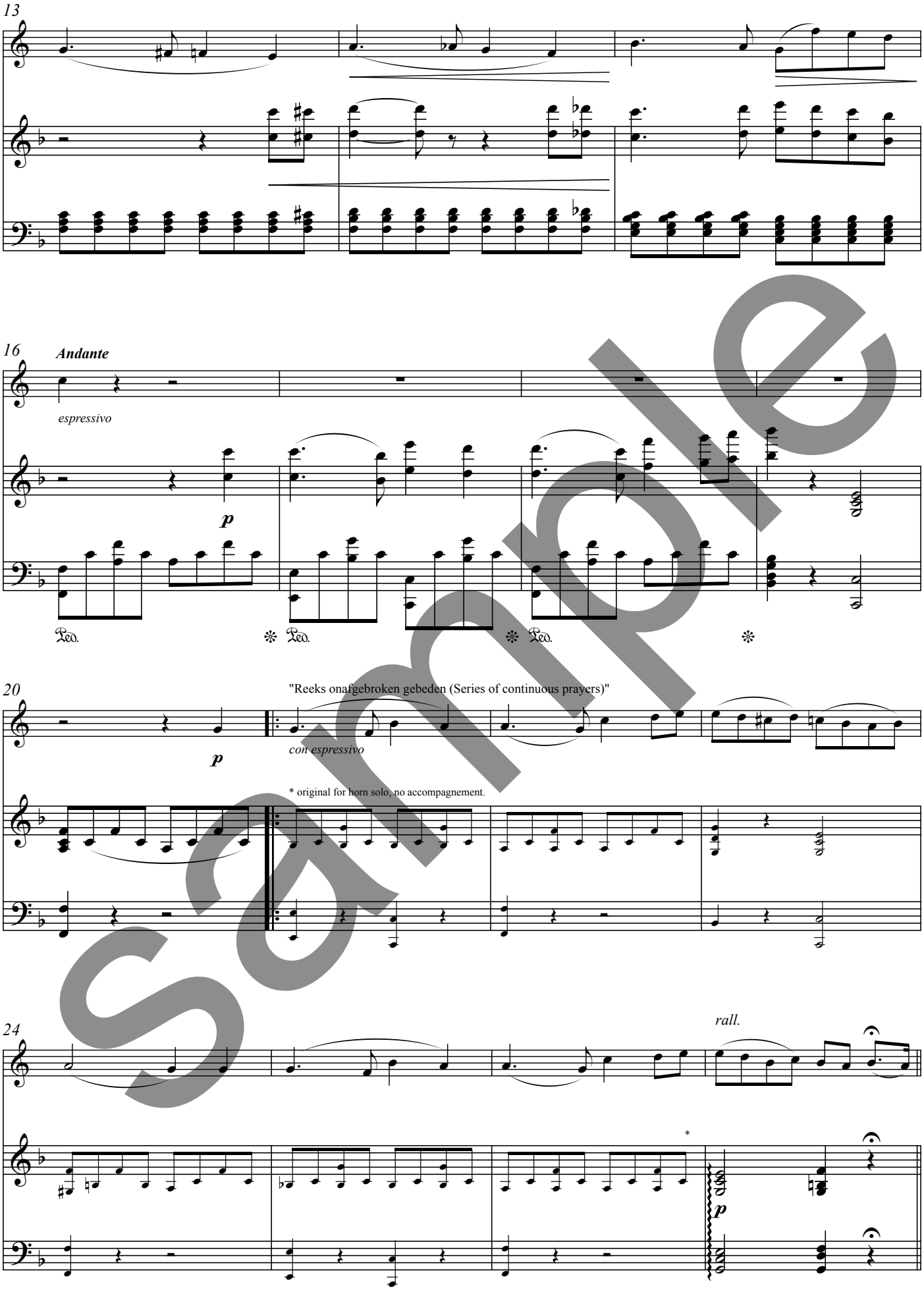
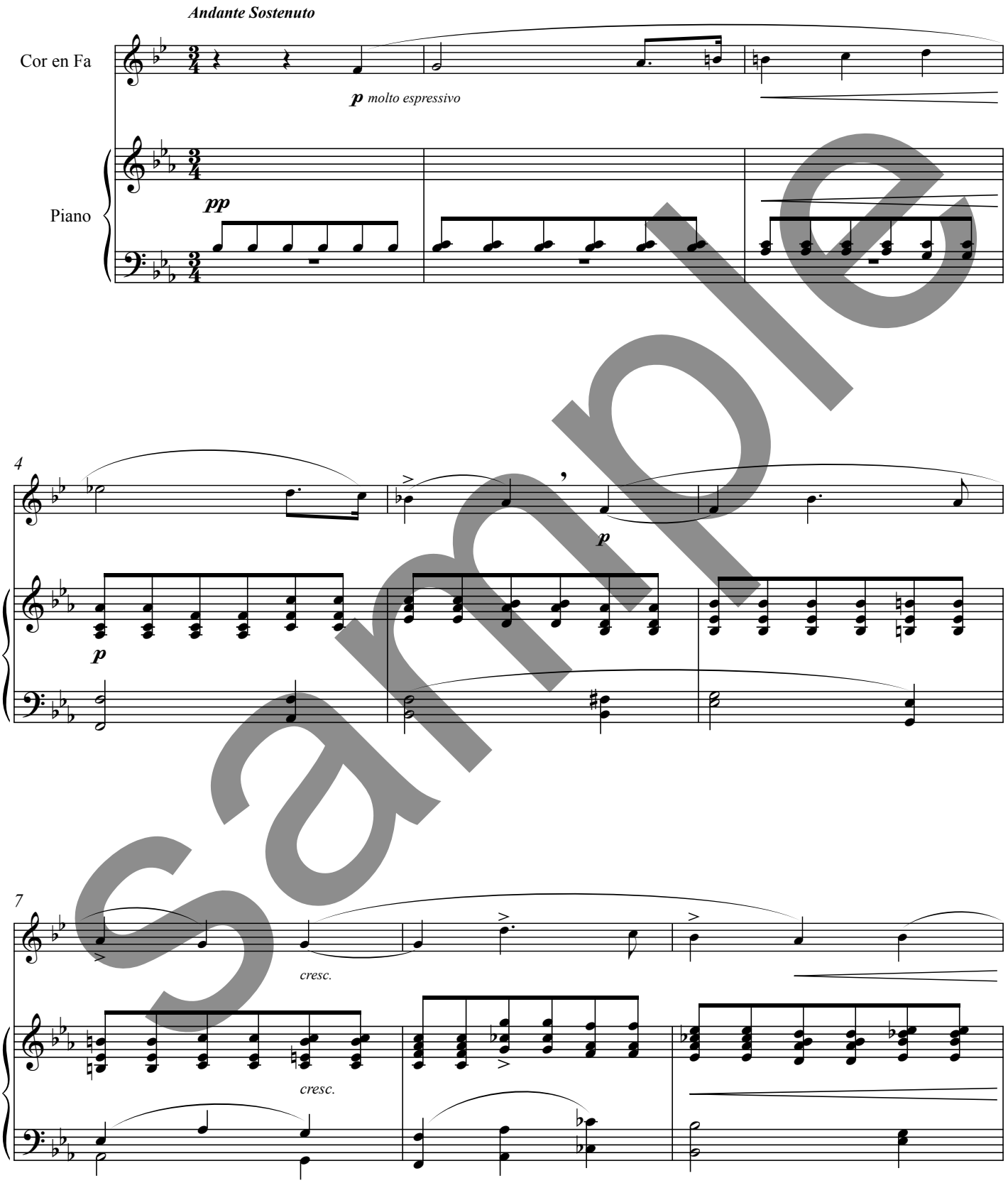

