

UNIVERSITY OF OKLAHOMA
GRADUATE COLLEGE

BELGIAN TRUMPET CONTEST PIECES OF THE
CONSERVATOIRE ROYAL de MUSIQUE LIÈGE
1876 -1960

A DOCUMENT
SUBMITTED TO THE GRADUATE FACULTY
in partial fulfillment of the requirements for the
Degree of
DOCTOR OF MUSICAL ARTS

By
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Norman, Oklahoma
2012

BELGIAN TRUMPET CONTEST PIECES OF THE
CONSERVATOIRE ROYAL de MUSIQUE LIÈGE
1876 -1960

A DOCUMENT APPROVED FOR THE
SCHOOL OF MUSIC

BY

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Dedication

Dedicated to every trumpeter who was told to quit.

Acknowledgements

When I was five, my grandfather, namesake and all-around hero, Matthew Wallace gave me a bugle he had purchased with S & H Green Stamps. My mother occasionally took it out of hiding and let my sister, Martha and I try to play it, so I begin by thanking each of them along with my father who tolerated the noise as long as he was able.

Skipping ahead several decades I would like to thank the members of my committee, Dr. Karl Sievers, Dr. Eldon Matlick, Dr. Marvin Lamb, Dr. Sanna Pederson and Dr. Kerry Magruder, for their support, patience and guidance during my studies at the University of Oklahoma. I would also like to thank Dr. Kenneth Stephenson who served on my committee earlier in my studies. This document would not have been possible without the repeated assistance of Philippe Gilson, Librarian of the Liège Conservatory. Among my teachers, in addition to Dr. Sievers, I wish to thank Bert Truax for his skill and patience in helping me fill in innumerable gaps in my training, John J. Haynie, for my too brief, but influential studies with him and my friend and colleague Dr. Jacob Larson for sharing his expertise and continuing love of the trumpet.

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Abstract

Although trumpeters speak frequently of the “French school” of playing, few are aware that the etude book considered the epitome of the French School, Théo Charlier’s *Trente-six Études Transcendantes* was written by a Belgian. In spite of the adoption of the Charlier etudes into college curricula across much of the world, the body of work created for the examinations at Charlier’s institution, the Liège Conservatory, remains largely ignored. Although neglected, upon examination these works display both pedagogical and artistic merit. Because of the mixture of compositions by Francophone and Flemish composers, this repertoire is unusually diverse and challenging.

This document conducts an analysis of eighteen solos by Belgian composers for trumpet with piano accompaniment used in the annual *concours* of the Conservatoire Royal de musique de Liège from 1889 to 1959. Analyses will consider musical factors such as rhythmic and harmonic devices employed as well as issues unique to the development of trumpet technique. This document aims to draw attention to this varied and challenging body of literature which has heretofore been neglected in both performance and pedagogy.

CHAPTER ONE

Purpose of the Study

Although trumpeters speak frequently of the “French school” of playing, few are aware that the etude book considered the epitome of the French School, Théo Charlier’s *Trente-six Études Transcendantes*, was written by a Belgian. In spite of the adoption of the Charlier etudes into college curriculums across much of the world, the body of work created for the examinations at Charlier’s institution, the Liège Conservatory, remains largely ignored. Although neglected, upon examination these works display both pedagogical and artistic merit. Because of the mixture of compositions by Francophone and Flemish composers, this repertoire is unusually diverse and challenging. Upon side-by-side comparison with contemporaneous works from the Paris Conservatory we frequently discover that the Belgian compositions impose far greater challenges, both technically and musically, on the performer.

This document conducts an analysis of eighteen solos by Belgian composers for trumpet with piano accompaniment used in the annual *concours* of the Conservatoire Royal de musique de Liège from 1889 to 1959. Analyses will consider musical factors such as rhythmic and harmonic devices employed as well as issues unique to the development of trumpet technique. This document aims to draw attention to this varied and challenging body of literature which has heretofore been neglected in both performance and pedagogy.

Evidence of this neglect can be seen in the annual volume of trumpet recital programs compiled by the International Trumpet Guild. For example, in the last year the volume was published, 2004-2005, the French composers Eugène Bozza, Jean Françaix, André Jolivet and Henri Tomasi are represented by numerous performances of a variety of works. In sharp contrast, composers associated with the Liège Conservatory are represented by only two performances of a single work, August De Boeck's *Allegro de Concours*. Commercial recordings of the French repertory are too numerous to count; the Tomasi Concerto alone currently has six commercially available recordings. At the same time recordings of the trumpet works of Joseph Jongen, Paul Gilson, Auguste De Boeck and Marcel Poot remain unavailable. Théo Charlier's well-known *Solo de Concours* is represented by only two currently available recordings.

SCOPE AND LIMITATIONS OF THE STUDY

This document will provide a comparative study and evaluation of the works in order to illustrate compositional devices employed by the composer and the development of the trumpet as a solo instrument. While some works may be compared to contemporaneous works from the better known Paris Conservatory for the purpose of illustrating the unique nature and challenges of the Liègeois literature, in order to keep the focus of the document on the Belgian literature, a detailed, year-by-year comparison will not be undertaken. While occasional reference to the design characteristics of the trumpets employed, or pedagogical techniques may be called for, a detailed discussion of instrument construction and pedagogy is beyond the scope of this paper. Etude books and solos not used as part of the *concours* will not be considered. Brief

biographical sketches of the composers will be included; however, in-depth studies of the composers' lives will not be undertaken.

Works spanning the years 1889 to 1959 will be considered. Because some works were used for multiple years and records do not appear to be available for all years a total of eighteen works are available for consideration in this study.

SURVEY OF RELATED LITERATURE

This portion of the document examines existing literature concerning the Belgian conservatory system, the wind instruments repertoire, and similar documents focused on the works composed for other conservatories.

Of the books devoted to the music of Belgium, the majority deal with the region's rich contributions to vocal polyphony during the Renaissance. Indeed, the renown achieved by this group of composers frequently overshadows the musical activities of the area for the next several hundred years. The Belgian, or as it is sometimes called the Franco-Belgian, method of violin playing, as epitomized by the playing of Eugène Ysaÿe, is also a frequently discussed topic and the focus of several dissertations and D.M.A. documents.

Existing historical literature devoted to the trumpet neglects Belgium, and Liège in particular. Edward H. Tarr overlooks Belgium in the sections on national schools of playing in both his article for the *New Grove Dictionary of Music and Musicians*¹ and his monograph, *The Trumpet*.² Both Tarr and Gabriele Cassone³ only mention Belgium

¹ Margaret Sarkissian and Edward H. Tarr, "Trumpet,." in *Grove Music Online*, Oxford Music Online, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/49912> (accessed September 26, 2011).

² Edward H. Tarr, *Trumpet*, 3rd ed. (Chandler, AZ: Hickman Music Editions, 2008).

³ Gabriele Cassone, *The Trumpet Book*, 1st English ed. (Varese, Italy : Zecchini, 2009).

in passing while referring to the pioneering work of Victor Mahillon and Théo Charlier in developing the modern piccolo trumpet for performances of the extremely taxing works of J. S. Bach. Charlier is frequently credited with the first modern performance of the Brandenburg Concerto no. 2 in 1898.⁴

Several documents focusing on the literature composed for the trumpet/cornet at the Paris Conservatory provide useful models for how to approach the literature under consideration, and ultimately provide a point of comparison to the Belgian trumpet literature. Generally, for each work a brief biography of the composer is provided followed by a description of the work including harmonic practices, as well as musical and technical challenges. R. Dale Olson's M.M. thesis from 1957, "The Development of Modern Solo Trumpet Literature as Traced Through the Morceaux de Concours at the Paris Conservatory," provides a list of the solos used from 1835-1957.⁵ Olson compares the development of the trumpet in Paris with its development in the United States, reaching the conclusion that while the French composers created works of high aesthetic quality, American composers have primarily written to display the effects a performer can create on the trumpet.

"Trumpet and Cornet Concours Music at the Paris Conservatoire, 1835-1925: The Development of Styles and Roles,"⁶ by Gillian MacKay, examines the evolution of the cornet and the then newly developed valve trumpet by studying the solo literature composed for the *concours* as well as other written records of the time. MacKay's

⁴ Rosarion Macaluso, "L'Ecole Liègeoise de trompette, troisieme partie," *Brass Bulletin* 90, (1995), 13.

⁵ Robert Dale Olson, "The Development of Modern Solo Trumpet Literature as Traced Through the Morceaux de Concours at the Paris Conservatory" (master's thesis, North Texas State University, 1957).

⁶ Gillian MacKay, "Trumpet and Cornet Concours Music at the Paris Conservatoire, 1835-1925: The Development of Styles and Roles" (Evanston, IL: Northwestern University, 1995).

document is useful as a model of how to analyze this type of solo literature and the relationship between the professor and the literature studied. However, because of her focus on Paris none of the compositions I intend to study are included in this work. In one especially pertinent observation, MacKay notes:

When examining a group of pieces created for the same instrument and circumstances, a set of stylistic generalizations emerge and evolve over the period of study. Considered as a group, the trumpet *morceaux de concours* from 1835-1925 may be seen as a type of fossil record of the musical and technical conventions of their time. This record may then be used as a means of developing an understanding of the expectations and capabilities of the composers, the teachers, the students and the audience.⁷

The document “‘Morceaux de Concours pour trompette et cornet,’ Contest Pieces of the Paris Conservatory, 1835 - 1999” by Frank Romero, proves to be an especially useful model.⁸ While much of the Parisian literature is already known to trumpet players, by creating this comprehensive, chronological study, Romero was able to reach conclusions about the skills of the students, the musicianship of the composers, and the influence of the professors. Romero also provides brief biographical sketches of the composers and more detailed evaluations of selected solos.

Turning specifically to wind playing of the 19th and 20th centuries in Belgium we find three works focusing on individual instruments and their repertoire. In 2002 Tamara Cuypers, a native of Ghent, Belgium, completed her D.M.A document at Arizona State University entitled “Clarinet Music by Belgian Composers, 1830-2000: A History and a List of Works.” While useful for its descriptions of contemporary

⁷ MacKay, “Trumpet and Cornet Concours Music,” 69.

⁸ Frank Romero, “Morceaux de Concours pour trompette et cornet, Contest Pieces of the Paris Conservatory, 1835-1999” (Norman, OK: University of Oklahoma, 2001).

musical training, Cuypers's focus is almost exclusively on the Flemish region of the country, ignoring Liège and the rest of French-speaking Wallonia. Few of the composers I propose to study are included in this document.

Flemish hornist Jeroen Billiet submitted a dissertation entitled "200 Years of Belgian Horn School? [sic] A Comprehensive Study of the Horn in Belgium" as the culmination of his studies in the Laureate Programme of the Orpheus Institute of Ghent. While Billiet does discuss Liège and its conservatory in more detail than Kuypers, his exclusive focus on the horn's artistic and mechanical development, trends and literature again means that none of the composers I propose to study are considered. Notably, Billiet includes recordings, both historical and his own performances, which he considers representative of the Belgian school of horn playing.

Rosario Macaluso, who has served as the professor of trumpet at the Conservatoire royal de Musique de Liège since 1995, conducted research into the history of the trumpet at his institution from 1838 until his arrival. Some of his efforts have been published in English, the most widely read of these being a biography of his renowned predecessor Théo Charlier.⁹ The now-defunct journal *Brass Bulletin* published a four-part series, "L'Ecole Liégeoise de trompette," in 1994-1995. The larger work from which these articles were extracted, *Le cours de trompette au Conservatoire royal de Musique de Liège*, remains unpublished, the sole copy being held by the conservatory's library. A copy was generously provided to the author by Phillippe Gilson, the librarian of the conservatory. Macaluso focuses on creating a

⁹ Rosario Macaluso, "A Grand Master: Théo Charlier," trans. Jeffrey Agrell, *ITG Journal* 25, (June, 2001) 30-36.

lineage of the trumpet at his institution, tracing his predecessors and their students, listing their degrees and positions. Lists of works associated with the Conservatory are provided without commentary, analysis or musical examples. My intent is to gather the literature cited by Macaluso and provide the type of insights Romero has drawn for the Parisian repertory.

In summary, this document will be a discussion of the solos by Belgian composers assigned for the annual *concours* of the Conservatoire Royal de musique de Liège. Emphasis will be placed on the stylistic features which give this largely unknown body of work its unique character. Comparisons to other works may be used to illuminate the distinctive nature of these works.

CHAPTER TWO

Belgium and the Conservatory System

Like much of Europe, present-day Belgium did not take shape until the turn of the nineteenth century. Belgium was under Austrian rule for much of the eighteenth century, but a revolt in 1790 led to the creation of the Confederation of the United Belgian States. However, the inability to achieve unity among the various factions caused a return of Austrian rule. Soon after, the French invaded and following victories in the battles of Jemappes (1792) and Fleurus (1794), took control of the region. During the period of French rule, French culture and the French language were imposed on the population.

Following Napoleon's defeat at Waterloo, the allied forces created the United Kingdom of the Netherlands in 1815, which incorporated modern-day Belgium. Under the rule of Dutch King William I, Dutch was declared the official language, a decree that was understandably unpopular in the French-speaking southern region of Wallonia as well as with the bourgeoisie of Brussels. Measures seen as anti-Catholic, and resentment towards accepting Holland as the new economic center, also contributed to the resentment towards Dutch rule. The revolt of 1830 was prompted, in part, by William I's implementation of new taxes. Following a clash in Brussels, the Dutch troops retreated and Belgium declared itself an independent parliamentary monarchy with French as the official language. Belgium remains without a common language. The official languages are Dutch, French and German, as well as Flemish (a dialect of

Dutch) and Walloon (a dialect of French). Language laws passed in 1932 and the 1960s guarantee the right to be educated in one's native tongue as a fundamental freedom.¹⁰

The capital of the province of the same name, Liège traces its roots to approximately the year 700. By the tenth century, Liège became a center of learning with a famous cathedral school. Autonomous for much of its existence, Liège was annexed by France in 1795 before being declared part of the Netherlands by the Congress of Vienna in 1815. Liège gained its independence with the rest of Belgium in 1830. In the nineteenth century, the city grew into an important industrial center. The current population is approximately 200,000.

The cultural center of French-speaking Belgium, Liège has long had a flourishing musical tradition that may be traced as far back as the choir schools of the Middle Ages. During the French occupation over three hundred people were registered as professional musicians, a number comparable to that found in Rome or Naples at that time.¹¹ However, at the same time choir schools were closed¹² and many foreign teachers fled due to political instability.¹³ In 1826, during the Dutch rule, the Ecole Royale de Musique de Liège was established, with Joseph Daussoigne-Méhul as its first director. In 1831, following Belgian independence, the institution was given the title Conservatoire Royale de Musique by King Leopold I. A graduate of and former Professor of Harmony at the Paris Conservatory, Daussoigne-Méhul modeled his then-

¹⁰ Marina Boudart, ed. , *Modern Belgium* (Palo Alto, CA: Society for the Promotion of Science and Scholarship, 1990), 382.

¹¹ Jeroen Billiet, *200 Years of Belgian Horn School? A Comprehensive Study of the Horn in Belgium, 1789-1960*. Tielt, Belgium: Corecole Editions, 2008, 35.

¹² Philippe Vendrix. "Liège." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/16624> (accessed March 21, 2012).

¹³ Corneel Mertens and Henri Vanhulst. "Low Countries, Belgium." *Grove Music Online. Oxford Music Online*. <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40073> (accessed March 21, 2012).

new institution on his famed alma mater.¹⁴ Courses were offered in most instruments as well as in harmony, composition and *solfège*. Billiet characterizes the teachers at this time as “local, but very competent musicians.”¹⁵ A great number of virtuoso violinists studied in Liège, most notably Eugène Ysaÿe, who graduated from the conservatory, and they collectively form a sizable portion of the Belgian or, as it is sometimes called, Franco-Belgian school of violin playing.

In 1832, the former *école de chant* in Brussels became the Conservatoire Royal de Musique under the direction of pioneering musicologists François Joseph Fétis and F. Gevaert. Modeled on the systematic training methods of the Paris Conservatory, the Brussels Conservatory became one of the leading institutions of its day and central to the musical life of the nation.¹⁶ Other conservatories were founded in Ghent and Antwerp. Additionally, many small music schools were created for the purpose of training choirboys and to prepare students who excelled for entrance into one of the conservatories.

The European conservatory system of examinations differs considerably from those we are accustomed to in the United States, and a brief explanation is necessary. Instrumental instruction is generally not offered within the school system in Europe; instead, interested students study at the city music academies found in all major cities. Instructors at these academies are state employees and instruction is free. The level of achievement at the music academies can be considerable. Writing from Brussels in

¹⁴ M. Elizabeth C. Bartlet. "Daussoigne, Joseph." In *Grove Music Online*. Oxford Music Online, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/07255> (accessed March 12, 2012).

¹⁵ Billiet, 35.

¹⁶ Albert Dunning, et al. "Low Countries." In *Grove Music Online*. Oxford Music Online, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40073> (accessed December 19, 2011).

1880 John Hullah reported to his English readers that, “in the *Ecole Communale* (No. 1) for boys the results were even better. They sang of course, many pieces already studied, and these with agreeable timbre and much taste. More than this, they read more and more difficult passages which I was incited by their instructor, M. Auguste Landa, to write, some of them in two parts, with a spirit and correctness of intonation that could hardly have been exceeded.”¹⁷ He later states, “The Schools of Holland and Belgium more especially present instances without number of children of the humblest class, of the ages of nine and ten, who can not only sing what they have learned, with taste and refinement, but sing *at sight* passages of considerable difficulty with as much ease and evident intelligence as they would show in reading literary passages within the range of their comprehension.”¹⁸ Writing in 1990, Harriott explains that once students have completed the highest level of study at the city academy, they must audition for admission to one of the conservatories if they wish to continue their studies. The music conservatories are separate from the university system; therefore European musicians, unlike their American counterparts; frequently do not hold university degrees.¹⁹

In her study of horn solos at the Paris Conservatory, American hornist Susan Rekwart provides an enlightening account of her experiences studying at the regional conservatory in Nantes, France.²⁰ Rekwart characterizes the conservatory system as being more structured and competitive than that of the United States. Indeed, the audition simply to be permitted to enroll for private lessons consists of a public solo

¹⁷ John Hullah, “Musical Instruction on the Continent: Belgium,” *Musical Review* 2:14 (1880), 160.

¹⁸ Hullah, 161. Italics are Hullah’s.

¹⁹ Janette Donovan Harriott, “A Visit at the Royal Flemish Music Conservatory in Antwerp, Belgium,” *Clarinet* 17:4 (July/August 1990), 44.

²⁰ Susan J. Rekwart, “The Horn at the Paris Conservatory and its Morceaux de Concours to 1996,” (master’s thesis, University of North Texas, 1997), iv.

performance evaluated by a jury, including the director of the conservatory. *Solfège* is also required of all students. Despite having two years of ear training at a university in the United States, Rekwart found herself placed in a class with ten- and eleven- year-old students, many of whom were more proficient than she.

Following successful completion of the required academic subjects, a student was eligible to compete in the annual *concours* or contest. A successful performance indicated that a student had completed his or her studies and, in the eyes of the jury, was ready to begin a professional career. The panel of judges always included the director of the institution, several faculty members and frequently musicians from outside the institution.²¹ The *concours* were generally open to the public. After a round of preliminary screening, the required piece or *morceau de concours* was distributed to the competitors. Sight-reading was also a component of the *concours*. At the Liège Conservatory successful completion of the sight-reading examination was a prerequisite to presenting the prepared works.²² The required work was the same for all examinees.²³ Four levels are awarded at the *concours*: *Première prix* (first prize), *Deuxième prix* (second prize), *Premiér accessit* (first honorable mention), and *Deuxième accessit* (second honorable mention).²⁴ Renowned trumpet soloist and former Paris Conservatory student Hakan Hardenberger points out that these terms refer to a level of achievement rather than a ranking in competition. “It’s not that only one person would get the *Premiér prix*. This is what people often misunderstand. One year there could be five people getting the *Premiér prix*, it was a level. Usually if you got the

²¹ M. Gillian MacKay, “Trumpet and Cornet Concours Music at the Paris Conservatoire, 1835-1925: The Development of Styles and Roles”. (DMA Document, Northwestern University, 1996), 11.

²² Philippe Gilson, Correspondence to the author, March 20, 2012.

²³ Gilson, March 20, 2012.

²⁴ Rekwart, 20.

Deuxième prix you could stay on another year so that you could finish school with a *Premier prix*; but if you had a *Premier prix* you could just go.”²⁵ By the same token, there were years no competitors were judged to have reached the high standards necessary to receive the *Premier prix*.²⁶

The Liège conservatory recognized two additional levels of distinction, the Silver Medal, and the highest award, the Vermilion Medal. Reviewing the list of recipients of these distinctions, we may assume that the standards of artistry were strict. In the trumpet class, it is common to have periods of three years without the Vermilion Medal being awarded and no trumpeter received this distinction between 1896 and 1916. In an even more extreme example, only two bassists received this distinction prior to the school’s centennial, one in 1867 and the second in 1922!²⁷

In the case of the trumpet class at the Liège Conservatory, performance on both the cornet and the trumpet became required in the 1880s. Macaluso notes that the 1886 exam program states that the candidates must perform on trumpet as well as the cornet. The cornet was formally removed from the program in 1908.²⁸ In contrast the Paris Conservatory maintained separate classes and professors for the trumpet and cornet

²⁵ Mark Dulin, “Virtuosity Defined: An Interview with Hakan Hardenberger,” *ITG Journal* 33 (June 2009), 11.

²⁶ MacKay, 20.

²⁷ *Conservatoire Royal de Musique de Liège: centième anniversaire de sa foundation 1826-1926*. Liège: Conservatoire Royal de Musique de Liège 1926, 55-71.

²⁸ Rosario Macaluso, trans. Jeffrey Agrell, “A Grand Master: Théo Charlier,” *ITG Journal* 25 (June 2001), 30-31.

until 1941 when cornet professor Eugene Foveau began teaching both instruments. Individual *concours* for cornet and trumpet continued through the twentieth century.²⁹

The literature studied at the Belgian conservatories includes both works by Belgians and composers of other nationalities. In 1990, Harriott reported that audition requirements for the conservatories included three etudes and two solo works, one of which must be by a Belgian composer.³⁰ In 1949 Professor Pierre Cox's repertoire for the advanced diploma included works by Frenchmen Maurice Emmanuel, Charles Bordes, Eugène Bozza and Henri Tomasi as well as the French-educated Georges Enesco; Belgians Marcel Poot, René Defossez and Léon Stekke; Swiss composer Arthur Honegger, and the Joseph Haydn concerto and the final movement of the Brandenburg concerto.³¹

With the framework in which the trumpet studio flourished now established, the individual professors who guided its development will now be considered.

