

Jeroen Billiet

## **Belgium, France and the Horn in the Romantic Era.**

### **Tradition, Influences, Similarities and Particularities**

**1. Introduction** After Belgium's independence in 1830, the country remained what it long had been: a melting pot of artistic ideas. For 500 years it had been invaded successively by Spanish, Austrian, French, Dutch and German troops and was surrounded on all sides by dominant European cultures. However, by far the most important influence on the creation of a strong Belgian cultural identity came from its southwestern neighbour, France.

The original Austrian-based musical traditions that flourished in this region during most of the 18<sup>th</sup> century were swept away when French revolutionary troops invaded the region in 1792. Socially and economically, this French invasion was a disaster that sent the region into a deep recession and would result in a language problem from which the country suffers to the present day.

One of the side-effects of this French invasion was that, within two decades, the country's architectural, artistic and musical context was converted to French fashion. Today, the beautiful cities of Brussels, Antwerp, Ghent or Liège, admired by tourists from all over the world, incorporate many architectural influences clearly imported from Paris.

**2. The French connection: the early 19<sup>th</sup> century** When we look at the major "Belgian" musical centres at the beginning of the 19<sup>th</sup> century (Brussels, Liège and Ghent), it is remarkable to note that the most influential local horn players had important connections to France.<sup>1</sup>

In Brussels there was the Artôt family: Maurice Montagney Artôt (° Gray/France 1772, † Brussels 1829), was called to Brussels by the occupying French government to become principal horn of the opera theatre of La Monnaie in 1809. His oldest son, Jean-Désiré Artôt (° Paris 1803, † Brussels 1887), became principal horn at La Monnaie on his father's death in 1829 and was appointed professor of horn at the Brussels Conservatoire in 1843 by its director François-Joseph Fétis (° Mons 1784, † Brussels 1871). Désiré Artôt was a protagonist of the valve horn and would teach both the valve horn and natural horn in his class.

1 For more details, birth/death dates, see my *200 Years of Belgian Horn School: a comprehensive study of the horn in Belgium 1789–1960*, Ghent 2008.

The German horn pedagogue Friedrich Gumpert (° Lichtenau 1841, † Leipzig 1906) stated later in the century that Artôt “could play on the valve horn as beautifully and with phrasing just as beautiful as one would expect on the natural horn”.<sup>2</sup>

Artôt’s compositions for the horn, including books of études, pieces for horn and piano and a set of horn quartets, are all written in a distinctively lyrical, but clearly French-inspired style.

In Ghent there was the Mengal family: The Mengals had a tradition of horn playing from the middle of the 18<sup>th</sup> century onwards. Two of four Mengal brothers, namely Martin-Joseph Mengal (° Ghent 1784, † Ghent 1851) and Jean-Baptiste Mengal (° Ghent 1792, † Paris 1878) were able to study in Paris and had considerable careers in the French capital.

The youngest of the brothers, Jean-Baptiste, entered Heinrich Domnich’s class in 1810, was later the principal horn of the Opéra-Comique/Théâtre Italien and became principal at the Opéra in 1831. In this position he was the principal of the horn section that introduced valve horns to the opera orchestra on the occasion of the first performance of Jacques-Fromental Halévy’s *La Juive* in 1835. Despite his career in Paris, he also remained in contact with his home country throughout his life.

The elder of the Mengal brothers, Martin-Joseph, was allowed to enter Frédéric Duvernoy’s class at the Paris Conservatoire in 1803 and served in the band of the Grenadiers de la Garde Impériale, the elite wind band of Napoléon Bonaparte. After his military service, Martin-Joseph played as principal horn in the Opéra-Comique. He left Paris in 1824 after problems with the management of the orchestra, and thereafter had a successful career as a conductor. In 1835 Martin-Joseph returned to Belgium to become director and teacher of both horn and composition at the newly founded Ghent Conservatoire. Having been a composition pupil of Charles-Simon Catel and Antonin Reicha,<sup>3</sup> Mengal’s musical language was entirely French, as is shown clearly in his *Grand Octuor pour 6 Cors et 2 Trombones* of 1817.<sup>4</sup>

He proved a major influence on the development of the horn and on music composed for the instrument in our region throughout the 19<sup>th</sup> century.

