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MORCEAUX DE CONCOURS POUR TROMPETTE ET CORNET, CONTEST PIECES OF THE PARIS CONSERVATORY 1835-1999

A Major Document

SUBMITTED TO THE GRADUATE FACULTY

In partial fulfillment of the requirements for the

degree of

DOCTOR OF MUSICAL ARTS

By

Frank Edward Romero
Norman, Oklahoma
2001

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MORCEAU DE CONCOURS POUR TROMPETTE ET CORNET,
CONTEST PIECES OF THE PARIS CONSERVATORY 1835-1999

A Major Document
APPROVED FOR THE SCHOOL OF MUSIC

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For

Debbie, from whom I draw my strength.

Sam and Jake, who made this possible.

Dad, who provided the desire.

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ABSTRACT

Since 1835, the *Conservatoire National Superior de Musique de Paris* has produced an abundance of trumpet literature in the form of studies and solos. The most popular of these was the Arban's Conservatory Method compiled by *Joseph Jean-Baptiste-Laurent Arban, professor du cornet*, 1869-1874, 1880-1889.[1] Although much has been written about the conservatory and the remarkable literature generated through this institution, the majority of the trumpet and cornet literature has generally been ignored. Robert Dale Olson, in his thesis, *The Development Of Modern Solo Trumpet Literature As Traced Through The Morceaux De Concours At The Paris Conservatory,* written in August, 1957, is one of two known compilations of the *concours* for the trumpet and cornet.[2] More recently, a doctoral dissertation by Mary Gillian MacKay, *Trumpet and Cornet Concours Music at the Paris Conservatoire, 1835-1925: The Development of Styles and Roles,* traces the development of the trumpet and cornet *concours* through 1925.

Many facts about the trumpet and cornet *concours* have been uncovered since Olson's thesis of 1957. Lost or misplaced manuscripts and documents have been found and archived in various libraries throughout Paris. MacKay's thesis is a comprehensive coverage of the early *concours*

[1] Joseph, Jean Baptiste Laurent Arban, *Arban's Complete Conservatory Method for Trumpet*, (New York: Carl Fisher Inc., 1936), 2.

[2] Robert Dale Olson, *The Development of Modern Solo Trumpet Literature as Traced Through The Morceaux de Concours at the Paris Conservatory*. (M.M. Thesis, University of North Texas, 1957).

but does not address any *concours* written after 1925.

Le Conservatoire National Supérieur de Musique de Paris celebrated its bicentennial in February of 1995. The festivities included an entire week devoted to concerts and programs celebrating the conservatory's history and production of a multitude of exemplary musicians and artists. It was during these festivities that a new facility was opened and dedicated. *Le Conservatoire National Supérieur de Musique de Paris* is now located at 209, *avenue Jean-Jaurès* at the *Parc de la Villette*: an area devoted to the arts, sciences and education. The facility houses two libraries: one at the conservatory, *Médiathéque Hector-Berlioz*, and one at the *Cité de la Musique, Médiathéque Pédagogique.*

Included is updated information concerning the *morceaux de concours*, available biographies of composers, and an updated history of the *conservatoire* and *concours* in relation to the trumpet and cornet. Included is a study of select solos and comparative changes in style and content brought about during the twentieth century.

The solos of the Paris Conservatory have had a tremendous impact upon the literature written for trumpet and cornet over the past century. Literature written for the modern piston trumpet and cornet was extremely sparse entering the twentieth century. Piston and rotary-valved instruments, not being fully developed until the second quarter of the nineteenth century, have had a relatively short period of maturation compared to many woodwind, string, and keyboard instruments. It was not until the latter part

of the nineteenth century that the cornet was considered worthy of solo literature; the trumpet was primarily used in orchestral settings.

Late nineteenth century and early twentieth century music written for the cornet and trumpet was welcomed by trumpet professors and musicians throughout the western world. As a result, the establishment of the *Concours de prix* produced a yearly solo (several solos were used more than once), written for each instrument (in addition to various studies), in an effort to raise the standard of performance at the conservatory. The trumpet class became part of the conservatory curriculum in 1833 with the first contest solo written for that instrument two years later. The cornet was not made part of the curriculum until 1869, and the contest for this instrument was held the very same year.[3]

In the early years, the *morceau de concours* was written by the *professeur du trompette ou cornet* at the conservatory. François-Georges-Auguste Dauverné became the first trumpet instructor at the Paris Conservatory. All *morceaux de concours* for *trompette* were written by Dauverné during his tenure (1833-1869). Several of his compositions were selected for the *concours* after his departure.[4]

Over the past century, the *Conservatoire National Supérieur de Musique* has produced a multitude of first rate solos for trumpet and cornet. The international trumpet community has been made aware of several

[3] Robert Dale Olson, *The Development of Modern Solo Trumpet Literature as Traced Through The Morceaux de Concours at the Paris Conservatory.* M.M. Thesis, University of North Texas, 1957. 49-52.

[4] d'Emmanuel Hondré, editor, *Le Conservatoire de Musique de Paris: regards sur une institution et son history*, (Paris: Louis-Jean, 1995), 290.

compositions which have made their way into various trumpet studios throughout the world and become staples in our libraries. Solos such as *Rustiques,* Bozza; *Quatre Variations sur le theme du Domenico Scarlatti,* Bitsch; and *Concerto,* Chaynes; are frequently performed in recital. Other solos such as *Strophes,* Weber; *Mobiles,* Rueff; and *Funky Studies,* Hurel; have not been as popular.

Much has been written of the Paris Conservatory and the *morceaux de concours.* Valuable background information for instruments such as clarinet, bassoon, and horn is readily available from various libraries across the United States. The bulk of the information needed for this particular study is at the source itself.

There are three main library holdings of documents for the Paris Conservatory and the *morceaux de concours. Le Bibliotéque National*, the national library located in Paris, contains manuscripts, letters, documents, and photographs pertaining to the conservatory since its inception in 1795. Information concerning the *morceaux de concours* for trumpet and cornet up through 1930 is archived at this location. *Médiathéque Hector-Berlioz, le bibliotéque du conservatoire*, is relocated at the new conservatory site at 209, *avenue Jean-Jaurès* at the *Parc de la Villette.* Additional documents, manuscripts, and published editions of the *morceaux de concours* are located in this library. The third site containing documentation concerning the Paris Conservatory is located at the *Cité de la Musique, Médiathéque Pédagogique.* This site is located directly across from the conservatory on

avenue Jean-Jaurés. *Cité de la Musique* also houses the *Museé de la Musique*, one of the largest collection of musical instruments in the world, organized to help visitors discover a history of music as exhibited by the collection.[5]

From published documents, there seem to be discrepancies of actual dates cited for the *morceaux de concours pour trompette et cornet*. Several sources were cross referenced before confirmation and documentation of dates. The writer visited the above libraries to gather pertinent and missing information concerning the solos of the conservatory, its history, and areas related to the completion of this document.

This document contains a comparative study and evaluation of selected *morceaux de concours* which relate requirements of the *concours*, styles, and manner of implementation in relation to the composers and *professeurs*. With a comprehensive study of the solos and an evaluation of that literature, we will track the musicianship of each composer, the abilities of the student performers, and the influences of the *professeurs*. With the employment of various *professeur du conservatoire* and changes of administration at the conservatory, there came about many alterations in requirements throughout the history of the *concours*. The writer will identify any changes and evaluate reasoning for any modification.

In 1979, due to a lack of funding at the conservatory and the cost for commissioning a new contest piece every year, administration elected to

[5] Gilles de Bure, *Le Cité de la Musique et le Parc de La Villette*, (Paris: Beaux Arts, 1996), 5.

rotate the commissioned piece among the various instruments.[6] Although officially the funding for the *morceaux de concours* was adjusted in 1979, records indicate that a new composition had been written and published for both trumpet and cornet several years after funding was no longer available from the conservatory.

Over the past two centuries, Paris has been engaged in several conflicts in government and a foreign occupation. Many documents archived by the *Bibliotéque National* were stored throughout Paris for safekeeping during World War II. Most of these documents have survived and have been returned to the *Bibliotéque National* but some still remain unaccounted for. Using previous documentation and viewing available sources, the writer was able to accumulate a comprehensive composite of related material, although some voids did exist.

A majority of the *morceaux de concours* have been published by numerous music publishers throughout Paris over the past two centuries. The writer sought all published material and purchased as many solos as were available. Many solos are currently out of print and various publishers have since gone out of business. The writer was able to view all the documents, published and non-published available at the *Bibliotéque National*, *Médiathéque Hector-Berlioz*, and *Cité de la Musique, Médiathéque Pédagogique.*

Throughout this process, the writer was able to compile a

[6] Susan J. Rekward, *The Horn at the Paris Conservatoire and its Morceaux de Concours to 1996*, (MA Thesis, University of North Texas, 1997), 21.

comprehensive chronological order of the *morceaux de concours pour trompette et cornet.* An evaluation of selected material, a brief biographical sketch of each composer, and an updated history of the conservatory and its *concours* for trumpet and cornet is also included. This document will serve as a resource for future study of the *morceaux de concours pour trompette et cornet.*

CHAPTER 1

LE CONSERVATOIRE NATIONAL SUP'ERIEUR DE MUSIQUE

Origins of the Conservatory

While the Paris Conservatory is considered to be one of the Premiér schools of music and musicians, the concept of the conservatory did not originate in France. The origins of *Le Conservatoire National de Musique* can be traced to the term which defines its existence and function. The idea of the conservatory is attributed to the Italian *conservatori*, or "*conservatorio*". This name applied to a type of charitable institution which cared for illegitimate, deserted, or destitute children; the "musically gifted young inmates were literally 'conserved' for the art of music and trained for musical service at church or court."[1] Although this practice eventually became the final result of some orphanages, music education was not a significant activity taken up by the institution.[2]

Our first documented evidence of music being introduced to these orphanages was in Naples circa 1590-1600 at the *Conservatorio dei Poveri de Gesú Cristo*. The children at the orphanage were encouraged to "search for alms for their own upkeep, and to go out into Naples singing litanies

[1] Joseph John Caringi, *The Clarinet Contest Solos of the Paris Conservatory; With a Performance Analysis of Selected Compositions* (PH.D. diss. Columbia University, 1963), 7, quoting Constant Pierre, *B. Sarrette et les Origines du Conservatoire National* (Paris: Delelain Fréres, 1895), 129-130.

[2] Susan J. Rekwark, *The Horn at the Paris Conservatoire and Its Morceaux De Concours to 1996*, (M.A.T. thesis, University of North Texas, 1997), 1.

and *laudi spirituali.*"[3] This activity proved to be profitable for both the children and the institution. The response from the community was so overwhelming that the orphanage began to receive requests for music to be performed at more formal activities such as weddings and public ceremonies in addition to their street appearances. It was also noted that the quality of music in the chapel services began to improve and to attract additional worshipers, adding to the finances of the church. This activity spread to Venice where the proprietors of the *Ospedale de Pietá* in Venice began to increase the size of its music collections and to add to its vocal staff by employing instrumental instructors to teach at its *conservatorio.*

Although the quality of music continued to improve in chapel services and a larger number of worshipers were attending services, the orphanages continued to struggle to keep up with financial obligations. The primary function of the *conservatorio* was to provide shelter, nourishment, and hospital services for the children. The additional expense of having to hire musicians and the rising cost of running the day-to-day activities of the orphanage resulted in a decision to begin soliciting fee-paying pupils. The role of the *conservatorio* changed to that of an educational institution. Many students continued to receive their education free of charge, but now there were those students who paid tuition, room, and board.[4]

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[3] Aline Pendleton, *"Education in Music", The New Grove Dictionary of Music and Musicians,* Stanley Sadie, ed. (London: Publishers, Ltd., 1980), vol. 6, 18.

[4] Susan J. Rekwark, *The Horn at the Paris Conservatoire and Its Morceaux De Concours to 1996,* (M.A.T. thesis, University of North Texas, 1997), 2.

The Neapolitan *Conservatorio Santa Maria di Loreto* began charging certain students for tuition and board as early as 1667, and by the late 17th century, an increasing demand arose for accommodations and additional professors for *conservatorios* throughout Italy. This became even more pronounced in the eighteenth century when the fame of the Italian *conservatorios* began to attract the children of foreign nobility.[5]

During the later part of the seventeenth century and the early eighteenth century, the Italian *conservatorio* began to take on a formal educational role. The *maestro de cappella's* role was now of administrator and composer, and the *conservatorio* increased offerings to include instruction in brass, strings, and woodwinds.

The eighteenth century was a time of growth and fame for the Italian *conservatorio*. Many of the Italian opera performers of that time were trained in the *conservatorio* and traveled and performed throughout Europe.

Le Académie Royale de Musique et Le Ecole Royale de Chant

The *académie* and the *conservatoire* in France were adopted for a much different reason than in Italy. It was as early as 1669 that a monk by the name of Abbé Perrin obtained the licenses necessary to establish music academies throughout France. These academies were dedicated to educate musicians, to provide musical services, and to present theatrical works for

[5] Susan J. Rekwark, *The Horn at the Paris Conservatoire and Its Morceaux De Concours to 1996*, (M.A.T. thesis, University of North Texas, 1997), 3.

the municipalities of Paris and other cities throughout France.[6] The first *École de chant* specifically devoted to opera, *Le Académie Royale de Musique*, was founded three years later by Jean-Baptiste Lully.[7] In 1680, Mlle. Marthe Le Rochois opened the *Ecole de Chant et de Déclamation* and, in 1713, Lully's successor at the *Académie* and son-in-law, Francine, opened the *Ecole du Magasin.*

Music and the *académie* did not become important to the crown until the reign of Louis XVI (1774-1792) and, by royal decree, the *Ecole Royale de Chant et de Déclamation* was established. The *Ecole Royale de Chant et Déclamation* was to be *"une école dans le goût des conservatoires d'Italie"* (school modeled after the Italian conservatories); Italian musicians were still regarded as superior to those educated in France. This school was administrated by François-Joseph Gossec and was given a five year probationary contract.[8] Initially, only fifteen students (eight boys and seven girls) benefited from the school. Courses ranged from *solfége, chant,* speech, grammar, harpsichord, and accompaniment, to fencing and dance.

Le Ecole de Chant et Déclamation met harsh criticism during its tenure. The school was openly attacked for extravagance and general incompetence by opponents of Louis XVI, but it did manage to produce many talented musicians.[9]

[6] Kristine Klopfenstein Fletcher, *The Paris Conservatoire and the Contest Solos for Bassoon*, (Bloomington: Indiana University Press, 1988), 1.

[7] Susan J. Rekwark, *The Horn at the Paris Conservatoire and Its Morceaux De Concours to 1996*, (M.A.T. thesis, University of North Texas, 1997), 3.

[8] Laetitia Chassain-Dolliou, *Le Conservatoire de Paris, ou Les Voies de la Création*, (Paris: Gallimard, 1995) 14.

[9] Ibid., Rekwark, 4.

During the reign of Louis XVI, France encountered political instability. The French Revolution, which began with the storming of the Bastille on July 14, 1789, had its toll on the *Ecole Royale de Chant et Déclamation.* In order to keep its doors open, the school survived by swearing its allegiance to the new *régime* and denouncing the old. In 1791, there was an attempt to reorganize the *école* and, on February second of that year, six days after the execution of King Louis XVI, the school premiered the lyric production *Triomphe de la République ou le Camp de Grandpré.*[10] From this point on, Gossec became the great composer of music for the new republic. His duties included composing music for many government related parades and official ceremonies.

La Musique de la Garde Nationale Parisienne et la Création du Conservatoire

Two opposing political ideals brought about the origins of the conservatory in France. First were the demands of the *ancient régime* and the need to educate first rate opera musicians in France and second was the need to create a school for musicians who would serve the new *régime* in services for the government. There was also a need to elevate the integrity of the French musician; France was far behind her European counterparts. Grétry, one of the leaders of the Opéra-comique movement, might have been reflecting the views of his fellow composers when he wrote the

[10] Susan J. Rekwark, *The Horn at the Paris Conservatoire and Its Morceaux De Concours to 1996*, (M.A.T. thesis, University of North Texas, 1997), 4.

following concerning instrumental music:

> [it] is only an inferior and ill-determined form of musical invention, as it were, a mere natural noise or wailing, a phantom music, almost a false music in the metaphysical, and the vague emotion received from pure instrumental music appears to be the mark of dissolute sensibility.[11]

The only French composer of any reputation, preceding the French Revolution, to write instrumental music in any form was Gossec. His Second Symphony, written in 1771, is believed to be the first to be heard in France.[12] Even though composers such as Rousseau, Méhul, Grétry, and Lesueur contributed greatly to the music of France, they were overshadowed by their German and Austrian counterparts, Haydn and Mozart. The French had little confidence in their own, most obviously displayed by the consistent importation and idolization of foreign composers such as Gluck, Cherubini, and Spontini. It is to these men that France owes its direction prior to the nineteenth century.[13]

Even though France did possess a number of virtuoso wind and string instrumentalists, it was the German/Austrian artists who gained a positive reputation across Europe.[14] Among singers, it was the Italians in their Italian opera companies, who gained popularity and success in France. Their style and quality of voice production were vastly superior to that of

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[11] Caringi, Joseph John. *The Clarinet Solos of the Paris Conservatory; With a Performance Analysis of Selected Compositions*. Ed.D. Thesis, Columbia University, 1963, quoting Pierre Lassé, *The Spirit of French Music* (London: Kegan Paul, Trench, Trubner & Co., Ltd., 1921), 21.

[12] Arthur Ware Locke, *Music and the Romantic Movement in France* (London: Kegan Paul, Trench, Trubner & Co., Ltd., 1920), 61.

[13] Caringi, Joseph John. *The Clarinet Solos of the Paris Conservatory; With a Performance Analysis of Selected Compositions* (Ed.D. Thesis, Columbia University, 1963), 3.

[14] Ibid., Caringi, 4.

their French counterparts. [15] The sparseness of premier composers, singers, and instrumentalists contributed to the government's institutionalization of the training of young musicians in France.

Toward the last quarter of the eighteenth century, France was marked by social and religious discrimination primarily imposed by the governing body. The general populace, demanding change, began to rebel against the monarchy and the imposed injustices. It was during this time that Bernard Sarrette, a career military officer, was placed in charge of one-hundred-fifty soldiers from various regiments, in the district of *Filles-Saint-Thomas*. Sarrette, a cellist, formed *La Musique de la Garde Nationale Parisienne*, using forty-four musicians and students of the *dépôt des gardes français*.[16] The function of this regiment was to provide music for military ceremonies and other government functions.

Jérôme Thiébaux quotes Constant Pierre in his discussion concerning the function of *la musique du la garde national*.

> La musique de la garde national mérite d'être distinguée par l'influence qu'elle a eue dans la Révolution. Ce serait vouloir se refuser á l'évidence que de contester cette influence; et ce serait connaître bien peu les effets de cet art tout puissant que de croire mal employé l'argent destiné á en favoriser les progrés. Cette Musique, in effet, a eu part á toutes les cérémonies publiques, et, pour ainsi dire, tous les actes de la Révolution. M. Gossec, peut en être appelé le musicien, et M. Sarrette l'a secondé avec un zéle au-dessus de tous les éloges.

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[15] Arthur Hervey, *French Music in the XIXth Century* (New York: E. P. Dutton & Co., 1903), 27.

[16] d'Emmanuel Hondré, editor, *Le Conservatoire De Musique de Paris: Regards sur une institution et son histoire*, (Pairs: Louis-Jean, 1995), 39.

translated:

> The music of the national guard deserves to be recognized by the influence which it had upon the Revolution. It would be very easy to ignore the obvious and dispute this influence; and it would also be easy to ignore the effects of this very powerful art form which many believe poorly utilized the funds designated to support its existence. This music took part in all public ceremonies and shared in all the acts of the Revolution. Mr.Gossec, can be regarded as the musician in charge, as Mr.Sarrette assisted with much enthusiasm.

In June of 1789, the old government Etats-Général was replaced by the National Assembly, an organization independent of the King.[17] On July 14, 1979, the Bastille was stormed and, on that very same day, Sarrette and his ensemble of seventy-eight musicians offered their services to the military committee. This act was greeted with much enthusiasm by the newly formed government and the populace alike.

By 1790, the districts of the *Garde national* had united into one musical corps, which was supported by the municipality of Paris.[18] In 1792, Sarette and the musicians of the *Garde national* presented a proposal to the city government to establish a formal school of military music. The plan was first rejected by the city administrators, but they suggested that a national school of military music might be instituted by the new government body, the Legislative Assembly. In June 9, 1792, M. Viguier Curny, the *Conseil générale de la commune*, allowed Sarrette to establish a

[17] Kristine Klopfenstein Fletcher, *The Paris Conservatoire and the Contest Solos for Bassoon*, (Bloomington: Indiana University Press, 1988), 2.

[18] Susan J. Rekwark, *The Horn at the Paris Conservatoire and Its Morceaux De Concours to 1996*, (M.A.T. thesis, University of North Texas, 1997), 4.

free school in order to train military musicians.[19] This institution was to offer free instruction to one-hundred-twenty musicians. Included would be sons of citizens serving in the *Garde nationale*, two from each of the sixty battalions.

Criteria for the *Ecole Gratuite de Musique de la Garde Nationale Parisienne* were that students should be between the ages of ten to sixteen years old having no musical background, and that those seventeen through twenty have some musical background to be accepted.[20] Before admittance, students were first required to pass an examination administered by the school's music master with assistance of the *professeur* of the chosen instrument. After being accepted, the students were to provide their instrument, uniform, and manuscript paper. Each week, the students received three one-hour lessons on their instrument and two one-hour lessons in solfége. Along with their teachers, the students were expected to serve in the *Garde nationale*, perform at public festivals, and take part in annual public exercises in the presence of the municipal body.[21] On November 20, 1793, the *École* gave its first public exercise at the *Théâtre de la rue Feydeau.* The music performed at many such exercises gained such popularity that a *Magasin de Musique à l'Usage des Fêtes Nationales* (music library) was established.

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[19] d'Emmanuel Hondré, editor, *Le Conservatoire De Musique de Paris: Regards sur une institution et son histoire*, (Pairs: Louis-Jean, 1995), 40.

[20] Susan J. Rekwark, *The Horn at the Paris Conservatoire and Its Morceaux De Concours to 1996*, (M.A.T. thesis, University of North Texas, 1997), 5.

[21] Kristine Klopfenstein Fletcher, *The Paris Conservatoire and the Contest Solos for Bassoon*, (Bloomington: Indiana University Press, 1988), 3.

Partly due to financial difficulties, on November 8, 1793, Sarrette petitioned the national convention to place his school under the patronage of the Republic of France instead of the municipality of Paris. After many hours of debate, consensus was reached to combine the *Ecole de Musique de la Garde National* and the *Ecole Royale de Chant* to form the new *Institut National de Musique.* Sarrette was appointed *Capitaine commandant,* with Gossec as his *Lieutenant maître de musique.*

Personnel for the new *Institut National de Musique* primarily consisted of those serving the two other schools. The following is a roster of the personnel with rank and the duties of each person.

Administrateurs:

Bernard Sarrette	Capitaine, Commandant
François Gossec	Lieutenant, Maître de musique
Jean-Xavier Lefévre	Sous-maître de musique, clarinette, opéra, gardes Français
Antoine Buch	Sergent, cor, opéra
Thomas Delcambre	Sergent, basson, opéra
François Devienne	Sergent, basson, opéra

Professeurs premiér classe:

Ignace Blasius	basson
André Chelard	solfége
Frédéric Duvernoy	cor, concert spirituel, opéra
André Gallet	gardes Françaises
Joseph Garnier	hautbois
François Guthmann	trompette, solfége, opéra, violoniste du théatre Italien
Antoine Hugot	flûte, feydau, opéra
Joseph Kenn	cor, opéra
Rodolphe Kreutzer	violon, chapelle Italien, opéra

Louis Lefévre	clarinette, opéra
Gabriel Leroux	solfége
Henri Le Vasseur	violoncelle, opéra
Jean Mathieu	serpent, chapelle
Etienne Ozi	basson, chapell/opéra, concert spirituel
Jacques Schneitzhoeffer	flute, hautbois, gardes françaises, opéra
Henri Simrock	cor, solfége
Etienne Solére	clarinette, concert spirituel, chapelle, opéra
Louis Tulou	basson, opéra
Gaspard Veillard	serpent, basson, gardes françaises, opéra

Professeurs deuxiéme classe

Michel Gebauer	hautbois
Etienne Horace	gardes françaises, feydeau
P.-Claude Jérôme	

Professeurs troisième classe

Gabriel Hardouin	trompette
P.-Marie Sarazin	basson

Supplémentaires du 21 novembre 1793

Etienne Mehul	compositeur
Frédéric Blasius	violon
Pierre Blasius	violon
Henri Domnich	cor, opéra
François Gebauer	bassoon
François Sallantin	hautbois, opéra[22]

The progress of the *Institute National de Musique* was continually impeded by its lack of funding, lack of organization, and a clear vision for the institution. Along with other difficulties experienced by the institution, its founder and commandant, Sarrette, was imprisoned on March 25, 1794,

[22] d'Emmanuel Hondré, editor, *Le Conservatoire De Musique de Paris: Regards sur une institution et son histoire*, (Pairs: Louis-Jean, 1995), 67-69.

for being unpatriotic.[23] Despite these problems, the *Institute National de Musique* became the first truly modern music conservatory, free from charitable responsibilities, and with a completely secular foundation.

Bernard Sarrette was released after a very short incarceration on probationary freedom, to organize a music corps for *Le Garde de noir*. He kept in communication with the *professeurs* and the *administrateurs* at the institute specifically to improve the infrastructure of that body. For a variety of reasons, the Committee of Public Instruction (governing body to the institute), procrastinated in setting down guidelines for the newly created institute.[24]

In an attempt to give the institute greater visibility, on November 6, 1794, Sarrette organized a grandiose concert given by the institute at the Théâtre Feydeau. Every musical aspect of the institute was presented in a magnificent manner.[25] Shortly after the presentation, the committee requested reports and documents from the institute.

The following is an abridged translation of the organizational proposal developed by Sarette and Gossec (translated by Fletcher):

> The duties of the administration (of the Institut National de Musique) include general overseeing of the school, being in charge of service for national events and public concerts, and executing laws and decrees relative to the institute. This administration is composed of members of the institute, nominated to the position and

[23] Kristine Klopfenstein Fletcher, *The Paris Conservatoire and the Contest Solos for Bassoon*, (Bloomington: Indiana University Press, 1988), 4.

[24] Ibid.

[25] Ibid.

subordinate to the Committee of Public Instruction.

Other staff members include a secretary, a master composer, four adjunct composers in charge of observing teaching, one clarinetist to conduct the wind orchestra, 124 musicians-professors, a librarian, and a copyist.

Under the report of public instruction, the institute is divided into four principal sections: solfége, instruments, singing, and composition. Solfége is the responsibility of an adjunct composer. The section is divided into rational and practical theory. There are 18 classes of ten students each; 18 professors will teach 180 students. Instruments are the responsibility of an adjunct composer and the first clarinetist, who is charged with conducting the rehearsals of the wind orchestra. They are divided into 97 classes according to instrument.

Singing is the duty of an adjunct composer and is divided into vocalization, chant simple, and chant déclamé. Composition is the responsibility of the master composer and an adjunct composer. It is divided into theory, practice, and accompaniment.

The breakdown in the number of classes, professors, and students forming the Institute is thus: Solfége: 18 classes, 18 professors, 180 students; Instruments 97 classes, 97 professors, 452 students; Composition, 3 classes, 5 professors, all students who are judged ready. The total comes to 127 classes, 129 professors, and 704 students.

Both sexes may attend classes in solfége, singing, clavecin, and composition. No student is admitted to the Institute unless he possesses the physical and intellectual qualities necessary to study music, particularly wind instruments. Age requirement for admission is set at 8-14 years old for those with no knowledge of music and 8-20 years old for those who are already musicians.

A wind orchestra of at least 100 musicians will be formed at the Institute. By instrument, the orchestra will consist of: 1 clarinetist conducting the orchestra, 6 flutes, 10 oboes, 30 clarinets, 18 bassoons, 4 contrabassoons, 6 serpents, 6 first horns, 6 second horns, 4 trumpets, 2 buccini [variety of trombone], 2 tuba corvae, 3 trombones, and 2 timbaliers [timpani players].[26]

[26] Kristine Klopfenstein Fletcher, *The Paris Conservatoire and the Contest Solos for Bassoon*, (Bloomington: Indiana University Press, 1988), 5-6.

Before the proposal could be presented to the committee, Bernard Sarrette was named on a list of terrorists, decommissioned, and again imprisoned from April 28 to May 31, 1795.[27] After presentation and review of the proposal, the Convention adopted the plan with three changes: the name "Conservatoire" was substituted for "*Institute Central de Musique*" (the name suggested by the report) in order to avoid confusion with the *Institute de Sciences et Arts* (still under formation); the *Institut des Sciences et Arts* would oversee the selection of new *professeurs*; and the functions of the executive powers were assigned to the Committee of Public Instruction.[28]

On August 3, 1795, *Le Conservatoire National de Musique et de Déclamation* was formed, and a list of classes, professors, and students was formalized. In doing so, it was also necessary to abolish the special decrees which were used to form the *Ecole Royale de Chant* and the *Institute National de Musique.*

[27] Kristine Klopfenstein Fletcher, *The Paris Conservatoire and the Contest Solos for Bassoon*, (Bloomington: Indiana University Press, 1988), 5-6.