13
16
Andante
espressivo
p
Ped.
Ped.
Ped.
20
"Reeks onafgebroken gebeden (Series of continuous prayers)"
p
con espressivo
* original for horn solo, no accompagnement.
24
rall.
*
p

Sample

Morceau de Concours

Cor en Fa

Adolphe Samuel



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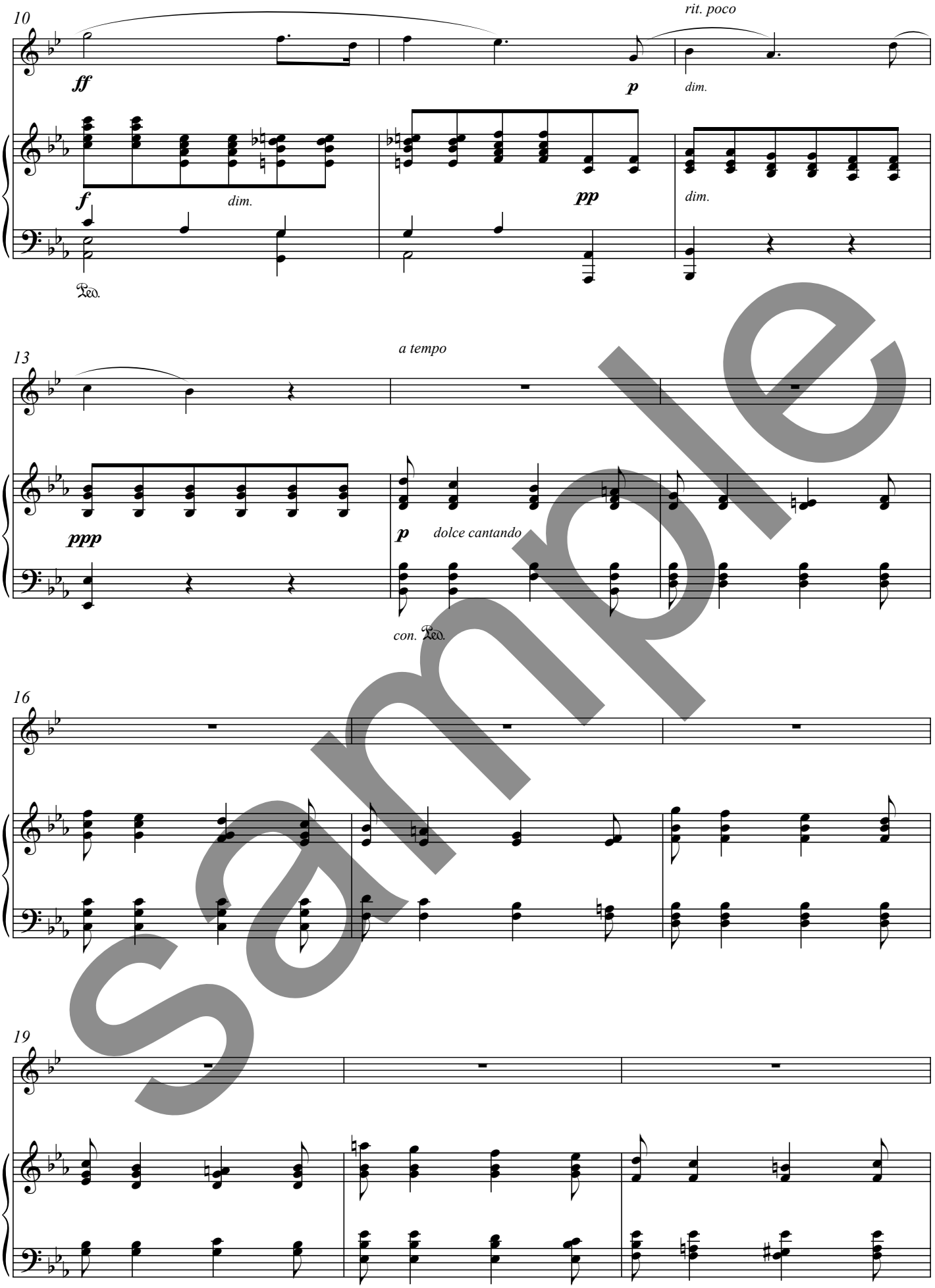
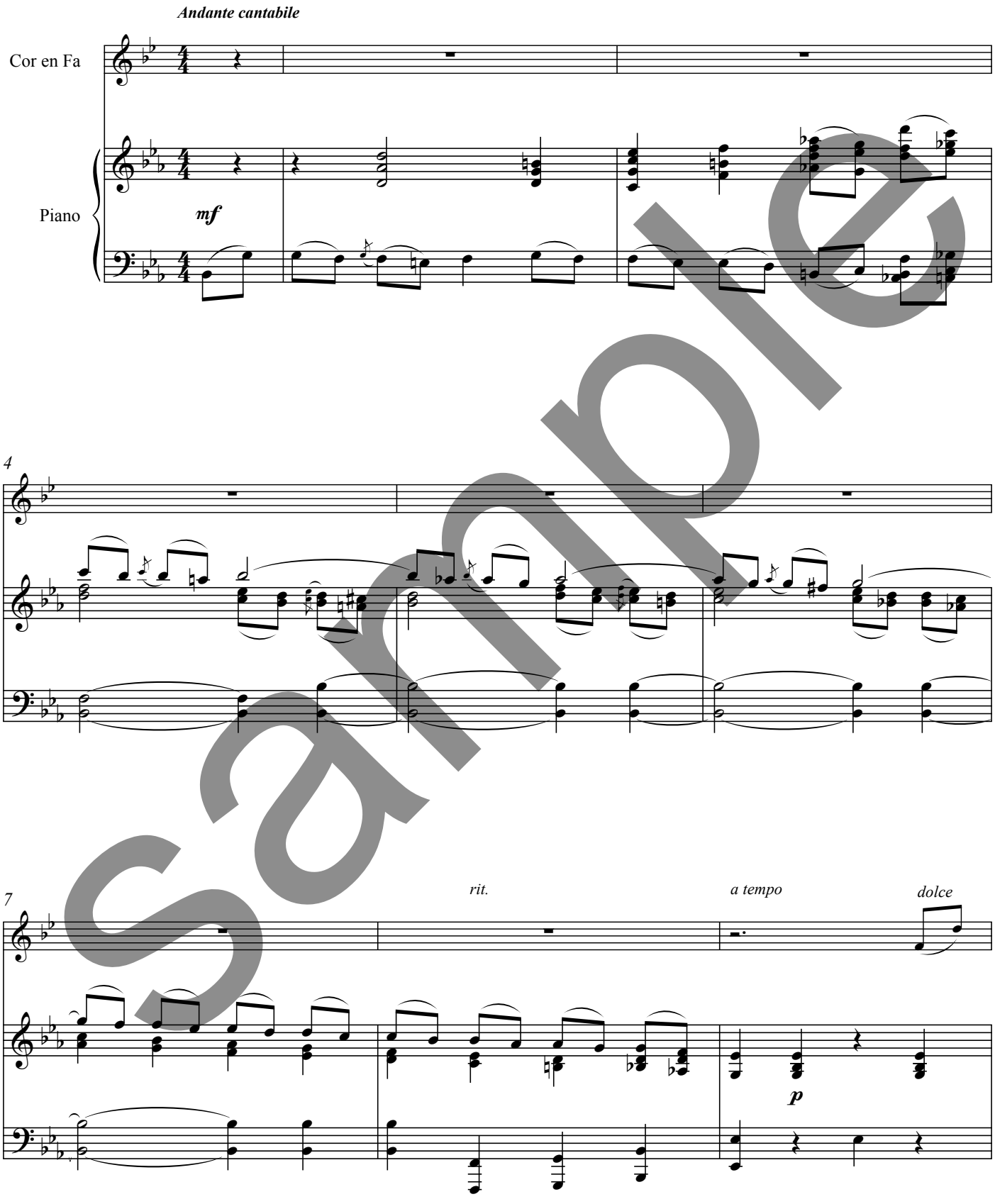

