

The Contest Works for Trumpet and Cornet of the Paris *Conservatoire*,
1835-2000:

A Performative and Analytical Study, with a *Catalogue Raisonné* of the Extant Works

Analytical Study:

The Contest Works for Trumpet and Cornet of the Paris *Conservatoire*,
1835-2000:

A Study of Instrumental Techniques, Forms and Genres, with a *Catalogue
Raisonné* of the Extant Corpus

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ABSTRACT

The *Conservatoire de Paris concours* were a consistent source of new literature for the trumpet and cornet from 1835 to 2000. Over this time, professors and composers added over 172 works to the repertoire. Students and professionals have performed many of these pieces, granting long-term popularity to a select group. However, the majority of these works are not well-known. The aim of this study is to provide students, teachers, and performers with a greater ability to access these works. This aim is supported in three ways: performances of under-recorded literature; an analysis of the instrumental techniques, forms and genres used in the corpus; and a *catalogue raisonné* of all extant contest works. The performative aspect of this project is contained in two compact discs of recordings, as well as a digital video of a live recital. Twenty-six works were recorded; seven are popular works in the genre, and the other nineteen are works that are previously unrecorded. The analytical aspect is in the written thesis; it uses the information obtained in the creation of the *catalogue raisonné* to provide an overview of the corpus in two vectors. The first vector is the forms and genres of the corpus, explored in chapter two. Each section includes an example of each type of work, as well as visuals showing when each type was most popular. The second vector is explored in chapter three, where selections of instrumental techniques employed within the contest works are explored. Each section includes musical examples of each technique, as well as the trends regarding the use of the technique over the entire corpus. The *catalogue raisonné* of all extant works is contained in Appendix I; it is a significant contribution to the body of research on trumpet literature with entries for each contest work, including summarised research on works that could not be located or definitively identified.

DECLARATION

I am aware of the University's policy on plagiarism. This thesis comprises only my original work towards the PhD, and due acknowledgement has been made in the text to all other material used to comply with intellectual property and ownership practices. This thesis is fewer than 100,000 words in length, exclusive of tables, maps, bibliographies and appendices.

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Introduction

The lack of solo repertoire for trumpet and cornet is well established. While the natural trumpet enjoyed a role as a soloist in the Baroque era, Haydn and Hummel were the only two composers to write *concertos* for the trumpet in the Classical era.¹ As noted by John Adler in 2009, there are no *sonatas* or *concertos* from significant Romantic composers, such as Brahms, Rachmaninoff, Strauss, or Schumann.² This trend persisted into the twentieth century and to the present day. Thomas Stevens, former principal trumpet of the Los Angeles Philharmonic, observed that ‘Barber, Bartok, Berg, Copland, Poulenc, Prokofiev, Schoenberg, Shostakovitch [sic], Stravinsky, Walton, Webern, for example... all wrote well for the instrument, and they similarly wrote solo works for other instruments. Yet, for any number of reasons, the trumpet, as a solo instrument, was neglected.’³ Prominent twentieth-century soloist Håkan Hardenberger corroborates this statement, simply stating ‘Our repertoire can by no means be compared that of a violinist or pianist... They have so much good repertoire.’⁴

A common method of compensation for this paucity of repertoire, especially among prolific recording virtuosos such as Maurice André and Sergei Nakariakov, is to perform transcriptions of works composed for other instruments. The amount of repertoire available for transcription is limited, as it is subject to the technical abilities of the performer; for the majority of trumpeters and cornetists, this is not a suitable or sustainable approach. Indeed, the transcription of works composed for other instruments neglects what little existing repertoire there is for the trumpet or cornet. A majority of the pieces chosen from other repertoires are at

¹ Edward H. Tarr, *The Trumpet* (Portland, Oregon: Amadeus Press, 1988).

² John Adler, ‘Expanding the Trumpet Repertoire: A Pedagogical Exploration of Four Diverse Works for Trumpet by Bertold Hummel, James Miley, Karl Pliss, and Joseph Turrin’ (DMA diss., University of Miami, 2009), 1.

³ Thomas Stevens, ‘New Trumpet Music: Basic Performance Elements’, *International Trumpet Guild Journal*, October 1976, 24.

⁴ Mark Dulin, ‘Virtuosity Defined: An Interview with Håkan Hardenberger’, *International Trumpet Guild Journal*, January 2009, 14–15.

a level of difficulty that lies beyond the ability of many performers and students, limiting the long-term value of these works as additions to the repertoire.

A source of original repertoire for the trumpet and cornet is that of the works produced in the context of the *concours* of the *Conservatoire de Paris*. While they have been explored by previous researchers, a complete catalogue and analysis thereof has yet to be undertaken. The *concours* are end of year contests where a contestant's musical skills would be tested through solo performance of a selected work and sight-reading. The contest work was produced by either the professor of each instrument or by a composer commissioned by the *Conservatoire*. While some of these works achieved fame and became part of the established repertoire, most of them have remained unfamiliar to the majority of performers and teachers. Indeed, some works are out of print, lost, or were never published.

Since the trumpet class was founded in 1835, the *Conservatoire* has produced 171 works for trumpet and cornet. Of the 166 extant works, sixty-three have been recorded at least once, and only fourteen have been recorded five or more times.⁵ Given the context of a limited repertoire, trumpeters and cornetists cannot afford to have works for their instrument fall into obscurity, as this magnifies the issue.

This doctoral project aims to increase the awareness of the lesser known contest works from the Paris *Conservatoire* by contributing knowledge about individual works, methods of traversing the corpus, and producing recordings of unrecorded and under-recorded works. This study is comprised of two components: the performative aspect, and the written thesis. The performative aspect features 175 minutes of recorded music, featuring nine popular contest works and nineteen unrecorded or under-recorded works.⁶ Through the contribution of information on each extant work in the *catalogue raisonné*, the analysis of the corpus in

⁵ For more information on the recorded contest works, see the discography in Appendix II, on page 347.

⁶ For a complete listing of works recorded for this project, see Appendix III, on page 387.

chapters two and three of this thesis, and the addition of new recordings, it is my hope that this aim will be accomplished.

Several prior researchers have attempted to bring awareness to the contest works from the *Conservatoire*. Robert Dale Olson used contest works as examples of the evolution of the trumpet and cornet repertoire up to 1956.⁷ This research was not limited to the contest pieces, rather using them as examples with which to compare trumpet and cornet works composed in England and the United States. In the 1990s, Mary Gillian MacKay explored the development of the musical roles and styles of the trumpet and cornet in the contest works from 1835 to 1925, and Frank Romero did an overview of the pieces using selected works as examples from which to draw conclusions about the development of trumpet and cornet music, as well as the evolution of the technical and musical skills of performers at the *Conservatoire* from 1835 to 2000.⁸

While the results of these prior researchers are highly informative as an overview of the contest works and the history of the *Conservatoire*, a comprehensive project with data on the musical and technical content of each work, as well as the relationship between individual works and the entire corpus still does not exist. The works from the *Conservatoire* comprise a significant portion of the total repertoire for trumpet and cornet, and each work has pedagogical interest due to its original purpose as a test piece. Given these facts and the issue of a limited repertoire, this group of works is ideal for deep exploration.

Approaching the corpus from multiple perspectives is essential. As there are 166 unique compositions in the corpus and many of them are unfamiliar to trumpeters and cornetists, a complete catalogue of the surviving works was the logical place to start. Scores for all extant

⁷ Robert Dale Olson, 'The Development of Modern Trumpet Solo Literature as Traced through the Morceaux de Concours at the Paris Conservatory' (MM thesis, North Texas State College, 1957).

⁸ Mary Gillian MacKay, 'Trumpet and Cornet *Concours* Music at the Paris Conservatoire, 1835-1925: The Development of Styles and Roles' (DMA diss., Northwestern University, 1996); Frank Edward Romero, 'Morceaux de *Concours* Pour Trompette et Cornet, Contest Pieces of the Paris Conservatory 1835-1999' (DMA diss., University of Oklahoma, 2001).

works were collected and analysed, and commentaries were written detailing the unique aspects of each work. Special attention was placed on the form and genre of the works, as well as a general description of the melodic content and a detailed description of the technical challenges.

After the commentaries had been written, the works were grouped by their compositional type, specifically by the forms and genres present in the corpus. The intention here was to provide a macroscopic view of these groups, enabling the reader to find new works based on works they might already be familiar with. Grouping these works in this manner provides information on what to expect when looking at works of a similar form or genre and allows performers one efficient way of conceptualising and navigating the corpus.

The contest works were then studied a second time to collect detailed information on the technical challenges that each work presents to the performer. Categories of technical skills were compiled from various trumpet and cornet method books, and the data from each work relevant to that category was collected and used to establish trends regarding the level of difficulty and the date of composition. The intent here is not to provide information regarding general instrumental technique, such as tone production or finger technique; rather, the approach identifies specific instrumental techniques, such as double-tonguing or ornamentation. General aspects of instrumental technique require attention on every piece a trumpeter or cornetist plays; these more specific techniques may or may not appear in any given work, and the level of a performer's ability in these specific techniques will determine whether they are able to prepare and successfully perform the work. Providing an accurate report of the abilities required to play these works will empower performers to diversify their choice of works and learn pieces that they are confident they can execute while being unfamiliar with the exact musical content.

Filling this gap of information is an important step in adapting to the contextual issues set forth before: details about each work will provide performers, teachers, and students with enough information to offset the perceived risk of purchasing or learning a musical work that is unfamiliar. In addition, identifying groups of similar types of compositions in the corpus, along with details about the range of technical challenges present, will help musicians in approaching unfamiliar works by showing the similarities and differences between these pieces and pieces that are well-known. It is my hope that the methods used by this project will inspire further projects that catalogue other groups of trumpet and cornet literature, so that this basic information will be available for the entire repertoire.

This dissertation is primarily concerned with these two macroscopic approaches. The first chapter contains a review of the relevant literature, technical terms relevant to this study, a review of the methodologies used by prior researchers, and the development of a new methodology for use in this study. Chapter two explores the different categories of forms and genres of the 166 contest works. The objective of this chapter is not to provide a detailed taxonomy; rather, it is to group similar works together so that parallels may be drawn between works that are known to the reader and unknown works. Chapter three is an exploration of the challenges in instrumental technique present throughout the corpus of contest works. Here excerpts of individual works are provided as examples of each technical aspect, and broader trends regarding that specific technique are explored. After concluding statements on the findings provided in chapters two and three, the appendices provide the actual data derived from the research for this project. Appendix I contains the *catalogue raisonné* of all of the works, organised alphabetically by composer. This catalogue includes commentaries regarding the form and melodic content of the works, as well as data on the instrumental technique required to perform the work.

Three French language terms appear often in this dissertation: *Conservatoire de Paris*, *concours*, and *morceaux de concours*. The Paris Conservatory has been known by many names throughout its history, such as *Institut National de Musique* (1793), *Le Conservatoire National de Musique et de Déclamation* (1795), *Conservatoire Imperial de Musique et de Déclamation* (1814), *École Royale de Chant et de Déclamation* (1815), *Conservatoire National de Musique et de Déclamation* (1824), and most recently, the *Conservatoire National Supérieur de Musique et de Danse de Paris*, stylised as CNSMDP (1946). To consolidate the use of the varying titles, *Conservatoire de Paris* or simply *Conservatoire* will be used. Other conservatories mentioned in this study will be referred to by their proper title.

The second and third commonly used French language terms, *concours* and *morceaux de concours*, are related. *Concour(s)* translates directly from French to English as ‘contest(s).’⁹ This term will be used only in reference to the yearly contests at the *Conservatoire de Paris*. The French word *morceau(x)* translates to ‘piece(s).’¹⁰ In this dissertation, it may be used alone (*morceaux*) or in full (*morceau de concours*). *Morceau* is used interchangeably with work or piece, and *morceau de concours* is used interchangeably with contest work or contest piece.

⁹ Marie-Hélène Corrèard et al., eds., ‘Concour’, *The Oxford-Hachette French Dictionary: French-English, English-French* (Oxford ; New York: Oxford University Press, 2007).

¹⁰ Marie-Hélène Corrèard et al., eds., ‘Morceau’, *The Oxford-Hachette French Dictionary: French-English, English-French* (Oxford ; New York: Oxford University Press, 2007).

Chapter 1 – Literature Review, Theory, and Methods

Introduction

The full context surrounding this research is explored in this chapter. The literature review first examines the work of other researchers to indicate the level of research done on the contest works, first investigating the research covering instruments aside from the trumpet and cornet, followed by a more detailed exploration of the research completed on the trumpet and cornet works. The section on theory defines technical terms regarding form, genre, and instrumental technique used in the second and third chapters. The final section on methodology is in three parts: an analysis of the methods used for prior dissertations and the adaptation of those methods for use in this dissertation, an account of the research processes that enabled this project to be completed, and a guide to the methodology behind visual aids used throughout chapter two and three.

Literature Review

Dissertations on the *Concours* of Other Instruments

The first academic dissertation produced on the contest works for other instruments was by Kristine Fletcher, on bassoon contest works.¹ Her work was completed in 1986 and contains a complete recount of the history of the Paris *Conservatoire*, with specific sections devoted to the early history and founding of the institution, the directors of the *Conservatoire* from its inception to 1986, and the development of the annual *concours*. Her research into the contest works for bassoon is in two parts, the first listing the works composed by the bassoon

¹ Kristine Klopfenstein Fletcher, 'A Comprehensive Performance Project in Bassoon Literature with an Essay on the Paris Conservatoire and the Contest Solos for Bassoon' (DMA diss., University of Iowa, 1986).

professors from 1824 to 1897, and the second analysing the contest works commissioned from 1898 to 1984.

In developing a model for analysing the trumpet and cornet works, the models used by prior researchers were reviewed along with the subjects they covered. Fletcher's model resulted in a short biographical section of the composer, followed by a brief examination of the work itself. Her analyses vary in detail; some works offer an illustrative guide to the music where someone unfamiliar with the piece would gain some insight into the piece, while the commentary on other works is quite short and unable to offer much information on the work. Nevertheless, Fletcher's research is highly comprehensive in its coverage of the historical aspects of the *Conservatoire de Paris* and offers a significant contribution in her commentary on twentieth-century bassoon contest works.

Paul Margelli completed his dissertation on the contest works for oboe in 1990.² His research offered a detailed study of oboe virtuoso and *Conservatoire* professor Georges Gillet and the contest works used for the *concours* during his tenure from 1882 to 1919. Gillet was an important figure at the *Conservatoire* during this time: instead of composing his own contest works, he chose works for the *concours* from other composers, using older works, transcriptions, and commissions. Gillet appears to be the first professor to not compose a contest work of his own, and he set an example that other professors would soon follow. Margelli's dissertation consists of a chapter on the early history of the Paris *Conservatoire*, followed by biographical information on the oboe professors from the inception of the *Conservatoire* through to Gillet. This is followed by analysis of the contest works from 1882 to 1919. Margelli's model of analysis is similar to Fletcher's: biographical information on the composer is followed by commentary on the work. Unfortunately, many of Margelli's

² Paul Louis Margelli Jr., 'Georges Gillet and the Paris Conservatoire *Concours* Oboe Solos, 1882-1919' (DMA diss., University of Washington, 1990).

commentaries are extremely short in length, limiting the level of detail that can be gleaned from each entry. Unlike Fletcher, Margelli does supply information on each year's prize winners. This is useful data in establishing pedagogical hierarchies, as many of these prize winners would go on to hold teaching positions, often at the *Conservatoire* itself.

Aside from the trumpet and cornet, the contest works for flute have the most coverage in academic research. There are two dissertations on various groupings of these works; the first of these dissertations was written by Kathleen Cook, and was focused on the flute works from 1900 to 1955.³ Completed in 1991, the structure of her work is consistent with previous dissertation: it starts with a history of the Paris *Conservatoire*, followed by biographical information on the flute professors, culminating in an examination of the flute contest works from 1900 to 1955. Her method of analysis is similar in format to Fletcher's: biographical information on the composer followed by commentary on the work. Unlike Fletcher and Margelli, Cook's commentaries are longer and offer a higher level of detail, beneficial to readers looking for insight into unfamiliar works.

Melissa Colgin continued where Cook's work finished, analysing the contest works for flute from 1955 to 1990.⁴ Her dissertation starts with the history and traditions of the Paris *Conservatoire*, followed by a section on the flute professors and an overview of the contextual history specific to the contest works for flute. The main body of her work consists of commentaries of the solos for flute from 1955 to 1990. Her style of analysis correlates well with Cook's, with biographical information followed by an informative commentary. The consistency of the work by Cook and Colgin could be conceived as two adjacent chapters in a book on the contest works for flute.

³ Kathleen Roberta Cook, 'The Paris Conservatory and the "Solos de *Concours*" for Flute, 1900-1955' (DMA diss., University of Wisconsin at Madison, 1991).

⁴ Melissa Gail Colgin, 'The Paris *Conservatoire Concours* Tradition and the Solos de *Concours* for Flute, 1955-1990' (DMA diss., University of Texas at Austin, 1992).

The first of two dissertations on the works for horn was written by Susan Rekward, and was completed in 1997.⁵ Like prior researchers, Rekward begins with an overview of the historical context regarding the Paris *Conservatoire*, followed by examinations of the state of music education in modern France and the ‘French School’ of horn playing. Her final chapter contains her analysis of the horn contest works. Unlike previous dissertations, Rekward mentions only two contest works. Instead of providing commentary on a selected number of works, or all the works, she offers a historical account of the musical transition between the natural and valve horns. While the historical aspect of her work is strong, there is an extremely limited amount of information offered on the horn contest works.

Peter Neubert’s dissertation, completed in 2004, looked at viola instruction at the Paris *Conservatoire* in the nineteenth century and the development of an idiomatic viola style through the contest works from 1896 to 1918.⁶ He begins with an investigation of the status of the viola in Europe during the nineteenth century, before a deeper look at the development of viola instruction at the Paris *Conservatoire*, which set the context for looking at the contest works. While the viola would seem dissimilar to the trumpet and cornet, they have important parallels, as the viola suffered from a similar lack of solo repertoire in this era. While this occurred for different reasons than the trumpet and cornet, the results are similar. Neubert considers the development of violists and their solo repertoire at the *Conservatoire* to be a legitimization of the viola as a solo instrument. Likewise, this same logic could certainly be applied to the trumpet and cornet. In his analysis of the viola works from 1896 to 1918, Neubert selects ten works and provides commentary on the technical and artistic aspects of each. Unlike prior academic dissertations on contest works, where each work is examined in relative

⁵ Susan J. Rekward, ‘The Horn at the Paris Conservatoire and Its Morceaux de *Concours* to 1996’ (MA thesis, University of North Texas, 1997).

⁶ Peter Neubert, ‘The Development of Viola Instruction at the Paris Conservatoire During the Nineteenth Century and the Evolution of an Idiomatic Style of Writing for the Viola as Seen Through the Music of the Viola *Concours*, 1896-1918’ (DMA diss., University of Kentucky, 2004).

isolation, Neubert takes a more narrative-based approach, drawing connections between these works and the viola repertoire at large.

The only academic dissertation on the contest works for tuba was completed in 2007 by Christopher Vivio.⁷ Like many other dissertations, Vivio begins with a chapter on historical context, followed by an analysis of the contest works, concluding with a chapter on a model of tuba typically used in France. Vivio's examination of the tuba works starts in 1957, whereas the initial pages indicate that Vivio's study began with the *concours* of 1987. Regardless, Vivio selects twenty-one different works from 1957 to 2007 and supplies the reader with factual information and commentary on each work. Beyond the fundamental information of composer, title, and publisher, the information included in each entry includes the year the work was used, the duration of the work, the original instrument the work was composed for, the accompaniment, and biographical information about the composer. Further elements include the pitch range, tempo markings, metrical information, clefs, style markings, the unique terminology used in the work, and unusual performance practices. Vivio's commentaries are informative and provide the reader with an amount of detail that would allow a level of familiarity with the piece.

The second of the two dissertations on the contest works for horn was completed in 2014 by Emily Britton.⁸ She focused on horn professor Jean Devémy and the contest works for horn from 1938 to 1969. Unlike prior dissertations, Britton eschewed devoting a large section of her work to historical context. Instead, she opted to include the necessary information in the introduction and devoted chapters to Jean Devémy and the contest works during his tenure as a professor. Britton's focus on the works from 1938 to 1969 is relevant to the research of the trumpet and cornet works, as this date range features a significant

⁷ Christopher J. Vivio, 'The *Concours*: A Guide to Tuba Solo Literature from the Paris Conservatoire from 1987 to 2007' (DMA diss., University of Memphis, 2008).

⁸ Emily Adell Britton, 'Jean Devémy and the Paris Conservatory Morceaux de *Concours* for Horn, 1938-1969' (DMA diss., Florida State University, 2014).

development in their repertoires, and a similar development occurs in the works for horn regarding technical, musical, and ensemble difficulties.

The most recent dissertation on the contest works for any instrument was written by Anthony Carlson.⁹ Completed in 2015, the result of his research is a pedagogical analysis of contest works for trombone. Carlson's research is in two parts: an overview of the Paris *Conservatoire*, and the analysis of the contest works. In his overview, he details the history of the institution, followed by biographical information on the trombone professors, an examination of the annual *concours*, and an overview of the contest works themselves. His analysis focuses on four pieces; given that Carlson considered such a small number of works, his research methodology is representative of a microanalytic approach that captures a higher level of detail than preceding dissertations. Use of such an approach would be a poor fit when cataloguing the 166 extant trumpet and cornet works, although certain aspects of Carlson's methodology have been adapted for use in this study.

Literature on the *Concours* for Trumpet and Cornet

Robert Dale Olson was the first person to do research on the contest works for any instrument, let alone the works for trumpet and cornet. His Master's thesis, entitled 'The Development of Modern Solo Trumpet Literature as Traced Through the *Morceaux de Concours* at the Paris Conservatory,' was completed in 1957.¹⁰ Olson begins with a broad overview of trumpets and trumpet music from ancient Egypt to 1890. This is followed by a chapter on the education received by students at the Paris *Conservatoire*, the *concours*, and the training of trumpeters in France. The final aspect of Olson's work is an examination of the development of solo trumpet and cornet literature by comparing pairs of works written in the

⁹ Anthony Philip Carlson, 'The French Connection: A Pedagogical Analysis of the Trombone Solo Literature of the Paris Conservatory' (DMA diss., University of Alabama, 2015).

¹⁰ Olson, 'The Development of Modern Trumpet Solo Literature as Traced through the *Morceaux de Concours* at the Paris Conservatory'.

same year: one being a *Conservatoire* contest work, and the other being unaffiliated. Olson's theory was that, as the contest works were written yearly, as a group they were an effective barometer for measuring progress. The *Conservatoire* contest works from the early twentieth century were the central focus of Olson's comparison, though some works from the nineteenth and mid-twentieth centuries are included. As Olson's thesis was the first to study the contest works of any instrument, and the depth of commentary reflects this: it is relatively cursory. In addition, his choice of *Conservatoire* works tends to be limited to works that have enjoyed popularity, rather than exploring works that were unfamiliar. With limited prior material to reference due to the difficulty of accessing the entire corpus, these issues are understandable. While the methodology surrounding research on the contest works has evolved since his work, Olson's research made a serious contribution to those who followed by supplying a list of the trumpet and cornet contest works in his appendices. Previously, a partial list had only been available in Constant Pierre's book on the early history of the *Conservatoire*.¹¹

It would be nearly forty years between Olson's work and the next dissertation on the works for trumpet or cornet. In 1996, Mary Gillian MacKay completed her dissertation entitled 'Trumpet and Cornet *Concours* Music at the Paris *Conservatoire*, 1835-1925: The Development of Styles and Roles.'¹² Her work began with a highly detailed historical account of the early years at the *Conservatoire*, followed by the founding and early development of the trumpet and cornet classes. Using the contest works, MacKay established the characteristics of idiomatic styles unique to each instrument from 1835 to 1925. MacKay then examined the interaction between the trumpet and cornet while the classes and musical style developed. This dissertation is comprehensive and offers deep insight into the development of the trumpet and cornet in Paris. It is essential reading for any researcher working on the *concours*.

¹¹ Constant Pierre, *Le Conservatoire national de musique et de déclamation* (Paris: Imprimerie Nationale, 1900), 647–51.

¹² MacKay, 'Trumpet and Cornet *Concours* Music at the Paris Conservatoire, 1835-1925: The Development of Styles and Roles'.

Ronald Ingle's dissertation, completed in 2000, is a performance edition of Dauverné's composition, *Thème Varié No. 6 pour Trompette Chromatique en Ut*, a piece used for the *concours* in 1854 and 1864.¹³ Ingle begins with the context surrounding the trumpet in the nineteenth century. This includes brief coverage of biographical information on Dauverné, events at the Paris *Conservatoire*, trumpet literature, and types of trumpets used. The performance edition of *Thème Varié No. 6* follows, accompanied by a detailed analysis. As this work was used for the *concours*, the information and the model of analysis was of potential relevance to the further study of the contest works.

In 2001, Frank Romero finished his dissertation, entitled '*Morceaux de Concours Pour Trompette et Cornet, Contest Pieces of the Paris Conservatory 1835-1999*.'¹⁴ While MacKay's dissertation had covered the works up to 1925, Romero aimed to provide information up to 1999. His work followed the framework of previous research by Fletcher, Cook, Colgin, and Rekwart. He began with the history of the founding of the *Conservatoire*, the system of musical education in France, and the formative years of the trumpet and cornet classes. Unlike prior researchers, who chose a narrow date range, Romero covered twenty-one different works from throughout the years of the *concours*. Romero uses his analysis of these works to draw conclusions about the development of trumpet and cornet literature at the Paris *Conservatoire* and the instrumental technique of the performers. Along with the contributions of his commentary on his chosen works, Romero includes a list of the contest works for trumpet and cornet from 1835 to 1997.

¹³ Ronnie Dale Ingle, 'Francois Georges Auguste Dauverné's (1800-1874) Theme Varié No. 6 Pour Trompette Chromatique: A Performance Edition' (DMA diss., University of North Carolina, 2000). *Thème Varié No. 6 pour trompette chromatique* may be referred to by many different titles, as it has two names: *Thème Varié en Ut*, and *Sixième Solo pour Trompette Chromatique*; Ingle's reference is a conglomeration of these two. This study refers to it as *Thème Varié en Ut*.

¹⁴ Romero, '*Morceaux de Concours Pour Trompette et Cornet, Contest Pieces of the Paris Conservatory 1835-1999*'.

In addition to all the above academic work on the contest pieces, there have been two relevant journal articles published on the *concours*. The first, published in 2005, was written by Daniel Kelly, entitled ‘The Competition Solos of Arban.’¹⁵ This article follows a similar model to many of the above dissertations: historical context on the *Conservatoire*, biographical information on Arban, and information on the establishment of the cornet class. The body of the article is comprised of a detailed examination of each one of Arban’s *concours* from 1869 to 1882. The information Kelly provides is directly relevant to this dissertation, and his methods of analysis and commentary were informative when deriving a method for cataloguing the entire corpus.

The second article was published in 2010, written by Randall Tinnin.¹⁶ Entitled ‘*Concours* after Arban,’ Tinnin began where Kelly finished. Aside from the customary sections on historical context, Tinnin provided information on the development of the Victorian cornet, and French cornet style. His article culminates in an analysis and stylistic commentary on George Hüe’s work, *Premier Solo de Concours*, composed for the cornet *concours* of 1900.¹⁷

Theoretical Framework

Establishing a theoretical framework for the subsequent chapters of this dissertation begins with the definition of the technical terms used to convey the findings of this study. These terms can be placed into two groups: forms and genres used in the second chapter, and terms concerned with trumpet and cornet technique used in the third chapter.

¹⁵ Daniel Kelly, ‘The Competition Solos of J. B. Arban’, *International Trumpet Guild Journal*, March 2006, 17–28.