[28] Ibid.

CHAPTER 2

THE FRENCH SYSTEM OF MUSIC EDUCATION AND ITS CULMINATION IN *Le Concours de Prix*

The nineteenth century had proven to be a period which France struggled with recognition in music education. Even though the French had begun to take steps toward better educating their young musicians, they still were far behind their European counterparts, especially Germany. Toward the end of the nineteenth century, the foundation for the French music educational system was formulated. By 1884, the government assured wide-ranging coverage by establishing twenty-four music schools throughout the provinces of France. The goal of the French government, at this time, was not necessarily to produce world class musicians or provide musicians for government functions, but to heighten the awareness and interest of music in the general populace and provide culture and general music education to its youth. Although there was a definite discrepancy between the quality of music education among the various schools, they did provide basic music education and a basis by which the government would develop the system which is currently being employed.

In 1948, the French government re-organized the existing music schools into three divisions, each obligated to offer fourteen of the basic disciplines: *solfége,* piano, voice, four string instruments, four woodwind

instruments, and three brass instruments. The main distinction that exists between these preparatory schools is the experience and expertise of the instructors, the size of the institution, and funding received from the government. These *Conservatoires régionaux* were formed for those students who planned on making music a career. Many students are separated from their families and travel long distances in order to attend the *conservatoires* to receive optimum instruction in music.[29]

In 1966, André Malraux, Minister of Cultural Affairs, created *Le Service de la Musique. Le Service de la Musique* established fourteen *Conservatoires nationaux de région*, charged with refinement of the previous goals. Four divisions for music education resulted from *Le Service de la Musique* and currently exist in France. The most coveted of the institutions are *Le Conservatoire Supérieur de Musique de Paris* and *Le Conservatoire Supérieur de Musique de Lyons;* both viewed by the French government as equal in quality and prestige. The *Conservatoires Supérieur* are followed by, in order: *Le Conservatoires Nationaux de Région; l'Ecoles Nationales de Musique;* and *l'Ecoles Municiples de Musique Agrées* . Only at the *Conservatoire Supérieur* does the student spend an entire day. Other institutions require only a portion of the student's entire schedule. The remainder of the student's time is spent in the *lycée* (regular public school), receiving a general education.[30]

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[29] Susan J. Rekwark, *The Horn at the Paris Conservatoire and Its Morceaux De Concours to 1996*, (M.A.T. thesis, University of North Texas, 1997), 13.

[30] Kristine Klopfenstein Fletcher, *The Paris Conservatoire and the Contest Solos for Bassoon*, (Bloomington: Indiana University Press, 1988), 37.

It is the goal of every serious music student to be accepted into one of the two *Conservatoires Supérieurs*. To do so, a student must pass through several levels of instruction in both his instrument and *solfége*. It is not necessary to have finished the lycée to enter the conservatory. The three most advanced levels of instruction are, in order: *Moyen, Diplôme,* and *Supérieur*. To enter the next level, the students must pass a proficiency examination at the end of each year, *l'examen de fin de l'année*. If they do not pass on the first try, the students must remain at that level an additional year. It is not uncommon for a student to remain at the same level for several years.

Before being admitted to the *supérieur* level, a trumpet or cornet student must first pass an entrance audition before the *professeur de trompette* and a jury. The audition consists of two rounds. The first round, traditionally held in September, consists of an *étude impose* and one of two compositions selected from the standard repertoire for trumpet or cornet. The required list of materials for the audition is posted at the conservatory in the final trimester of the preceding year. The jury chooses one of the two selections from the required repertoire to be performed. If the candidate is successful in the first round, he/she is now eligible to compete for one of the openings in the class. The second audition takes place approximately three weeks after the preliminary audition. This audition requires a performance of a solo selected from the standard repertoire, performed in its entirety, in addition to sight reading. Located

at *le bibliotéque du conservatoire* are records of examination pieces for both entrance to the conservatory and *morceaux de concours*. It is common for a composer of the *morceau de concours* to prepare the audition material for the entrance exam, *étude imposé et lecture á vue* (sight reading).

In 1992, the entrance examination schedule in Paris changed slightly to accommodate incoming candidates. Those qualified candidates wishing to audition for a position at the conservatory had several obstacles to overcome before coming to Paris. Lodging in Paris was difficult to find on short notice after the audition in September and October, so the audition dates were moved to late February and March to allow students ample time in the summer to secure lodging. This change also allowed students access to their regional instructors to prepare for the audition. Otherwise, students were obligated to attended costly summer workshops.[31] The one drawback of having the auditions earlier, was that the conservatory was not certain as to the vacancies it would have in each studio. If successful, the students are ranked and placed on a waiting list for any vacancies for the following year (usually, the *professeurs* have a good idea who will receive a certificate and move on). One advantage in auditioning earlier is that the students may re-audition in Lyons.

Once accepted to the conservatory, a placement examination is given to each student. This examination is to determine his placement in *solfége*. If the examination is passed, no further study in that area is necessary, if not

[31] Susan J. Rekwark, *The Horn at the Paris Conservatoire and Its Morceaux De Concours to 1996*, (M.A.T. thesis, University of North Texas, 1997), 18.

the student will be placed in the appropriate class. Students enrolled at the conservatory are required to continue their studies in analysis, chamber music, orchestra, music history, and acoustics in addition to classes in sight reading on their instruments. Once these studies are completed (usually at the end of the second year), students are required to pass an examination in instrumental sight reading.[32] The remainder of a student's term at the conservatory is devoted to mastering his/her instrument.

Le Conservatoire Supérieur de Musique de Paris has few requirements besides those which the system automatically addresses. Age requirements vary, depending on the instrument and physical maturity.

The following table lists age requirements for brass instruments:

Table 1. Entrance Age Requirements for Brass Students[33]

Instrumental	Minimum age	Maximum age
Trumpet	14	25
Horn	14	25
Trombone	15	26
Bass Trombone	17	26
Tuba	17	26

[32] Susan J. Rekwark, *The Horn at the Paris Conservatoire and Its Morceaux De Concours to 1996*, (M.A.T. thesis, University of North Texas, 1997), 20.

[33] Ibid., Rekwark, 16, as found in *Conservatoire National Supérieur de Musique de Paris, Réglement Portant Organisation de la Scolarité* (Paris: Conservatoire National Supérieur de Musique de Paris, 1987), 4.

Currently, there are two *trumpet/cornet* classes at the conservatory, limited to twelve students each. The bylaws of the *Conservatoire National Supérieur de Musique* allow the admittance of two international students to each class. These students must meet the same requirements as the French students and must undergo the same audition and examination process. The culmination of each student's study at the conservatory is the *Concours de prix*, the final examination.

In 1992, Antoine Curé, *professeur au Conservatoire National Supérieur de Musique et de Danse de Paris*, and Jean-Paul Leroy, *professeur à l'Ecole National de Musique d'Orléans*, formulated a systematic approach of study materials for the conservatory system. *10 Ans Avec La Trompette* is a collection of recommended literature for trumpet and cornet. The collection is divided into ten units of progressive study beginning with the most elementary materials advancing to the *pré professionnel* level. Within the ten units, the authors recommend a grouping of three cycles:

Premiér cycle:	premiér à troisiéme année
Deuxiéme cycle:	quatriéme à sixiéme année
Troisiéme cycle:	septiéme à dixiéme année

The authors further recommend that the first year and the last year be reserved for the most elementary and the most advanced players and the

other units (2-8) be considered in groupings of two, corresponding with the four *écoles* and *conservatories* outlined by the *Le Service de la Musique.* Each unit (year) is divided into nine categories:

1. *Exercises et méthodes:* range studies, arpeggios, exercises, methods for beginners.
2. *Etudes.*
3. *Recueils:* collections with accompaniment, various composers.
4. *Morceaux pour trompette et piano:* short pieces, sonatas, *morceaux de concours de Paris,* etc.
5. *Concertos pour trompette et orchestre:* concertos and other works with orchestral accompaniment.
6. *Trompette seule:* unaccompanied trumpet.
7. *Duos et ensembles de trompettes:* duets and larger trumpet ensembles.
8. *Notation nouvelle:* a broad grouping of works written since 1930 using unconventional notation, these works include études, solos, and duets.
9. *Divers:* other unclassified compositions, curiosities and an abundance of treasures.[34]

Professeurs Curé and *Leroy* did not limit themselves to French publications, but incorporated a variety of first rate trumpet literature taken from various sources. Each listing includes composer (or editor), title,

[34] Antoine Curé, et Jean-Paul Leroy, *10 ans avec la trompette.* (Paris: Institut de Pédagogie musicale et chorégraphique la Villette), 3.

short description, and the name of the publisher; also included is an indication whether the a composition was used as a *morceau de concours. 10 Ans avec la Trompette* is a comprehensive course of study for trumpet and cornet.

Concours de Prix

At the conclusion of study at the *Conservatoire National Supérieur de Musique* is the annual competition known as the *Concours de prix* where students from each class compete for the *Premiér prix*. From time to time, upon the recommendation of a professor, a student will enter the competition before his/her studies have ended. Traditionally, a solo is commissioned for the *concours*. *Le Morceaux de Concours* is known as the composition written for this competition.

The first *Concours* was held on October 24, 1797. Prizes such as new instruments, musical scores, and laurel branches were distributed to the successful participants. Today, the honor of winning and placing in the competition is the only prize. The goal of all students at the conservatory is to attain the *Premiér prix,* thus insuring that student's successful career in music. Other levels of recognition are granted by the conservatory. *Deuxiéme prix, Premiér accessit* (first honorable mention), and *Deuxiéme assessit* (second honorable mention) are reputable prizes. Participants who do not complete their studies at the conservatory may compete again the following year.

The annual competition is held in June of each year. Prior to 1970, the *Morceaux de Concours* was the only required piece for the competition. Since that year, the conservatory has changed its requirements to include a second composition, in a contrasting style, selected from the standard repertoire for the instrument. One reason given for this change was the concern the *concours* were repeatedly written in a contemporary style. The conservatory wanted a balance between contemporary (*moderne*) and a more traditional *(classique)* style.[35] The procedure was as follows: *le professeur du trompette* submitted three compositions from standard repertoire, and the *directeur du conservatoire* selected one of them.

Due to budgetary considerations, in 1979, the conservatory officially decided to rotate the commissioned piece among the various instruments, allowing each class to commission a piece every eight years. During the other seven competitions, *Le Morceaux de Concours* is to be selected from previous solos or other suitable literature. In 1985, the candidates, with the guidance of the *professeur*, were allowed to select a solo from the trumpet's standard repertoire to be included in the competition.

[35] For the year 1970, the writter discovered additional material written for the *concours*, found at *le Bibliotéque du Conservatoire*. The material was written in April and May indicating two cycles of examination; the first cycle included a composition written in a modern style and the second cycle included transposition.

CHAPTER 3

CREATION OF THE TRUMPET AND CORNET CLASSES

Trompette, The Formative Years

Although the class for trompette was generally not acknowledged until 1833, there did exist two classes for trumpet as early as 1794 while the school was still known as *Institute National de Musique.* By 1795, the school was employing three trumpet teachers: François Guthmann, *Professeur première classe*; Nicolas Vauchelet, *Professeur première classe*; and Gabriel Hardouin, *Professeur troisième classe.* Because the professors were employed concurrently, their responsibilities also included that of teaching *solfège* along with other instructional duties. Conservatory records indicate only one year, prior to 1833, when a trumpet class was taught exclusively by a *professeur de trompette*.[36] The primary responsibility and training for trumpet players, during this time, was to serve in the court and the military. In 1800, due to financial restrictions, all trumpet positions were eliminated in an effort to streamline operations at the conservatory; there would be no instruction on trumpet until 1833.

In 1814, Sarrette was replaced as director by François Perne and, in turn, replaced by Luigi Cherubini in 1822. During his term as director, Cherubini created music conservatories in the French cities of Lille, Toulouse, Marseilles, and Metz. Cherubini also founded the *Société des*

[36] Mary Gillian MacKay, *Trumpet and Cornet Concours Music at the Paris Conservatoire, 1835-1925: The Development of Styles and Roles*, (D.M.A. thesis, University of Illinois, 1996), 14-15.

Concerts du Conservatoire, later becoming the *Orchestre de Paris* in 1967.[37]

Cherubini reestablished the trumpet class in 1833 after numerous inquiries and lobbying by a local trumpeter, Gambati[38] (Gambati was one of two brothers who were employed by *l'Opéra Italien).*[39] Cherubini authorized a *concours* to hire a trumpet instructor, and François-Georges-Auguste Dauvernè became the successful candidate.

Dauvernè's tenure at the conservatory set the direction by which the trumpet class was to be patterned for many decades. Dauvernè began his musical studies with his uncle, Joseph-David Buhl, a respected Paris musician. He began studying horn at the age of twelve but soon switched to trumpet. At the young age of fifteen, after two years of study, Dauvernè secured a position with *Musique des Gardes-du-Corps du Roi*, the King's mounted guard band.[40] Between 1821-1830 Dauvernè served with *La Musique de la Chapelle Royale* and *l'Orchestra de l'Opéra.* In addition to serving at the conservatory, Dauvernè was employed by the French government to teach at the *Gymnase Musical Militaire* (1849-1855), a school for military musicians, and served as *Captaine de Musique de la Garde Nationale* (1848-1852).

Prior to Dauvernè's appointment to the conservatoire, the trumpet

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[37] Susan J. Rekwark, *The Horn at the Paris Conservatoire and Its Morceaux De Concours to 1996*, (M.A.T. thesis, University of North Texas, 1997), 11.

[38] Mary Gillian MacKay, *Trumpet and Cornet Concours Music at the Paris Conservatoire, 1835-1925: The Development of Styles and Roles*, (D.M.A. thesis, University of Illinois, 1996), 16, quoting Archives national, File AJ/37/84/7r.

[39] Ibid., MacKay, 11, quoting Lavignac, Albert, ed. *Encyclopédie de la musique et dictionnaire du conservatoire* (Paris: C. Delagrave, 1913-31), s.v. "*La Trompette et le Cornet*" by Merri Franquin,

[40] Ibid., MacKay, 17.

had limited pedagogical and solo literature. It's function was ordinarily in military bands with a limited role in the orchestra. Natural trumpets were primarily being utilized, although the new piston instruments were under development. We acknowledge the works by J.S. Bach, written for natural trumpet in the clarino register, and the concertos composed between 1740-1770 by Johann Fredrich Fasch (1688-1758); Georg Philipp Telemann (1681-1767); Johann Melchior Molter (c1695-1765); Leopold Mozart (1719-1789); and Johann Matthias Sperger (1750-1812). These works are dwarfed by the abundance of concerti and studies written for other instruments. Concerti for keyed trumpet by Haydn (1796) and Hummel (1803) were composed for the keyed trumpet player, Anton Weidinger (1767-1852). Weidinger's repertoire included works by Leopold Kozeluch and Joseph Weigl.[41]

Dauvernè was charged with creating pedagogical material for the trumpet as well as composing solo literature as prescribed by the annual *concours* held at the *conservatoire.* The first *concours pour trompette* was held in 1835, allowing the professor and his students two years of preparation.

It was François-Georges-Auguste Dauvernè that ushered in the era of the modern trumpet at the conservatory. The piston trumpet met with some indignation and skepticism when first introduced to the performers and orchestras of the mid-nineteenth century. New in its concept and design,

[41] Edward Tarr, *The Trumpet,* (Portland Oregon: Amadeus Press), 1988, 151.

the early piston trumpet had many flaws which many musicians were eager to point out.[42] Edward Tarr credits Dauverné for introducing the piston trumpet to *l'Opéra.* 1827 marked Dauverné's first use of the two valve piston trumpet in an unsuccessful production of Chelard's *Macbeth.* Other works in Paris which utilized the experimental piston trumpet were Berlioz's *Grand Overture Waverly* (op. 1, 1828), the overture to *Les francs-juges* (op. 2, 1828), Rossini's *Guillaume Tell* (1829), Halévy's *La Juive* (1835) and Meyerbeer's *Les Huguenots* (1836).[43]

According to MacKay:

> The period between 1826-1861 was characterized by the presence of two trumpets for each player, one *chromatique* and one *simple*, and a collection of crooks which would fit either instrument. The choice of instrument was based on the nature of the upcoming passage.[44]

Various other trumpets were utilized during Dauverné's tenure. The slide trumpet was undoubtedly taught in the trumpet studio at the conservatory as indicated in the *concours* review of 1845, indicating successful performances by the students of Dauverné. The natural trumpet, *trompette d'ordonnance* (most favored in the early years), and the stopped trumpet, *trompette d'harmonie,* were also taught and performed upon by Dauverné and his students.

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[42] Early piston instruments had many intonation problems and inadequate timbrel uniformity.

[43] Edward Tarr, *The Trumpet,* (Portland Oregon: Amadeus Press), 1988, 163.

[44] Mary Gillian MacKay, *Trumpet and Cornet Concours Music at the Paris Conservatoire, 1835-1925: The Development of Styles and Roles*, (D.M.A. thesis, University of Illinois, 1996), 38, quoting Lavignac, Albert, ed. *Encyclopédie de la musique de dictionnaire du conservatoire* (Paris: C. Delagrave, 1913-1931), s.v. *"La trompette et le cornet"* by Merri Franquin, 1607.

During the early years of the *conservatoire*, *les professeurs* were called upon to compose the literature used for the *concours* and to provide study material for their students. The opportunity to shape the future of the trumpet studio and create a firm pedagogical foundation fell upon Dauverné. Throughout his tenure, Dauverné composed all the *morceaux de concours pour trompette* used for the competition, in addition to various *etudes* and methods to be used in his *classe*. After his retirement, in 1869, Dauverné's solos were used by Jules Cerclier, *professeur de trompette* (1869-1894), for seventeen additional *concours*.

Although a great pedagogue during his tenure at the conservatory, Dauverné was limited by the development and the acceptance of the piston valved trumpet. A majority of the compositions written by Dauverné were written for *trompette d'ordonnance* and a two valved trumpet in fa, which Dauverné help developed with instrument maker Antoine Halary.[45] In his usage of the two valved instrument, Dauverné elected to sacrifice portions of the low register for better tone quality and intonation; this problem also existed on the tubular three valve system first developed by Stöelzel in Prussia.

Upon the retirement of Dauverné, Jules-Henri-Louis Cerclier (1823-1897) was appointed the *professeur de trompette* and given the unenviable task of replacing the founder of the trumpet studio. Well familiar with the conservatory system, Cerclier had studied with Dauverné, and entered the

[45] Edward Tarr, *The Trumpet,* (Portland Oregon: Amadeus Press), 1988, 158-164.

trumpet *concours* in 1844 to win *accessit*; 1845, *deuxiéme prix*; and in 1846, completing his studies by winning the *Premiér prix.*[46]

Cerclier meet great challenges upon his appointment to the *conservatoire.* Cerclier's tenure at the conservatory (1869-1894) marked numerous changes to the conservatory's implementation of *le classe du trumpet et cornet,* and 1869 was the year the *cornet à piston* class was begun by Arban. Now, students at the conservatory had a choice between two separate classes, one *trompette* and one *cornet.* Although Cerclier was well respected as a performer and pedagogue in France, his reputation fell short behind that of the charismatic Arban, a virtuoso cornetist with worldwide recognition. Between 1869 and 1880, only two students were awarded the *Premiér prix pour trompette*: Charles Ferdinand Dubois, winner of the 1969 *concours* was a student of Dauverné for half a year prior to Dauverné's retirement, and Pierre Renard received the prize in 1880.

Cerclier wrote only three compositions for the *concours*: *Fantaisie* used in 1875; *Solo de concours*, used in 1883, 1887, 1888, 1892, 1894; and *Premiér solo en mi* used in 1884. Besides the solos written by Dauverné, only one other composer was commissioned to write for the *concours* during Cerclier's tenure. Charles Ferdinand Dubois wrote *L'Éclatante Fantaisie* in 1891. Cerclier's contribution to the studio at the conservatory was viewed as static, only to maintain the status quo.[47]

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[46] Mary Gillian MacKay, *Trumpet and Cornet Concours Music at the Paris Conservatoire, 1835-1925: The Development of Styles and Roles*, (D.M.A. thesis, University of Illinois, 1996), 25.

[47] Ibid.

Needed changes in the quality of the students, and improvements to the trumpet studio led Merri Franquin, *professeur de trompette* (1894-1925), to take a different approach; he commissioned nineteen different solos by seventeen composers over his thirty-one year tenure as *professeur du conservatoire.*[48] Franquin is recognized as a pedagogical author and teacher, providing a well-known method, which he used to cultivate growth in students of his studio. Not a student of the trumpet class, but receiving his training primarily with Arban, Franquin was not held back by the methodology and traditions which had been established by Dauverné and continued by Cerclier. Coming from the cornet tradition, Franquin set out to improve the solidarity of the trumpet studio, popularize the trumpet, and provide substantial literature for that instrument. Prior to Franquin's appointment, the repertoire resulting from the *concours* was both limited in technical challenges and variety of form.

Experimentation with trumpets continued during the Franquin years. Although all types of trumpets were taught in the trumpet studio, it was the chromatic piston trumpet in *fa* which dominated the *concours*. Training in all instruments gave the conservatory students a first hand familiarity with the instruments and the repertoire for which they were originally intended. *Trompette moderne* (piston trumpet in C) began development in the 1850s and made its way into *l'Opéra* in 1874 but was not generally accepted in the *conservatoire* until much later. An experimental trumpet in C with five

[48] Mary Gillian MacKay, *Trumpet and Cornet Concours Music at the Paris Conservatoire, 1835-1925: The Development of Styles and Roles*, (D.M.A. thesis, University of Illinois, 1996), 33.

valves, developed by Franquin after the First World War, was used in the *concours* between 1917 and 1920. This five-valved trumpet was produced to help facilitate passages in the lower register, a shortcoming of the shorter C trumpet. Although some problems were resolved with the development of the five-valve C trumpet, others were created, and the conservatory eventually settled on an improved three-valved instrument in both C and Bb.

Cornet á piston

The first *professeur de cornet*, Joseph-Jean-Baptist Laurent Arban, was the product of Dauverné's trumpet studio. Arban was born at Lyons, France, February 28, 1825, and died in Paris, April 9, 1889. He entered the Paris Conservatory at the age of 16 and studied there for four years (1841-45). He won *deuxiéme prix* on his first attempt at the *concour* in 1844 and *Premiér prix* in 1845, each time finishing one position ahead of Jules Cerclier. After leaving the *conservatoire*, Arban was engaged as a leader of Parisian salon orchestras and in 1857, served as *professeur de saxhorn* at the *École Militaire,* remaining in that position until his appointment to the *conservatoire.* During the time Arban left the conservatory and returned as its first *professeur de cornet*, he had established himself as a virtuoso cornet soloist.

The cornet made its first appearance on the Paris musical scene in the late 1820s, early 1830s, when a musician by the name of Dufréne introduced it at *Le Concerts des Champs-Elysées.* A pair of cornets were introduced to the *l'Opéra* and placed into service in Rossini's *William Tell* (1829), Auber's *Le Dieu et la Bayadere* (1830), and Meyerbeer's *Robert le Diable* (1831).[49] This innovative double piston-valved instrument was pitched in Bb. During its early development it presented challenges to its players. As with its double piston valved cousin, there remained various

[49] Robert M. Hazen, "Parisian Cornet Solos of the 1830s and 1840s: The Earliest Solo Literature for Valved Brass and Piano," *International Trumpet Guild Journal*, Volume 19, No. 4, (May, 1995): 35-38.

gaps in its execution of fully chromatic passages. Similar to the piston trumpet, the three-valved cornet inherited intonation and timbrel problems with depression of the third valve. The cornet was much more easily accepted than the piston valved trumpet and was quickly improved upon because it was viewed by musicians and craftsmen as a uniquely new invention, without tradition.

By the 1840s, the three valved piston cornet was well on its way to becoming the preferred instrument of the brass virtuoso. Arban took full advantage of this improved fully chromatic instrument and set out to make a name for himself as a cornet virtuoso, although he did have a few challenges. Not only did Arban battle with the public's unfamiliarity of the instrument, but literature for the cornet had not yet been written. Much as Dauverné created the literature for the trumpet, Arban began to construct the groundwork for cornet literature.

Arban was not alone in the development of literature for the cornet. Several composers sought to increase the cornet repertoire by authoring various compositions and variations based on previously written material. Joseph Forestier (1815-1867), composer of the 1891 *morceau de concours*, wrote over 20 solos and duets for the cornet. Schiltz, [50] a member of the *l'Opéra,* is known to have composed three cornet/piano works and a set of six grand duets. His compositions for cornet include: *Fantasie sur l'opéra la favorite de G. Donizetti pour cornet á 2 ou á 3 pistons, Fantasie pour*

[50] No given name was found for this composer. In Robert M. Hazen's article, he states that records at the Paris Opera and other discovered compositions only list him as Schiltz.

piano et cornet á pistons sur les motifs de La Part du Diable, Opera de D.F.G. Auber.[51] Other compositions, mostly *variations and fantasies,* based upon orchestral works, were written for cornet during the development years.

The first request for a cornet class came from Guilbaut, a *professeur de Conservatoire de Gap,* a conservatory in southern France. His letter of inquiry, written in 1861, made its way to the conservatory's director, Auber, by way of the Minister of State. Auber rejected the request stating that many of the day's cornet virtuosos emerged by studying various other brass instruments at the conservatory (horn, trombone, saxhorn, trumpet); therefore, no additional classes were needed. It was Auber's argument that the instruction received on other instruments at the conservatory was adequate to be successful on cornet. Arban championed the cause in 1868 with a letter to Auber stating the various reasons the cornet should be added to the classes at the conservatory with the formative argument that composers were writing primarily for the cornet, being the more versatile instrument.[52] Arban pointed out that Auber himself was to be placed in the same category, having on numerous occasions written for cornet.

Arban's persistence paid off and, in January of 1869, the cornet class was established. Arban's first proposal to Auber was to combine the

[51] Robert M. Hazen, "Parisian Cornet Solos of the 1830s and 1840s: The Earliest Solo Literature for Valved Brass and Piano," *International Trumpet Guild Journal,* Volume 19, No. 4, (May, 1995): 35-38.

[52] Kristine Klopfenstein Fletcher, *The Paris Conservatoire and the Contest Solos for Bassoon,* (Bloomington: Indiana University Press, 1988), 44, from, Jean-Baptiste Arban, Paris, to Daniel Auber, *Directeur du Conservatoire,* Paris, 2 Nov. 1868, in the *Archives national,* paris, AJ/37/84.

trumpet and cornet students to form one class (Dauverné was due to retire that very year). Auber and the administration at the conservatory proposed to form three independent classes. Arban was selected to teach the cornet class, with a salary of 1200 F/year; Jules Cerclier was to replace Dauverné and teach the trumpet class at a salary of 600 F/year; Henri Maury was to teach the military saxhorn class, left vacant by Arban, at 1200 F/year. The salaries were an indication of the importance of each class. The saxhorn class was dissolved in 1870 when the military school was closed due to the Franco-Prussian War; the cornet and trumpet classes continued.[53]

It was the efforts of Joseph-Jean-Baptist Laurent Arban that would allow literature for the *cornet á piston* to transcend into the age of the virtuoso player. From January of 1869 through May of 1874, Arban continued as *professeur de cornet*. His compositions and arrangements for the *morceau de concours* were exclusive during his first tenure.

In May of 1874, Arban resigned his position as *professeur de cornet* in pursuit of a professional career in conducting and performance. He had already taken a leave of absence from the conservatory to travel to Russia on a concert tour the previous summer, but his absence and a lack of continuity did not permit a further sabbatical. Arban returned to St. Petersburg, and Jacques-Hippolyte Maury was named his replacement.

Maury was a student at the *conservatoire* on horn and *solfège*. He was awarded two prizes in *solfège* and three on horn, completing his study

[53] Mary Gillian MacKay, *Trumpet and Cornet Concours Music at the Paris Conservatoire, 1835-1925: The Development of Styles and Roles*, (D.M.A. thesis, University of Illinois, 1996), 43-47.

with a *Premiér prix* in 1849. It was not until a few years after leaving the *conservatoire* that he was employed by the *Orchestre du Théatre Lyrique* and at *l'Opéra* as a cornetist. Maury was *professeur de saxhorn* for the *École Militaire,* connected with the *conservatoire,* and was assistant director of music for the *Garde Républiciane* band.[54] Unlike his counterpart Cerclier, Maury sought to leave a distinctive influence upon the *concours* during his tenure. Between 1874 and 1880, Maury wrote four *morceaux de concours pour cornet.* The 1874 concours was a repeat of Arban's Deuxiéme solo, most likely chosen because of Arban's late departure, and the 1879-1880 the *morceau de concours*, *Concertino*, by Léonce Cohen, the first composer outside the cornet or trumpet studio to write for the *concours.*

Due to ill health, Maury was forced to retire in October of 1880 and the cornet class was taught by Teste [55] for the remainder of the year. Teste had been *1er cornet solo du Guides de l'Empereur* in the 1850s and played principal trumpet at *l'Opéra* and *la Société des concerts*.[56] Teste had never been a student at the conservatoire and did not make a significant contribution to the trumpet studio during his tenure of just a few months. Arban returned for the remainder of the 1880-1881 season, and Maury died in October of 1881 from his extended illness.