²⁹ Romero, 107-148. One interesting consequence of the trumpet and cornet having separate classes at the Paris Conservatory is that it was possible for a student to obtain two First Prizes on closely related instruments, the best known example of this accomplishment being Maurice Andre. Determining how common this practice was and if a similar situation existed on any instrument at any other conservatory would be valuable information, but is beyond the scope of the current project.

³⁰ Janette Donovan Harriott, "A Visit at the Royal Flemish Music Conservatory in Antwerp, Belgium," *Clarinet* 17:4 (July/August 1990), 44.

³¹ Rosario Macaluso, "L'Ecole Liègeoise de trompette, Quatrième partie," *Brass Bulletin* 90 (1995): 68-69.

CHAPTER THREE

The Trumpet/Cornet Professors

The Royal School of Music in Liège was established in 1826 and offered instrumental instruction in violin, violoncello, piano, flute, oboe, clarinet, bassoon and horn. Records indicate the horn professor Hubert Massart (1793--1858) also taught trumpet, cornet and trombone students.³² A native of Liège, Massart was principal horn in the theatre orchestra for many years and taught at the conservatory from 1827 to 1856. Initially trained on the hand horn, Massart began experimenting with the then-new valve horn in the 1830s and introduced it into his teaching in the early 1840s.³³ In 1838, the director of the conservatory, Joseph Daussoigne-Méhul, determined that “The necessity of a new teaching program, brought about by progress in instrumental music, makes it essential to have classes in contrabass, trombone, ophicleide, keyed trumpet and cornet.”³⁴

Philippe Van Hoesen (1812--1880)

A virtuoso on the flugelhorn, military bandsman Philippe Van Hoesen first performed as a soloist in Liège in 1837. He was appointed to the faculty of the conservatory in October 1838 but resigned in March 1839 to pursue opportunities in Brussels. Hoesen joined the faculty of the Brussels Conservatory in 1848, where he had

³² Rosario Macaluso, “L’Ecole Liègeoise de trompette, premiere partie,” *Brass Bulletin* 88 (1994): 38.

³³ Billiet, 35-36.

³⁴ Macaluso, “L’Ecole liégeoise, part 1, 40.

a successful studio. His brief stay in Liège did not afford him time to assemble a class.³⁵

Denis Loxhay (1808-1844)

Initially admitted to the conservatory in 1827 as a cellist, Loxhay also performed as a soloist on the horn in addition to the cornet and trumpet. He also conducted and prepared transcriptions and compositions for wind band as well as composing for cello. Assuming responsibility for the trumpet class upon Philippe Van Hoesen's departure, Loxhay received his formal appointment as professor in 1840. Records show that the rotary valve trumpet, keyed trumpet, piston valve trumpet and cornet were all taught at this time. He holds the distinction of being the first trumpet professor of the conservatory to present students for final examinations. Loxhay died on February 11, 1844 from a lingering case of tuberculosis.³⁶

Pierre-François Everaerts (1816-?)

Pierre-François Everaerts established himself as a virtuoso flugelhornist and trumpeter by the age of eighteen when he was asked to join the military band in his native Louvain. Two years later he was appointed the group's director, remaining in this post until the band was dissolved in 1843. Engaged as a professor at the Liège Conservatory in 1844, his appointment marked the adoption of the chromatic trumpet as the preferred instrument at the institution. In addition to his teaching responsibilities, Everaerts undertook composition studies with the director of the Conservatory, Joseph

³⁵ Macaluso, "L'Ecole liégeoise, part 1," 40-41.

³⁶ Macaluso, "L'Ecole liégeoise, part 1," 41-42.

Daussoigne-Méhul. A prolific composer, Everaerts created works for military band, instrumental solos, choral works, cantatas and operettas.

Everaerts taught extensively from 1845 to 1878, presenting candidates for graduation each year. His students included his colleague, Dieudonné Meuron and his successor, Dieudonné Gérardy. In 1878, after forty-one years of service, he retired with the title of Honorary Professor. Moving to Antwerp, he continued to compose and sit on the competition jury. The date of his death is unknown.³⁷

Dieudonné Meuron (1846-1884)

Born in Liège, Meuron was admitted to the conservatory at the age of nine. In addition to studying with Everaerts, he also studied *solfège*, piano, organ, theory and voice. The first cornetist to win the conservatory's higher honor, the Vermillion Medal (1862), Meuron was appointed as Everaerts's assistant in 1865 and promoted to adjunct in 1876. Besides his teaching duties, Meuron's diverse career included leading the band at a pub and serving as choir master of St. Bartholomew's Cathedral. He passed away in 1884 at the age of thirty-eight.³⁸

Dieudonné Gérardy (1848-1900)

Admitted to Everaerts's class at the age of fifteen, Gérardy progressed rapidly, earning the *Première prix* at the age of seventeen and the Vermillion Medal at the age of twenty. He undertook a career as a soloist in 1875 and in 1880 he was praised as possessing "the rarest virtuosity on the cornet. [He] played the staccato with astonishing

³⁷ Rosario Macaluso, "L'Ecole Liégeoise de trompette, Deuxième partie," *Brass Bulletin* 89 (199): 75-77.

³⁸ Macaluso, "L'Ecole liégeoise, part 2" 77-78.

clarity and rapidity. His phrasing was charming, his sound mellow.”³⁹ In 1882 he performed Camille Saint-Saens’s Septet alongside the composer.

Upon Everaerts’s retirement, Gérardy was named professor of trumpet, cornet and flugelhorn at the conservatory. His teaching, based on sound, phrasing and an elegant technique, attracted many students. At one point, out of twenty-two applicants he accepted five, noting that this was three more than required. Gérardy passed away in 1900.⁴⁰

Théophile Noël Charlier (1868-1944)

Théo Charlier began his studies at the Liège Conservatory at the age twelve as a cornet student of Dieudonné Gérardy. His studies concluded with the Vermillion Medal in 1886. Following the death of Dieudonné Meuron, he assumed the role of Gérardy’s assistant. In addition to posts as first trumpet with orchestras in Antwerp and Brussels, Charlier also served as a choir conductor and piano accompanist at the Théâtre royal de la Monnaie for several seasons. A fervent advocate for the trumpet at a time when it vied with the cornet as the preferred high brass voice, Charlier was appointed in 1901 as professor of trumpet and cornet. Within a few months “cornet” was removed from his title.⁴¹

Charlier, performing on instruments produced by Victor Mahillon of Brussels was a pioneer in the use of higher-pitched trumpets to perform the challenging clarino parts in the works of J.S. Bach. In his 1898 performance in Antwerp, Charlier became

³⁹ Macaluso, “L’Ecole liégeoise, part 2,” 79-80.

⁴⁰ Macaluso, “L’Ecole liégeoise, part 2,” 78-81.

⁴¹ Macaluso, “A Grand Master,” 30-31.

the first trumpeter of in modern times to perform the Brandenburg Concerto No. 2, for which he received a glowing review, “M. Charlier played his part with such courage that he was called back three times.”⁴² The Musical Guide of April 13, 1902 remarked of his performance at the Brandenburg’s Paris premiere, “He performed the difficult high trumpet part with assurance and the most remarkable rhythmic aplomb.”⁴³ Charlier enjoyed a lengthy career as both a soloist and an orchestral musician, performing the strenuous first trumpet part on the B Minor Mass on D trumpet at the age of sixty-three.

Remembered today for his Thirty-Six Transcendental Etudes and the Solo de Concours, Charlier was a prolific composer. Among his creations are two operas, pieces for children’s choir, and competition pieces for other instruments. His pedagogical writing includes a history of the trumpet, a volume of thirty-two etudes for valve trombone, baritone, or tuba and a horn method. After thirty-two years at the Liège Conservatory, Charlier retired in 1933 although he continued to sit on the annual juries until his death in 1944.⁴⁴

Michel Nicolay (1896-1952)

Michel Nicolay received his first cornet from a parish priest who also taught him the rudiments of the instrument. His progress was rapid and at the age of thirteen he was admitted to Théo Charlier’s class at the conservatory where he earned a unanimous First Prize with honors in 1915. Charlier’s teaching notes show concern about Nicolay’s attempts to balance his studies with regular orchestra engagements; in 1918

⁴² Macaluso, “A Grand Master,” 32.

⁴³ Macaluso, “A Grand Master,” 32. Alphonse Goeyens of Brussels was once thought to hold the distinction of the first modern performance of this work; however his performance did not occur until 1902.

⁴⁴ Macaluso, “A Grand Master,” 34.

he wrote, “Always very serious and industrious, but has been in very bad shape as a result of his stiff lips. When is he going to get in shape?”⁴⁵ In spite of these difficulties Nicolay obtained the Vermillion Medal in 1919.⁴⁶

From 1919 to 1929 Nicolay served as a military bandsman, eventually obtaining the post of principal cornet of the First Guides Regiment. Beginning in 1928 he performed on the nightly orchestra broadcasts of Radio Belgium and in 1931 at the age of thirty-five was appointed principal. As a soloist he performed in Paris, Lyon, Geneva, Moscow and at the famed Teatro alla Scala in Milan. He performed the Brandenburg Concerto many times under the baton of Pierre Monteux. He also appeared in performances of Stravinsky’s *l’Histoire du Soldat*, Alban Berg’s *Kammerkonzert* for piano, violin and thirteen winds and Léon Stekke’s Concerto for Trumpet and Orchestra, which will be discussed in chapter 4. He was invited to perform with the Berlin Philharmonic but refused to appear during Hitler’s rule.⁴⁷

Nicolay assumed his role as Charlier’s successor at the Liège Conservatory in January of 1934 and brought with him several pedagogical innovations. Most notably, he introduced the study of the C trumpet and orchestral excerpts by Bartok, Stravinsky, Ravel and Milhaud to the curriculum. In 1951, his student Sylvia Servais, the first woman trumpeter at the conservatory, obtained a unanimous First Prize. Nicolay died

⁴⁵ Rosario Macaluso, “L’Ecole Liègeoise de trompette, troisième partie,” *Brass Bulletin* 90 (1995): 60-61. By “in shape,” Charlier is referring to Nicolay’s inability to successfully balance the demands of his professional engagements with his studies, the resulting overwork interfering with his progress on the instrument. The situation is analogous to an athlete who overtrains.

⁴⁶ *Conservatoire Royal de Musique de Liège: centième anniversaire de sa foundation*, 64.

⁴⁷ Macaluso, “L’Ecole Liègeoise, part 3,” 64-65.

of lung cancer at the age of fifty-two in 1956. The Berlin Philharmonic, with whom he had refused to appear, sent a wreath to his funeral.⁴⁸

Pierre Cox (1953-1994)

Born in 1929 into a family with an active musical tradition, Pierre Cox received his first instruction from his father, Théodore. Sensing his son's aptitude, he arranged for lessons with Joseph Martin, a student of Théo Charlier. Under their guidance Cox progressed rapidly and was admitted to Nicolay's class at the conservatory at the age of ten in 1939. In spite of some disruption at the conservatory during World War II, Cox obtained a First Prize in 1943 and the Vermillion Medal in 1949. His repertoire at this time included Enesco's *Légende*, Bordes's *Divertissement*, Poot's Concert Etude, Defossez's *Recitativo and Allegro*, Bozza's *Caprice* and the concertos of Tomasi and Stekke.⁴⁹

Cox's early professional engagements included playing in the orchestra for the music hall at the Palace Cinema, third trumpet in the Liège Orchestra and playing trumpet and cello in a small orchestra that performed at tea time in a department store. His performing career was nearly ended by a motorcycle accident in 1950 which left him hospitalized for six weeks with a skull fracture. Ignoring his doctor's advice that a full recovery would require two years, Cox entered the Geneva Competition two months later, placing second to renowned French trumpeter Roger Delmotte. Although offered to join orchestras in Tel Aviv, Dublin and Brussels he chose to remain in Liège where he joined the faculty of the conservatory in 1953. Cox's teaching was influenced

⁴⁸ Maclaulso, "L'Ecole Liègeoise, part 3" 65-66.

⁴⁹ Macaluso, "L'Ecole Liègeoise, part 3" 68-69.

by his experience as a cellist, frequently drawing comparisons to the action of the bow to explain the beauty and clarity of the articulation he desired.

Remaining active as a soloist, Cox premiered the Concerto for Trumpet and Strings by Charles Bartsch. He recorded both the Tomasi Concerto and the Second Jolivet Concerto, the latter with the composer conducting the orchestra. Other premier performances included the *Nelovium* of Berthe DiVito and the Concerto for Two Trumpets by Belgian composer Raymond Chevreuille.

Pierre Cox retired from the conservatory in 1994 and was succeeded by his student Rosario Macaluso, whose research has been invaluable to this document. His appointment continues an unbroken chain of succession reaching back to Pierre-François Everaerts, which represents, at the time of this writing, 168 years of tradition.

CHAPTER FOUR

A Comparative Study of the *Concours* Repertoire by Belgian Composers

1889

Charles Gaucet (1863-1922)

Concerto en FA mineur pour Trompette Si^b

Brussels: Editions Herman Brauer, 1953.

Dedicated *Respectueusement à mon Maître D.D. Gérardy, Professeur du Conservatoire Royal de Liège*

Little biographical information is available concerning Charles Gaucet. The title page of this work includes the notation “compositeur Walloon.” He received first prizes in fugue and trumpet from the Liège conservatory in 1889.⁵⁰ This means he was a student of Dieudonné Gérardy and possibly a classmate of Théo Charlier who completed his studies in 1886. In addition to the *Concerto en FA mineur*, the library of the conservatory holds several other works by Gaucet including a trombone concerto, a quartet for violins and a piano trio. The copy of the concerto available for study was published in 1953, suggesting that the work attained some measure of popularity in spite of the fact that it was used in the *concours* only once. Because it was composed by a trumpet student of the conservatory as he completed his studies it offers a unique insight into the abilities of a graduating student.

⁵⁰ *Conservatoire Royal de Musique de Liège: centième anniversaire de sa fondation*, 51, 65.

Following a sixteen-measure introduction by the piano, the trumpet makes a bold, *fortissimo* entrance. This is followed by several measures of rapid scale passages which ascend to a-flat² and g-flat². A brief quasi-cadenza concludes the Allegro.

Figure 1, *Concerto en FA mineur*, ms. 1-30

Charles GAUCET
Compositeur Wallon
(1863 - 1922)

TROMPETTE Si^b

Andantino 11 **Allegro** 4 **All^o Maestoso**

5] *mf* *poco rit.* *ff* *Tempo* *ff* *SOLO* *All^o Maestoso* *f* *in poco rall.* *Tempo*

The Andante begins with the piano playing a single line for four measures. Along with the change in style, the pulse shifts to 12/8 and the tonality becomes A-flat major. The trumpet takes up the melody for the next twelve measures. In this brief passage g² and a-flat² are used freely, suggesting the level of comfort Gaucet had developed while playing in this register. The movement concludes with a muted passage that calls for a sustained a-flat² as the final note.

Figure 2, *Concerto en FA mineur*, ms. 61-71.

ANDANTE

4 *SOLO dolce* *mf* *p* *f in poco pressez in ad lib.* *p a tempo*

The 3/4 *scherzo* allows the trumpeter to display his or her technical prowess in a number of double-tongued passages incorporating both repeated and moving pitches.

Figure 3, *Concerto en FA mineur*, ms. 102-164.

The musical score for the trumpet part in F minor, measures 102-164, is presented on four staves. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The piece concludes with a 'FINAL' section. The first staff begins with a 'rall. SOLO' marking and a 'Tempo' marking. The second staff features a 'binaire' marking and dynamics of *f* and *p*. The third staff includes dynamics of *mf*, *p*, and *f*, along with a 'rall.' marking. The fourth staff has a '6' marking, a 'retenu' marking, and a 'tempo' marking. The score includes various musical notations such as slurs, accents, and dynamic markings.

The work concludes with a brief cadenza calling for both lyrical playing and an ascent to b-flat² before the piano reenters and the trumpeter performs a final, double-tongued flourish.

A notable feature of this work is the manner in which the range from f² to b-flat² is employed. While to modern ears this register has become commonplace, if we compare Gaucet's concerto to a contemporary work we see that the Walloon composer has used this register much more freely. Consider this excerpt from Arban's *Caprice and Variations* which was employed in 1870 as the Paris Conservatory's *concours* piece.

Figure 4, J. B. Arban, *Caprice and Variations*, theme.



While Arban's work concludes with a triple-tongued variation that challenges trumpeters to the present day, he calls for the trumpet to play no higher than f^2 , and this is only in passing, never sustained, as Gaucet calls for.

Structural Analysis of Concerto in Fa Mineur

By

Charles Gaucet

Ms	Tempo	Harmonic/Tonal	Melodic/Rhythmic	Texture, Articulation, Dynamics
1-16	<i>Moderato</i> gradually accelerating to <i>Allegro</i>	F minor	4/4 The ascending fourth that begins the melody heard at 17 is employed as an introduction.	<i>Sombre</i> Piano alone. The dynamic increases steadily from a <i>pp</i> opening to <i>FF</i> at ms. 16.
17-42	<i>Allegro Maestoso</i>	F minor (ms. 17-24) Measures 27-42 are harmonized primarily by a series of diminished chords.	The four-measure long theme is stated once before being altered with rapid scale passages and transposition to other pitch levels. Piano accompaniment is frequently syncopated.	Frequent instructions for small changes of tempo (<i>rallentando</i> , <i>allargando</i> , etc.) are given. Throughout the piece the trumpet is called upon to ascend to g^2 and A-flat ² repeatedly at <i>forte</i> .
43-56	<i>Léger in poco ad libit.</i>	F minor	Brief quasi-cadenza begins transition to the middle section of the work.	Trumpet plays from ms. 43-48. Piano plays alone from ms. 49-56.
57-71	<i>Très Lent</i>	A-flat major	12/8 The new melody is a four-measure phrase that is slightly altered in	<i>Expressivo</i> Dynamic range of <i>pp</i> to <i>F</i> . The trumpet

			each occurrence. The accompaniment maintains a steady eighth-note pulse.	reenters in ms. 61.
72-82	<i>poco ad libit</i>	F minor	12/8 A brief more rhythmically active melody provides contrast.	The trumpet plays the melody above a series of sustained chords.
83-102	<i>Très Lent</i>	A-flat major Ms. 102 cadences on C major.	12/8 Lyric melody from ms. 57 returns.	<i>avec Sourdine pppp</i> The trumpet remains muted throughout the passage and concludes with an arpeggiated figure climbing to A-flat ² .
103-137	<i>Scherzo</i>	F minor (ms. 103-118) C major (ms. 119-137)	3/4 (In one) A new melody that begins with an ascending fourth fills ms. 104-119.	Piano introduction
138-172	<i>Scherzo</i>	F minor (ms. 138-156) A-flat major (ms. 157-164) D-flat major (ms. 165-172)	3/4 The <i>scherzo</i> melody is extended to 20 measures.	The trumpet plays the <i>scherzo</i> . Passages of eighth-note runs indicated to be double-tongued are present.
173-210	<i>Scherzo</i>	F minor (ms. 173-186) Modulation (ms. 187-200) C major (ms. 201-210)	3/4 A new waltz-like melody built on longer note values is introduced.	The trumpet plays the melody from ms. 173-189. The piano plays alone

				from ms. 190-215.
211 - 264	<i>Scherzo</i>	F minor (ms. 216-221) A-flat (ms. 222-230) F major (ms. 231-238) Modulation (ms. 239-248) F minor (ms. 249-253) C major (ms. 254-263)	3/4 <i>Scherzo</i> theme returns along with fragments of the waltz-like melody.	Many passages require the trumpeter to be adept at double-tonguing. A brief cadenza occurs in ms. 264.
265 - 276	<i>Lento</i>	D-flat major	4/4	An extension of the cadenza in ms. 264 with minimal accompaniment. A second cadenza in ms. 272 ascends to B-flat ² .
277 - 295	<i>Scherzo</i>	C major (ms. 277-284) F-minor (ms. 285-295)	3/4 Final return of the <i>scherzo</i> .	The trumpet concludes with a final flourish of double-tonguing.

1896

Solo dans le style ancien, pour Trompette, Piston ou Bugle Si^b avec accompagnement de piano

Alphonse Goeyens (1867-1950)

Roosendaal, The Netherlands: *Le Métronome Tierolff-Muziekcentrale*, n.d.

Alphonse Goeyens, professor at the Brussels Conservatory, is best remembered for his pioneering work in performing the clarino trumpet parts of J.S. Bach at the turn of the twentieth century. Appointed to the faculty of the Brussels Conservatory in 1890, in 1897 his appointment was changed to relieve him of normal orchestra work so he could focus on performing the works of Bach and Handel.⁵¹ He first performed the Brandenburg concerto in 1902, a mere four years after Charlier's groundbreaking performance. His 1902 performance was played on the high F trumpet. Later performances in 1906 or 1907 were on the piccolo B-flat instrument.⁵² Goeyens was also among the first to reintroduce the Joseph Haydn trumpet Concerto into the repertoire. It is known that he was teaching the Concerto to his students in Brussels in 1900 and performances in that city occurred in 1907.⁵³ His edition of the Haydn Concerto was first published in the United States by Carl Fischer in 1929 and remains available to the present day. His solo *All 'Antica* has remained a popular contest piece for high school students and is found on the Texas University Interscholastic League Prescribed Music List.

⁵¹ Reine Dahlquist and Bengt Eklund, "The Bach Renaissance and the Trumpet," *Euro-ITG Newsletter* 1 (1995):15.

⁵² Edward Tarr, *The Trumpet*, revised and enlarged edition (Chandler, AZ: Hickman Music Editions, 2008), 135.

⁵³ Brian Moore, *Haydn's Trumpet Concerto in the Twentieth Century* (Submitted as the final examinable component of A871), <http://abel.hive.no/trumpet/haydn/HaydnProject.pdf> accessed 19 January 2012.