10
rit. poco
ff
p
dim.
f
dim.
pp
dim.
Ped.
13
a tempo
ppp
p
dolce cantando
con. Ped.
16
19

sample

Romance

pour Cor en Fa

Henrdrik Waelput
arr. Oscar Roels



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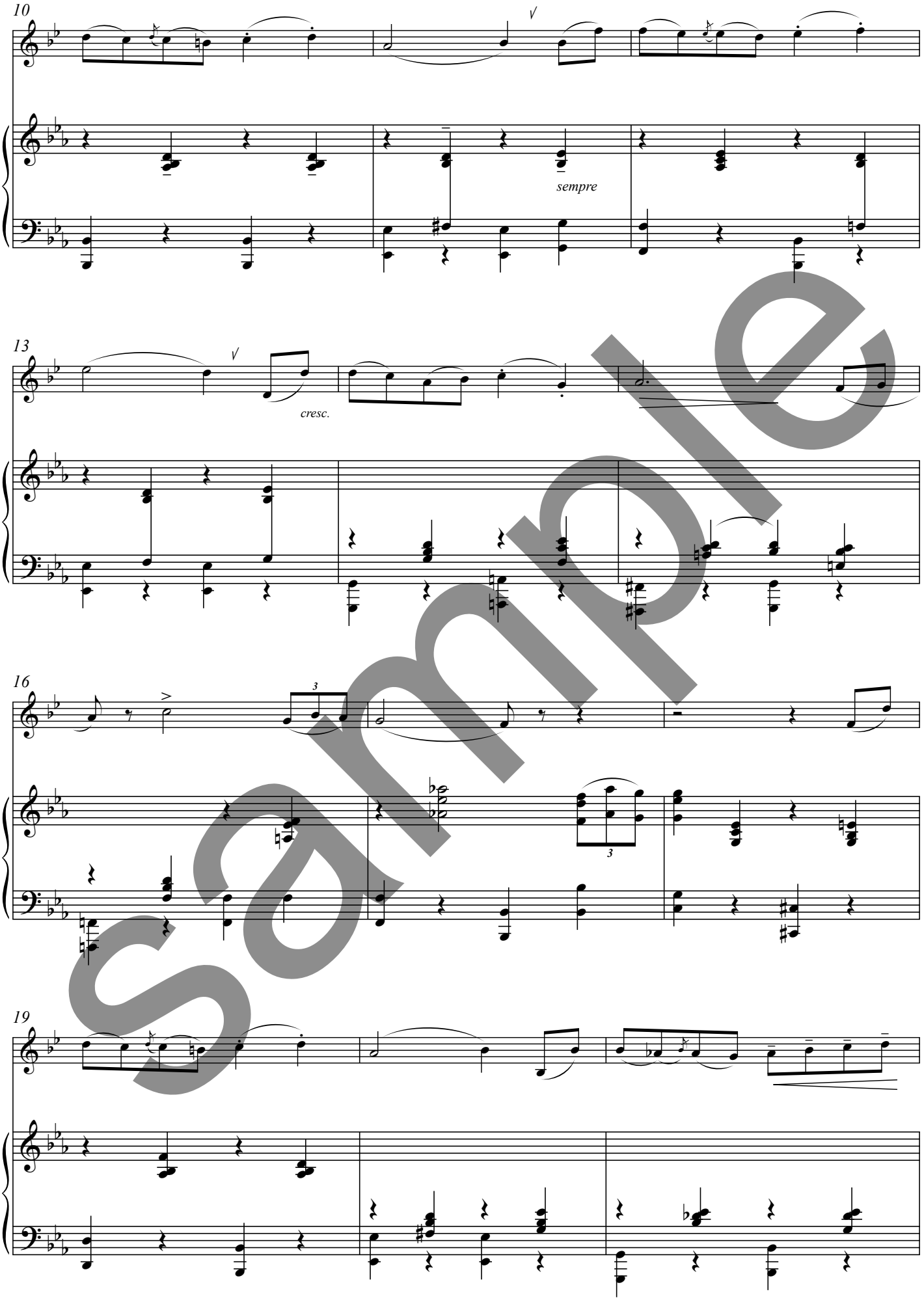

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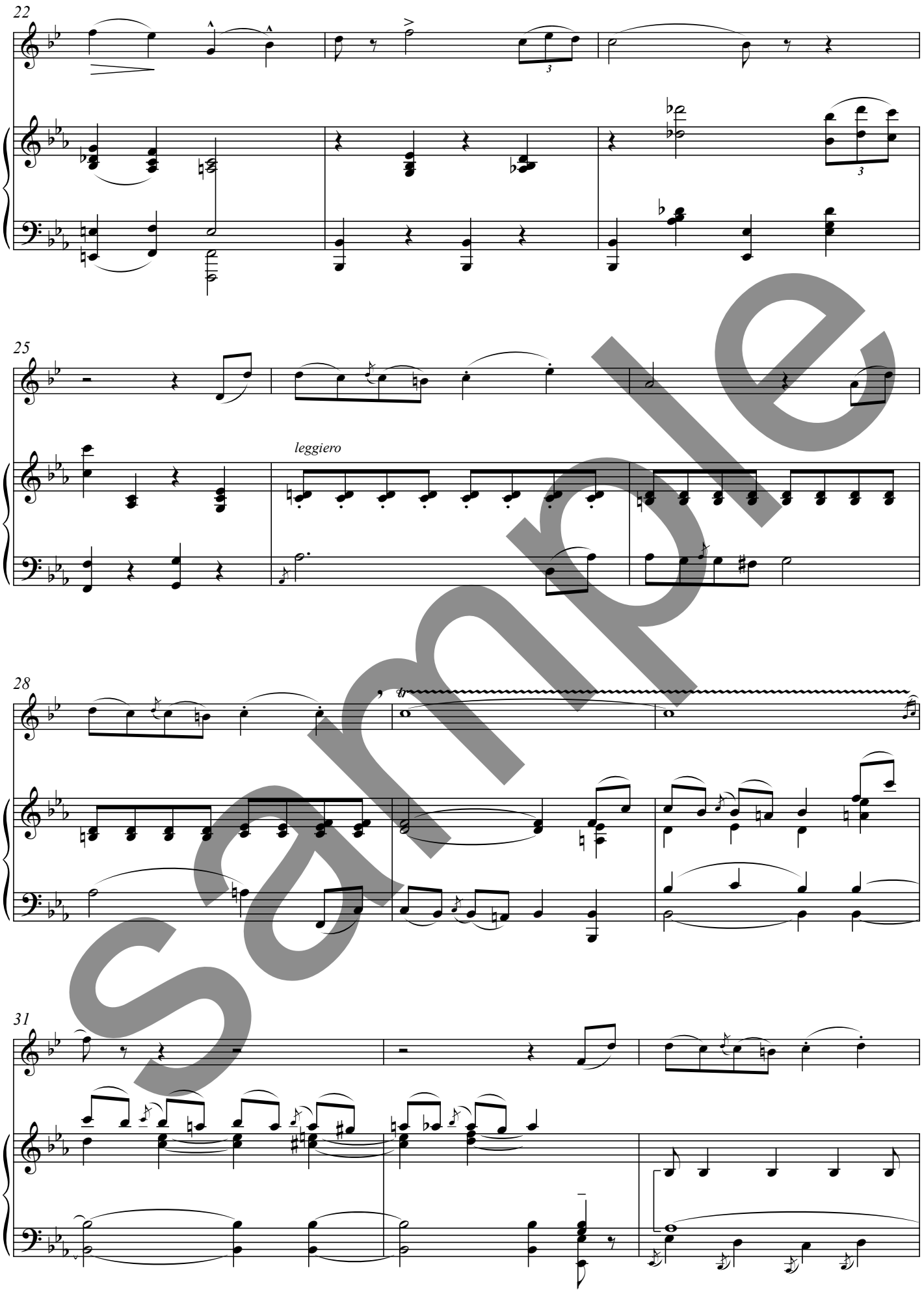