Arban continued to write in his usual style through three of the next

[54] Mary Gillian MacKay, *Trumpet and Cornet Concours Music at the Paris Conservatoire, 1835-1925: The Development of Styles and Roles,* (D.M.A. thesis, University of Illinois, 1996), 48-49.

[55] No surname or biography was found for Teste; temporary replacement for Maury.

[56] Alexander Petit, *Grande méthode de cornet á piston* (Paris: E. Gaudet, 1913), 19.

morceaux de concours, adapting two compositions by Jean-Louis Tulou: *Fantaisie sur Actéon* (1881) and *Fantaisie sur un théme de Mercadante* (1883). Arban then turned to a suite of original etudes found in a collection of 12, entitled *Série d'études d'exécution et du style*, utilizing various studies undoubtedly written for his studio. Arban remained as *professeur de cornet du conservatoire* until his death in 1889.

The unenviable task of following Arban was left to Jean-Joseph Mellet. Mellet was no stranger to the halls of the *conservatoire*. He was a former horn student of Jean-Baptist-Victor Mohr (1864-1891), winning prizes on that instrument in 1867 and 1868; and in 1869 he had the distinguished honor of being the first to win the *Premiér prix* on cornet under the instruction of Arban.[57] Mellet served as a cornetist in various orchestras throughout Paris, including *Concerts Musard, le Folies-Bergéres, l'Opéra, et le Théatre Italien.* Mellet served as *professeur de cornet du conservatoire* for 21 years (1889-1910).

Arban, Maury, and Mellet laid the foundation of the cornet studio. Those *professeurs* who followed, continued the the traditions and expanded upon requirements for the *Morceau de Concours* for the years to come.

[57] Susan J. Rekward, *The Horn at the Paris Conservatoire and its Morceaux de Concours to 1996*, (MA Thesis, University of North Texas, 1997), 39.

CHAPTER 4

COMPARATIVE STUDY OF THE *Morceaux de Concours*

Throughout the history of the *morceau de concours*, there have been stylistic changes and various requirements mandated by the conservatory's directors and *professeurs* which have changed the manner in which the *concours* were implemented. Within this chapter, the writer will analyze selected compositions and form a comparison of the *morceaux de concours* written in the twentieth century, and the influences upon them.

Representative compositions will be selected to present trends, compositional style, technique, and general difficulty of the *concours* written for trumpet and cornet. Listed will be the date in which the composition was commissioned or selected, composer (dates), title, instrument and accompaniment, editor, written documentation indicating authenticity of the *concours*, and any dedication rendered by the composer. *(The above information will be displayed as viewed on the original manuscript or the printed copy which was viewed for analysis).* Degree of difficulty will be based upon the European classification system: 1,2,3 -- easy; 4,5,6 -- moderately difficult; 7,8,9 -- difficult to very difficult. An example of the document, brief biography of the composer (when available),[58] and brief description of the piece will be provided. Additional information about the composer, state of the conservatory, *professeur de*

[58] Biographies were not available for all composers of the concours.

trompette, will be included if deemed necessary to communicate the opinion of the period or the style in which the music is written.

In her document, *Trumpet and Cornet Concours, Music at the Paris Conservatoire, 1835-1925; The Development of Styles and Roles*, Mary Gillian MacKay documents stylistic characteristics of the *morceau de concours pour trompette et cornet* through the tenures of Franquin (*trompette*) and Petit (*cornet*). Although my survey may overlap the first few years of the 20th century, this writer feels it is imperative to include examples of Arban, Dauverné, and other early composers of the *morceau de concours* to furnish a comprehensive view of the development of solos written for the contest.

Since the first *Solo de Concours,* written for the trumpet *concours* in 1835, each professeur had certain goals in mind. Throughout the history of the *concours* for various other instruments at the *conservatoire*, the format for the contest was to include a required solo, such as a movement of a concerto or aria. With the exception of a few concerti, written for the keyed trumpet, no such material existed for piston trumpet; and the natural trumpet was not viewed as a solo instrument. François-Georges-Auguste Dauverné's charge was to develop repetoire that invoked specific pedagogical issues relevant to his class.[59]

François-Georges-Auguste Dauverné's *morceau de concours* outlines specific characteristics in his style of composition.

[59] Mary Gillian MacKay, *Trumpet and Cornet Concours Music at the Paris Conservatoire, 1835-1925: The Development of Styles and Roles*, (D.M.A. thesis, University of Illinois, 1996), 18.

1. Choice of form and characteristics of melodic style.

In this case, form refers to the general organization of a composition and not to motivic or harmonic development. Dauverné's primary considerations were the requirements of the *concours* (this essentially became the theme by which the *concours* were composed and commissioned). The *morceau de concours* should contain elements of style, technique, and general musicianship which would best exhibit the student's abilities. These considerations would change through the years, accommodating the demands set upon the players and the development of techniques related to the improvement in the quality of the instruments.

The forms which Dauvernè most often used were theme and variation or a fantasy-style form. His theme and variation presented first a melody, usually very familiar and lyric, followed by various modifications to that melody. Each variation became increasingly more complex than the previous one, exhibiting the player's overall abilities. Furthermore, each variation was demarcated by various means: cadence, interlude, fermata, change of meter or tempo. The *fantaisie* embraced various melodies in a rather loosely structured form. Individual sections included change of meter, usually duple to triple, increasingly more difficult exploiting the student's technique and range.

Dauverné's use of lyrical or cantabile-style was very limited; his music usually contained a more *bravura* or fanfare style. Due to the limited employment of the trumpet in solo performance, the literature written for

that instrument, during this time, reflected its use, more as an orchestral-harmonic instrument. As improvements to the new chromatic trumpet continued, composers began to realize the potential of the instrument and began to write more melodically with pedagogy practices soon following suit.

2. Use of idiomatic trumpet gestures; specific types of rhythmic motives used throughout the early history of the *concours*.

Dauverné was very specific in his use of "trumpet gestures."[60] Idiomatic to Dauverné's style were his specific instructions and markings of articulation. He was also very consistent in his usage of defined articulation, almost to the point that every note was to be dictated as the composer intended.

1835
Dauverné, François-Georges-Auguste *Premiér Solo de Concours*
Difficulty: 3

Example 1



[60] "Trumpet gestures" is a term M.G. McKay uses to describe Dauverné's use of articulation markings and specific instructions of interpretation.

Between 1869 and 1894, the trumpet studio was placed in a state of stagnation. It was Jules Cerclier who continued the traditions of the Dauverné studio. Cerclier made little change to the status quo, only to continue to utilize the solos and studies written by Dauverné. There were four exceptions of *morceau de concours* utilized during the Cerclier years: three solos written by the *professeur*; *Fantasie* (1875), *Solo de Concours*, (1883-87-88-92-94), *Premiér Solo en mi majeur* (1884), and one written by Charles Dubois, *L'Éclatante Fantaisie* (1891) .

Only one of Cerclier's students was chosen to receive the *Premiér prix* Charles Dubois (1869), during the first ten years of his appointment. Nine additional students received the *Premiér prix* between 1880 and 1894.

The *morceau de concours* of Jean-Baptiste Arban took on the strength and virtuoso personality of the *professeur*. Arban's professional career undoubtedly influenced the structure and focus of his cornet studio. The cornet class was, in a sense, a by-product of the trumpet class, but the instrument was allowed to take on a different personality and a varied role in the musical community. There was no preconception as to the history or role of the instrument, since the *cornet á piston* was considered a new invention to the 19th century.

Prior to his appointment to the conservatory, Arban had already popularized the cornet and had begun to write arrangements and studies to accommodate the demand. Other composers had also realized the potential of the *cornet á piston* as a melodic instrument, utilized in the orchestra, as

well as that of a solo instrument. Arban set out to keep the cornet in the spotlight and immediately began to develop his own pedagogical style of instruction and virtuostic manner of composition. From the start, Arban had high standards and expectations for the students of his studio. His students immediately began to receive recognition in the *concours*. In 1869, four students from Arban's class received the *accessit et prix*, and Jean-Joseph Mellet was the winner of the *Premiér prix*.[61]

Arban's style was much more aggressive and virtuostic than that of Dauverné. The solos written for the concours were meant to stand on their own as a performance piece rather than a composition written specifically for a contest. His goal was to prepare his students for a professional solo career and, therefore, their level of performance outdistanced that of the students in the trumpet studio.

Arban's form was not unlike that of Dauverné, although his solos were exceedingly more complex and technical. His favorite form during his early years was that of the *theme varié,* although the *fantasie* was also utilized. Typical of the fantasie/theme varié is *Caprice et Variations*.

[61] Mary Gillian MacKay, *Trumpet and Cornet Concours Music at the Paris Conservatoire, 1835-1925: The Development of Styles and Roles*, (D.M.A. thesis, University of Illinois, 1996), 107.

1870
Arban, Jean Baptiste (1825-1889) *Caprice et Variations*
pour Cornet à piston avec accompagnement de Piano
Carl Fischer, New York
Difficulty: 4

As with most of Arban's solos, *Caprice et Variations* begins with a piano introduction in fanfare style. The first theme is introduced and is immediately embellished, this theme is not usually used as the principle theme in his variations (2-a). Many of Arban's solos begin in this manner: a theme, sometimes simple, sometimes complex, usually very rubato with an occasional fermata.

Example 2-a



Theme no. 2 is simply stated in duple meter. This second theme is set to variation, so its statement is straight forward, with little ornamentation and only one variance in tempo, although it is understood that there should be artistic freedom (2-b).

Example 2-b



In strict tempo, the theme is transformed to a flowing melody in a triplet rhythm with every articulation very carefully notated (2-c). Prior to this variation, Arban wrote an eight bar interlude in order to give the performer an opportunity to rest.

Example 2-c



Although not indicated on the part, variation II is a double tonguing passage, allowing the performer to exhibit this specific technique. Again, articulation and dynamic markings are carefully written into the music, and the tempo is consistent (2-d).

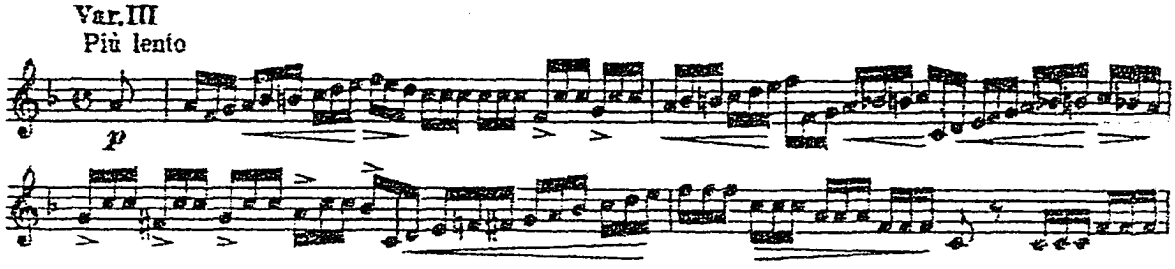
Example 2-d



The final variation is an exercise in triple tonguing with accents on notes which outline the main theme (2-e). Solos of this vintage usually

exploit the extreme technical abilities of the performer. They often will end with a cadence on the tonic with an option to demonstrate the performers extreme range.

Example 2-e



The *morceau de concours* of Arban demonstrated the abilities of his students and the agility of the instrument. During his second tenure at the conservatoire, Arban was a bit more conservative in his choice of material and composition.

1902
d'Ollone, Max (1875-1959) *Solo de Trompette en Fa pour Trompette (Ut ou Si bemol) avec accompagnement de Piano*
Éditions Alphonse Leduc
Concours du Conservatoire National de Musique de Paris
Difficulty: 3

A prolific composer, conductor, and writer on musical subjects, Max d'Ollone won the *Grand Prix de Rome* in 1897. Hill speaks of d'Ollone as an example of "Massenet's pervading vitality as a teacher, especially in connection with opera."[62] D'Ollone was a professor at the *Conservatoire* and was active as an opera conductor in Paris and the French provinces. He wrote five operas, a *fantaisie* for piano and orchestra, chamber music, among many vocal pieces.

The title for this piece has appeared in two configurations, *Solo de trompette*, and *Solo de trompette en fa.* This piece was most likely written for trumpet in F, although all the manuscripts found were transposed for Bb or C trumpet. *Solo de trompette en fa* begins in the key of F minor in a fanfare like quality, determined and bold *"Allegro moderato ma ben diciso"* (3-a). D'Ollone is careful to give the accompaniment equal integrity with much interplay and imitation between the two instruments. A *Bien chanté* section brings about a more tranquil, subdued flavor in D Major. The piano provides a steady foundational triplet figure, allowing the trumpet solo to explore and develop the melodic line.

[62] Harry R. Gee, *Clarinet Solos de Concours, 1897-1980: An Annotated Bibliography.* (Bloomington: Indiana University Press, 1981), 35. quoting Edward B. Hill, *Modern French Music* (New York: Da Capo Press, 1924), 187.

Example 3-a



The *Poco piú Allegro* is the final section to this solo. The triplet figure, introduced by the piano in the *Bien chanté* and imitated by the solo toward the end of that section, is continued with more authority in the closing section, now in the key of F Major. Brief hints of the opening statement are alluded to in this closing section with much authority and straight forwardness. The piece ends with an Allargando, in a C half diminished chord to the tonic.

Example 3-b



This piece is typical of the literature written for trumpet during this period. It is a bit less virtuostic than cornet solos of the same vintage, offering little compensation in melodic or rhythmic diversity.

After 1895, when Merri Franquin's commission began, the *concours* for trumpet began to take on his criterion. The folowing is an example of what was expected of his studio.

1903 (1915-1921-1925)
Savard, Marie Augustin (1861- *Morceau de Concours pour Cornet à piston et Piano*
Éditions Musicales Alphonse Leduc, 1955
Concours de Conservatoire National de Musique de Paris
Difficulty: 4

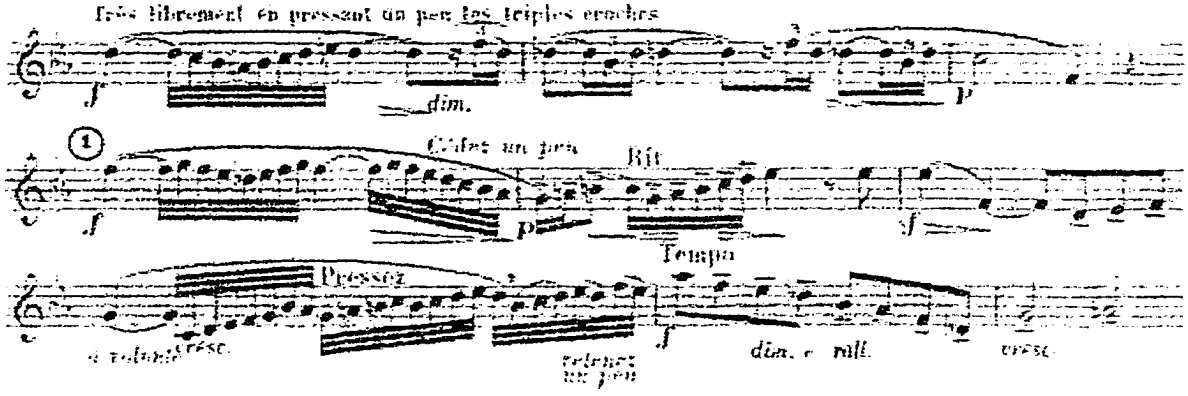
Marie Emmanuel Augustin Savard was born in Paris on May 15, 1861, and entered *Le Conservatoire National Supérieur de Musique de Paris* 1880. She won the *Prix de Rome* in 1886 and went on to be director of the Lyons Conservatory.[63]

Morceau de Concours begins in the key of Bb minor in a very dramatic, sober, *"recitative"* style. It develops into a quasi cadenza, *"Trés librement en pressant un peu les triples croches,"* with a recommendation to press forward, the 16th-note triplets (Example 4-a shows a sampling of quasi-recitative style found in many of the early *concours*). A 3/4 section, *"Tres modéré"*, sets off the next passage in a leisurely fashion. The accompaniment introduces this Db Major section in a quarter note syncopation. Contrasts in dynamics, ebb and flow, proliferate this section,

[63] Robert Dale Olson, *"The Development of Modern Solo Trumpet Literature as Traced Through The Morceaux de Concours at the Paris Conservatory."* (Denton, Texas: North Texas State College, 1957), 116.

concluding with a ritardando.

Example 4-a



A *"Trés vif"* tempo, three times the pace of the previous section, follows the *modéré* section. The solo and accompaniment remain comparatively simple yet much faster. Midway through this section, the key of Bb Major is introduced. The solo begins to present some virtuostic challenges in rapid multiple tonguing passages and difficult eighth note runs. This section concludes in a *"Presto"* ending with a strong dominant to the tonic Bb Major chord.

This solo may present some challenges to the turn of the century trumpet player but would be considered to be of medium difficulty by today's standards. The *morceau de concours* by Savard was selected as the contest solo for several additional years, 1915, 1921, and 1925. Apparently Alexandre Petit (1911-1925) deemed this *morceau de concours* worthy of revival through the first quarter of the century and throughout his tenure at the *conservatoire*. The example is typical of a cornet solo of this vintage.

1905 (1917-1924-1930-1945)
Dallier, Henri (1849-1943) *Fête Joyeuse*
pour Trompette Ut ou Si bemol et Piano
Éditions Alphonse Leduc, 1957
Concours du Conservatoire National de Musique
Difficulty: 4

Henri Dallier was born in Rheims on March 20, 1849, and died in Paris on December 23, 1943. He was an outstanding organist, composer, and teacher. After having studied at *Le Conservatoire National Supérieur de Musique de Paris* with Cédar Franck, he was appointed organist at the Madelein and, later *Professeur de Harmonie* at the conservatory.[64]

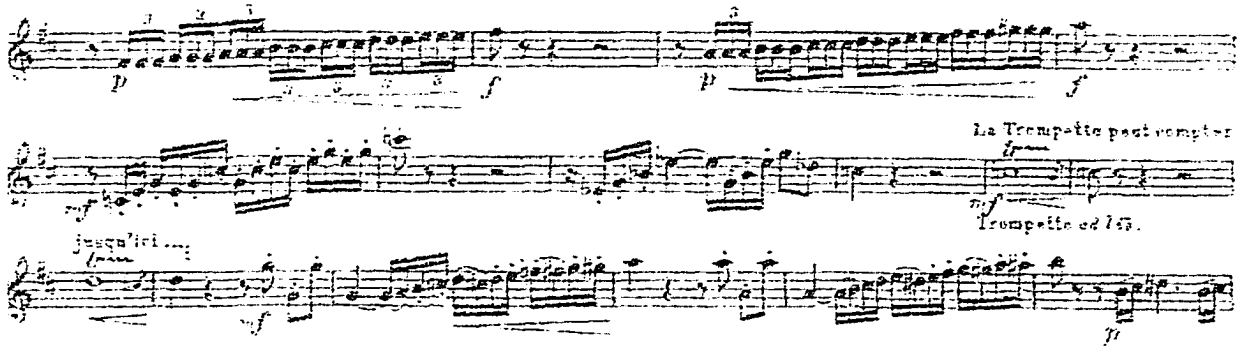
As indicated by the title, this composition begins in a very festive style with an introduction of short fanfares, typical of an introductory passage of solos of this vintage (5-a). The *"Allegro deciso"* marks the presentation of the first theme in the key of C Major. This theme continues to be marked by a festive flavor until a key change proceeded by an *Allargando* delivers the piece to a slower tempo and into a C minor mode. The melody becomes more lyrical while the accompaniment continues an underlying rhythmic motive found at the beginning of the composition. There is a brief development marked by changes of dynamics, tempo, and length of notes. After distinct modulation, Dallier returns to the tonic key incorporating chromatic and arpeggiated passages to generate energy and exhibit virtuosity and agility (5-b).

[64] Ibid., Slonimsky, 495.

Example 5-a



Example 5-b



Fête Joyeuse does not follow traditional classical forms, but serves to expose the performer's technical ability. This is certainly a progressive piece for the time and enjoyable to play. This composition was also selected for the 1917, 1924, 1930, and 1945 *morceau de concours*. Passing the test of time, Fête Joyeuse was utilized by three of the conservatory's *professeur de trompette*, Franquin (1894-1929), Pierre-Joseph Vignal (1929-1941) and Eugene Foveau (1925-1955; 1941-1955).[65] Foveau taught both trumpet and cornet students.

[65] From 1941-1955, Foveau taught both trumpet and cornet students.

1912 (1917)
Cools, Eugéne (1877-1936) *Solo de Concours pour cornet Si b et Piano*
Éditions Musicales Alphonse Leduc, 1958
Concours du Conservatoire National Supérieur de Musique
Difficulty: 4

Eugene Cools was born in Paris, March 27, 1877, and died there in August 5, 1936. He was a pupil of Gédalge, Faure, and Widor at *Le Conservatoire National Supérieur de Musique de Paris.*[66] Cools won the *Prix Cresent* for his Symphony (1906) and was assistant to Gédalge at the Conservatory (1907-1923). He taught at the *Ecole Normale de Musique* (1919) and was music critic for *Le Monde Musical.* In 1928, he was appointed editior in chief for Max Esching, a Paris music publisher.[67]

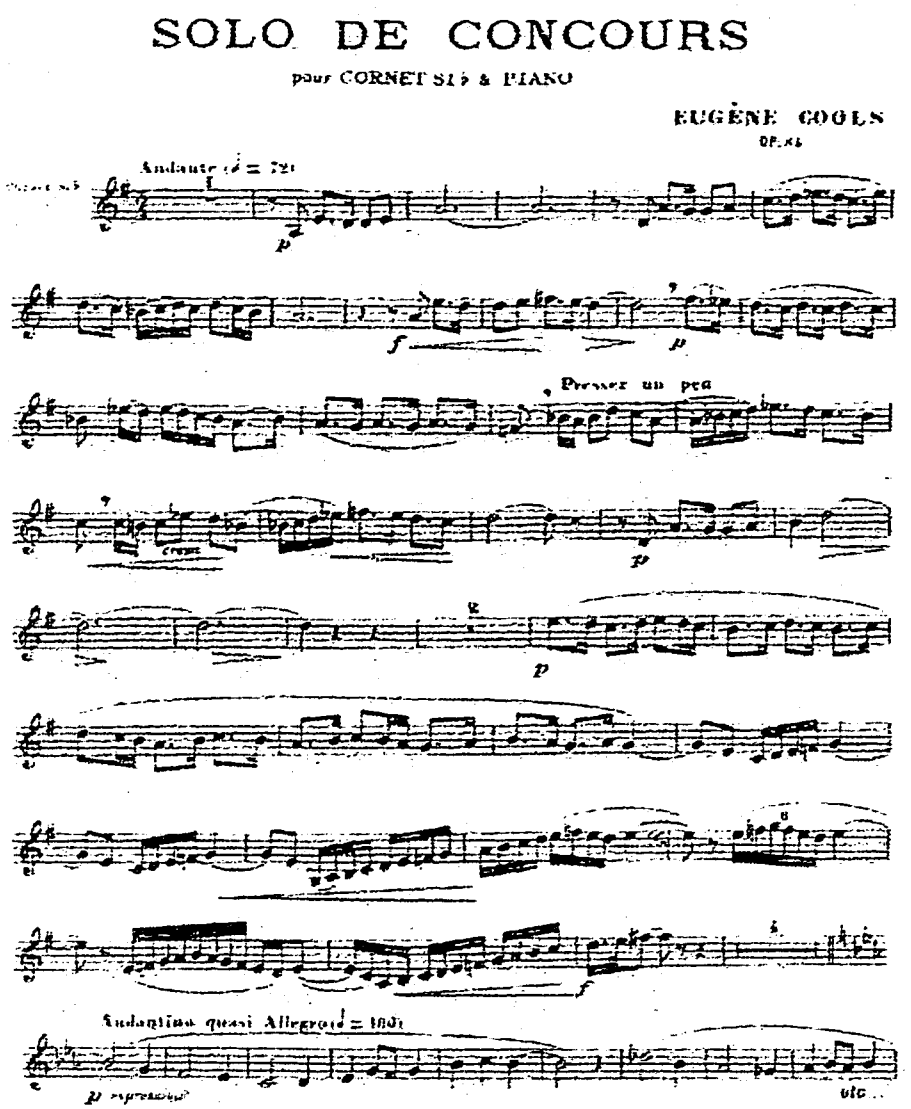
Solo de Concours pour Cornet Si b et Piano begins with a commanding sustained C dominant chord from the piano, allowing much melodic and rhythmic freedom to the solo cornet player. This develops into an exchange between the accompaniment and the cornet, eluding to the tonic of F Major. The *"Andantino quasi Allegro,"* in Db Major, breaks up the agitated exchange, and allows the piano to slip into a subdued accompaniment role of extended arpeggios while the solo unfolds a folk like melody which continues for 58 measures. An *"Allegro moderato"* concludes the composition in a light display of agility and multiple

[66] Robert Dale Olson, *"The Development of Modern Solo Trumpet Literature as Traced Through The Morceaux de Concours at the Paris Conservatory."* (Denton, Texas: North Texas State College, 1957), 109.

[67] Nicolas Slonimsky, editor, *Baker's Biographical Dictionary of Musicians, Seventh Edition* (New York: Schirmer Books, 1984), 495.

tonguing with a return to the tonic key.

Example 6



The composition by Eugéne Cools seems to be typical for this period of history for the conservatory and the tenure of Alexandre Petit (*professeur* 1911-1925). The piece begins with a fanfare like introduction, followed by

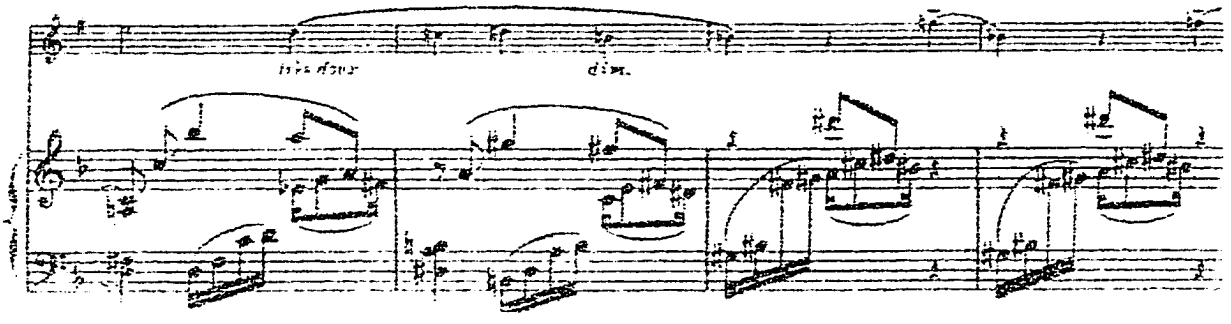
a lyrical section and concludes with a section which exploits the technical ability of the performer. This solo was again used in 1917 for the cornet *concours*.

1913
Balay, Guillaume (d. 1943) *Piéce de Concours*
pour Cornet à piston en Si b avec accompagnement de Piano
Éditions Musicales Alphonse Leduc
Concours du Conservatoire National de Musique de Paris
Difficulty: 4

Chef de Musique de la Garde Républicaine, Guillaume Balay is well known among trumpet teachers and students alike. Besides *Piéce de Concours*, Balay has contributed many outstanding compositions for trumpet and cornet, such as *Petite Piéce Concertante, Prélude et Ballade,* and *Andante et Allegro.*

Piéce de Concours, written for the 1913 *Concours*, begins with an extended cadenza/introduction. Obviously written to exhibit the performer's technical and musical maturity, the opening measures challenge the performer's agility and timing in a open cadenza-like forum. The accompaniment adds to this vigorous opening by creating agitation through syncopation and a plethora of 16th notes, almost ostinato like rhythms over a relatively calm melody (7).

Example 7



The theme is introduced in the *"Allegro"* section with a playful melody anticipating the works of *Clarke.* The melody, with simple accompaniment, is briefly developed, transporting it through a cycle of modulation ending in Ab Major. A brief lyrical section follows with the new key transporting the solo back to the theme found in the *"Allegro"* section, back to the original key of F Major. After a short recapitulation of the theme, Balay incorporates a vivacious coda with a burst of energy and technical flurry.

Piéce de Concours was only selected once to be played as the *Morceau de Concours* although Balay was commissioned to compose *Petite Piéce Concertante* for the 1919 contest.

1914 (1945)
Delmas, Marc (1885-1931) *Choral et Variations*
pour Trompette et Piano
Gérard Billaudot Éditeur
Morceau de Concours du Conservatoire National Supérieur de Musique de Paris
à Monsieur M. Franquin Professeur au Conservatoire en hommage bien cordial
Difficulty: 4

Marc Jean Babtiste Delmas was born at St. Quentin on March 28, 1885, and died in Paris on December 1, 1931. He studied with Vidal and Leroux at *Le Conservatoire National Supérieur de Musique de Paris.* Delmas won the *Prix de Rosini* in 1911 and *Le Prix de Rome* in 1919. He wrote seven operas, five symphonic works, chamber music, two books on music, and various pieces for piano and other instruments.[68]

Chorale et Variations begins, as would many theme and variations, with the opening theme in a vary calm, serene setting. The melody is gently passed from trumpet to piano in a duo of equality in texture. The setting is in g minor which concludes the chorale section (8-a).