The Massart family in Liège is not as well known as the Artôts or the Mengals, but they were no less important. Hubert Massart (° Liège 1893, † Liège 1858) would train many top-level horn players who later played in orchestras all over Europe, especially in France.

<sup>2</sup> Friedrich Gumpert: *Praktische Horn-Schule*, Leipzig 1879, p. 3.

<sup>3</sup> He was in the same composition class as Louis-François Dauprat.

<sup>4</sup> Martin-Joseph Mengal: *Grand Octuor pour 6 Cors et 2 Trombones*; manuscript: Library Conservatory Ghent (BGc) No. II.11860; reprinted by Robert Ostermeyer Musikedition, Wernigerode ROM217. Recorded on Fuga Libera FUG550 *The Royal Brussels Horn Sound*, 2009.

He was also one of the first to teach the valve horn at a Belgian conservatoire. The Liège tradition of horn playing proved to be extremely successful: by 1870 horn players who had studied in this tradition had not only obtained nearly all the important teaching jobs in the country, but most of the principal horn positions as well. Massart's pupils included his successor Toussaint Radoux, the later teacher of the Brussels Conservatoire Louis-Henri Merck, Alphonse Stenebruggen and others.

After 1850, Belgium became something of a closed society in musical terms (with many musicians moving out, but very few moving in). As such, almost every horn player in Belgium today is a direct pedagogical "descendant" of Massart's class, often with only 5 generations dividing them from the early 19<sup>th</sup> century origins of their tradition!

**3. The Belgian teaching system in the 19<sup>th</sup> century, emigration** After independence in 1830, the new Belgian government created a dense network of music schools and conservatoires.<sup>5</sup> Between 1835 and 1860 every major centre in the country founded its own music school, mainly intended to train musicians for the many military bands and local theatre orchestras.<sup>6</sup>

Many of the new directors and teachers were returning expats who had worked in France (such as Mengal in Ghent and Louis-Joseph Daussoigne-Méhul in Liège), so logically these schools were initially modelled on the French example, using French-style instruments, French methods and a mainly French repertoire. Pupils were drawn from musical families, though they were also recruited from orphanages and came in general from the lower social classes. They started at a young age and only a small percentage of them actually made a professional career in music.<sup>7</sup>

The approach at the time seems to us to have been "copied and pasted" from the French training system, but there was a major difference in pedagogical views between Belgium and France.

Whereas the initial intention of the French system was to turn out virtuosi, the Belgian schools were intended to provide a professional training for military and or-

- 5 Charles Bergmans: *Le Conservatoire Royal de Musique de Gand. Étude sur son histoire et son organisation, précédée d'une notice sur les premiers conservatoires et l'enseignement de la musique en Belgique avant 1830 etc.*, Ghent 1901, pp. 7–15.
- 6 See Francis Pieters: *Van Trompetsignaal tot Muziekkapel, anderhalve eeuw militaire muziek in België*, Kortrijk 1981. After the independence of Belgium, the military faced a lack of trained musicians for their music bands. As a result, military musicians from abroad were imported, mainly from Prussia. The creation of the conservatoires was one of the measures taken by the government to solve this problem.
- 7 No figures are available for the number of enrolled students who succeeded in establishing a professional career in music. For the period 1870–1900 the proportion of enrolled students who obtained a diploma in the horn class of Merck in Brussels was around 28%.



**ILLUSTRATION 1** The Liège horn class of Toussaint Radoux in around 1860. The students are playing French-style, two-valve horns, some of which are likely to be made by the Mahillon company of Brussels (design identical to the horn by Charles Mahillon in the Brussels Museum of Musical Instruments No. 1311).  
 Courtesy of Bibliothèque du Conservatoire Royal de Liège

chestral musicians. In the reports and repertoire lists of the horn classes in Liège and Ghent, we can accordingly see that their technical and musical approach was based on:

- basic playing skills;
- a sophisticated knowledge of embouchure technique;
- a wide variety of tonal colours, refined legato and phrasing;
- “lyrical” aspects (the so-called “lyrical style” of horn playing, see section 4 below).