¹⁶ Randall Tinnin, ‘Première Solo de Cornet à Pistons, by Georges Hüe: Music of the *Concours* for Cornet of the Paris Conservatory after Arban’, *International Trumpet Guild Journal*, March 2010, 18–25.

¹⁷ Hüe’s *Premier Solo de Concours* was reused four times, in 1906, 1910, 1916, and 1926. For the complete commentary on this work, see Appendix I, entry #123, on page 255.

Terminology regarding Form and Genre

The technical terms for chapter two are concerned with groups of musical forms and genres present in the corpus of contest works. This method of grouping works was identified in an effort to group similarly structured works as the construction of a piece immediately provides a great deal of information to the performer. The act of grouping the pieces in this manner enters into the territory of a paradox with regard to *formenlehre*, or theory of form.

According to Caplin,

Most musicians have a general notion of what constitutes musical form. If asked, they would probably respond that form concerns itself with how the various parts of a composition are arranged and ordered; how standard patterns of repeated material appear in works; how different sections of a work are organized into themes; and how the themes themselves break down into smaller phrases and motives. Indeed, this general understanding of form is a fairly accurate one and can be used as the basis of a more detailed investigation into how the parts of a musical work are defined and distinguished from one another.¹⁸

Caplin continues in the endnotes of his book,

More philosophically minded musicians might also speculate on the seemingly incompatible meanings of form as (1) the specific shape taken by an individual composition in all its particularity (so that changing even a single detail would mean altering its form) or (2) abstractions or generalizations based on structural uniformities displayed by a multiplicity of works (*New Harvard Dictionary*, 320)¹⁹

Both of the approaches serve a purpose in musical analysis: the first analyses the foundations of the work and explores how the music is generated, while the second can identify large groups of works via structural similarities as well as works that stray from the norm.²⁰ This study is not intended to reconcile this paradox in any manner, as the debate of these two opposing approaches is active and deeply complex. In a purely analytical context, Caplin's first meaning of form is ideal, as the analyst is most often concerned with the form of a singular work in the context of a specific stylistic period. For this dissertation, the second meaning of

¹⁸ William Earl Caplin, *Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven* (New York: Oxford University Press, 1998), 9.

¹⁹ *Ibid.*, 260.

²⁰ Mark Evan Bonds, *Wordless Rhetoric: Musical Form and the Metaphor of the Oration*, *Studies in the History of Music* 4 (Cambridge, Massachusetts: Harvard University Press, 1991), 14.

form is more appropriate, as the aim of this research is to group similar works together, based on similarities in their structure or style, to enable the drawing of connections between works already well-known to trumpet and cornet performers and the unknown works explored here. Thus, a generalised meaning of form or genre, based on structural or stylistic uniformities displayed by a group of works will be used. While it is clear through Caplin's work that he is not a personal advocate for this type of approach, the use of the secondary meaning is essential due to the breadth of this study and the extraordinary level of detail required in the use of the first approach.

Works in binary form are composed of two distinct sections, often represented by the letters AB. These individual sections could not be construed as individual pieces when played apart from each other, indicating mutual dependence.²¹ In the corpus of works from the *Conservatoire*, most works in binary form contain a slow, lyrical A section, with a contrasting B section that is faster and more technically challenging. As the span of time in which works in binary form appear covers 106 years, the specific classical definition of binary form is ill-adapted for the purposes of this research. Instead, a more general definition based upon a piece having two contrasting sections has been adopted.

Works in ternary form use a foundational concept in musical composition, containing a primary theme followed by contrasting material, concluding with a return of the primary theme. In the *Conservatoire* contest works, two types of ternary form appear, represented by ABA and ABABA.²² The former structure is a simple exposition-contrast-return, while the latter structure has two returns of the A theme and one return of the B theme. The ABABA structure may seem to be significantly different from the works with an ABA structure; however, these works rely on the same fundamental principal of a theme-departure-return.

²¹ W. Dean Sutcliffe and Michael Tilmouth, 'Binary Form', in *Grove Music Online*, Oxford Music Online, accessed 1 February 2017, <http://www.oxfordmusiconline.com>.

²² W. Dean Sutcliffe and Michael Tilmouth, 'Ternary Form', in *Grove Music Online*, Oxford Music Online, accessed 1 February 2017, <http://www.oxfordmusiconline.com>.

Ternary form works structured in ABABA are distinct from ‘double binary’ forms, as the ending is a return to the A theme and not a coda. There are far fewer ternary works in the corpus than binary works, and, of the seven works in ternary form, three contain the word *légende* in the title, while two are *scherzos*.

The following four types of works are grouped together due to their similar improvisatory composition style. Stein classifies improvisatory works, such as the rhapsody and the fantasy, as free or open forms.

All structures may be divided into two general categories – closed and open forms. A closed form is one which adheres to a fixed and established pattern; an open form is one which does not... There are two classifications of open forms. In the first are compositions the titles of which are somewhat character-defining but not form-defining; these include such works as the... rhapsody, and fantasy.²³

The four types of open form character pieces present in the corpus are the *fantaisie*, the *caprice*, the *impromptu*, and the *rapsodie*. In the early nineteenth century, the tension between the freedom of a composer’s imagination and the boundaries of adhering to an accepted formal structure were topics of discussion among musical critics. While, on the surface, the music in improvisatory works seems entirely inspired by the free imagination of the composer, a ‘well-executed fantasy... must cohere around an organised, if concealed, plan.’²⁴ This paradox is important to note when exploring the improvisatory works of the corpus and, in a project focused only on this set of contest works, exploring the underlying ‘plan’ would be of vital importance. However, identifying these formal underpinnings is beyond the scope of this project; therefore, the four different types of improvisatory works have been grouped together, as they share the origin of their inspiration: the free imagination of the composer.

The *fantaisie*, a title derived from the Italian word *fantasia*, is a piece of no fixed form, implying that a composer wished to follow the dictates of his or her freely ranging

²³ Leon Stein, *Structure and Style: The Study and Analysis of Musical Forms*, Expanded Edition (Princeton, N.J.: Summy-Birchard Music, 1979), 169.

²⁴ Annette Richards, *The Free Fantasia and the Musical Picturesque*, *New Perspectives in Music History and Criticism* (Cambridge ; New York: Cambridge University Press, 2001), 191.

imagination.²⁵ Among all the contest works, there are twenty *fantaisies*, composed from 1848 to 1975. These works vary greatly in their length, technical difficulty, and musical content, but all are bound by a lack of specific form and the flow of music that mirrors the composer's stream of consciousness. A strikingly similar type of composition to the *fantaisie* is the *caprice*. *Caprice* is the French form of the Italian *capriccio*; according to Schwandt, "Capriccio" does not signify a specific musical technique or structure, but rather a general disposition towards the exceptional, the whimsical, the fantastic and the apparently arbitrary.²⁶ Noting Schwandt's reference to 'the fantastic,' this definition certainly correlates with the *fantaisie* and the definition of open form character pieces as described by Stein. The *impromptu* also fits well into this general category. An *impromptu* is a composition intended for a solo instrument; while the nature of the work implies that the work is a transcribed improvisation, the title is likely used to convey the *laissez-faire* manner in which the composer was inspired to write the piece.²⁷

As a genre, the *rapsodie* has a broader definition than the prior improvisatory works. According to Rink, 'To try and find features in common to all... rhapsodies would be futile, although many do possess an inspired, rapturous character often expressed in an idiosyncratic, even improvisatory form.'²⁸ When looking at the single contest work entitled *Rapsodie*, the improvisatory definition is the most appropriate fit.

Concertos and *concertinos* are two related types of works that appear among the contest pieces. *Concertos*, specifically the solo *concerto*, are 'work[s] for a solo instrument with orchestral accompaniment which stresses the virtuosity of the solo performer.'²⁹ Among the

²⁵ Christopher D.S. Field, E. Eugene Helm, and William Drabkin, 'Fantasia', in *Grove Music Online*, Oxford Music Online, accessed 1 February 2017, <http://www.oxfordmusiconline.com>.

²⁶ Erich Schwandt, 'Capriccio (I)', in *Grove Music Online*, Oxford Music Online, accessed 1 February 2017, <http://www.oxfordmusiconline.com>.

²⁷ Maurice J.E. Brown, 'Impromptu', in *Grove Music Online*, Oxford Music Online, accessed 1 February 2017, <http://www.oxfordmusiconline.com>.

²⁸ John Rink, 'Rhapsody', in *Grove Music Online*, Oxford Music Online, accessed 1 February 2017, <http://www.oxfordmusiconline.com>.

²⁹ Stein, *Structure & Style*, 163.

contest works there are many pieces that fit this description, even though they are not specifically labelled as a *concerto*. These works, such as Arthur Desenclos' *Incantation, Thrène et Danse*, a virtuosic three-movement work for trumpet and orchestra, are included in this category as they do not have an ideal fit elsewhere.

Given the etymological similarity of the words *concerto* and *concertino*, it would logically follow that a *concertino* is a diminutive form of the *concerto*, and this is certainly the case. According to Hutchings, a *concertino* is 'a work with solo instrument... less ambitious in scale than a *concerto*, often with few movements, or cast in one movement with changes of speed or character.'³⁰ A well-known example of this is the *Concertino pour Trompette et Orchestre* by André Jolivet. The piece is ten minutes in duration and is composed in a single movement with many character changes. While Hutchings finds that the term experienced a growth in popularity from the 1930s onward, there are many works in the corpus composed pre-1930 that fit this description. As with the *concerto*, works that fit this definition but lack the title of *concertino* are included in this group. An example of this is Paul Rougnon's contest works, *Premier Solo de Concert*, *Deuxième Solo de Concert*, and *Quatrième Solo de Concert*. While their titles translate to 'concert solo,' their form is identical to the definition of a *concertino*: shorter than a *concerto*, and is written in a single movement with changes in speed and character.

Sonatine is the French translation of the Italian *sonatina*. Like the *concertino*, the *sonatine* is the diminutive form of the *sonate*. The term refers to two types of works: a single, short movement in sonata form, and a three-movement composition.³¹ This study primarily uses the latter reference, in which a three-movement composition, smaller in scale than a

³⁰ Arthur Hutchings, 'Concertino (II)', in *Grove Music Online*, Oxford Music Online, accessed 1 February 2017, <http://www.oxfordmusiconline.com>.

³¹ Stein, *Structure & Style*, 100.

sonata, follows *sonata* form for the first movement.³² As sonata forms are varied and complex, Hepokoski and Darcy's comprehensive work, *Elements of Sonata Theory: Norms, Types, and Deformations in the Late Eighteenth Century Sonata*, was consulted to determine which types of sonata form appear in the *sonatines* of the contest works.³³ Hepokoski and Darcy's work prescribes five different subtypes of sonata form; types three and four are the only two that appear in these works. 'Type 3' is the traditional 'textbook' sonata form, complete with exposition, development, and recapitulation, whereas 'Type 4' is commonly referred to as the *sonata-rondo*.³⁴ In this subtype, the exposition is comprised of two sections, A and B, the development is referred to as C, and the recapitulation is a return of A and B.³⁵

Suites are broadly conceived as an instrumental form consisting of an optional number of movements, set in order, and are intended to be played in sequence as one performance.³⁶ A number of contest works easily match this definition. However, a small number ideally fit into two smaller subgroups: neo-Baroque suites and suites of *études*. Suites of *études* are collections of unaccompanied instrumental studies, such as the suites of *études* composed by Jean-Baptiste Arban for the *concours* from 1884 to 1888, while the neo-Baroque suites are the result of the neoclassical movement in the interwar period of the twentieth century. Traditionally, Baroque suites are defined as 'a collection of dance movements ranging generally in number from three to twelve.'³⁷ Neoclassical composers sought to use older formal schemes while applying twentieth-century harmonic concepts, such as extended tonality, modality, and atonality.³⁸ Thus, a neo-Baroque suite uses dance movements from the Baroque

³² There is one *sonatine* that only has one movement, Henri Martelli's *Sonatine pour Cornet à Pistons Sib et Piano*, composed in 1948. For the commentary on this work, see Appendix I, entry #139, on page 269

³³ James A. Hepokoski and Warren Darcy, *Elements of Sonata Theory: Norms, Types, and Deformations in the Late Eighteenth-Century Sonata* (Oxford; New York: Oxford University Press, 2006), 344–45.

³⁴ *Ibid.*, 344.

³⁵ *Ibid.*, 388.

³⁶ Stein, *Structure & Style*, 156.; David Fuller, 'Suite', in *Grove Music Online*, Oxford Music Online, accessed 1 February 2017, <http://www.oxfordmusiconline.com>.

³⁷ Stein, *Structure & Style*, 156.

³⁸ Arnold Whittall, 'Neo-Classicism', in *Grove Music Online*, Oxford Music Online, accessed 1 February 2017, <http://www.oxfordmusiconline.com>.

era, while using newer harmonic language. Of the three neo-Baroque suites, one is particularly well known, the *Sonatine* by Jean Françaix. The work has three movements, entitled *Prelude*, *Sarabande*, and *Gigue*. The latter two movements are both in idiomatically correct time signatures, while the melodic and harmonic content of the work fits within the context of twentieth-century music.

The use of variations is pervasive in the corpus of contest works, most often as a classical theme and variations approach developed in the Rococo period, where the variations melodically embellish the unifying theme.³⁹ A popular example of this is *Quatre Variations sur un Thème de Domenico Scarlatti*, composed in 1950 by Marcel Bitsch. The work begins with a movement featuring Scarlatti's original theme and is followed by three variations. There is one work, Adrienne Clostre's *Six Variations*, composed in 1975, that departs from this type of variation form. However, variation treatments in the twentieth century often differ from early examples.⁴⁰

A number of works in the corpus do not easily fit into a form or genre. In fact, the lack of discernible musical form is the characteristic that forms the final group: through-composed works. Rumbold defines a through-composed composition as a work 'with relatively uninterrupted continuity of musical thought and invention,' while Webster defines them as works 'based on run-on movements without internal repetitions.'⁴¹ While Webster's definition was primarily concerned with works in multiple movements, it adds to the overall definition of these types of works: compositions in which there is little, if any, repetition of musical content. There are numerous examples of through-composed works in the corpus, such as

³⁹ Stein, *Structure & Style*, 94.

⁴⁰ Ibid., 98–99.

⁴¹ Ian Rumbold, 'Through-Composed', in *Grove Music Online*, Oxford Music Online, accessed 30 July 2017, <http://www.oxfordmusiconline.com>; James Webster, *Haydn's 'Farewell' Symphony and the Idea of Classical Style: Through-Composition and Cyclic Integration in His Instrumental Music*, Cambridge Studies in Music Theory and Analysis 1 (Cambridge; New York: Cambridge University Press, 2004), 7.

Pennequin's *Morceau de Concert*, or *Morceau de Concours* by Marie Savard. Both of these works lack repetitions of themes and are in a single movement.

Terminology regarding Instrumental Techniques

There are many aspects of trumpet and cornet technique that are required for successful performance of any work of music, such as maintaining a healthy embouchure, proper breathing and breath control, and producing a resonant sound. As these are universally required and applied in the preparation and performance of any piece of music, they will not be addressed in this project. Instead, this study will survey the corpus with regard to more specific areas of trumpet and cornet technique, such as multiple-tonguing, range, ornamentation, extended techniques, and the use of mutes. Data regarding these areas was collected from the works, and is shown for each piece in Appendix I. This data was then used to identify the trends of these aspects of technique within the corpus.

In this research, the technique of tonguing will be considered separately from articulation. The term tonguing is concerned with the consonant strokes of the tongue, used to start and/or separate sounds created by the performer. With regard to trumpet and cornet performance, three types of tonguing are most common: single, double, and triple. Single tonguing is the most common form of tonguing, where the performer uses the front of their tongue, most often approximating a [t] or [d] stroke, to start and separate sounds.⁴² This type of tonguing is used pervasively, with the primary limitation being speed. If a musical passage requires faster tonguing than a performer is able to achieve when single-tonguing, multiple-tonguing is used. Similar to embouchure, breathing, and tone quality, single tonguing is a

⁴² Joseph Jean-Baptiste Laurent Arban, *Arban's Complete Celebrated Method for the Cornet*, ed. Edwin Franko Goldman (New York: Carl Fischer, 1893), 153–54. The symbols [t] and [d] are from the International Phonetic Alphabet, which has been used to provide an objective reference to the tongue motions that are used in single-, double-, and triple-tonguing.

ubiquitous technique, required for basic operation of the instrument. Given these factors, single-tonguing will not be a focus for this research.

Double- and triple-tonguing, collectively referred to as multiple-tonguing, can be traced back to early treatises on trumpet playing.⁴³ While these treatises prescribe its use for quickly repeated fanfare notes, Dauverné and Arban later made use of this technique for scalar and intervallic passages. These two types of tonguing alternate the use of the front and back areas of the tongue, where the front stroke is identical to single tonguing, and the back stroke approximates a [k] or a [g].⁴⁴ In practice, the performer's tongue would produce motions similar to [t][k] or [d][g] for one repetition of double-tonguing, used for fast duple passages.⁴⁵ Triple-tonguing is similar to double, with one additional forward stroke in each complete repetition. In practice, the placement of the back stroke may be placed as the second or third stroke in each repetition, producing motions such as [t][t][k] or [t][k][t], with the latter technique sometimes being referred to as 'double-on-triplet'.⁴⁶ These types of tonguing are used for passages of fast triplets. The exact speed at which individual performers will switch from single to multiple is subject to multiple factors, such as their level of skill and the demands of specific musical contexts. In determining which pieces contain multiple tongued passages, the musical context was used as the primary factor in order to limit potential bias from the researcher.

The coordination required for proficient multiple-tonguing is substantial. Novices will often only be able to multiple tongue notes of repeated pitches. With proper practice, performers and students are eventually able to multiple tongue scalar passages, followed later

⁴³ Girolamo Fantini, *Modo per Imparare a Sonare Di Tromba Tanto Di Guerra Quanto Musicalmente in Organo, Con Tromba Sordina, Col Cimbalo, e Ogn'altro Istrumento*, ed. Edward H Tarr (Vuarmarens, Switzerland: The Brass Press: Editions Bim, 2009), 6–7.

⁴⁴ The symbols [k] and [g] are from the International Phonetic Alphabet, which has been used to provide an objective reference to the tongue motions that are used in single-, double-, and triple-tonguing.

⁴⁵ Arban, *Arban's Complete Celebrated Method for the Cornet*, 153–54.

⁴⁶ Pierre Thibaud, *Exercices d'Échauffement et Vocalises Pour Trompettiste Avancé* (Montrose, California: Balquhider Music, 2002), 5. The French text for 'double-on-triplet' is 'double sur triple'.

by intervallic passages. As the coordination requirements increase in a sequential manner, this research distinguishes between three types of multiple-tonguing: sustained, scalar, and intervallic.

The attributes that exactly qualify any individual technique as an extended technique are subject to some degree of controversy. In his 1997 dissertation on extended techniques for the horn, Timothy Thompson posits that the term extended technique applies to techniques that create sounds that are non-traditional; in execution, these techniques are simply a progression of traditional techniques.⁴⁷ While this assessment of extended techniques is not necessarily inaccurate, it is perhaps incomplete. In 2009, Amy Cherry offered another approach to extended techniques, stating that they are ‘ways of playing a traditional instrument that produce new and often unexpected sounds.’⁴⁸ This is a more musically-oriented definition, in addition to taking the historical precedence, or rather the lack of historical precedence, into account. In 2016, this definition was disputed by Cameron Ghahremani. He takes issue with Cherry’s use of the word ‘new,’ and argues that some techniques have transcended their original classification as extended, and are now a normal aspect of technique due to their ‘extensive use’ in brass music and their pedagogical benefits in learning fundamental brass technique.⁴⁹ Ghahremani goes on to state that techniques should be classified as extended or not based on their prevalence in the repertoire. A technique he considers mainstream is the use of pedal tones. While pedal tones have been used extensively for pedagogical purposes, they do not commonly appear in trumpet and cornet repertoire. When looking through the corpus for examples, pedal tones only appear in two contest works: Betsy Jolas’ *Episode Troisième*, and Claude Ballif’s *Solfeggetto, Op. 36, No. 14*, both composed in the 1980s. Using Ghahremani’s

⁴⁷ Timothy Thompson, ‘Extended Techniques for the Horn: An Historical Overview with Practical Performance Applications’ (DMA diss., University of Wisconsin, 1997), 2.

⁴⁸ Amy K. Cherry, ‘Extended Techniques in Trumpet Performance and Pedagogy’ (DMA diss., University of Cincinnati, 2009), 16.

⁴⁹ Cameron Lee Ghahremani, ‘Contemporary Strategies for Fundamental Development: Utilizing Extended Techniques to Advance Foundational Trumpet Methodology’ (DMA diss., University of Miami, 2016), 2.

reasoning, one would expect pedal tones to be used more prevalent in the contest pieces, especially given the progressive nature of the works in the corpus.⁵⁰ This relative lack of prevalence holds true for other extended techniques among the contest works. Furthermore, as of 2015, there are three published pedagogical texts that specifically address extended techniques for the trumpet and cornet in a musical context: Alfred Blatter and Paul Zonn's *Contemporary Trumpet Studies*, and Robert Nagel's *Trumpet Studies in Contemporary Music*, Anthony Plog's *Sixteen Contemporary Etudes*.⁵¹ In Cherry's survey of 166 university trumpet teachers, Blatter and Zonn's book was referenced by only four respondents, Nagel's by six, and Plog's by three.⁵² In addition, Cherry mentions that it is very common for twentieth-century works that use extended techniques to be highly challenging in other aspects of instrumental technique.⁵³ The inaccessibility of these works and the lack of attention paid to pedagogical texts devoted to extended techniques in a musical context further distances these techniques from being commonly integrated into the abilities of performers.

While no prior researcher could come to a completely objective definition of what exactly classifies a technique as extended, all have offered a different point of view around a central element of truth. For this dissertation, an extended technique will be classified as an unorthodox and relatively uncommon way of playing a musical instrument, or a part thereof, in a musical context with the intention of creating a broader palate of textures. Given this definition, nine types of extended techniques can be identified from the contest works:

⁵⁰ Pierre Thibeaux, *Conservatoire* professor of trumpet and cornet from 1975 to 1994, extensively used pedal tones as part of his teaching. As a performer he was part of Pierre Boulez' IRCAN ensemble, which was known for its performance of twentieth-century ensemble repertoire. Given this further context, it is indeed unexpected that so few contest works contain pedal tones.

⁵¹ Cherry, 'Extended Techniques in Trumpet Performance and Pedagogy', 13; Paul Martin Zonn and Alfred Blatter, *Contemporary Trumpet Studies*, ed. David Hickman (Denver, Colorado: Tromba Publications, 1976); Anthony Plog, *Sixteen Contemporary Etudes for Trumpet* (Denver, Colorado: Tromba Publications, 1977); Robert Nagel, *Trumpet Studies in Contemporary Music* (Melville, NY: Belwin Mills, 1975).

⁵² Cherry, 'Extended Techniques in Trumpet Performance and Pedagogy', 13.

⁵³ *Ibid.*, 267.

glissandi, flutter-tonguing, *tremolos* and timbral trills, mute manipulation, valve clicks, prescribed vibrato, lip trills, pedal tones, and playing the mouthpiece alone.⁵⁴

A *glissando* is ‘performed by ‘sliding’ from one pitch to another.’⁵⁵ On the trumpet and cornet, *glissandi* can be produced in a variety of manners, the two principal methods being the use of valves or slides. Slide *glissandi* require the performer to move the first and/or third valve-slide, producing up to a tone in pitch movement.⁵⁶ Valve *glissandi* can appear in three forms: the half-valve, valve, and fingered valve.⁵⁷ A half-valve *glissando* is executed by the performer depressing the valves of the horn halfway while sliding from note to note. The specific valves depressed may be prescribed by the music, or chosen at the convenience of the performer. In contrast, the valve *glissando* is ‘slurring from the starting note to the ending note in a very sloppy manner while moving the valves rapidly and at random.’⁵⁸ Finally, a fingered-valve *glissando* is performed with a specific valve combination held down while sliding through the harmonic series of that fingering combination.⁵⁹ Functionally, a *glissando* is similar in production to *portamento*. However, a *glissando* is specifically notated, while *portamento* is a musical effect indicated by the term itself, independent of a specific notation scheme. In practice, a *portamento* is executed with relative quickness, placing little emphasis on the slide between notes; the *glissando* places heavier emphasis on the intervening pitches.⁶⁰

⁵⁴ This is also referred to as ‘mouthpiece buzzing’.

⁵⁵ Attilio Tribuzi, ‘Extended Trumpet Performance Techniques’ (MA thesis, California State University, 1992), 5.

⁵⁶ Ghahremani, ‘Contemporary Strategies for Fundamental Development: Utilizing Extended Techniques to Advance Foundational Trumpet Methodology’, 84.

⁵⁷ Cherry, ‘Extended Techniques in Trumpet Performance and Pedagogy’, 82–84.

⁵⁸ Alfred Blatter, *Instrumentation and Orchestration* (New York; London: Schirmer Books; Prentice Hall, 1997), 136.

⁵⁹ Cherry, ‘Extended Techniques in Trumpet Performance and Pedagogy’, 83–84; Tribuzi, ‘Extended Trumpet Performance Techniques’, 6.

⁶⁰ David D. Boyden and Robin Stowell, ‘Glissando’, in *Grove Music Online*, Oxford Music Online, accessed 15 October 2017, <http://www.oxfordmusiconline.com>; Robin Stowell, ‘Portamento (II)’, in *Grove Music Online*, Oxford Music Online, accessed 15 October 2017, <http://www.oxfordmusiconline.com>.

Flutter-tonguing has been used in jazz since the idiom's inception and was introduced to classical music by Mahler and Strauss.⁶¹ Its execution involves quickly flapping the front part of the tongue, which can be signified by the IPA symbol [r], which represents the rolled 'R' in some languages. In notation, there are various methods of indicating a flutter-tongued note, but the most prevalent is the use of the *tremolo* notation, shown in Figure 1.1. This notation is usually paired with text, such as '*flt*' or '*fltz*,' used to clarify the desired technique. This type of tonguing is often taught to performers at a relatively young age in comparison to other extended techniques.⁶² While flutter-tonguing is certainly the most common extended technique explored in this study, its use is still relatively rare as it appears in only thirty-seven contest works (22 percent), all of which appear between 1943 and 2000.

In terms of production, the *tremolo* is similar to the *glissando* in that there are multiple methods of properly executing the technique. One method is with the use of valves, and another is the use of the tongue. The valve *tremolo*, also referred to as a timbral trill, is performed by alternating normal and alternate fingerings on a single pitch for the duration of the note.⁶³ These *tremolos* are commonly found in the middle and upper range of the trumpet and cornet, as these notes are more likely to have alternate fingerings.⁶⁴ Tongued *tremolos* involve quickly tonguing the notated pitch repeatedly in a soft manner for the duration of the note.⁶⁵ The notation for *tremolos* can be seen in Figure 1.1, and may be paired with clarifying text such as '*trem.*'

⁶¹ Stuart Dempster, *The Modern Trombone: A Definition of Its Idioms* (Athens, Ohio: Accura Music, 1994), 39; Norman Del Mar, *Anatomy of the Orchestra* (London: Faber and Faber, 2009), 194.

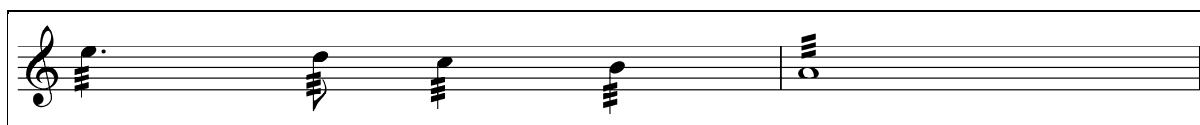
⁶² Cherry, 'Extended Techniques in Trumpet Performance and Pedagogy', 67.