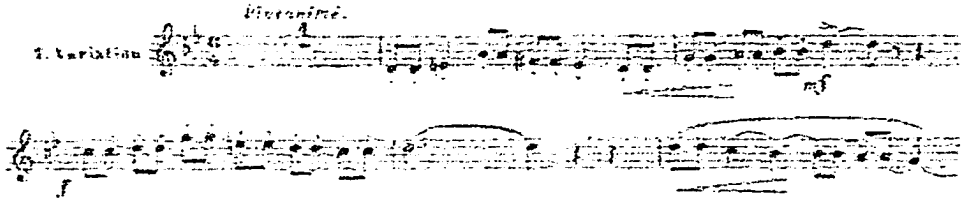
[68] Harry R. Gee, *Clarinet Solos de Concours, 1897-1980: An Annotated Bibliography* (Bloomington: Indiana University Press, 1981), 47.

Example 8-a



Premiér variation is a bit more animated. The theme is stated by a subdivision of the quarter note into a basic eighth note rhythm allowing a strong sense of forward motion with not much change to the melodic line (8-b).

Example 8-b



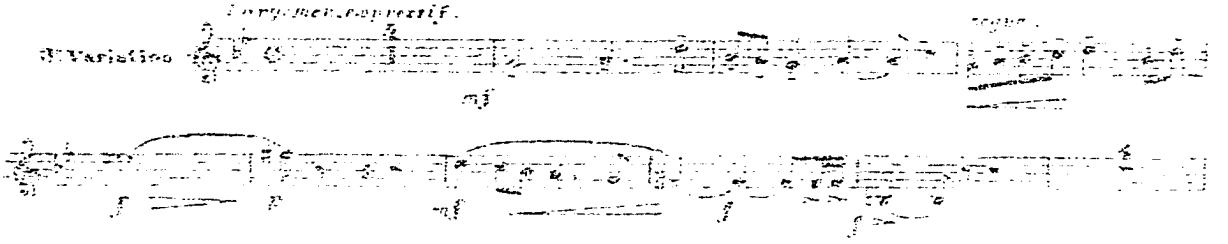
Deuxiéme Variation transforms the 6/4 meter, found in the chorale and variation I, into a 6/8 folk like melody, reminiscent of an Irish folk melody with added grace notes (8-c).

Example 8-c



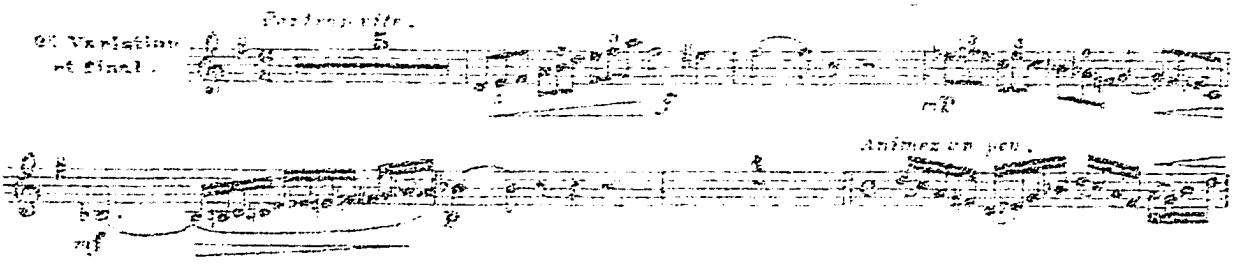
Troisiéme variation retains the melodic content, but varies the rhythmic content, including the meter, calling for an expressive lyrical contrast (8-d).

Example 8-d



The finale, *Quatriéme variation,* begins in the new key of G Major. A return of the original meter is also found, but the melody is transformed into a flurry of chromatic and arpeggiated passages (8-e)

Example 8-e



Choral et Variation revisits the theme and variation approach of Dauvernè and Arban. Although still considered a formula piece, this composition is much more musical than those of the same era. Its worthiness is confirmed by its selection again in 1945.

1920 (1923)

Büsser, Henri (1872-1973) *Fantaisie sur des Thémes Ecossais Op. 70*

pour Trompette Chromatique en Ut avec accompagnement de Piano
Éditions Musicales Alphonse Leduc
Concours du Conservatoire, 1920
Difficulty: 3

Example 9



Henry Büsser was born in Toulouse, January 16, 1872 and died in Paris, December 30, 1973, at the age of 101. Büsser studied with the *maritrise* of Toulouse Cathedral, then, in Paris at the Niedermeyer School and, later, at *Le Conservatoire National Supérieur de Musique de Paris* with Guiraud. While at the Conservatory, Büsser took private lessons with Gounod, Widor, and César Franck. He won *Deuxiéme Prix de Rome* in 1893 with his cantata *Antigone*. Büsser taught composition at the Paris Conservatory from 1930 until 1948. His centennial was grandly celebrated in January 1972 with performances of his works by the leading Paris orchestras and by an exhibition of his manuscripts at the Opéra.[69]

Fantaisie sur des Thèmes Ecossais (Fantasy on a Scottish Melody) is a departure from the norm found in compositions selected for the *morceau de concours*. This recognizable melody, set in A Major and in 12/8 time, is first presented in its entirety of the opening section. In *Allegro moderato,* standard variation on a theme, Büsser immediately sets the melody in augmentation of the rhythm, keeping the melody inviolate, focusing upon a displacement of the accent. The third and final section, *Allegro vivo*, treats the melody to a simple, but effective, 8th-note triplet variation. Büsser's *Fantaisie* is a lively departure from the conventional *morceau de concours*.

Büsser's compositions were used in the 1911, 1918, 1920, 1928, and 1931 *concours pour trompette* and 1914, 1920, 1923, and 1929 *morceau de concours pour cornet.*

[69] *Baker's Biographical Dictionary of Musicians*, 8th ed., s.v. "Büsser, Henri-Paul."

1922 (1910)
Gédalge, André (1856-1926) *Piéce*
pour Trompette Ut ou Si b et Piano
Éditions Musicales Alphonse Leduc, 1961
Concours du Conservatoire National Supérieur de Musique
Difficulty: 3

Gédalge was born in Paris on December 27, 1856, and died in Chessy on February 5, 1926. Considered to be an eminent French music theorist, composer, and pedagogue, he began his study of music late in life and entered *Le Conservatoire National Supérieur de Musique de Paris* at the age of 28. Despite his late start, he made rapid progress and obtained the *Deuxiéme Prix de Rome* after a year of study with Guiraud. He then elaborated a system of counterpoint, later published as *Traité de la fugue* (Paris, 1901; English translation 1964), which became a standard work.

In 1905, Gédalge was hired as *professeur de contrepoint et fugue* at the Paris Conservatory. His students include Ravel, Enesco, Koechlin, Roger-Ducasse, Milhaud, and Honegger.[70]

Many of the compositions selected for *Le Morceau de Concours* during the 20s were previously selected for the *Concours*; such was *Piéce* by Andre Gédalge. *Piéce* begins very softly but authoritatively in the minor key of C. Within a very few measures, the dialogue between the accompaniment and the solo instrument becomes very aggressive and grows to a dynamic shouting match. An *a tempo* introduces the first real theme of the composition and continues in an ebb and flow of changing moods and

[70] *Baker's Biographical Dictionary of Musicians*, 8th ed., s.v. "Gédalge, André".

dynamics of the introduction.

The second and final section is marked *Animato*, very lively and not too complex, this time in C Major. There is some reference to the first section of the composition in the *Animato*, but mostly an exercise in versatility and agility.

1926

Barat, Jean-Édouard (1882-1963) *Andante et Scherzo pour Trompette Ut ou Si b et Piano*
Éditions Musicales Alphonse Leduc, copyright by Evette et Schaeffer, 1926
Concours du Conservatoire National de Musique
Difficulty: 4

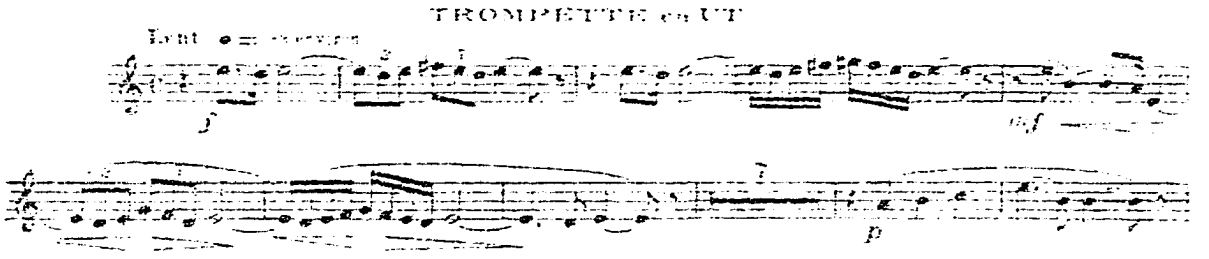
Barat was born on September 22, 1882. In 1898, he studied under Paul Vidal and later at *Le Conservatoire National Supérieur de Musique de Paris* with Emile Pessard. He was a bandmaster, founder and director of *Ecole Préparatoire de Sous-Chefs de Musique Militaire.*[71] An expert on the saxhorn, Barat was often seen in the role of performer. Barat served in the Army from 1901 to circa 1930.[72]

Andante et Scherzo begins with a fanfare introduction. The piano accompaniment supplies a harmonic foundation to the trumpet call in A Major (10-a). The first theme is then presented by the trumpet with minimal movement from the accompaniment. The melody is simple but

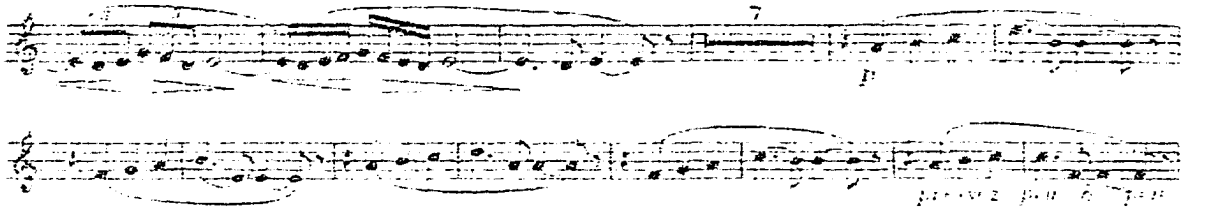
[71] Harry R. Gee, *Clarinet Solos de Concours, 1897-1980: An Annotated Bibliography.* (Bloomington: Indiana University Press, 1981), 57.
[72] Letter from E. Petti-Jean to Robert Dale Olson for A. Leduc, Paris, France, June 3, 1957.

appealing as the accompaniment initiates motion by arpeggiating the harmonic movement. A *Più vivo* section of 16th-note flourishes adds to the intensity of the section as does the change in dynamics, all to revisit the memorable melody previously introduced.

Example 10-a



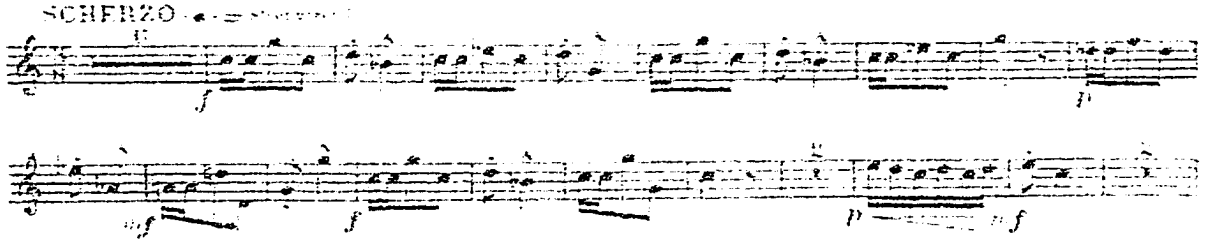
Example 10-b



The *Scherzo*, in C, begins with a rhythmic, two-measure motive introduced by the piano, sustained to create awareness. The trumpet then picks up the motive and develops it into a series of variations (10-c). The section offers an assortment of lively, rhythmically diverse melodies and sequences. Barat includes a short section of development leading back to the opening fanfare; this time in C Major. The composition ends with a *Vif*

coda encompassing elements of the *Scherzo* motive.

Example 10-c



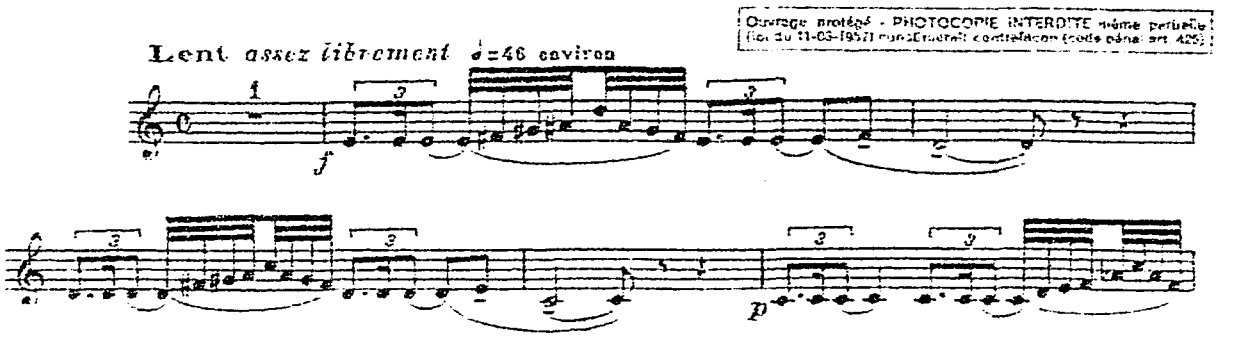
1934
Desportes, Yvonne (1907- *Introduction et Allegro pour Cornet à piston Si b avec accompagnement de Piano*
Éditions Musicales Alphonse Leduc
Concours du Conservatoire National de Musique de Paris (1934)
à Monsieur Foveau, Professeur au Conservatoire
Difficulty: 5

Yvonne (Berthe Melitta) Desportes was born in Coburg, Saxony, July 18, 1907. She obtained the *Grand Prix de Rome* after having studied with Jean and Noël Gallon, Paul Dukas, and Marcel Dupre at *Le Conservatoire National Supérieur de Musique de Paris*. She was appointed *professeur de solfége* at the *conservatoire* in 1943.[73]

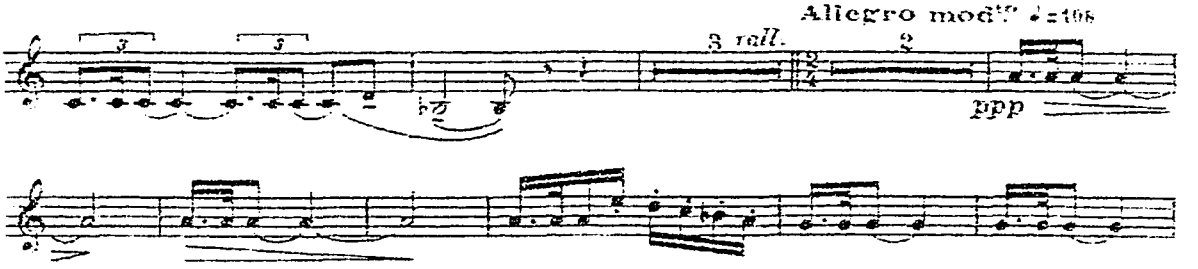
With a brief introduction, Desportes sets up a short motive, which becomes the foundation on which the remainder of the composition is based. Very little movement in the accompaniment allows the solo to breathe in a cadenza like manner (11-a). The eleven measure introduction is immediately followed by the *Allegro moderato* (11-b).

[73] *Groves Dictionary of Music and Musicians*, 5th ed., s.v. "Desportes, Yvonne (Berthe Melitta)."

Example 11-a



Example 11-b



The introductory motive is further developed and modified into a lively melody which is treated to a variety of reincarnations. Desportes further varies the melody by the addition of triple tongue passages and the changing of meter. A slower lyrical section breaks up the animation of the allegro. The rhythmic motive is treated in diminution to create a variance of the opening introduction in a much more relaxed tempo. The *Allegro Vivo* makes up the final section of this piece (11-c). By varying the motive, Desportes creates an illusion of recapitulation in a whirlwind drive to the end. Multiple tonguing, difficult fingered passages, and dynamic contrast

are techniques used by Desportes to conclude this passage. Before the climax is reached, everything is slowed to one third tempo for ten measures, only to end in flurry.

Example 11-c



By this time in the history of the *concours*, Eugene Foveau's influences were well ingrained into the fabric of the music and composers chosen to prepare the *morceau de concours*. Foveau allowed composers of the *morceau de concours* to experiment with various styles of composition. Composers during this period began to develop more *moderné* compositions, using techniques of the era.

Foveau was the *professeur de cornet* from 1925-1955, and with the retirement of Pierre Vignal in 1941, Foveau took over the duties of both cornet and trumpet *professeur* until Sabarich was appointed in 1947. The

requirements for the trumpet and cornet classes were so similar by this time, that it was decided to have two classes, 24 students, with a mixture of trumpet and cornet students. It was also required of the students to study both instruments.

1939
Bloch, André (1873-1960) *Meou- Tan Yin (Fête des Pivoines)*
pour Trompette Ut avec accompagnement de Piano
Éditions Gras La Fleche, Sarthe France, 1951
Concours du Conservatoire de Paris 1939
à Monsieur Pierre Vignal, Professeur au Conservatoire National de musique et d'Art Dramatique
Difficulty: 4

André Bloch was born in Wisembourg, Alsace, in 1873, and died in Paris in 1960. He studied with Guiraud and Massenet at *Le Conservatoire National Supérieur de Musique de Paris* and won the *Grand Prix de Rome* in 1893. One of his most successful major compositions was the *Suite Palestinienne* for Cello and Orchestra. He also wrote two works for saxophone and piano in 1932 and 1953.[74]

Fête des Pivoines, (Festival of the Peonies) is named for this late-spring, early-summer flower. This delightful composition begins utilizing notes of the F pentatonic scale over the sustained piano accompaniment of nine measures of tonic (F Major) over dominant in 3/8 meter.

[74] Harry R. Gee, *Clarinet Solos de Concours, 1897-1980: An Annotated Bibliography.* (Bloomington: Indiana University Press, 1981), 56. quoting E.Villermoz, quoted in Londeix, op. cit., 41.

Example 12-a



The melody is quickly repeated in C pentatonic. Then, several motives resulting from the melody are borrowed to develop and use as a vehicle for transition. Changes in key, time signature, and tempo, bring on the *Calme* section to a very lyrical setting. Bloch continues to utilize the pentatonic scale in an effective interplay between soloist and accompaniment, the piano providing the underlying movement. The final section results in a recapitulation of the opening theme with a bit more activity from the accompaniment. The opening motive is augmented, expanded and treated to various modifications before coming to the final F Major chord.

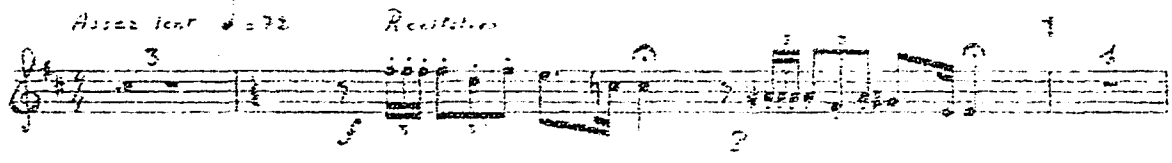
Bloch's composition is an example of new compositional trends for the *morceau de concours*. It is based upon a pentatonic scale, incorporating traditional requirements for the *concours* built around that scale. This composition is not as difficult as some preceding it, but it does serve as a good example of deviation from the norm.

1943
Bozza, Eugéne (1905- *Caprice Op.47*
pour Trompette en Ut ou en Si b et Piano
Éditions Musicales Alphonse Leduc, 1943
Concours du Conservatoire National de Musique de Paris
Difficulty: 5

Eugéne Bozza was born in Nice on April 4, 1905. At the age of nineteen, Bozza was awarded the *Premiér Prix* for violin at *Le Conservatoire National Supérieur de Musique de Paris* in 1924. He studied with Edouard Nadaud, Henri Büsser, and Henri Rabaud. As a composer, he is attracted to wind instruments and has written many works for them. Besides having a successful career as a composer, Bozza was director at the Conservatory of Valencienne. [75]

Bozza's *Caprice* is, to date, one of the most progressive pieces written for the *morceau de concours pour trompette ou cornet.* The format for this composition is much like that of its predecessors, beginning with a dramatic, fanfare quality *Recitativo* which marks one of the rhythmic motives used throughout the piece.

Example 13-a



[75]Robert Dale Olson, *"The Development of Modern Solo Trumpet Literature as Traced Through The Morceaux de Concours at the Paris Conservatory."* (Denton, Texas: North Texas State College, 1957), 108.

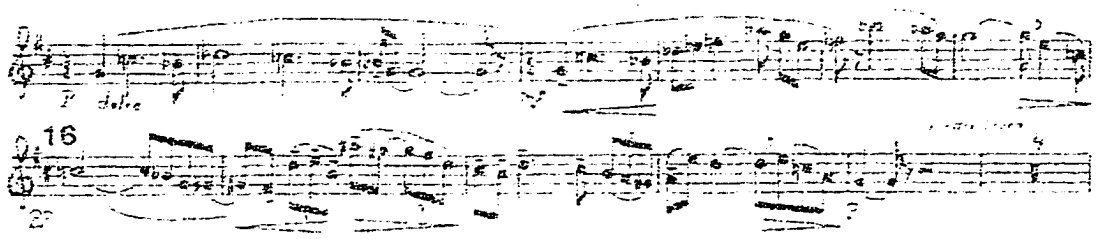
The introduction is comprised of various transpositions and treatments of this motive. The *Allegro* section marks the introduction of the first theme, with the same marcato qualities found in the opening section. 32nd-note triplets abound in both tongued and slurred forms along with somewhat difficult chromatic and arpegiated passages (13-b).

Example 13-b



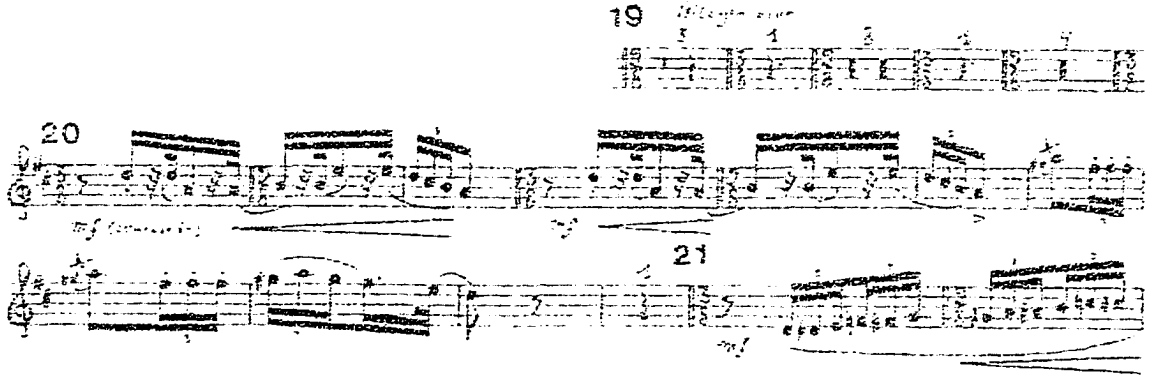
A section of pseudo recitative, reflective of the opening, separates the *Allegro* and the more subdued *Assez lento* section. The *lento* is written in cantabile and is a welcomed deviation from the technical demands of the prior sections (13-c).

Example 13-c



The *lento* is short lived and, once again, in the *Allegro vivo*, Bozza challenges the performers to rhythmic articulation and the high overall technique required of this piece (13-d). Bozza makes this *morceau de concours* challenging yet very musical and keeps within boundaries of motives, themes, and tonality.

Exercise 13-d



1953

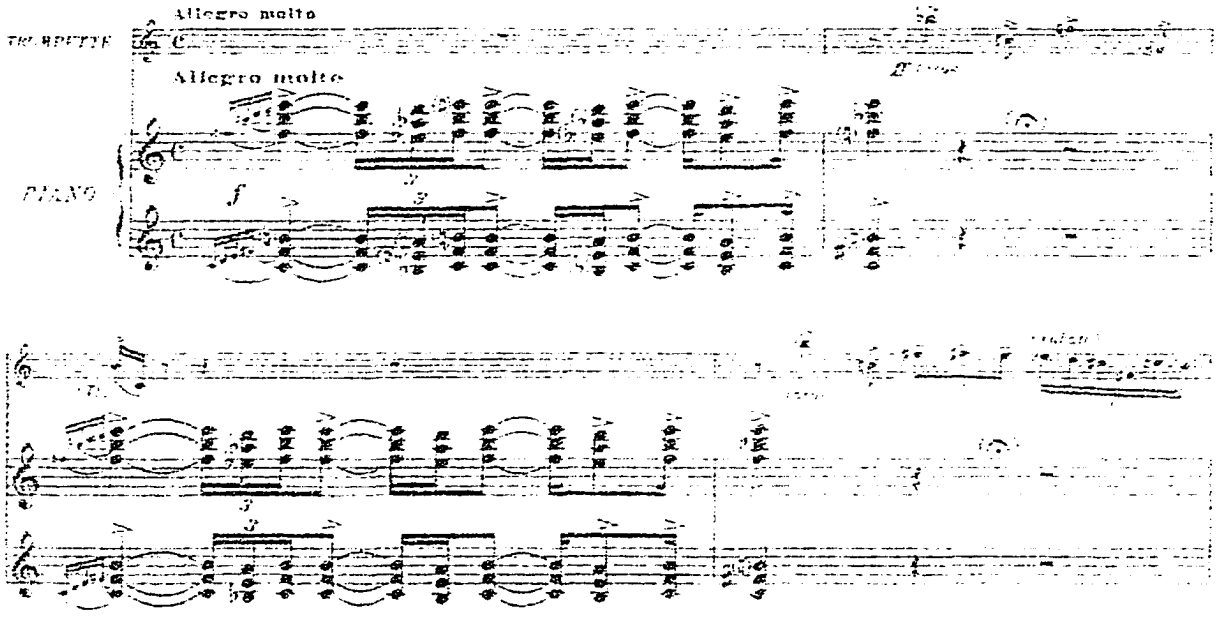
Desenclos, Alfred — *Incantation, Thréne et Danse pour Trompette en ut et Orchestre*
Éditions Musicales Alphonse Leduc, 1953
Concours de Conservatoire National de Musique
à Messieurs E. Foveau et R. Sabarich
Professeurs au Conservatoire National de Musique
Difficulty: 7

Desenclos was born in Portel, in Artois, February 7, 1912. He was admitted to the Paris Conservatory in 1933 where he obtained the prize in harmony, fugue, and composition. He was mobilized (drafted) in 1939 and wounded in 1940. In 1941, he again took up his musical studies and obtained the *Grand Prix de Rome* in 1942. He was named head of the Conservatory at Roubaix where he remained until 1950 when he returned to Paris. In 1956, he won the Loeffler Prize awarded by the *Institute de France*. It has been said that his music is classical in structure, romantic in its expression, and modern in its writing.

Incantation, Thréne et Danse, in three movements, begins with a very powerful one-measure motive of the accompaniment, followed by the equally engaging answer by the soloist (14-a). This accompaniment motive is repeated three times, each time answered more aggressively by the soloist, almost in defiance. This *allegro molto*, almost *aggitato*, exchange is followed by a *très calme* passage introducing a calming motive, this time stated only twice by the accompaniment. The exchange continues throughout the movement, each time with a new motive introduced by the

accompaniment.

Example 14-a

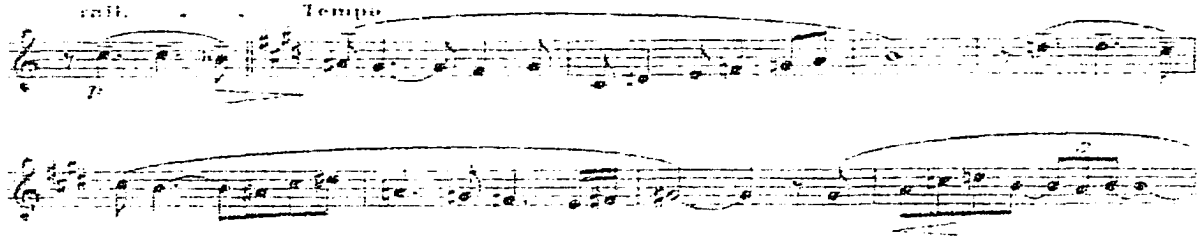


Throughout this first movement, Descenclos uses the accompaniment figures or motives as a statement of incantation, with the response gradually lured into submission. He utilizes difficult rhythmic variations, explicit directions in articulation and clear instructions, outlining the intent of the composer. This movement challenges the techniques of multiple tonguing, flexibility, various forms of articulation (including flutter tonguing), and extreme dynamic contrast. The movement ends with a return to the first motive, this time played by both the accompaniment and the soloist.

Movement II, *Thrène*, is much more serene than the first movement. The marking *Très modéré* indicates a more tranquil setting, and the further instruction of *senza rigore* confirms it. This movement seems to give the

participants much more freedom to let the melody breathe and interact. Although the movement does have several changes of key and tempo, it basically exhibits the performer's ability to express himself/herself lyrically (14-b).