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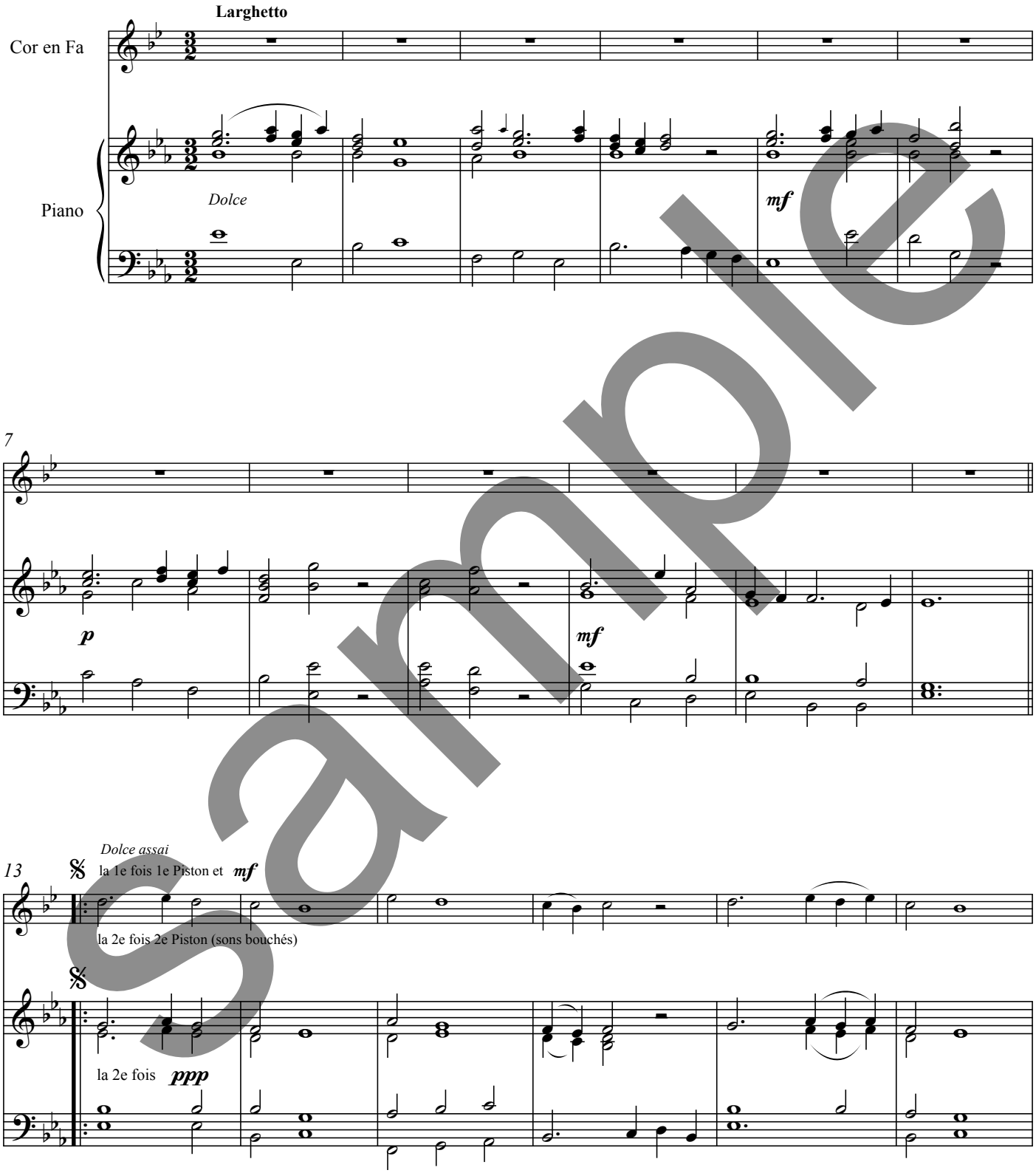
4 Morceaux Imposés