⁶³ Ghahremani, 'Contemporary Strategies for Fundamental Development: Utilizing Extended Techniques to Advance Foundational Trumpet Methodology', 84.

⁶⁴ Cherry, 'Extended Techniques in Trumpet Performance and Pedagogy', 83.

⁶⁵ Tribuzi, 'Extended Trumpet Performance Techniques', 51.

Figure 1.1: Tremolo notation



The term ‘mute manipulation’ refers to any number of techniques that modify the use of a mute beyond its full insertion into the bell of the trumpet or cornet.⁶⁶ Any mute can be manipulated by changing the insertion depth during a passage, either quickly, gradually, or in a composer directed rhythm and, in the case of the harmon mute and plunger, the bell may be closed or opened, with different colours of sound being achieved between these two points.

Playing or ‘buzzing’ the mouthpiece of the trumpet or cornet separately from the instrument is widely used as a pedagogical tool; entire method books have been dedicated to its instruction.⁶⁷ However, it is rarely used in a musical work, and as a result has not been mentioned in scholarly literature regarding extended techniques for the trumpet or cornet. Nevertheless, it appears in two contest works.

Another uncommon technique is loosening the top valve caps of the instrument in order to create a clicking sound as the valves are used. This adds a percussive effect, and the clicks will sound when the valve is fully depressed, as well as when the valve returns to the open position. This technique may be used while the performer is playing the instrument in an otherwise normal manner, or in isolation. This technique is previously referred to by Attilio Tribuzi as ‘valve clicks.’⁶⁸

Prescribed vibrato refers to occurrences of vibrato that are scripted by the composer, with the desired width and speed of vibrato notated in the music.⁶⁹ Vibrato may be created by

⁶⁶ Cherry, ‘Extended Techniques in Trumpet Performance and Pedagogy’, 147.

⁶⁷ See, for instance, James Thompson, *The Buzzing Book* (Vuarmarens, Switzerland: Editions BIM, 2003).

⁶⁸ Tribuzi, ‘Extended Trumpet Performance Techniques’, 64.

⁶⁹ Ghahremani, ‘Contemporary Strategies for Fundamental Development: Utilizing Extended Techniques to Advance Foundational Trumpet Methodology’, 14.

oscillations in the lip, instrument pressure via the hand, or variations in air pressure.⁷⁰ Typically, vibrato is a musical element added organically by the performer; its scripted nature is certainly unorthodox but allows the composer to dictate the exact texture desired.

The term ‘lip trill’ refers to trills that are executed without the use of valves.⁷¹ This is a misnomer, as the manipulation of air by the change in tongue shape is the main factor in changing partials in the harmonic series, while the lips respond sympathetically to these vibrations.⁷² This technique commonly appears in Baroque music for the trumpet, as the trumpet of the period had no valves; a variation of this technique, referred to as the ‘shake,’ often appears in jazz.⁷³

A pedal tone is a note below the playable range of a brass instrument; the name originates as a reference to the low pitches of organ pedals.⁷⁴ As previously mentioned, many pedagogues and method books make use of pedal tones for their benefits to fundamental technique. However, these notes are very rare in a musical context and only appear in two contest works.⁷⁵

Although ornamentation originated in the Renaissance and Baroque eras as an effect improvised by the performer, composers in the nineteenth and twentieth centuries were more prescriptive in their use of ornamentation in their compositions, using ornamental signs ‘to

⁷⁰ Cherry, ‘Extended Techniques in Trumpet Performance and Pedagogy’, 101.

⁷¹ Ghahremani, ‘Contemporary Strategies for Fundamental Development: Utilizing Extended Techniques to Advance Foundational Trumpet Methodology’, 16.

⁷² Cherry, ‘Extended Techniques in Trumpet Performance and Pedagogy’, 99.

⁷³ William A. Schmid, ‘An Analysis of Elements of Jazz Style in Contemporary French Trumpet Literature’ (DMA diss., University of North Texas, 1991), 6.

⁷⁴ Malachy Rodriguez, ‘Trumpet Pedal Tones: Their History and Pedagogical Uses’ (DMA diss., Arizona State University, 2014), 2.

⁷⁵ Some selected method books: Claude Gordon, *Systematic Approach to Daily Practice for Trumpet* (New York, NY: Fischer, 1965); Thibaud, Thibaud, *Exercices d’Échauffement et Vocalises Pour Trompettiste Avancé*; Thompson, *The Buzzing Book*; James Stamp and Thomas Stevens, *Warm-Ups and Studies: Trumpet and Other Brass Instruments* (Vuarmarens, Switzerland: Editions BIM, 2005).

function as shorthand for precise figurations.⁷⁶ The ornaments that appear in the contest works are the *appoggiatura*, grace notes or *acciaccatura*, trills, mordents, and turns.

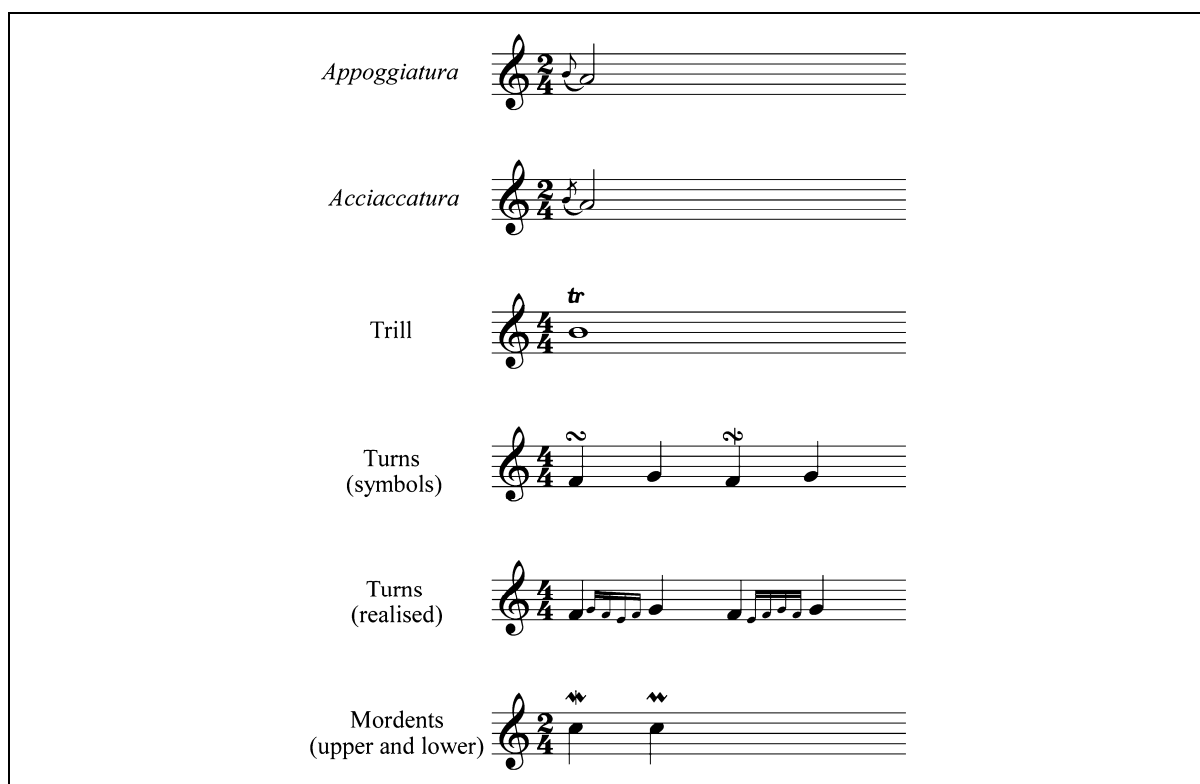
There has been considerable debate regarding the definition and treatment of the *appoggiatura* and the *acciaccatura*.⁷⁷ In the eighteenth century, the *appoggiatura* was written as a small quaver, tied to the note it was intended to anticipate, while the *acciaccatura* looked nearly identical to the *appoggiatura*, only with a slash through the note's stem. Examples of notation for *appoggiatura* and *acciaccatura* can be seen in Figure 1.2. Eighteenth-century performance practice generally indicates that the *appoggiatura* was played on the beat, taking value from the note it was tied to, and the *acciaccatura* was played before the beat, taking value from the preceding note, though there are some disagreements regarding this. These general trends and disagreements are further complicated by changes in practice in the nineteenth century, specifically in France, where 'a pre-beat conception not only of grace notes but also of ornaments of two or more notes... seems to have been the norm.'⁷⁸ Regardless of the exact practice, it is the location of these two ornaments within the catalogue that is the purpose of this research: small quavers with no slash will be referred to as *appoggiaturas*, while small quavers with a slash will be considered *acciaccaturas*.

⁷⁶ Kenneth Kreitner et al., 'Ornaments', in *Grove Music Online*, Oxford Music Online, accessed 13 March 2017, <http://www.oxfordmusiconline.com>.

⁷⁷ Ibid., 'Ornaments'.

⁷⁸ Ibid., 'Ornaments'.

Figure 1.2: Ornament notation



Similar to *appoggiaturas* and *acciaccaturas*, the treatment of trills has been subject to a considerable amount of debate. Generally, a trill is a quick alternation of two neighbouring notes for the duration indicated by the note's head and is quickly finished with notes that anticipate the next beat. The exact method of performance, from starting above or on the note, to how to finish a trill, is beyond the boundaries of this dissertation. Unlike the *appoggiatura* and *acciaccatura*, the notation for a trill is consistent, signified by a 'tr,' sometimes followed by a wavy line. An example of this notation can be seen in Figure 1.2.

The mordent is similar to a trill in that it involved a quick alternation between two notes, with the mordent being limited to one or two repetitions, rather than lasting for the entire duration of the note.⁷⁹ As mordents most often appear on notes of short duration, the ornament is executed without a concluding turn or *Nachschlag*. The symbol for a mordent can be seen

⁷⁹ Ibid., 'Ornaments'.

in Figure 1.2. From the nineteenth century to the present, a mordent is an alternation between the notated pitch and a pitch diatonically above, whereas the inverted mordent alternates between the notated pitch and the neighbouring pitch below. In Figure 1.2, the notation on the left is a mordent, with the inverted type on the right. There are varying ways of performing mordents, but the treatment of the ornament itself has been relatively free from controversy, especially in relation to trills, *appoggiaturas*, and *acciaccaturas*.

Turns are ornaments that begin on the principal note and within the duration of that note alternately move above and below in a stepwise motion before moving to the following note.⁸⁰ They may also appear in the form of an inverted turn, where the ornament moves below and then above the principal note. Turns may be indicated either by a sign or written notation, as seen in Figure 1.2. Like mordents, there are varying performance practices for turns, but the performance practice surrounding them has been free from rigorous debate and controversy over proper execution.⁸¹

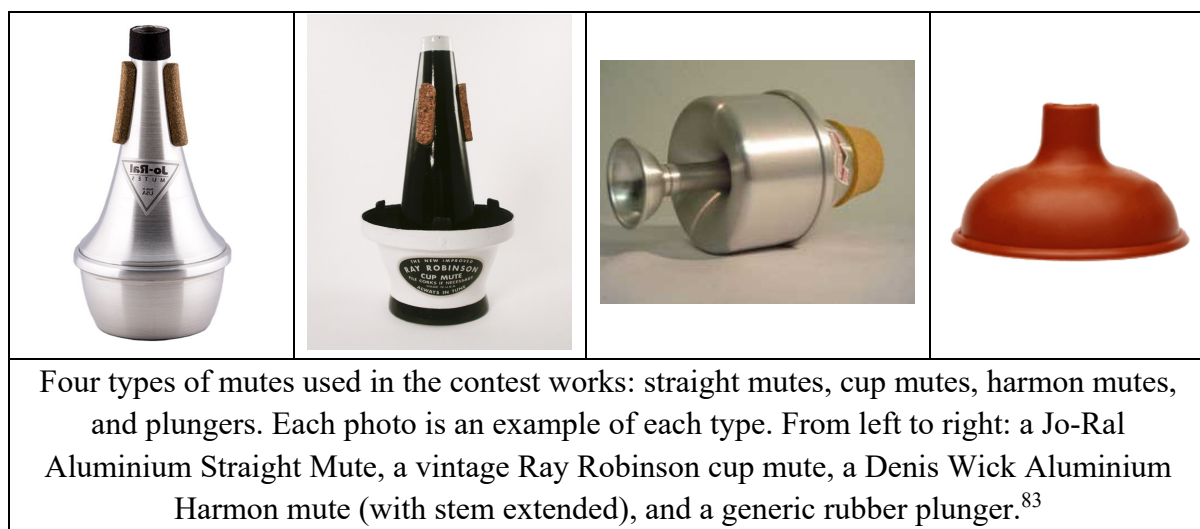
The use of mutes is a common technique used by composers to alter the timbre of the instrument in twentieth-century contest works. The most common mute used in the contest works is the straight mute, which is pictured in Figure 1.3. There are many variants of this type of mute and it is up to the performer's discretion which type of mute is appropriate for the style of music. Soft passages require a mute that creates a softer sound, while loud passages are often properly complemented with a brighter, more metallic sound. The second most common mute is the cup mute. This mute creates a similar sound to a straight mute while being slightly muffled due to the cup closing the bell. Other types of mutes used by works in the corpus are the harmon mute and the plunger, which are both shown in Figure 1.3. These mutes made their way into contest works via the influence of American jazz music on French composers in the

⁸⁰ Arban, *Arban's Complete Celebrated Method for the Cornet*, 87.

⁸¹ Kreitner et al., 'Ornaments'.

twentieth century.⁸² The harmon mute creates a metallic buzzing sound, and has an optional stem for hand effects, while the plunger is used exclusively for hand effects such as rapidly opening and closing the bell ('wa wa' effects) and stopping the sound, akin to hand-stopping on a horn.

Figure 1.3: Photographs of mutes



Methodology

As detailed in the literature review, most of the dissertations on the contest works follow a similar format. This model begins with a section on the history of the *Conservatoire*, usually accompanied by a section on the process of the *concours*, with details about the education provided at the *Conservatoire* occasionally added. Following the historical context are commentaries on a select number of contest works from one instrument's corpus. All of

⁸² Schmid, 'An Analysis of Elements of Jazz Style in Contemporary French Trumpet Literature', 16.

⁸³ *Jo-Ral Trumpet Straight Mute TPT1A*, Digital image, Jo-Ral Mutes, accessed 3 November 2017, <http://jo-ral.com/wp-content/uploads/2015/10/joral-trumpet-straight-mute-tpt1a-1.jpg>; Roger Ingram, *1930s Ray Robinson Cup Mute, Restored for Trent Austin*, Digital image, Mute Meister, accessed 3 November 2017, <http://www.mutemeister.com/mutes/gallery/35-RRcup-Austin-FullFront-500.jpg>; *Harmon Mute*, Digital image, Composition: Today, accessed 3 November 2017, http://www.compositiontoday.com/images/trumpet_Harmon_mute.jpg; *Plunger Mute*, Digital image, Exercise Database for Trumpet Players, Teachers and Students, accessed 3 November 2017, http://trumpetexercises.wdfiles.com/local--files/en:mutes/plunger_mute.png.

these dissertations provide information on works that may be unfamiliar to many students, teachers, and performers. Furthermore, this model is flexible and has various advantages depending on the choice of the researcher. If the date range is wide enough, the context surrounding specific eras of contest works at the *Conservatoire* can be established. If the date range is narrow, deeper analysis into each surveyed work is possible, providing a greater level of detail. In one case, Romero selected works from throughout the entire instrument's corpus, providing an opportunity to establish a broader context within which the works can be placed.

While all the research following the aforementioned model provides useful information on the selected contest works from the Paris *Conservatoire*, the key disadvantage of this model is that it only provides commentary on select individual works, rather than the entire group. Determining how a single work fits among the entire corpus of an instrument's contest works is then difficult, as there is insufficient data provided for this purpose. A new model was developed for this research project to remedy this issue. Instead of selecting a few works on which to write commentaries, commentaries were written on every extant work in order to provide a comprehensive level of information from which to work. Another departure from prior dissertations is the placement of these commentaries as an appendix of the dissertation, rather than being contained in the body.⁸⁴ The body of this dissertation uses the information supplied by the commentaries to establish two methods of approaching this corpus: compositional form or genre, and the technical elements present in each work that may provide challenges to the performer. The purpose of this is to provide a resource for students, teachers, and performers to consult when considering literature for performance purposes.

⁸⁴ These commentaries can be found of the *catalogue raisonné*, in Appendix I, which starts on page 127.

Process of Research

The consultation of primary sources began with the compilation of an accurate list of all of the contest works for trumpet and cornet, along with accurately identifying the years that each work was used. Regarding the trumpet and cornet works of the twentieth century, this was a simple task. The most recent dissertation on the *concours* for trumpet and cornet, by Frank Romero, contained a list of these works as an appendix, and no discrepancies were identified in this section of the list.⁸⁵ Properly identifying the nineteenth-century works proved to be more challenging. Lists of these pieces were available in dissertations by Romero, MacKay, and Olson, as well as Pierre's book on the early history of the *Conservatoire*.⁸⁶ These lists were all cross-referenced, resulting in discrepancies, including conflicting entries between the lists, the absence of works from some lists, misascriptions of trumpet works as cornet works and vice versa, the use of incorrect titles or generic references, and singular works being referred to by multiple titles. Some of these discrepancies were clarified by consulting the French weekly periodical *Le Ménestrel*, which covered the *concours* in a majority of years up to 1940. Regardless, a list with the fewest discrepancies possible was compiled, resulting in the identification of 171 unique works used for the *concours* at the *Conservatoire*.

The works were then collected from a variety of sources. The library of the University of Melbourne was particularly helpful, collectively yielding scores of sixty-six contest pieces. Finding the other works involved the consultation of WorldCat's and the National Library of Australia's Trove databases, resulting in the location of fifty-eight additional pieces. These scores were then obtained via interlibrary loan and digitally scanned to allow constant access as this study moved forward. The final forty-two scores could only be collected at libraries in

⁸⁵ Romero, 'Morceaux de *Concours* Pour Trompette et Cornet, Contest Pieces of the Paris Conservatory 1835-1999'.

⁸⁶ Ibid.; MacKay, 'Trumpet and Cornet *Concours* Music at the Paris Conservatoire, 1835-1925: The Development of Styles and Roles'; Olson, 'The Development of Modern Trumpet Solo Literature as Traced through the Morceaux de *Concours* at the Paris Conservatory'; Pierre, *Le Conservatoire national de musique et de déclamation*.

France, specifically the *Bibliothèque Nationale de France* (BNF) in Paris and the *Philharmonie de Paris Mediathèque*. A research trip was organised and undertaken in June and July of 2016. The BNF held forty-one scores, and the *Philharmonie de Paris Mediathèque* held the final missing work. Unfortunately, the *Conservatoire* library was closed for renovations during this period and was unavailable for access; while the BNF holds the majority of the *Conservatoire's* historical material, a perfectly thorough search would have been preferred in an attempt to locate the works where no extant copy could be found.⁸⁷

Each score was scanned into a digital format, and the metadata about each work was compiled into a database. Then the scores were visually examined and sight-read or sight-sung, depending on their level of difficulty. In cases of extreme difficulty or complexity, a recording of the work was consulted, if available. Information about the works was recorded and commentaries were written about each work. Elements of each commentary included the form of the piece, the melodic content of each section, technical challenges, and other notable features such as multiple-tonguing, extended techniques, ornamentation, and use of mutes.

After the commentaries were completed, work began on grouping the works in a manner that would be relevant to students, teachers, and performers to provide a vector of access for works that may be unfamiliar. The result of this process was a grouping of these works by their compositional form or genre, and by their treatment of trumpet and cornet technique.

Explanation of Visual Aids

In order to make the data collected for this dissertation more accessible to the reader, the second and third chapters use graphs. These graphs function like two-dimensional

⁸⁷ Dauverné, *Fantaisie en fa*, 1872; Cerclier, *Fantaisie*, 1875; Arban, *Premier Suite d'Études*, 1884; Arban, *Deuxième Suite d'Études*, 1885; Arban, *Troisième Suite d'Études*, 1886

timelines: the horizontal axis goes sequentially by decade, and the vertical axis shows how many works fit within a particular data set.⁸⁸ The exact type of graph employed in this thesis was subject to a great deal of consideration in the final months of this study.

Figure 1.4: Sample size per time period on graph

Period	Pre-1870	1870	1880	1890	1900	1910	1920
Works	11	7	6	14	17	10	5
Period	1930	1940	1950	1960	1970	1980+	Average
Works	13	11	17	19	20	16	12.8

The main considerations in choosing which type of graph to use were visual clarity and the accuracy in which the graph portrayed the underlying data. A significant issue was the inconsistent sample size between decades; the sample size of each decade is shown in Figure 1.4. Equalizing each sample by changing the interval on the horizontal axis was considered; this idea was discarded as it would have made the axis overly crowded and the visual clarity of the graph would have been unacceptable. Another consideration was how to best represent the data. Two types of graphs, raw number and percentage, were considered for this. The raw number graphs display the number of works fitting in a category for each decade, regardless of how many total works were composed in that decade, whereas the percentage graphs display the percentage of works fitting in a category. Neither type of graph was perfect as the inconsistency of sample size fundamentally affected both. In the raw number graphs, the trend of a form, genre, or technique was prone to be misrepresented in decades where few works were composed. The percentage graphs attempt to correct somewhat for the inconsistent

⁸⁸ It should be noted that there are two exceptions on the horizontal axis; the first and last points: “pre-1870” and “1980s+”. Unique contest works were inconsistent before 1870 and after 1990; dividing them into their constituent decades would result in some having only two works as a sample size. The resulting sensitivity of the graph would then misrepresent the significance of the data displayed. In addition, the graphs for range (see page 89) are sequential by year to more accurately map the trend in pitch range from 1835 to 2000.

sample size, however, the flaw in this style of graph came in the form of sensitivity: in decades with few works, the graph is very sensitive to small changes in the underlying data. However, the visual accuracy of representing a trend was paramount: after rendering complete sets of both types of graphs, the final type chosen was percentages organized by decade.

The purpose of these graphs is as follows: in the second chapter, these graphs indicate trends regarding when pieces of each form or genre appear, while the graphs in the third chapter show the trends regarding the requirement of selected technical skills within the works.

Chapter 2 – Forms and Genres of the Corpus

Introduction

As the *catalogue raisonné* was written, various methods of grouping the works in the corpus became apparent. Grouping them by form or genre was selected first, as this information is highly valuable to performers when looking for new repertoire. Terms such as *sonata* or theme and variations immediately give an indication of how the work is constructed and allow performers to find new or unfamiliar pieces using categories with which they are familiar. If greater diversity of form or genre is desired in a performer's repertoire, they may opt to explore categories that are unfamiliar to them. This categorisation resulted in nine different groups: works in binary form and ternary form, improvisatory-style works, *concertinos*, *concertos*, works in sonata form, suites, variations, and through-composed works. While this is as comprehensive as possible, there are a few singular works that do not fit into any of these categories; for information on an individual work's form or genre, see Appendix I.

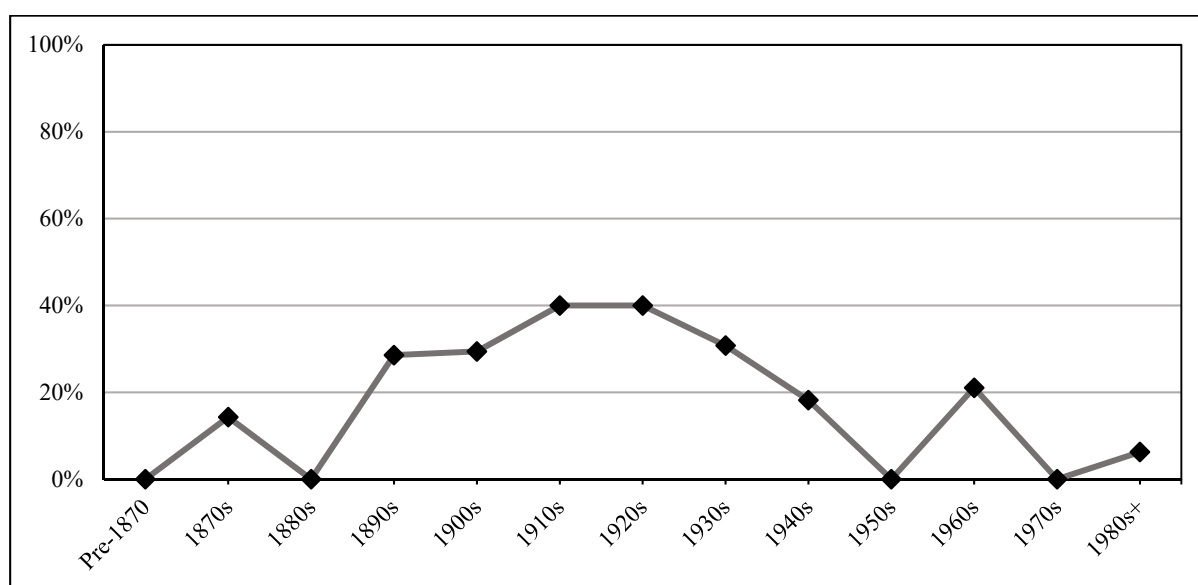
Works in Binary Form

Pieces in binary form commonly appear among the trumpet and cornet contest works, with a total of twenty-six pieces composed in this form. Works in binary form are defined as compositions with two distinct sections which cannot be construed as individual pieces when played in isolation.¹ In addition, binary works from the *concours* for trumpet and cornet have a defined trend with regard to their musical content. The 'A' section of these works is commonly slow and cantabile, allowing the performer to display their tone quality and lyrical

¹ Sutcliffe and Tilmouth, 'Binary Form'.

abilities. In contrast, the ‘B’ section of these works is fast and technically challenging, showcasing the performer’s technical abilities. Twenty-four works fit this trend, 92 percent of the total number. The two works that differ from this are Christian Manen’s *Fanfare et Marche* and *Pièce* by André Gédalge. The first work in binary form was Jacques-Hippolyte Maury’s *Troisième Solo de Concours*, composed in 1877. The majority of pieces in this form were composed between 1891 and 1941, with a peak in popularity in the 1910s and 1920s; this peak appears in Figure 2.1. The use of the form tapered off after this point, and the final work in this form, Christian Manen’s *Fanfare et Marche*, was composed in 1983.

Figure 2.1: Percentage of contest works in binary form by decade



A clear example of the musical trend of binary works is Armand Bournonville’s *Pendant la Fête*, commissioned for the 1930 *concours* for cornet. The A section of the work is lyrical, at a slow *andante* tempo. The melodic figures are all legato, and a majority of the phrases are marked with long slurs; phrases containing *staccato* rhythmic figures are marked with slurs, indicating the performer should articulate lightly. As shown in Example 2.1, the intervallic movement of the A section is narrow, rarely larger than a perfect fourth. This continues for the duration of the section until wider intervallic gestures bring the A section to

a close. While the A section was in a lyrical style, the B section is technical, featuring detached, angular melodic figures at an *animato* tempo. The melodic figure at the *Animato* in Example 2.1 recurs throughout the B section, with contrasting material between each return. This contrasting material is comprised of triplet fanfares and scales, a broad *cantabile* passage, and a double-tongued passage. Bournonville places emphasis on each restatement of the detached melodic figure by changing the dynamic. The contrasting material is marked *forte*, while the detached figure is *piano* or *pianissimo*. As the piece nears its conclusion, a loud statement of the detached figure is followed by an extended section of the fanfare material introduced earlier in the section. This builds to the close of the work: a loud and simple cadence.