Solo dans le style ancien is a brief work of only ninety-seven measures in a simple A-B-A form. The dance style tests the player's agility with a steady stream of sixteenth notes and leaps of up to a minor seventh. At the indicated tempo of quarter note = 88, most trumpeters would choose to single tongue these passages; however, a recurring thirty-second note figure would require double tonguing.

Figure 5, *Solo dans le style ancien*, ms. 1-31.

Professeur au Conservatoire Royal de Bruxelles

TROMPETTE - PISTON ou Bugle Sib
Moderato assai (88 = ♩)

The musical score is written for Trompette - Piston ou Bugle Sib in B-flat major, 2/4 time. It begins with a tempo marking of Moderato assai (88 = quarter note). The first staff is marked 'Solo' and 'f energico'. The second staff is marked 'mf' and 'f' with the instruction 'energique'. The third staff is marked 'mf' and 'f'. The fourth staff is marked 'f'. The fifth staff is marked 'pp'. The sixth staff is marked 'f', 'mf cresc.', and 'ff'.

A contrasting lyrical theme is stated at measure 58. While sixteenth-note runs are still present the articulation has softened to slurring and the dynamic range and tempo are each slightly reduced. In a brief development passage, the trumpet performs several thirty-second note runs, both as scales and arpeggios, and is called on to

negotiate leaps as large as a twelfth. An optional cut is notated, allowing the less-developed player to avoid these difficulties. The piece concludes with a brief restatement of the A theme.

Figure 6, *Solo dans le style ancien*, ms. 68.

The musical score consists of four staves of music. The first staff begins with a treble clef, a key signature of one flat, and a common time signature. It features a melodic line with a fermata over a note, followed by a measure with a first ending bracket. Performance markings include *rall.*, *Coupure ad lib.*, *f*, and *mf*. The second staff contains a complex passage with sixteenth-note runs and trills, marked with *f*, *p cresc.*, *f*, and *dim.*. The third staff continues with melodic lines and rests, marked with *f* and *p*. The fourth staff concludes with a melodic line, a fermata, and a final measure marked *f*. It includes the instruction *rall.* and a tempo change symbol with the word *Tempo* above it.

Structural Analysis of
Solo Dans le Style Ancien

By

Alphonse Goeyens

Ms	Tempo	Harmonic/Tonal	Melodic/Rhythmic	Texture, Articulation, Dynamics
1-57	<i>Moderato assai</i> (quarter note=88)	E-flat major (ms. 1-12) C major (ms 13-21) G major (22-28) B-flat major (29-50) E-flat major (51-57)	4/4 After a brief phrase reminiscent of a bugle-call the dance melody is heard.	<i>Forte</i> <i>Energico</i> A recurring group of two 32 nd notes in the theme require double-tonguing.
58-83	<i>un peu plus lent</i> (quarter note=84)	C-minor	4/4 A more lyrical theme. A short development passage from ms. 69-78 incorporates several 32 nd note runs, as both scales and arpeggios. An optional cut gives the performers the choice to omit this section.	<i>Piano</i> <i>dolce</i> <i>expressivo</i> Articulation is primarily slurred.
84-97	Tempo I (quarter note=88)	E-flat major	4/4 Recapitulation of opening theme.	<i>Forte</i> <i>marcato</i>

1904, 1932

Jules Debeve (1863 -?)

Morceau de Concert pour Trompette en Si^b et Piano

Brussels: Breitkopf & Härtel, 1906.

Dedicated “*A mon ami Théo Charlier Professeur au Conservatoire Royal de Musique de Liège.*”

An 1882 graduate of the Liège Conservatory, Jules Debeve joined the piano faculty of the institution in 1899. His accomplishments as a performer include solo tours of Belgium, Germany, and Holland as well as a tour of Canada and the United States accompanying renowned violinist Eugène Ysaye.⁵⁴ He was remembered by his pupil Joseph Jongen as “young, loud and congenial, a man of talent and fervor, who was very fond of his pupils.”⁵⁵

During the eight-measure introduction, the piano plays a four-note figure that descends a fifth, which will be heard many times throughout the work. In measure 9 the trumpet takes up this figure and plays the full five-measure theme. Debeve creates a contrasting melody beginning in measure 22, which employs a shorter phrase length and an ascending half-step as the opening interval. Further contrast is created by suddenly dropping the dynamic level to *piano*. A third contrasting idea is introduced in measure 31 when the piano introduces a syncopated figure that descends by stepwise motion and the style shifts to *agitato*.

⁵⁴ *Conservatoire Royal de Musique de Liège: centième anniversaire de sa fondation*, 15, 42, 56.

⁵⁵ John Scott Whiteley, *Joseph Jongen and His Organ Music*. (Stuyvesant, NY : Pendragon Press, 1997), 4.

Figure 7, *Morceau de Concert*, ms. 1-13.

The image displays a musical score for measures 1 through 13 of a piece titled "Morceau de Concert". The score is written for two parts: Trompette Sib (Trumpet in B-flat) and PIANO. The tempo is marked "Moderato con moto." The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The score is arranged in three systems. The first system shows the beginning of the piece with the piano part starting at a mezzo-forte (*mf*) dynamic and a crescendo (*cresc.*) leading into the second system. The second system features a dynamic range from piano (*p*) to forte (*f*), with markings for *riten.* (ritardando) and *tempo*. The piano part continues with dynamics of *mp*, *cresc.*, *mf*, *cresc.*, *f*, and *f*. The third system shows the continuation of the melodic lines for both instruments.

In the *Morceau de Concert* the trumpet and piano frequently exchange phrases. In a note in the score, Debefve instructs them, “It is essential that the song relate one to another in the same spirit by both musicians so that the melodic line is not interrupted.” One example of this is seen in measures 37-38. The *Morceau* continues to combine the elements presented up to this point through measure 70.

Figure 8, *Morceau de Concert*, ms. 33-40.



In measure 74, Debefve introduces a brief, lightly skipping triplet figure, and in measure 78, a longer phrase in a dramatic style employing a wider range and a higher dynamic level. The triplet figure is extended upon from measure 92 to 99, when the agitated style of playing returns. From measure 102 –125, the descending four-note pattern first heard in the opening measure frequently returns, often with the performers engaging in a dialogue, as noted above. A longer phrase that calls for fluid articulation begins in measure 113 and continues to the end of the piece with only an occasional eighth-note rest for the trumpet to replenish his or her breath. This passage ascends to an a-flat² before falling to an a and climbing a two-octave sixteenth-note scale to a sustained b-flat² before reaching an e-flat². Debefve gives the trumpeter the choice of

concluding the piece here or performing five additional measures that include double-tongued arpeggios and another b-flat² in the penultimate measure.

Figure 9, *Morceau de Concert*, ms. 111-135.

The image shows a musical score for a piece titled "Morceau de Concert" (measures 111-135). The score is written in a single treble clef staff with a key signature of one flat (B-flat) and a time signature of 3/4. The music is characterized by complex rhythmic patterns, including double-tongued arpeggios and various dynamic markings. The score is divided into five systems of music. The first system begins with a *con moto* marking and includes dynamics of *mp* and *f*. The second system features a *p* dynamic and a *poco a poco crescendo* instruction. The third system includes dynamics of *f*, *p*, *pp*, *mp*, and *p*, along with a *cédez tempo* instruction. The fourth system starts with *sempre crescendo* and *Tempo più vivo.*, followed by *poco a poco rall.* The final system begins with *molto riten.* and *mp*, followed by *allargando* and *ad libitum*. The piece concludes with a final cadence.

Structural Analysis of Morceau de Concert

By

Jules Debeve

Ms	Tempo	Harmonic/Tonal	Melodic/Rhythmic	Texture, Articulation, Dynamics
1-8	<i>Moderato con moto</i>	E-flat major	4/4 A four note fragment of the opening theme that descends from the fifth to tonic is introduced. A phrase using the rhythm quarter – half – quarter note which is first heard in ms. 4 -7 will be returned to later in the work.	<i>Mezzo-forte</i> Trumpet enters in ms. 6.
9-18	<i>Moderato con moto</i>	E-flat major	The complete opening theme is presented. Its rhythmic activity gradually increases from eighth notes to triplets to sixteenth notes.	The trumpet plays the melody <i>forte</i> as the piano recedes to a supporting role.
19-30	<i>Moderato con moto</i>	C minor (ms. 19-21) Modulation towards G-flat (ms. 23-39)	3/4 A new melody, two measures long that is characterized by an ascending half-step.	<i>Espressivo Piano</i> The melody is slurred or articulated very lightly.
31-51	<i>Tempo agitato</i>	G-flat major (ms. 31-33) E-flat major (ms.34-36) C minor (ms. 37-39) D-flat (ms. 40-50)	4/4 A descending syncopated melody is introduced in ms. 31. This is	<i>Agitato</i> (ms. 34-39) <i>Espressivo</i> (ms. 40-51) The melody is slurred or

			interrupted by a brief arpeggiated exchange between the performers (ms. 37-40) before the syncopated, lyrical phrase returns.	articulated very lightly.
51-70	<i>Moderato con moto</i>	A-flat major (ms. 51-65) D-flat major (ms. 66-70)	The quarter – half – quarter note figure from the introduction is returned to, each time with a slightly different set of intervals.	<i>à l'aise</i> (with ease) (ms. 51-63) <i>Deciso</i> (ms. 64-67) The trumpet is called on to ascend to a set of intervals to a <i>fortissimo</i> a^2 in ms 65 and return to playing arpeggiated figures <i>piano</i> in ms. 68.
71-91	<i>Moderato con moto</i> <i>Più lento</i> (ms. 78-81) <i>Moderato con moto</i> (ms. 82-91)	E-flat major (ms. 71-77) C minor (ms. 78-83) F minor (ms. 83-91)	An arpeggiated triplet pattern is introduced in ms. 74. Syncopations return in ms. 78.	<i>Léger</i> (ms. 74-77) <i>Dramatico</i> (ms. 78-81) <i>Dolce</i> (ms. 82-86) The <i>dramatico</i> passage concludes with the trumpet ascending to a <i>fortissimo</i> $a\text{-flat}^2$.
92-99	<i>Più mosso</i>	A-flat major	The triplet figure from ms. 74 is expanded on.	<i>Dolce Mezzo-piano</i> A contrast is created between the piano's

				slurred duple figures and the trumpet's lightly articulated triplets.
100-113	<i>Agitato</i>	F-minor (ms. 100-109) E-flat major (ms. 110-114)	The four-note figure that descends a fifth is heard frequently from ms. 105-125.	The dynamics range from <i>forte</i> to <i>piano</i> .
114-122	<i>Con moto</i>	A-flat	Syncopation is reintroduced in ms. 114.	The trumpeter is called on to articulate fluidly at a range of dynamic levels.
123-128	<i>Con moto</i>	C-minor	The four-note descending fifth figure and syncopations continue.	The trumpet is required to ascend to g^2 and a-flat ² .
129-135	<i>Tempo più vivo</i>	E-flat major	A two-octave scale from b-flat to b-flat ² occurs in ms. 129-130. The optional ending progresses through a series of arpeggios.	The trumpet sustains a b-flat ² in ms. 130 and is given the option of ending in ms. 131 on e-flat ² or performing a double-tongued passage that ascends to b-flat ² before returning to e-flat ² .

1915, 1916, 1919, 1932, 1939, 1949, 1950

Charles Bordes

Divertissement pour Trompette et Orchestre

Paris: Rouart, Lerolle, 1929

Dedicated “á Théo Charlier”

A student of César Franck, Charles Bordes (1863-1909) is known for his pioneering efforts conducting the works of French and Italian Renaissance composers in the 1890s until his death. Additionally, in 1894 he was one of the founders of the Schola Cantorum which in 1896 was transformed into a school for the study of early church music. As a composer Bordes created secular songs, sacred choral works, chamber works and orchestral works. His tireless efforts to promote the ensembles he led and early music are well documented.⁵⁶

The Frenchman Bordes’s relationship to Liege is indirect. Théo Charlier, having successfully performed the Second Brandenburg Concerto in his native Belgium in 1898 and 1901, was recruited to play the French premier in Paris with the Schola Cantorum in 1902.⁵⁷ The *Divertissement*, composed for trumpet and orchestra in 1902, was dedicated to Charlier. The piano reduction was prepared by Charlier himself. Whatever the exact circumstances leading to its composition (such as payment for the Brandenburg performances, inducement to join a tour that took place in 1903, or simply as a gift), the *Divertissement* takes good advantage of Charlier’s command of the upper

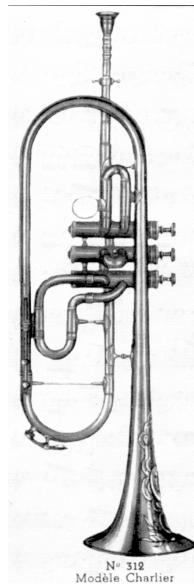
⁵⁶ Philip Michael Dowd, “Charles Bordes and the Schola Cantorum of Paris: Their Influence on the Liturgical Music of the 19th Century and Early 20th Century” (Ph.D. dissertation, Catholic University of America, 1969) .

⁵⁷ Macaluso, “A Grand Master,” 32.

register without resorting to the pyrotechnics of the cornet solos popular in the United States at this time.

Although the C trumpet was the standard instrument in French conservatories and orchestras at the time, Bordes calls for the B-flat trumpet in the *Divertissement*. The design of the C trumpets of this era employed a smaller bore than the instruments in use today, leading to a sound that could become thin and strident. Charlier, seeking a sound that was full and round preferred the B-flat trumpet for himself and his students. In his efforts to produce the tone quality he sought, Charlier designed his own instrument, which was built by the well-known manufacturer Mahillon in Brussels. This new design combined the more gradual curves of German instruments with the piston valves of French instruments.⁵⁸

Figure 10. Charlier model trumpet.



⁵⁸ Ibid, 33-34. Macaluso points out that Charlier’s musical concepts were influenced by the renowned violinists of the “Belgian School.” I think it is possible that the tone he sought to develop for himself and his students was influenced by them as well, although this must remain only speculation.

The work begins *allegro moderato con spirito* with a passage that tests the performer's rhythmic accuracy. Not only must the trumpeter continually shift from triple to duple subdivisions, the piano remains in a triple subdivision creating a conflict on the second beat of many measures.⁵⁹

Figure 11 *Divertissement*, ms. 1 – 20.

The image shows a musical score for Trompete and Piano. The Trompete part is in the upper staff, marked 'Allegro modº con spirito'. The Piano part is in the lower staff, marked 'Allegro modº con spirito (♩.-108 environ)' and 'mf poco marcato'. The piano part features a complex rhythmic pattern with triple and duple subdivisions. The score includes a 'Red.' marking at the bottom of the first system.

⁵⁹ Bordes' fascination with rhythmic complication may also be seen in his *Quatre fantaisies rythmiques* (1891) which may be viewed at: <https://urresearch.rochester.edu/institutionalPublicationPublicView.action?institutionalItemId=13389>

A sharp contrast is created at measure 49 (rehearsal D) as the tempo drops to quarter note= 56 and the instructions *più lento e molto espressivo* are given. The key shifts from F-sharp minor to G-flat major, the first of some fourteen changes of key in this brief work. The trumpet plays this lyric theme twice, once open and once muted before the piano interjects with a brief return to the *allegro moderato con spirito* style of the opening from measures 70-79. The tempo increases slightly to quarter note=112 as

the unmuted trumpet returns with a simple, graceful melody that will be heard again and developed as the work unfolds.

Figure 12. *Divertissement*, ms. 97-108.

The image displays a musical score for three systems of music, likely from a 19th-century manuscript. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The first system includes a trumpet part in the upper staff and a piano accompaniment in the lower two staves. The trumpet part begins with a circled 'G' above the first measure and is marked *leggiere*. The piano accompaniment is marked *p leggiere* and includes a *mf* dynamic marking in the second measure. The second system continues the trumpet melody and piano accompaniment. The third system shows the trumpet part ending with a fermata, while the piano accompaniment features a sixteenth-note flourish in the right hand and a sixteenth-note pattern in the left hand. The score is presented in a clear, black-and-white format with standard musical notation.

As the melody continues to unfold the trumpet climbs to b-flat² for the first time in measure 114. The melody frequently returns to the register from f² to b-flat² from this point until this section of the composition concludes at measure 179. In measures 176-179, the trumpeter is required to enter muted, *pp* on e-flat², and slur to a-flat², sustaining each pitch, again showing Charlier's command of this register.

Bordes creates another clear contrast at measure 180 (rehearsal M). In this *largo*, C-sharp minor passage, the tempo drops to quarter note = 50, the frequent tensions created by overlaying duple and triple subdivisions cease, and the trumpet returns to the lower register. This lengthy section, which continues to unfurl until measure 239, affords both performers an opportunity to display their capacity for lyrical, expressive playing at dynamic levels ranging from *pp* to *ff*.

The mood shifts again at measure 240 (rehearsal R) as the piano returns to the opening *allegro energico* theme now heard in E-minor. The return is short-lived as the trumpet answers with a melody somewhat reminiscent of the melodic material heard from measures 180-205.

The tempo increases again at measure 256 (rehearsal S) to *allegro vivo*, quarter note = 144, as the trumpet begins to double tongue a series of sixteenth notes which will be heard prominently for the remainder of the work. The momentum continues to build as earlier themes are given a final statement and the key continues to shift kaleidoscopically. In a final *Presto* the double-tongued passage returns in the upper register (g-flat² to b-flat²). The trumpeter is instructed to depress the second and third valves throughout to create the *con fuoco* effect the composer desires.

Figure 13, *Divertissement*, ms. 380-393.

The musical score consists of four systems of staves. The first system shows a piano introduction with a violin part. The piano part features a rhythmic pattern of eighth notes with accents. The violin part has a melodic line with a circled 'Z' marking. The second system continues the piano part with a 'poco a poco allargando' instruction and a 'ff sonoro' dynamic. The third system is marked 'Tempo presto' and 'ff con fuoco', with a 'suivez' instruction in the bass line. The fourth system concludes with a 'Cres.' marking and an '8va' instruction for the violin part.

♠ Ces six dernières mesures peuvent être jouées 2^e et 3^e pistons baissés, l'effet obtenu ainsi répond au con fuoco demandé par l'auteur.

R. L. 11636 & C^{ie}

Paris, Imp. MOUNOT * GRANDJEAN GRAV.

Although dedicated to Charlier, who possessed an exceptional upper register, the inclusion of the *Divertissement* on the *concours* demonstrates the command of the instrument he expected his students to develop. The use of this work after Charlier left the conservatory in 1933 indicates that it retained a measure of popularity following his death. Although it is forgotten today, I believe that in the hands of performers capable of meeting the technical demands and willing to invest the time to explore the musical content, this work would make a worthy addition to the recital repertoire.

Structural Analysis of Divertissement

By

Charles Bordes

Ms.	Tempo	Harmonic/Tonal	Melodic/Rhythmic	Texture, Articulation, Dynamics
1-22	<i>Allegro con spirito</i> (Dotted quarter note= 108)	F# minor	9/8 Opening phrase contains both duple and triple subdivisions, testing rhythmic accuracy	<i>Mezzo-forte</i>
23-48 (Rehearsal B)	<i>Allegro con spirito</i> (Dotted quarter note= 108)	Modulation (ms. 23-29) C-sharp major (ms. 30-38) F-sharp major (ms. 39-47) G-flat major (ms. 48)	Opening melody continues.	Trumpet volume increase to <i>fortissimo</i> for the first time in ms. 37
49-69 (Rehearsal D)	<i>Più lento e molto</i> expressive (Quarter note =@56)	G-flat major	3/4 A new theme built on longer note values. The rhythmic complications of the previous section cease.	<i>Dolce</i> Trumpet plays the theme twice, once open, once muted.
70-79	<i>Allegro moderato con spirit</i> (Quarter note=100)	B-flat dominant seventh (ms. 70-73) E-flat (ms. 74-79)	3/4 (ms. 70-73) 9/8 (ms. 74-78) In ms. 74 the piano plays the a fragment of the opening theme	Piano alone
80-96	<i>Allegretto e grazioso</i> (Quarter note = 112)	D-flat major	3/4 A new four bar melody with many repeated pitches,	<i>Piano</i> Unmuted trumpet.

			centered on the fifth scale degree.	
97-114	<i>Allegretto e grazioso</i> (Quarter note = 112)	A-flat major (ms. 97-108) E-flat major (ms. 109-118) A-flat dominant seventh (ms. 119-129)	3/4 Melody continues A new melody related to the previous theme is introduced in ms. 109 and developed	The intensity gradually builds. The trumpet climbs to B-flat ² for the first time in ms. 114.
115-130	<i>Allegretto e grazioso</i> (Quarter note = 112)	A-flat dominant seventh (ms. 119-129)	Rhythmic activity increases . A sixteenth-note figure first heard in the accompaniment in ms. 70 is elaborated on to become the melody in ms. 128.	Dynamic grow to <i>fortissimo</i> by ms. 115. Intensity continues to build to ms. 130. Trumpet line frequently in the upper register
131-138	<i>Con impeto</i>	D-flat major	3/4 Melody is a slight variation of the material first heard at ms. 80.	<i>Forte</i>
139-166	<i>Con comodo</i>	D-flat major	3/4 A new melody built in two-bar phrases, similar in contour to the previous passage.	Dynamic drops to <i>pianissimo</i> and builds to <i>forte</i> at 152. This style continues through 166.
167-179 (Rehearsal L)	<i>Poco più lento</i> Quarter note = 92	Ambiguous. The passage ends with the quartal chord E-flat, A-flat, D-flat.	3/4 Chorale-like.	Muted trumpet concludes this passage with a difficult entrance on E-flat, slurred to A-

				flat, piano. (ms. 176-179)
180-204 (Rehearsal M)	<i>Largo</i> Quarter note = @50	C-sharp minor (ms. 180-182) B minor (ms. 183-185) A minor (ms. 186-189) C-sharp minor (ms. 195-197) The passage ends with an augmented chord built on F-sharp.	3/4 A new melody with a range of a fifth is introduced in ms. 183.	Muted trumpet is heard in the lower register. Passage concludes with unmuted trumpet playing <i>piano</i> from 199-204.
205-213	<i>Poco più lento</i>	B-minor (notated key signature retains 4 sharps)	3/4 time signature; however near constant triplets give the passage a 9/8 feel. A new melody with a range of a fifth, one measure in length.	<i>Forte</i> New melody is played first by the piano and then the trumpet in ms. 209.
214-239 (Rehearsal P)	<i>Andante</i>	A major	3/4 time signature; however near constant triplets give the passage a 9/8 feel. A cantabile melody similar to the material in ms. 29.	<i>Pianissimo legato</i> Sense of tranquility is enhanced by having the trumpet play muted at ms. 227.
240-249 (Rehearsal R)	<i>Allegro energico non trope presto</i> (Quarter note = 112)	E minor (notated key signature retains 3 sharps)	3/4 False return of opening material, the complete phrase is never stated.	<i>Piano</i> Primarily a piano passage, the unmuted trumpet twice interjects a three-note fragment of the melody.