1. Air d'Alcina de Haendel

François-Auguste Gevaert
edited by Jan Huylebroeck



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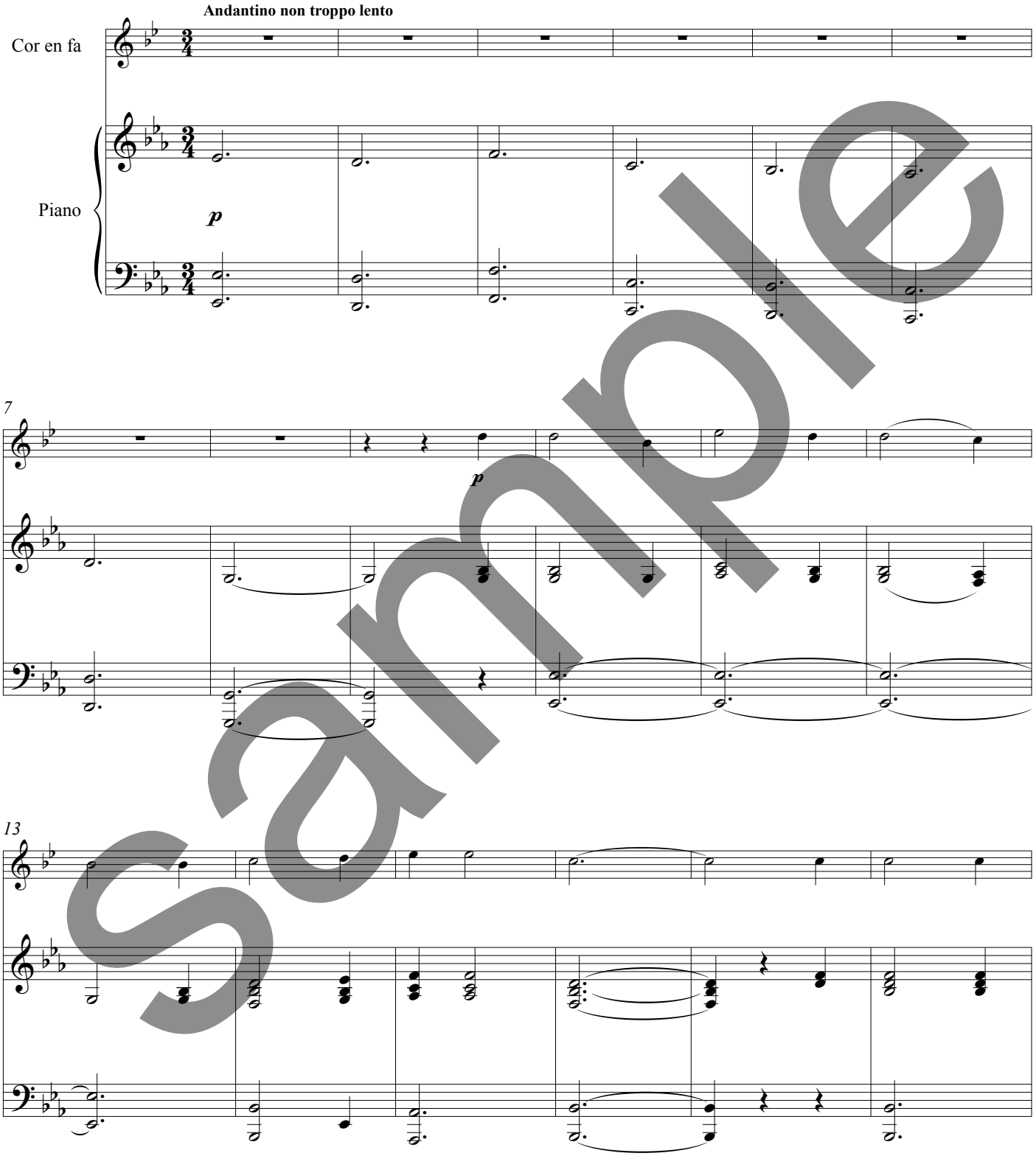
4 Morceaux Imposés

2. Air de "Richard Cœur de Lion"

François-Auguste Gevaert

red. Jan Huylebroeck



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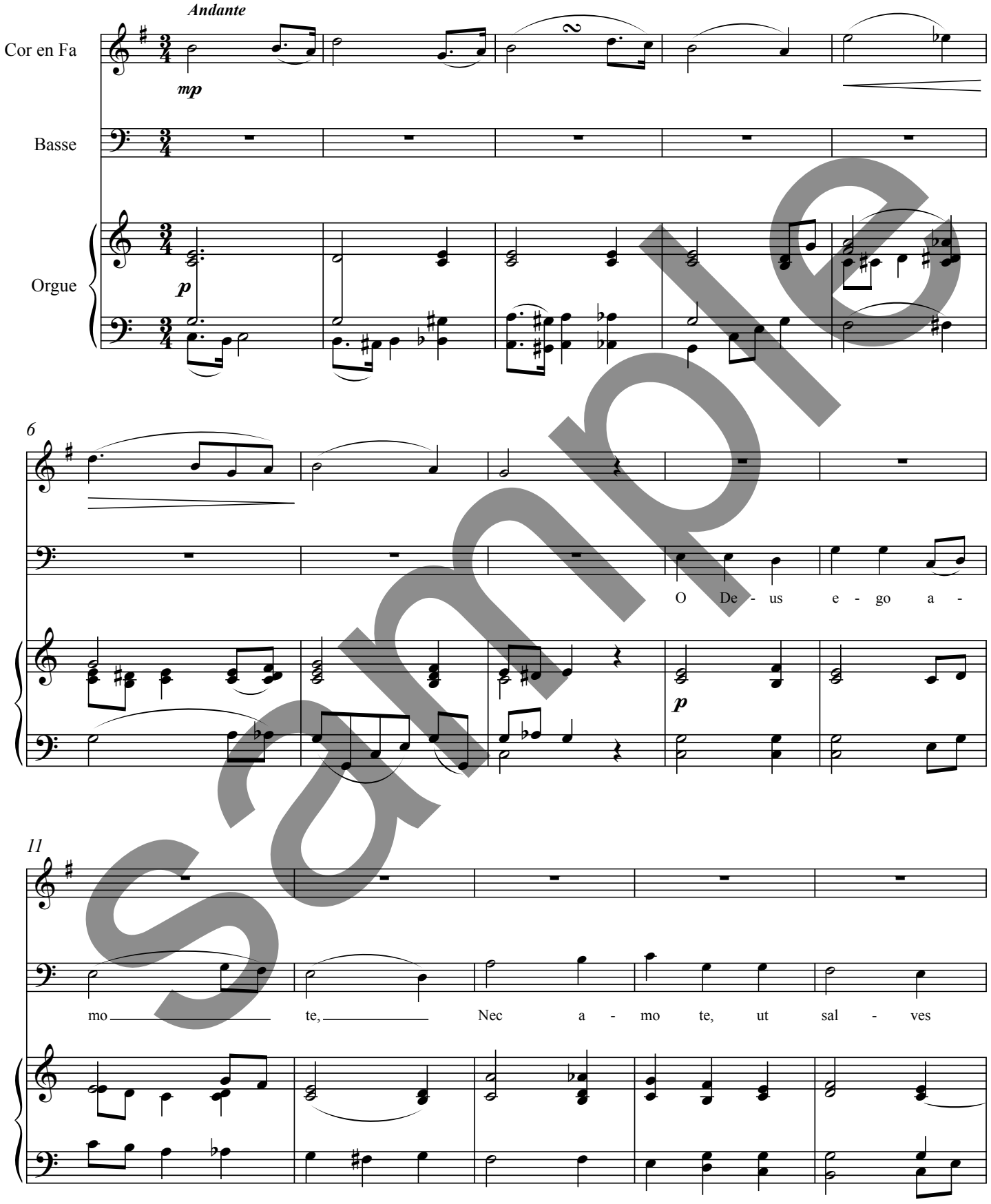
O Deus