Virtuosity and endurance – two attributes high on the list of the French school – are, however, almost wholly absent from these reports.

The Belgian system proved to be very successful. In the first decades after independence, musicians trained at the Belgian conservatoires even exceeded the initial expectations of their government. They became so skilled that they did not want to stay in impoverished Belgium any more, but looked across the borders instead to find better paid jobs, as orchestral musicians, conductors or teachers (or a combination thereof).

Many of these players were offered contracts in France or England where they could earn up to five times as much as in their home country. France was most often their first choice, as the language, cultural scene and musical style were so similar to what they already knew. Many Belgian horn players played in France at some point in their careers. Some were subsequently headhunted for jobs in England, or even tried their luck on the newly developing music scene of the United States.

A comparison between my listing of Belgian professional horn players<sup>8</sup> and that of the New York checkpoint for migrants on Ellis Island shows that between 1880 and 1930 a large number of Belgian horn graduates went to the US in order to find work as a musician. They ended up in the emerging musical centres of the New World: New York, Boston, Chicago, Cleveland, et cetera.

Of course, this was not only the case for Belgian musicians at the time. The industrial revolution had a devastating impact on the country's existing social networks, especially on the lower classes. Between 1850 and 1920 a considerable proportion of the Belgian population emigrated, mainly to North America but also in large numbers to France.

**4. Playing style: the lyrical horn-playing tradition** From the Belgian independency onwards, there has been a development towards a particular playing style and musical taste in Belgium. This evolution was in many ways influenced by two successive directors of the Brussels Conservatoire: François-Joseph Fétis and François-Auguste Gevaert (° Huise near Oudenaarde 1828, † Brussels 1908). Apart from a general interest in ancient music, both directors had very specific ideas on horn playing. Fétis was very much in favour of the valve horn, whereas Gevaert, initially a composition student of Joseph Mengal, tended to agree on some points with the conservative camp that did not want the tonal colours of the natural horn to disappear, even if he referred to the use of the natural horn in the contemporary orchestra as “going to modern war with the weapons of 100 years ago”.<sup>9</sup>

Both, however, saw the horn as a lyrical instrument, as a “human” and emotional voice that could “sing” in the orchestra. Gevaert talks about the horn as “an essentially poetic instrument”.<sup>10</sup> It is important to note that singing was very popular at that time in Belgium, especially choral singing, and the quality of Belgian choirs was renowned all over Europe. The industrialised “cités minières” of the Borinage and the Liège regions

<sup>8</sup> Billiet: *200 Years of Belgian Horn School*, pp. 118–141.

<sup>9</sup> “Continuer à se servir des cors simples dans l’instrumentation de nos jours, c’est à peu près comme si l’on voulait faire la guerre moderne avec l’armement d’il y a cent ans.” François-Auguste Gevaert: *Nouveau Traité d’instrumentation, exposé Méthodique des Principes de cet Art dans leur Application à l’Orchestre, à la Musique d’Harmonie et de Fanfare etc.*, Paris/Brussels 1885, p. 218.

<sup>10</sup> *Ibid.*, p. 210.

became the home of many wind and brass bands that specialised in the performance of arrangements, mainly of operatic repertoire. Whereas in France saxhorns were omnipresent, Belgian wind bands employed horns. This was also reflected in the way that the repertoire and pedagogical works developed in both countries.

The result was the creation of a specific way of horn playing after 1850: the “lyrical style”, which differed from the French mainstream style in its less virtuoso approach and darker tonal concept. This lyrical style of horn playing, which flourished between 1870 and 1914, led to the establishment of an extensive, specialised horn repertoire that is nowadays largely unknown.

We see a similar approach in the repertoire and playing style of other instruments in the Romantic era. There were the Franco-Belgian violin school of Henri Vieuxtemps and Eugène Ysaÿe, the cello school of Adrien-François Servais, the trumpet school of Hippolyte Duhem and Theo Charlier and the trombone school of Henri Séha.