250-255	<i>Allegro energico non trope presto</i> (Quarter note = 112)	D-flat major	3/4 Duple vs. triple metric tension returns	Trumpet concludes the passage with a trilled note, sustained at <i>forte</i> .
256-293 (Rehearsal S)	<i>Allegro vivo</i> (Quarter note = 144)	G-flat major	2/4 A new melody built on a brief ascends sixteenth- note figure.	Lengthy double- tongued passage on repeated notes begins.
294-322	<i>Allegro vivo</i> (Quarter note = 144)	A minor (ms. 294-305) E-flat minor (ms. 310-314) C-sharp minor (ms. 315-322)	2/4 Sixteenth-note melody continues A triplet melody reminiscent of the opening theme appears. 2:3 rhythmic effects reintroduced in ms. 310. A descending triplet figure is introduced.	Double- tongued line continues through ms. 305. The trumpet reenters in ms. 310 with a more sustained line.
323-330	<i>Allegro vivo</i> (Quarter note = 144)	C-sharp minor	2/4 2:3 effects continue.	<i>léger</i> Trumpet takes descending melody line stated by piano in ms. 319.
331-334	<i>Meno mosso</i>	A minor (notated key signature retains 3 sharps)	9/8 Melody from ms. 309 returns.	Trumpet states melody as piano plays a series of tremolos in the right hand.
335-342	<i>Tempo Allegro vivo</i> (half note=76)	G minor	Cut time Melody first heard double-tongued with repeated	<i>Forte</i> Tremolos continue.

			pitches is played as single notes.	
343-347	<i>Tempo Allegro vivo</i>	G-sharp minor	3/4 (9/8) Recapitulation of material heard at 193-203.	Tremolos shift to measured alternations of pitches and the arpeggios.
348-351	<i>Tempo Allegro vivo</i>	B-minor (notated key signature retains 3 sharps)	3/4 Material from ms. 209 returns.	Piano alone.
352-355	<i>Tempo Allegro vivo</i>	A-minor	3/4 4/4 Brief appearance of a melody similar to the materials at ms. 187.	<i>Fortissimo Poco allargando</i> (ms. 353-354). Trumpet reenters.
356-363	<i>Tempo Allegro vivo</i>	E-flat major	9/8 Variation of theme from ms. 256 at ms. 360.	Trumpet double tonguing required on changing pitches.
364-381	<i>Come primo</i>	G-flat major	3/4 Melody from ms. 131. This melody is derived from material first heard at ms. 80.	<i>Fortissimo</i> Trumpet plays the melody.
382-393	<i>Presto</i>	G-flat major	Cut-time Slight variation of the material from ms. 335.	Piano plays a slight variation of the material from ms. 335. The trumpet joins at ms. 384. At ms. 388 the trumpet, playing in the upper register, joins in with

				the double-tongued variation.
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1916, 1929, 1932

Charlier, Théo (1868-1944)

Solo de Concours pour Trompette (Bb) and piano

New York: Schott, 2008

Théo Charlier's biography has been presented as part of chapter 3, The Trumpet Professors at the Conservatoire royal de Musique de Liège.

Solo de Concours is the most familiar of the contest solos of the Liege Conservatory; it has been recorded by soloists Vincent DiMartino, Reinhold Friedrich and Gerard Schwarz, although currently only the DiMartino recording is available.⁶⁰ While it is occasionally heard in a student recital, it appears to be less performed than the best known works from the Paris Conservatory.

Solo de Concours shows Charlier's skill both as a composer and a pedagogue. Composed in three sections, *Allegro-Lento-Allegro*, the work is a pleasure to hear and also tests the performer's ability to play musically in a variety of ranges, dynamics and articulations.

The trumpet enters boldly, climbing to a forte b-flat² in the first phrase. This is immediately followed by a passage that tests the musician's ability to slur smoothly without allowing unwanted notes to sound in passing.

⁶⁰ Syracuse University Wind Ensemble, with Vincent DiMartino (trumpet), *Music for Trumpet and Wind Ensemble: Volume I*, Mark, 3412 MCD, 2000. Reinhold Friedrich, *La belle époque Französische Musik für Trompete und Klavier*. Capriccio 67 152, 2005. Gerard Schwarz, *The French Influence, Music for Trumpet*, Harlequin 3802, LP, 1972.

Figure 14, *Solo de Concours*, ms. 1-14

Following an ascent to another *forte* b-flat², the performer’s agility is immediately tested with a series of diminished arpeggios, both slurred and articulated, to be played *piano*. The *Allegro* closes with a five-measure transition into the following lyrical section (ms 60-64). The descent to an *f* in measures 63-64 completes this thorough test of the musician’s skills.

The piano begins the more tranquil middle section of the work without pause. The trumpet melody in measure 72, consisting entirely of quarter and half notes, creates a clear contrast to the gymnastics of the opening *allegro*. A shift to 3/4 (9/8) in measure 89 tests the rhythmic skills of the performers as the trumpet’s duple melody sails over the piano’s triplet accompaniment.

Figure 15, *Solo de Concours*, ms. 65-88.

The musical score for *Solo de Concours*, measures 65-88, is presented in three staves. The first staff begins with the tempo marking 'Lent.' and contains a long melodic line with fingerings 1, 2, 3, 4, 5, and 6. The second staff continues the melodic line with fingerings 1 and 2. The third staff is marked 'Tutti.' and features a more rhythmic line with fingerings 1, 2, and 3. The score includes dynamic markings such as 'p', 'poco più forto', 'f', and 'poco dim.', and the instruction 'tres doux'.

The meter shifts back to 4/4 in measure 100. The section concludes with the muted trumpet restating the material from measure 72.

The tranquil mood is immediately broken as the *allegro deciso* style returns. While the tempo and style are reminiscent of the opening section, the melodic material is new. Although less challenging in regard to range and agility than the opening allegro, the constant rhythmic activity moves the piece forward to a satisfying conclusion. The trumpet concludes with a chromatic run ascending to b-flat².

In contrast to the free use of the upper register from F² to B-flat² in Charlier's work, the 1916 examination piece of the Paris Conservatory, J. Guy Ropartz's *Andante et Allegro*, places far fewer demands on the performer. Originally composed for the F trumpet and notated for C trumpet, the Ropartz ascends to g² only four times, none of which is sustained for more than three beats. The rhythmic challenges Charlier places on his performers are nowhere to be seen in the Ropartz.

Figure 16, *Andante et Allegro*, opening of the *Allegro*

4
Allegro.

Despite the lesser challenges placed on the soloist, the Ropartz has been recorded numerous times by such well-known performers as Thomas Stevens, John Hagstrom, and Philip Smith.⁶¹ The disparity in the number of recordings and

⁶¹ Thomas Stevens, *Thomas Stevens: Trumpet*, Crystal 761, 1996. John Hagstrom, *Music for Trumpet and Winds*, Albany Records 848, 2006. Philip Smith, *The International Trumpet Guild Presents Contest Solos for Young Trumpeters*, International Trumpet Guild, 2001. Other recordings which are less widely available have been made by Reinhold Friedrich, John Ellis, James F. Burke, Charles Decker and John J. Haynie. Additionally a search of the Worldcat database finds numerous performances as part of student and faculty recitals.

performances of these two works helps to show the relative neglect of the Liège Conservatory works.

Structural Analysis of Solo de Concours

By Théo Charlier

Ms	Tempo	Harmonic/Tonal	Melodic/Rhythmic	Texture, Articulation, Dynamics
1-5	<i>Allegro deciso</i>	B-flat minor	12/8 Aggressive repeated notes in right hand, left hand states a diatonic theme in octaves	Piano alone.
6-24	<i>Allegro deciso</i>	B-flat minor	12/8 The two measure diatonic phrase is answered by a more lyrical phrase with several pitches altered chromatically.	Aggressive trumpet entrance ascending to b-flat ² . Volume and intensity lessened at ms 9 and grow again from 13-24.
25-59	<i>Poco piú lento</i>	Frequent diminished arpeggios in trumpet weaken tonal clarity. Notated key signature remains unchanged	12/8 4/4 beginning in ms 49 A lyric melody that alternates duple and triple divisions of the beat is introduced.	The trumpet shifts through a variety of volumes, ranges and articulations. These range from a forte b-flat ² (m 35) to a piano f (m. 41) and lightly skipping scales and arpeggios (m 47- 58).
60-64	<i>Tempo ma poco meno mosso</i>	Modulation to G-flat major	4/4 Rhythmic activity slows from sixteenth notes, to triplets to sustained pitches.	<i>Tempo ma poco meno mosso</i> <i>Piano</i>
65-121	<i>Poco meno mosso en dehors cantabile</i>	G-flat major (ms 65-88) E-flat minor (ms. 89-99) G-flat major	4/4 3/4 (ms 89 –99) 4/4 (ms 100 – 121) A legato melody in half	Contrast to the preceding material is created by slurring the trumpet melody

		(100-121)	and quarter-notes played by the trumpet.	and a more sustained accompaniment. At ms 110 the trumpet restates the legato theme with a mute.
122-173	<i>Allegro ben marcato</i> <i>Allegro deciso</i>	B-flat minor (ms 122-141) F major (ms 142-161) A dominant seventh chord arrived at in ms 173.	3/4 (ms 122-129) 5/4 (ms 130-141) 3/4 (ms 142-173) The melody is simple antecedent/consequent phrase. A 3 against 2 rhythmic effect is created in ms 150.	The aggressive style of the opening theme returns.
174 – 193	<i>Scherzando</i>	D-flat major	3/4 The 3 against 2 effect returns at ms 182.	Double-tonging is employed.
194 – 200	Tempo 1 (<i>Allegro ben marcato</i>)	E-flat major C minor	5/4 Restatement of material heard at ms. 130 -141	Muted trumpet
201 – 215	<i>Poco a poco piu animato</i>	Modulating to B-flat minor.	3/4 The trumpet trills a series of notes as the piano plays a series of ascending arpeggios.	<i>Forte</i> Both slurred and staccato articulations are called for.
216 – 232	<i>Piu mosso</i>	B-flat minor	5/4 The material from ms. 150 returns The piece concludes with a chromatic scale from f ¹ to b-flat ² followed by octaves leaps to b-flat.	Unmuted trumpet

1916, 1919, 1932, 1939

Joseph Jongen (1873-1953)

Concertino pour Trompette si^b et piano ou petit orchestra, Op. 41

Boca Raton, Florida: Masters Music Publications, 1999(?).

Dedicated A *Théo Charlier, Professeur au Conservatoire Royal de Musique de Liège.*

A native of Liège, Joseph Jongen began his organ studies at the conservatory at age seven. He later studied composition with the director of the conservatory, Jean-Théodore Radoux and received the highest honors on organ in 1893 followed by a first-prize for his String Quartet no. 3 the following year. A four-year period of extensive travel brought him into contact with Fauré, d'Indy, Bruch and Richard Strauss, with whom he briefly studied. Returning to Belgium in 1905 he taught at the Scola Musicae in Brussels and in 1911 was appointed professor of harmony at Liège. After fleeing to the safety of England during World War I, Jongen was appointed professor of fugue at Brussels in 1920 and five years later became the director of the institution. Best remembered today for his organ music, the *Sonata eroïca* and *Symphonie concertante* have become standard repertoire. The rest of Jongen's output is diverse and prolific including chamber and orchestral works, sacred and secular vocal works and an unfinished opera.⁶²

Composed in March, 1913 the *Concertino* has also been referred to as the *Morceau de concert en mi^b majeur* and the Concerto in F major.⁶³ Because the published edition of the work uses the title *Concertino* I will refer to it by that title.

⁶² John Scott Whiteley. "Jongen, Joseph." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/14472> (accessed February 11, 2012). See also: <http://www.cebedem.be/en/composers/j/86-jongen-joseph> for a more complete list of works.

⁶³ Philippe Gilson, email message to author, 23 June 2011.

Dedicated to Théo Charlier, who at this time was in his twelfth year leading the trumpet class, the *Concertino* requires skills comparable to those found in Charlier's etudes. Perhaps owing to Jongen's early training as an organist, phrases are often quite long and will prove challenging to execute with an equally full sound throughout. Typical of these is the initial entrance of the trumpet. This is followed by a brief, lyrical passage and a return to the opening theme. The opening section of the work concludes with a passage that tests the agility of the trumpeter by skipping across registers, closing on an a^2 .

Figure 17, *Concertino*, ms. 1-30.

The image shows a musical score for a trumpet part, labeled "Trompette en si b". The score is in 3/4 time and consists of six staves of music. The first staff begins with the tempo marking "Assez animé" and the dynamic marking "Piano". The second staff has a dynamic marking of "mf" and the instruction "espressivo". The third staff includes the instruction "crescendo". The fourth staff has the instruction "cédez" above a triplet, "mouvement" above a single note, and "5 bien chanter" above a five-measure rest, with a dynamic marking of "p". The fifth staff has a dynamic marking of "p". The sixth staff has dynamic markings of "p" and "crescendo". The score includes various musical notations such as triplets, slurs, and dynamic markings.

The middle section of the piece begins with a graceful, legato melody.

Throughout the *Modéré* sections numerous style instructions remind the performers that this passage is to be played expressively. Harmonically the key center has shifted to A-flat; however, and like the opening section, the piece modulates frequently for brief passages. The piano and trumpet are scored as more nearly equal partners than in the outer sections of the composition.

Figure 18, *Concertino*, ms 78-89.

The musical score is presented in five systems, each with a vocal line and piano accompaniment. The key signature is G major (one sharp) and the time signature is 3/4. The first system (ms 78-89) shows the vocal line starting with a *p* dynamic, followed by a *mf* section and a *dim.* section. The piano accompaniment includes the instruction *chanter* and *augmenter*. The second system (ms 90-91) features piano accompaniment with dynamics *p*, *mf*, and *un peu*. The third system (ms 92-93) continues the piano accompaniment with dynamics *mf* and *un peu agité*. The fourth system (ms 94-95) includes a vocal line and piano accompaniment with dynamics *p*, *cresc. molto*, and *expr.*. The fifth system (ms 96-97) features piano accompaniment with dynamics *f*, *cresc. molto*, and *trémolo*. The score concludes with a *dim. peu à peu* instruction.

The transition to the final section, *Assez vif*, is made by the piano playing a phrase built almost entirely on the whole-tone scale and moves through the time signatures 12/8, 2/8, 9/8 and 2/8 in only four measures. Shifting back to 3/4 in measure 107 the key of E-flat is established by measure 119. At this point the meter shifts to 5/4 (3+2) and the trumpet plays an elongated version of the material first heard at measure 107. At measure 127 3/4 time returns and the piece again begins to modulate fluidly. Fragments of the opening theme are heard in this section, for example at measures 146-147 and 158-159, along with new melodic material. The trumpet and piano playfully trade phrases before the trumpet plays an *allargando* that ends on an a-flat². The *Concertino* concludes by testing the trumpeter's agility, range and endurance with an unbroken passage that reaches from measure 240 to 274, and then, following three beats rests ascends to b-flat². The piece concludes with a brief restatement of the theme that opened the *Assez vif*.

Figure19, *Concertino*, ms. 236-290.

The musical score consists of seven staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 6/8 time signature. It features a sixteenth-note triplet and is marked *mf* sans presser. The second staff continues with a 3/4 time signature, including a piano (*p*) dynamic and a forte (*f*) dynamic. The third staff has a 3/4 time signature and a forte (*f*) dynamic. The fourth staff includes a 7/8 time signature. The fifth staff is marked *chanter*. The sixth staff is marked *Très vite. con brio* and *ff*. The seventh staff concludes the piece with a final note.

Although the *Concertino* has never been recorded, Jongen's success as a composer in other genres suggests that it may be a useful addition to the repertoire of trumpeters who have developed their skills to the point where they are capable of performing several Charlier etudes consecutively in a convincing manner.

Structural Analysis of Concertino

By

Joseph Jongen

Ms	Tempo	Harmonic/Tonal	Melodic/Rhythmic	Texture, Articulation, Dynamics
1-21	<i>Assez animé</i>	E-flat major with many Romantic inflections.	4/4 Long melodic line with frequent syncopations and leaps.	<i>Forte</i> The accompaniment consists of an unbroken string of sixteenth notes over a slow moving bass line. Each pitch is articulated.
22-37	<i>Assez animé</i>	G-minor	A new melody consisting primarily of scale-wise motion is heard in the trumpet. The melodic line gradually changes character and transforms back to the opening theme. Syncopations have now moved to the piano while the trumpet moves primarily in eighth notes or triplets.	<i>bien chanter piano</i> The melody is now slurred.
38-60	<i>Assez animé</i>	Opens with a re-harmonization of the opening statement followed by wide ranging modulations leading to B-flat at ms. 61.	Opening material returns briefly.	The trumpeter's agility is tested by a lengthy passage with little opportunity to breathe ending on an a^2 .
61-72	<i>sans ralentir</i>	B-flat major/minor moving to A-flat at ms. 73	Similar in character to ms. 22 however the material is new.	<i>Piano Très expressif</i>
73-	<i>Modéré</i>	A-flat major/minor	12/8	The parts include

92		with frequent modulations from ms. 79-92.	The melody is similar in character to the vocalise of Borgdoni	numerous style markings directing the players to remain expressive and lyrical. The mood briefly becomes more agitated from ms. 87-92.
93-101	<i>Modéré</i>	A-flat major/minor	Return of the melody from ms. 73.	Muted.
102-106	<i>Un peu plus agité</i>	Bass descends from A to G to F at ms. 197	Melody is built on a whole-tone scale.	Piano alone.
107-118	<i>Assez vif</i>	B-flat	$\frac{3}{4}$ A two measure melody that is much less elaborate melody than the preceding material.	Piano alone
119-126	<i>Assez vif</i>	E-flat major	$\frac{5}{4}$ (3+2)	<i>Forte</i> The trumpet plays an elongated version of the phrase. The accompaniment is sparser than previously.
127-174	<i>Assez vif</i>	Modulates fluidly	$\frac{3}{4}$ A melody consisting of a scale descending and ascending from g-flat ² is presented and developed. A fragment of the opening melody returns in ms. 147-148 and several times following as part of a new triadic theme.	<i>Forte</i> Dropping to <i>piano</i> in measure 143 and following.
175-189	<i>Assez vif</i>	Half-diminished and third inversion dominant seventh chords predominate.	$\frac{3}{4}$ The opening measure of the trumpet melody is used in a slightly altered form.	<i>Leggiero</i> <i>Mezzo-forte</i> The performers playfully trade phrases. A <i>poco allargando</i> leads

				the trumpet to an a-flat ² .
190-201	<i>Assez vif</i>	Tonally fluid. The harmonies shift from major/minor to augmented or ambiguous chords (ms.199-201)	3/4 And 5/4 (ms. 199-201)	A piano interlude leading to a return to the opening material.
202-218	<i>Assez vif</i>	Major triads in second inversion are heard above a B-flat pedal point.	3/4 The opening measures of the work are recalled.	<i>Très marqué</i> The accompaniment remains sparser than in the opening section.
219-226	<i>Assez vif</i>	Tonally fluid. The passage concludes on a C-dominant seventh chord.	5/4 A return of the theme from ms. 119.	The accompaniment is more active than the first occurrence of this theme.
227-239	<i>Assez vif</i>	G major	3/4 A brief return of the material from ms. 127.	<i>forte</i>
240-251	<i>Assez vif</i>	E-flat major	5/4 and 3/4	<i>sans presser mezzo forte</i> A lengthy series of triplets testing the trumpeter's agility. The soloist plays without pause from ms. 240 to 274.
252-281	<i>Assez vif</i>	E-flat major Frequent brief shifts from 258- 270. The passage concludes on a sustained chord that may be analyzed as either a C-minor seventh or an E-flat major with an added sixth.	3/4 The opening theme returns in an elongated form.	Following the lengthy passage from ms. 240-274 the trumpeter is given one measure rest before facing an unaccompanied passage leading to b-flat ² .
282-290	<i>con brio</i>	E-flat major An E-flat sounds as	5/4 and 3/4 A return of the material	<i>très vite</i> The trumpet

		a pedal point throughout this section.	from ms. 119	returns to the middle register.
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1919, 1929

Paul Gilson (1865-1942)

Morceau de Concert pour Trompette solo avec accompagnement d'Orchestre ou Piano

Brussels: Georges Oertel, 1910.

Dedicated "à A. Goeyens, Professeur au Conservatoire royal de Musique de Bruxelles."

The copy provided by the Liège Conservatory bears the additional handwritten dedication, "à Monsieur Hollebeke, Professeur au Conservatoire d'Anvers. *Hommage de l'Auteur Paul Gilson.*"

A native of Brussels, Paul Gilson began composing at age 16, his in-depth study of scores being a larger influence on his work than his formal studies at the Brussels Conservatory. His cantata *Sinai* received the Belgian *Prix de Rome* in 1889, allowing him to travel to Bayreuth, Paris and Italy. His most successful work *La mer*, inspired by a poem by Eddy Levis, premiered in 1892. After serving as professor of harmony at the Conservatories of Antwerp and Brussels, in 1909 he was appointed Inspector of Music Education, a post he held until 1930. A brilliant orchestrator but often a weak melodist, Gilson wrote two important treatises, *Traité d'harmonie* and *Le tutti orchestral*. Gilson's most enduring legacy is the periodical *Revue musicale belge* founded in 1925 by a group of students who formed around Gilson.⁶⁴

Morceau de Concert effectively displays Gilson's limitations as a melodist, the opening theme bearing close resemblance to a bugle call. After sounding this idea in

⁶⁴ Henri Vanhulst. "Gilson, Paul." In Grove Music Online. Oxford Music Online, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/11154> (accessed February 14, 2012).

other keys a second more lyrical theme is offered. This theme, while not related to the “bugle calls” which opened the piece, remains very predictable.