pour Cor en Fa et basse solo
avec accompagnement d'orgue

Jules De Vulder



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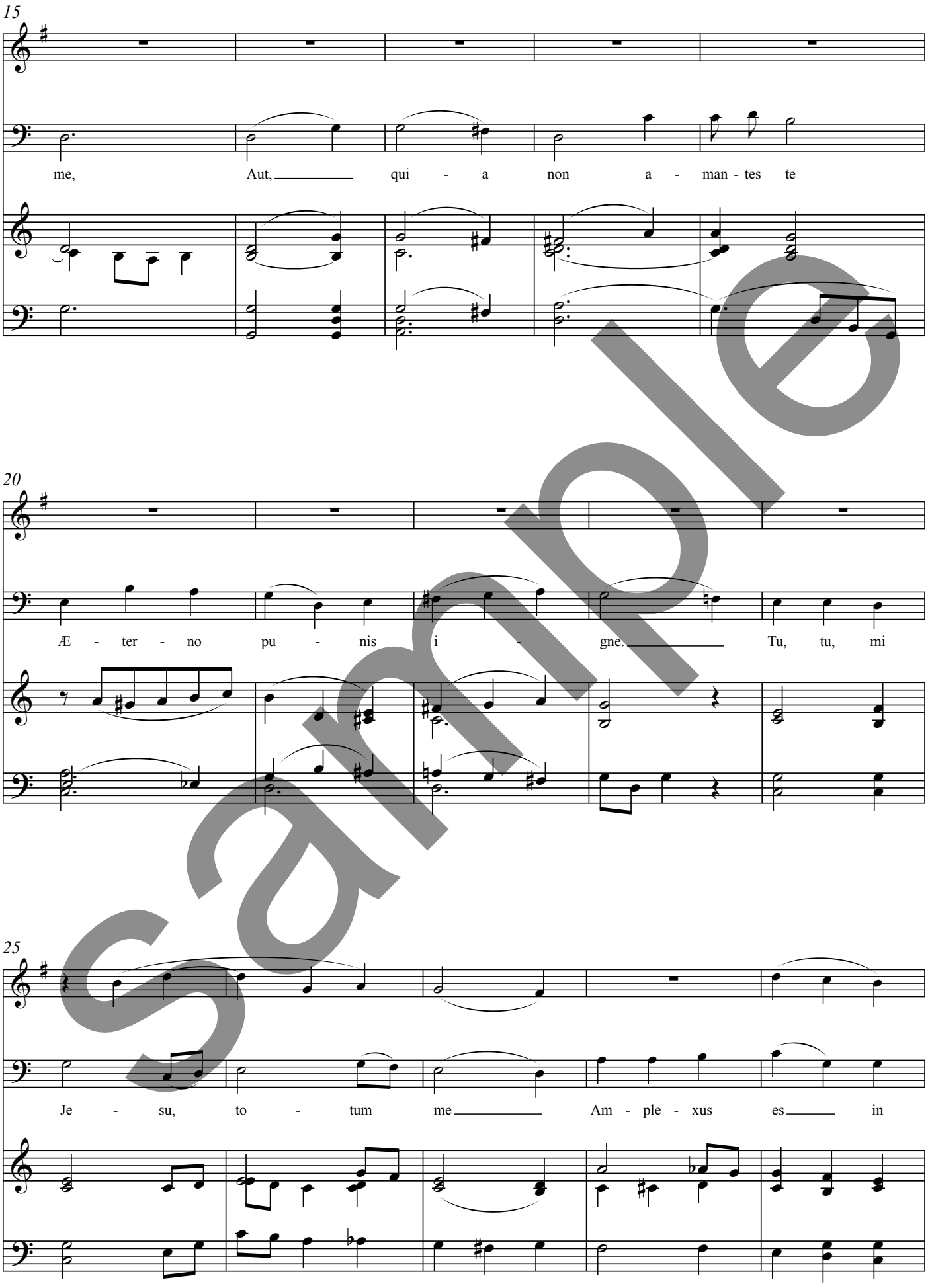
15
me, Aut, qui - a non a - man - tes te
20
Æ - ter - no pu - nis i - gne. Tu, tu, mi
25
Je - su, to - tum me Am - ple - xus es in

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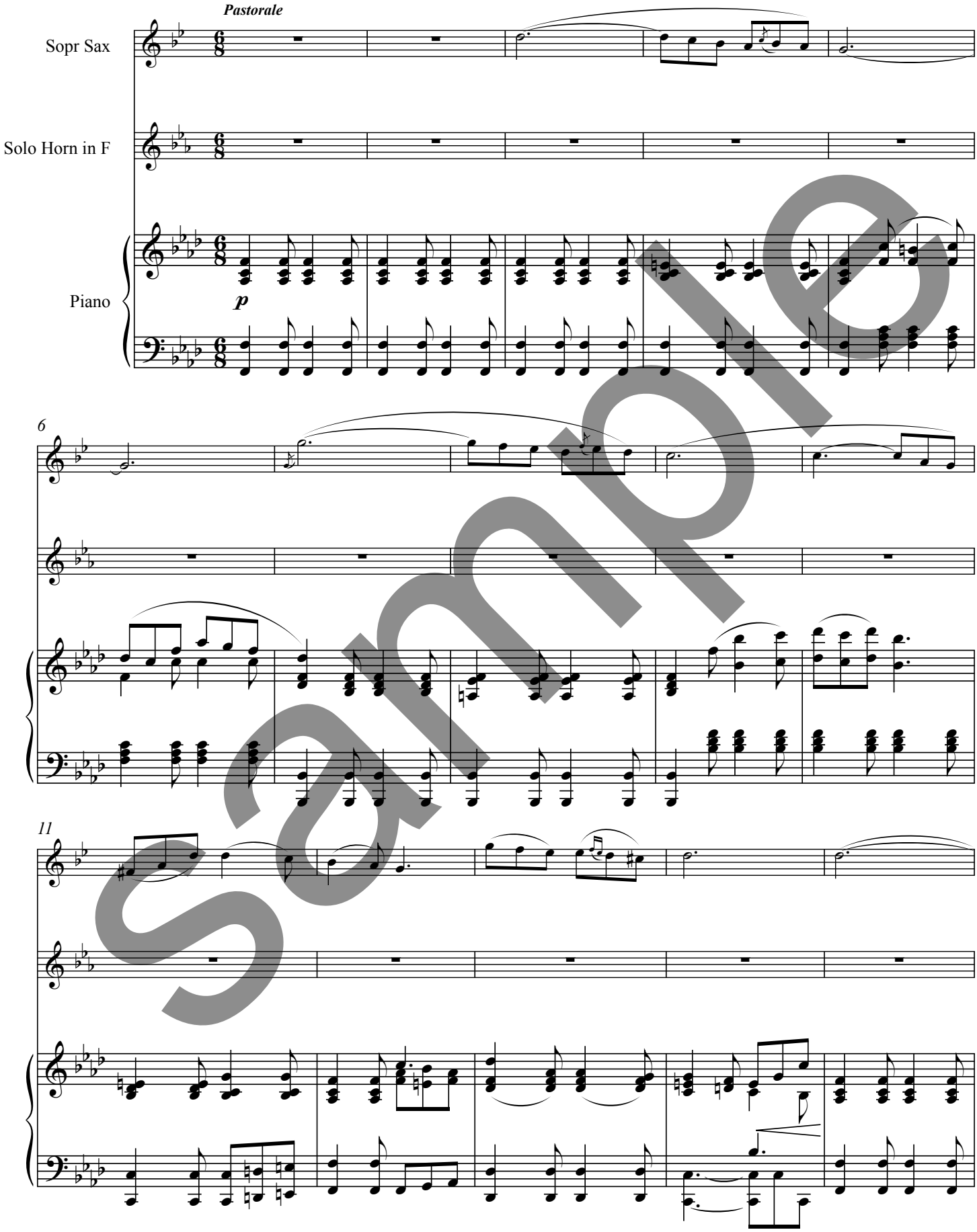
Ascouta Jeanette