Example 14-b



The third and final movement, *Danse,* begins aggressively in the accompaniment with a two measure motive, from which a portion is immediately extracted by the soloist (14-c). This exchange continues with the motive either completed by the soloist or the accompaniment, but always stated completely. This motive leads directly to a syncopated *Presto* section leading to a cadenza for the solo instrument. Much like the cornet cadenzas of the late nineteenth and early twentieth centuries, this cadenza leads the soloist through a plethora of technical challenges.

The movement continues in 5/8 with the accompaniment introducing the upcoming section in a disjunct *paso-doble* style. The soloist is adequately challenged throughout the movement with various changes in meter, multiple tonguing passages, articulation, and flexibility obstacles.

Example 14-c



It is unlikely that the entire composition was used for the *concours*, but it is a good representation of the quality in students and *professeurs* during this period. The composition was dedicated to *Messieurs Foveau et Sabarich* who were teaching both trumpet and cornet at that time.

1956

Chaynes, Charles (1925- *Concerto*
pour Trompette en ut ou Si b et Orchestre
Éditions Musicales Alphonse Leduc, 1956
Concours du Conservatoire National de Musique
à Messieurs E. Foveau et R. Sabarich
Professeurs au Conservatoire National de Musique
Difficulty: 7

Charles Chaynes was born in Toulouse in 1925. He was a student of Jean and Noel Gallon, Darius Milhaud, and Jean Rivier. He obtained the prize for harmony, fugue, and composition from the Paris Conservatory and won the *Grand Prix de Rome* in 1951.[76] His style has been characterized as generously atonal, without strict use of serialism.[77]

This piece begins with a simple but powerful F# diminished statement. As the soloist immediately breaks into a 16th-note staccato-chromatic flurry, the accompaniment answers with an almost identical opening statement. The soloist responds with a similar passage utilizing a triplet foundation allowing resolution of the statement (15-a).[78] A playful *allegro* section immediately follows in the mid-register of the muted trumpet with dynamic, tempo, and articulation markings clearly stated. Seemingly simple, this passage is rhythmically complex demanding interaction between soloist and accompaniment. The theme, which is introduced at the beginning of the allegro, continues to occur sometimes in

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[76] *Baker's Biographical Dictionary of Musicians*, 8th ed., s.v. "Chaynes, Charles."
[77] Roland De Candé, *Dictionaire des Compositeurs*, Paris: Éditions du Seuil, 1996.
[78] Throughout the history of the *concours*, a fanfare or strong opening statement has prevailed within introductory segment of the solo. The manner by which this is written and complexity of the passage has varied throughout the years.

the opening F# diminished motive and later in the dominant. After a short period of development, Chaynes departs from the main theme and introduces a lyrical passage with the trumpet in a cup mute. Short lived, the main theme returns in yet another transposition, a whole step above the dominant but has little resemblance to the original. A cadenza follows another treatment of pseudo-development. The performer is allowed to develop the statements and motives played earlier.

Example 15-a



Movement II, in typical fashion, is the lyrical, *molto expressivo* movement of the *Concerto*. With the tempo set at quarter note = 69, this movement does challenge the expressive qualities of the performer. Not without inherent markings, this movement does, never the less, allow artistic freedom.

The *Final* offers the usual abundance of technical challenges with some reference to motives and snippets of thematic material found in the first movement (15-b). The performer is duly challenged in most every aspect of trumpet technique and musicianship, with the accompaniment

providing complementary material and a solid foundation to the soloist.

Example 15-b



This piece represents a transition period between *professeurs* Foveau and Vaillant (*professeur* 1957-1974). The material for the *concours* continues to challenge the performers. Although a more *moderné* style of writing prevails, the basic elements of the *concours* continue to be in place. *Concerto* by Charles Chaynes was used in both the trumpet and cornet *concours* in 1956 indicating, by this stage in the history of the *concours* that technique and all other elements required of the cornet and the trumpet were now considered to be equal.

It was also in 1956 that the trumpet and cornet *classe* began to have a fall *concours*, held as early as September and as late as December. Conservatory records do not indicate whether these were a *concours* used as the entrance examination or preliminary *concours* for the spring contest. The writer did view original material created specifically for these

concours. The first piece was written in November by Henri Martelli, composer of the 1948 and 1864 *morceaux de concours*. It is also interesting to note that not all of the published *morceaux de concours* coincide with documents viewed at the *Médiathéque Hector-Berlioz*. Documents sometimes indicate an abbreviated version of the solo and, from year to year, composers for the published *solos* and the composers for the commissioned hand-written contest material were not the same.

Beginning with the 1969-1970 year, the *classe de trompette* began to require orchestral transcriptions and excerpts as part of the *concour* process. It was the duty of the writer of the *morceau de concours* to also provide an orchestral excerpt to be played by trumpet and piano.

By this time, the *concours* had taken on a more universal ideology (to prepare the students for a professional career) which required that the students be well rounded. Although orchestral literature had always been taught in the studio, this would be the first indication that is was used in competition. In addition, elements of jazz were introduced to the *conservatoire* and slowly influenced the music written for the *concours*.

By 1970, there was an indication that at least two rounds (*cycle*), at lease one month apart, of *concours* were well ingrained within the system. Separate music was written for the preliminary round (*premiér cycle*) than that for the second round (*deuxiéme cycle*). Music in a *classique* style was added to the more *moderné* style typically written for the *concours*. Many of these changes came during the time that Maurice André was elevating the

exposure of the *conservatoire* through his recording and concert tours.

1966
Weber, Alain *Strophes*
pour Trompette, Orchestre à Cordes et Percussion
Éditions Musicales Alphonse Leduc, 1966
Concours du Conservatoire National Supérieur de Musique
Difficulty: 6

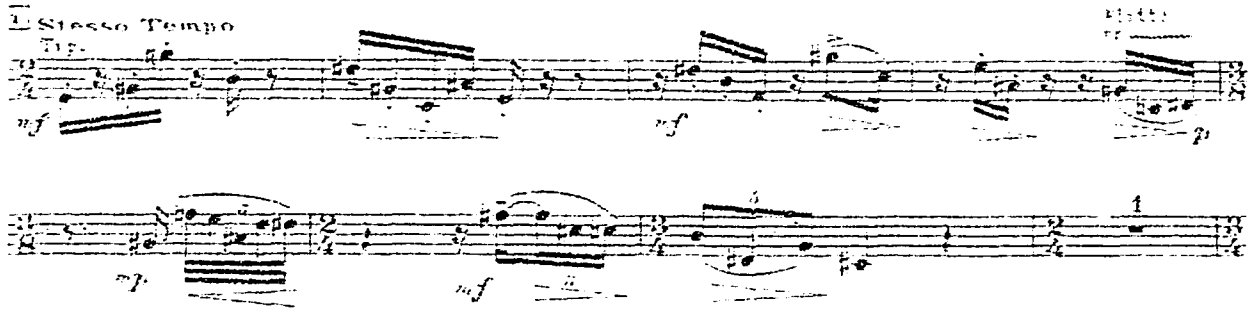
This modern piece is written in a style departing from the conventional formula of the *morceau de concours.* It begins with a lento section in which the soloist is invited to join. Engaging in various changes in meter, the melodic line lends itself toward atonality (16-a). Although a slow movement, the soloist is challenged at every measure. The challenge is in flexibility of the melodic line, versatility of changing rhythm and meter, and the difficulty of atonality.

Example 16-a



The solo does require of its performer a full complement of articulation and rhythmic challenges (16-b), but lacks in any multiple tonguing passages, present in solos of the past. Although this solo does not fit the typical criteria for the *morceau de concours,* it does exhibit many musical hurdles and should only be performed by an experienced player.

Example 16-b

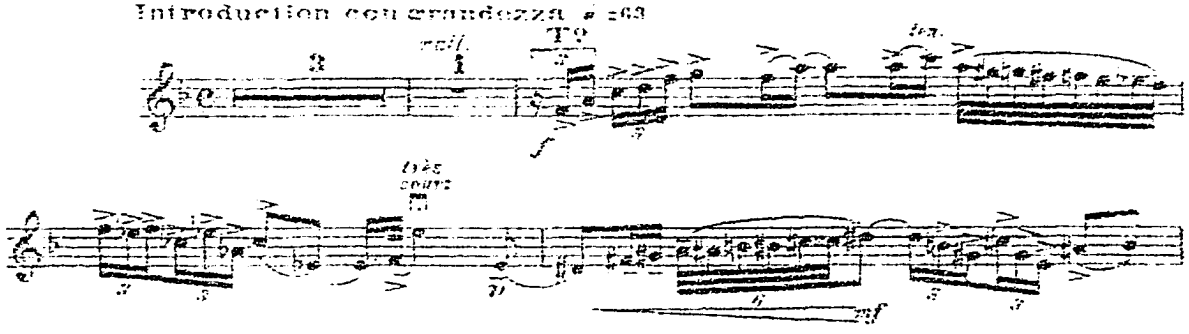


1971
Semler-Collery, Jules *Évocation et Scherzetto*
pour Trompette en ut et Piano
Éditions Musicales Eschig, 1971
Concours du Conservatoire National Supérieur de Musique de Paris
A Messieurs Ludovic Vaillant et Maurice André
Professeurs au Conservatoire National Supérieur de Musique de Paris
en toute amitié
Difficulty: 5

With the tradition of the grandiose, fanfare/cadenza, *morceau de concours* of the past, this solo is reminiscent of those written in the first

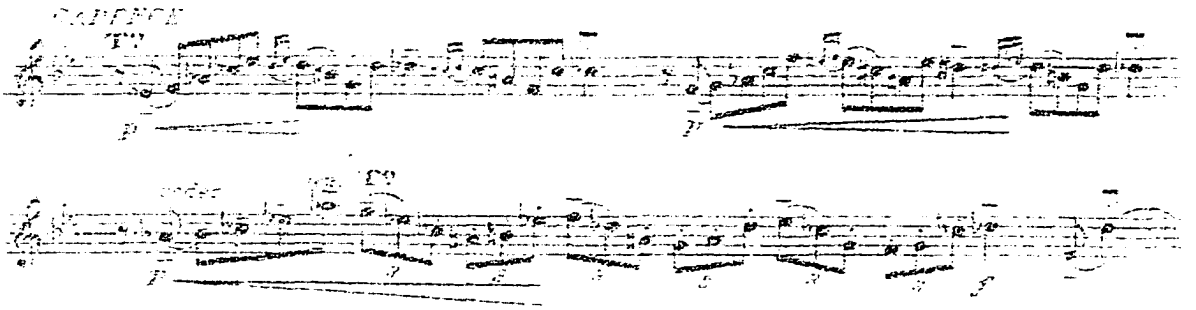
quarter of the 20th century. It begins with a very convincing introduction and cadenza, exhibiting the versatility and strength of the soloist (17-a). The mood soon subsides in a *cantabile* section which still challenges the soloist's rhythmic and lyrical proficiency continuing along the same manner until the end of the first movement.

Example 17-a



The *Scherzetto* is to be treated lightly in a rather aggressive tempo: quarter note = 160. Technical challenges result from the tempo but can be handled by most experienced players. A traditional cadenza interrupts the flow of the piece; written in an ordinary style, it requires a combination of the performer's technical ability and musicality (17-b). The remainder of the movement offers no additional challenges or musical ideas. Many changes in tempo leave this movement open to vast interpretation.

Example 17-b



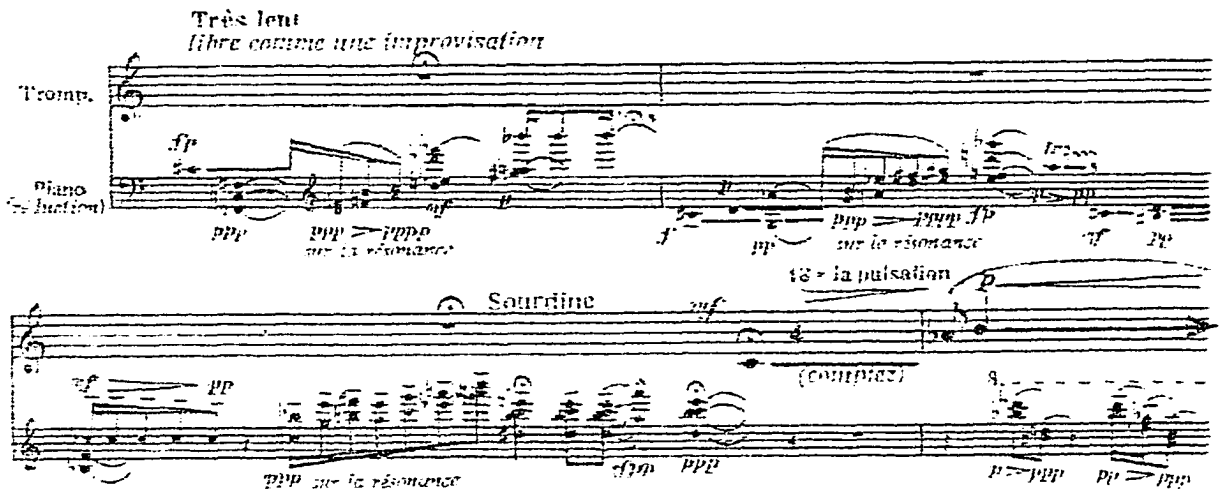
This composition does not offer the challenges of many *morceau de concours* of the 1940's through the 1960's. Perhaps a return to a more conventional solo was requested by *les professeurs*.

1976
Tisné, Antoine *Héraldiques*
pour Trompette et Piano
Éditions G. Billaudot, 1976
Morceau de Concours du Conservatoire National Supérieur de Musique de Paris, 1976
Difficulty: 7

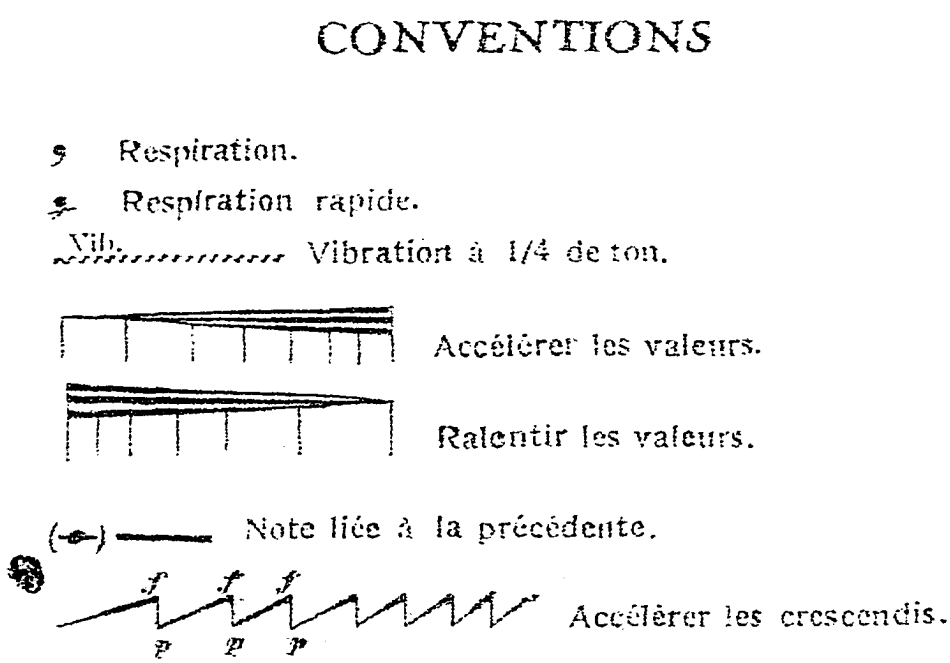
With the *morceau de concours* of 1976, we find a departure from the structured, almost programmatic *morceaux* of the past. *Héraldiques* is a composition which allows the performer much freedom of interpretation and improvisation. The first movement, *Héraldique 1. Extatique et mystérieux,* is written without meter, and bar lines are only included as a point of reference for the performers (18-a). Contemporary techniques, such as serialism, are utilized and instructions are included (18-b). The

accompaniment is notated on the trumpet score to attain cohesiveness.

Example 21-a



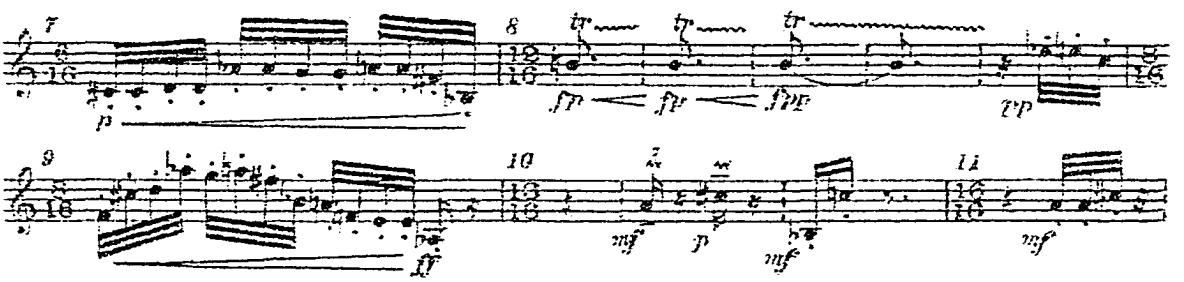
Example 21-c



The first movement ends with the a non-traditional cadenza. This movement explores contemporary notation and compositional freedom. Although this piece is a radical deviation from the conventional *morceau de concours,* Tisné maintains the traditions found in the form of all contest pieces.

Unlike the first movement, *Héraldique 2. Scandé* is written in strict tempo, eighth note = 120. Reminiscent of Bitsch[79], this movement requires much flexibility and accuracy from the performer. Atonal in nature, Tisné adapts serialism into his writing as the movement alternates between various subdivisions of the 16th-note meter (18-c). Dynamics and articulation markings are clearly stated, leaving little freedom to the performers.

Example 18-c

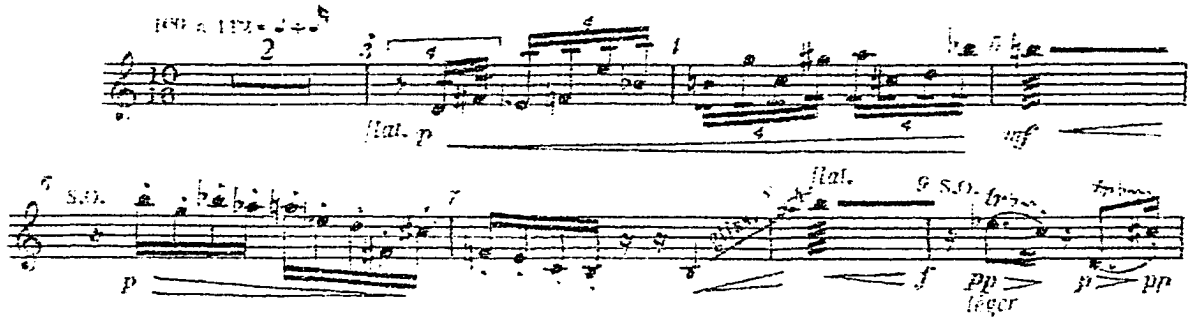


Héraldique 3. Elégianque returns to the expressive freedom found in the first movement. This is a slow movement, ending with a cadenza. The movement is characterized by its explicit instruction in dynamic contrast, contemporary techniques (flutter tonguing), and freedom of expression.

[79] Marcel Bitsch, *Vingt études pour Trompette Ut ou Sib,* (Paris: Alphonse Leduc, 1954).

Movements *Héraldique 4. Enjoué* and *Héraldique 5. Brillant* could be played as one movement since they are similar in style. Written to challenge the performer's overall technical ability, these movements are written in a rather fast tempo using the 16th note as the base (18-d). The movements are rhythmically difficult and require complex finger patterns and multiple tonguing. The *Enjoué* movement ends with a lyrical section only to shift to the *Brillant* and drive toward the end.

Example 18-d

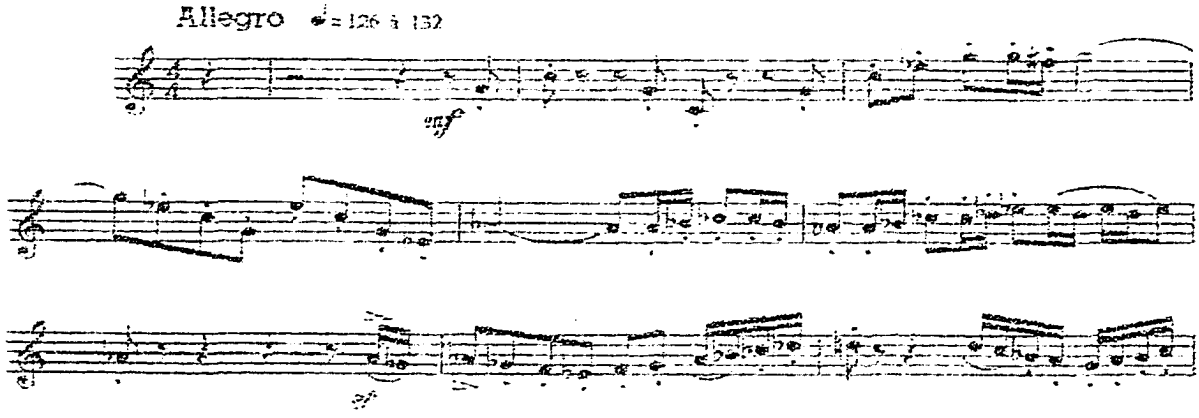


Héraldique is to be played as one continuous composition, only to be separated by a fermata or change of tempo. This piece is reflective of many of the *moderné* compositions written for the *concours* during the 1970s and 1980s.

1979
Bondon, Jacques *Swing No. 3*
pour Trompette et Orchestre à Cordes
Éditions Max Eschig, 1979
Concours du Conservatoire National Supérieur de Musique de Paris
Difficulty: 5

Bondon's *Swing No. 3* is a refreshing departure from many of the the *morceaux* written in the 1970s. This tonal piece is written in one movement and is very light and free (19-a). As we have noted in the history of the *concours,* many compositions return to the format first used in early 20th-century *morceau de concours*.

Example 19-a



Although not at the difficulty level of many of the *morceaux* written during this period, it does present many challenges for the performer. *Swing No. 3* is somewhat void of excessive markings in dynamics and articulation, leaving much of the musical interpretation to the performer. It

contains most of the elements present in the *concours* recipe (lyrical section, multiple tongue passages) but doesn't challenge the most experienced students (19-b).

Example 19-b



By this time in the history of the *concours*, with the help of their *professeur*, students were allowed to select a second piece chosen from the standard repertoire for the instrument.[80] The selection was to be in a contrasting style than the *morceau de concour* commissioned for that year.

This was also the final year the *morceau de concours* was to be officially commissioned by the *conservatoire* on a yearly basis. A rotation of the commissioned *concours* continues to this date. Although, officially, the trumpet studio was only to receive a *morceau de concours* every eight years, loyalty to the professeurs, and the tradition of the *concours* prompted composers to continue to write for several years to come. 1979 also marked the end of the the tenure for Maurice André and the beginning of Marcel Lagorce's (*professeur* 1979-1988) appointment. Pierre Thibaud

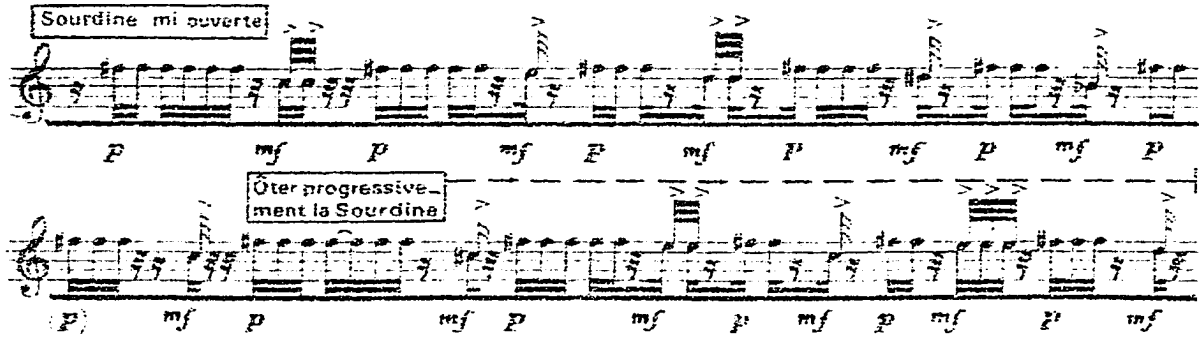
[80] By 1970, the conservatoire elected to allow students to select a second piece chosen from the standard repertoire of the instrument.

served at the *conservatoire* from 1975-1994 and, along with André was instrumental in the direction the trumpet/cornet studios were to take during the 1970s and 1980s.

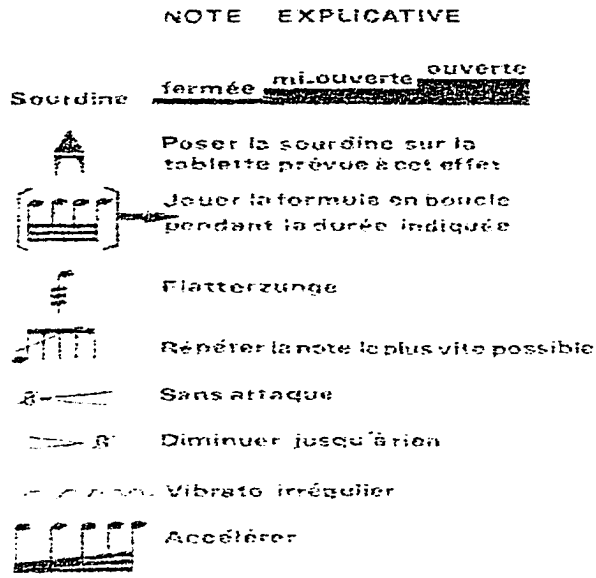
1987
Hurel, Philippe *Funky Studies*
pour Cornet
Éditeur Gérard Billaudot, 1987
Morceau de Concours du Conservatoire National Supérieur de Musique de Paris, 1987

This free form unaccompanied composition may be compared to those of theme and variation vintage, without statement of the original theme, retaining elements of extreme intervalic leaps and dynamics. Written in contemporary style and notation, this atonal piece optimizes the performer's extreme sense of timing and agility. The composer attempts to capture the instrument's variety of tone production, utilizing the use of mutes and other extended techniques (20-a). Included in this composition are specific directions for uncommon modern notation which include various usages of the mute, irregular vibrato, flutter tongue, and extreme accelerando (20-b).

Example 20-a



Example 20-b



This composition is written in two movements which follow a quasi-allegro, largo, vivo, format. Extreme changes in dynamic contrast, intervalic leaps and rhythmic diversity summarize the final section of this composition.

Two additional *morceaux de concours* were commissioned for *trompette et cornet* after 1987; Holstein's *Prélude en Camaïeu,* in 1995 and Couturier's *Triptyque,* in 1997. Both compositions were written in a modern style and optimized many of the techniques inherent of the *concour* style of writing.

It was obvious that each *professeur du trompette et cornet* influenced the writing of the *concours,* although it was the early *professeurs* who set the form and yard stick by which many who followed were to be measured. The development of musical instruments (*trompette et cornet*), influenced what was possible and the continuous pursuit of excellence of each *professeur* and student resulted in outstanding and progressive solo music for trumpet.

As trumpet teachers, performers and students, we owe a great debt to the *compositeurs et professeurs du conservatoire* for the abundance of first rate literature we have available today.