Figure 20, *Morceau de Concert*, ms. 1-15.

Trompette Solo en sib.

PAUL GILSON.

The musical score consists of four staves of music. The first staff begins with the tempo marking 'Maestoso.' and the dynamic 'f energico'. It features a triplet of eighth notes. The second staff continues with a triplet and a dynamic marking of 'p'. The third staff includes the tempo marking 'animato' and the dynamic 'p cresc.', followed by 'allargando' and 'f'. The fourth staff starts with 'animato' and 'p', followed by 'f' and 'Tempo', and ends with 'ff'. The score includes several triplet markings and accents throughout.

A more animated character begins to develop at measure 65 as Gilson calls for fluid passagework from both performers. Indeed, several of the trumpet’s figures from measure 82 onward closely resemble exercises from the *J. B. Arban Complete Method for Cornet*. Triple-tonguing is employed briefly in this passage before the trumpet returns to the lyrical theme as the pianist plays a series of sweeping arpeggios. The “bugle call” theme returns and dominates the work from measure 111 to the conclusion.

Figure 21, *Morceau de Concert*, ms. 82-90.



Although the *Morceau de Concert* is neither the most exciting piece of Gilson's output or in the annals of the *concours* it provides one more piece of evidence for the developing picture of the trumpet at the Liège conservatory.

Structural Analysis of *Morceau de Concert*

By

Paul Gilson

Ms	Tempo	Harmonic/Tonal	Melodic/Rhythmic	Texture, Articulation, Dynamics
1-20	<i>Maestoso</i>	B-flat major	4/4 The opening melody is largely in the style of a bugle call.	<i>Forte energico</i> Crisp articulations are called for.

21-53	<i>un poco più moso</i> (ms. 21-43) <i>Maestoso</i> (44-53)	B-flat major/D-minor (ms. 21-26) Measures 27-43 moved fluidly through a variety of harmonies without settling in any for a significant time. F major (ms. 44-53).	No hint of the bugle style is found in the new, lyrical melody.	<i>Piano</i> <i>Expressivo</i> While the trumpet slurs or legato tongues the melody, staccato is often specified in the accompaniment.
54-71	<i>Maestoso</i>	Measures 54 – 67 pass briefly through a range of keys before B-flat major is reestablished in ms. 69.	The opening melody returns in a slightly abbreviated form and is developed by the addition of several rapid, scalar passages.	The style gradually becomes more animated throughout this passage. Several passages of 32 nd notes are written for the trumpet.
72-93	<i>Allegro moderato</i>	B-flat major with frequent brief modulations.	Fragments of the opening melody are decorated with rapid passagework.	The piano performs alone from ms. 72-81. Many of the trumpets figures are similar to those found in the Arban method. Some figures require triple-tonguing.
94-110	<i>encore più animato</i>	Modulatory Fully diminished chords are frequently heard in the accompaniment.	The lyric melody from ms. 22 returns.	As the trumpet plays the <i>sostenuto</i> melody the piano accompanies with a series of sweeping <i>arpeggios</i> .
111-144	<i>Animato un poco</i> (ms. 116) <i>Più allegro</i> (ms. 118) <i>Più maestoso</i> (ms. 130)	B-flat major	The opening phrase returns. The ascending triplet figure first heard in ms. 16 becomes more prominent.	An elaborated version of the opening melody ascends to b-flat ² as the <i>Maestoso</i> style returns as the piece concludes.

1929, 1932

Auguste de Boeck (1865-1937)

Allegro de Concours

New York: Carl Fischer, 1937.

Dedicated "To A. Goeyens, Professor at the Royal Conservatory, Brussels"

Auguste de Boeck was born in Merchtem in 1865 and was trained as an organist at the Brussels Conservatory. In addition to posts as an organist, he taught organ and harmony at the Antwerp Conservatory and harmony at the Brussels Conservatory. Along with his friend and orchestration teacher, Paul Gilson, Boeck is credited with introducing musical impressionism to Belgium. His music is described as "lyrical and spontaneous and spiced with a certain irony."⁶⁵ He retired to Merchtem in 1930 where he died in 1937.

Allegro de Concours calls on the performer to display both lyricism and agility. While there are no compound intervals, skips of a minor 7th and an octave are employed. Range demands are modest by today's standards: g-flat², g² and a-flat² are called for; however the majority of the work lies comfortably between c¹ and g². Lasting approximately six minutes, the work may challenge the endurance of some younger players; however with adequate preparation these concerns can be minimized.

The opening *allegro vivace* melody is built largely on major triads. The performer is challenged by an abrupt drop in dynamics from *fortissimo* to *piano* in measure 15. At the same time the articulation style shifts from the firm, declarative

⁶⁵ Corneel Mertens. "Boeck, August de." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/03371> (accessed November 23, 2011).

nature of the opening to a fleeting triplet run which some performers may choose to triple-tongue.

Figure 22. *Allegro de Concours*, ms. 1-18



The contrasting lyric section beginning at measure 68 is reminiscent of the familiar *vocalise* of Concone and Bordogni. The style abruptly shifts again at measure 98 to *légerement* as the tempo increases slightly and the volume drops to *pianissimo* the trumpet performs a melody which incorporates a number of staccato, angular leaps.

Figure 23, *Allegro de Concours*, ms. 97-105



Beginning at measure 126, the *allegro vivace* theme serves as a transition. At measure 147 the key of A-flat major is reestablished and much of the material from the

opening section is recalled. The work concludes with a brief coda built on the triadic theme.

Although less well known than Charlier's *Solo de concours*, *Allegro de Concours* has gained more popularity than most of the works of the Liège Conservatory. The annual compilation of recital programs formerly published by the International Trumpet Guild does list performances of this work, albeit infrequently. De Boeck's work remains in print and was included in a recently published collection of solos edited by the well-known soloist Timothy Morrison.

Structural Analysis of Allegro de Concours

By

Auguste De Boeck

Ms	Tempo	Harmonic/Tonal	Melodic/Rhythmic	Texture, Articulation, Dynamics
1-15	<i>Allegro vivace</i> (quarter note = 168-176)	A-flat major	4/4 (occasionally 2/4 for a single ms.) Melody is primarily triadic.	<i>Forte</i> , Trumpet enters immediately.
16-59	<i>Allegro vivace</i>	Passes briefly through several remote keys before the triadic theme returns in B-flat at ms 53.	4/4 (occasionally 2/4 for a single ms.) Melody alternates between short, articulated scale patterns and slurred figures incorporating larger leaps.	Contrast is created by an abrupt change from <i>Fortissimo</i> to <i>piano</i> . The trumpet moves in an agile manner through articulated and slurred passages.
60-	<i>Allegro vivace</i>	G-minor followed by	4/4 (occasionally	Piano alone,

67		F-minor.	2/4 for a single ms.) Descending patterns punctuated by full chords.	slurred.
68-126	(ms. 67. Quarter note = 152-160) (ms. 98. Quarter note = 160-168)	E-flat ms. 68 Key signature changes to D major at ms. 94 A-flat major at ms. 106	4/4 (occasionally 2/4 for a single ms.) The melody is a six measure long phrase that ascends a ninth and falls to its starting pitch.	Melody is slurred at <i>piano</i> Beginning at ms. 98 the trumpet is called on to execute a challenging series of skips at <i>pianissimo</i> .
126 - 146	<i>Allegro vivace</i>	Passes briefly through a range of keys reaching B-flat major at ms 137.	4/4 Triadic theme returns.	<i>Forte</i>
147 - 179	<i>Allegro vivace</i>	A-flat major	4/4 (occasionally 2/4 for a single ms.) Material from ms. 1 -30 is restated.	<i>Forte</i> Triple-tonging is employed briefly.
180-191	<i>Allegro vivace</i>	A-flat followed by F-minor and C-minor	Melodic pattern from ms 60-67 returns.	Piano alone
192-211	(quarter note = 152-160)	A-flat (ms 192-197) E-flat ms 198	4/4 Lyric theme from ms. 68 is restated.	Trumpet reenters at ms 198
212-245	(quarter note = 160-168)	Passes briefly through a range of keys reaching A-flat at ms 233	4/4 (occasionally 2/4 for a single ms.) Opening triadic melody is restated.	The trumpet ascends to a-flat ² in ms. 213 and 223.

1929, 1939

Arthur de Herve

Deuxième Morceau de Concert

Brussels: Schott Frères, n.d.

Dedicated “à mon ami Théo Charlier, Professeur au Conservatoire Royal de Musique de Liège”

Biographical information on Arthur de Herve is lacking. In the volume published to mark the 100th anniversary of the Liège Conservatory he is listed as having received the *Médaille en Argent* on trumpet in 1893 and as performing alongside his friend Théo Charlier in the orchestra assembled to perform on 20 May 1926.⁶⁶ The conservatory’s library holds a small number of works by de Herve including two etude books for trumpet and a work titled *Allegro de Concours*, for which the catalog does not indicate a solo instrument.

The date of composition of the *Morceau* is not given; since it is dedicated to “my friend Théo Charlier, Professor at the Royal Conservatory of Music, Liège,” we can be certain that it was written no earlier than 1901. After a six-measure introduction from the piano the trumpet’s first entrance leaps upward to a-flat² in a syncopated rhythm and descends via a line which alternates eighth notes and triplets. This syncopated pattern is a recurring feature of the melody until measure 40 when the trumpet is given a brief passage that calls for negotiating scales, arpeggios and large leaps in the key of F-sharp major when performed on the B-flat trumpet. The opening section concludes with a sustained B-flat².

⁶⁶ Conservatoire royal de musique de Liège, *Conservatoire Royal de Musique de Liège: centième anniversaire de sa fondation, 1826-1926* (Liège, Belgium: Conservatoire royal de musique de Liège, 71, 101.

Figure 24, *Deuxième Morceau de Concert*, ms. 1-25.

A. de HERVE

All^o appassionato

The musical score consists of four staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat major), and a 6/8 time signature. The tempo/mood is marked 'All^o appassionato'. The music starts with a rest for six measures, followed by a melodic line. Dynamics include *f* (forte) and *p* (piano). Articulations include slurs, accents, and trills. The second staff continues the melodic line with similar dynamics and articulations. The third staff features a *p cresc.* (piano crescendo) marking. The fourth staff concludes with a *rall.* (rallentando) marking and a final note on a sustained piano a-flat.

The performers are instructed to proceed to the D-flat major, 3/4 *Lento* section without pause. This challenges the trumpeter to play a flowing melody *piano* only a few seconds after ending the *allegro* on a loud B-flat². For a brief interlude, the work shifts to F-major and 4/4 before returning to D-flat major to conclude the *lento* on a sustained *piano* a-flat².

Figure 25, *Deuxième Morceau de Concert*, ms. 80-97.



For the concluding *Allegro*, de Herve remains in D-flat and shifts to 2/4 for a spirited, triplet-based melody. As in the opening the upper register is exploited including g² and a-flat² on several occasions. In measure 205, a new *poco marcato* melody is introduced, and in measure 222 the arpeggiated figure first heard at measure 41 returns in A-minor. The piece ends in B-flat major with the trumpet rapidly ascending and descending from b-flat to b-flat² and back again.

Figure 26, *Deuxième Morceau de Concert*, ms. 214-254.

The musical score consists of six staves of music. The first staff begins with the instruction "un peu cédez tempo" and a dynamic marking of *mf*. It features a triplet of eighth notes. The second staff has a dynamic marking of *f*. The third staff starts with a dynamic marking of *p* and includes a *cresc.* marking. It contains several triplet markings. The fourth staff also has a *cresc.* marking and a double bar line. The fifth staff is marked *marcato*, *f*, and *tr*. The sixth staff begins with *mf* and ends with *f*.

Although not as virtuosic as many of the *concours* works, de Herve's composition shows careful construction to create a work that offers the trumpeter challenges in the areas of fluency and command of the range from e-flat² to b-flat², while not being so taxing as to be beyond the skills of the majority of performers. A small amount of rest is periodically included to allow the player a moment to regain composure before continuing to the next passage. Because *Deuxième Morceau de Concert* was composed by a trumpeter, it offers a unique insight into the skill level of students at the time.

Structural Analysis of Deuxième Morceau de Concert

By

Arthur de Herve

Ms	Tempo	Harmonic/Tonal	Melodic/Rhythmic	Texture, Articulation, Dynamics
1-42	<i>Allegro deciso</i>	B-flat minor (ms. 1-23) D-flat major (ms. 24-30) F major (ms. 31-37) C major (ms. 38-42)	4/4 A repeated syncopation and repeated alternations of eighth notes and triplets characterize the melody.	The trumpet's upper register to A ² is used freely.
43-50	<i>Allegro deciso</i>	E-major	4/4 A florid passage that incorporating scales, arpeggios and large leaps	. On the B-flat trumpet this passage is in F-sharp major, a difficult key to play fluidly in.
51-80	<i>Allegro deciso</i>	B-flat minor/D-flat major (ms. 51-55) F minor/A-flat major (ms. 56-66) B-flat minor/D-flat major (ms. 67-78)	4/4 A return of the opening material.	The upper register is extended to B-flat ² .
81-137	<i>assez lent</i>	D-flat major (ms. 81-100) F major (ms. 101-109) Modulation (ms. 110-120) D-flat major (ms.	3/4 A lyrical melody. 4/4 (ms. 107-117) 3/4 (ms. 118-137)	<i>Piano</i> The melody is largely slurred or softly articulated

		121-137)		
138-205	<i>Allegro</i> (<i>le début pas trop vite</i>)	D-flat major (ms. 138-160) B-flat minor (ms. 161-175) G major (ms. 176-189) B-flat major (ms. 190-205)	2/4 The melody consists largely of a triplet pattern heard first in the piano then the trumpet. The florid figure first heard at ms. 41 is briefly revisited.	Dynamics range from <i>piano</i> to <i>forte</i> . The trumpet is again called on to ascend to G ² and A-flat ² .
206-254		E-flat major (ms. 206-218) G major (ms. 219-230) B-flat major (ms. 231-255)	A new <i>marcato</i> melody is heard at ms. 206-222 before the material from ms. 41 returns in A-minor. The piece concludes with the <i>marcato</i> melody.	<i>Poco marcato</i> The trumpet's range is extended to B-flat ² in the concluding measures.

1929, 1932, 1939

François Rasse (1873-1955)

Improvvisata

Brussels: Georges Oertel, 1914.

Dedicated "A Monsieur A. Goeyens, Professeur au Conservatoire royal de Musique de Bruxells."

Born in Helchin, Belgium, François Rasse was trained at the Brussels Conservatory where he attained a first prize in violin in 1896 as a student of the renowned Eugène Ysaÿe. As a composer, his cantata *Cloches nuptiales* won the

Belgian Prix de Rome in 1899.⁶⁷ Following his studies in Rome he returned to Brussels and gained experience as a conductor at the *Théâtre Royal de la Monnaie* and in 1920 was appointed professor of harmony at the Conservatory. From 1925 to 1938 he served as director of the Liège Conservatory. Writing in a late-romantic style, Rasse was a prolific composer; his entry in the catalog of the Belgian Center for Music Documentation lists over 300 works.⁶⁸

Composed in 1914 for the Brussels Conservatory, *Improvvisata* calls on the soloist to display a variety of skills while remaining an accessible work for many undergraduate students. Commencing with a brief *maestoso* passage built largely on dominant seventh chords, the trumpet's first entrances are of a heroic character consisting of ascending fourths and fifths played *forte* with an occasional echo at *piano*. At measure 10 the style shifts to a soft, singing *legato* that incorporates many larger intervals that many trumpeters will find challenging to execute cleanly. The ascending fifth from the opening passage continues to be heard prominently. At measure 35 the tempo and intensity increase as the soloist states a figure that employs elements of both the opening theme and the upcoming *vivo*. This passage concludes on a B-flat² at *fortissimo*.

⁶⁷ Henri Vanhulst. "Rasse, François." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/22919> (accessed January 31, 2012).

⁶⁸ Belgian Centre for Music Documentation, <http://www.cebedem.be/en/composers/r/119-rasse-francois> accessed 31 January 2012.

Figure 27, *Improvvisata*, ms. 1-22.



The 3/8 *vivo* opens at measure 47 with a simple melody in E-flat major that frequently switches between triple and duple subdivisions of the pulse. The melody becomes more challenging as Rasse moves this figure to more remote keys. If played at the stated tempo of dotted quarter note = 132, an extremely fluid double tongue will be necessary to execute passages such as the one at measure 99 effectively. The tempo continues to increase throughout the *vivo* as the trumpet is given new melodies at measures 191 and 246. Although a change of meter is not notated, the pulse effectively changes from 3/8 to 1/4 from measure 230 until 374. The ascending fifth figure reappears in measure 359 and the *vivo* concludes with a momentary return to 3/8 for an arpeggiated figure ending on B-flat².

Figure 28, *Improvvisata*, ms. 84-130.



The piece concludes with a return of the *Maestoso* in the tonic E-flat major. In this brief passage, the trumpet is called to reach B-flat² twice more, briefly in a short cadenza and as a sustained note at the end of the work.

Although unknown today and apparently never recorded, *Improvvisata* is a piece deserving re-examination by the trumpet-teaching community. While unlikely to usurp the position of such literature as Enesco's *Legende* or Bozza's *Caprice*, Rasse's work offers a set of challenges, both technically and musically, appropriate for many developing undergraduate students in a manner that is appealing as recital material.

Structural Analysis of *Improvvisata*

By

François Rasse

Ms	Tempo	Harmonic/Tonal	Melodic/Rhythmic	Texture, Articulation, Dynamics
1-9	<i>Maestoso</i> (quarter note = 66)	Key Signature remains in three flats throughout the entire piece. The <i>maestoso</i> primarily alternates between B-flat dominant and C-major.	The trumpet's opening theme is built on ascending fifths.	<i>Recitativo</i> The dynamic is <i>forte</i> with echoes at <i>piano</i> .
10-34	Quarter note = 72-76	Primarily E-flat major with many dominant seventh chords coloring the harmonies.	The ascending fifth is still heard prominently.	The dynamic swells from <i>piano</i> to <i>forte</i> and back again. The melodic line incorporates many large intervals which are difficult to execute cleanly.
35-46	<i>Moderato</i> (quarter note = 96)	Frequent shifts of tonal center. The passage cadences on a B-flat major seventh chord in ms. 45.	The melody incorporates elements of both the opening <i>recitativo</i> and the upcoming <i>vivo</i> .	The trumpet's line builds to a <i>fortissimo</i> B-flat ² .
47-189	<i>Vivo</i> (dotted quarter note = 132)	E-flat major (ms. 47-70) Frequent brief shifts occur from ms. 71 onward. Cadences in E-flat major occur in	The melody frequently alternates from a triple to a duple subdivision of the pulse for a single	Several passages demand extremely fluid double tonguing up

		ms. 113-116 and 175-179.	measure.	to A-flat ² .
190-285	Dotted quarter note = 144	E-flat major is established in ms. 198. Frequently each phrase moves to a new tonal center, passing through G-flat major (ms. 207-221), B major (ms. 222-229), D-flat major (ms. 230-246), C major (ms. 254-269), G major (ms. 270-285)	The trumpet is given a pair of new melodies. One using many large intervals, the second primarily an ascending scale. Although the time signature is not changed, from ms. 230 onward the piece is effectively in 1/4 until ms. 374.	<i>Espressivo Forte</i> While the piano continues in a vein similar to the preceding material the trumpet plays a pair of slurred melodies.
286-308	Dotted quarter note = 144	G major (ms. 286-200) D major (302-308)	A new, more rhythmically active melody is given to the trumpet. The ascending fifth is still a prominent feature of the melody.	<i>Poco più deciso</i> The section grows in intensity building towards ms. 309.
309-381	<i>Appassionato</i> (quarter note = 160)	The passage opens in E-flat major and continues to shift tonality with almost every phrase. E-flat major is returned to in ms. 350-354. B-flat dominant seventh is sounded from ms 374 to 381.	The dotted-eighth, sixteenth note figure from the introduction returns at ms. 351. The meter shifts back to 3/8 in ms. 374.	The section concludes with the trumpet playing an arpeggiated passage to B-flat ² .
382-390	<i>Maestoso</i> (quarter note = 72-76) (ms. 387, quarter note = 66)	E-flat major	The opening material returns.	<i>Forte and fortissimo</i> dynamic. The trumpet ascends to a B-flat ² briefly in a cadenza and sustains this pitch at the

				conclusion of the piece.
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1929

Jean Strauwen

Pièce Héroïque pour Trompette en Si bémol

Brussels: J. Pletinckx, nd.

Dedicated “To A. Goeyens, Professor at the Royal Conservatory, Brussels”

A native of Brussels, Jean Strauwen was born March 22, 1878. A graduate of the Brussels Conservatory, in 1907 he became director of brass instruments of the band in his native city. In 1934 he joined the faculty of the Brussels Conservatory and also directed the music academy in the French-speaking town of Nivelles, Belgium. He died in 1947.⁶⁹

The heroic character of the composition is immediately established by the trumpet’s opening recitative, accompanied by rolled chords in the piano. The trumpet enters at *forte* playing a sweeping, dramatic melody that covers the range from g to b-flat² and the dynamic range from *piano* to *fortissimo* in only 12 measures.

⁶⁹ William H. Rehrig, *The Heritage Encyclopedia of Band Music: Composers and their Music*, ed. by Paul E. Burley, vol. 3, supplement (Westerville, OH: Integrity Press, 1996), 758-759.

Figure 29, *Pièce Héroïque*, ms. 1 - 18.



The *allegretto* passage that follows suggests a more playful character. The performers are instructed to play *pianissimo* and *leggiero*. The melody itself is more akin to the material found in J.B. Arban’s “Characteristic Studies” than the preceding material. This material continues until measure 34. Although not indicated in the score, changes in the texture of the piano accompaniment from measure 26 to 34 suggest that the soloist may be expected to play in a freer manner at times, although not to the same extent as in the opening recitative.

The mood shifts immediately as Strauwen next creates a flowing, lyric passage for the trumpet. Although not as assertive or technically demanding as the previously heard melodies, this theme incorporates many intervals that test the player’s ability to play a slurred phrase cleanly without allowing unwanted notes to sound.

Figure 30, *Pièce Héroïque*, ms. 35-49.