**5. Valve horn versus natural horn** As already mentioned above, the valve horn was embraced by Belgian players after its introduction in around 1830, contrary to the situation in France. Local manufacturers as Charles Sax and Van Engelen started the mass production of valve horns there in the 1830s. Nevertheless, the tonal colours, shaded effects and pure harmonics of the natural horn were of great value to the development of the lyrical style. So, after having been abandoned for several years in favour of the valve horn, the natural horn returned to the curriculum at Belgian conservatoires in circa 1850. In Brussels, students were obliged to perform a piece on the natural horn at their final exams until as late as 1930.<sup>11</sup> In Liège and Ghent, students received a basic training on the natural horn until the late 19<sup>th</sup> century. In the early 1970s, Belgian players such as Francis Orval, Piet Dombrecht and Claude Maury were among the first players to rediscover the natural horn. This means that the natural horn tradition in Belgium was interrupted for only 40 years throughout the last three centuries!

Looking back at the middle of the 19<sup>th</sup> century, the true reason for this situation of “cohabitation” between the valve and natural horn in Belgium can be explained simply. The important Belgian conservatoires had both directors and horn teachers who saw the valve horn as perfectly equivalent to the natural horn, and the pro and contra debate about valves was not nearly as aggressive as it was in France or England. As mentioned earlier, Fétis was one of the main forces behind the rapid adoption of the valve horn. He criticised the French horn tradition severely in a report of 1867:

11 One of the last players to perform this natural horn test was Edmond Leloir (° Brussels 1912, † Genève 2003).

“Par son importance dans les orchestres de symphonie, le cor est le premier des instruments de cuivre qui ait dû fixer notre attention. Il y a, en ce qui concerne cet instrument, un préjugé qui paraît invincible en France; le cor simple, ou sans pistons, est le seul qui y soit estimé des artistes et des compositeurs. Les raisonnements sur lesquels s’appuie cette préférence consistent à dire que le son des cors à piston est inférieur à celui du cor simple, et que les combinaisons de pistons faussent la justesse des intonations: or, si ces reproches étaient fondés il y a quarante ans, lorsque le premier cor à piston fabriqué en France fut mis à l’Exposition de 1827, ils ont cessé de l’être depuis plus de dix ans; ce qui n’empêche pas qu’on persiste à les répéter encore, à Paris particulièrement. [...]

Il résulte de ce qui vient d’être dit que le cor-basse n’existe pas dans le cor simple, et que dans sa région élevée, appelée cor-alto, l’échelle chromatique se forme de sons de qualité différente, les uns ayant de l’éclat et de la puissance, les autres plus ou moins faibles et sourds. Voilà ce que les musiciens préfèrent, en France, à l’homogénéité du cor à piston. Tandis qu’on recherche dans une voix, dans un piano, dans un violon, dans une flûte, l’égalité de son et de timbre, pourquoi en est-il autrement du cor? La raison, le rapporteur croit pouvoir le dire, c’est qu’on joue mal le cor à pistons dans les orchestres français, et que la plupart des compositeurs français ne savent pas écrire pour cet instrument. En Belgique, où les instruments de cuivre sont remarquablement bien joués, les cors à pistons sont excellents. Il n’y a nulle part de son plus beau, de justesse et d’égalité aussi satisfaisantes que dans les quatre cors à pistons du Conservatoire de Bruxelles.”<sup>12</sup>

Although horn students starting out were restricted to the F and E♭ crookings on their valve horn, the lyrical style demanded a clean performance with bright yet rounded tonal colours and an excellent legato, and this resulted in a widespread use of B♭ alto crookings on the valve horn in Belgian orchestras in the second half of the 19<sup>th</sup> century.

In a letter to Reginald Morley-Pegge, the British musicologist Walter Blandford commented as follows on Raymond Meert, a Belgian hornplayer in the Hallé orchestra at the beginning of the 20<sup>th</sup> century: “The first horn is one Meert, a Belgian – quite good and with a fine command of the high register, though like other brave Belges he is overfond of the B-flat alto crook”.<sup>13</sup>

**6. Instruments** It is important to remember that in 19<sup>th</sup> century Belgium as a whole, musicians tended to prefer instruments that offered a pleasant legato and variations in tonal colour.