The following is a chronological listing of trumpet and cornet *professeurs* and dates of service to the *conservatoire.*

Trompette

François-Georges-Auguste Dauverné (1833-1869)
Jules Cerclier (1869-1894)
Merri-Jean-Baptist Franquin (1894-1929)

Pierre-Joseph Vignal (1929-1941)

Eugene Foveau (1925-1955) *trompette et cornet* (started teaching trumpet in 1941)

Raymond-Antoine Sabarich (1947-1966) *trompette et cornet*

Ludovic Vaillant (1957-1974) *trompette et cornet*

Maurice Andre (1966-1979) *trompette et cornet*

Pierre Thibaud (1975-1994) *trompette et cornet*

Marcel Lagorce (1979-1988) *trompette et cornet*

Antoine Cure (1988-present) *trompette et cornet*

Clément Garrec (1994-present) *trompette et cornet*

Cornet à piston

Jean-Baptist Arban (1869-1874)

Jacques Hippolyte Maury (1874-1880)

Jean-Baptist Arban (1881-1889)

Jean-Joseph Mellet (1890-1910)

Alexandre Petit (1911-1925)

Eugene Foveau (1925-1955)

Raymond-Antoine Sabarich (1947-1966) *cornet et trompette*

Ludovic Vaillant (1957-1974) *cornet et trompette*

Maurice Andre (1966-1979) *cornet et trompette*

Pierre Thibaud (1975-1994) *cornet et trompette*

Marcel Lagorce (1979-1988) *cornet et trompette*

Antoine Cure (1988-present) *cornet et trompette*

Clément Garrec (1994-present) *cornet et trompette*

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APPENDIX A

Morceaux de Concours pour trompette
1835-1999

1835-1841	
Dauverné, François-Georges-Auguste	*Solo de Concours*
1842	
Dauverné, François-Georges-Auguste	*Thème Varié*
1843	
Dauverné, François-Georges-Auguste	*Air Varie*
1844-46	
Dauverné, François-Georges-Auguste	*Solo de Concours*
1847-48	
Dauverné, François-Georges-Auguste	*Variations*
1849	
Dauverné, François-Georges-Auguste	*Fantaisie*
1850	
Dauverné, François-Georges-Auguste	*Solo de Concours*
1851	
Dauverné, François-Georges-Auguste	*Polonaise avec Introduction*
1852	
Dauverné, François-Georges-Auguste	*Fantaisie en mi bemol*
1853	
Dauverné, François-Georges-Auguste	*Concertino*
1854	
Dauverné, François-Georges-Auguste	*Thème Varié*

1855
Dauverné, François-Georges-Auguste — *Solo de Concours*

1856
Dauverné, François-Georges-Auguste — *Fantaisie*

1857
Dauverné, François-Georges-Auguste — *Polonaise*

1858
Dauverné, François-Georges-Auguste — *Solo de Concours*

1859
Dauverné, François-Georges-Auguste — *Polonaise*

1860
Dauverné, François-Georges-Auguste — *Allegro martial*

1861
Dauverné, François-Georges-Auguste — *Premiér Solo en mi bemol*

1862
Dauverné, François-Georges-Auguste — *Huitiéme Solo (polonaise)*

1863
Dauverné, François-Georges-Auguste — *Quatriéme Solo de Concours en fa*

1864
Dauverné, François-Georges-Auguste — *Sixiéme Solo de Concours*

1865
Dauverné, François-Georges-Auguste — *Huitiéme Solo (Polonaise)*

1866
Dauverné, François-Georges-Auguste — *Troisiéme Solo en mi bemol*

1867
Dauverné, François-Georges-Auguste — *Premiér Solo en mi bemol*

1868
Dauverné, François-Georges-Auguste — *Deuxiéme Solo en mi bemol*

1869
Dauverné, François-Georges-Auguste — *Premiér Solo de Concours*

1870
Dauverné, François-Georges-Auguste — *Air Varié*

1871
Due to the Franco-Prussian War, examinations for the year 1871 were suspended.

1872
Dauverné, François-Georges-Auguste — *Fantaisie en fa*

1873
Dauverné, François-Georges-Auguste — *Deuxiéme Solo en ré*

1874
Dauverné, François-Georges-Auguste — *Premiér Solo de Concours*

1875
Cerclier, Jules-Henri-Louis — *Fantaisie*

1876
Dauverné, François-Georges-Auguste — *Huitiéme Solo de Concours*

1877
Dauverné, François-Georges-Auguste — *Premiér Solo de Concours*

1878
Dauverné, François-Georges-Auguste — *Quatriéme Solo de Concours*

1879
Dauverné, François-Georges-Auguste — *Huitiéme Solo de Concours*

1880
Dauverné, François-Georges-Auguste — *Caprice*

1881
Dauverné, François-Georges-Auguste *Huitiéme Solo de Concours*

1882
Dauverné, François-Georges-Auguste *Solo en mi naturel*

1883
Cerclier, Jules-Henri-Louis *Solo de Concours*

1884
Cerclier, Jules-Henri-Louis *Premiér Solo en mi majeur*

1885
Dauverné, François-Georges-Auguste *Solo de Concours*

1886
Dauverné, François-Georges-Auguste *Solo de Concours*

1887
Cerclier, Jules-Henri-Louis *Solo de Concours*

1888
Cerclier, Jules-Henri-Louis *Solo de Concours*

1889
Dauverné, François-Georges-Auguste *Morceau de Concours*

1890
Dauverné, François-Georges-Auguste *Morceau de Concours*

1891
Dubois, Charles F. *L' Éclatante Fantaisie*
pour Trompette chromatique en mi bemol avec accompagnement de Piano
E. DePlaix, Éditeurs, 1893

1892
Cerclier, Jules-Henri-Louis *Solo de Concours*

1893
Dauverné, François-Georges-Auguste *Solo de Concours*

1894
Cerclier, Jules-Henri-Louis *Solo de Concours*

1895
Rougnon, Paul *Premiér Solo de Concours*
pour Trompette chromatique en fa avec accompagnement de Piano
Imposé ou concours du Conservatoire de Paris (1895)

1896
Rougnon, Paul *Deuxiéme Solo de Concours*
pour Trompette chromatique en fa avec accompagnement de Piano
Millereau, Éditeur, Fabricant d'instruments de Musique, 1896.
Imposé ou concours du conservatoire de Paris, 1896

1897
Hillmacher, Paul *Premiér Solo de Concours*
pour Trompette avec accompagnement de Piano
Evette & Schaeffer, Éditeurs, 1897
Concours du Conservatoire, 1897

1898
Pessard, Emile (Louis-Fortuné) *Premiér Solo*
pour Trompette en fa avec accompagnement de Piano
Édition Musicales Alphonse Leduc, 1951

1899
Chapuis, Auguste *Solo de Trompette en fa*
pour Trompette ou de Cornet ou de Bugle si bemol avec accompagnement de Piano
Éditions Musicales Alphonse Leduc, 1952
Concours de Conservatoire National de Musique

1900

Alary, G — *Morceau de Concours*
pour Trompette chromatique en ut avec accompagnement de Piano
Éditions Musicales Alphonse Leduc, 1958
Concours du Conservatoire National Supérieur de Musique

1901

Erlanger, Camille — *Solo de Trompette Chromatique en fa*
pour Trompette chromatique en fa avec accompagnement de Piano
Éd. Evette & Schaeffer et Éditions Alphonse Leduc
Concours du Conservatoire National de Musique (Année 1901)

1902

d'Ollone, Max — *Solo de Trompette en fa*
pour Trompette (ut ou si bemol) avec accompagnement de Piano
Éditions Alphonse Leduc
Concours du Conservatoire National de Musique de Paris

1903

Ropartz, J. Guy — *Andante et Allegro*
pour Trompette chromatique en ut avec accompagnement de Piano
A. Dupont-Metzner, Éditeur-proprietaire pour tous pays 1899
Concours du Conservatoire

1904

Georges, A — *Legende de l'Armor*

1905

Dallier, Henri — *Fête Joyeuse*
pour Trompette ut ou si bemol et Piano
Éditions Alphonse Leduc, 1957
Concours du Conservatoire National de Musique

1906

Enesco, Georges — *Légende*
pour Trompette et Piano
Éditeurs Enoch & Cie., 1906
Imposée au Concours du Conservatoire (Anée 1906)

1907
Marty, Georges *Choral*
pour Trompette et Orchestra ou avec accompagnement de Piano
A. Joanin & Cie., Éditeurs 1907
Concours du Conservatoire 1907

1908
Enesco, Georges *Légende*
pour Trompette et Piano
Éditeurs Enoch & Cie., 1906
Imposée au Concours du Conservatoire (Anée 1906)
(first used in 1906)

1909
Chapuis, Auguste *Solo de Trompette en fa*
pour Trompette ou de Cornet ou de Bugle si bemol avec accompagnement de Piano
Éditions Musicales Alphonse Leduc, 1952
Concours de Conservatoire National de Musique
(first used in 1899)

1910
Gédalge, André *Piece*
pour Trompette ut ou si bemol et Piano
Evette & Schaeffer, Éditeurs, 1910
Concours du Conservatoire National de Musique (Année 1910)

1911
Büsser, Henri *Andante et Scherzo*
pour Trompette ut ou si bemol et Piano
Éditions Musicales Alphonse Leduc, 1954
Concours du Conservatoire National de Musique

1912
Ratez, E. *Gigue, Op. 32*
pour Trompette avec Piano ou Orgue
Éditions Musicales Ch. Gras, 1939
Concours de Conservatoire de Paris 1912, morceau imposé

1913
Rougnon, Paul *Quatriéme Solo de Concert*
pour Trompette chromatique en ut avec accompagnement de Piano
Éditions Musicales Alphonse Leduc
Concours de Conservatoire National Supérieur de Musique

1914
Delmas, Marc *Choral et Variations*
pour Trompette et Piano
Gérard Billaudot Éditeur
Morceau de Concours du Conservatoire National Supérieur de Musique de Paris

1915
No record of concours for the trumpet was found for this year. A. Savard, *Morceau de Concours* was used for the cornet.

1916
Ropartz, J. Guy *Andante et Allegro*
pour Trompette chromatique en ut avec accompagnement de Piano
A. Dupont-Metzner, Éditeur-proprietaire pour tous pays 1899
Concours du Conservatoire
(first used in 1903)

1917
Dallier, Henri *Fête Joyeuse*
pour Trompette ut ou si bemol et Piano
Éditions Alphonse Leduc, 1957
Concours du Conservatoire National de Musique
(first used in 1905)

1918
Büsser, Henri *Andante et Scherzo*
pour Trompette ut ou si bemol et Piano
Éditions Musicales Alphonse Leduc, 1954
Concours du Conservatoire National de Musique
(first used in 1911)

1919
Chapuis, Auguste *Solo de Trompette en fa*
pour Trompette ou de Cornet ou de Bugle si bemol avec accompagnement de Piano
Éditions Musicales Alphonse Leduc, 1952
Concours de Conservatoire National de Musique
(first in used 1899, again in 1909)

1920
Büsser, Henri *Variations en ré*
pour Trompette ut ou si b
Éditions Musicales Alphonse Leduc, 1950
Concours de Conservatoire National Supérieur de Musique[81]

1921
Enesco, Georges *Légende*
pour Trompette et Piano
Éditeurs Enoch & Cie., 1906
Imposée au Concours du Conservatoire (Anée 1906)
(first used in 1906)

1922
Gédalge, André *Piéce*
pour Trompette ut ou si b et Piano
Éditions Musicales Alphonse Leduc, 1961
Concours du Conservatoire National Supérieur de Musique

1923
Pessard, Emile *Solo*
(listed in Olson, *Morceau de Concours,* would assume it is the same as listed in 1898).

[81] Olson lists Dubois, *Fantaisie,* as the 1920 *Concours,* records at the Conservatory and the *Bibliotéque National* do not support this finding.

1924
Dallier, Henri *Fête Joyeuse*
pour Trompette ut ou si bemol et Piano
Éditions Alphonse Leduc, 1957
Concours du Conservatoire National de Musique
(first used in 1905, again in 1917)

1925
Alary, G *Morceau de Concours*
pour Trompette chromatique en ut avec accompagnement de Piano
Éditions Musicales Alphonse Leduc, 1958
Concours du Conservatoire National Supérieur de Musique
(first used in 1900)

1926
Barat, Jean-Édouard *Andante et Scherzo*
pour Trompette ut ou si b et Piano
Éditions Musicales Alphonse Leduc, copyright by Evette et Schaeffer, 1926
Concours du Conservatoire National de Musique

1927
No record of the *morceau de concours* for the trumpet was found for this year.

1928
Büsser, Henri *Andante et Scherzo*
pour Trompette ut ou si bemol et Piano
Éditions Musicales Alphonse Leduc, 1954
Concours du Conservatoire National de Musique
(first used in 1911, again in 1918)

1929
Maugüe, Jules L.M. *Lied et Motif Héroïque*
pour Trompette et Piano
Gérard Billaudot Éditeur
Morceau de Concours du Conservatoire National Supérieur de Musique de Paris

1930
Dallier, Henri *Fête Joyeuse*
pour Trompette ut ou si bemol et Piano
Éditions Alphonse Leduc, 1957
Concours du Conservatoire National de Musique
(first used in 1905; 1917, and 1924)

1931
Büsser, Henri *Adeste Fideles (Variations)*
pour Trompette ut ou si b et Orchestre
Éditions Musicales Alphonse Leduc, copyright by Lucien de Lacour 1931
Concours du Conservatoire National Supérieur de Musique

1932
Mazellier, Jules *Légende Dramatique*
pour Trompette en ut et Piano
Éditions Musicales Buffet Crampon Annct. Evette et Schaeffer
Concours du Conservatoire National de Musique de Paris (1932)

1933
No record of the *morceau de concours* for the trumpet was found for this year.

1934
Le Boucher, Maurice *Scherzo Appassionato*
pour Trompette en ut et Piano
Éditions Musicales Alphonse Leduc, copyright by Lucien de Lacour 1934
Conservatoire National de Musique de Paris, Morceau de Concours

1935
Tournemire *Fantaisie*

1936
No record of the *morceau de concours* for the trumpet was found for this year.

1937
Goeyens *Legende d'Armor*

1938
No record of the *morceau de concours* for the trumpet was found for this year.

1939
Chailleux, André *Morceau de Concours*
pour Cornet si b ou Trompette ut ou si b et Piano
Éditions Musicales Alphonse Leduc, 1959
Concours de Conservatoire National de Musique de Paris

1940
Barat, Jean-Édouard *Lento et Scherzo*
pour Cornet si b ou Trompette ut ou si b et Piano
Éditions Musicales Alphonse Leduc, 1949
Concours du Conservatoire National de Musique de Paris

1941
Perrier, M. *Prélude et Allegro*
pour Trompette en ut ou Cornet (ou Trompette en si b)
Gérard Billaudot Éditeur
Morceau de Concours du Conservatoire National Supérieur de Musique de Paris

1942
Filleul, Henri *Solo de Concours*
pour Trompette en ut, avec accompagnement de Piano
G. Leblanc, Éd. Musicales "L'Orphéon"

1943
Bozza, Eugéne *Caprice*
pour Trompette en ut ou en si b et Piano
Éditions Musicales Alphonse Leduc, 1943
Concours du Conservatoire National de Musique de Paris

1944
Cellier, Alex *Chevauchée Fantastique*
pour Trompette ut et Piano
Gérard Billaudot Éditeur
Concours du Conservatoire National Supérieur de Musique de Paris, Morceau de Concours 1944

1945
Delmas, Marc *Choral et Variations*
pour Trompette et Piano
Gérard Billaudot Éditeur
Morceau de Concours du Conservatoire National Supérieur de Musique de Paris

1946
Guilbert, Robert *Impromptu*
pour Trompette en ut et Piano
Éditions Musicales Alphonse Leduc, 1946
Concours du Conservatoire National de Musique de Paris

1947
Bédouin, Paul *Fantaisie*
pour Trompette et Piano
Éditions Musicales Alphonse Leduc, 1947
Concours du Conservatoire National de Musique de Paris

1948
Jolivet, André *Concertino*
pour Trompette en ut et Orchestra à cordes
Durand et Cie., 1948
Morceau de Concours du Conservatoire National de Paris 1948

1949
Rueff, Jeanine *Fantaisie Concertante*
pour Cornet et Piano
Éditions Musicales Alphonse Leduc, 1949
Concours de Conservatoire National Supérieur de Musique de Paris

1950

Bitsch, Marcel — *Quatre Variations sur un Thème de Domenico Scarlatti*

pour Trompette si b ou Cornet et Piano
Éditions Musicales Alphonse Leduc, 1950
Concours du Conservatoire National de Musique

1951

Saint-Saëns, Camille — *Fantaisie en mi bémol transcription par Henri Büsser*

pour Trompette en ut et Piano
Éditions Musicales Alphonse Leduc, copyright by Lucien de Lacour 1935
Concours du Conservatoire National de Musique

1952

Bitsch, Marcel — *Capriccio*

pour Cornet ou Trompette si b et Piano
Éditions Musicales Alphonse Leduc, 1952
Concours du Conservatoire National de Musique

1953

Gartenlaub, Odette — *Trois Piéces Bréves*

pour Cornet à piston ou Trompette en si b et Piano
Éditions Musicales Eschig, 1953
Concours du Conservatoire National de Musique de Paris, Année 1953

1954

Barraine, Elsa — *Fanfares de Printemps*

pour Cornet à piston en la
Éditions Max Eschig, 1954
Concours du Conservatoire National de Musique de Paris

1955

Bozza, Eugéne — *Rustiques*

pour Cornet si b ou Trompette ut ou si b et piano
Éditions Musicales Alphonse Leduc, 1955
Concours du Conservatoire de Musique, 1955

1956
Chaynes, Charles *Concerto*
pour Trompette en ut et Orchestre
Éditions Musicales Alphonse Leduc, 1956
Concours du Conservatoire National de Musique

1956
Defaye, Jean-Michel *Sonatine*
pour Trompette ou Cornet en si b et Piano
Éditions Eschig, et Éditions Musicales Alphonse Leduc, 1956
Concours du Conservatoire National de Musique

1957
Rueff, Jeanine *Sonatine*
pour Cornet si b ou Trompette ut ou si b et Piano
Éditions Musicales Alphonse Leduc, 1957
Concours du Conservatoire National de Musique

1958
Brenta, Gaston *Concertino*
pour trompette en ut et Orchestre à cordes
Éditions Musicales Alphonse Leduc, 1958
Concours de Conservatoire National Supérieur de Musique

1959
Challan, Henri Variations
pour Trompette en ut et Piano
Éditions Musicales Alphonse Leduc, 1959
Concours du Conservatoire National de Musique de Paris

1960
Constant, Marius *Trois Movements*
pour Cornet si b ou Trompette ut ou si b et Piano
Éditions Musicales Alphonse Leduc, 1960
Concours du Conservatoire National Supérieur de Musique

1961
Dandelot, Georges — *Sonatine*
pour Trompette et Piano
Éditions M. Eschig, 1961
Concours de Conservatoire National Supérieur de Musique de Paris, Année 1961

1962
Boutry, Roger — *Trumpeldor*
pour Trompette ut ou si b et Piano
Éditions Musicales Alphonse Leduc, 1962
Concours du Conservatoire National Supérieur de Musique

1963
Bernaud, Alain — *Pavane et Saltarelle*
pour Trompette et Piano
Éditions Ricordi, 1963
Concours de Conservatoire National Supérieur de Paris 1963

1964
Brown, Charles — *Entrée, Air et Final*
pour Trompette et Orchestre ou Piano
Éditions Max Exchig, 1964
Concours du Conservatoire National Supérieur de Musique de Paris

1965
Castérède, Jacques — *Brèves Rencontres*
Trois Pièces pour Trompette en ut ou si b et Piano
Éditions Musicales Alphonse Leduc, 1965
Concours du Conservatoire National Supérieur de Musique

1966
Weber, Alain — *Strophes*
pour Trompette, Orchestre à Cordes et Percussion
Éditions Musicales Alphonse Leduc, 1966
Concours du Conservatoire National Supérieur de Musique

1967
Rueff, Jeanine *Mobiles*
pour Trompette et Piano
Éditions Musicales Alphonse Leduc, 1967
Concours de Conservatoire National Supérieur de Musique

1968
Lancien, Noël *Vocalises*
pour Trompette avec ponctuation de Piano
Éditions Chovdens, 1968
Concours de Conservatoire National Supérieur de Musique de Paris

1969
Arrieu, Claude *Concertstück*
pour Trompette et Piano
Amphion Éditions Musicales, 1969
Concours du Conservatoire National Supérieur de Paris, 1969

1970
Sancan, Pierre *Rapsodie*
pour Trompette et Piano
Éditions Rideau Rouge, 1970
Morceau de Concours du Conservatoire National Supérieur de Musique de Paris 1970

1971
Semler-Collery, Jules *Évocation et Scherzetto*
pour Trompette en ut et Piano
Éditions Musicales Eschig, 1971
Concours du Conservatoire National Supérieur de Musique de Paris

1972
Nigg, Serge *Piéce*
pour Trompette et Piano
Société des Éditions Jobert, 1972
Concours de Trompette de Conservatoire National Supérieur de Musique 1972

1973
Gotkovsky, Ida *Concerto*
pour Trompette et Orchestre
Éditions Musicales Transatlantiques, 1973
Concours du Conservatoire National Supérieur de Musique de Paris[82]

1973
Defaye, Jean-Michel *Performance*
pour Trompette ut et Trompette si b aiguë et Orchestre
Éditions Musicales Alphonse Leduc, 1973
(no identification of concours on the cover, identified by Leduc*)

1974
Pichaureau, Claude *Aristolochos*
pour Trompette en ut ou en si b ou Cornet en si b et Piano
Éditions Musicales Alphonse Leduc, 1974
Conservatoire National Supérieur de Musique de Paris, 1974

1975
Defaye, Jean-Michel *Fantasia*
pour Trompette en ut et Piano
Éditions Max Eschig, 1975
Concours du Conservatoire National Supérieur de Musique de Paris

1976
Tisné, Antoine *Héraldiques*
pour Trompette et Piano
Éditions G. Billaudot, 1976
Morceau de Concours du Conservatoire National Supérieur de Musique de Paris, 1976

1977
Boutry, Roger *Préludes*
pour Trompette et Piano
Éditions Salabert, Paris/New York, 1977
Morceau de Concours du Conservatoire National Supérieur de Musique, 1977

[82] A second selection was found for the year 1973 as a possible *morceau de concours.*

1978
Gartenlaub, Odette — *Sarcasme*
pour Trompette et Piano
Éditions Rideau Rouge, 1978
Concours du Conservatoire National Supérieur de Musique de Paris

1979
Bondon, Jacques — *Swing No. 3*
pour Trompette et Orchestre à Cordes
Éditions Max Eschig, 1979
Concours du Conservatoire National Supérieur de Musique de Paris

1980
Margoni, Alain — *Dialogue, Detente et Stretto*
pour Trompette ou Cornet et Piano
Éditions Rideau Rouge, 1980
Concours du Conservatoire National Supérieur de Musique de Paris

1981
Calvi, Gérard — *Concerto (Premiér Mouvement)*
pour Trompette en ut, Orchestra à Cordes et Percussion
Editions Musicales Alphonse Leduc, 1981
Concours du Conservatoire National Supérieur de Musique de Paris

1982
Riviére, Jean-Pierre — *Tenroc*
pour Cornet en si b ou Trompette ut et Piano
Éditions Max Eschig, 1982
Concours du Conservatoire National Supérieur de Musique de Paris

1982
Jolas, Betsy — *Episode Troisiéme*
pour Trompette en ut seule
Éditions Musicales Alphonse Leduc, by Heugel & Cie. 1982
Commande du Conservatoire National Supérieur de Musique de Paris

1983

Clostre, Adrienne — *Le Combat Avec L'Ange*
pour Trompette et Piano
Éditions Choudens, 1983
Morceau du Concours du Conservatoire National Supérieur de Musique de Paris

1984

Petit, Pierre — *Jericho, Théme et Variations*
pour Trompette en ut et Piano
Gérard Billaudot Éditeur, 1984
Morceau de Concours du Conservatoire National Supérieur de Musique de Paris, 1984

1985

Zbar, Michel — *Nocturne*
pour Trompette en ut ou Cornet si b et Piano
Éditions Salabert, 1985
Morceau de Concours de Conservatoire National Supérieur de Musique de Paris, 1985[83]

1985

Level, Pierre-Yves — *Les Gémeaux*
pour Trompette et Percussion
Gérard Billaudot Éditeur, 1985
Morceau de Concours du Conservatoire National Supérieur de Musique de Paris, 1985

1986

No record of the *morceau de concours* for the trumpet was found for this year.

[83] There are two selections listed as the *morceau de concours* for trumpet in 1985, one published by Billaudot and one by Salabert. It may be that one publisher misprinted a date, but both show the solo to be the *morceau de concours* for that year. There was no solo found for the year 1986.

1987

Hurel, Philippe *Funky Studies*
pour Cornet
Éditeur Gérard Billaudot, 1987
Morceau de Concours du Conservatoire National Supérieur de Musique de Paris, 1987

1988

No record of the *morceau de concours* for the trumpet was found for this year.

1989

No record of the *morceau de concours* for the trumpet was found for this year.

1990

No record of the *morceau de concours* for the trumpet was found for this year.

1991

No record of the *morceau de concours* for the trumpet was found for this year.

1992

No record of the *morceau de concours* for the trumpet was found for this year.

1993

No record of the *morceau de concours* for the trumpet was found for this year.

1994

No record of the *morceau de concours* for the trumpet was found for this year.

1995

Holstein, Jean-Paul *Prélude en Camaïeu*
pour Trompette et Orgue
Éditions Durand, 1995
Comande du Conservatoire National Supérieur de Musique et de Danse de Paris

1996

No record of the *morceau de concours* for the trumpet was found for this year.

1997

Couturier, Jean-Louis *Triptyque*
pour Trompette d'ordonnance mi b
Éditions Combre, 1997
Solo de Concours

1998

No record of the *morceau de concours* for the trumpet was found for this year.

1999

No record of the *morceau de concours* for the trumpet was found for this year.

Morceaux de concours pour cornet
1869-1999

1869
Arban, Jean Baptiste *Deuxiéme Grande Solo*
pour Cornet à piston avec accompagnement de Piano
Éditions Musicales Alphonse Leduc, 1869

1870
Arban, Jean Baptiste *Caprice et Variations*
pour Cornet à piston avec accompagnement de Piano
Carl Fischer, New York

1871
Due to the Franco-Prussian War, examinations for the year 1871 were suspended.

1872
Arban, Jean Baptiste *Deuxiéme Fantasie*
pour Cornet à piston avec accompagnement de Piano

1873
No record of the *morceau de concours* for the cornet was found for this year.

1874
Arban, Jean Baptiste *Deuxiéme Solo*
pour Cornet à piston avec accompagnement de Piano

1875
Maury, Henri. *Primer Solo de Concours*
pour Cornet à piston avec accompagnement de Piano
Éditions Robert Martin Charnay-Lés-Macon, 1875

1876
Maury, Henri. *2 éme Solo de Concours*
pour Cornet à piston avec accompagnement de Piano
Éditions Robert Martin Charnay-Lés-Macon, 1876

1877
Maury, Henri *3 éme Solo de Concours*
pour Cornet à piston avec accompagnement de Piano
Éditions Robert Martin Charnay-Lés-Macon, 1877

1878
Maury, Henri. *Primer Solo de Concours*
pour Cornet à piston avec accompagnement de Piano
Éditions Robert Martin Charnay-Lés-Macon, 1875

1879
Cohen, Léonce *Concertino*
pour Cornet à piston avec accompagnement de Piano

1880
Cohen, Léonce *Concertino*
pour Cornet à piston avec accompagnement de Piano

1881
Arban, Jean Baptiste *Fantaisie et Variations sur "Actéon"*
pour Cornet à piston avec accompagnement de Piano
Carl Fisher, New York

1882
Arban, Jean Baptiste *Fantaisie et Variations sur "Zampa"*
pour Cornet à piston avec accompagnement de Piano

1883
Arban, Jean Baptiste *Solo de Mercandante*
pour Cornet à piston avec accompagnement de Piano

1884
Arban, Jean Baptiste *Premiér Suite d'etudes*
pour Cornet à piston avec accompagnement de Piano

1885
Arban, Jean Baptiste *Deuxiéme Suite d'etudes*
pour Cornet à piston avec accompagnement de Piano

1886
Arban, Jean Baptiste *Troisiéme Suite d'etudes*
pour Cornet à piston avec accompagnement de Piano

1887
Arban, Jean Baptiste *Quatriéme Suite d'etudes*
pour Cornet à piston avec accompagnement de Piano

1888
Arban, Jean Baptiste *Cinquiéme Suite d'etudes*
pour Cornet à piston avec accompagnement de Piano

1889
Arban, Jean Baptiste *Morceau de Concours*
pour Cornet à piston avec accompagnement de Piano

1890
Cohen, Léonce *Solo de Concours*
pour Cornet à piston avec accompagnement de Piano

1891
Forestier, Joseph *Deuxiéme Solo*
pour Cornet à piston avec accompagnement de Piano

1892
Hubans *Concertino*
pour Cornet à piston avec accompagnement de Piano

1893
Mellet *Concertino in mi b*
pour Cornet à piston avec accompagnement de Piano

1894
Jonas, Emile *Concertino*
pour Cornet à piston avec accompagnement de Piano

1895
Jonas, Emile *Premiér Fantaisie*
pour Cornet à piston avec accompagnement de Piano

1896
Jonas, Emile *Deuxiéme Fantaisie*
pour Cornet à piston avec accompagnement de Piano

1897
Parés *Premiér Solo en fa*
pour Cornet à piston avec accompagnement de Piano
Éd M. R. Braun
Morceau de Concours du Conservatoire National Supérieur de Musique de Paris

1898
No record of the *morceau de concours* for the cornet was found for this year. Most likely one from a previous year was used.