Although brief, the cadenza that begins in measure 53 tests many aspects of the trumpeter’s skill, including fluid double and triple tonguing and the ability to accurately negotiate leaps as large as an eleventh. A brief passage by the piano from measure 71 to 78 affords the trumpeter a few moments rest before returning in measure 79 with a passage that combines the large leaps of the cadenza with fragments of the lyric melody from measure 35. From measure 87 to the end of the work, Strauven skillfully brings together the themes presented individually earlier in the work into a single line that, in keeping with the work’s title, draws to an end using the material from the opening phrases.

Structural Analysis of *Pièce Héroïque*

By

Jean Strauven

Ms	Tempo	Harmonic/Tonal	Melodic/Rhythmic	Texture, Articulation, Dynamics
1-7	<i>En forme de récit.</i>	E-flat major	Heroic character is immediately	Trumpet ascends to a <i>fortissimo</i> b-flat ²

			established by fanfare figure that begins with an upward leap of a fourth.	and makes a rapid descent to a <i>piano</i> e-flat ¹ .
8-11	<i>Dolce espressivo</i>	Arrives on D major in ms. 12.	Lyrical melody	Recitative continues, passage concludes at <i>pianissimo</i> .
12-34	<i>Allegretto</i>	G minor (ms. 12-16) D minor (ms. 17-21) Alternation of D-dominant seventh chords and E-flat major (ms. 22-25) Chord structures become increasingly ambiguous from this point.	Dance-like melody, at times reminiscent of Arban's Characteristic Studies.	<i>Leggiero</i> . Dynamic generally <i>piano</i> with <i>sforzando</i> accents. Growing to <i>forte</i> as the passage concludes.
35-49	<i>Allegretto</i>	Bass line begins a moving downward with frequent chromatic motion	Melody consists primarily of step-wise motion.	<i>Con espressione piano</i> , slurred. Grows to <i>fortissimo</i> at climax.
50-52	<i>Allegretto</i>	An unambiguous cadence on F-sharp major is reached in ms. 51-52.	A fragment of the preceding melody is developed.	<i>Basso marcato</i> Piano aggressively shifts the mood to prepare for cadenza.
53-70	<i>Cadenza (tempo ad lib.)</i>	A-flat major is arrived at in ms. 70.	The cadenza begins with the ascending fourth from the opening recitative.	Primarily in the fanfare style, double and triple-tonguing is employed. The player's agility is tested by compound intervals as large as an 11 th .
71-77	<i>Allegretto</i>	Augmented chords built on G anchor this section.	Material from ms. 50.	Piano interlude.
78-86	<i>Allegretto</i>	Frequent chromatic motion in the harmonies.	The arpeggiated figure from the cadenza returns along	Trumpet returns combining both fanfare and legato

			with lyrical material similar to that used at ms. 42.	styles.
87-103	<i>Allegretto</i>	E-flat minor (ms. 87) Frequent chromatic movement in the harmonies. The passage concludes on a B-flat augmented seventh chord.	Opening fanfare and lyric theme from ms. 35 return and are developed.	<i>Dramatico</i> Piano accompaniment is more active than in opening. The trumpet ascends to b-flat ² .
103-108	<i>vivo</i>	B-flat The passage concludes on an augmented triad.	Rapid chromatic descent from b-flat ² to b-flat. Followed by a return to d ² in a series of “bugle calls”.	As the trumpet plays the melody the lowest voice in the piano plays a rapid string of chromatic scales.
109-123	Tempo I	E-flat major	Opening material is heard a final time.	Piece concludes in the fanfare style.

1932, 1939

Fernand Goeyens (1892-1965)

Fantaisie-Caprice pour Trompette et Orchestra ou Piano

Dedicated *Composée et dédiée à son Père, Professeur au Conservatoire royal de Bruxelles*

A prizewinner at the Brussels Conservatory, organist Fernand Goeyens was one of the more conservative musical voices of his generation.⁷⁰ Two recorded examples of

⁷⁰ Ernest Closson, “*La Jeune École*,” in *La Musique en Belgique: Du moyen age a nos Jours* ed. Ernest Closson and Charles Van den Borren (Brussels, *La Renaissance du Livre*, 1950), 291.

his work as an accompanist are all that is currently commercially available of his work.⁷¹

Composed in 1921 and dedicated to his father, the *Fantaisie-Caprice* clearly shows Goeyens's conservative, even pedantic, tendencies as a composer. Although written the same year as Schoenberg's op. 25 Piano Suite, Goeyens's work has far more in common with the cornet solos contained in J. B. Arban's *Complete Method* of 1864 than with any of the musical innovations of the late nineteenth and early twentieth centuries. The solo has not gained any measure of popularity in the ninety years since its composition. No recordings exist and the Worldcat database lists only one library holding for the score.

Opening with a brief *andante* section whose melody outlines a pair of triads, *Fantaisie* proceeds with an *allegro moderato* passage composed almost entirely of stepwise motion alternating between the keys of G-minor and G-major.

⁷¹ Louis Richard, *Arias, Song*, Musique En Wallonie, 526. *Firebirds In Paris - French & Belgian Singers In Russian Opera & Song*, Marston, 51008. Goeyens performs only one selection in this anthology.

Figure 31, *Fantaisie-Caprice*, ms. 1-25.

TROMPETTE EN SI \flat 1921

The musical score for Trompette en Si \flat (1921) consists of four staves. The first staff begins with the tempo marking *Andante* and a dynamic marking of *mf*. It includes performance instructions such as *très sec et toute la force*, *en pressant*, *au mouvt*, and *tenuto*. The second staff marks the beginning of *Allegro moderato* with a tempo range of $\text{♩} = 88 \text{ à } 92$ and a dynamic marking of *f*. The third staff features a *p subito* marking. The fourth staff includes *cresc*, *poco*, and *molto* markings, ending with the instruction *en retenant* and a dynamic marking of *f* with the note *marqué fortement et d'une manière lourde*.

After a brief return of the *andante* Goeyens creates variety by shifting to 12/8 and the key of B-minor and instructing the performers to play in a more animated manner. However, the melody remains a predictable mixture of an ascent by scale followed by a descending leap. The *Fantaisie* is rounded out by a return to an *andante* in B-flat major. The new melody affords the performers an opportunity to display their capacity for expressive lyrical playing.

The *Caprice* opens in C-minor with a melody, again consisting largely of stepwise motion with an occasional arpeggiated figure. At the tempo indicated (half note = 104-108) most trumpeters would choose to single tongue this passage. The upper register is used somewhat more freely in the *Caprice*, with the trumpet ascending to A², B-flat², and one B². An adequate amount of rest is afforded the soloist, so endurance concerns are minimized.

Figure 32, *Fantaisie-Caprice*, ms. 63-74.



The tempo increases to 116-120 beats per minute for the 6/8 scherzo which begins in measure 120. While the melodic writing continues to show Goeyens's pedantic nature, a measure of interest is created by a judicious use of the trumpet's upper register and by calling for a double-tongued variation of the melody in a repeated passage. Because of the register and nature of the phrase, this passage will present little difficulty for most performers.

Figure 33, *Fantaisie-Caprice*, ms. 156-175.

The musical score consists of four systems. The first system is a single staff for the violin, marked **Plus vite**. The second system is a grand staff (piano and violin), with the piano part starting with a first ending bracket labeled **1**. The violin part is marked **2^e fois** and **léger**. The piano part has dynamics **p** and **cresc.**. The third system continues the grand staff, with piano dynamics **mf**, **f**, and **pp**. The violin part has dynamics **f** and **pp**. The fourth system continues the grand staff, with piano dynamics **cresc.**, **f**, and **ff**. The violin part has dynamics **f** and **ff**.

The *Caprice* races to a conclusion with a *presto* passage that ascends to b-flat².

Structural Analysis of Fantaisie-Caprice

By

Fernand Goeyens

Ms	Tempo	Harmonic/Tonal	Melodic/Rhythmic	Texture, Articulation, Dynamics
1-13	<i>Andante</i>	B-flat major	4/4 Melody consists entirely of chord tones.	Dynamic range from <i>pianissimo</i> to <i>mezzo forte</i> . While the melody itself suggests a fanfare-style the expression markings call for a lighter approach.
14-27	<i>Allegro Moderato</i> (half-note = 88-92) The tempo slows in ms. 25-27.	Primarily G major	Cut-time The melody primarily moves by step in eighth-notes.	The dynamic increases to <i>forte</i> and the texture of the piano part becomes thicker.
28-35	<i>Andante</i>	B major	4/4 Return to the opening material.	The dynamic increases to <i>fff</i> at the end of the phrase.
36-48	<i>plus animé</i>	B minor modulating to B-flat major by ms. 46.	12/8 Melody remains primarily stepwise but becomes slightly more rhythmically active.	<i>Forte</i> and <i>fortissimo</i> . Some performers may choose to double-tongue portions of this section.
49-65	<i>Andante</i>	B-flat major	4/4 New lyrical melodic line does incorporate larger intervals. Rhythmic activity slows.	Dynamic drops to <i>piano</i> .
66-117	<i>Allegro moderato</i> (half-note = 104-108)	C minor (ms. 66-72) G minor (ms. 73-80) D-flat major (ms. 81-95)	Cut-time Melodic line formed by stepwise motion in eighth-notes.	At the indicated tempo most trumpeters would single-tongue this passage. The trumpet ascends

		C major (ms. 96-100) D-flat major (ms. 101-109) Modulation (ms. 110-117)		to a ² and b ² .
118-156	<i>Scherzo</i> (dotted quarter = 116-120)	B-flat major (ms. 118-142) E-flat major (ms. 143-151)	6/8 Melody retains a fanfare character.	<i>Mezzo-forte</i> (ms. 118-144) <i>Fortissimo</i> (ms. 145-156)
157-177	<i>Plus vite</i>	E-minor/G-major	6/8 This passage is repeated, a slight variant of the melody is called for the second time.	Abrupt shifts from <i>piano</i> or <i>pianissimo</i> to <i>fortissimo</i> . Double tonguing is briefly employed.
178-199	<i>Presto</i>	B-flat major	6/8 A fragment of the <i>scherzo</i> material is used as the closing theme.	Dynamic climbs to <i>ff</i> . The trumpet ascends to B-flat ² twice, including the final note.

1932

Fernand Goeyens (1892-1965)

Morceau de Concours pour Trompette Si^b ou UT

Brussels : Editions Musicales Brogneaux, 1940.

Dedicated “*Dédié à son Père, Professeur honoraire du Conservatoire Royal de Bruxelles, professeur actuel par interim pendant les hostilities.*”

In some respects slightly more adventurous than the *Fantaisie et caprice* that was also used for the *concours*, the *Morceau de Concours* is still a relatively conservative work for the 1920s and 1930s. Macaluso does not provide a date of composition for this piece which was also required in the 1944 *morceau* of the Brussels Conservatory. Goeyens again dedicates the work to his father Alphonse with the

additional note that despite having earned the title of honorary professor he is again teaching due to the current hostilities.⁷² This simple annotation gives us some indication of Alphonse Goeyens's durability and dedication to his craft. At the time the Germans began their occupation of Belgium in 1940, he would have been 73 years old and 77 when the government-in-exile returned to Brussels in 1944.

While the score available for study indicates that the work may be performed on a either B-flat or C trumpet, because it was performed as an examination work during Charlier's tenure we may assume that the Liège performances would have been on the B-flat instrument. A brief work of only 100 measures, the *Morceau de Concours* has never been recorded and is forgotten today.

Following a majestic two-measure introduction, the trumpet makes an aggressive entrance, playing an ascending, heroic melody. A brief lyric passage follows, challenging the player to totally and immediately change articulation style and dynamics. The style shifts again at measure 17 as the tempo increases to *allegro* and the trumpet's melody returns to the more heroic style of the opening. The *allegro* concludes with a new melody based on a triplet figure introduced in measure 30 as a transition to the following *andante*.

⁷² This portion of the dedication was clearly added at the time of publication, the work having been composed approximately ten years before the war reached Belgium.

Figure 34, *Morceau de Concours*, ms. 1-16.

Morceau imposé au Concours de 1944

Trompette si^\flat
Trompet

Fernand GOEYENS

Allegro moderato (84 = ♩)

Piano

Solo

f

mf

p

dim.

rall.

ten.

Allegro (108 ♩)

In the *andante*, Goeyens replaces the unambiguous major tonality of the previous material for a string of sixteenth notes in the piano's treble clef over an interval of a fifth placed below the bass clef staff. The resulting sonority alternates between G-major and E-minor on every sixteenth note. This accompaniment is heard at several pitch levels as the muted trumpet plays a simple melody comprised almost entirely of quarter and half notes in the middle register.

Figure 35, *Morceau de Concours*, ms. 45-50.

The image shows a page of musical notation for a piece titled 'Morceau de Concours' (manuscript pages 45-50). The tempo is marked 'Au Mouvt. (Andante)'. The score is written for trumpet and piano. The trumpet part is on a single staff at the top, and the piano accompaniment is on a grand staff (treble and bass clefs). The piano accompaniment features a consistent eighth-note pattern in the bass register. The trumpet part has a melodic line with some rests. Dynamics include 'p' (piano) and 'pp' (pianissimo). There are also markings for '2 Ad.' (two ad libitum) and 'ten.' (tenuis). The score ends with the instruction 'Suivez'.

For the final *allegro* Goeyens shifts to 6/8 but retains the texture of an open voicing (root-fifth-root) deep in the bass register while replacing the sixteenth notes with groups of septuplets. Harmonically, this passage can best be described as a D-minor chord over an E-minor chord in the bass. As in the *andante* this is heard at other pitch levels as well. Above this the open voicing the trumpet plays a melody that employs some characteristics of the opening heroic material, the crisply articulated sixteenth notes and the prominent ascending fourth, without directly quoting the earlier material. A brief *andante* return of the opening material ascending to b-flat² brings the *Morceau* to a close.

Figure 36, *Morceau de Concours*, ms. 76-100.



In spite of the neglect of *Morceau de Concours*, the work merits wider attention among trumpet teachers. Pedagogically, it could benefit several different groups of students. For example, an advanced high school student playing on a B-flat trumpet will be challenged to execute the shifting styles convincingly, while a college student who is still gaining familiarity with the C trumpet would benefit from successfully performing this work before tackling more challenging pieces such as the *Bozza Caprice* and *Rustiques* or the *Enesco Legend*.

Structural Analysis of Morceau de Concours

By

Fernand Goeyens

Ms	Tempo	Harmonic/Tonal	Melodic/Rhythmic	Texture, Articulation, Dynamics
1-16	<i>Allegro moderato</i> (quarter note=88)	B-flat major	4/4 Ascending opening theme creates a heroic character.	Subordinate piano part allows the trumpeter to take some expressive liberties with the material.
17-29 (Rehearsal 5)	<i>Allegro</i> (quarter note=108)	Opens in F-major and modulates briefly to d minor (ms. 20-21) and A major (ms. 22-23). Dissonant clusters of pitches are frequently heard from ms. 25-28. The piece is frequently anchored the pianist sustaining the voicing tonic-fifth-tonic as a pedal-point in the left hand as harmonies shift above.	4/4 Melody retains heroic character.	<i>Forte</i> Virtually every note in the trumpet line is accented.
30-42	<i>Allegro</i>	Ambiguous The passage concludes with an F minor triad shifting to F diminished above sustained Gs in the bass.	4/4 with occasional 2/4 measure. A new melody based on a descending figure is introduced. Triplets are almost	This passage serves as a transition to the following <i>Andante</i> .

			constantly present between the two voices.	
43-73	<i>Andante</i> (quarter note=54)	Opens in G-major/E-minor. Closes in E-major.	In contrast to the heroic opening, the melody is now comprised almost entirely of half- and quarter-notes in the middle register.	A fifth is sustained in the bass throughout this passage. The sixteenth-note passage in the piano's treble line is tonally ambiguous. The melody is played by the muted trumpet.
74-95 (Rehearsal 6)	<i>Allegro</i> (dotted quarter=108)	Ambiguous. Largely drawn on the set of pitches: E-B-E-D-A-D	6/8 The melody employs aspects of the opening without directly quoting it. The accompaniment groups seven notes to the beat over the sustained open voicing in the bass.	The unmuted trumpet plays the melody.
96-100 (Rehearsal 7)	<i>Andante</i>	Concludes in B-flat.	4/4 Opening material is briefly recapped.	The trumpet ascends to b-flat ² in the closing measures.

1939, 1949, 1950

Marcel Poot (1901-1988)

Étude de Concert pour Trompette en UT et Piano

New York: Associated Music Publishers, 1933.

Dedicated to A. Goeyens

Flemish composer Marcel Poot was born in Brussels, the son of the director of the Royal Flemish Theatre. Following studies at the conservatories of Brussels (with Paul Gilson) and Antwerp, in 1930 Poot won the Rubens Prize, which enabled him to study with Paul Dukas at the Ecole Normale de Musique in Paris. His works from this period include scores for silent films and radio plays that at times show an influence of jazz. Upon his return to his homeland Poot began his career as a teacher, eventually attaining a post at the Brussels Conservatory. In addition to his activities as a composer and teacher, Poot served as director of the conservatory from 1949 until his retirement in 1966, was cofounder of the *Revue musicale belge*, and was active as a music critic for several newspapers.⁷³

Étude de Concert was used in the *concours* of the Brussels conservatory in 1929; however, I cannot determine whether it was written specifically for this event. The delay in its use at the Liège conservatory may be attributed to the fact that it was composed with the C trumpet in mind, while Charlier, as noted earlier, preferred the richer timbre of the B-flat instrument. The strongly rhythmic character of the work is immediately established by the opening passage, an *allegro vivo* in 5/8. The unsettled

⁷³ Corneel Mertens and Diana von Volborth-Danys. "Poot, Marcel." In *Grove Music Online*. Oxford Music Online. <http://www.oxfordmusiconline.com/subscriber/article/grove/music/22103> accessed January 11, 2012.

feeling is further enhanced by Poot's choice of harmonies. While the trumpet and the right hand of the piano play the pitches of an E-Phrygian scale, the left hand alternates two sets of pitches, D-flat and B-flat with G-flat and A-flat. In measure seven the same material is presented a fourth higher. Poot interjects a measure of 2/8 twice in this passage, further disrupting any sense of predictability the listener may experience. The trumpeter is instructed to play *con sordino* throughout this passage.

Figure 37, *Étude de Concert*, ms. 1-12

The image shows a musical score for Trompette and Piano. The title is "Allegro vivo" with a tempo marking of a quarter note equal to 50. The score is in 3/8 time and features a key signature of two flats. The Trompette part is marked "con sordino" and "fp". The Piano part is marked "fp" and "ff". The score includes a key signature change to one flat and a time signature change to 2/4 in measure 21. The score is divided into three systems, each with a double bar line and repeat signs.

In measure 21, the anxiety created by the opening is released by a shift to 2/4 time and a new singable *Giocososo* melody for the muted trumpet. Poot quickly shifts the mood again from measure 33 to 80 by calling for the trumpet to perform a challenging series of phrases that call for multiple tonguing, fast scales, and arpeggiated passages and a leap of a fourteenth. After a brief rest the trumpet returns with the *giocososo* melody in measure 96 and the opening material in measure 111.

Figure 38, *Étude de Concert*, ms. 17-52.

The lyrical side of Poot's compositional style comes to the fore in measure 127. Along with a shift to 12/8 time and the instruction, *Commodo e con eleganza* the jarring dissonance heard a few seconds before is replaced by an accompaniment consisting largely of major triads in open voicing. The *cantabile* melody stands in sharp contrast to the gymnastics called for from measure 35-79. Poot also creates a gliding two against three effect in this section of the work. Gradually the trumpet returns to more technically challenging figures similar to those first heard in measures 35-79. The forward momentum of the piece continues to build through passages indicated to be played *più aminato* and *vivo* before ending with another virtuosic display of multiple tonguing and an optional leap from c^1 to c^3 .

Figure 39, *Étude de Concert*, ms. 187-225.

11

pp

Più animato

p *f* *p* *f* *f* *p*

Vivo

p *f* *p* *f*

p *f*

Piano

12

f *p*

Although the *Étude de Concert* is virtually unknown to contemporary trumpeters, it displays many characteristics of Poot's early work: "a complete and deliberate avoidance of existing (compositional) systems, an absence of routine, and an abundance of good taste and direct expression."⁷⁴

⁷⁴ Ibid.