Example 2.1: Excerpts from Armand Bournonville's *Pendant la Fête* (1930)²

A	Andante (<i>senza rigore del tempo</i>) (♩ = 54 à 66) 1 <i>Piano</i> <i>Cornet</i> <i>f</i> <i>p</i> <i>mf</i> <i>bien déclamé</i> <i>p</i> 5 <i>tr</i> <i>(x)</i> <i>un poco animato</i> <i>un poco rit.</i> <i>p sostenuto</i> <i>p</i>
	39 Animato (♩ = 132) <i>pp marcato e ben ritmato</i> <i>p</i> <i>pp</i>

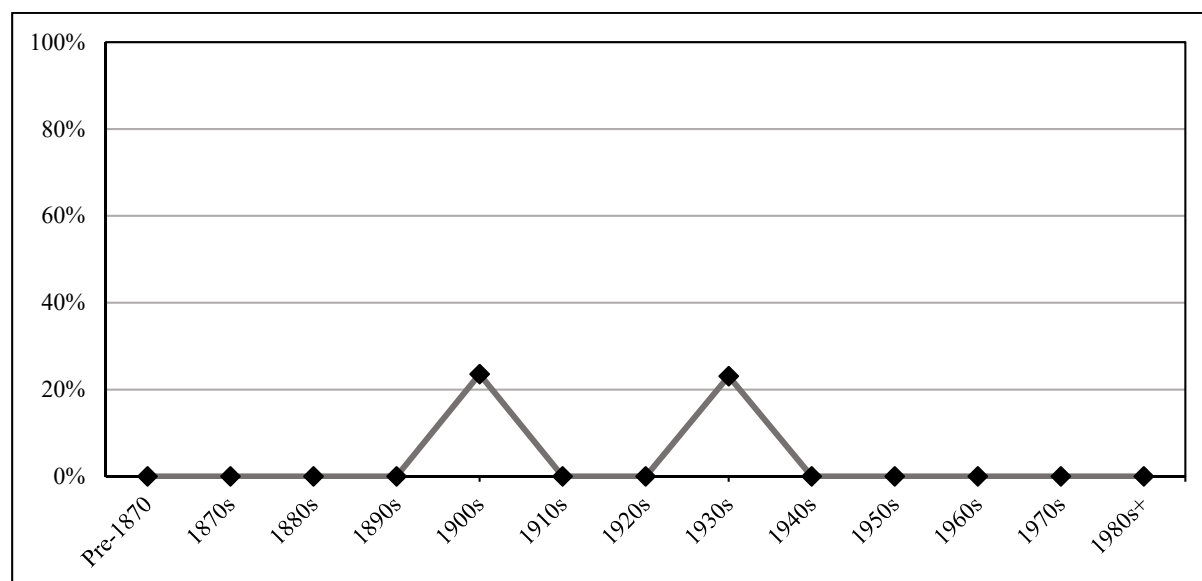
Works in Ternary Form

Works in ternary form have three parts: an exposition, contrasting middle, and a recapitulation. This is similar in structure to a ‘Type 3’ sonata form, though the contrasting

² Bournonville’s *Pendant la Fête* is entry #33, on page 169 of the *catalogue raisonné*, Appendix I.

middle is typically new material, and not a development of the exposition's theme.³ While there are many binary works among the contest works for trumpet and cornet, there are only seven ternary works. These pieces all appear in the early twentieth century, with four works composed for the *concours* in the 1900s and three pieces composed in the 1930s. These periods can be seen in Figure 2.2. The first work, Charles Silver's *Scherzo*, appeared in 1901; the last work, André-Bloch's *Meou-Tan Yin*, was composed in 1939. Similar to the binary works in the corpus, ternary works switch musical styles between sections and go a step further by repeating the first section. While binary works exhibit a strong trend of slow A sections and faster B sections, the trend is weaker in ternary works: five works of the seven have slow A sections with faster B sections.

Figure 2.2: Percentage of contest works in ternary form by decade



An example of a work in ternary form is André-Bloch's *Meou-Tan Yin*, which translates from Mandarin as 'Festival of Peonies'. Three excerpts from each section are shown in Example 2.2. The A section is in a quick 3/8 metre and features dance-like melodies of

³ Hepokoski and Darcy, *Elements of Sonata Theory*, 344. A Type-3 sonata is also known as a 'textbook' sonata, featuring an exposition, development, and recapitulation.

quavers and semiquavers with complementary lyrical passages. The B section is slow and in 2/2 metre, featuring a *cantabile* melody comprised of extended phrases of broadly held notes with rare interjections of quavers. The reprise of the A section transitions back to the original tempo and metre; the original melody is first restated in the piano accompaniment. The soloist's material is a modification of the original A melody via rhythmic augmentation. This is complemented by short motives of semiquaver triplets and multiple-tongued figures. These technical figures lead to the close of the work, marked by an arpeggiated passage leading to a simple cadence.

Example 2.2: Excerpts from André Bloch's *Meou-Tan Yin* (1939)⁴

A	3 Gai, Allègre (♩ = 72) 
B	92 Calme (♩ = 56)  <i>p</i> <i>lié et bien chanté</i>
A'	154 1er Mouvt (♩ = 72)  <i>léger</i> <i>mf</i>

Three of the ternary works composed for the *concours* exhibit an ABABA form, which could be mistaken as a double binary. As the final A section is a return of the musical theme, and not a coda, these works are ternary. These three works are Alexandre Georges' *Légende de l'Armor*, Georges Enesco's *Légende*, and Jules Mouquet's *Légende Héroïque*, respectively composed in 1904, 1906, and 1908. Enesco's work has become quite popular, having been

⁴ Bloch's *Meou-Tan Yin* is entry #30, on page 166 of the *catalogue raisonné*, Appendix I.

professionally recorded at least thirty-eight times, the most of any contest work to date.⁵ Interestingly, all of these works are from the same decade, and all make a programmatic reference to a *légende* in their titles.⁶

Mouquet's *Légende Héroïque* is unique from the majority of binary and ternary works in that it begins and maintains a relatively fast *allegro con brio* tempo throughout the work, and accelerates near the conclusion. The opening of the work can be seen in Example 2.3, and the melody of the A section is a mixture of fanfare and lyrical elements. Depending on the skill or musical choice of the performer, the A sections may require double-tonguing in scalar and intervallic contexts. Mouquet's use of slurs differs between statements of the A section, shifting which notes are tongued. This will require careful practice by the performer to ensure that the individual melodic statements have the correct articulation. The B section of the work maintains the same tempo as the A section while using broader rhythms in lyrically oriented melodic passages; an excerpt is included in Example 2.3. The conclusion of the work is a restatement of the A section at a faster tempo, with florid variations of the original melodies. This section is a greater technical challenge than the rest of the piece and will require the performer to double-tongue scales and intervallic figures. The music concludes with three short and triumphant fanfares.

⁵ For a complete list of recordings of Enesco's *Légende*, see Appendix II, entry #27, on page 366.

⁶ It is unlikely that the reference to '*légende*' in the titles of these works and their appearance in the same decade is a coincidence; the author searched for writing explaining this, however, none could be found.

Example 2.3: Excerpts from Jules Mouquet's *Légende Héroïque* (1908)⁷

A	Allegro con brio (♩ = 120) 1 Piano Cornet <i>f risoluto</i> <i>p</i> <i>mf</i> <i>cresc.</i>
	33 ② Piano Cornet <i>mf nobile</i> <i>f</i> Piano
	36

Improvisatory-style Works

This study groups *fantaisies*, *caprices*, *impromptus*, and *rapsodies* together, as they share their source of inspiration. The French *fantaisie* is derived from the Italian *fantasia*, ‘a title often given to piece of no fixed form, implying that a composer wishes to follow the dictates of his or her freely ranging imagination.’⁸ This compares favourably to the French term *caprice*, derived from *capriccio*, a term that ‘does not signify a specific musical technique or structure, but rather a general disposition towards the exceptional, the whimsical, the fantastic and the apparently arbitrary.’⁹ The use of the word ‘fantastic’ in the definition

⁷ Mouquet's *Légende Héroïque* is entry #147, on page 275 of the *catalogue raisonné*, Appendix I.

⁸ Field, Helm, and Drabkin, ‘Fantasia’.

⁹ Schwandt, ‘Capriccio (I)’.

provides a clear connection from the *caprice* to the *fantaisie*, and there is some indication that there is not a clear distinction between the two, as there is a contest work entitled *Fantaisie-Caprice*, composed by Gabriel Parés.

Another type of work similar to the *fantaisie* and the *caprice* is the *impromptu*, ‘a composition for solo instrument... the nature of which may suggest improvisation, though the name probably derives from the casual way in which the inspiration for such a piece came to the composer.’¹⁰ The final type of work in this group, the *rapsodie*, is an episodic composition with an underlying feeling of spontaneity and improvisation. These features define it from the variations form, allowing for its inclusion here.¹¹ These four types of works lack a rigidly defined form, but all feature a improvisatory style that relies strongly on the imagination of the composer.

Fantaisies are common among the contest works for trumpet and cornet, with a total of thirteen works. These compositions have commonly occurred since the first, Dauverné’s *Fantaisie en Mi Bémol*, was used for the trumpet *concours* of 1849.¹² This type of work tended to be most common from 1849 to 1902: seven *fantaisies* appear within this range, with the popularity of the form declining after. The last work of this type, Defaye’s *Fantasia*, was composed in 1975. While the popularity of the *fantaisie* receded in the twentieth century, the other types of works in this group enjoyed greater popularity. There are five *caprices*, all appearing between 1904 and 1952. The first of these works was Luigini’s *Caprice*, and the last was Marcel Bitsch’s *Capriccio*. There are just two *impromptus*, both appearing in the early half of the twentieth century: Guilbert’s *Impromptu*, written in 1924, and Mouquet’s *Impromptu* in 1946. Finally, Pierre Sancan’s *Rapsodie*, composed for the trumpet *concours* of

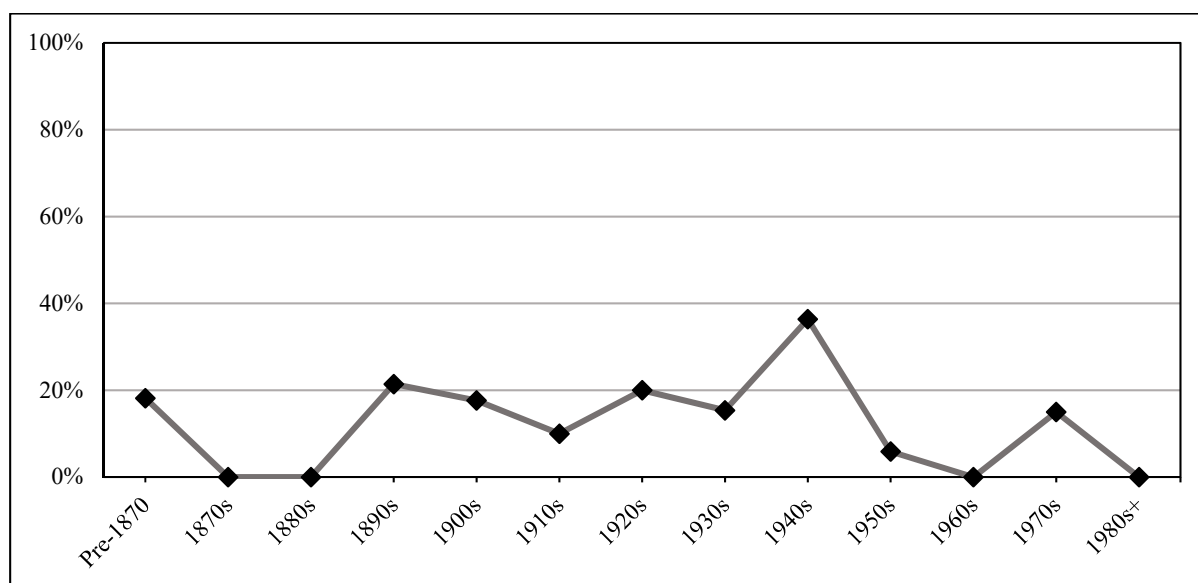
¹⁰ Brown, ‘Impromptu’.

¹¹ Rink, ‘Rhapsody’.

¹² The word ‘used’ appears here because the composition date of Dauverné’s *Fantaisie en Mi Bémol* is unclear, and it is not clear that it was originally composed for the *concours*. This lack of clarity is common for works by Dauverné and Arban. In cases where the work was composed specifically for the *concours*, ‘composed’ is used instead.

1970, is the lone composition of that type. The prevalence of improvisatory-style works as a whole is displayed in Figure 2.3. This category hovers around 20 percent until a peak in the 1940s at more than 36 percent, followed by a decline.

Figure 2.3: Percentage of contest works that are improvisatory-style works by decade



Charles F. Dubois' *L'Éclatante Fantaisie* is an example of a *fantaisie* which has several distinct sections; each section is unrelated to the others, and a rigid compositional form is absent.¹³ Composed for the cornet *concours* of 1891, the opening section of the work is entirely fanfare material in E♭ major and common time at an *Allegro vivace* tempo, and predominantly features triple-tongued semiquavers leading into arpeggiated triplets, shown in Example 2.4. The following section, *Andante*, features a new metre, 6/8, and a new key, A♭ major. The melody becomes slow and *cantabile*, ornamented by turns and *acciaccaturas*. All the changes between the first and second sections of this work are made at the composer's discretion, and a defined form is not apparent. The final section of the work is a verification of the casual approach to the composition, as the style abruptly changes into a dance, specifically a *polacca*.

¹³The English translation of the title of Dubois' *L'Éclatante Fantaisie* is 'Striking Fantasy.'

The work returns to the opening key of E♭ major, and the metre changes to 3/4. In the third excerpt of Example 2.4, it is clear that this particular *polacca* features an augmented variation of the traditional *polacca* rhythm, and the melody is primarily triple-tongued semiquaver triplets and figures of scalar and arpeggiated semiquavers. Dubois' three sections are individually distinct, and no strict formal guidelines are followed; this is fitting given the title of the work.

Example 2.4: Excerpts from Charles F. Dubois' *L'Éclatante Fantaisie* (1891)¹⁴

I	1 Allegro vivace 
II	37 Andante 
III	73 Polacca 

Caprice, written by Charles Levadé for the cornet *concours* of 1905, is an early example of the *caprice* among the contest works. This work has two major sections, marked *Andante quasi adagio* and *Allegro spiritoso*, respectively. Melodic excerpts from each of these sections are shown in Example 2.5. The melodic material in the first section is balanced between *cantabile* passages and figures of faster rhythmic material such as demisemiquavers and semiquaver triplets. The second section's melody begins with passages of fanfare material, transitioning to fast scale passages and sequences of repetitively triple-tongued scales. While this particular composition seems similar to a work in binary form, a rigid compositional form

¹⁴ Dubois' *L'Éclatante Fantaisie* is entry #97, on page 231 of the *catalogue raisonné*, Appendix I.

is not apparent due to relatively long transitional passages between major sections that provide a narrative feel, particularly the *allegretto* prior to *allegro spiritoso*, and the *andante maestoso*, placed just before the *allegro vivo* coda.

Example 2.5: Excerpts from Charles Levadé's *Caprice* (1905)¹⁵

I	3 Andante quasi adagio
II	83 Allegro spiritoso

A prime example of an *impromptu* is Robert Guilbert's *Impromptu*, composed for the trumpet *concours* of 1924. This work has three main sections, which are preceded by an introductory passage and a *cadenza*, while the work concludes with a *cadenza* and a coda. The first section, *Marciale*, is written in common time and balances a march theme with fanfare elements and quick semiquaver passages. Multiple *fermatas* frame a piano passage that transitions the work to the second section. The new melodic material is soft and *cantabile*, performed with a straight mute. The metre is 6/8, and multiple *ritardandi* provide a narrative feeling to the flow of time in this section of the work. The soloist removes the mute and the work transitions directly into *Animé*, the final main section, returning to the key of D major in 5/4 time. The melody, shown in the third excerpt of Example 2.6, is broad and triumphant. The work concludes with figures of quavers and repetitive triple-tongued arpeggios. Multiple *cadenzas*, *fermatas*, and incidental changes in tempo provide an unscripted, meandering feel, which reflects the title of the piece.

¹⁵ Levadé's *Caprice* is entry #134, on page 265 of the *catalogue raisonné*, Appendix I.

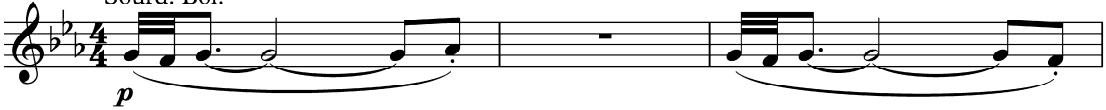
Example 2.6: Excerpts from Robert Guilbert's *Impromptu* (1946)¹⁶

I	19 Marciale
II	63 Allegretto Sourdine
III	103 Animé

Pierre Sancan's *Rapsodie* was composed for the trumpet *concours* of 1970. The opening of this work, *Andantino*, shown in the first excerpt of Example 2.7, features a passage that recurs throughout the first section of the work, often performed with a cup or straight mute. An extended passage marked *quasi improvisation* – *Librement* follows the opening and is predominantly comprised of fast scalar passages of semiquaver triplets and nonuplets. A restatement of the initial theme follows, leading to another section of scale passages that are followed by a *cadenza* featuring similar melodic material. A final restatement of the opening *Andantino* figure leads the work to the beginning of the second section, marked *Presto*. This new section features multiple passages that recur in no specific order, providing a more improvised, rapturous character for the second half of the composition.

¹⁶ Guilbert's *Impromptu* is entry #118, on page 251 of the *catalogue raisonné*, Appendix I.

Example 2.7: Excerpts from Pierre Sancan's *Rapsodie* (1970)¹⁷

I	Andantino ♩ = 92 Sourd. Bol. 
II	Sourd. ord. 16 <i>quasi improvisation - Librement</i>  (la pas vite)
III	75 Presto ôtez Sourd. p 

Concertinos

Another common type of musical work in the corpus is the *concertino*. These works are smaller in scope than a *concerto*, often having only one movement with changes in speed and character, mimicking movements.¹⁸ In relation to the contest works, additional characteristics can be applied to this definition. With few exceptions, the structure of *concertinos* is fast-slow-fast, and the soloist is accompanied by piano. Notable exceptions that use other accompaniments are Dauverné's *Concertino*, set for trumpet and chamber orchestra, as well as two *concertinos* by Jolivet and Villette, both accompanied by full orchestra. There are twelve works named 'Concertino' by the composer. An additional fourteen works fit the characteristics of a *concertino*, despite having another title. Due to their similar constructions, this study has grouped them together. The alternate titles of these *concertinos* tend to vary by era: in the earlier years of the *concours*, *concertinos* tend to have generic titles: 'solo de

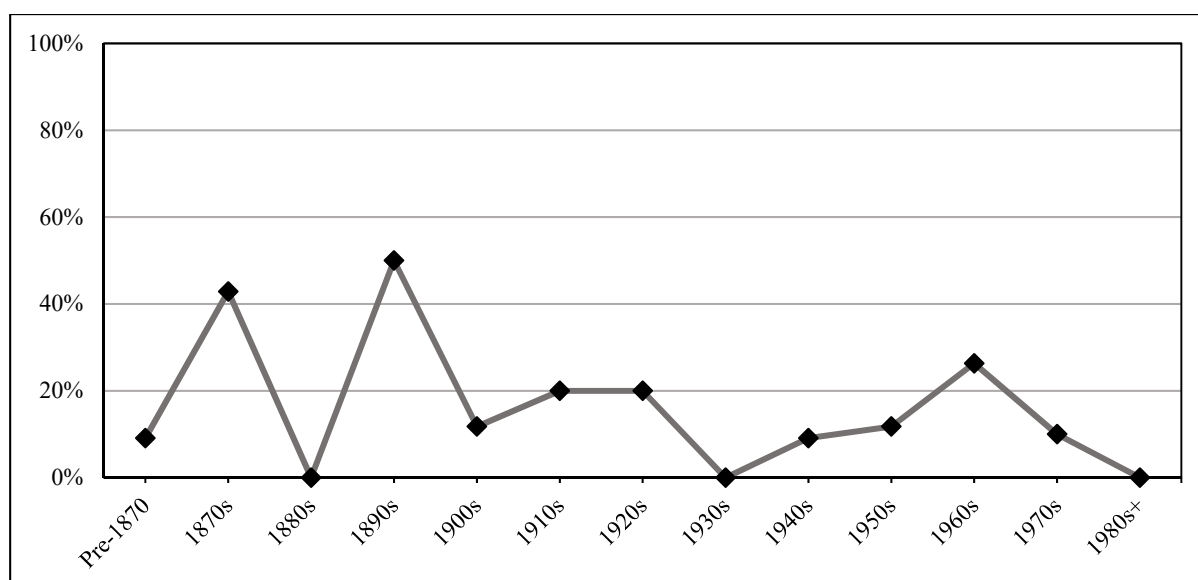
¹⁷ Sancan's *Rapsodie* is entry #169, on page 295 of the *catalogue raisonné*, Appendix I. For recordings of this work, see Appendix II, entry #54, on page 381.

¹⁸ Hutchings, 'Concertino (II)'.

concours’, ‘*solo de concert*’, or ‘*solo de trompette*’. In later years, the titles tend to be more descriptive: ‘*Mobiles*’, ‘*Trumpeldor*’, or ‘*Entrée, Air, et Finale*’.

Concertinos were most commonly composed during two different periods: 1853-1922, and 1948-1979. The trends within these time periods is illustrated in Figure 2.4. The early period group is comprised of sixteen works, the highest concentration of which are around the turn of the twentieth century, with nine works composed between 1891 and 1907. These works are relatively short in length, nearly all of them being five to seven minutes in length, and they are technically accessible to modern performers and students. A majority (69 percent) of this group was originally composed for cornet. The *concertinos* composed from 1948 to 1979 are typically longer in duration, averaging nearly nine minutes and thirty seconds, with the longest work being over seventeen minutes. These pieces tend to present far more of a technical challenge as opposed to the early group, and 60 percent of them were written for the trumpet.

Figure 2.4: Percentage of contest works that are *concertinos* by decade



A demonstrative example of an early *concertino* is Léonce Cohen’s *Concertino pour cornet à pistons*, which was found as a manuscript in the *Bibliothèque Nationale de France* in June of 2016. This piece has three sections, *Allegro deciso*, *Andante*, and *Allegro - Moderato*,

and the cornet soloist is accompanied by piano. The *Allegro deciso* begins in a quietly dramatic manner featuring *cantabile* melodic figures, which are shown in the first excerpt of Example 2.8. The drama intensifies and the melody employs more technical semiquaver gestures. The middle section, *Andante*, maintains the *cantabile* aesthetic of the first section while transitioning to a sweeter character. The final section, begins at an *Allegro* tempo, changing to a *Moderato* tempo when the soloist comes in. The melody here takes on a more *bravura* character, mixing short *cantabile* phrases with technical passages that grow in difficulty as the work comes to a climax. The overall scale of this work, the configuration of these diverse melodic characteristics, and the instrumentation are all representative of the early group of *concertinos*.

Example 2.8: Excerpts from Léonce Cohen's *Concertino* (1879)¹⁹

I	Allegro deciso 6  <i>p</i>
II	Andante 30 <i>Molto espressivo</i>  <i>p</i>
III	Moderato 73 <i>Con slancio e larga</i>  <i>mf</i> <i>cresc.</i> <i>f</i> <i>mf</i>

An example of a *concertino* from the latter group that exhibits the progression of work duration and technical difficulty is Roger Boutry's *Trumpeldor*. Where Cohen's work was five minutes in duration, *Trumpeldor* is eight minutes. The layout of the sections is similar, in that they are ordered fast-slow-fast, but Boutry's work requires significantly greater endurance and

¹⁹ Cohen's *Concertino* is entry #62, on page 196 of the *catalogue raisonné*, Appendix I.

technical skill to execute. The first section is a very fast *Allegro*, at 176 crotchets per minute. This section, shown in Example 2.9, features highly chromatic melodic figures with complex rhythms, heavy articulations, and a full use of the dynamic and pitch range of the trumpet. Over the first four minutes of the work, there are only six full bars of rest, adding to the performer's challenge. The middle section is a very slow *Andante* that explores the quietest possible dynamics that the trumpet can play, while still using a wide pitch range. A challenging *cadenza* links the *Andante* with the final section, marked *Allegro*. While slightly slower than the opening of the work, wide interval passages and technical semiquaver scales provide no less challenge. *Trumpeldor* comes to a close with wide interval quaver passages in the upper register. While the overall structure of the *concertino* is maintained, the increase in length coupled with limited rest and extreme technical challenges clearly define this later group of *concertinos*.

Example 2.9: Excerpts from Roger Boutry's *Trumpeldor* (1962)²⁰

I	2 Allegro (♩ = 176) 
II	83 Andante (♩ = 52) 
III	131 Allegro (♩ = 160) 

²⁰ Boutry's *Trumpeldor* is entry #34, on page 170 of the *catalogue raisonné*, Appendix I.

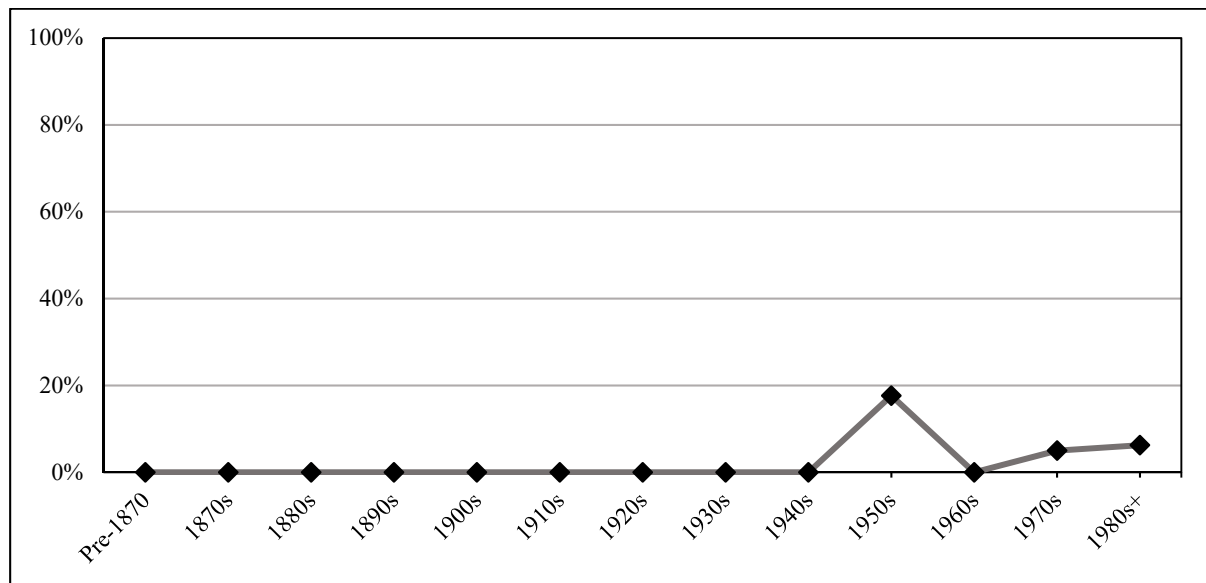
Concertos

The formal classification of *concertos* in the context of music as a discipline is heavily dependent upon the era in which the *concerto* was composed. In the Baroque and Classical periods, the *concerto* could be defined as a work in three movements, with a tempo layout of fast-slow-fast, featuring a soloist or a group of soloists with orchestral accompaniment.²¹ In the twentieth century, the *concerto* developed to the point that it ‘lost any residual formal meaning.’ For the purpose of this research, *concertos* will be defined as works with multiple contrasting movements for soloist with orchestral accompaniment.

The use of this definition identifies five works as *concertos*: Charles Chaynes’ *Concerto pour Trompette en Ut et Orchestre*; Ida Gotkovsky’s *Concerto pour Trompette et Orchestre*; Arthur Desenclos’ *Incantation, Thrène et Danse*; Pierre Lantier’s *Concert en Trois Parties*; and Gerard Calvi’s *Concerto pour Trompette en Ut, Orchestre à Cordes et Percussion (Premier Mouvement)*. While the first four works are complete, the final work is unfinished, and Calvi never produced a completed score prior to his death in 2015. This may seem to be in conflict with the chosen definition of a *concerto*, but the unfinished nature of the work allows for it to be an exception. All of the contest works that are *concertos* were composed in the latter half of the twentieth century. As there are only five works in this category, little can be determined about the trend of composers using this form. Nevertheless, a graph of their prevalence is shown in Figure 2.5.