The region between Antwerp and Brussels featured several important centres for brass instrument makers from the 18<sup>th</sup> century onwards: Lier (Lierre), where Van Engelen was based; Mechelen (Malines), where Tuerlinckx worked; and of course Brussels, which was home to Charles Sax, the Mahillon company and the workshops of the Van Cauwe-laert family.

<sup>12</sup> Joseph-François Fétis: *Exposition Universelle de 1867. Rapport du jury international. Instruments de Musique*, Paris 1868, pp. 55–58.

<sup>13</sup> Letter from Walter F. H. Blandford to Reginald Morley-Pegge, 29 November 1924, unpublished; information based on correspondence with John Humphries, 2004.





From the left on top to the left below:

ILLUSTRATION 2 Van Cauwelaert Gantois, two valves (Van Cauwelaert Père, circa 1870) and three valves (Van Cauwelaert breveté, circa 1885), J. Billiet collection

ILLUSTRATION 3 Van Cauwelaert breveté model "Liègeois" in B $\flat$ , circa 1890

ILLUSTRATION 4 Mahillon model 412, from Mahillon catalogue 1908, p. 30

ILLUSTRATION 5 Six-valve horn by Adolphe Sax. Instrument purchased by the Brussels Conservatoire in 1873; currently in the M. Van Rijn collection

ILLUSTRATION 6 Two-valve Mahillon model 499, M. De Merlier collection



Before the French invasion at the end of the 18<sup>th</sup> century, the local musical instrument industry produced wind instruments in a French-inspired style that catered to the demand from local players. Natural horns from the very early 19<sup>th</sup> century (built by Tuerlinckx or Van Engelen) were clearly made under the French influence, but the overall higher quality of French-built instruments (such as those by Courtois and Raoux) meant that professional players would still prefer a “real French” horn. After receiving their *premier prix* at the conservatoire, “un cor de Paris de 1<sup>o</sup> qualité” was often the first investment for a young player, as it could make possible his jump onto the professional music scene.

Three Belgian horn builders were of major importance in the 19<sup>th</sup> century: Charles Sax, Van Cauwelaert and Mahillon, all based in Brussels. These were the main manufacturers who were popular with Belgian horn players until World War I. Charles Sax (active 1815–circa 1844) produced all kinds of brass instruments, his most commonly known horn model being his “cor omnitonique” of 1825. Sax began making valve horns in the 1830s. His horn model was a French-style hand horn with Périnet valves attached, and the production of this model was taken over by Ferdinand Van Cauwelaert when the latter became an independent manufacturer just before 1850. The initial model is very similar to one produced by Courtois Frère of Paris at the time, although it is unclear who was the “inventor” of the model and who copied whom. Van Cauwelaert would refer in his catalogue to this horn model as the “système Sax”.

From around 1850 onwards, after the closure of the Charles Sax workshops, Ferdinand Van Cauwelaert was one of two young competitors who took a share of the market, the other being Charles-Borromée Mahillon. From the very beginning of their horn production, both Mahillon as Van Cauwelaert relied mainly on two basic models, often offering a two-valve or three-valve version of the same model. For Van Cauwelaert these were the so-called “Gantois model” and the “Liègeois model”, for Mahillon these were the models 412 and 499.

The designs of these horns were clearly French-inspired: two- or three-valve Périnet horns with a changing crook system. Very few design changes were made to these instruments during the time that they were produced. Some horn models, such as the Van Cauwelaert Gantois model, were produced for a continuous period of 100 years, roughly between 1850 and 1950, with only minor changes to their design. Compared to French models, however, there were differences in their bell construction (they had a larger flare) and they had a different bore (either larger or smaller), resulting again in a better legato and a more rounded tonal colour. Very few foreign instrument builders were active on the Belgian market before 1920. The Parisian-based Adolphe Sax was one of the few, and he made minor changes in the design of his French instrument models in order to comply with Belgian taste.