1899
Rougnon, Paul *Premiér Solo de Concert*
pour Trompette en fa ou Cornet en si b avec accompagnement de Piano
Millereau, Éditeur, Fabricant d'Instruments de Musique, 1895
Imposé ou Concours du Conservatoire de Paris, 1895

1900
Hüe, Georges *Premiér Solo de Concert*
pour Cornet à piston avec accompagnement de Piano
Éditions Alphonse Leduc, 1955
Concours du Conservatoire de Musique, 1900

1901
Silver, Charles *Scherzo*
pour Cornet à piston en si b avec accompagnement de Piano
Editions Musicales Alphonse Leduc

1902
Thomé. Francis *Fantaisie*
pour Cornet si b ou Trompette si b et Piano
Éditions Musicales Alphonse Leduc, 1959
Concours de Conservatoire National de Musique de Paris

1903
Savard, Marie Augustin *Morceau de Concours*
pour Cornet à piston et Piano
Éditions Musicales Alphonse Leduc, 1955
Concours de Conservatoire National de Musique de Paris

1904
Luigini, Alexander *Caprice*
pour Cornet à piston et Piano

1905
Levadé, Charles *Caprice*
pour Cornet à piston et Piano

1906
Hüe, Georges *Premiér Solo de Concert*
pour Cornet à piston avec accompagnement de Piano
Éditions Alphonse Leduc, 1955
Concours du Conservatoire de Musique, 1900
(first used in 1900)

1907
Pennequin, J. G. *Morceau de Concert*
pour Cornet à piston si b avec accompagnement de Piano
Éditions Musicales Alphonse Leduc
Concours du Conservatoire National de Musique de Paris

1908
Mouquet, Jules *Légende Héroïque*
pour Cornet à piston avec accompagnement de Piano
Éditions Musicales Alphonse Leduc

1909
Gaubert, Philippe *Cantabile et Scherzetto*
pour Cornet si b et Piano
Éditions Musicales Alphonse Leduc, 1959
Concours du Conservatoire National Supérieur de Musique

1910
Hüe, Georges *Premiér Solo de Concert*
pour Cornet à piston avec accompagnement de Piano
Éditions Musicales Alphonse Leduc, 1955
Concours du Conservatoire de Musique, 1900

1911
Parés, Gabriel *Premiér Solo*
pour Cornet et Piano
Éd. M. R. Braun
Morceau de Concours du Conservatoire National Supérieur de Paris

1912
Cools, Eugéne *Solo de Concours*
pour Cornet si b et Piano
Éditions Musicales Alphonse Leduc, 1958
Concours du Conservatoire National Supérieur de Musique

1913
Balay, Guillaume *Piéce de Concours*
pour Cornet à piston en si b avec accompagnement de Piano
Éditions Musicales Alphonse Leduc
Concours du Conservatoire National de Musique de Paris

1914
Büsser, Henri *Variations en ré bemol Op. 55*
pour Trompette ut ou si b
Éditions Musicales Alphonse Leduc, 1950
Concours de Conservatoire National Supérieur de Musique

1915

Savard, Marie Augustin — Morceau de Concours
pour Cornet à piston et Piano
Éditions Musicales Alphonse Leduc, 1955
Concours de Conservatoire National de Musique de Paris
(first used in 1903)

1916

Hüe, Georges — *Premiér Solo de Concert*
pour Cornet à piston avec accompagnement de Piano
Éditions Musicales Alphonse Leduc, 1955
Concours du Conservatoire de Musique, 1900
(first used in 1900)

1917

Cools, Eugéne — *Solo de Concours*
pour Cornet si b et Piano
Éditions Musicales Alphonse Leduc, 1958
Concours du Conservatoire National Supérieur de Musique

1918

Parés — *Fantaisie Caprice*
pour Cornet si b et piano

1919

Balay, Guillaume — *Petite Piéce Concertante*
pour Cornet à piston en si b avec accompagnement de Piano
Éditions Salabert, 1940
Conservatoire National de Paris, Anée 1919

1920

Büsser, Henri — *Fantaisie sur des Thémes Ecossais Op. 70*
pour Trompette chromatique en ut avec accompagnement de Piano
Éditions Musicales Alphonse Leduc,
Concours du Conservatoire, 1920

1921
Savard, Marie Augustin — *Morceau de Concours*
pour Cornet à piston et Piano
Éditions Musicales Alphonse Leduc, 1955
Concours de Conservatoire National de Musique de Paris
(first used 1903)

1922
Vidal, Paul — *Concertino*
pour Cornet à piston ou Trompette chromatique avec accompagnement de Piano
Éditions Salabert, 1922
Concours du Conservatoire de Paris, 1922

1923
Büsser, Henri — *Fantaisie sue des Thémes Ecossais Op. 70*
pour Trompette chromatique en ut avec accompagnement de Piano
Éditions Musicales Alphonse Leduc
Concours du Conservatoire, 1920

1924
Mouquet, Jules — *Impromptu*
pour Cornet à piston avec accompagnement de Piano

1925
Savard, Marie Augustin — *Morceau de Concours*
pour Cornet à piston et Piano
Éditions Musicales Alphonse Leduc, 1955
Concours de Conservatoire National de Musique de Paris
(first used 1903)

1926
Hüe, Georges — *Premiér Solo de Concert*
pour Cornet à piston avec accompagnement de Piano
Éditions Alphonse Leduc, 1955
Concours du Conservatoire de Musique, 1900
(first used in 1900)

1927
No record of the *morceau de concours* for the cornet was found for this year.

1928
Gaubert, Philippe *Cantabile et Scherzetto*
pour Cornet si b et Piano
Éditions Alphonse Leduc, 1959
Concours du Conservatoire National Supérieur de Musique

1929
Büsser, Henri *Variations en ré*
pour Trompette ut ou si b
Éditions Musicales Alphonse Leduc, 1950
Concours de Conservatoire National Supérieur de Musique
(first used in 1914)

1930
Bournonville, Armand *Pendant la Fête*
pour Cornet et Piano
Gérare Billaudot Éditeur
Morceau de Concours du Conservatoire National Supérieur de Musique de Paris

1931
Barat, Jean-Édouard *Fantasie en mi bémol*
pour Cornet si b ou Trompette ut ou si b et Piano
Éditions Musicales Alphonse Leduc, 1958
Concours du Conservatoire National de Musique de Paris

1932
Foret, Félicien *Deux Piéce*
pour Cornet à piston et Piano
Éditions Musicales Alphonse Leduc, 1932
Concours du Conservatoire National de Musique de Paris (1932)

1933
No record of the *morceau de concours* for the cornet was found for this year.

1934

Desportes, Yvonne — *Introduction et Allegro*
pour Cornet à piston si b avec accompagnement de Piano
Éditions Musicales Alphonse Leduc
Concours du Conservatoire National de Musique de Paris (1934)

1935

Saint-Saëns, Camille — *Fantaisie en mi bémol*
transcription par Henri Büsser
pour Trompette en ut et Piano
Éditions Musicales Alphonse Leduc, copyright by Lucien de Lacour 1935
Concours du Conservatoire National de Musique

1936

Clergue — *Sarabande et Rigaudon*
pour Cornet et Piano

1937

Emmanuel, Maurice — *Sonate*
pour Cornet ou Bugle et Piano
Éditions Musicales Alphonse Leduc, 1951
Concours du Conservatoire National de Musique

1938

No record of the *morceau de concours* for the cornet was found for this year.

1939

Bloch, André — *Meou- Tan Yin (Fête des Pivoines)*
pour Trompette ut avec accompagnement de Piano
Éditions Gras La Fleche, Sarthe France, 1951
Concours du Conservatoire de Paris 1939

1940

Barat, Jean-Édouard *Fantasie en Mi bémol*
pour Cornet si b ou Trompette ut ou si b et piano
Éditions Musicales Alphonse Leduc, 1958
Concours du Conservatoire National de Musique de Paris
(also used in 1931)

1941

Perrier, M. *Prélude et Allegro*
pour Cornet et Piano
Gérard Billaudot Éditeur
Morceau de Concours du Conservatoire National Supérieur de Musique de Paris

1942

No record of the *morceau de concours* for the cornet was found for this year.

1943

Bozza, Eugéne *Caprice*
pour Trompette en ut ou en si b et Piano
Éditions Musicales Alphonse Leduc, 1943
Concours du Conservatoire National de Musique de Paris

1944

Cellier, Alex *Chevauchée Fantastique*
pour Trompette ut et Piano
Gérard Billaudot Éditeur
Concours du Conservatoire National Supérieur de Musique de Paris, Morceau de Concours 1944

1945

Dallier, Henri *Fête Joyeuse*
pour Trompette ut ou si bemol et Piano
Éditions Alphonse Leduc, 1957
Concours du Conservatoire National de Musique
(first used in *morceau de concours* for trumpet in 1905)

1946
Guilbert, Robert *Impromptu*
pour Trompette en ut et Piano
Éditions Musicales Alphonse Leduc, 1946
Concours du Conservatoire National de Musique de Paris
(used this same year for trumpet concours)

1947
Bédouin, Paul *Fantasie*
pour trompette et Piano
Éditions Musicales Alphonse Leduc, 1947
Concours du Conservatoire National de Musique de Paris

1948
Martelli, Henri *Sonatine*
pour Cornet á piston si b et Piano
Éditions Costallat
Conservatoire National de Musique de Paris, Morceau de Concours 1948

1949
Gallois-Montbrun, Ramond *Sarabande et Finale*
pour Trompette et Piano
Éditions Musicales Alphonse Leduc, 1949
Concours de Conservatoire National de Musique de Paris

1950
Goeyens *Legende d'Armor*
pour Cornet et Piano

1951
Delerue, G. *Concertino*
pour Trompette en ut ou si b et Orchestre à cordes
Éditions Musicales Alphonse Leduc, 1951
Concours de Conservatoire National de Musique

1952

Françaix, Jean — *Sonatine*
pour Trompette et Piano
Éditions Musicales Eschig, 1952
Concours de Conservatoire National de Musique de Paris, Anée 1952

1953

Desenclos, Alfred — *Incantation, Thréne et Danse*
pour Trompette en ut et Orchestre
Éditions Musicales Alphonse Leduc, 1953
Concours de Conservatoire National de Musique

1954

Clostre, Adrienne — *Concerto*

1955

Schmitt, Florent — *Suite Op. 133*
pour Trompette et Piano, (ou Orchestre), en trois parties
Éditions Durand & Cie., 1955
Concours de Conservatoire National de Musique 1955

1956

Chaynes, Charles — *Concerto*
pour Trompette en ut et Orchestre
Éditions Musicales Alphonse Leduc, 1956
Concours du Conservatoire National de Musique

1957

Lantier, Pierre — *Concert en Trois Parties*
pour Trompette ut et Piano (ou Orchestre)
Éditions Henry Lemoiné & Cie., Paris/Bruxelles, 1957
Concours de Conservatoire de Paris, 1957 trompette et Piano

1958

Weber, Alain — *Sonatine Bréve*
pour Cornet si b ou Trompette ut ou si b et Piano
Éditions Musicales Alphonse Leduc, 1958
Concours du Conservatoire National Supérieur de Musique

1959
No record of the *morceau de concours* for the cornet was found for this year. The *morceau de concours* for the trumpet may have been used.

1960
Constant, Marius *Trois Movements*
pour Cornet si b ou Trompette ut ou si b et Piano
Éditions Musicales Alphonse Leduc, 1960
Concours du Conservatoire National Supérieur de Musique

1961
Gotkovsky, Ida *Concertino*
pour Cornet si b ou Trompette si b ou ut et Piano
Éditions Salabert, 1961
Morceau de Concours 1961 du Conservatoire National Supérieur de Paris

1962
Semler-Collery, Jules *Romance et Tarentelle*
pour Cornet à en piston si b ou Bugle si b et piano
Éditions Max Eschig, 1962
Concours du Conservatoire National de Musique de Paris

1963
Bigot, Eugéne *Élègie Et Bourée*
*pour Cornet si b ou Trompette ut et Pian*o
Éditions Musicales Alphonse Leduc, 1963
Concours de Conservatoire National Supérieur de Musique

1964
Martelli, Henri *Concertino Op. 99*
pour Cornet en si b et Piano
Éditions Max Eschig, 1964
Concours du Conservatoire National Supérieur de Musique de Paris

1965
Bozza, Eugéne *Cornettina*
pour Cornet si b ou Trompette en ut et Piano
Éditions Musicales Alphonse Leduc, 1965
Concours du Conservatoire National Supérieur de Musique, 1965

1966
Boutry, Roger — *Concertino*
pour Cornet si b et Piano
Éditions Musicales Alphonse Leduc, 1966
Concours du Conservatoire National Supérieur de Musique

1967
Tournier, Franz — *Aria et Théme Varié*
pour Cornet ou Trompette en si b ou ut et Piano
Éditions Rideau Rouge, 1967
Concours de Conservatoire National Supérieur de Musique de Paris

1968
Semler-Collery, Jules — *Nocturne et Rondo*
pour Cornet à piston si b et Piano
Éditions Max Eschig, 1968
Concours du Conservatoire National de Musique de Paris

1969
Durand, Pierre — *Moment Musical*
pour Cornet en si b et Piano
Éditions Musicales Alphonse Leduc, 1969
Concours de Conservatoire National Supérieur de Musique

1970
Brenet, Thérèse — *Inter-Silentia*
pour Cornet si b ou Trompette ut ou si b et Piano
Éditions Musicales Alphonse Leduc, 1970
Concours du Conservatoire National Supérieur de Musique

1971
Aubain, Jean — *Sonatine*
pour Cornet à piston et Piano
Éditions Chouden, 1971
Morceau de Concours du Conservatoire National Supérieur de Musique de Paris

1972
Dubois, Pierre-Max *Fantasie sur une Chanson Canadienne*
pour Cornet ou Trompette en si b ou Trompette en ut et Piano
Éditions Musicales Alphonse Leduc, 1972
Concours de Conservatoire National Supérieur de Musique

1973
Couroupos, Georges *Hippos*
pour Cornet et Piano
Éditions Rideau Rouge, 1973
Concours du Conservatoire National Supérieur de Musique de Paris

1974
Brown, Charles *Pulcino*
pour Cornet si b ou Bugle si b ou Trompette et Piano
Éditions M. Eschig, 1974
Concours du Conservatoire National Supérieur de Musique de Paris

1975
Clostre, Adrienne *Six Variations*
pour Cornet si b ou Trompette ut et Piano
Éditions Musicales Hortensia, 1975
Concours du Conservatoire National Supérieur de Musique de Paris

1976
Pichaureau, Claude *Ipoméa*
pour trompette si b, ut ou Cornet si b et Piano
Éditions Rideau Rouge, 1976
Concours du Conservatoire National Supérieur de Musique de Paris, 1976

1977
No record of the *morceau de concours* for the cornet was found for this year. The *morceau de concours* for the trumpet (Boutry: *Préludes*) may have been used. Antoine Tisné, Roger Boutry and Claude Pichaureau wrote the examination pieces for this year.

1978

Lancen, Serge — *Movement*
pour Cornet si b ou Trompette si b ou ut et Piano
Éditions Billaudot, 1978
Morceau de Concours du Conservatoire National Supérieur de Musique de Paris, 1978

1979

Villette, Pierre — *Concertino*
pour Cornet si b ou Trompette ut ou si b avec accompagnement d'Orchestre à cordes ou de Piano
Éditions Musicales Alphonse Leduc, 1979
Concours de Conservatoire National Supérieur de Musique

1980

Margoni, Alain — *Dialogue, Detente et Stretto*
pour Trompette ou Cornet et Piano
Éditions Rideau Rouge, 1980
Concours du Conservatoire National Supérieur de Musique de Paris

1981

No record of the *morceau de concours* for the cornet was found for this year. The *morceau de concours* for the trumpet may have been used. Nicole Philiba was the composer of the examination pieces for June of 1981.

1982

Riviére, Jean-Pierre — *Tenroc*
pour Cornet en si b ou Trompette ut et Piano
Éditions Max Eschig, 1982
Concours du Conservatoire National Supérieur de Musique de Paris

1983

Manen, Christian — *Fanfare et Marche*
pour Cornet en si b ou Trompette en si b ou en ut et Piano
Gérard Billaudot Éditeur
Morceau de Concours du Conservatoire National Supérieur de Musique de Paris, 1983

1984

Holstein, Jean-Paul *Hommage à Morricone*
pour Trompette en ut ou Cornet en si b et Piano
Durand S. A. Éditions Musicales, 1984
Morceau de Concours du Conservatoire National Supérieur de Musique de Paris

1985

Zbar, Michel *Nocturne*
pour Trompette en ut ou Cornet si b et Piano
Éditions Salabert, 1985
Morceau de Concours de Conservatoire National Supérieur de Musique de Paris, 1985

1986

No record of the *morceau de concours* for the cornet was found for this year. No records for any examination pieces were found at the *Bibliotéque du Conservatoire.*

1987

Hurel, Philippe *Funky Studies*
pour Cornet
Éditeur Gérard Billaudot, 1987
Morceau de Concours du Conservatoire National Supérieur de Musique de Paris, 1987

1988

No record of the *morceau de concours* for the cornet was found for this year. Michel Zbar composed the examination pieces for this year.

1989

No record of the *morceau de concours* for the cornet was found for this year. The composer for the examination pieces for this year was anonymous.

1990

No record of the *morceau de concours* for the cornet was found for this year. The composer for the examination pieces for this year was anonymous.

1991
No record of the *morceau de concours* for the cornet was found for this year. The composer for the examination pieces for this year was anonymous, the admission examination was composed by Albert Roussel and Henri Martelli.

1992
No record of the *morceau de concours* for the cornet was found for this year. The composer for the examination pieces for this year was anonymous.

1993
No record of the *morceau de concours* for the cornet was found for this year. The composer for the examination pieces for this year was anonymous. Found was an etude written by Bereau (no first name given), for Trompette Ut et Piano.

1994
No record of the *morceau de concours* for the cornet was found for this year. The composer for the examination pieces for this year was anonymous.

1995
No record of the *morceau de concours* for the cornet was found for this year. The composer for the examination pieces for this year was anonymous. *Morceau de Concours* for trumpet was Jean-Paul Holstein.

1996
No record of the *morceau de concours* for the cornet was found for this year. The composer for the examination pieces for this year was anonymous. The entrée compositions by Garofani, were found at the *bibliotéque du conservatoire.*

1997
No record of the *morceau de concours* for the cornet was found for this year. The composer for the examination pieces for this year was anonymous.

1998

No record of the *morceau de concours* for the cornet was found for this year.

1999

No record of the *morceau de concours* for the cornet was found for this year. The composer for the examination pieces for this year was anonymous.

APPENDIX B

Composer's Biography

Arban, Jean-Babtiste (1825-1889)

Joseph Jean Babtiste Laurent Arban was born at Lyons, France on February 28, 1825, and died in Paris, April 9, 1889. He entered the Paris Conservatory at a very early age studying trumpet under Dauverné (1841-45), then was engaged as a leader of Parisian salon orchestras. After having served as professor of saxhorn at the École Militaire School in 1857, he was elected *professeur de cornet* at *Le Conservatoire National Supérieur de Musique de Paris* on January 23, 1869. Arban traveled to Russia as a conductor, returning to Paris in 1880, where he resumed his post as teacher. Arban is acknowledged as the founder of the modern school of cornet playing. He published the standard manual *Grand methode complete pour cornet a pistons et de saxhorn* (Paris, 1864). He was an officer of the *Academie*, Knight of the Order of Leopold of Belgium, of Christ of Portugal, of Isabella the Catholic, and of the Cross of Russia.[84]

Barat, Jean-Édouard (1882-1963)

Barat was born September 22, 1882. In 1898, he studied under Paul Vidal and, later, Barat studied at *Le Conservatoire National Supérieur de Musique de Paris* with Emile Pessard. He was a bandmaster, founder, and

[84] *Baker's Biographical Dictionary of Musicians.* 8th ed, s.v. "Arban, (Joseph) Jean-Baptiste (Laurent)."

director of *École Préparatoire de Sous-Chefs de Musique Militaire.*[85] An expert on the saxhorn, Barat was often seen in the role of performer. In 1911, he was appointed to the *Academie.* Barat served in the Army from 1901 to circa 1930.[86]

Barraine, Elsa (1910-

Elsa Barraine was born in Paris on February 13, 1910. Educated at *Le Conservatoire National Supérieur de Musique de Paris* (1919-1929), she studied composition under Paul Dukas, harmony under Jean Gallon, fugue under Caussade, and score reading under Estyle. Barraine was appointed *Chef de chant, Orchestra National de France,* 1936-1939; Head of Sound, *Orchestra National de France*, 1944-1946; Musical Director, *Chant du Monde*, 1944-1946; Professor of Musical Analysis, *Le Conservatoire National Supérieur de Musique de Paris*, 1953-74. While at the conservatory, Barraine was a recipient of the *Prix du Harmonie* in 1925, *Le Grand Prix de Rome* (for *Heracles á Delphes*), 1928, and *Grand Prix de Rome* (for *La Vierge guerriére*), in 1929. [87]

Bernaud, Alain (1932-

Alain Bernaud was born in Neuilly-sur-Seine on March 8, 1932. He studied at *Le Conservatoire National Supérieur de Musique de Paris* where

[85] Harry R. Gee, *Clarinet Solos de Concours, 1897-1980: An Annotated Bibliography.* (Bloomington: Indiana University Press, 1981), 57.
[86] Letter from E. Petti-Jean to Robert Dale Olson for A. Leduc, Paris, France, June 3, 1957.
[87] Eleanor Caldwell, "Elsa Barraine" in *Contemporary Composers,* 1992.

he won five first prizes: composition, fugue, counterpoint, harmony, and composition for organ. Bernaud won the *Premiér Grand Prix de Rome* in 1957. [88]

Bloch, André (1873-1960)

André Bloch was born in Wisembourg, Alsace, in 1873, and died in Paris in 1960. He studied with Guiraud and Massenet at *Le Conservatoire National Supérieur de Musique de Paris* and won the *Grand Prix de Rome* in 1893. One of his most successful major compositions was the *Suite Palestinienne* for Cello and Orchestra. He also wrote two works for saxophone and piano in 1932 and 1953.[89]

Bitsch, Marcel (1921-

Marcel Bitsch was born in 1921. As a student at *Le Conservatoire National Supérieur de Musique de Paris*, Bitsch studied with Hernri Büsser and won the *Grand Prix de Rome* in 1945. Bitsch was one of France's most gifted young composers. He loved Italian music and his music has been termed "very modern and in a 'savant' style."[90]

[88] Kristine Klopfenstein Fletcher, *The Paris Conservatoire and the Contest Solos for Bassoon*, (Bloomington: Indiana University Press, 1988), 82.

[89] Harry R. Gee, *Clarinet Solos de Concours, 1897-1980: An Annotated Bibliography*. (Bloomington: Indiana University Press, 1981), 56. quoting E.Villermoz, quoted in Londeix, op. cit., 41.

[90] Letter from E. Petti-Jean to Robert Dale Olson for A. Leduc, Paris, France, June 3, 1957.

Boutry, Roger (1932-

Roger Boutry was born in Paris in 1932. He studied at *Le Conservatoire National Supérieur de Musique de Paris* with Nadia Boulanger, Tony Aubin, and Jean Doyen. He received the *Grand Prix de Rome* in 1954, then embarked on a career as a solo pianist. His compositions for solo instruments have been described as both "extremely demanding yet very listenable."[91]

Bozza, Eugéne (1905-

Eugéne Bozza was born in Nice on April 4, 1905. At the age of nineteen, Bozza was awarded the *Premiér prix* for violin at *Le Conservatoire National Supérieur de Musique de Paris* in 1924. He studied with Edouard Nadaud, Henri Büsser, and Henri Rabaud. As a composer, he is attracted to wind instruments and has written many works for them. Bozza was director at *Le Conservatoire de Valencienne.*[92]

Büsser, Henri Paul (1872-1973)

Henry Büsser was born in Toulouse, January 16, 1872 and died in Paris, December 30, 1973, at the age of 101. Büsser studied in the maritrise of Toulouse cathedral, then in Paris at the Niedermeyer School, and, later, at *Le Conservatoire National Supérieur de Musique de Paris* with

[91] Kristine Klopfenstein Fletcher, *The Paris Conservatoire and the Contest Solos for Bassoon*, (Bloomington: Indiana University Press, 1988), 89.

[92] Robert Dale Olson, *"The Development of Modern Solo Trumpet Literature as Traced Through The Morceaux de Concours at the Paris Conservatory."* (Denton, Texas: North Texas State College, 1957) , 108.

Guiraud. While at the Conservatory, Büsser took private lessons with Gounod, Widor, and César Franck. He won *Deuxiéme Prix de Rome* in 1893 with his cantata *Antigone.* Büsser taught composition at the Paris Conservatory from 1930 until 1948. His centennial was grandly celebrated in January 1972 with performances of his works by the leading Paris orchestras and by an exhibition of his manuscripts at the Opéra.[93]

Castérède, Jacques (1926-

Jacques Castérède was born in Paris in 1926. He received the *Grande Prix de Rome* in 1953 after studying with Tony Aubin at *Le Conservatoire National Supérieur de Musique de Paris.*[94]

Challan, Henri (1910-

Henri Challan was born in Asniéres on December 12, 1910. He studied at *Le Conservatoire National Supérieur de Musique de Paris* under Jean Gallon and Henri Büsser. Challan was awarded the *Deuxiéme Grand Prix de Rome* in 1936 and, in 1942, was appointed professor of harmony at the Conservatory.[95]

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[93] *Baker's Biographical Dictionary of Musicians*, 8th ed., s.v. "Büsser, Henri-Paul."

[94] Kristine Klopfenstein Fletcher, *The Paris Conservatoire and the Contest Solos for Bassoon*, (Bloomington: Indiana University Press, 1988), 80.

[95] Ibid., Fletcher, 83.

Chapuis, Auguste (1858-1933)

Auguste Paul Jean Babtiste Chapuis was born in Dampierre-sur-salon, France on April 29, 1858, and died in Paris, December 6, 1933. He studied with Dubois, Massenet, and Franck at *Le Conservatoire National Supérieur de Musique de Paris*. He was awarded the *Premiér Prix* in harmony in 1877, *Premiér Prix* in organ in 1880 as well as the Rossini Prize in 1885.[96]

Chaynes, Charles (1925-

Charles Chaynes was born in Toulouse in 1925. At *Le Conservatoire National Supérieur de Musique de Paris*, he was a student of Jean and Noel Gallon, Darius Milarud, and Jean Riviére. Chaynes obtained the *Premiér Prix* for harmony, fugue and composition from the Conservatory and won the *Grand Prix de Rome* in 1951.[97]

Constant, Marius (1925-

Marius Constant was born in Bucharest, on February 7, 1925. At age 20 he went to Paris, and studied first with Enescu, then at *Le Conservatoire National Supérieur de Musique de Paris* with Messiaen and Aubin. At the *École Normale* he studied conducting with Fournet. He received the *Premiér Prix* from the Conservatory in composition (1949). In 1950 he joined *Groupe de Recherches Musicales* studying *musique concréte* at

[96] Robert Dale Olson, *"The Development of Modern Solo Trumpet Literature as Traced Through The Morceaux de Concours at the Paris Conservatory."* (Denton, Texas: North Texas State College, 1957) , 109.

[97] Ibid. Olson, 109.

French *Radio.* In 1953 he was music director of the VHF network and in 1970 music director of *Opéra Royale du France.* He won the Italia Prize for the ballet *Le joueur de flûte,* and later won the Koussevitzky Prize (1962) and the Premio Marzotto (1968). Constant was music director for the ballet company of Roland Petit (1957-63) and led the American tour (1958). As a composer interested in aleatory music and in unusual timbre, sometimes calling for unusual instruments.

Works include several ballets (some for instruments and tape) and operas: *Les Chants de Maldover* (reciter, 23 improvising instruments, 10 cellos with fixed parts, 1962); *Stress* (jazz trio, piano, 5 brass, and percussion, 1977).[98]

Cools, Eugene (1877-1936)

Cools was born in Paris, March 27, 1877 and died in that city in August 5, 1936. He was a pupil of Gédalge, Faure, and Widor at *Le Conservatoire National Supérieur de Musique de Paris.*[99] Cools won the *Prix Cresent* for his Symphony (1906), and was assistant to Gédalge at the Conservatory (1907-1923). He taught at the *Ecole Normale de Musique* (1919) and was music critic for *Le Monde Musical.* In 1928 he was appointed editior in chief for Max Esching, a Paris music publisher.[100]

[98] Don Michael Randel, editor, *The Harvard Biographical Dictionary of Music,* (Cambridge, London: The Belknap Press of Harvard University Press, 1996), 172.

[99] Robert Dale Olson, *"The Development of Modern Solo Trumpet Literature as Traced Through The Morceaux de Concours at the Paris Conservatory."* (Denton, Texas: North Texas State College, 1957) , 109.

[100] Nicolas Slonimsky, editor, *Baker's Biographical Dictionary of Musicians, Seventh Edition* (New York: Schirmer Books, 1984), 495.

Dallier, Henri (1849-1943)

Henri Dallier was born in Rheims on March 20, 1849 and died in Paris on December 23, 1943. He was an outstanding organist, composer, and teacher. After having studied at *Le Conservatoire National Supérieur de Musique de Paris* with Cédar Franck, he was appointed organist at the Madelein and later, *Professeur de Harmonie* at the Conservatory.[101]

Defay, Jean Michel (1932-

Jean Michel Defay was born in Saint Mande, France in 1932. Defay entered *Le Conservatoire National Supérieur de Musique de Paris* and studied with Aubin. He won the *Premiér Prix* in harmony in 1949, the composition prize in 1950, and the *Deuxiéme Grand Prix de Rome* in 1952. Defay was a student of Aubin.[102]

Delmas, Marc (1885-1931)

Marc Jean Babtiste Delmas was born at St. Quentin on March 28, 1885 and died in Paris on December 1, 1931. He studied with Vidal and Leroux at *Le Conservatoire National Supérieur de Musique de Paris*. Delmas won the *Prix de Rosini* in 1911 and *Le Prix de Rome* in 1919. He wrote seven operas, five symphonic works, chamber music, two books on

[101] Ibid., Slonimsky, 495.