²¹ Stein, *Structure & Style*, 163.

Figure 2.5: Percentage of contest works that are *concertos* by decade

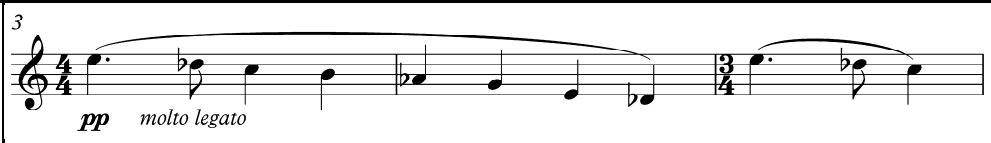


Ida Gotkovsky was born in 1833 in Calais, France.²² Her parents were both violinists, and she began composing at the age of eight, eventually going on to study at the *Conservatoire*. There she studied with Oliver Messiaen and Nadia Boulanger, eventually winning many prizes for her compositions. Today, Gotkovsky holds the position of professor of music theory at the *Conservatoire*. Her *Concerto pour Trompette et Orchestre*, composed for the trumpet *concours* of 1973, is an excellent example of the twentieth century departure of the *concerto* from the classical definition. The superficial elements of a *concerto* remain: the work is in three movements, respectively marked *Dolcissimo*, *Volubile*, and *Finale*, and features a soloist with orchestral accompaniment. Contrary to many *concertos*, the first movement is slow, marked *Andante cantabile*, while the second and third are quite fast, respectively marked *Prestissimo* and *Vivace con alterezza*. The first movement is through-composed, with five distinct sections, while the second movement follows a rondo form. Gotkovsky returns to an expanded through-composed form for the final movement, with many distinct sections. While the harmony and the movement layout is clearly different from a classical *concerto*, Gotkovsky's *Concerto*

²² Christopher Gugel, 'Analysis of a Recital: A Report on Four Saxophone Works by Paul-Agricole Génin, Fernande Decruck, Ida Gotkovsky, and Luciano Berio Inspired by Four Important Saxophone Figures: Adolphe Sax, Marcel Mule, Daniel Deffayet, and Claude DeLangle' (MM thesis, Kansas State University, 2014), 16.

retains a focus on the virtuosity of the soloist, with long, exposed *cantabile* phrases in the first movement, accompanied by technical scale and arpeggio figures in the second and third movements, excerpts of which are shown in Example 2.10.

Example 2.10: Excerpts from Ida Gotkovsky’s *Concerto pour Trompette et Orchestre* (1973)²³

Movement I: Dolcissimo	
Movement II: Volubile	
Movement III: Finale	

Works in Sonata Form

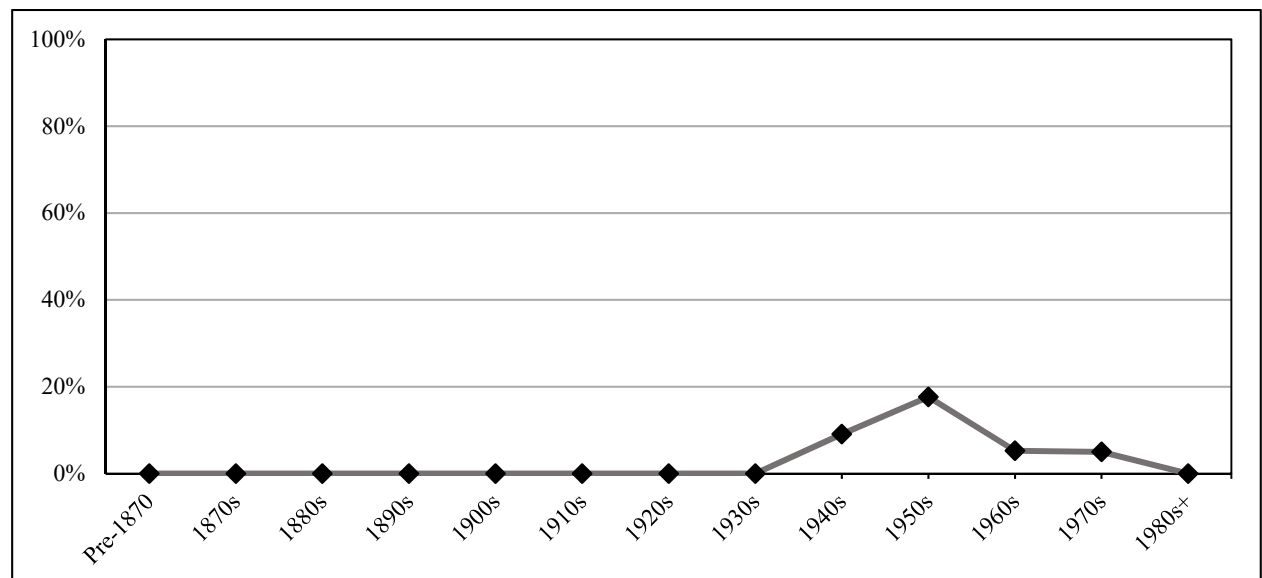
The sonata form is widely recognised as one of the most important musical structures since its initial development in the Classical period. While the traditional form is exposition-development-recapitulation, Hepokoski and Darcy have identified five different types of sonata form.²⁴ Two of these types, ‘Type 3’ and ‘Type 4’, appear in the contest works for trumpet and cornet. In the case of the *concours*, all six of these works are *sonatines*, the French term for *sonatina*. While these works are shorter than the typical *sonata*, they retain the same formal characteristics.

²³ Gotkovsky’s *Concerto* is entry #117, on page 249 of the *catalogue raisonné*, Appendix I. For recordings of this work, see Appendix II, entry #35, on page 372.

²⁴ Hepokoski and Darcy, *Elements of Sonata Theory*, 344–45.

While the sonata form may be one of the most frequently used compositional forms since the eighteenth century, contest works using this form only appear in a narrow time frame; all six works were composed from 1948 to 1971, which can be seen in Figure 2.6. There are four Type 3 sonata form works, all following the traditional sonata form. There are also two Type 4 pieces. These compositions use a sonata-rondo form as the first movement of the work. The first Type 4 work, *Sonatine* by Henri Martelli, uses an ABACA form for the first movement, while the second Type 4 work, *Sonatine* by Jean Aubain, has an ABACABA form.

Figure 2.6: Percentage of contest works in sonata form by decade



Jean-Michel Defaye's *Sonatine* is a typical example of a work in Type 3 sonata form in the contest works. The piece is in three movements, titled *Allegro*, *Aria*, and *Rondo*. The first movement is in a traditional sonata-allegro form. The exposition features *cantabile* melodies in a fast *bravura* style. The first excerpt of Example 2.11 shows this initial melodic passage. The development of the work continues in a *cantabile* style, with wider intervallic motion, later transitioning to scale passages. The recapitulation is brief, comprised of successive restatements of the main idea of the exposition. The second movement, *Aria*, features *cantabile* melodies in a ternary form. The A sections at the start and end are quiet and

broad, while the B section features faster rhythmic movement and passages that extend high into the trumpet's range. *Rondo*, the final movement, features a form of ABACA and is technically challenging, predominantly featuring double-tongued semiquaver interval figures. While the form of the second and third movements is part of the *sonatine* as a whole, the first movement is what defines this work as being in sonata form. This is true for all of the *sonatines* within the corpus.

Example 2.11: Excerpts from Jean Michel Defaye's *Sonatine* (1956)²⁵

Movement I: Allegro	
Movement II: Aria	
Movement III: Rondo	

Suites

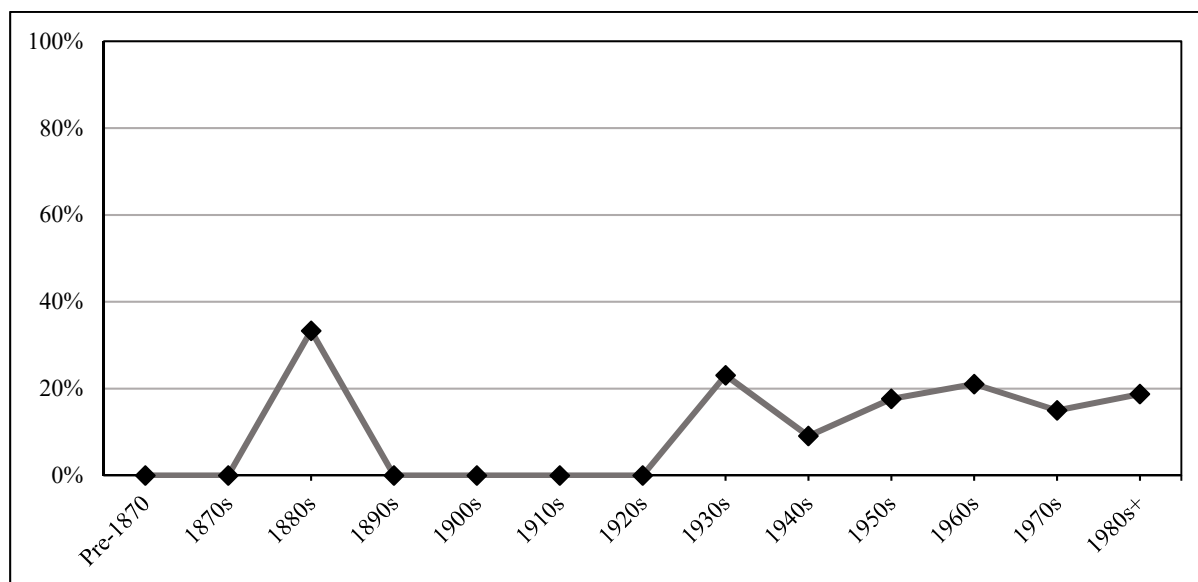
A suite is a musical form featuring multiple movements, set in a specific order, intended to be performed together in a sequence.²⁶ Numerous works from the trumpet and cornet *concours* fit this definition, and they can be organised into three subcategories: suites, suites of *études*, and neo-Baroque dance suites. Among the contest works, there are nineteen suites in total, with six being suites of *études*, and three as suites in a neo-Baroque style. The trends regarding the appearance of suites among the contest works can be seen in Figure 2.7. The

²⁵ Defaye's *Sonatine* is entry #90, on page 224 of the *catalogue raisonné*, Appendix I.

²⁶ Stein, *Structure & Style*, 156; Fuller, 'Suite'.

peak in the 1880s is due to suites of *études* composed by Arban, while the suites seen from the 1930s onward include neo-Baroque suites and common suites.

Figure 2.7: Percentage of contest works that are suites by decade



Six suites of *études* have been composed for the *concours*, five of them by Jean-Baptiste Arban in the final years of his second tenure as a professor at the *Conservatoire* from 1884 to 1888, and one by Phillipe Hurel, *Funky Studies*, in 1987. Of the five suites composed by Arban, only the last two suites have survived to the present and are only accessible at the *Bibliothèque Nationale de France*.²⁷ It is likely that the first three suites were comprised of *études* selected from two larger sets of *études* published during the same period. Unfortunately, there is not enough information available to properly identify which *études* were selected for use in the *concours* from 1884 to 1886. As a result, detailed commentaries on their musical content are not available in Appendix I.

Both surviving Arban *études* are technically demanding, requiring fast and accurate finger technique and proficient multiple tonguing skills. Hurel's *Funky Studies*, composed a

²⁷ While the first three of Arban's suites of *études* could not be found, they have been included here under the assumption that they are the same form as Arban's extant suites composed in 1887 and 1888.

century after the *études* by Arban, is also technically demanding, albeit on a far greater scale. There are no appreciable rests in the two studies he wrote; wide interval leaps, challenging instances of multiple-tonguing, and intricate mute work all provide a significant challenge for the determined performer.

Neo-Baroque dance suites are the least common, with three works in total: Jean Clergue's *Sarabande et Rigaudon*, composed in 1936; Maurice Emmanuel's *Sonate*, composed in 1937; and Jean Françaix's *Sonatine*, composed in 1952. Given their dates of composition, the use of '*sonate*' and '*sonatine*' as titles for these works is a neoclassical reference to the *sonata da camera*, a Baroque chamber *sonata* that was 'essentially a dance suite.'²⁸ Dance suites from the Baroque era are 'a collection of dance movements ranging generally in number from three to twelve.'²⁹ Both of these works are written in a neoclassical manner, retaining the metre and rhythm of the Baroque dances that inspired each movement while using modern harmonic language.³⁰

The final group of suites differs from other types of multi-movement works, such as *concertos* or *sonatas*, in its lack of orchestral accompaniment or idiomatic formal structure. All eleven works of this type are composed for trumpet or cornet with piano accompaniment. These pieces were all composed in the twentieth century, the first being Félicien Forêt's work, *Deux Pièces*, composed in 1932. The period of the highest prevalence of these works is the 1960s, with four suites composed in this decade. The final suite is Holstein's *Hommage à Morricone*, composed in 1984. This work is dedicated to the film composer Enrico Morricone, and each movement is inspired by a film score that he composed. Works from this group that have been relatively popular include Antoine Tisné's *Heraldiques*, Florent Schmitt's *Suite en trois parties*, and Jacques Castérède's *Brèves Rencontres*.

²⁸ Richard Taruskin, *The Oxford History of Western Music*, vol. 2 (New York; Oxford: Oxford University Press, 2010), 178.

²⁹ Stein, *Structure & Style*, 156.

³⁰ Whittall, 'Neo-Classicism'.

A typical example of a common suite among the contest works is *Trois Pièces Brèves*, by Odette Gartenlaub, composed for the trumpet *concours* of 1953. Each movement of the suite stands alone, with no thematic relation to the other movements. The individual nature of each movement is even represented in the manner in which the work has been typeset: each piece begins with an indented first stave, indicating the beginning of a new movement, rather than the continuation of the prior movement. Furthermore, each movement focuses on a single musical idea. The first movement, *Allegro marcato*, is in 12/8 metre and features intervallic triplet gestures, shown in Example 2.12. The second movement, a slow *Andante*, is predominantly comprised of long *cantabile* phrases, while the final movement, *Allegro vivace*, features semiquaver figures.

Example 2.12: Excerpts from Odette Gartenlaub's *Trois Pièces Brèves* (1953)³¹

Movement I:	2 Allegro marcato ♩ = 120
Movement II:	1 Andante ♩ = 58 Sourdine
Movement III:	2 Allegro vivace ♩ = 132

Emmanuel's *Sonate* is an interesting example of a neoclassical suite of Baroque dances. The work contains three dance movements, *Sarabande*, *Allemande*, and *Gigue*, all using the

³¹ Gartenlaub's *Trois Pièces Brèves* is entry #111, on page 244 of the *catalogue raisonné*, Appendix I.

metre and rhythm of their historical relatives, while the third movement, *Aria*, provides contrast with expressive *cantabile* melodies. The first passage of all of these movements is shown in Example 2.13. Each movement is written in a mode: the *Sarabande*, *Allemande*, and *Aria* are in Lydian, while the *Gigue* is in Mixolydian. The use of Baroque dances in a *sonate de camera* with updated harmonic language is a clear following of neoclassical ideas, and Emmanuel's *Sonate* is representative of this type of suite in the trumpet and cornet *concours*.

Example 2.13: Excerpts from Maurice Emmanuel's *Sonate* (1937)³²

Sarabande	
Allemande	
Aria	
Gigue	

Variations

A work that uses variations ‘has a self-contained theme that is repeated and changed in some way with each successive statement.’³³ While the varied theme of these works is not necessarily limited to the melody, twenty-two of the twenty-three contest works in variation form are of the melodic outline type, where the ‘melodic shape of the theme is either decorated

³² Emmanuel's *Sonate* is entry #100, on page 234 of the *catalogue raisonné*, Appendix I. For recordings of this work, see Appendix II, entry #26, on page 366

³³ Elaine Sisman, ‘Variations’, in *Grove Music Online*, Oxford Music Online, accessed 2 April 2017, <http://www.oxfordmusiconline.com>.

with additional notes or replaced by a paraphrase of the original.³⁴ The single work to differ from this is Adrienne Clostre's *Six Variations*: this piece employs twelve-tone technique, and provides variation through changing the usage of a tone row.

Variation works are seen throughout the corpus, and the usage of the form changed over time. The first professors of trumpet and cornet, Dauverné and Arban, commonly used the form for their contest works: half of Dauverné's pieces and more than half of Arban's pieces are theme and variation works. Indeed, the first ever contest work for trumpet was *Thème Varié en Mi*, composed by Dauverné for the 1835 *concours*. The high use of this form is partially due to the late development of the role of the trumpet and cornet as a solo instrument due to the lack of a chromatic instrument.³⁵ Particularly in the case of Arban, using this form enabled him to use musical themes from other compositions as inspiration for new works for the cornet. In addition, Dauverné and Arban were primarily performers, coming to teach at the *Conservatoire* after establishing their careers in solo and orchestral performance. Dauverné's overall compositional output is limited; he composed his contest works to test the technical ability of his students and fulfil his responsibilities as a professor. Arban was certainly a more prolific composer, both in terms of solo works for cornet and pieces for other instruments; however, many of Arban's cornet works use thematic material from other composers, using the theme and variations form to expand this material into virtuosic solo works primarily for his own use as a performer, and later for his students.

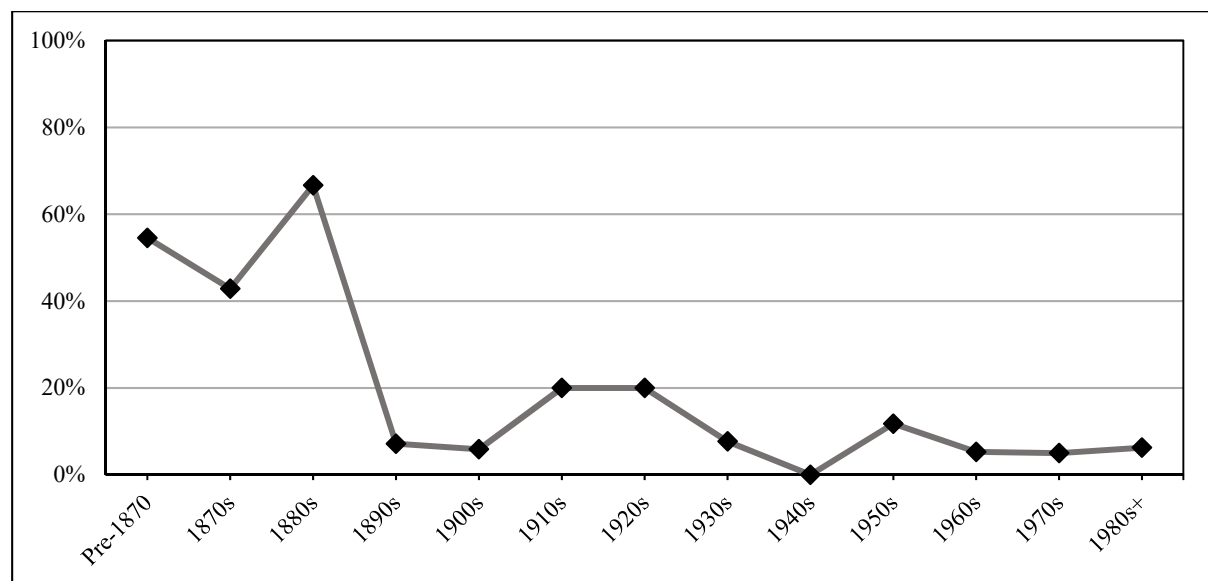
Although the variations are well adapted to testing a performer's abilities in various aspects of musicianship and instrumental technique, as the responsibility of composing the contest works shifted from the instrument's professor to commissioned composers, the use of the theme and variations declined, particularly after 1890, as can be seen in Figure 2.8. This

³⁴ Stein, *Structure & Style*, 94.

³⁵ MacKay, 'Trumpet and Cornet *Concours* Music at the Paris Conservatoire, 1835-1925: The Development of Styles and Roles', 104–5.

decline was accompanied by an increase in other types of compositions, such as works in binary and sonata form, suites, and through-composed works. The theme and variations works that were composed in the twentieth century became more musically focused, due to the fully developed nature of the trumpet and cornet as solo instruments and the inspiration for the music coming from the composer's imagination and creativity, rather than having the primary intention of testing the performer. Seventeen of the twenty-three contest works that are variations were composed from 1835 to 1920, while just six works appear from 1921 onward. The last work of this type, *Jericho, Theme and Variations*, was composed in 1984 by Pierre Petit.

Figure 2.8: Percentage of contest works that are variations by decade



A typical example of an early work in variations form that was written to test the musical and technical abilities of students is Jean-Baptiste Arban's *Fantaisie Brillante sur Zampa*.³⁶ The theme of this work was taken from a popular nineteenth century *opéra comique*

³⁶ While the title of this work, *Fantaisie Brillante sur Zampa*, seemingly indicates that this work should fit under the genre of improvisatory-style works, Arban uses a melodic-outline variation scheme.

composed by Ferdinand Hérold: *Zampa, ou la fiancée de marbre*.³⁷ This later work by Arban, in contrast to those earlier pieces, uses the opera theme as an inspiration for the work, rather than being the sole melodic subject. As a result, the work contains only one variation on the theme, while other sections are contrasting material from the source opera. The work contains an introduction, followed by the theme, a variation, and two contrasting sections, *Moderato* and *Finale*; the beginning of each of these sections is shown in Example 2.14. The introduction contains small *cadenza* passages and features lyrical and technical sections. This part of the work is an opportunity for the performer to showcase many different aspects of their abilities. The theme from *Zampa* is simple and elegant and is immediately followed by the first variation, featuring double-tongued scales and arpeggios as well as wide intervallic leaps. The next section is marked *moderato* and *leggiero*, in cut time. Depending on the exact tempo taken by the performer, the quaver scale and arpeggio lines could be double-tongued. The *Finale* heavily features triple-tonguing with triplet arpeggios, scales, and scale sequences. Each individual section of this work serves to test aspects of the performer's musicianship, from the lyricism in the introduction to multiple tonguing in the final sections.

³⁷ Elizabeth Forbes, 'Zampa', in *Grove Music Online*, Oxford Music Online, accessed 2 April 2017, <http://www.oxfordmusiconline.com>. The English translation of Hérold's opera is "Zampa, or the Marble Bride."

Example 2.14: Excerpts from Jean-Baptiste Arban's *Fantaisie Brillante sur Zampa* (1882)³⁸

Introduction	Moderato (♩ = 116) SOLO <i>con espressione</i>
Theme	Moderato <i>avec élégance</i>
Variation	
Moderato	Moderato
Finale	

The result of the transition from the use of the theme and variations as a test of the performer to being a vehicle for the expression of the composer can be seen in Henri Challan's *Variations pour Trompette en Ut et Piano*. The work starts with an initial statement of the theme at a *Largo* tempo, shown in Example 2.15, and then proceeds through a fast variation, a *scherzando* variation, and a finale. While the variations are more technically challenging than the initial theme, there are no variations with a dedicated focus on a specific technique, unlike most nineteenth-century contest works in this form. Instead, the variations focus on different musical characters: the fast variation is dramatically triumphant, while the *scherzando* is playful and slightly menacing. The finale begins quietly, with fast semiquaver scale passages building to and grand climax, concluding with a tranquil mood. Through the lack of focus of

³⁸ Arban's *Fantaisie Brillante sur Zampa* is entry #8, on page 146 of the *catalogue raisonné*, Appendix I.

each variation on a specific technique, it is clear that the musical development of these themes is a higher priority than simply testing the abilities of the performer.

Example 2.15: Excerpts from Henri Challan's *Variations* (1959)³⁹

Theme	5 Large (♩ = 48 env.) <i>mf legato</i> <i>poco più p</i> <i>f</i> <i>p</i>
Variation I	21 Allegro (♩ = 152 à 160) <i>mf</i> <i>p</i> <i>mf</i> <i>dim.</i> <i>p</i>
Variation II	91 All° scherzando (♩ = 120 env.) <i>mf</i> <i>p</i> <i>mf</i>
Variation III	160 ♩ = 112 <i>pp dolce</i>

Through-Composed Works

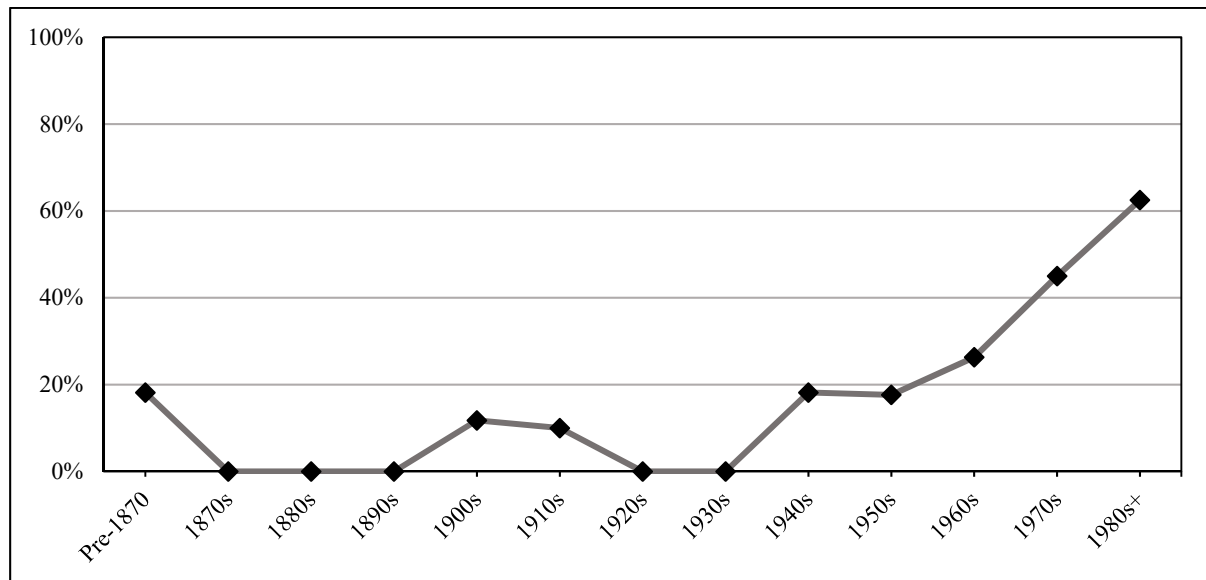
Though the categorization of pieces in this dissertation includes a majority of the works in the corpus, it does not include them all. These remaining works are cast in a single movement, and may have contrasting sections but lack any repetition of musical themes. Given these attributes, these works can be grouped together as through-composed works.⁴⁰ This type of work rarely appears in the nineteenth century and is uncommon in the early twentieth century. The lack of prevalence of through-composed works in these periods can be seen in

³⁹ Challan's *Variations* is entry #55, on page 189 of the *catalogue raisonné*, Appendix I. For recordings of this work, see Appendix II, entry #18, on page 362.

⁴⁰ Rumbold, 'Through-Composed'.

Figure 2.9. Their popularity starts growing in the 1940s, with the greatest prevalence from 1970 onward.

Figure 2.9: Percentage of contest works that are through-composed by decade



Jacques Bondon's *Swing No. 3* is a representative example of through-composed works. This work is the third in a set of three works with the title '*Swing*' by Bondon; the other two were composed in 1973, the first for flute and harp, and the second for guitar. *Swing No. 3* is the only work composed for the *concours* out of the three. A series of five excerpts from Bondon's piece is shown in Example 2.16. The first is the beginning of the work, while each subsequent excerpt is the start of a shift in musical content. The second and fourth excerpts feature musical gestures that are more linear in nature, contrasting from the angularity of the first, third, and fifth. The selection of these excerpts was particularly challenging as these sections smoothly blend with one another; Bondon often anticipates a change in melodic content by subtly introducing the new ideas as the prior ideas are concluded. There is little repetition of any musical element in Bondon's work, aside from the use of select rhythmic figures within each section. These seamlessly integrated musical ideas, along with the lack of

movements or repetition, contribute to a musical work that is cohesive while lacking any type of formal structure.