**7. Experiments** We here also wish to mention one of the most important horn experiments carried out in Belgium during the 19<sup>th</sup> century. Experiments in the design of musical instruments were an important factor in the rapidly shifting music scene in the 19<sup>th</sup> century. The story of the “cor à 6 pistons indépendants” by Adolphe Sax can serve to illustrate several aspects of the French-Belgian cultural context in the second half of the 19<sup>th</sup> century.

In around 1860, Sax started working on a new design for the valve horn by fitting ascending valves to the instrument. This resulted in versions of the instrument with three, four, five and ultimately six valves, all of which could be used with at least 2 different crooks. Sax’s main goal was to provide an instrument that could play chromatically using only “clean” harmonics, clear intonation and even tonal colours. The instrument was intended to provide a solution à la française for the “natural-or-valve-horn-discussions” that were still very much alive in France at that time. With its specially designed ascending valves and changing crooks, the instrument preserved the characteristics, natural intonation and tonal colour of the natural horn while offering the same chromatic and virtuoso possibilities as the valve horn. Fétis gave the instrument a favourable review in his notice about the 1867 Paris Exhibition.

Much later, the Belgian acoustician Mahillon would remark that this horn was a great instrument in theory, but that it would only be any good if built with an immense precision in its valves, which in the 19<sup>th</sup> century would have been very difficult to achieve. Then there was the problem of the instrument’s weight, the complications of the valve system and, of course, the resistance caused by the double-action valves.<sup>14</sup>

Sax’s four-valve horns were introduced in Mohr’s class at the Paris Conservatoire between 1866 and 1868, but this project was discontinued already by 1869. The Sax instruments of the Paris Conservatoire were probably returned to the Sax factory and were sold in the autumn of 1869 to the conservatoire of Ghent in Belgium.

Interest in Sax’s developments in Belgium was triggered by the trumpet player Hippolyte Duhem (° Paris 1828, † Brussels 1911), at that time a teacher of trumpet at the Brussels Conservatoire and one of Sax’s biggest fans. In 1872, Sax was invited to the Brussels Conservatoire to present his inventions and also met Louis-Henri Merck, a teacher of horn in Brussels between 1862<sup>15</sup> and 1900. At around the same time, Sax finished his final version of the six-valve, independently valved horn (see illustration 5, page 335).

No doubt spurred on by the ideas of his new director François-Auguste Gevaert, Merck took on the challenge of writing a method and a book of études for the instrument.

<sup>14</sup> Victor-Charles Mahillon: *Le Cor, son Histoire, sa Théorie, sa Construction*, Brussels 1907, pp. 51f.

<sup>15</sup> Officially 1866, but Artôt was absent from 1862 onwards and was replaced in that year by Merck.

Unfortunately, Merck failed to convince most of his colleagues and students to learn it, so after a few years the instrument was abandoned.

**8. Four Belgian horn players in the lyrical tradition** Alphonse Stenebruggen (° Liège 1824, † Strasbourg 1895) studied the natural horn with Massart in Liège and became principal horn of the Belgian First Guides Regiment shortly after his graduation in 1839. He was principal horn of the Julien concerts in London in the early 1850s, then went with this orchestra on a tour of the USA. In 1855 he was appointed professor of horn at the conservatoire of Strasbourg in France and also served from then on as the principal horn in the orchestral season of Baden Baden. In this position he met Johannes Brahms, with whom he tried out the composer's horn trio in around 1865. The French press called him "Gallay's rival" and he travelled as a soloist around Europe, playing many concerts with some of the finest musicians of the time, including Charles Hallé, Wilma Norman-Neruda, Camille Saint-Saëns and others.

Louis-Henri Merck (° Landau, Bavaria, 1831, † Brussels 1900) was the son of a Bavarian horn player and band director. At the age of 16, Louis-Henri became a military musician in the Liège region and enrolled for lessons with Hubert Massart at the Liège Conservatoire, obtaining a premier prix for the valve horn in 1851. He was at the time the principal horn of the First Guides Regiment and at La Monnaie theatre in Brussels. As such he was the logical choice to succeed Désiré Artôt as professor in Brussels in 1862. He championed Adolphe Sax's experiments with the six-valve horn and was the most influential horn player of his generation in Belgium.