Duo pour Saxophone Soprano et Cor en Fa

Jules De Vulder
piano reduction by Jan Huylebroeck



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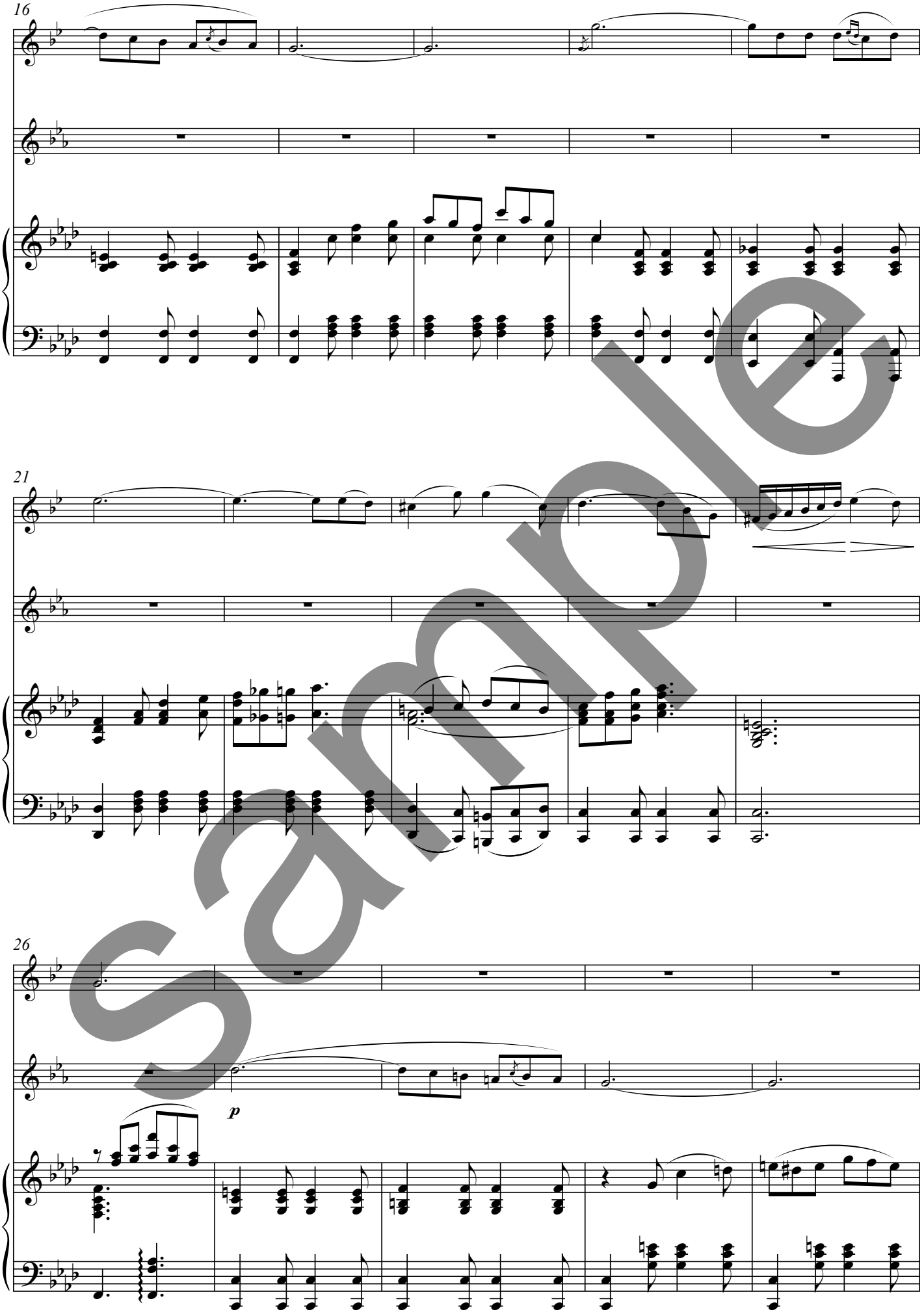

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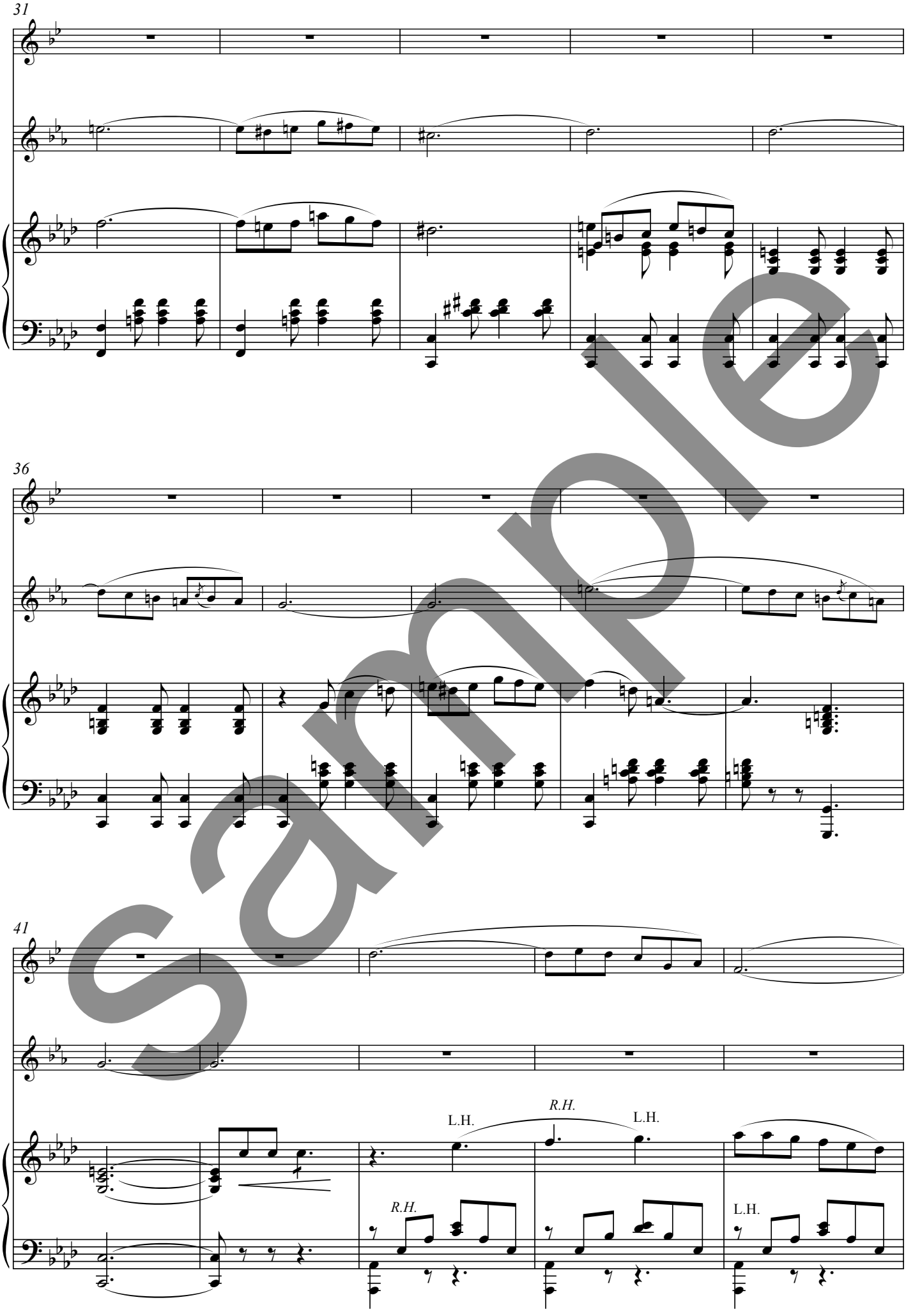