Example 2.16: Excerpts from Jacques Bondon's *Swing No. 3* (1979)⁴¹

The image displays five excerpts of musical notation from Jacques Bondon's *Swing No. 3*. Each excerpt is labeled with a Roman numeral (I to V) and a measure number. Excerpt I (measures 2-6) is in 4/4 time and features a melody in the right hand and a bass line in the left hand, both marked *mf*. Excerpt II (measures 50-54) shows a single melodic line in the right hand, marked *mf*. Excerpt III (measures 80-84) shows a single melodic line in the right hand. Excerpt IV (measures 122-126) shows a single melodic line in the right hand, marked *mf*. Excerpt V (measures 141-145) shows a single melodic line in the right hand.

Through this study of the forms and genres present in the corpus of contest works, this chapter has explored the structure, musical content, and trends regarding popularity. In the nineteenth century, variation works, improvisatory-style works, and *concertinos* were most common. Around the turn of the twentieth century, works in binary form became more popular. Through the twentieth century, previously popular forms and genres declined in use, giving rise to other types: works in ternary and sonata form, *concertos*, suites, and through-composed works. *Concertinos* were the only genre popular in the nineteenth century that experienced a

⁴¹ Bondon's *Swing No. 3* is entry #32, on page 168 of the *catalogue raisonné*, Appendix I.

resurgence in the twentieth century, from 1949 to 1979. The knowledge of these trends, as well as the musical content and structure of these groups will allow performers a greater range of choices when selecting repertoire, and the use of known works as a reference will aid in navigation of this information.

Chapter 3 – Technical Features of the Corpus

Introduction

While grouping the works of the corpus by form and genre was a general method of providing information about larger groups of works, another way of viewing the contest works was necessary. In trying to provide information for teachers, performers, and students, sufficient that lesser known works may be selected for learning and performance, a survey of the technical features of the works, individually and as a whole, was necessary. Several distinct aspects of trumpet and cornet technique were selected as points for research: multiple-tonguing, pitch range and the use of microtones, ornamentation, extended techniques, and the use of mutes. These technical elements are like ‘points of interest’ on a map, and their presence in or absence from a work may result in their selection for performance.

Multiple-Tonguing

The exact origin of multiple-tonguing as a technique used by trumpeters and cornetists is unclear but appears in trumpet literature as early as the seventeenth century as a technique for producing faster notes as part of fanfares.¹ As the trumpet of the period had limited melodic ability due to a lack of valves, this isolated usage of multiple-tonguing persisted until the late nineteenth century, when Dauvern  began employing the techniques in his compositions and performances to enable the execution of quickly repeated notes and fast intervallic passages on the trumpet. Arban later became the first person to apply these techniques to cornet

¹ Fantini, *Modo per Imparare a Sonare Di Tromba Tanto Di Guerra Quanto Musicalmente in Organo, Con Tromba Sordina, Col Cimbalo, e Ogn’altro Istrumento*, 6–7.

literature.² As a traveling soloist, he was able to spread knowledge of the technique around Europe.

Although the terms double- and triple-tonguing can be used to refer to the technique as a whole, irrespective of the music that necessitates its use, the challenge of learning and executing these techniques depends on the level of intervallic motion between adjacent notes, particularly between notes that alternate using the front and back of the tongue.³ In practice, students first learn to multiple-tongue on a single pitch, before moving to multiple-tonguing scales and intervallic passages. These stratified levels are born out in method books, and each level requires greater practice and coordination to execute correctly.⁴

Double-Tonguing

In order to execute fast passages of duple notes, trumpeters and cornetists employ double-tonguing, which consists of alternating the use of the front and the back of the tongue, approximating the syllables [t][k] or [d][g]. For young students, the back syllable may be particularly challenging to learn and incorporate within a musical context. It requires diligent and isolated practice so that the action of the tongue is as effortless and automatic as possible.

The first appearance of sustained double-tonguing appears in the contest work *Thème Varié en Fa*, composed by Dauverné and used for the trumpet *concours* in 1842.⁵ An excerpt of this piece can be seen in Example 3.1; note the demisemiquavers in the final bar of the

² Kelly, 'The Competition Solos of J. B. Arban'.

³ Edwin Franko Goldman, *The Goldman Exercises for Double and Triple Tonguing on the Cornet, Trumpet, and Other Brass Instruments (in Treble Clef)* (New York: Carl Fischer, 1912), 15–16.

⁴ Method books that show these stratified levels are:

Arban, *Arban's Complete Celebrated Method for the Cornet*, 155–82; Louis A. Saint-Jacome and Narcisse Bousquet, *Grand Method for Trumpet or Cornet*, ed. Edwin Franko Goldman and Claude Gordon (New York: Carl Fischer, 1979), 119–25; Goldman, *The Goldman Exercises for Double and Triple Tonguing on the Cornet, Trumpet, and Other Brass Instruments (in Treble Clef)*; Merri Franquin, *Méthode Complète de Trompette Moderne*, ed. Timothy Quinlan, trans. Susie Jackson (Victoria, Canada: qPress, 2016), 222–49; John Daniel, *Special Studies for Trumpet* (Self-published, 2011); Allen Vizzutti, *The Allen Vizzutti Trumpet Method*, vol. 1 (Van Nuys, Calif.: Alfred Publishing Company, 1990), 82–109.

⁵ In other publications, this work may be referred to by an alternate title: *Quatrième Solo pour Trompette Chromatique*.

excerpt. The vast majority of performers would need double-tonguing to execute this short fanfare gesture with clarity.⁶ Although this instance of sustained double-tonguing is short and is comprised of just a single repetition, the length and frequency of use grew very quickly in 1869 when Arban was appointed as the first cornet professor; he used these techniques pervasively in his compositions. Arban self-proclaims in the foreword of his method book that he was the first to double- and triple-tongue on the cornet.⁷ While this may be true, the technique was already used in trumpet literature; indeed, he likely played this literature as a student of Dauvern  .

Example 3.1: Sustained double-tonguing in Fran  ois Georges Auguste Dauvern  's *Th  me Vari   en Fa* (~1842)⁸



Sustained double-tonguing is common throughout the corpus after 1842, appearing in 107 of the 166 extant works. As shown in Figure 3.1, the use of sustained double-tonguing hit an early peak in the 1890s, where it appeared in 71.4 percent of contest works. This is followed by a decline in prevalence in the early twentieth century, hitting lows in the 1900s and 1930s. The high peak in the 1920s is mitigated by the fact that only five contest works were composed in this particular decade. From 1940 to 1979, sustained double-tonguing held a high level of use, appearing in nearly 90 percent of contest works in the 1960s. The final work to use

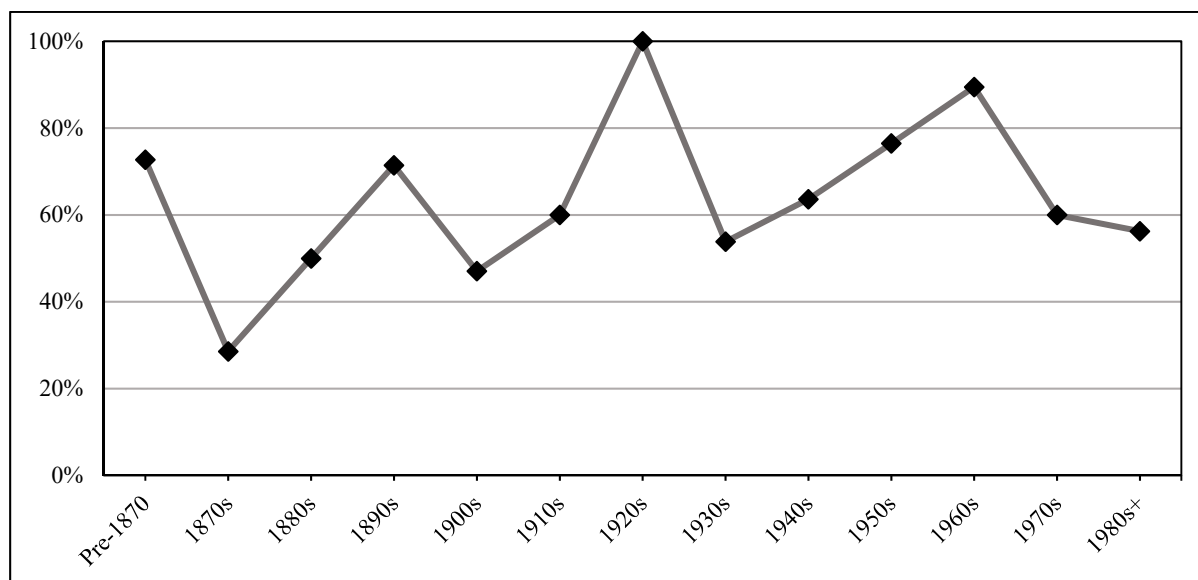
⁶ A select few brass instrumentalists are gifted with the ability to single tongue extremely fast. According to Gekker, in his book *Articulation Studies*, cornetist Herbert L. Clarke could single-tongue semiquavers at MM=160. Anecdotally, a personal friend of the author was able to single tongue faster than this speed.

⁷ Joseph Jean-Baptiste Laurent Arban, *Arban's Complete Conservatory Method for Cornet*, ed. Walter M. Smith and Edwin Franko Goldman (New York: Carl Fischer, 1982), 13.

⁸ Dauvern  's *Th  me Vari   en Fa* is entry #71, on page 205 of the *catalogue raisonn  *, Appendix I.

sustained double-tonguing was Jean-Louis Couturier's *Triptyque*, composed for the 1997 trumpet *concours*.

Figure 3.1: Percentage of contest works containing sustained double-tonguing by decade⁹



An ideal example of the use of sustained double-tonguing is *Funky Studies*, composed for the trumpet and cornet *concours* of 1987 by Philippe Hurel. This work is comprised of a pair of *études* and is one of a few works that requires extensive sustained double-tonguing, particularly in the first *étude*. This *étude* is challenging, requiring many *subito* dynamic changes, flutter-tonguing, *glissandi*, and mute manipulation as well as sustained double-tonguing, predominantly on the pitch F#5 with occasional interjections of other notes. The music in Example 3.2 is from the beginning of the first *étude* of *Funky Studies*. Major features to note are the quick rhythms, which would be double-tongued, quick dynamic changes, and mute manipulation as notated below the staff.

⁹ While there is a slight upward trend in the usage of sustained double-tonguing from 1835 to 2000, the peak in the 1920s may skew this data. Readers should be aware that there were only five works composed for the trumpet and cornet *concours* this decade; thus, this data point is more sensitive than other time periods to small changes in the underlying data.

Example 3.2: Sustained double-tonguing in Philippe Hurel's *Funky Studies* (1987)¹⁰

Scalar double-tonguing first appeared in Arban's first contest work, *Deuxième Grand Solo*, used for the *concours* of 1869. It is unclear exactly when this work was composed, as Arban tended to choose works for the *concours* that he had previously composed for personal use as a soloist. A passage of the first variation of this work can be seen in Example 3.3. Scalar double-tonguing would be used in each bar, particularly in the first. This type of tonguing is slightly more common throughout the corpus than sustained double-tonguing with 109 of 166 extant works requiring its use. As seen in Figure 3.2, 45 percent or more of the contest works in each decade contain scalar double-tonguing. The last work that requires the performer to double-tongue scalar figures is Michel Fusté-Lambezat's *Variantes*, composed for the trumpet *concours* of 1993.

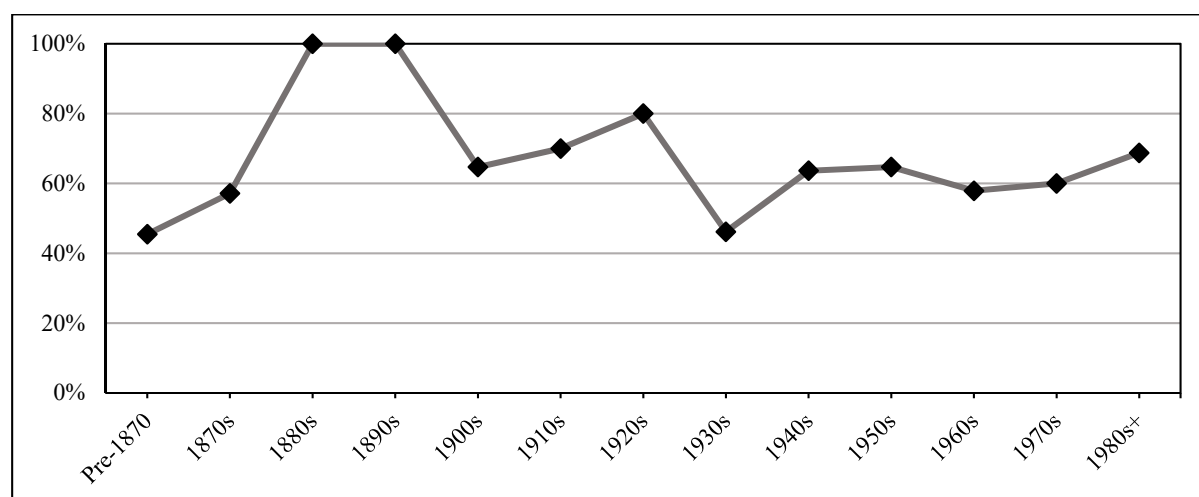
Example 3.3: Scalar double-tonguing in Jean-Baptiste Arban's *Deuxième Grand Solo* (~1869)¹¹

¹⁰ Hurel's *Funky Studies* is entry #124, on page 256 of the *catalogue raisonné*, Appendix I.

¹¹ Arban's *Deuxième Grand Solo* is entry #2, on page 141 of the *catalogue raisonné*, Appendix I. For recordings of this work, see Appendix II, entry #1, on page 353

A short example of the scalar double-tonguing, from Pierre-Yves Level's *Les Gémeaux*, is shown in Example 3.4. In many ways, this work's relationship with earlier works is similar to that of *Funky Studies*, discussed in the above paragraphs. *Les Gémeaux* is highly challenging, requiring several types of multiple tonguing, flutter-tonguing, muted effects, *glissandi*, and an intricate interplay between the trumpet and the percussion accompaniment.

Figure 3.2: Percentage of contest works containing scalar double-tonguing by decade



Example 3.4: Scalar double-tonguing in Pierre-Yves Level's *Les Gémeaux* (1985)¹²

The musical score for Example 3.4 is presented in two systems. The first system, measures 6-9, begins with a *pp* dynamic. A red box highlights a scalar double-tonguing passage in measures 7-8. The second system, measures 10-13, starts with *pp* and includes a *mf* dynamic in measure 11, where another red box highlights a scalar double-tonguing passage. The piece concludes in measure 13 with a *p* dynamic.

¹² Level's *Les Gémeaux* is entry #135, on page 265 of the *catalogue raisonné*, Appendix I. For recordings of this work, see Appendix II, entry #39, on page 375

An ideal example to further explore scalar double-tonguing is *Variations Brillantes sur un Thème de Mercadante*, arranged by Arban for the *concours* of 1883 from a work originally for flute by Jean-Louis Tulou.¹³ This piece is a theme and variations, with three variations in total. Several passages requiring the performer to double-tongue scales appear in the third variation; two passages in particular are shown in Example 3.5. Interestingly, in the first half of the variation, the longer scales move upward, while in the second half of the variation, they move downward. While these passages alone do not appear to be particularly challenging, their appearance in the final variation will require efficient execution of the preceding parts of the work to provide enough endurance to complete a performance of the work successfully.

Example 3.5: Scalar double-tonguing in Jean-Baptiste Arban's arrangement of Tulou's *Variations Brillantes sur un Thème de Mercadante* (1883)¹⁴

The image displays two staves of musical notation. The top staff is labeled '1 Third Variation and Finale' and begins with a forte 'f' dynamic. It shows a series of ascending and descending scales. A red box highlights a specific ascending scale passage. The bottom staff is labeled '26 Third Variation and Finale' and continues the piece. It also features ascending and descending scales, with a red box highlighting a descending scale passage. Both staves are in treble clef and 2/4 time.

The first work in the corpus to require the performer to double-tongue interval passages was also the first contest work for trumpet, Dauvern  's *Th  me Vari   en Mi*, composed for the trumpet *concours* of 1835. An example of intervallic double-tonguing from Dauvern  's first

¹³ The spelling of the word *th  me* changed between 1899 and 1920. Prior to 1899, all of the contest work titles have the word spelled as 'th  me'. After 1920, all contest works have the word spelled as 'th  me', with a grave replacing the circumflex.

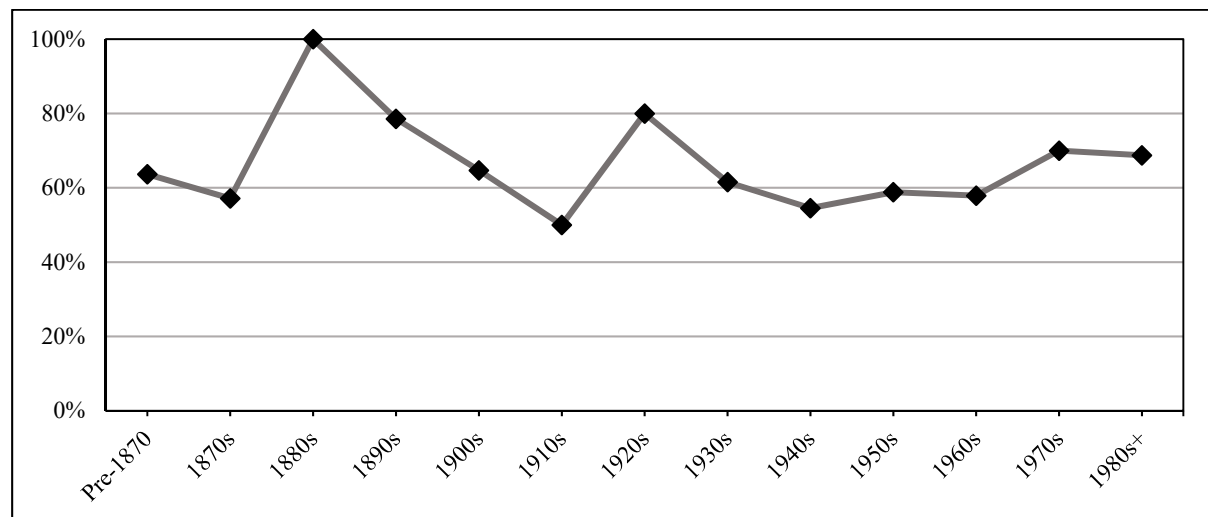
¹⁴ Arban's arrangement of Tulou's *Variations Brillantes sur un Th  me de Mercadante* is entry #182, on page 307 of the *catalogue raisonn  *, Appendix I.

work can be seen in Example 3.6, where descending demisemiquavers are indicated by arrows. Intervallic double-tonguing is present throughout the corpus: it appears in 108 of the 166 extant works, 65 percent. As can be seen in Figure 3.3, there is not a single decade with fewer than 50 percent of the contest works containing intervallic double-tonguing. The final work to require intervallic double-tonguing is Michel Fusté-Lambezat's *Variantes*, composed for the trumpet *concours* of 1993.

Example 3.6: Intervallic double-tonguing from the finale of François Georges Auguste Dauverné's *Thème Varié en Mi* (~1835)¹⁵



Figure 3.3: Percentage of contest works containing intervallic double-tonguing by decade



One example of a work requiring intervallic double-tonguing is Jean-Pierre Rivière's *Tenroc*, composed for the cornet and trumpet *concours* in 1982.¹⁶ It is among the works that require the most intervallic double-tonguing; it is also one of the most technically-challenging

¹⁵ Dauverné's *Thème Varié en Mi* is entry #70, on page 204 of the *catalogue raisonné*, Appendix I.

¹⁶ *Tenroc* is the word 'cornet' written backwards.

works. The piece is through-composed, beginning with a *cadenza*. Except for one short section marked *poco meno*, the rest of the work is at an *allegro giocoso* tempo, and nearly every phrase at that tempo has passages of intervallic semiquavers that necessitate the use of double-tonguing. A selected passage from the *allegro giocoso* has been provided in Example 3.7. While a few of the intervals between adjacent notes are of a whole tone or a semitone, most of them are a minor third or greater. In the final measure of the excerpt, the first two semiquavers are B $\flat$ 5 and A3. These adjacent notes would have to be double-tongued over the interval of a descending minor sixteenth. This passage is representative of *Tenroc* as a whole; in addition to challenging multiple-tongued passages, the piece features multiple *cadenzas*, a high use of chromaticism in the melodic figures, a wide pitch range (G3 to C6), and limited rest for the performer.

Example 3.7: Intervallic double-tonguing in Jean-Pierre Rivière's *Tenroc* (1982)¹⁷

The image shows a musical score excerpt from Jean-Pierre Rivière's *Tenroc* (1982), measures 73-78. The score is in 4/4 time and features intervallic double-tonguing passages highlighted with red boxes. Measure 73 starts with *poco rit.* and *a T°*. Measure 76 includes the lyrics *cres - cen - do poco a*. Measure 78 starts with *poco* and ends with *poco rit.* and *f*.

¹⁷ Rivière's *Tenroc* is entry #180, on page 305 of the *catalogue raisonné*, Appendix I.

Triple-Tonguing

Quickly executing passages of triplets requires trumpeters and cornetists to use another form of multiple-tonguing, known as triple-tonguing. While a single repetition of double-tonguing is the simple alternation between the front and back of the tongue, one repetition of triple-tonguing involves two strokes of the front of the tongue and one of the back. In practice, this can take the form of two patterns, [t][t][k] and [t][k][t].¹⁸ Like double-tonguing, instances of triple-tonguing within the works of the corpus will be considered in three groups: sustained, scalar, and intervallic.

Sustained triple-tonguing first appears in Dauvern  s first contest work, the aforementioned *Th  me Vari   en Mi*, first used for the trumpet *concours* of 1835.¹⁹ This manner of sustained triple-tonguing is seen throughout the corpus; like sustained double-tonguing, it was particularly common in contest works by Jean-Baptiste Arban. The prevalence of sustained triple-tonguing can be seen in Figure 3.4; each point is a range from 33 to 82 percent, with peaks prior to 1870, and the 1920s. The final work to require sustained triple-tonguing is *Triptyque*, composed by Jean-Louis Couturier for the 1997 trumpet *concours*. *Triptyque* was written for *trompette d'ordonnance* in the key of E  , a natural trumpet that was traditionally used by French trumpeters in the late eighteenth and nineteenth century.²⁰ In the time of Dauvern   (1799-1874), this instrument was considered part of a trumpeter's standard equipment.²¹

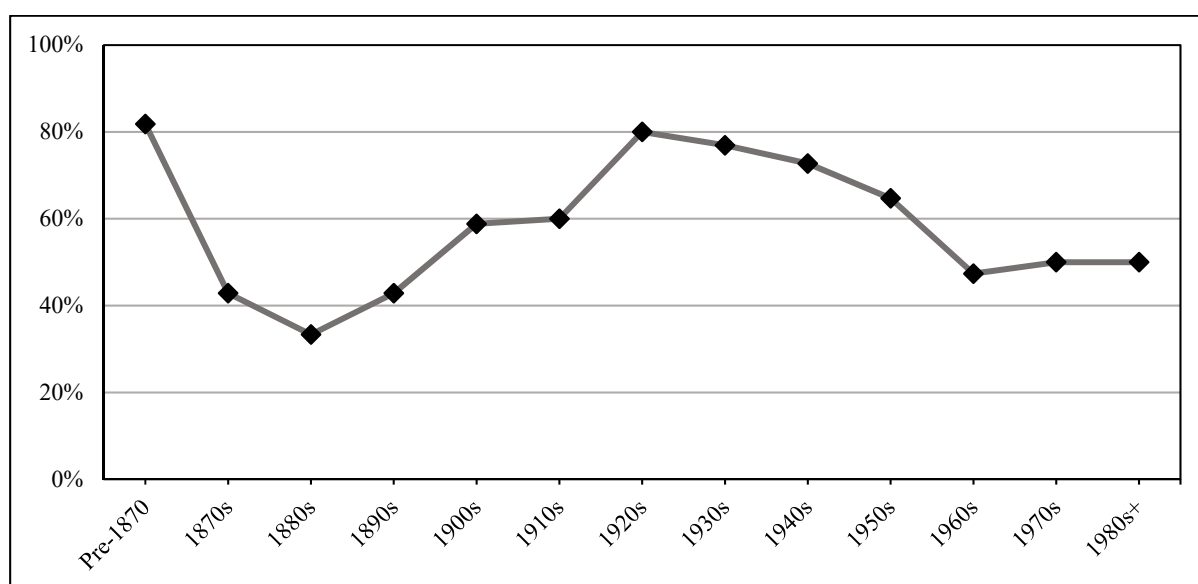
¹⁸ Arban, *Arban's Complete Celebrated Method for the Cornet*, 153–54; Thibaud, *Exercices d'  chauffement et Vocalises Pour Trompettiste Avanc  *, 5. In French trumpet literature, for example Thibaud, [t][k][t] is referred to as 'double sur triple coup de langue,' which means 'double-on-triple-tonguing.'

¹⁹ Olson, MacKay, Romero, and the publication *Le M  nestr  l* may refer to this work by an alternate title: *Premier Solo pour trompette chromatique*.

²⁰ The *trompette d'ordonnance* may be referred to as a French cavalry trumpet in other literature.

²¹ Bryan Proksch, 'Buhl, Dauvern  , Kresser, and the Trumpet in Paris, ca. 1800-1840', *Historic Brass Society Journal* 20 (2008): 69–91, doi:10.2153/0120080011004.

Figure 3.4: Percentage of contest works containing sustained triple-tonguing by decade



An example of a work requiring sustained triple-tonguing in a twentieth-century context is Jeanine Rueff's *Sonatine*, composed for the trumpet *concours* of 1957. An excerpt from the third movement, shown in Example 3.8, shows the trumpet playing semiquaver triplets in 6/16 metre, at a tempo of 172 dotted-quavers per minute, changing pitch between individual repetitions of triple-tonguing. While this excerpt is short in length, the challenge of the section lies in the context that surrounds it. *Sonatine* is a nine-minute work, with limited rests for the performer, and the third movement is started *attacca*. The first movement is fast and technically challenging, with many phrases requiring the use of double-tonguing over interval passages, while the second movement is marked *Andante sostenuto* and features lyrical melodies with a wide dynamic range. After an extended cadenza that uses a wide pitch range, A $\flat$ 3 to B $\flat$ 5, the third movement begins, with the melody predominantly chromatic scale patterns of semiquaver triplets.