Louis-Victor Dufrasne (° Quiévrain 1878, † Evanston/IL, USA, 1941) studied the horn with Jean Deprez and Charles Heylbroeck at the Ghent Conservatoire. He emigrated to the USA in 1907, obtaining a position in the Pittsburgh orchestra that same year, then obtained positions as principal horn in the Manhattan Opera Company, the Cleveland Orchestra, the Chicago Opera, the Cleveland Orchestra et cetera. He was the main teacher of many influential American horn players, such as Philip Farkas and Frank Brouk, and thus he had the biggest impact on American horn playing in the 20<sup>th</sup> century.

Jean-Baptiste Maurice Van Bockstaele<sup>16</sup> (° Sint-Amandsberg/Ghent 1897, † Brussels 1974) studied with Heylbroeck in Ghent and obtained a premier prix with honours in 1913. He pursued a career as principal horn in some of Europe's finest orchestras, playing seasons in Geneva under Ansermet, for over ten years as principal horn of the Concerts Symphoniques de Paris under Mengelberg and Cortot, and in the orchestra of Monte Carlo. He was admired by the great and mighty of the time, among them Richard Strauss

16 Official given name: Jean-Baptiste, but he was known to the public more commonly by his third name Maurice.

and Maurice Ravel. In 1938 he returned to Belgium to become a teacher of horn in Ghent and the principal horn of the Belgian Radio Orchestra. As a teacher he trained many fine students, among them the sometime professor of the Brussels Conservatoire André Van Driessche (° Ghent 1936, † Hever/Mechelen 2014).

**9. Conclusions** After World War I, the decline of the old lyrical playing style was an obvious result of the increasing internationalisation of the music scene. The cultural divisions between the Dutch and French-speaking regions of Belgium also became more pronounced at that time, resulting in a different “schooling” in the two parts of the country. However, some aspects of the “old school” have been preserved among many players of the current generation, such as a refined legato and phrasing, paying attention to a solid embouchure technique and a singing approach to the repertoire. Belgian instrumental manufacturers unfortunately did not survive this evolution.

The Belgian horn playing tradition of the 19<sup>th</sup> century was often seen as a mere offshoot of the French horn school. Important differences in their respective pedagogical and musical approaches, however, meant that Belgium had developed a specific manner of horn playing by the 1850s. The continuing presence of many Belgian horn players on today’s international music scene, notably in the field of historical performance, shows its value to the present day.

# Inhalt

## Vorwort 7

**Cyrille Grenot** La facture instrumentale des cuivres dans la seconde moitié du XIX<sup>e</sup> siècle en France 11

**Claude Maury** Les cors omnitoniques 103

**Daniel Allenbach** Französische Ventilhornschulen im 19. Jahrhundert 154

**Daniel Lienhard** Werke für mehrere Hörner aus Frankreich 1800–1950 172

**Anneke Scott** Jacques-François Gallay. Playing on the Edge 198

**Martin Mürner** Meifred und die Einführung des Ventilhorns in Frankreich 223

**Jean-Louis Couturier** Aperçu historique de la pratique du cor naturel en France et de son emploi dans les ensembles à vent 234

**Vincent Andrieux** L'univers sonore d'Henri Chaussier. Perspectives sur le jeu des instruments à vent en France au début de l'ère de l'enregistrement (circa 1898–1938) 258

**Michel Garcin-Marrou** L'École française du cor. Fondements historiques, cornistes, facteurs, orchestres et questions de style 303

**Edward H. Tarr** The Genesis of the French Trumpet School 316

**Jeroen Billiet** Belgium, France and the Horn in the Romantic Era. Tradition, Influences, Similarities and Particularities 328

**Martin Skamletz** »... und gar nichts, wodurch sich der eigene schöpferische Geist des Komponisten bekundete«. Cherubini, Hummel, Konzerte, Opern, Quodlibets und Trompeten in Wien zu Beginn des 19. Jahrhunderts. Teil 2: Aus dem Repertoire der Kaiserin 340