Structural Analysis of Etude de Concert

By

Marcel Poot

Ms	Tempo	Harmonic/Tonal	Melodic/Rhythmic	Texture, Articulation, Dynamics
1-20	<i>Allegro vivo</i> (eighth-note = 150)	Bi-tonal pitting C-major in the right hand and trumpet against G-flat pentatonic (minus E-flat) in the left hand. The pattern is transposed up a 4 th at ms. 7.	5/8 (3+2) The lower voice in the piano alternates two sets of pitches. Set against the 5/8 meter this creates the nervous, unsettled mood of the work.	Trumpet plays with a mute. <i>fp</i> is frequently indicated. Melody abruptly shifts from <i>p</i> to <i>f</i> at times.
21-34	<i>Giocoso</i>	Frequent dissonant intervals such as the minor ninth and tritone in the accompaniment.	4/8 (2/4) A more vocal, less agitated melody in the trumpet, often employing the D-dorian mode.	The abrupt dynamic shifts are no longer present. Extremely fluid multiple tonguing is required from ms. 33 onward.
35-79	<i>Giocoso</i>	Accompaniment becomes less dissonant from ms. 35-70 as seventh and ninth chords predominante. The dissonance gradually increases from ms. 71-79 as the minor ninth and tritone intervals return.	2/4 No one melodic idea dominates this passage.	Texture is lighter than the opening passage, the piano frequently remains silent for a full measure. The trumpet is called upon to perform triple-tongued passages and a leap of a

				minor 14 th .
80-95	<i>Giocososo</i>	The passage opens in C major (ms. 80-83) and gradually grows more dissonant.	Giocososo melody from ms. 21 returns.	<i>Fortissimo</i> Piano alone.
96-108	<i>Con spirito</i>	Frequent dissonances in accompaniment.	Melody from ms. 21 with slight variations.	<i>con spirito</i> Trumpet reenters.
109-126	<i>Tempo I (Allegro vivo)</i>	Bi-tonal pitting C-major in the right hand and trumpet against G-flat pentatonic (minus E-flat) in the left hand. The pattern is transposed up a 4 th at ms. 115.	5/8 Opening material returns.	Muted trumpet plays as in the opening.
127-145	<i>Commodo e con eleganza</i>	Dissonances are largely replaced by triads in open voicings.	12/8 (4/4) An arpeggiated figure is introduced in ms. 127. A <i>cantabile</i> is melody introduced in ms. 130. The melody consists primarily of descending step-wise motion.	The piano begins this section alone. Unmuted trumpet reenters in ms. 130. Expressive variations in the tempo are indicated.
146-157	<i>Commodo e con eleganza</i>	Some dissonance is reintroduced. Ninth chords dominate the accompaniment	6/8 Beginning in ms. 150 a 2 against 3 effect is created between the soloist and accompaniment.	<i>grazia</i> The trumpet's melody is developed from the piano's accompaniment figure at ms. 127.
158-163	<i>Quasi allegro</i>	Ninth chords continue to dominate the texture.	2/4 A brief, lyrical phrase opening with an upward leap of an octave.	<i>Piano</i> The trumpet plays the melody as the piano moves

			The 2:3 effects momentarily cease.	in block chords.
164 - 188	<i>a tempo</i> (<i>Commodo e con eleganza</i>)	Seventh and ninth chords continue to dominate.	6/8 2 against 3 rhythmic patterns return.	Texture gradually shifts to the lighter character first heard at ms. 35.
189 - 198	<i>Piú animato</i>	The bi-tonality of the opening remains, but is not heard as clearly.	6/8 Similar to the piano's role in the opening measures, adapted to the new meter.	Trumpet plays a series of triple-tongued figures over the rolling piano accompaniment.
199 - 219	<i>Vivo</i>	Dominant 7 th chords dominate the texture	3/8 A four-measure phrase with the melody beginning on the second beat of the first two measures.	While playing three eighth-notes per measure the trumpet double-tongues every other pitch, hinting at conflicts of pitch sets and rhythm earlier in the piece.
220 - 229	<i>Vivo</i> Eighth-note remains constant from previous section.	Ninth chords as punctuation (ms. 220-222). A unique set of pitches with characteristics of the diminished scale. (224-228)	4/4 Following a brief flourish covering the range from B-flat ² to g, a soft, lyric phrase is stated over the piano's arpeggios. Groupings of seven notes to the beat are found in ms. 229.	<i>Forte</i> Crisp articulations are called for. (ms. 220-224) <i>Piano</i> Slurred (ms. 225-229)
230 -	<i>Vivo</i> (ms. 230-240)	Dissonance is reduced as the	2/4 The melody	Large intervals,

251	<i>Brillante</i> (ms. 241-247) <i>Poco rit.</i> 248-251)	composition moves to its conclusion, however many chords remain ambiguous.	incorporates figures similar to those seen in the <i>Giocoso</i> passages.	abrupt dynamic changes and multiple tonguing continue to challenge the player. The work ends with an optional two-octave leap ³ from c to c ³
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1949, 1950

René Defossez (1905-1988)

Recitativo e Allegro

Brussels: Gervan, 1943?.

A composition pupil of Rasse at the Liège Conservatory, René Defossez won the Belgian Prix de Rome for his cantata *Le vieux soudard* in 1935. On his return he was appointed professor of harmony at Liège and from 1946 to 1973 was professor of conducting at the Brussels Conservatory. In addition to his post at the *Théâtre Royal de la Monnaie*, guest conducting appearances took him throughout Europe and the United States.⁷⁵ Defossez remained active as a composer throughout his career; the Belgian

⁷⁵ Henri Vanhulst. "Defossez, René." In Grove Music Online. Oxford Music Online, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/07388> (accessed April 9, 2012).

Center for Music Documentation lists approximately 100 works by Defossez in a wide variety of genres.⁷⁶

Composed in 1943 for the *concours* of the Brussels Conservatory *Recitativo e Allegro* is an approximately seven minute work that may be played effectively on either the C or B-flat trumpet. The *Recitativo* is unmeasured, consisting of four phrases, each of which begins with an upward leap of a fifth that is followed by slightly different material in each instance. Although the trumpet remains in a comfortable register and dynamic range, a leap of two octaves and a major second from g to a² will challenge all performers.

Figure 40, *Recitativo e Allegro*, first two phrases.

The image displays a musical score for the first two phrases of 'Recitativo e Allegro'. The score is written for Trompette (Trumpet) and PIANO. The first system is labeled 'Recitativo' and includes tempo markings 'Lento Molto avanti' and 'Largo'. The second system is labeled 'Allegro' and includes tempo markings 'Tempo' and 'Molto rall.'. The score features various musical notations, including triplets, slurs, and dynamic markings such as 'f' and 'pp'. A 'sourdina' instruction is present above the trumpet staff in the second system, and a circled '1' is placed above the first measure of the second system. The piano part consists of block chords and rhythmic patterns.

⁷⁶ <http://www.cebedem.be/en/composers/d/61-defossez-rene>. Accessed February 6, 2012.

Following this brief passage, the meter is established as 5/4 for the *allegro*. Beginning in A-minor, the playful melody alternates between divisions of 3+2, 2+3, and on occasion 2+2+1. The sparse accompaniment provides rhythmic support for the shifting pulse. Beginning at measure 20, 3/4 measures are interjected and the key shifts to B-minor for a light *scherzando* passage. Bitonality is briefly seen in measures 43-47 when the trumpet's repeated leaps from e-flat¹ to b-flat¹ are harmonized by an E-dominant ninth chord.

Figure 41, *Recitativo e Allegro*, ms. 1-15

The musical score is presented in three systems. Each system contains a vocal line (top staff) and a piano accompaniment (bottom staff). The tempo markings are *Molto allegro* and *Molto moderato*. The piano accompaniment features a slurred, flowing melody in the right hand and a more staccato style in the left hand. Dynamics include *f*, *dim.*, *pp*, *p*, *cresc.*, and *f*. There are also markings for '3' and '4' indicating triplets and a fourth note respectively.

A harmonically ambiguous piano interlude gradually shifts the style to a slurred, flowing *lento* melody. In addition to the changes of tempo, articulation and dynamics Defossez solidly grounds this melody in A-flat major. Following this brief passage, the piano returns to a more staccato style of articulation for a brief transition back to the

allegro theme which is heard in B-flat major and G-minor before returning to A-minor. A variant of the *scherzando* theme in C-sharp minor leads the trumpet to a sustained B². A final statement of the *allegro* theme ascends to C³ twice in rapid succession as the piece concludes.

Although unknown in the United States, *Recitativo e Allegro* remains in print and appears on the syllabus for the examination of Great Britain’s Association Board of the Royal Schools of Music. As an option for the highest level exam, Grade 8, Defossez’s work is placed alongside such well-known pieces as Höhne’s *Slavonic Fantasy*, Barat’s *Andante et Scherzo* and the final movement of Hubeau’s *Sonata*.⁷⁷ This points to an enduring level of popularity in Europe and suggest that this piece merits consideration as an addition to our repertoire in the United States.

Structural Analysis of *Recitativo e Allegro*

By

René Defossez

Ms	Tempo	Harmonic/Tonal	Melodic/Rhythmic	Texture, Articulation, Dynamics
Unmetered recitative	<i>Lento</i>	A-minor. Some dissonance is employed, for example at rehearsal number 3 where a d ² in the trumpet is harmonized	The melody begins with an ascending fifth that will remain prominent throughout the composition.	While the trumpet part remains in a comfortable register, a challenging leap of two octaves and a step from g to a ² is found shortly after

⁷⁷ http://www.abrsm.org/regions/fileadmin/user_upload/syllabuses/trumpetComplete10.pdf Accessed February 7, 2012.

		by an A-flat major sonority.		rehearsal number 1.
1-19	<i>Molto allegro</i>	A-minor	5/4 that is divided as both 3+2 and 2+3 and occasionally 2+2+1. The ascending fifth from the recitative also opens the <i>allegro</i> melody.	The melody is played <i>forte</i> with occasional echoes at <i>piano</i> . The accompaniment is sparse much of the time.
20-47	<i>Scherzando</i>	B-minor Bi-tonality is seen briefly from ms. 43-47 when the trumpet's repeated leaps from e-flat ¹ to b-flat ¹ is harmonized by an E-dominant ninth chord.	3/4 measures are occasionally introduced however 5/4 continues to dominate. The <i>Scherzando</i> theme moves primarily by step.	<i>Piano</i> The accompaniment remains sparse much of the time.
48-55	<i>Scherzando</i>	A-minor	5/4 Brief return of the <i>Allegro</i> theme. A fermata is placed on the last note in each measure.	The piano plays 53-55 alone.
56-77	<i>a tempo</i>	Ambiguous with frequent use of dissonance.	3/4 The melody moves primarily by step with periodic leaps of a third.	Piano interlude.
78-114	<i>ma poco più lento</i>	A-flat major The ambiguity of the interlude is replaced by more functional harmonizations.	6/8 Phrase lengths vary with frequently and 2:3 rhythmic effects are employed. Stepwise motion is again emphasized.	<i>ben cantando piano</i> The staccato articulation employed until this point is replaced with long slurred phrases. Ms. 106-114 are a piano interlude transitioning

				back to the <i>Molto allegro</i> .
115-133	<i>Molto allegro</i>	B-flat major/G-minor Returning to A-minor in measure 123.	5/4 A return to the <i>Molto allegro</i> material.	<i>Forte</i> and <i>piano</i> are alternated abruptly. Staccato articulations are specified. The sparse accompaniment returns.
134-158	<i>Molto allegro</i>	C-sharp minor (ms. 140-154)	5/4 A variant of the <i>Scherzando</i> melody. The <i>Molto allegro</i> melody returns in ms. 155.	<i>Piano</i> A light staccato style is appropriate. The passage gains intensity as the trumpet builds to a sustained b ² in ms. 153.
159-166	<i>Molto allegro</i>	A-minor	5/4 A variant of the <i>Molto allegro</i> melody	The trumpet ascends to c ³ twice in the concluding measures.

1950

Léon Jongen (1884-1969)

Cadence & Rigodon

Brussels: Éditions Musicales Brogneaux, 1934.

Dedicated “à Monsieur Franz Wangermée, Professeur au Conservatoire Royal de Bruxelles.”

The younger brother of Joseph Jongen, Léon Jongen also studied at the Liège Conservatory and was a winner of the Belgian *Prix de Rome*. Following travels in

South America and North Africa he spent nine years in East Asia, including two as conductor of the Tonkin Opera, Hanoi. Upon his return to Belgium he was appointed professor of fugue at the Brussels Conservatory, where he succeeded his brother as director, serving in this role from 1939 to 1945. Influenced by his extensive travels, his works sometimes show an influence of exoticism alongside his eccentric and mischievous side.⁷⁸

Composed for the 1934 *concours* of the Brussels Conservatory, *Cadence & Rigodon* consists of an opening cadenza-like section and a lively 2/4 dance unified by the repeated use of a three-note fragment of the chromatic scale. Often tonally ambiguous, pedal points are frequently used to create a sense of key. This is observed in the introduction, where a d^1 is repeatedly sounded as a series of first diminished and then major chords pass above. The descending chromatic triplet is first heard in measure 9 and serves as the basis for much of the following cadenza. The trumpet continues the cadenza supported by the piano until measure 32. At this point the duo returns to the opening material, with the trumpet now playing the upper line of the melody. Six against four rhythmic groupings between the trumpet and the piano are seen several times in this passage. The *Cadence* concludes with the trumpet performing a challenging triple-tongued passage that gradually accelerates into the *Rigodon*.

⁷⁸ Henri Vanhulst and John Scott Whiteley. "Jongen, Léon." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/14473> (accessed February 26, 2012). For a more complete list of works see: <http://www.cebedem.be/en/composers/j/87-jongen-leon>.

Figure 42, *Cadence & Rigodon*, ms. 1-20.

The musical score is for a piano piece in 3/4 time, marked **MOLTO MAESTOSO**. It begins with a **PIANO** dynamic and *f e marcato* articulation. The first system (measures 1-4) features a right hand with complex chords and triplets, and a left hand with a steady eighth-note accompaniment. The second system (measures 5-8) includes a *dim. molto* marking and a **f rinf.** dynamic. The third system (measures 9-12) is marked **Ad Libitum** and **LENTO**, with a *rit.* marking and a **M.D.** (Messa di Voce) instruction. The fourth system (measures 13-16) shows a *long* marking and a circled **A**. The fifth system (measures 17-20) is marked *dolce* and features circled **B** markings. The score is filled with various musical notations including triplets, slurs, and dynamic markings.

The *Rigodon* is introduced in measure 41 by the pianist's left hand as the right plays a tremolo from a^1 to a^2 , which creates a sense of stability in this tonally ambiguous section. The trumpet states the full eight-measure theme beginning in measure 53 as the

piano plays a series of third-inversion seventh chords, a voicing that will be heard repeatedly for the remainder of the work. Following the initial statement of the theme, the performers begin a dialogue, passing fragments of the theme back and forth. The dialogue is broken by a rhythmically challenging passage that combines the harmonic material of the opening with the descending chromatic scale figure.

Figure 43, *Cadence & Rigodon*, ms. 53-65.

The image displays a musical score for two systems, each consisting of a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The first system (measures 53-65) features a vocal line starting with a piano (*p*) dynamic and a piano accompaniment marked *p ma marc.* The piano accompaniment consists of a series of third-inversion seventh chords. The second system (measures 66-72) features a vocal line starting with a piano (*p*) dynamic and a piano accompaniment marked *rinf.* The piano accompaniment includes a descending chromatic scale figure in the right hand and a bass line with chords.

Figure 44, *Cadence & Rigodon*, ms. 96- 107.

The exchange between the performers resumes at measure 108, now anchored by an ostinato between A^1 and A. By measure 119, the ostinato has ceased, and at measure 128 the accompaniment shifts to favor whole-tone chords. Over this background the trumpet plays a long highly chromatic line. The *rigodon* theme returns in measure 149 as the accompaniment shifts to favor diminished chords. The dissonance is greatly reduced at measure 172 as the trumpet restates the complete theme. The third-inversion seventh chords again become more prominent in the texture. The dissonance continues to increase gradually until measure 198, when the accompaniment abruptly returns to consonant harmonies. In the closing measures the trumpet is asked to repeatedly ascend to an a^2 , including a triple tongued figure on this pitch in the penultimate measure. The pitches E-flat and B-flat accompany the

sustained a², creating a feeling of tension that is released with the final chord D₁ – A₁ –

D.

Structural Analysis of Cadence & Rigodon

By

Léon Jongen

Ms	Tempo	Harmonic/Tonal	Melodic/Rhythmic	Texture, Articulation, Dynamics
1-7	<i>Molto Maestoso</i>	Repeated d ¹ used as pedal point. In ms 1-3 diminished chords are played above. In ms 4-7 major triads.	3/4 The opening melody has a martial character. A 6:4 rhythmic grouping which will reappear later in the work is first heard in ms 2.	<i>Forte</i> <i>Marcato</i> Piano alone
8-17	<i>Lento</i> <i>Ad libitum</i>	The pitch d ¹ remains prominent.	The cadenza is largely constructed around a triplet descending the chromatic scale.	Trumpet cadenza
18-22	<i>Lento</i>	Repeated d ¹ used as pedal point. Diminished chords played above as in ms 1-3.	A lyrical melody employing the chromatic figure is played above the restatement of the opening measures.	<i>Dolce</i> The trumpet plays only when the piano is sustaining pitches, affording the soloist a great deal of freedom.
23-31	<i>Lento</i>	Sustained B diminished with added 6 th (23-24) Sustained E-flat dominant 9 th minus 3 rd (26-30)	The descending triplet pattern remains prominent.	<i>Fieramente</i> (ms 23-24) <i>Lento</i> (ms 25-31) Double tonguing is

				briefly employed.
32-38	<i>Lento</i>	Repeated d ¹ used as pedal point. In ms 32-33 diminished chords are played above. In ms 33-37 major triads. A sustained quintal chord built on g is arrived at in ms. 38.	The 6:4 pattern returns in ms 33-37.	<i>Tranquilo</i> The trumpet plays the melodic line that was initially the upper voice of the piano part.
39-40			A series of sextuplets rising and falling twice from d ¹ to a ² .	<i>Poco a poco e stringendo</i> A challenging triple-tongued passage for the trumpet alone.
41-53	<i>Giocoso</i>	Tonally ambiguous, anchored by a repeated a ² in the upper voice.	The opening of the <i>rigodon</i> theme is heard.	Piano alone.
53-70	<i>Giocoso</i>	Seventh or ninth chords in third inversion are heard frequently for the remainder of the piece. This voicing is introduced in ms 53.	The full eight measure <i>rigodon</i> theme is heard. It is characterized up an upward leap of a fourth followed by stepwise motion.	<i>Piano</i> The trumpet states the theme as the piano recedes playing primarily on upbeats.
71-79	<i>Giocoso</i>	A B minor ninth chord is sustained from ms 71-74.	A fragment of the <i>rigodon</i> theme is extended.	<i>Piano</i> Triple-tonguing is employed.
80-95	<i>Giocoso</i>	Third inversion B-flat dominant seventh chords dominate the texture. Dissonance increases from ms 88-95.	The opening of the <i>rigodon</i> theme returns along with the fragment heard from ms. 71-79.	<i>Piano</i> The piano states the opening <i>rigodon</i> theme and is answered by the trumpet

				playing fragments from ms. 71-79.
96-106	<i>Meno mosso</i>	The harmonies from ms. 1-3 return in a revoiced form.	A descending whole-tone scale figure gradually compresses to transform into the chromatic pattern in ms. 96. 3:2, 5:4 and 6:4 rhythmic devices are used.	<i>Forte</i> Gradually decreasing to <i>pianissimo</i> .
107-127	<i>Giocoso</i>	An ostinato alternating between A ₁ and A occurs from ms 107-118.	Chromatic triplets are heavily used. Occasionally ascending rather than descending. The <i>rigodon</i> theme returns at ms 120.	<i>Leggiero</i> The trumpet and piano frequently are scored in a call and response fashion.
128-134	<i>Giocoso</i>	A whole-tone cluster B-flat, C, D sounds from 128-132.	The descending chromatic figure continues.	<i>Ben mesurato</i>
135-148	<i>Giocoso</i>	A whole-tone cluster G-flat, A-flat, B-flat, C sounds from 140.	A highly chromatic line ascends and descends twice.	<i>Dolce, espressivo</i> The trumpet plays the melody against sustained chords in the piano.
149-171	<i>Giocoso</i>	Sustained diminished and whole-tone chords dominate.	Both the <i>rigodon</i> melody and descending chromatic figure are present.	The call and response dialogue continues.
172-189	<i>Giocoso</i>	Primarily D major (ms 172-177). Increased dissonance from ms 178-187.	The <i>rigodon</i> melody returns in ms 174.	The piano returns to an accompanying roll. The trumpet plays alone in ms 188-

				189.
190 -	<i>Giocoso</i>	Dissonant chords built over repeated A ₁ (ms 192-197) D major (ms 199-209)	Final return of the <i>rigodon</i> theme.	<i>Forte</i> The trumpet ascends repeatedly to a ² in the final measures.

1950

Léon Stekke (1904-1970)

Concerto, Op. 17 *pour Trompette en Si^b ou en Ut et Orchestre ou Piano*

Brussels: Editions Brogneaux, 1938.

Dedicated “*Amicalement à Monsieur Franz Wangermée, Professeur au Conservatoire Royal de Bruxelles.*”

Born in the Walloon city of Soignies, Léon Stekke entered the Royal Conservatory in Brussels at the age of sixteen, where he studied with Joseph Jongen and Paul Gilson.⁷⁹ He served as director of *l’Ecole de Musique Saint-Gilles* in the 1930s before joining the faculty of the Brussels Conservatory in 1942.⁸⁰ In a highly positive review of his accomplishments published in 1935, his *Fantaisie Rapsodique* for orchestra (op. 7), *Prelude et Danse* for clarinet and orchestra (op. 12), *Récit de la Nativité* for bass and orchestra (op. 13), *Concertino* for trumpet and orchestra (op. 15), and “In Memoriam” for male choir (op. 16) are cited as his most significant works to

⁷⁹ Nicolas Slonimsky, *Baker’s Biographical Dictionary of Musicians*, 8th ed., s.v. Stekke, Leon.

⁸⁰ Jean Chausse, “*Saint-Gilles (Bruxelles) Orchestre Philharmonique de St.-Gilles,*” *La Revue Musicale Belge* 12 no. 24 (20 December 1936), 13.

date. He is described as a neoromantic whose works have “good character and a well-defined form.”⁸¹

The opening *allegro marcato* in a spirited 7/8 is heavily infused with intervals of a fourth in both the melody and harmony, frequently with one pitch lowered by an octave. While the key signature remains in four flats, a clear sense of functional harmony is avoided. In addition to the challenge of negotiating the frequently angular melody at the indicated tempo of quarter note = 112-116, the trumpeter must possess fluid articulation and a high degree of agility to execute passages such as those in measures 29-36.

⁸¹ Martial Dury, “Léon Stekke,” *La Revue Musicale Belge* 11 no. 24 (20 December 1935), 1-2.

Figure 45, Concerto, ms. 1-9.

Léon STEKKE
Op. 17.
(Juillet 1937)

ALLEGRO MARCATO (♩ = 112 - 116 environ)

ALLEGRO MARCATO (♩ = 112 - 116 environ)

pp misterioso ma marc. *pp* leggerio a poco a poco *cresc.*

tremolando

Solo *mf* legg. con spirito

molto *sfz* > *mf* subito leggerio e con spirito

sfz > *mf* *cresc.*

sfz *mf* *subito* *cresc.*

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Figure 46, Concerto, ms. 28-36.

poco rit *a Tempo* *legg.*

poco mf e legg. *sfz*

mf legato molto cantabile *poco f marc e poco a poco*

molto cresc *f marc.* *legg.* *sfz*

f con spirito *sfz* *Solo* *mf poco a poco cresc*

In the 69th measure, a complete change of style is called for as the meter shifts to 4/4 and the tempo is described as, “*andante* (tempo blues: quarter note = 92-96).” The muted trumpet is instructed to play two “bluesy” phrases “distantly” as the piece segues to a “*moderato* (tempo blues negro spirituals, quarter note = 100-104)” in A-major with many chromatic inflections to create the desired blues sound. In measure 92 the key shifts to D-flat as the trumpet continues its melody.