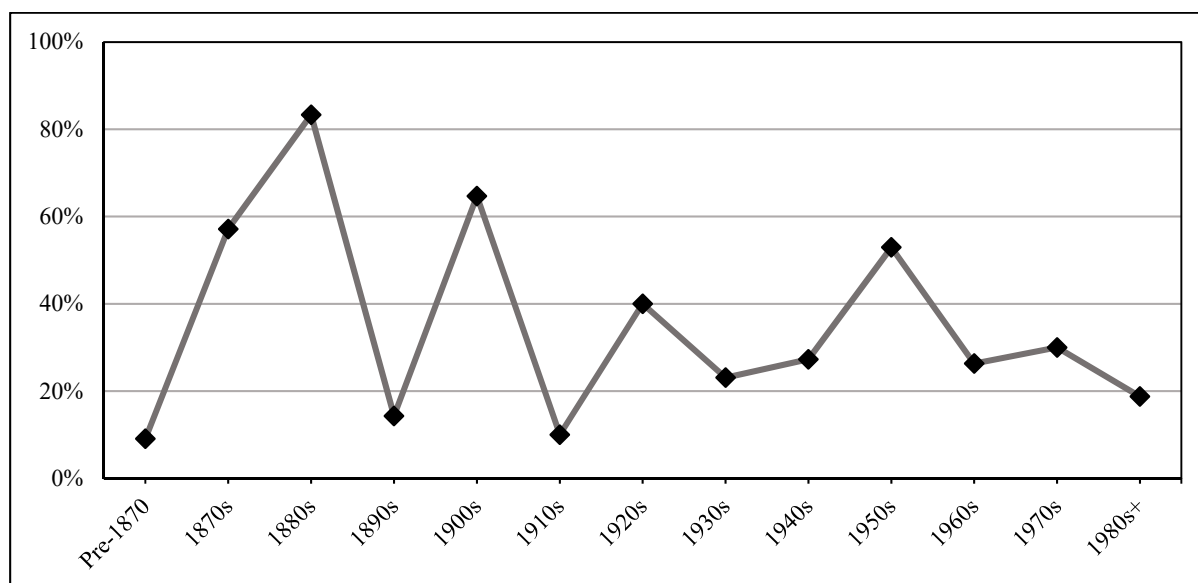
Example 3.8: Sustained triple-tonguing in Jeanine Rueff's *Sonatine* (1957)²²



The first work to require the performer to triple-tongue scalar passages was Arban's *Deuxième Grand Solo*, the same contest work to first feature scalar and intervallic double-tonguing. Scalar triple-tonguing was commonly used by Arban in the works he selected for the *concours* during his tenure, and the need for the technique immediately declined after his death. However, as shown in Figure 3.5, the technique immediately recovered, and peaked in the 1900s at over 60 percent of the contest works requiring scalar triple-tonguing. After the 1900s, the use of the technique gradually declined. The final work in the corpus where a performer would need to triple-tongue scales is Couturier's *Triptyque*. If the performer uses a *trompette d'ordonnance* in E $\flat$, they will have to execute triple-tongued scale figures without the use of valves, a distinct departure from the rest of the trumpet contest works from the twentieth century.

²² Rueff's *Sonatine* is entry #165, on page 292 of the *catalogue raisonné*, Appendix I.

Figure 3.5: Percentage of contest works containing scalar triple-tonguing by decade



A piece that requires a considerable amount of scalar triple-tonguing is *Fantaisie sur une Chanson Canadienne*, commissioned from Pierre-Max Dubois for the 1972 cornet *concours*. Dubois' work is through-composed with four contrasting sections and fits with the compositional aesthetics associated with *fantaisies* as described in the second chapter of this dissertation. In the closing section of the work, *Presto*, performers will often find melodic sections necessitating the use of scalar triple-tonguing. Due to the location of slurred notes in these passages, which are shown in Example 3.9, performers may find these scalar passages to be more accessible if they use the 'double-on-triple' form of triple-tonguing, or [t][k][t].

Example 3.9: Scalar triple-tonguing in Pierre-Max Dubois' *Fantaisie sur une Chanson Canadienne* (1972)²³

112 **Presto**

116

120

123

2. fois
à la Coda

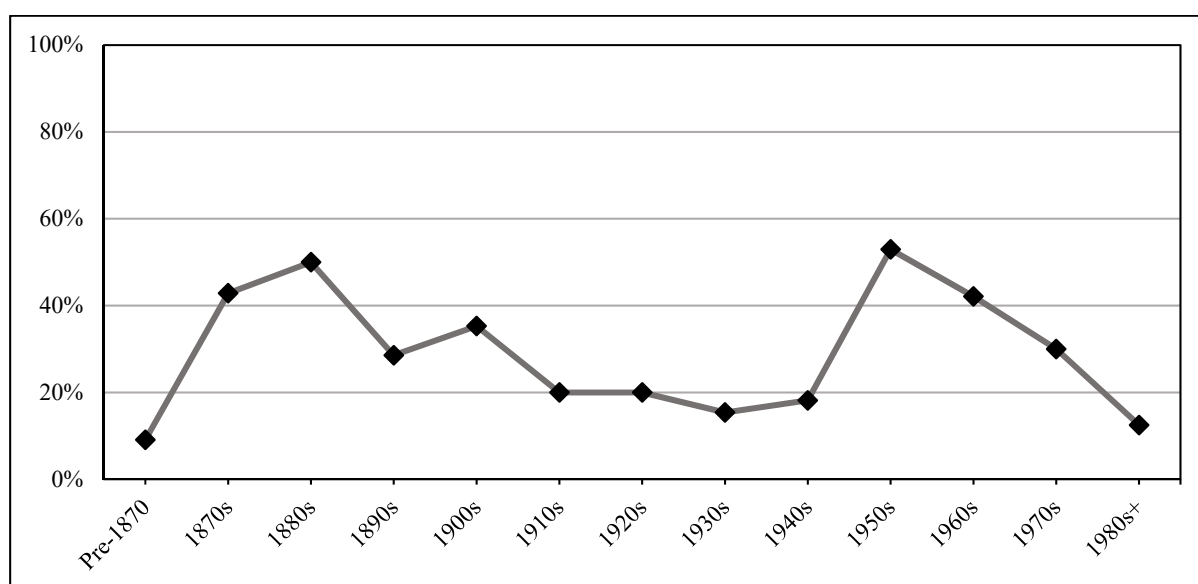
sans diminuer

f

Jean-Baptiste Arban's 1869 cornet contest work, *Deuxième Grand Solo*, was also the first work to feature intervallic triple-tonguing. The need to triple-tongue intervallic figures was common in the time of Arban's contest works; similar to other forms of multiple tonguing discussed before, this technique became less common in the early twentieth century. As shown in Figure 3.6, intervallic triple-tonguing only appears in more than 40 percent of the contest works twice in the twentieth century. Although this technique is less common than the other forms of multiple-tonguing described here, the last contest work that requires the performer to triple-tongue interval passages is Couturier's *Triptyque*; however, when performed on the proper historical instrument, these triple-tongued interval passages would be performed without the use of valves.

²³ Dubois' *Fantaisie sur une Chanson Canadienne* is entry #98, on page 232 of the *catalogue raisonné*, Appendix I.

Figure 3.6: Percentage of contest works featuring intervallic triple-tonguing by decade



Intervallic triple-tonguing also appears in the *Scherzetto* of Jules Semler-Collery's composition *Évocation et Scherzetto*, composed for the trumpet *concours* in 1971. This piece is a two-movement suite, reminiscent of some earlier works in binary form; the *Évocation* is slow and contains *cadenza*-like sections of technical material balanced with lyrical melodies, while the *Scherzetto* is quick, with short technical figures played by the trumpet. At the end of the *Scherzetto*, two intervallic passages, marked in red in Example 3.10, require the performer to triple-tongue. The first passage features quaver triplets at a tempo of 160 beats per minute. While some performers may elect to single-tongue these passages, their single-tonguing speed would have to be quite fast: semiquavers at 120 beats per minute, right at the limit of what is considered single-tonguing in the context of this study. The second excerpt follows a change in tempo, '*Tempo meno vivo.*' While slightly slower in speed, the semiquaver triplets in the melody are still quite fast and would require the performer to triple-tongue.

99 **G** T^o (Allegretto con leggerezza, ♩ = 160)

rall. *f*

103 T^o meno vivo

très rall. *ff*

106

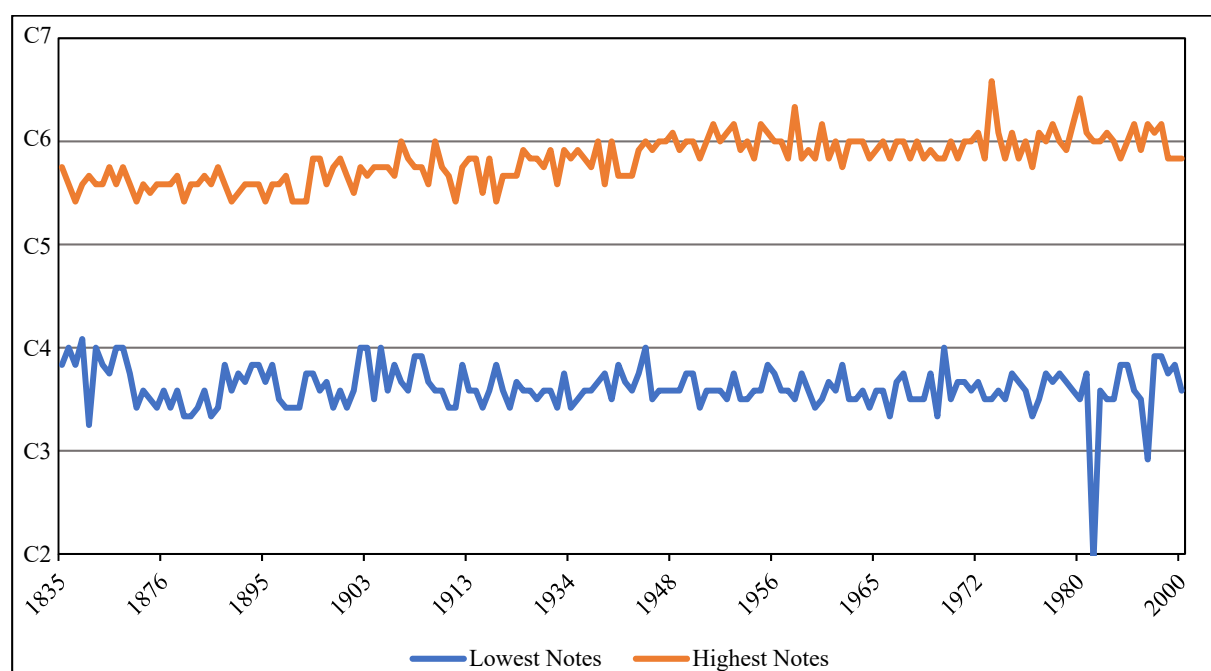
avec allure *pesant*

Pitch range is another technical challenge that requires consideration when looking for works to perform, especially regarding works that use the highest and lowest ranges of the trumpet and cornet. Depending on context, this is an area where a performer may choose between a work that is challenging to their existing abilities, or well within what they can successfully execute. In Figure 3.7, the pitch range of the contest works follows a consistently widening trend from 1835 to 1997. Pitch ranges are consistently most narrow in the nineteenth century, become wider in the early twentieth century, while becoming widest from 1948 to 1997. This widening is largely achieved through composers writing further into the upper register, as the trumpet and cornet have practical limits for their lowest notes.²⁵ In addition, there are extreme outliers of the trend. For example, in the work for the 1973 trumpet *concours*, Jean-Michel Defaye's *Performance*, the pitch range spans from F#3 to G6, over three octaves.

²⁵ Three-valve trumpets and cornets in Bb and C have limits of E3 and F#3, respectively. Producing lower notes than this requires the use of ‘pedal tones,’ which are falsely created by manipulation of the lips and airstream. Pedal notes are discussed further in the chapter.

In addition, this piece requires two instruments: a C trumpet and a B $\flat$ piccolo trumpet. The composer's use of two instruments, one low and one high, potentially suggests a compartmentalisation of pitch ranges; this is not the case, as the portions of the piece played on C trumpet regularly venture into the upper register, up to E6, as is shown in Example 3.11. While Defaye's work is an extreme exception to the trend in relation to the rest of the corpus, it is illustrative of what is possible in trumpet and cornet literature and the progressive nature of the corpus. The rare performer that has no issues with range or endurance may choose a piece like the Defaye, as it would display their prowess in those areas while potentially providing other challenges. Other performers, when made aware of the wide pitch range would make an informed choice about whether to choose the work or not. The awareness of these trends can be of great assistance to performers and teachers when searching for new literature. When an individual's strengths and weaknesses are considered, knowledge of the trends surrounding those strengths and weaknesses become a powerful guide when selecting literature.

Figure 3.7: Trends of pitch range among the contest works, 1835-2000



Example 3.11: Examples of upper register playing in Jean-Michel Defaye's *Performance* (1973)²⁶

The image displays two staves of musical notation for the Trompette part of Jean-Michel Defaye's *Performance* (1973). The top staff, labeled '1' and 'Lento Trompette Ut', shows a melodic line starting with a whole note 'Ut' (C4) followed by a series of eighth notes in the upper register, marked with a forte (*ff*) dynamic. The bottom staff, labeled '294' and 'Lento Trompette Si b aiguë', continues the melodic line with eighth notes, marked with a forte (*f*) dynamic and a *simile* instruction. A circled number '30' is placed above the staff at measure 299. The notation includes various accidentals and articulation marks, and the time signature is 4/4.

One work is an outlier at the other end of the range of the trumpet and cornet: Betsy Jolas' *Episode Troisième*. F#3 and E3 are the respective lowest notes on C and Bb trumpets, so it is unexpected that a work contains a B1. Jolas achieves this by using pedal tones, which are discussed later in this chapter.

An uncommon feature appearing in twentieth-century contest works is microtonal pitches, appearing in four works from 1976 to 1985. Two of these pieces, Antoine Tisné's *Heraldiques* (1976) and Pierre-Yves Level's *Les Gémeaux* (1985) feature microtonal vibrato, where the performer is instructed to move the pitch a quartertone above and below the desired note. The other two works, Claude Pichaureau's *Ipoméa* (1976) and Betsy Jolas' *Episode Troisième* (1982) contain notes where microtonal accidentals appear. In the case of *Episode*

²⁶ *Trompette Si b aiguë* refers to the piccolo trumpet in Bb; the pitches sound a minor seventh above the notated pitch; Defaye's *Performance* is entry # 91, on page 225 of the *catalogue raisonné*, Appendix I. For recordings of this work, see Appendix II, entry #22, on page 364.

Troisième, Jolas uses two microtonal accidentals in her work: the three-quarter sharp ($\sharp$) and the quarter-flat ($\flat$).²⁷ Three separate instances of microtones are displayed in

Example 3.12. The first excerpt, in

Example 3.12A, features a microtonal trill; the performer trills from an $E\flat_5$ to an $E\flat_5$. This change in pitch is achieved using an alternate fingering for $E\flat_5$ and leaving the pitch uncorrected. The treatment of the three-quarter sharps is similar, as seen in

²⁷ Jolas' chosen notation for a three-quarter sharp, [$\sharp$], differs from the commonly accepted symbol, [$\sharp$]. The more common symbol was used in the digitisation of the score in

Example 3.12B. Here the trumpeter plays a passage on C#5, with C#5 added in by the use of an alternate fingering, again without correcting the resulting pitch. The final excerpt, in

Example 3.12C, shows two instances of a quarter-flat, one as an individual note, and another as part of a trill. This microtone is achieved by extending the slide on the first valve. While a performer could bend the pitch on the first instance, the trill would require the valve slide to be moved. While none of these four pieces pervasively features microtones, there are few works from the wider repertoire for trumpet or cornet that employ these techniques. Indeed, a piece like Jolas' *Episode Troisième* is an ideal work for an introduction to students and professionals new to microtonal works.

Example 3.12: Excerpts featuring microtones from Betsy Jolas' *Episode Troisième* (1982)²⁸

[A] Page 2, Stave 3	
[B] Page 2, Stave 4	
[C] Page 5, Stave 1	

Ornamentation

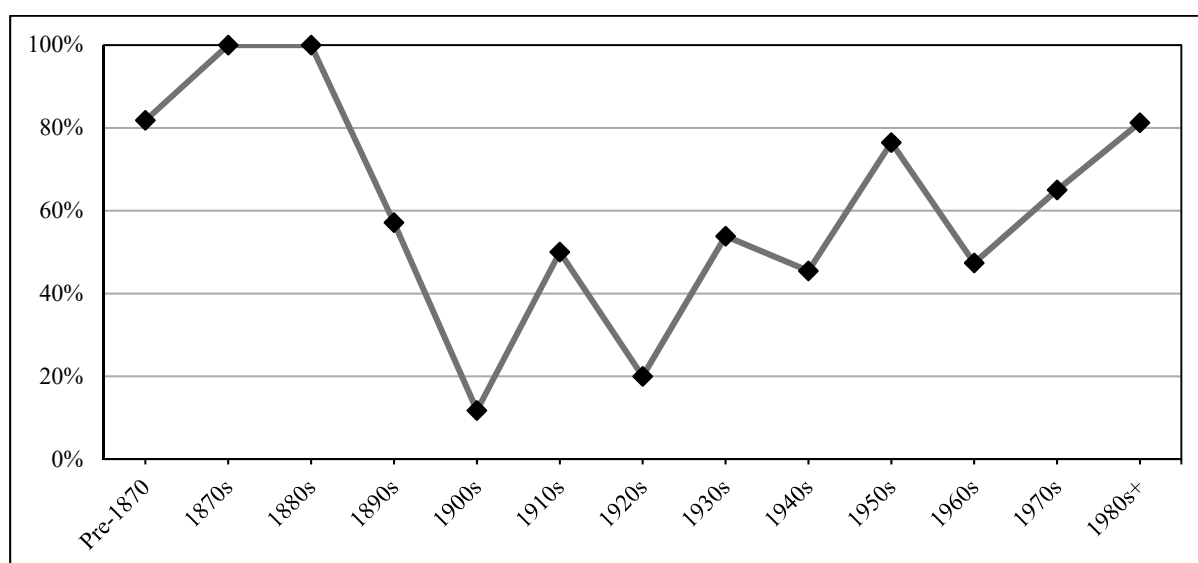
The *appoggiatura* is a common ornament in music from the eighteenth and nineteenth centuries. However, the treatment of the *appoggiatura* by French musicians in the 1800s differed from other countries, particularly Germany. The German treatment of *appoggiaturas* had them performed on the beat, taking their metrical value from the note immediately following, and providing a level of harmonic function.²⁹ Conversely, in France, all ornaments were placed before the beat, and this trend included the *appoggiatura*, with some rare exceptions.³⁰ Only one contest work in the corpus features an exception to the pre-beat treatment of ornaments, Dauverné's *Variations en Mi Bémol*, Op. 3, used for the trumpet *concours* of 1847 and 1848. The *appoggiaturas* in this work appear in the *Thème* and are shown in Example 3.13. Each ornament functions as a passing tone between a V⁶ and I chord. If these

²⁸ Jolas' *Episode Troisième* is entry #125, on page 257 of the *catalogue raisonné*, Appendix I.

²⁹ Kreitner et al., 'Ornaments'.

³⁰ Ibid., 'Ornaments'.

Figure 3.8: Percentage of contest works containing *acciaccaturas* by decade³⁵



The use of this ornament in a nineteenth-century context is likely to be familiar to most readers, so an example from the twentieth century, from Charles Brown's *Pulcino*, appears in Example 3.14. *Pulcino* was commissioned for the 1974 cornet *concours*, and *acciaccaturas* appear throughout the work at a variety of tempos, including preceding the final note. The title, *Pulcino*, is an Italian word for 'baby chicken.' The melodies of the work are playful and bright, featuring technical figures with an occasional lyrical passage. The *acciaccatura* in this work serves as a musical effect, attempting to emulate the sound of a little chicken.

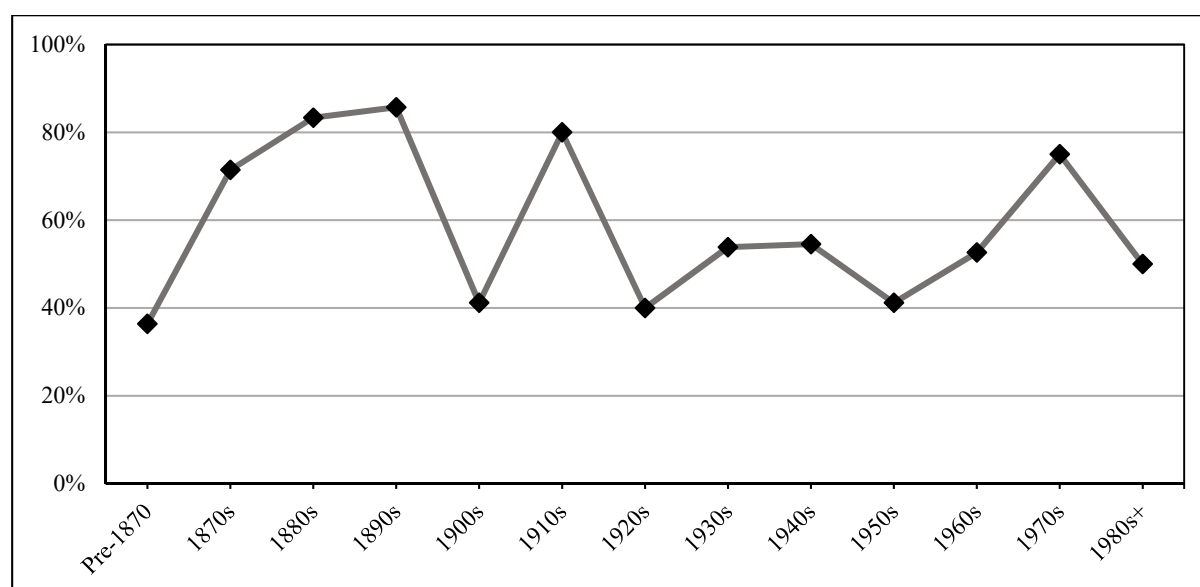
Example 3.14: Excerpts featuring *acciaccaturas* from Charles Brown's *Pulcino* (1974)³⁶

³⁵ In this graph, the 100% peaks in the 1870s and 1880s may skew the trend regarding the use of *acciaccaturas*. Readers should be aware that there were seven works composed in the 1870s, and six works composed in the 1880s. Thus, these data points are more sensitive to small changes in the underlying data than other time periods.

³⁶ Brown's *Pulcino* is entry #43, on page 179 of the *catalogue raisonné*, Appendix I.

Once chromatic cornets and trumpets started to become standard in the second half of the nineteenth century, trills became possible across the entire pitch range of these instruments; the *trompette d'ordonnance* was limited to trilling in the upper register of the instrument, where the harmonics are only a whole tone or less apart. The first appearance of trills in a contest work was in 1835, in Dauvern  s *Th  me Vari   en Mi*. From 1835 to 2000, trills appear commonly: after 1870, at least 40 percent of the contest works contain trills. The final work to feature trills was Jean-Paul Holstein's *Pr  lude en Cama  ieu*, composed for the 1995 trumpet *concours*.

Figure 3.9: Percentage of contest works containing trills by decade



An example of a twentieth-century work that heavily features trills is uncommon but works of this type do appear in the corpus. *Vocalises Pour Trompette avec ponctuation de Piano* was composed for the trumpet *concours* of 1968 by No  l Lancien. The piece has three distinct sections: lyrical melodies in the first, while the second and third sections are technical in nature. The middle section features many trills, including two adjacent phrases where every note performed is trilled, as seen in Example 3.15. Due to the pitch range of some of the trills

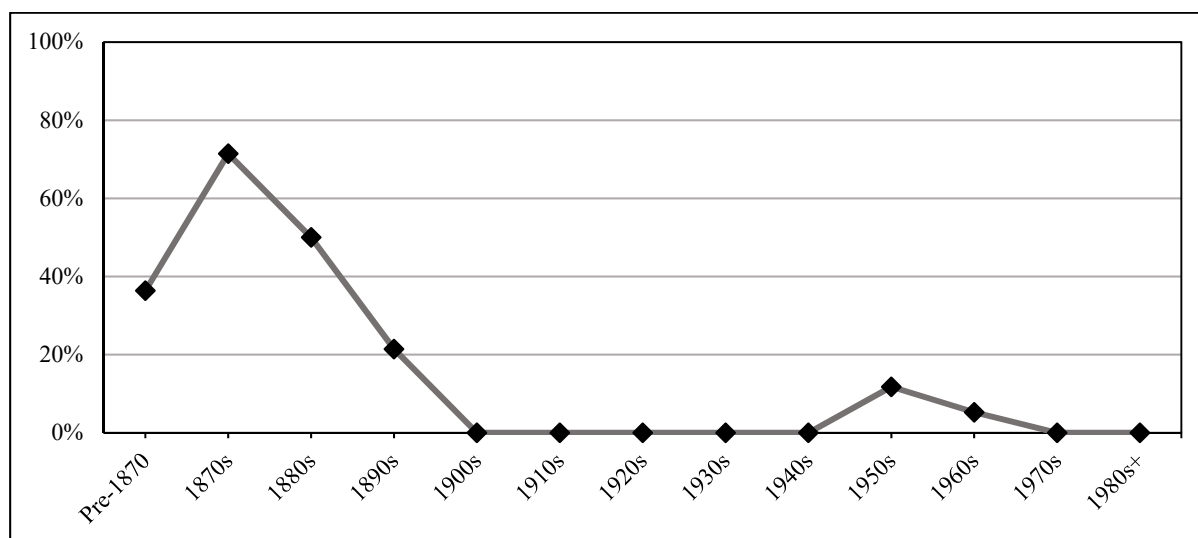
shown in the excerpt, performers may choose to lip trill these notes instead of using the valves, as the fingerings for these notes inhibit a smooth execution of these trills.

Example 3.15: Examples of trills from Noël Lancien's *Vocalises pour Trompette avec ponctuation de Piano* (1968)³⁷

The turn can be indicated via the use of the symbol or realised in small notation, similar to an *appoggiatura*. Turns are present in the first contest work, Dauverné's *Thème Varié en Mi*, and the ornament commonly appears in the nineteenth century contest pieces. However, after the ornament's appearance in Pessard's *Premier Solo* in the cornet *concours* of 1898, it seems to have fallen out of favour as it was rarely used by composers in the twentieth century. This is accurately shown by the graph in Figure 3.10: following a peak at 71 percent in the 1870s, the use of the turn declined sharply. There were no works containing turns from 1900 to 1949. Turns did appear in works in the 1950s and 1960s, though not nearly to the extent of the mid-nineteenth century.

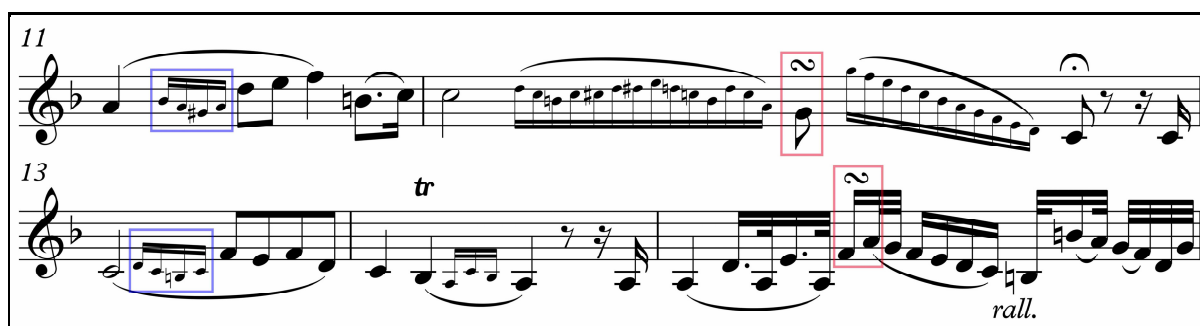
³⁷ Lancien's *Vocalises* is entry #131, on page 262 of the *catalogue raisonné*, Appendix I.

Figure 3.10: Percentage of contest works containing turns by decade



One particular work is a perfect example of a composer's use of the turn. Arban's *Variations Brillante sur un Thème de Mercadante* was selected for use in the cornet *concours* of 1883. Turns, both indicated by symbols or fully realised, appear in the introduction, the theme, the first variation, and the finale. An excerpt from the introduction is shown in Example 3.16. Blue boxes show where the turns have been realised for the performer, while the symbols have red boxes indicating their location. From the engraved score, it seems that if adequate space was available the turn was written out, and if space was limited, perhaps due to the layout of the printing press or proximity of adjacent notes, the symbol was used instead.