[102] Robert Dale Olson, *"The Development of Modern Solo Trumpet Literature as Traced Through The Morceaux de Concours at the Paris Conservatory."* (Denton, Texas: North Texas State College, 1957) , 110.

music, and various pieces for piano and other instruments.[103]

Desenclos, Alfred (1912-

Desenclos was born in Portel, in Artois, February 7, 1912. He was admitted to *Le Conservatoire National Supérieur de Musique de Paris* in 1933 where he obtained the *Premiér Prix* in harmony, fugue and composition. He was mobilized by the French army in 1939 and wounded in 1940. In 1941, he took up his musical studies and obtained *Le Grand Prix de Rome* in 1942. He was named head of the Conservatory at Roubaix where he remained until 1950 when he returned to Paris to live and compose. In 1956, he won the Loeffler Prize awarded by the Institute of France. It has been said that his music is classical in structure, romantic in its expression, and modern in its writing.[104]

Desportes, Yvonne (1907-

Yvonne (Berthe Melitta) Desportes was born in Coburg, Saxony, July 18, 1907. She obtained the *Grand Prix de Rome* after having studied wth Jean and Noël Gallon, Paul Dukas and Marcel Dupre at *Le Conservatoire National Supérieur de Musique de Paris*. She was appointed *professeur de solfége* there in 1943.[105]

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[103] Harry R. Gee, *Clarinet Solos de Concours, 1897-1980: An Annotated Bibliography* (Bloomington: Indiana University Press, 1981), 47.

[104] Robert Dale Olson, *"The Development of Modern Solo Trumpet Literature as Traced Through The Morceaux de Concours at the Paris Conservatory."* (Denton, Texas: North Texas State College, 1957) , 109.

[105] *Groves Dictionary of Music and Musicians*, 5th ed., s.v. "Desportes, Yvonne (Berthe

Dubois, (François-Clément) Théodore (1837-1924)

Clément Dubois was born in Ronday, Marné on August 24, 1837 and died in Paris, June 11, 1924. This eminent French composer and organist entered *Le Conservatoire National Supérieur de Musique de Paris* in 1853 studying with Marmontel (piano), Benoist (organ), Bazin, and Ambroise Thomas (composition). Dubois completed his studies at the conservatory in 1861. He won the *Grand Prix de Rome* with the cantata *Atala*, after having taken first prizes in all other areas of composition and harmony. In Paris, he was *maître de chapelle* at Sainte-Clotilde until 1869 and at the Madeleine until 1877, and then succeeded Sain-Saëns there as organist. In 1871 he was made *professeur du harmonie* at the Conservatory succeeding Elwart. In 1891 the became *professeur du composition* and in 1894 was elected to the chair in the Academy left vacant by Gounod's death. In 1896 Dubois succeeded Ambroise Thomas as Director of the Paris Conservatory and retired in 1905.[106]

Dubois, Pierre Max (1930-

Dubois was born in Graulhet on March 1, 1930. He began his studies at *Le Conservatoire National Supérieur de Musique de Paris* in 1949. In 1955 he won the *Prix de Rome* and in 1964, *Le Grand Prix* of the city of Paris.[107]

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[106] *Baker's Biographical Dictionary of Musicians*, 8th ed., s.v. "Dubois, (François-Clément) Théodore."

[107] Kristine Klopfenstein Fletcher, *The Paris Conservatoire and the Contest Solos for Bassoon*, (Bloomington: Indiana University Press, 1988), 98.

Emmanuel, (Marie François) Maurice (1862-1938)

Maurice Emmanuel was born in Bar-sur-Aube on May 2, 1862 and died in Paris on December 14, 1938. He received his primary education in Dijon, sang in the church choir in Beaune, then studied at *Le Conservatoire National Supérieur de Musique de Paris* from (1880-1887). While at the Conservatory he studied with Savard, Dubois, Delives, and Bourgault-Ducoudray. Emmanuel specialized in the musical history of antiquity under Gevaert in Brussels; he also studied ancient languages at the Sorbonne, becoming *licencié és lettres* (1887) and a *docteur és lettres* (1895). He was professor of art history the Lycée Racine and Lycée Lamartine (1889-1905); *maître de chapelle* at Saint Clotilde (1904-1907). In 1909 he succeeded Bourgault-Ducoudray as professor of music history at the Paris Conservatory.[108]

Enesco, Georges (1881-1955)

George Enescu (actual birth name) was born in Liveni-Virnav on August 19, 1881 and died in Paris on May 4, 1955. Enesco began playing the piano at the young age of four, taking lessons with a Gypsy violinist, Nicolas Chioru. He began composing when he was five then studied with Caudella in Iasi. On August 5, 1889, he made his formal debut as a violinist in Slánic, Moldavia. In the meantime, he had enrolled in the Conservatory of the Gesellschaft der Musikfreunde in Vienna (1888), where

[108] *Baker's Biographical Dictionary of Musicians*, 8th ed., s.v. "Emmanuel, (Marie François) Maurice."

he studied violin with Bachrich, Grün, and J. Hellmesberger Jr.; piano with Ernst; harmony, counterpoint, and composition with Fuchs; chamber music with J.Hellmesberger Sr.; and music history with Prosnitz. There he won first prize in violin and harmony in (1892). After his graduation in 1894, he entered *Le Conservatoire National Supérieur de Musique de Paris* where he studied violin with Marsick and J. White; harmony with Dubois and Thomas; counterpoint with Gédalge; composition with Fauré and Massenet; and early music with Diémer, winning *Deuxiéme Accessit* for counterpoint and fugue in 1897 and graduating with the *Premiér Prix* for violin in 1899.[109]

Erlanger, Camille (1863-1919)

Camille Erlanger was born in Paris on May 25, 1863 and died there on April 24, 1919. He studied at *Le Conservatoire National Supérieur de Musique de Paris* with Delebes, Durand, and Matthias. In 1888, Erlanger was awarded the *Grand Prix de Rome* for his cantata *Velléda.* He earned fame with his opera *Le Juif Polonaisz* which was premiered in Paris, April 11, 1900. Other operas include: *Kermaria* (Paris, February 8, 1897); *Le Fils de l'étoile* (Paris, April 20, 1911); *La Sorciére* (Paris, December 18, 1912); and *Le Barbier de Deauville* (1917). Erlanger also wrote several symphonic poems and a French Requiem.[110]

[109] *Baker's Biographical Dictionary of Musicians*, 8th ed., s.v. "Enesco, Georges".
[110] Ibid. "Erlanger, Camille".

Françaix, Jean (1912-

Jean Françaix was born in Le Mans on May 23, 1912. He first studied at the Le Mans Conservatory of which his father was director. Françaix latter took courses at Le *Conservatoire National Supérieur de Musique de Paris* studying with Isidor Phillipp (piano) and Nadia Boulanger (composition). In his music, he associated himself with the new French school of composers, pursuing the two-fold aim of practical application and national tradition. His instrumental works represent a stylization of Classical French music.[111]

Gallois-Montbrun, Raymond (1918-

Raymond Gallois-Montbrun in France in 1918. He studied with Henri Büsser, Jean Gallon and Noël Gallon, at *Le Conservatoire National Supérieur de Musique de Paris*. Gallois-Montbrun won the *Grand Prix de Rome* in 1944 and became director of *Conservatoire National Supérieur de Music* in 1966 and served there until 1984.[112]

Gartenlaub, Odette (1922-

Odette Gartenlaub was born in Paris on March 13, 1922. Entering *Le Conservatoire National Supérieur de Musique de Paris* at a very early age, she won the *Premiér Prix* at the age of 14. Subsequently, Gartenlaub won

[111] *Baker's Biographical Dictionary of Musicians*, 8th ed., s.v. "Français, Jean".
[112] Harry R. Gee, *Clarinet Solos de Concours, 1897-1980: An Annotated Bibliography.* (Bloomington: Indiana University Press, 1981), 60.

Le Premiér Prix in harmony, fugue and counterpoint. In 1948 she won the *Grande Prix de Rome.*[113]

Gaubert, Philippe (1879-1941)

Gauvert was born in Cahors on July 4, 1879. He studied with Taffanel at *Le Conservatoire National Supérieur de Musique de Paris*, won the *Grand Prix de Rome* in 1905 and later became *professeur de flute* at the Conservatory.[114] A distinguished flutist and composer, Gaubert attained the *Premiér Prix* in flute on his first attempt, at the age of 15. In 1905, he won the *Deuxiéme Prix de Rome* in composition. From 1919 to 1938, he was the conductor for the conservatory concerts, and in 1920, he was appointed first conductor at the opera.[115]

Gédalge, André (1856-1926)

Gédalge was born in Paris on December 27, 1856 and died in Chessy on February 5, 1926. Considered to be an eminent French music theorist, composer, and pedagogue, he began his study of music late in life and entered *Le Conservatoire National Supérieur de Musique de Paris* at the age of 28. However, he made rapid progress and obtained the *Deuxiéme Prix de Rome* after a year of study with Guiraud. He then elaborated a system of

[113] Kristine Klopfenstein Fletcher, *The Paris Conservatoire and the Contest Solos for Bassoon*, (Bloomington: Indiana University Press, 1988), 80.

[114] Robert Dale Olson, *"The Development of Modern Solo Trumpet Literature as Traced Through The Morceaux de Concours at the Paris Conservatory."* (Denton, Texas: North Texas State College, 1957) , 112.

[115] Harry R. Gee, *Clarinet Solos de Concours, 1897-1980: An Annotated Bibliography.* (Bloomington: Indiana University Press, 1981), 33-34.

counterpoint, later published as *Traité de la fugue* (Paris, 1901); English translation (1964), which became a standard work.

In 1905, Gédalge was hired as *professeur de contrepoint et fugue* at the Paris Conservatory. His students include Ravel, Enesco, Koechlin, Roger-Ducasse, Milhaud and Honegger.[116]

Gotkovsky, Ida Rose Ester (1933-

Ida Gotkovsky was born in Calais on August 26, 1933. She studied at *Le Conservatoire National Supérieur de Musique de Paris* with Aubin, Noël Gallon, Messiaen, Nadia Boulanger, Ciampi, and Hugon. Gotkovsky has written numerous pieces for various string and wind instruments.[117]

Hüe, Georges (1858-

Georges Adolphe Hüe was born in Versailles, May 6, 1858. He studied at *Le Conservatoire National Supérieur de Musique de Paris* where he won the *Grand Prix de Rome* in 1879 and Prix Crescent in 1881. In 1922 he succeeded Saint-Saëns as a member of the *Academie des Beaux-Arts*.[118]

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[116] *Baker's Biographical Dictionary of Musicians*, 8th ed., s.v. "Gédalge, André".

[117] Kristine Klopfenstein Fletcher, *The Paris Conservatoire and the Contest Solos for Bassoon*, (Bloomington: Indiana University Press, 1988), 88.

[118] Robert Dale Olson, *"The Development of Modern Solo Trumpet Literature as Traced Through The Morceaux de Concours at the Paris Conservatory."* (Denton, Texas: North Texas State College, 1957) , 113.

Jolivet, André (1905-1974)

Jolivet was born in Paris on August 8, 1905 and died there on December 20, 1974. A son of artistically inclined parents, he took an interest in the fine arts, wrote poetry, and improvised at the piano at a very young age. Jolivet studied cello with Louis Feuillard and theory with Aimé Théodas at Nortre Dame de Clignancourt. At the age of 15, he wrote a ballet and designed a set for it; then undertook a prolonged study of musical techniques with Paul Le Flem (1928-33). His meeting with Varése in 1930 was of decisive importance to the maturation of his creative consciousness. Varése, then living in Paris, gave him a sense of direction in composition. In 1935, he organized in Paris the progressive group *La Spirale.* In 1936, in association with Yves Baudrier, Olivier Messiaen, an Daniel Lesur, he founded *La Jeune France*, dedicated to the promotion of new music in a national French style. He served as conductor and music director of the *Comédie Française* (1943-1959), was technical adviser of the Direction *G'n'rale des Arts et des Lettres* (1959-62), and president of the *Concerts Lamoureux* (1963-68). In 1965 he was hired as *professeur de composition* at the Paris Conservatory and remained until 1970.

Jolivet toured throughout the world as a conductor of his own music. "He injected an empiric spirit into his music, making free use of modernistic technical resources, including the electronic sounds of the Ondes Martenot. Despite these esoteric preoccupations, and even a peripheral deployment of serialism, his music was designed mainly to

provide aural stimulation and esthetic satisfaction".[119]

Jolivet has made a substantial contribution to the solo literature for wind instruments. Since 1945, his works have been numerous and significant enough to assign him an exceptional place alongside those having extremist tendencies. He has remained, in essence the modal composer and had, perhaps even more than Messiaen, pressed the exploration of modes to the limit and included them in his music. His modal language and rhythmic writing (often without bar lines) and his use of color respond to a deep need to preserve for music its essential role of mystic incantation. Golea states, "Alongside Messiaen, to whom he owes a great deal, André Jolivet represents and incarnates one of the strongest creative forces of contemporary music."[120]

Jonas, Emile (1827-1905)

Emile Jonas was born in Paris on March 5, 1827 and died at Saint-Germain-en-Laye on May 21, 1905. He was a pupil of Lecoupey and Carafa at *Le Conservatoire National Supérieur de Musique de Paris.* In 1847, he received the *Deuxiéme Prix de Rome* and in 1847 he was appointed *professeur de solfege* at the conservatory.[121]

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[119] *Baker's Biographical Dictionary of Musicians*, 8th ed., s.v. "Jolivet, André".

[120] Harry R. Gee, *Clarinet Solos de Concours, 1897-1980: An Annotated Bibliography* Bloomington: Indiana University Press, 1981, 64-65.

[121] Robert Dale Olson, *"The Development of Modern Solo Trumpet Literature as Traced Through The Morceaux de Concours at the Paris Conservatory."* (Denton, Texas: North Texas State College, 1957) , 114.

Lancen, Jean-Serge Mathieu-Pierre (1922-

Serge Lancen was born in Paris on November 5, 1922. Lancen began his musical career at a very young age. He began to compose music at the age of four and by the age of fourteen was performing his own compositions in public. Lancen entered *Le Conservatoire National Supérieur de Musique de Paris* to study with Tony Aubin, Henri Büsser, and Noël Gallon. In 1949 Lancen won the *Premiér Prix* in composition.[122]

Le Boucher, Maurice (1882-1964)

Le Boucher was a member of the composition class of Gabriel Fauré at *Le Conservatoire National Supérieur de Musique de Paris*. He won the *Deuxiéme Prix de Rome* in 1906 and the *Premiér Grand Prix* in 1907. In 1920, he became the Director of the National Conservatory at Montpellier. His other *concours* were for oboe (1932) and clarinet (1935). He wrote several orchestral works, incidental music for plays, church music, chamber music, vocal music, and piano works.[123]

Levade, Charles (1869-

Charles Gaston Levade was born in Paris on January 3, 1869. He attended *Le Conservatoire National Supérieur de Musique de Paris* where

[122] Kristine Klopfenstein Fletcher, *The Paris Conservatoire and the Contest Solos for Bassoon*, (Bloomington: Indiana University Press, 1988), 97.

[123] Harry R. Gee, *Clarinet Solos de Concours, 1897-1980: An Annotated Bibliography* Bloomington: Indiana University Press, 1981, 55.

he studied with Massenet and won the *Grand Prix de Rome* in 1899.[124]

Luigini, Alexander (1850-1906)

Alexander Clement Leon Joseph Luigini was Born in Lyons on March 9, 1850 and died in Paris on July 29, 1906. He studied at *Le Conservatoire National Supérieur de Musique de Paris* under Massart, Savard, and Massanet. He composed music for many stage works and later became *chef d'orchestra* at the *Opera Comique* de Paris.[125]

Manen, Christian (1934-

Christian Manen was born in Paris in 1934. He studied at *Le Conservatoire National Supérieur de Musique de Paris* where he won a total of eight *Premiér Prix* in solfége, harmony, counterpoint, fugue, percussion, composition, conducting, and organ improvisation. In 1961 Manen won the *Grand Prix de Rome* and was appointed a position at the conservatory. He resigned in 1964 to act as director and conductor at the *Ecole de Musique* in Asniéres.[126]

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[124] Robert Dale Olson, *"The Development of Modern Solo Trumpet Literature as Traced Through The Morceaux de Concours at the Paris Conservatory."* (Denton, Texas: North Texas State College, 1957) , 114.

[125] Robert Dale Olson, *"The Development of Modern Solo Trumpet Literature as Traced Through The Morceaux de Concours at the Paris Conservatory."* (Denton, Texas: North Texas State College, 1957) , 114.

[126]Kristine Klopfenstein Fletcher, *The Paris Conservatoire and the Contest Solos for Bassoon*, (Bloomington: Indiana University Press, 1988), 97.

Margoni, Alain (1939-

Alain Margoni was born in 1939. As a student at *Le Conservatoire National Supérieur de Musique de Paris* he studied under Aubin, Challan, Fourestier, Martenot, and Messiaen. Margoni has served as the director of music at the *Comédie Français* and *professeur du conservatoire.*[127]

Martelli, Henri (1899-)

Henri Martelli was born in Bastia, Corsica on February 25, 1895. He studied law at Paris University while taking lesson with Mouguet, Caussade, and Widor at *Le Conservatoire National Supérieur de Musique de Paris*. In his compositions, "he attempted to recreate the spirit of the old French music in terms of modern counterpoint."[128]

Marty, Georges (1860-1908)

George Eugene Marty was born in Paris on May 16, 1860 and died there on October 11, 1908. He studied composition and organ with César Franck at the Schola Cantorum then attended *Le Conservatoire National Supérieur de Musique de Paris* and won the *Grand Prix de Rome* in 1882.[129] He was appointed as an instructor at the Conservatory in 1894, and in 1903 he succeeded P. Taffanel as conductor of the famous *Société des Concerts*

[127] Ibid., Fletcher, 87.

[128] Harry R. Gee, *Clarinet Solos de Concours, 1897-1980: An Annotated Bibliography.* (Bloomington: Indiana University Press, 1981), 59. quoting Baker, op cit., 1034.

[129] Robert Dale Olson, *"The Development of Modern Solo Trumpet Literature as Traced Through The Morceaux de Concours at the Paris Conservatory."* (Denton, Texas: North Texas State College, 1957) , 115.

du Conservatoire.[130]

Maugüé, Jules Marie Laure (1869-

Jules Maugüé was born in Nancy in 1869. He obtained a *Premiér Prix* in violin at *Le Conservatoire* in his native city and in continued study of harmony and composition led him to *Le Conservatoire National Supérieur de Musique de Paris*. He was a violinist at the Opéra and Director of the National School of Music at Cambrai.

Besides trumpet, Maügué wrote solos for the viola (1928), clarinet (1930), oboe (1933), horn (1944), and bassoon (1950). The catalogue of the *Bibliothéque National* also lists an orchestral suite, *Hyporchèmes*, published in 1922.[131]

Mazellier, Jules (1879-1959)

Mazellier was born in Toulouse on April 6, 1879. He studied at *Le Conservatoire National Supérieur de Musique de Paris* under Fauré and Lenepveu. From 1918 to 1922, Mazellier was conductor of the *Opéra-Comique*; he was also appointed *professeur de conservatoire* and served there until 1928. Mazellier's compositions include instrumental and orchestral music as well as music for the théatre (e.g., *Coeur de Paris* and *Les Matines d'Amour*). He won the *Grand Prix de Rome* in 1909 and was

[130] Harry R. Gee, *Clarinet Solos de Concours, 1897-1980: An Annotated Bibliography* (Bloomington: Indiana University Press, 1981), 22.
[131] Ibid., Gee, 22.

later director of the *Opéra Comique.*[132]

Mouquet, Jules (1867-1946)

Jules Mouquet was born in Paris on July 10, 1867. He studied harmony and composition at *Le Conservatoire National Supérieur de Musique de Paris* with Dubois and won the *Premiér Prix de Rome* in 1896. In 1913 he was appointed as *professeur de harmonie* at the Conservatory. He wrote two oratorios, three symphonic poems, chamber music, and pieces for flute, oboe, bassoon, and saxophone.[133]

D'Ollone, Max (1875-1959)

A prolific composer, conductor, and writer on musical subjects, Max d'Ollone won the *Grand Prix de Rome* in 1897. Hill speaks of d'Ollone as an example of "Massenet's pervading vitality as a teacher, especially in connection with opera".[134] D'Ollone was professor at the *Conservatoire* and was active as an opera conductor in Paris and the French provinces. He wrote five operas, a fantaisie for piano and orchestra, chamber music, among many vocal pieces.

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[132] *Groves Dictionary of Music and Musicians,* 5th ed., s.v. "Mazellier, Jules."

[133] Kristine Klopfenstein Fletcher, *The Paris Conservatoire and the Contest Solos for Bassoon,* (Bloomington: Indiana University Press, 1988), 58.

[134] Harry R. Gee, *Clarinet Solos de Concours, 1897-1980: An Annotated Bibliography.* (Bloomington: Indiana University Press, 1981), 35. quoting Edward B. Hill, *Modern French Music* (New York: Da Capo Press, 1924), 187.

Pessard, Emile (Louis Fortuné) (1843-1917)

Emile Louis Fortuné Pessard was born in Paris on May 29, 1843 and died there on February 10, 1917. Pessard received his musical training at *Le Conservatoire National Supérieur de Musique de Paris* where he studied with Brazin (harmony), Laurent (piano), Benoist (organ), and Carafa (composition). He won the *Premiér Prix de Harmonie* in 1862, and the *Grand Prix de Rome* in 1866 with the cantata *Dalila* . In 1881 he was appointed *professeur de harmonie* at the Paris Conservatory. As a student, Debussy copied Passard's song *Chanson d'un fou*, and the manuscript in Debussy's handwriting was published erroneously as Debussy's own.[135]

Petit, Pierre (1922-

Pierre Petit was born in Poitiers in 1922. Petit's musical education began at the *Ecole Normale de Musique de Paris* then continued at *Le Conservatoire National Supérieur de Musique de Paris.* At the Conservatory he won the *Premiér Grand Prix de Rome* in 1946. Petit was later appointed to director of *Ecole Normale de Musique de Paris.*[136]

Rivier, Jean (1896-

Jean Rivier was born in Villemonble on July 21, 1896. He served in the French Army during World War I and in 1918 began his studies at *Le*

[135] *Baker's Biographical Dictionary of Musicians*, 8th ed., s.v. "Pessard, Emile (Louis-Fortuné)".

[136] Kristine Klopfenstein Fletcher, *The Paris Conservatoire and the Contest Solos for Bassoon*, (Bloomington: Indiana University Press, 1988), 93.

Conservatoire National Supérieur de Musique de Paris. While at the Conservatory, he studied with Georges Caussade, Maurice Emmanuel, Jean Gallon, and Paul Bazelaire. In 1947 Rivier was appointed *Professeur de Composition du Conservatoire* where he remained until 1966. [137]

Ropartz, Joseph Guy (Marie) (1864-1955)

Ropartz was born in Guingamp, Côtes-du-Nord on June 15, 1864 and died in Lanloup-par-Plouha, Côtes-du-Nord on November 22, 1955. He entered the *Le Conservatoire National Supérieur de Musique de Paris* as a pupil of Dubois and Massenet then took lessons on organ and composition from César Franck, who remained his chief influence in composition. Ropartz was director of the Conservatory in Strasbourg from 1919 to 1929. He retired to live in Lanloup-par Plouha.[138]

Savard, Marie Augustin (1861-

Marie Emmanuel Augustin Savard was born in Paris on May 15, 1861 and entered *Le Conservatoire National Supérieur de Musique de Paris* in 1880. She won the *Prix de Rome* in 1886 and went on to be director of the Lyons Conservatory.[139]

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[137] Kristine Klopfenstein Fletcher, *The Paris Conservatoire and the Contest Solos for Bassoon*, (Bloomington: Indiana University Press, 1988), 84.

[138] *Baker's Biographical Dictionary of Musicians*, 8th ed., s.v. "Ropartz, Joseph Guy (Marie)".

[139] Robert Dale Olson, *"The Development of Modern Solo Trumpet Literature as Traced Through The Morceaux de Concours at the Paris Conservatory."* (Denton, Texas: North Texas State College, 1957), 116.

Schmitt, Florent (1870-1958)

Schmitt was born in Blâmont, Meurthe-et Moselle on September 28, 1870 and died in Neuilly-sur-Seine, near Paris on August 17, 1958. Between 1887 and 1889, he studied piano with Hess and harmony with Sandré at the Nancy Conservatory. He entered *Le Conservatoire National Supérieur de Musique de Paris* where he studied with Dubois and Lavignac (harmony), with Gédalge (fugue), and with Massenet and Fauré (composition). Schmitt won the *Deuxiéme Prix de Rome* with cantata *Frédégonde* (1897) and the *Grand Prix de Rome* with his cantata *Sémiramis* (1900). He spent the years 1901-1904 in the *Billa Medicis* in Rome, sending to the *académie* several important instrumental and choral compositions. In 1906 he returned to Paris, where he served as a member of the executive committee of the *Société Musicale Indépendante* from its foundation in 1909 and was also a member of the *Société Nationale de Musique.*[140]

Semler-Collery, Jules (1902

Semler-Collery was born in Paris on September 17, 1902. He studied at *Le Conservatoire National Supérieur de Musique de Paris* under Paul Vidal and Vincent d'Indy. Along with his compositions on trumpet, his works include *concours* for clarinet, saxophone, oboe, and bassoon.[141]

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[140] *Baker's Biographical Dictionary of Musicians*, 8th ed., s.v. "Schmitt, Florent".

[141] Kristine Klopfenstein Fletcher, *The Paris Conservatoire and the Contest Solos for Bassoon*, (Bloomington: Indiana University Press, 1988), 75.

Silver, Charles (1868-

Charles Silver was born in Paris on April 16, 1868. He received his musical training at *Le Conservatoire National Supérieur de Musique de Paris* under Dubois and Massenet winning the *Prix de Rome* in 1891.[142]

Thomé, François (1850-1909)

François Linc Joseph Thomé was born in Port Louis, Mauritis on October 18, 1850 and died in Paris on November 16, 1909. He studied at *Le Conservatoire National Supérieur de Musique de Paris* with Marmoutel and Duprato.[143]

Tomasi, Henri (Frédien) (1901-1971)

Henri Tomasi was born in Marseilles on August 17,1901 and died in Paris on January 13, 1971. He received his musical training at *Le Conservatoire National Supérieur de Musique de Paris* under Paul Vidal, Caussade, and d'Indy, where he won the *Deuxiéme Grand Prix de Rome* for his cantata *Coriolan* (1927). From 1930 to 1935 he was music director on the French Radio. He served in the French army (1939-40) and was the conductor of the opera in Monte Carlo from 1946 to 1950. Tomasi was awarded the *Grand Prix de Musique Française* in 1952. His music is marked by impressionistic colors, he was particularly attracted to exotic

[142] Robert Dale Olson, *"The Development of Modern Solo Trumpet Literature as Traced Through The Morceaux de Concours at the Paris Conservatory."* (Denton, Texas: North Texas State College, 1957), 117.

[143] Ibid., Olson, 117.

subjects. An active composer, Tomasi produced works in all genres, including concerti for flute, oboe, clarinet, bassoon, saxophone, trumpet, horn, and violin. His Concerto for Trumpet has been regarded as one of the most challenging and rewarding compositions in trumpet literature.[144]

Tournemire, Charles (Arnould) (1870-1939)

A distinguished French organist and composer; Tournemire was born in Bordeaux on January 22, 1870 and died in Arachon on November 3, 1939. He began his training as a child in Bordeaux and was only 11 when he became organist at St. Pierre, and later was organist at St Seurin. He received additional music education at *Le Conservatoire National Supérieur de Musique de Paris* where he studied with De Beriot (piano), Taudou (harmony), Widor and Franck (organ). At the conservatory he won the *Premiér Prix* on organ in 1891. Tournemire also studied composition with d'Indy at the *Schola Cantorum*. He was appointed *professeur de orgue* at the Paris Conservatory in 1919.[145]

Vidal, Paul (1863-1931)

Noted French conductor, pedagogue and composer, Paul Vidal was born in Toulouse, June 16, 1863 and died in Paris on April 9, 1931. He studied at *Le Conservatoire National Supérieur de Musique de Paris* and in 1883 won the *Prix de Rome* with his cantata *Le Gladiateur*. In 1889 he

[144] *Baker's Biographical Dictionary of Musicians*, 8th ed., s.v. "Tomasi, Henri (Frédien)".
[145] Ibid., Baker's,"Tournemire, Charles (Arnould)".

joined the staff of the Paris Opéra as assistant choral director and later became principle conductor there. He taught solfége and accompaniment at the Paris Conservatory form 1894 until 1909, then was appointed *professeur de composition.* Vidal also served as music director of the *Opéra -Comique* from 1914 to 1919. Vidal's works include operas, an operetta, a ballet, piano pieces, songs, *Manuel pratique d'harmonie,* and *Notes et observations sur la composition et exécution.*[146]

Weber, Alain (1930-

Alain Weber was born in Chatêau-Thierry (Aisne) on December 8, 1930. Weber studied composition with Tony Aubin at *Le Conservatoire National Supérieur de Musique de Paris* and was awarded *Premiér Grand Prix de Rome* there in 1952.[147]

[146]*Baker's Biographical Dictionary of Musicians*, 8th ed., s.v. "Vidal, Paul".

[147] Kristine Klopfenstein Fletcher, *The Paris Conservatoire and the Contest Solos for Bassoon*, (Bloomington: Indiana University Press, 1988), 86.