Figure 47, *Concerto*, ms. 68-74.

The image displays a musical score for a concerto, specifically measures 68-74. The score is written for trumpet and piano. The top system shows the trumpet part, which begins with a circled '5' and the tempo marking 'ANDANTE (Tempo blues: ♩=92-96)'. The piano part is marked 'allargando' and 'pp misterioso a poco marc.'. The bottom system is marked 'PIU LENTO (♩=69-72) con sordino at tres lointain' and 'p con spirito e espressione'. It includes a section with 'molto rall. e dim.' and 'pp perdendosi', and another section with 'A Tempo del ANDANTE' and 'meno P en dehors'. The score is in 4/4 time and features a change in tempo and style at measure 69.

The tranquility is shattered by the *fortissimo* entrance of the unmuted trumpet playing an acrobatic phrase spanning two octaves in a brief period of time. This leads the ensemble into a cut-time *allegretto* that rapidly transforms into a fox trot. In both

this passage and the preceding blues, instructions to the performer at the end of the piece instruct the trumpeter to use a suitable vibrato for the specified style. The opening 7/8 material is restated by the piano in measure 163; when the trumpet reenters it is given a more technically challenging version of the material. As the work speeds to its conclusion, the meter shifts to 2/4 as the trumpet plays a series of rapid triple-tongued passages before returning to 7/8 for the final flourish from the trumpet. Stekke again specifies that that a wide vibrato be used on the final note.

Although no longer performed, Stekke's *Concerto* points to the considerable fluency that Belgian trumpeters had achieved by the 1930s. While some aspects of the composition might not appeal to contemporary audiences, it would prove a formidable challenge for present-day musicians.

Structural Analysis of Concerto, op 17

By

Léon Stekke

Ms	Tempo	Harmonic/Tonal	Melodic/Rhythmic	Texture, Articulation, Dynamics
1-21	<i>Allegro Marcato</i> (quarter note = 112-116)	Key signature of four flats, however the frequent uses of quartal harmonies weaken any traditional sense of being in a given key.	7/8 (2/4 + 3/8) Series of fourths dominate the melody, often with the second pitch lowered an octave.	<i>Leggiero con spirito</i> <i>Pianissimo</i> growing to <i>forte</i> . The pianist is instructed to play, <i>mistéfioso ma marcato</i>

22-56	<i>Allegro Marcato</i> (quarter note = 112-116)	Key signature of four flats, however the frequent uses of quartal harmonies weaken any traditional sense of being in a given key.	The opening phrase is presented at a variety of pitch levels.	<i>Leggiero con spirito</i> A development section calling for increasing feats of agility from the trumpet.
57-68	<i>Allegro Marcato</i> (quarter note = 112-116)	A-flat dominant seventh sonorities are frequently heard.	A new melody is introduced, the descending fourth remains prominent. Syncopations become more common.	<i>Molto marcato</i>
69-80	<i>Andante</i> Tempo blues (Quarter note = 92-96) <i>Piu lento</i> (Quarter note = 69-72)	Key signature of four flats, however the frequent uses of quartal harmonies weaken any traditional sense of being in a given key.	4/4 The melody becomes more linear and chromatic.	<i>Piu lento</i> The trumpeter is instructed to play muted, with a vibrato characteristic of jazz or “negro spirituals”
81-111	<i>Moderato</i> (quarter note = 100-104)	A (ms. 81-91) D-flat (ms. 92-111)	The angular lines of the opening <i>Allegro</i> are replaced by a blues-influenced melody with many syncopations.	<i>Cantabile</i> The trumpet continues in the muted jazz style.
112-129	<i>Poco piu animato</i> <i>Piu vivo</i> (quarter note = 120) <i>Allegretto</i> <i>Piu vivo</i> <i>Allegretto</i>	Key signature remains five flats; however a clear sense of key is avoided.	4/4 5/4 Cut-time An elaboration of the preceding material.	<i>Marcato ma leggiero</i> Facile technique is required to execute this passage. The trumpet is no longer muted
130-	Fox trot	D-flat with many	Cut-time	The

162	(half-note equals 108-112)	alterations.	The melody is reminiscent of popular songs of the 1930s.	trumpeter is again reminded to use a suitable vibrato for a fox trot.
163-187	<i>Allegro marcato</i> (quarter note 112-116)	Key signature of four flats, however the frequent uses of quartal harmonies weaken any traditional sense of being in a given key.	7/8 A return of the opening material.	After the piano reintroduces the theme the trumpet performs an elaborated, acrobatic passage drawn from the material at ms. 11 and following.
188-197	<i>Allegro marcato</i>	A dominant seventh sonority are frequently heard.	7/8 A return of the material from ms. 57.	<i>Molto marcato</i>
198-221	<i>Piu Allegro</i> (quarter note=116-120)	A-flats begin to predominate in the lowest voice.	2/4 The melody is primarily a development of the triple-tongued figure first heard at measure 30.	The trumpeter is required to flutter and triple-tongue fluently throughout this passage.
222-229	<i>Tempo vivo e stringendo</i>	An A-flat pedal point anchors the concluding measures.	7/8 The material from ms. 114 returns.	A final flourish from the trumpet The trumpeter is instructed to play the final three measures with an “open” (wide) vibrato to give the finale the

				required “jazz tinge.”
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1959

Jean Absil (1893-1974)

Contes

1. *Conte Héroïque*
2. *Conte Slave*
3. *Conte Funambulesque*

Heerenveen, Holland: De Haske, 1993.

Born near the border of the Walloon and Flemish regions of Belgium, Jean Absil was first trained as an organist in the Walloon cities of Bonsecours and Tournai before attending the Brussels Conservatory, where he earned first prizes in organ and harmony in 1916 and in counterpoint and fugue in 1917. His formal composition studies with Paul Gilson (1920-22) were later supplemented by his own immersion in the music of Milhaud, Hindemith, and Schoenberg. In an essay defending his works, Absil declared the distinction between consonance and dissonance to be meaningless.⁸² His compositions are frequently polytonal and polymodal, with the intervals of the tritone and diminished octave being favored. Changes of meter and duple against triple rhythms are common features of Absil’s compositions.⁸³ An extremely challenging seven minute long work in three brief movements, *Contes* (“Tales” or “Stories”) exhibits all these traits.

⁸² Jean Absil, *Postulats de la musique contemporaine*. (Huy, Belgium, 1937). Quoted in Henri Vanhulst, "Absil, Jean." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/00068> (accessed January 26, 2012).

⁸³ Henri Vanhulst, "Absil, Jean." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/00068> (accessed January 26, 2012).

I. Conte Héroïque

Absil immediately creates the heroic style of this movement with a thundering piano entrance and a trumpet fanfare incorporating his characteristic use of the tritone. The passage ascends to a c-sharp³, *piano*, and includes the first of many passages that challenge the trumpeter's articulation skills. After this twelve-measure introduction an *allegro moderato ma energico*, tests the trumpeter's accuracy with an angular melody incorporating both the tritone and diminished octave. Performing this line accurately is made more challenging by numerous clashes between the melody and accompaniment. A brief *cantabile* passage completes the melodic material of this movement.

Figure 48, *Conte Héroïque*, ms 1-28.

I. CONTE HÉROÏQUE

The musical score for "Conte Héroïque" is presented in a multi-system format. It begins with a **Trompete en Ut** part and a piano accompaniment. The first system is marked **Allegro Moderato** and includes dynamic markings *ff* and *pp*. The second system is marked **Lento** and includes the instruction *con sordini*. The third system is marked **Vivo** and includes the instruction *senza sord.*. The fourth system is marked **Lento Maestoso** and **Poco piu mosso**, with a **stin-** marking. The fifth system is marked **Allegro Moderato ma energico.** and includes dynamic markings *ff*, *f*, and *mf*. The score includes various musical notations such as triplets, sixteenth notes, and dynamic markings like *gendo poco a poco* and *mf*.

Following the *cantabile* section, the trumpet plays a melody related to the opening material before the *allegro Moderato* theme reappears at measure 48. This theme gives way for a brief return of the *cantabile* style before the movement returns to the introductory material for its conclusion.

Structural Analysis of Conte Héroïque

by

Jean Absil

Ms	Tempo	Harmonic/Tonal	Melodic/Rhythmic	Texture, Articulation, Dynamics
1-12	<i>Allegro moderato</i> <i>Lento</i> <i>Poco piu mosso</i>	Although some traditional chords structures are seen, Absil's use of dissonance and polytonality make most labels of little value.	Primarily 3/4 and 2/4. The tritone is frequently used as a melodic interval.	Cadenza-like introduction. The trumpet is immediately challenged by playing to a c-sharp ³ , <i>piano</i> and muted as well as difficult multiple tonguing patterns.
13-28 (Rehearsal A)	<i>Allegro moderato ma energico</i>	Major triads that clash with the melody are frequently used.	2/4 In addition to the tritone the diminished octave if frequently used as a melodic interval.	<i>Forte</i> The accompaniment alternates between passage played <i>staccato</i> and slurred.
29-36 (Rehearsal B)	<i>Poco meno-Cantabile</i>	The pitches: E-flat, B-flat, G, B-flat, C-sharp, E, and A are sounded one at a time as septuplets on each beat. This pattern recurs at other pitch levels.	The angular melody heard to this point is replaced by a simple ascending line in longer note values.	<i>Piano</i> A complete and abrupt change of texture and register.
37-62	<i>Allegro moderato</i>	Tritone and other dissonances frequently used in harmony.	2/4 Melody is related to opening material. The theme from ms. 13 reappears at ms. 48.	A wide and frequently shifting dynamic range is called for.
63-66 (Rehearsal	<i>Poco meno-</i>	The septuplet pattern returns.	Partial recapitulation of	<i>Piano</i> A complete and

D)	<i>Cantabile</i>		melody from ms. 29.	abrupt change of texture. In addition to the dynamic change, the trumpet switches from articulating each note to slurring.
67-80	<i>Vivo</i> <i>Maestoso</i> <i>Vivo</i>	Level of dissonance is greatly reduced. Open fifths are common.	Closing material is derived from introduction.	Concludes <i>fortissimo</i> on a C-major triad.

II. Conte Slave

This brief *andantino* movement, while not calling for the advanced technique of *Conte Héroïque*, affords the trumpeter a chance to display a more lyrical, expressive style. Although it is primarily in 2/4 the composer periodically includes a measure of 2½/4 (5/8) or shifts an accompaniment figure metrically to create unexpected changes in the pulse. The interval of a minor third appears frequently in the melody, suggesting that Absil is working from modal permutations of the harmonic minor scale.

Figure 48, *Conte Slave*, ms. 1-14.

II. CONTE SLAVE

Andantino

The musical score for "Conte Slave" is presented in three systems. The first system begins with a vocal line in 2/4 time, marked *p*. The piano accompaniment starts with a *f* dynamic. The second system continues the vocal melody, marked *mp*, and the piano accompaniment features *mf* and *f* dynamics. The third system concludes with a vocal phrase marked *p* and a piano accompaniment marked *mf*. The piece ends with a final chord in the piano part.

Measure 17 brings a complete change of style as the trumpet shifts to a *cantabile* melody in the key of C-major/A-minor and the piano replaces staccato chords with rolling arpeggios, pedaled every two measures. Following a return of the opening material at measure 41, a third melody is introduced in measure 53. While the trumpet remains in a *legato* style the lowest voice of the accompaniment plays a more accented line that shifts metrically within the measure as the time signature alternates between

2/4 and 3/4, creating an irregular syncopated effect. The movement concludes with a final return of the initial melody.

Figure 49, *Conte Slave*, ms. 50-64.

The musical score for 'Conte Slave' (ms. 50-64) is presented in four systems. The first system begins with a boxed 'C' above the staff, indicating a C-section. The score is written for voice and piano. The voice part features a melodic line with various rhythmic values and dynamics, including *mp* and *f*. The piano accompaniment consists of two staves (treble and bass clef) with complex rhythmic patterns, including sixteenth-note runs and chords. Dynamics for the piano range from *mf* to *f*. The second system continues the piano accompaniment with sixteenth-note patterns and includes a *p* dynamic marking. The third system shows the voice part with a *p* dynamic and the piano accompaniment with sixteenth-note runs and a *p* dynamic. The fourth system concludes the piece with a final return of the initial melody in the voice part, marked *f*, and the piano accompaniment with sixteenth-note runs and a *p* dynamic. The score includes various time signatures such as 2/4, 3/4, 2 1/2, and 2 3/4.

Structural Analysis of Conte Slave

by

Jean Absil

Ms	Tempo	Harmonic/Tonal	Melodic/Rhythmic	Texture, Articulation, Dynamics
1-16	<i>Andantino</i>	Bass line frequently moves chromatically while the Tritone is heard in most chords.	2/4 with occasional measures of 2½ /4 Frequent use of minor thirds in the melody suggests modes of the harmonic minor scale.	<i>Piano</i> Staccato frequently indicated. The light texture provides relief from the tensions of the first movement.
17-40 (rehearsal A)	<i>Andantino</i>	The chordal accompaniment is replaced by a series of arpeggios which often fit within nineteenth-century harmonic practice.	2/4 The modal melody is replaced by a theme in C-major/A-minor.	<i>Molto cantabile e espressivo</i> <i>Mezzo-forte</i> The piano pedals the arpeggios and the trumpet is instructed to slur.
41-52 (rehearsal B)	<i>Andantino</i>	Return of material from ms. 1-16.	Return of material from ms. 1-16.	Return of material from ms. 1-16.
53-67 (rehearsal C)	<i>Andantino</i>	Less dissonance, in large part because of a lighter texture that calls for only two pitches at a time in the piano.	2/4 and 3/4 New theme. The descending minor third is frequently employed.	The accompaniment consists of two independent lines, a steady string of sixteenth note triplets and an eighth note figure that shifts metrically to

				create and unsettling effect.
68-80	<i>Andantino</i>	Return of material from ms. 1-16.	Return of material from ms. 1-16.	<i>Piano</i> The trumpet is muted for the final return of the opening material. The piano concludes the movement with a brief chorale style passage that closes on a slightly dissonant chord.

III. *Conte Funambulesque* (Acrobatic)

Absil puts both performers through a gymnastic workout in the final movement, scored in a fast (dotted quarter note = 144) 15/8 meter, normally divided 6/8 + 9/8.

While the trumpet plays a jig-like melody, the piano is often at odds, playing an accompaniment with duple subdivisions. Harmonically, the accompaniment also repeatedly clashes with the melody; at times a series of unresolved diminished chords occurs. A singing *molto espressivo* melody appears at measure 14, pitting the trumpet's primarily binary rhythm against the accompaniment's 15/8 pulse.

Figure 50, *Conte Funambulesque*, ms. 1-16.

III. CONTE FUNAMBULESQUE

Vivo (♩. = 144 environ)

The musical score is written for piano and consists of five systems of staves. The first system includes a vocal line and a grand staff (treble and bass clefs). The grand staff begins with a *ff* dynamic and features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The second system continues the grand staff with a *p* dynamic in the vocal line and a triplet of eighth notes in the right hand. The third system features a *mf* dynamic in the vocal line and a *f* dynamic in the right hand of the grand staff. The fourth system features a *p* dynamic in the vocal line and a *mf* dynamic in the right hand of the grand staff. The fifth system features a *p* dynamic in the vocal line and a *mf* dynamic in the right hand of the grand staff. The score includes various musical notations such as slurs, accents, and dynamic markings.

A *molto espressivo*

Following a brief flourish that tests the trumpeter's agility and breath control, the opening melody returns in measures 27-35. Beginning at measure 36, a new development is heard that calls for extremely fluid double tonguing and accuracy negotiating a series of tritone leaps. At measure 40, the trumpet states a simple ascending melody; however, duple against triple rhythms abound in the accompaniment, providing a sense of tension and propelling the work forward. The opening jig returns a final time at measure 48. As the movement hurls toward a conclusion, the trumpeter is called upon to play sustained trills on g^2 and $a\text{-flat}^2$ before a final double tongued *vivo subito* which climbs to c^3 . After a highly dissonant penultimate chord, the piece ends on a C-major triad.

Although slightly briefer and not requiring the same quantity of sustained upper-register playing as the better known *Concerto* of Charles Chaynes, which was used for the Paris Conservatory *concours* in 1956, *Contes* demands that the performer have

considerable technical resources at his or her disposal as well as the musicianship to perform difficult passages while the accompaniment is frequently at odds with the melody either harmonically or rhythmically.

Structural Analysis of Conte Funambulesque

by

Jean Absil

Ms	Tempo	Harmonic/Tonal	Melodic/Rhythmic	Texture, Articulation, Dynamics
1-12	<i>Vivo</i> (dotted quarter = 144)	Major and minor chords are common for the first six measures. From ms. 7 onward series of diminished chords that do not resolve are frequently used.	15/8 Normally divided as 6/8 + 9/8. The trumpet's melody is jig-like.	Dynamics range from <i>piano</i> to <i>forte</i> .
13-18	<i>Vivo</i> (dotted quarter = 144)	Degrees of consonance and dissonance alternate freely.	A more lyric melody Quarter notes are heard against the 15/8 pulse.	The melody begins in the trumpet's upper register. Dynamics range from <i>forte</i> to <i>pianissimo</i>
19-26	<i>Vivo</i> (dotted quarter = 144)	Accompaniment ranges from octaves to dissonant clusters.	The diminished octave is incorporated in the melodic line. Duple against triple meter effects are called for.	<i>Forte</i> and <i>Fortissimo</i> A challenging flourish for the trumpeter The long phrase, high and high

				volume will challenge the breath capacity of many players.
27-39	<i>Vivo</i> (dotted quarter = 144)	Return of the material from ms. 5.	Return of the material from ms. 5 with a new development at ms. 36. The tritone prominently heard in the melody.	Dynamics range from <i>piano</i> to <i>forte</i> .
40-47	<i>Vivo</i> (dotted quarter = 144)	Tritones and diminished chords are frequently used.	The challenging jig melody is replaced by a simple ascending line. Duple against triple meter effects are called for.	<i>Mezzo-forte</i> and <i>forte</i> .
48-58	<i>Vivo</i> (dotted quarter = 144)	Return of the material from ms. 5.	Return of the material from ms. 5 with a new development at ms. 55.	The trumpeter is challenged by sustained trills on G ² in ms. 55-56 and A ² in ms. 57.
59-60	<i>Vivo subito</i>	After a highly dissonant penultimate chord the work closes on a C-major triad.		A final virtuosic flourish from the trumpet ascending to C ³ .

CHAPTER FIVE

Conclusions

With this completed the survey of Belgian solo works for trumpet used at the Liège Conservatory in mind, what conclusions is it possible to draw regarding this repertoire? What value to contemporary performers does this repertoire offer?

Trumpeters frequently look to expand our repertoire by seeking out new works by contemporary composers, in some case commissioning them, or taking up composition themselves. While a handful of new works have become part of the standard literature in recent years, the variety and challenge of the Belgian literature suggests that a number of worthwhile pieces await rediscovery and a possible return to the studio and stage. The numerous performances of the 1939 *concours* work Bordes's *Divertissement* in the first half of the twentieth century suggests an enduring measure of popularity that encourages a re-examination. Poot's Concert Etude, which was also used in the *concours* of 1939, offers the highly accomplished trumpeter a fresh vehicle to display his or her virtuosity while remaining appealing to an audience.

To bring the challenges imposed on examinees in Liège into focus, consider the examination piece used that year at the Paris Conservatory, André Bloch's *Meou-Tan Yin (Fête des Pivoines)*. Built on an F pentatonic scale, this brief work presents few of the difficulties we observe in the pieces played at Liège in the same year. The range is more modest, the meter remains stable, the performer is not called upon to multiple tongue above the staff and the interaction between the performers is not as intricate. Admittedly, this work is not as challenging as some of the other Paris Conservatory

concoors works, however, the comparison does point to the skill of both the Belgian composers who created the works and the performers who played them.

Figure 51, Andre Bloch, *Meou-Tan Yin (Fête des Pivoines)*, ms. 1-31.

ANDRÉ BLOCH

Gai, Allègre (♩ = 72)

Trompette chromatique en ut

Piano

The musical score consists of two staves: Trompette chromatique en ut (top) and Piano (bottom). The tempo is marked 'Gai, Allègre' with a quarter note equal to 72 beats per minute. The key signature has one flat (B-flat). The piano part begins with a forte (f) dynamic and features a complex rhythmic pattern with many beamed notes. The trumpet part enters with a forte (f) dynamic and plays a melodic line. The score includes various musical notations such as slurs, accents, and repeat signs. The piano part has several 'Led.' (Ledero) markings, indicating a specific performance technique. The trumpet part has a circled '1' above it, likely indicating a first ending or a specific articulation. The score ends with a double bar line and repeat signs.

In spite of the merit of these works, two significant obstacles stand in the way of their gaining greater acceptance among trumpeters. First, many are difficult to purchase in North America. Robert King Music, which has the largest inventory of brass music in the country, currently lists only two of the works discussed here in their catalog. Some of the pieces may be available from the Center for Belgian Music Documentation in Brussels; however this is almost entirely unknown. Second, new works tend to enter our repertoire only after a well-known performer has begun to perform them regularly or record them. For example, Eric Ewazen's works have been championed by Chris Gekker, formerly of the American Brass Quintet. Phillip Smith of the New York Philharmonic frequently performs Joseph Turrin's compositions, first recording the now well-known *Caprice* in 1975. Anthony Plog recorded and performed his own works for twenty-five years before leaving the concert stage in 2001 to focus on composition. Without first gaining the attention of a prominent performer, any unfamiliar work will experience difficulty earning a place in the repertoire.

The works at the Liège Conservatory represent only a fraction of what may be available. All of the pieces discussed in this paper were composed for either the Liège or Brussels Conservatory. In Belgium alone the conservatories of Gent and Antwerp no doubt have their own repertoires awaiting investigation and performance. One of the original roles of the conservatory was to function as a "conservator" of national or regional styles,⁸⁴ a goal achieved, in part, by requirements to include works by native composers in examinations and auditions. These forgotten *concours* works of

⁸⁴ William Weber, et al. "Conservatories." In Grove Music Online. Oxford Music Online, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/41225> (accessed March 23, 2012).

conservatories across Europe have the potential to greatly expand our existing repertoire.

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