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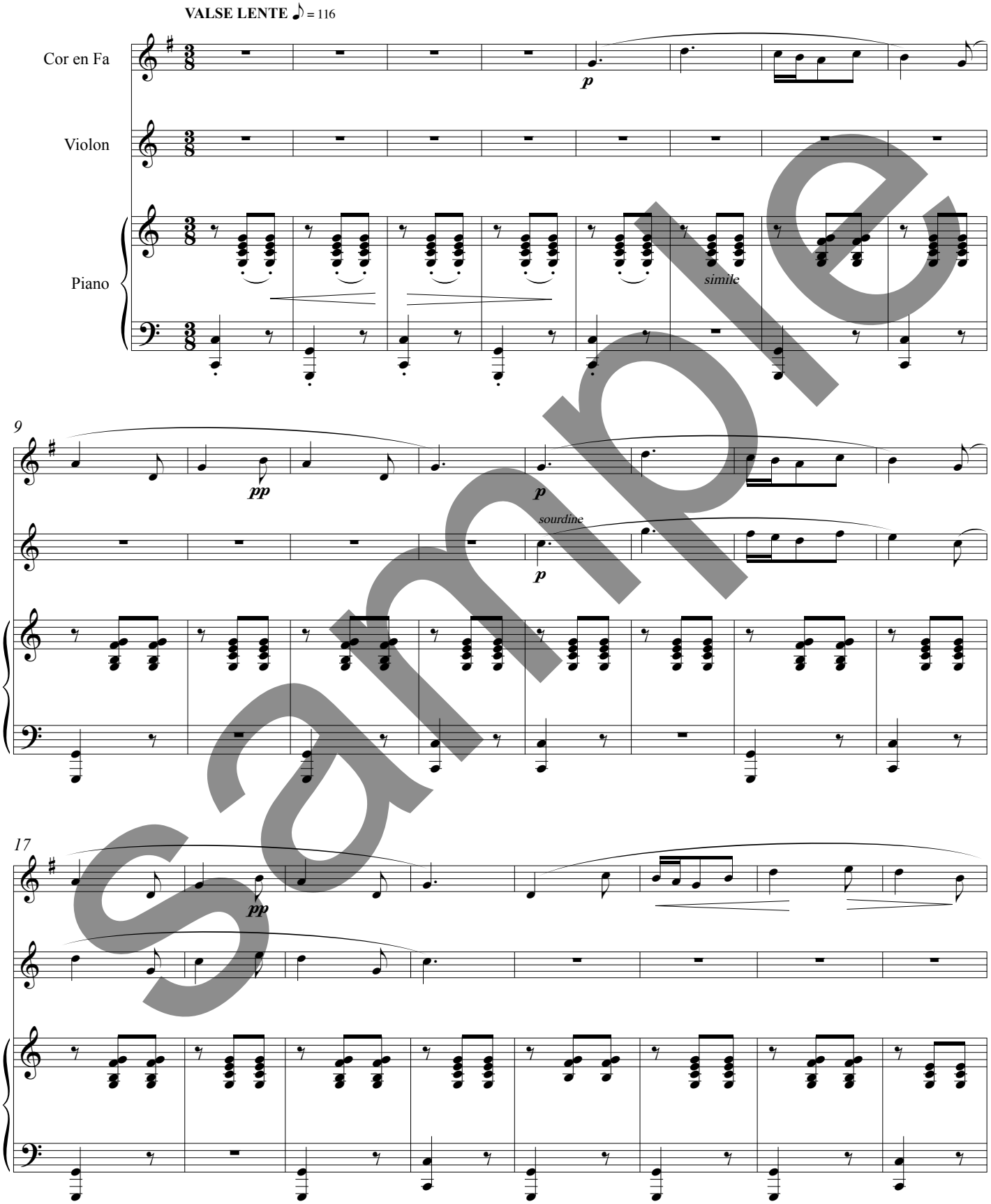
Duo d'Amour

pour violon, cor en fa et piano

Francis Thomé



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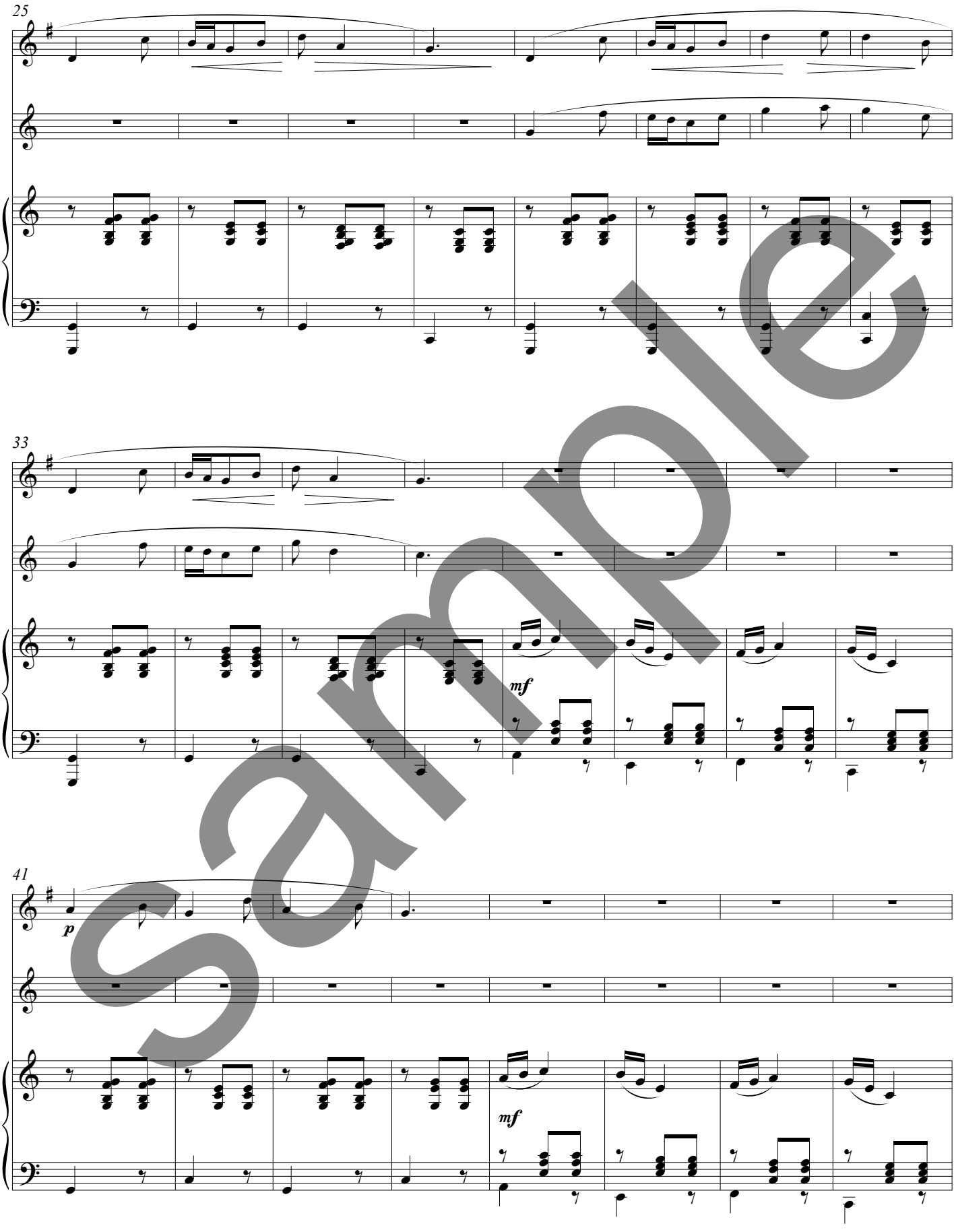

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