

à la française

Duos der französischen Romantik
für Kunstharmonium & Klavier

Duets for Harmonium d'Art and Piano
in French Romanticism

1	Marie Prestat (1871-1933) Marche nuptiale op.5	5:54
2	Ernest Poulain (?) Méditation op.75	6:59
3	Charles Loret (1837-1870) Berceuse	3:35
4	Albert Seitz (1872-1937) Lamento op.45	10:28
5-8	Adolphe Blanc (1828-1885) Sonate op.55	21:55
9	Georges Spetz (1844-1914) Albumbblatt	2:34
10	Laetitia Sari (1822-1893) Causerie op.23	3:38
11	Ignace Leybach (1817-1891) Polonaise	4:49
12	Charles Gounod (1818-1893) Fantaisie sur L'Hymne National Russe	9:16
13-14	Marie Prestat Prélude et Fugue op.28	5:40

world premier recordings

Jan Hennig
Kunstharmonium / art harmonium

Ernst Breidenbach
Klavier / piano

CHR 77419



Co-production with



Total Time: 75:40



www.christophorus-records.de

Essay:
deutsch - English
français

Made in
The Netherlands





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Heidelberg, Germany



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für Kunstharmonium & Klavier

Charles Gounod, Marie Prestat, Adolphe Blanc et al.



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<p>À LA FRANCAISE Duets for Harmonium d'Art and Piano in French Romanticism</p> <p>Jan Hennig – art harmonium Ernst Breidenbach – piano</p>	CHR 77419	PC: 01Q
	<p>1 CD</p> <p>2017</p>	

Shortly after the invention of the French pump organ or harmonium in the year 1842, Victor Mustel (1815-1890) further developed and perfected it with a few crucial ideas, construction layouts and inventions. Mustel first called it an “orgue à double-expression”, whereas the terms “harmonium d’artiste” and finally “harmonium d’art” subsequently established themselves. In contrast to the American type of harmonium the French harmonium d’art with an ingeniously designed pneumatic-mechanic installation allows the player the entirely independent regulation of the air pressure, and thus offers him great opportunities in dynamics.

The duet of piano and harmonium d’art was very “hip” in the French bourgeois society of the second half of the 19th century because it brought an “orchestral sound” into their parlours. All the works on this CD present hitherto forgotten compositions such as those that may have been heard in a concert at the French harmonium manufacturer Mustel in Paris at the end of the 19th century.