**Ulrich Hübner** Das Cor Chaussier. Ein Praxisbericht 363

**Adrian von Steiger** Historisch informierter Blechblasinstrumentenbau. Ein Projekt zur Erforschung der Handwerkstechniken im Blechblasinstrumentenbau in Frankreich im 19. Jahrhundert 377

**Jean-Marie Welter** The French Brass Industry during the 19<sup>th</sup> Century 384

**Marianne Senn / Hans J. Leber / Martin Tuchschnid / Naila Rizvic** Blechblasinstrumentenbau in Frankreich im 19. Jahrhundert. Analysen von Legierung und Struktur des Messings zugunsten eines historisch informierten Instrumentenbaus 398

**Hans-Achim Kuhn / Wolfram Schillinger** Herstellung bleihaltiger Messingbleche mit modernen industriellen Verfahren 420

**Adrian von Steiger** Zur Vermessung von Wandstärken historischer Blechblasinstrumente 431

**David Mannes / Eberhard Lehmann / Adrian von Steiger** Untersuchung von historischen Blechblasinstrumenten mittels Neutronen-Imaging 439

**Martin Mürner** Blechblasinstrumentenbau im 19. Jahrhundert in Frankreich. Historische Quellen zur Handwerkstechnik 446

**Gerd Friedel** Von der Information zum Instrument 463

**Rainer Egger** Zur Frage der Wandvibrationen von Blechblasinstrumenten. Wie wirkt sich das Vibrationsmuster der Rohrkonstruktion auf die Spielcharakteristik eines Blechblasinstruments aus? 469

**Namen-, Werk- und Ortsregister** 480

**Die Autorinnen und Autoren der Beiträge** 496



ROMANTIC BRASS. FRANZÖSISCHE HORNPRAXIS  
UND HISTORISCH INFORMIERTER BLECH-  
BLASINSTRUMENTENBAU • Symposium 2

Herausgegeben von Daniel Allenbach, Adrian  
von Steiger und Martin Skamletz

MUSIKFORSCHUNG DER  
HOCHSCHULE DER KÜNSTE BERN

Herausgegeben von Martin Skamletz  
und Thomas Gartmann

Band 6



Dieses Buch ist im Juli 2016 in erster Auflage in der Edition Argus in Schliengen/Markgräflerland erschienen. Gestaltet und gesetzt wurde es im Verlag aus der *Seria* und der *SeriaSans*, die von Martin Majoor im Jahre 2000 gezeichnet wurden. Hergestellt wurde der Band von der Firma Bookstation im bayerischen Anzing. Gedruckt wurde er auf Alster, einem holzfreien, säurefreien und alterungsbeständigen Werkdruckpapier der Firma Geese in Hamburg. Ebenfalls aus Hamburg, von Igepa, stammt das Vorsatzpapier *Caribic cherry*. *Rives Tradition*, ein Recyclingpapier mit leichter Filznarbung, das für den Bezug des Umschlags verwendet wurde, stellt die Papierfabrik Arjo Wiggins in Issy-les-Moulineaux bei Paris her. Das Kapitalband mit rot-schwarzer Raupe lieferte die Firma Dr. Günther Kast, Technische Gewebe und Spezialfasererzeugnisse, aus Sonthofen im Allgäu. Im Internet finden Sie Informationen über das gesamte Verlagsprogramm unter [www.editionargus.de](http://www.editionargus.de). Zum Forschungsschwerpunkt Interpretation der Hochschule der Künste Bern finden Sie Informationen unter [www.hkb.bfh.ch/interpretation](http://www.hkb.bfh.ch/interpretation) und [www.hkb-interpretation.ch](http://www.hkb-interpretation.ch). Die Deutsche Nationalbibliothek verzeichnet diese Publikation in der Deutschen Nationalbibliografie; detaillierte bibliografische Daten sind im Internet über [www.dnb.de](http://www.dnb.de) abrufbar. © Edition Argus, Schliengen 2016  
Printed in Germany ISBN 978-3-931264-86-4