

# LANGLÉ

By clicking [here](#), you hear, from one [page](#) site [corpsyphonie](#) (which also presents the [partition](#)), his Ode to Bara and Viala.



Honore Francois Marie [langle E](#) (or Lee or Langlois) (1741-1807) was born in Monaco and spends the first part of his life in Italy, he studied in Naples and in 1764 became Director of Theater and *Concert Noble* in Genoa.

But in 1768 he moved to Paris and gets fast quick success, first at the [Concert Spiritual](#) and then the [Concert des Amateurs](#).

In 1784 he obtained a professorship at the Royal School of song, which became in 1795 the Conservatory, having lost this position in 1802, he will then, in response to Dalayrac, the librarian (it l 'Abbe [Roze](#) its successor in that post).

Renowned educator, he wrote several treatises - that Fetis was hard to criticize with virulence, and also that his compositions - including *the Treaty of harmony and modulation* (1795) *New method to quantify the agreement* (1801) *Treaty low as singing before all the rules of composition*, *Treaty of Fugue* (1805). In 1799 he participated with Agus, Catel, [Cherubini](#), [Gossec](#), Lesueur, [Mehul](#) and [Rigel](#), in drafting the *basic principles of music arrested by members of the Conservatory, for use in the study at this institution followed Solfèges*.

At the end of his life, he retired to his estate of Villers le Bel, where he devoted himself to gardening.

He has a large number of religious works (masses and motets) but also operas, such as *Antiochus and Stratonice* (1786) and *Corisandre or fools by magic* (1791).



On the [site](#) of the *Museum of Old Monaco National Committee of Monegasque Traditions*, one can see (above) this detail of a portrait of Langlé by [Madame Vigée-Lebrun](#). At the *Museum of Music City*, you can find under reference E.995.6.12 a picture virtually identical (right), but anonymous writer (probably a copy of the original picture). The score put them on the piano door (two lines) the title *Corisandre / H. Langlé* (whereas in the original title in a row, seems to be only *Corisandre*). Another difference lies in the book title that appears above the score: the original, it seems to include *his Treatise on Harmony* (1795), copy of *his Treatise on the Fugue* (1805).

Le Bihan (in his [book](#) *Masons Parisian Grand Orient de France*) gives two Langlet, one with the name above, *musician*, member of the Olympic League in 1786, and another, without name, *artist*, member *St. Charles Friends Meeting* in 1773-75. [Cotte](#) and Quoy-Bodin (*The band in the Olympic League in 1786 Journal of Musicology*, No. 70, 1984, pp. 95-107) think it is a single person. It is also the opinion of Pierre-François Pinaud, who in his remarkable book *The Musicians Freemasons in the days of Louis XVI* (Vega, 2009), mentioned with these two affiliations.

According to Cotte, *he composed music for Masonic use*, which we have been able to find any indication.