Example 3.16: Examples of turns from Jean-Baptiste Arban's arrangement of Tulou's *Variations Brillante sur un Thème de Mercadante* (1883)³⁸



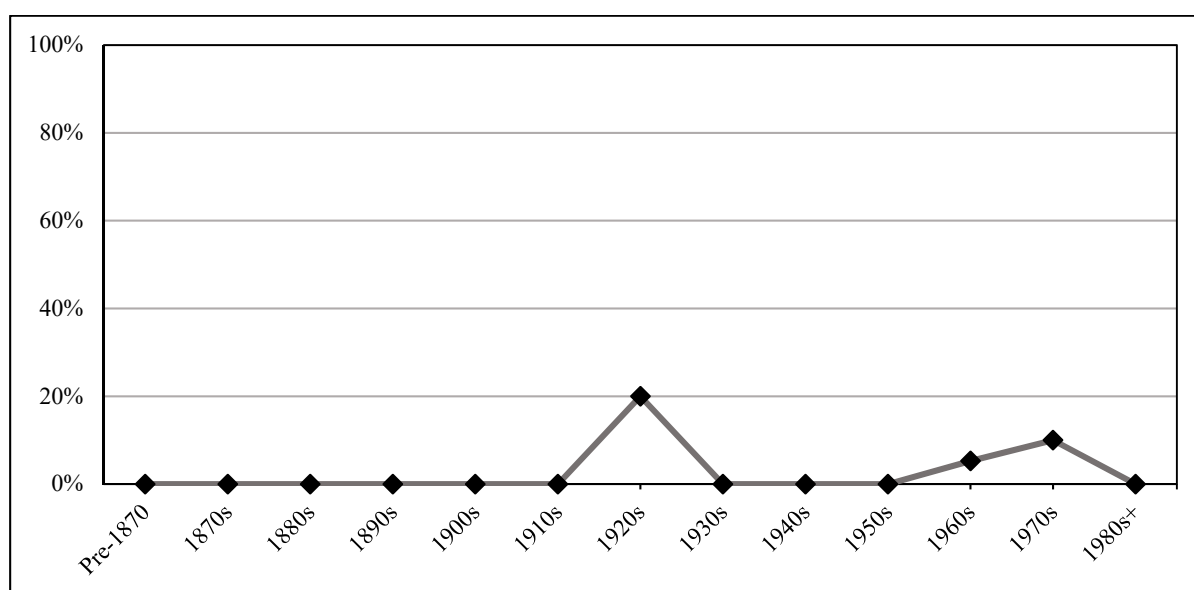
Mordents are short trills of one or two alternated pitches, executed without a concluding turn or *Nachschlag*. They are the least common ornament in the works of the corpus, only appearing in four works. Interestingly, mordents only appear in works composed in the twentieth century, with greatest prevalence between 1960 and 1980, as can be seen in Figure 3.11. It is important to note that there were only five contest works composed in the 1920s, and one contained mordents, leading to the higher data point on the graph. One example of the use of mordents in a piece is Franz Tournier's *Aria et Thème Varié*, composed for the cornet *concours* of 1967. Mordents are found in the first section of the work, and an example of these mordents in this work can be found in

Example 3.17, indicated by red boxes.³⁹

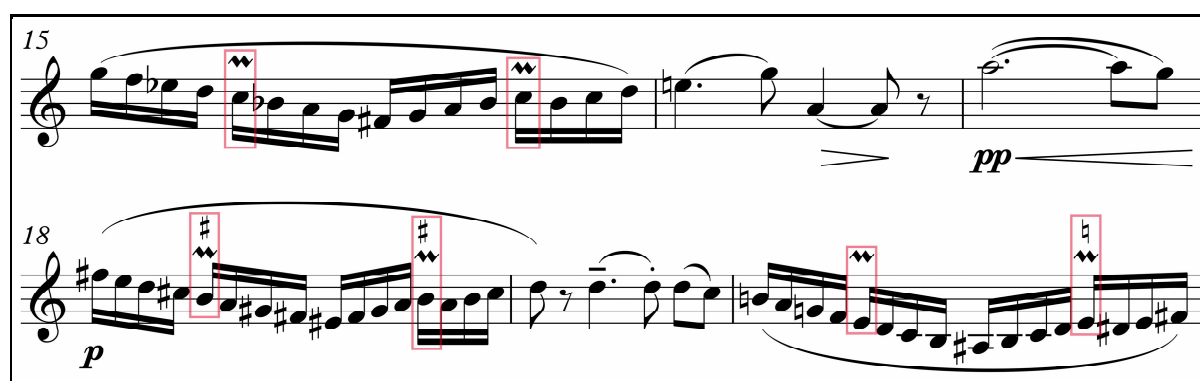
³⁸ Arban's arrangement of Tulou's *Variations Brillante sur un Thème de Mercadante* is entry #182, on page 307 of the *catalogue raisonné*, Appendix I.

³⁹ The final mordent in the example features a courtesy accidental. This work is in binary form, as there are two mutually dependent sections; it also fits into the genre of variations, as the B section is a theme and variations.

Figure 3.11: Percentage of contest works containing mordents by decade⁴⁰



Example 3.17: Mordents in Franz Tournier's *Aria et Thème Varié* (1967)⁴¹



Extended Techniques

The exact definition of extended techniques in regard to the trumpet and cornet has been subject to some controversy among researchers. The research of Timothy Thompson, Attilio Tribuzi, Amy K. Cherry, and Cameron Ghahremani were particularly helpful in clarifying a set of parameters from which a suitable definition could be derived.⁴² For the

⁴⁰ The peak in the 1920s may skew this data. Readers should be aware that there were only five works composed for the trumpet and cornet *concours* this decade; thus, this data point is more sensitive than other time periods to small changes in the underlying data. Only one work in the 1920s had mordents.

⁴¹ Tournier's *Aria et Thème Varié* is entry #180, on page 305 of the *catalogue raisonné*, Appendix I.

⁴² Thompson, 'Extended Techniques for the Horn: An Historical Overview with Practical Performance Applications', 2; Cherry, 'Extended Techniques in Trumpet Performance and Pedagogy', 16; Ghahremani,

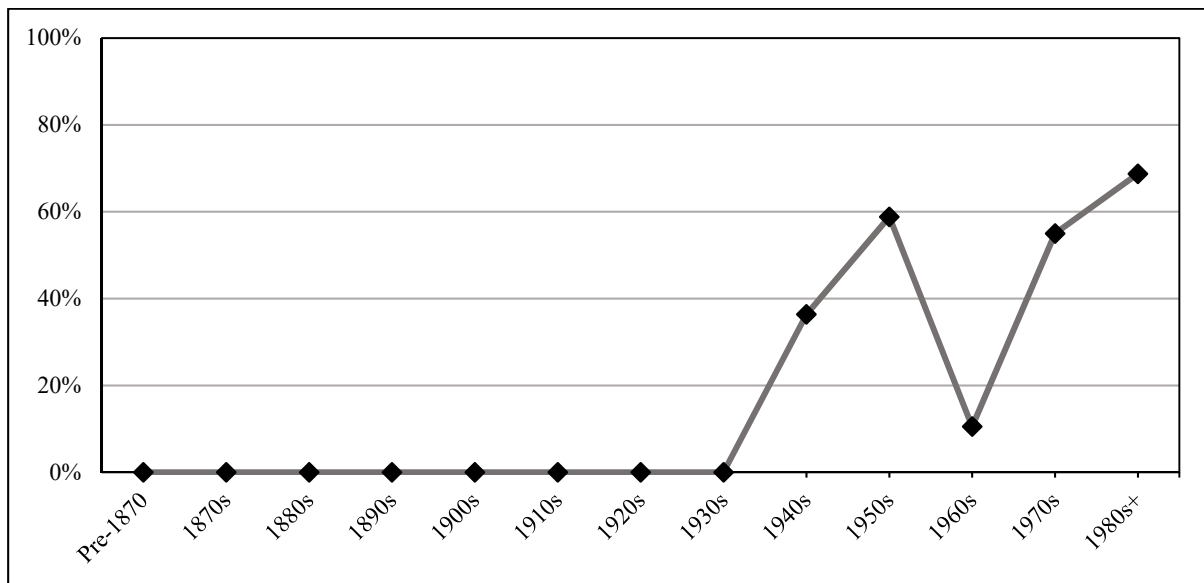
purposes of the research into the contest works, an extended technique is classified as an unorthodox and relatively uncommon way of playing a musical instrument, or a part thereof, with the intention of creating a broader palate of musical textures.

Flutter-tonguing is produced by trumpeters and cornetists when they continually roll their tongue while playing.⁴³ This action of the tongue can be represented by the IPA symbol [r] and is similar to the rolled 'rr' in the Spanish language. The first work to use the technique is Eugène Bozza's *Caprice*, composed for the trumpet and cornet *concours* of 1943, and the last is Graciane Finzi's *Mémoire d'un rêve pour trompette et 5 timbales*, composed for the trumpet *concours* of 2000. Between these two works, flutter-tonguing experienced relative popularity, appearing in 46 percent of the pieces composed between 1943 and 2000. With the exception of the 1960s, each decade from 1940 onward featured flutter-tonguing in at least 36 percent of pieces, which is shown in Figure 3.12. Claude Pichaureau's *Aristolochos*, composed for the 1974 trumpet *concours*, employs flutter-tonguing in a technically-challenging manner. In Example 3.18, two adjacent phrases require the use of flutter-tonguing in differing contexts. In the first, the performer must flutter-tongue continually, throughout the phrase. In the second, the flutter-tonguing occurs on held notes. The melodic motion of the first phrase is challenging because the performer must flutter-tongue while using the tongue to change the pitch produced by the instrument. The technical difficulty of the second section lies in the pitch range of the flutter-tongued notes; when playing a B5, the performer's tongue will be high in their mouth to produce the high pitch. Flutter-tonguing on this note requires a relaxed but arched tongue and strong breath support.

'Contemporary Strategies for Fundamental Development: Utilizing Extended Techniques to Advance Foundational Trumpet Methodology', 2.

⁴³ Cherry, 'Extended Techniques in Trumpet Performance and Pedagogy', 56–57.

Figure 3.12: Percentage of works containing flutter-tonguing by decade



Example 3.18: Use of flutter-tonguing in Claude Pichaureau's *Aristolochos* (1974)⁴⁴

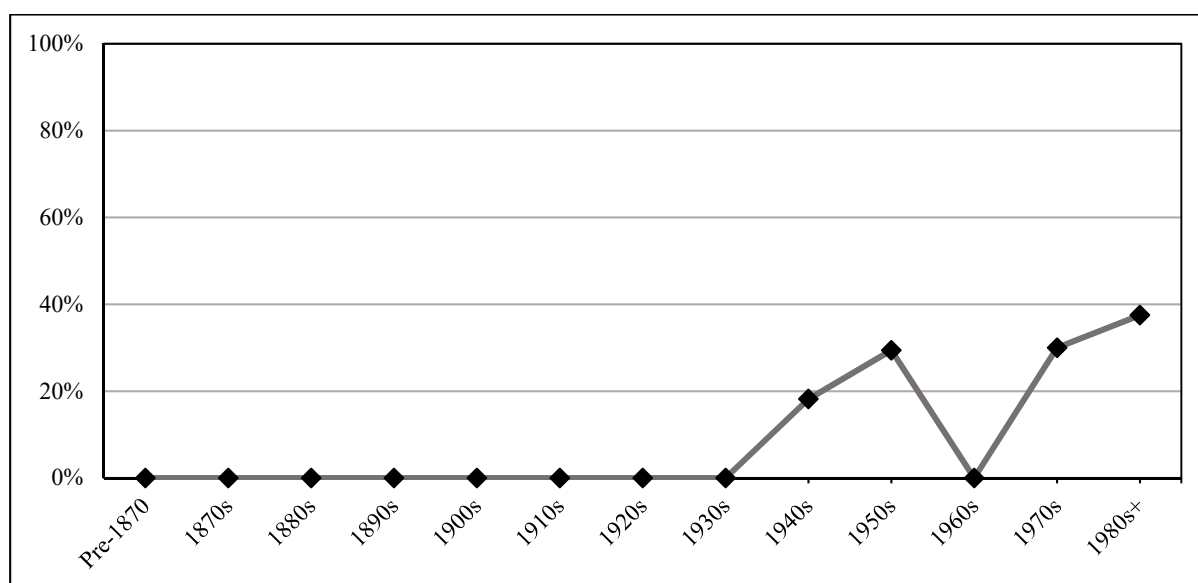
In some cases, a *glissando* may be classified as an ornament rather than an extended technique. In this research, it has been considered an extended technique because it first appeared within a contest work in 1948. While it is possible that *glissandi* were used in trumpet or cornet literature before this date, its appearance is rare, and for the purposes of this study it would not be considered an orthodox technique. Furthermore, if the treatment of *glissandi* was

⁴⁴ Pichaureau's *Aristolochos* is entry #156, on page 283 of the *catalogue raisonné*, Appendix I.

ornamental, it is likely that it would have been employed by composers in the nineteenth century when the use of ornamentation was more common. In addition, the technique's appearance in 1948 is at the beginning of a period in which composers began to explore the limits of timbres produced by the trumpet and the cornet.

There are three methods by which a trumpeter or cornetist would create a *glissando*: with the lips, the instrument's valves, or with the instrument's slides.⁴⁵ The method used by the performer depends largely on the composer's notation. The first appearance of this technique was in Bozza's *Caprice*, in 1943. After this date, *glissandi* appeared in 23 percent of the contest works from 1943 to 2000. Curiously, in the 1960s, not a single contest work contained *glissandi*; this gap can be effectively seen in Figure 3.13. The final work in which a *glissando* appears is Fusté-Lambezat's *Variantes*, in 1993.

Figure 3.13: Percentage of contest works containing *glissandi* by decade

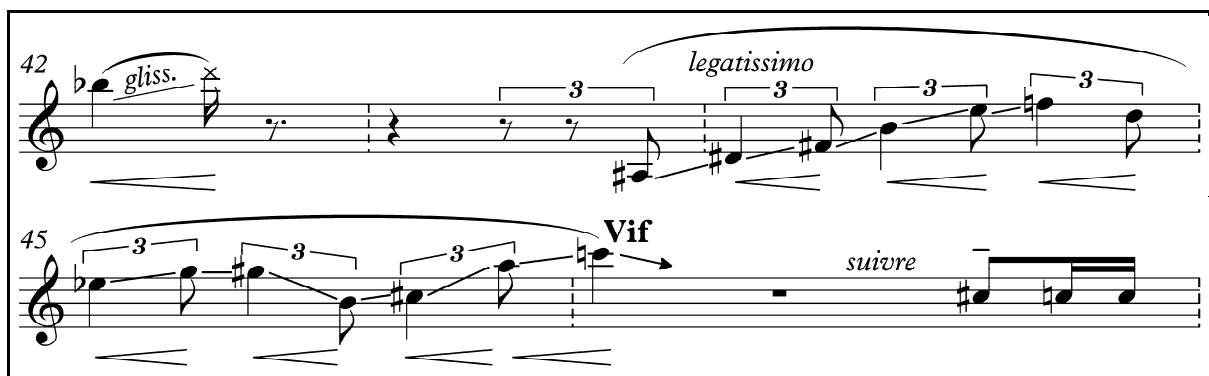


Adrienne Clostre's *Le Combat avec L'Ange*, composed for the trumpet *concours* of 1983, uses *glissandi* in several musical phrases in the first half of the work. An excerpt from

⁴⁵ Cherry, 'Extended Techniques in Trumpet Performance and Pedagogy', 82–83.

this piece is shown in Example 3.19. The first *glissando* is without a defined final pitch, indicated by an 'x' note head. This notation calls for the performer to start on the pitch indicated and *glissando* to the highest possible pitch. The subsequent part of the excerpt features a phrase of extended *glissandi*, where the performer tongues lightly, with quick pauses on each notated pitch.

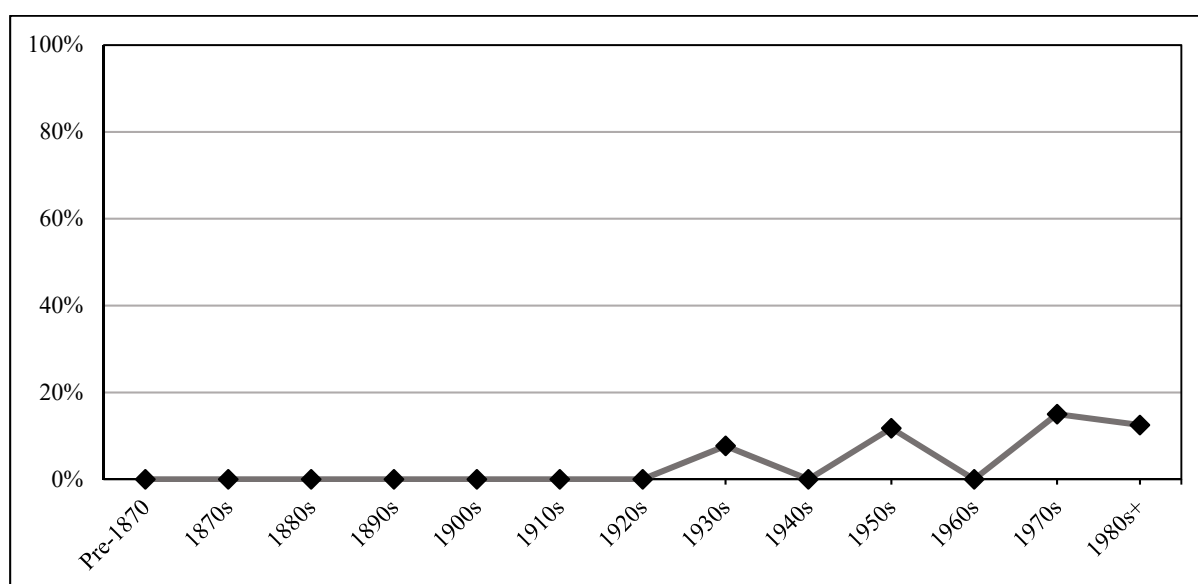
Example 3.19: Use of *glissandi* in Adrienne Clostre's *Le Combat avec L'Ange* (1983)⁴⁶



Like the *glissando*, *tremolo* may also be considered an ornament on other instruments. However, the use of *tremolo* in the contest works is more aligned with it being an extended technique. As shown in Figure 3.14, the first work containing *tremolos* appears in the 1930s, in Jules Mazellier's *Légende Dramatique*, composed for the trumpet *concours* of 1932. The percentage of works containing *tremolos* in each decade never rises above 20 percent. Indeed, the employment of the technique by composers is mixed: after first appearing in 1932, the next work appears in 1958; there are no contest works containing *tremolos* in the 1940s and 1960s. The final composer to include *tremolos* in a contest work was Pierre-Yves Level, in *Les Gémeaux*, 1985.

⁴⁶ Clostre's *Le Combat avec L'Ange* is entry #61, on page 195 of the *catalogue raisonné*, Appendix I.

Figure 3.14: Percentage of contest works containing *tremolos* by decade



There are various methods by which a performer would execute a *tremolo*, depending on the pitch of the note in which the *tremolo* is applied. For lower pitches, the performer can either rapidly and repeatedly tongue on the pitch or flutter-tongue to produce the desired effect.⁴⁷ While this type of *tremolo* potentially makes use of a previously documented extended technique, there is a difference in notation that determines the difference between the two: *tremolo* is always signified with a symbol, while flutter-tonguing will incorporate text, such as *flt.*, *fltz.*, or *flat*. When playing *tremolos* in the upper register, it is likely that the performer will be able to alternate between enharmonic fingerings on the valves. The use of the valves in this manner may also be referred to as a timbral trill.⁴⁸ In practice, *tremolos* and timbral trills may differ in that timbral trills can be structurally dictated, where the composer indicates how many notes are in the trill and where each fingering, false or natural, should be used. While the musical result may differ, the physical execution of these two techniques is the same.

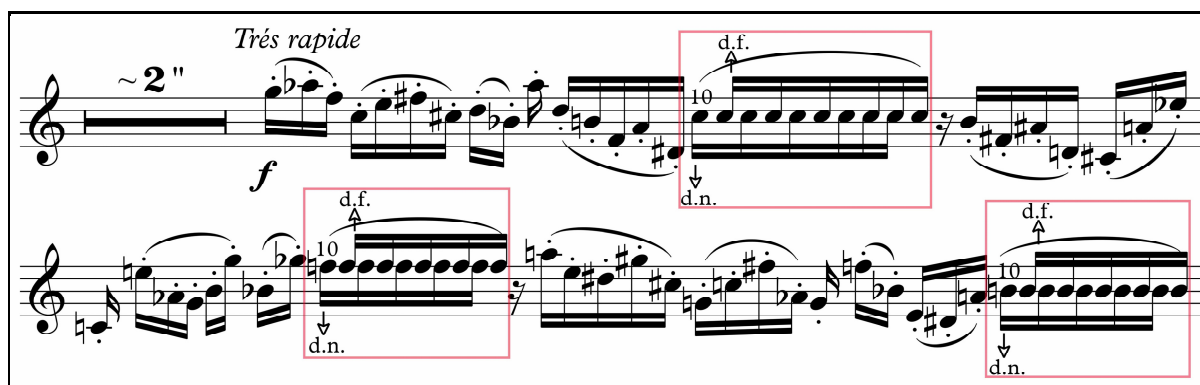
An example of a contest work that employs a timbral trill is Georges Couroupos *Hippos*, composed for the 1973 cornet *concours*. Couroupos makes a distinction between

⁴⁷ Cherry, 'Extended Techniques in Trumpet Performance and Pedagogy', 78.

⁴⁸ *Ibid.*, 83.

flutter-tonguing and a timbral trill, using a specific notation for the latter, as can be seen in Example 3.20. This style of notation is unique to *Hippos* and does not appear in another contest work.

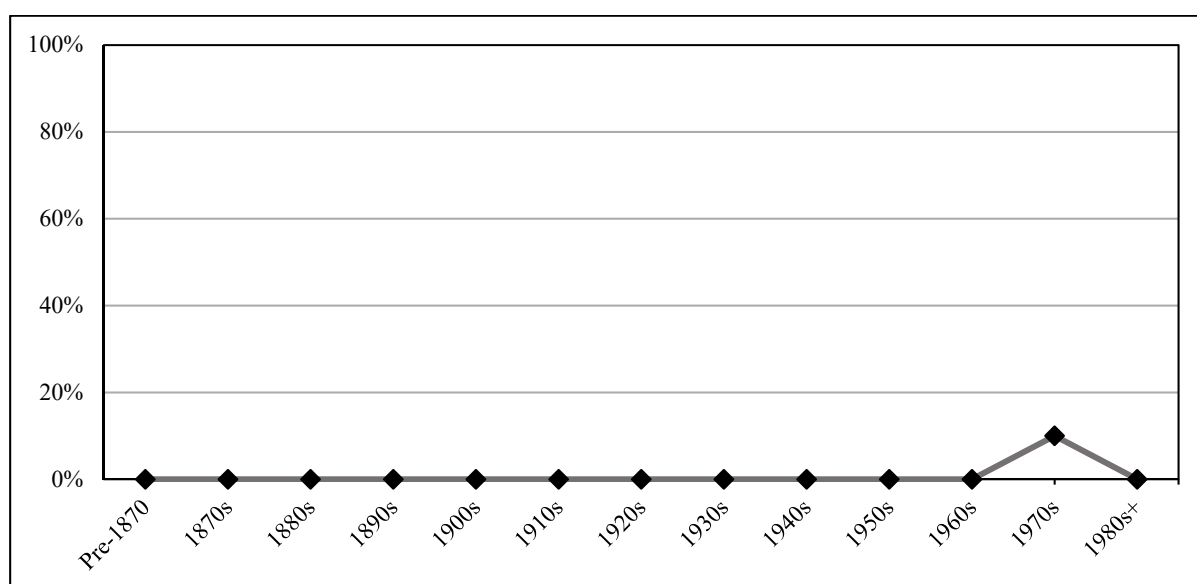
Example 3.20: Use of tremolos in Georges Couroupos' *Hippos* (1973)⁴⁹



Two composers wrote works where the mouthpiece is removed from the instrument and played by itself as an extended technique. This technique is more commonly known as mouthpiece buzzing. While playing the mouthpiece has been extensively used as a pedagogical tool, it is exceedingly rare in musical pieces. Both works employing mouthpiece buzzing were composed in the 1970s, comprising 10 percent of the contest works for that decade, as shown in Figure 3.15. The first composer to include this technique was Couroupos, in *Hippos*. Shown in Example 3.21, the notation Couroupos uses looks like traditional notation with an altered treble clef; the cross through the clef indicates that the mouthpiece does not have to produce the notated pitches; moving in relation to the starting pitch is the desired result.

⁴⁹ Couroupos' *Hippos* is entry #65, on page 199 of the *catalogue raisonné*, Appendix I.

Figure 3.15: Percentage of contest works containing mouthpiece buzzing by decade



Example 3.21: Use of mouthpiece buzzing in Georges Couroupos' *Hippos* (1973)⁵⁰

19 enlever l'embouchure de l'instrument
et jouer avec elle ce qui suit
remove the mouthpiece from the
instrument and play as follows
mp

21 *piu mosso*
(plus haut)
mf

The second composer to feature mouthpiece buzzing in a contest work was Claude Pichaureau, in his work for the 1976 cornet *concours*, *Ipoméa*. The notation in this work, displayed in Example 3.22, differs from Couroupos' by not using defined note heads, opting for lines indicating the relative pitch and markers for where the performer should tongue. Pichaureau combines playing the mouthpiece with using vibrato and flutter-tonguing. When playing the whole instrument, vibrato is easily produced with the lips or hand motion. When flutter-tonguing, the instrument assists in holding the pitch while the performer's tongue

⁵⁰ Couroupos' *Hippos* is entry #65, on page 199 of the *catalogue raisonné*, Appendix I.

flutters. When the instrument is removed, recognisable vibrato and flutter-tonguing become far more challenging to produce.

Example 3.22: Use of mouthpiece buzzing in Claude Pichaureau's *Ipoméa* (1976)⁵¹

The musical score for Example 3.22 is written for a brass instrument, likely a trumpet. It consists of two systems of staves. The first system has a treble clef staff with the instruction "Embouchure seule" (Mouthpiece only) and a bass clef staff. The treble staff features a wavy line indicating vibrato, with dynamics *f*, *p*, *pp*, and *f*. The bass staff has notes with dynamics *mf*, *ff*, *f* (marked *molto*), *mf*, and *f* (marked *molto*). The second system also has a treble and bass staff. The treble staff includes a glissando (gliss.) and a tenuto mark, with dynamics *mf* and *mf*. The bass staff has notes with dynamics *mf*, *ff*, *mf*, and *ff*. The score includes various articulations and dynamic markings throughout.

Use of Mutes

Mutes for brass instruments, contrary to the purpose implied by their title, are employed to modify the timbre of the instrument, rather than simply reducing the amplitude of the sound. Indeed, a straight-muted trumpet or cornet can sound as loud as an open instrument.⁵² Among the corpus of contest works, the use of mutes is exclusive to the twentieth century. This is particularly interesting given that the first composer known to have written music for muted trumpets was Monteverdi in his opera *L'Orfeo*, composed in 1607.⁵³ Among the contest works, four types of mutes appear, listed in decreasing order of frequency: straight mutes (*sourdine*,

⁵¹ Pichaureau's *Ipoméa* is entry #157, on page 284 of the *catalogue raisonné*, Appendix I.

⁵² William Russo, *Jazz Composition and Orchestration* (Chicago; London: University of Chicago Press, 1996), 566.

⁵³ James Murray Barbour, *Trumpets, Horns and Music* (East Lansing, MI: Michigan State University Press, 1964), 1; John Wallace, *The Trumpet* (New Haven: Yale University Press, 2011), 53.

sourdine seche), cup mutes (*sourdine bol*, *sourdine Robinson*), harmon mutes (*sourdine wa-wa*, *sourdine harmon*), and the plunger (*sourdine plunger*).

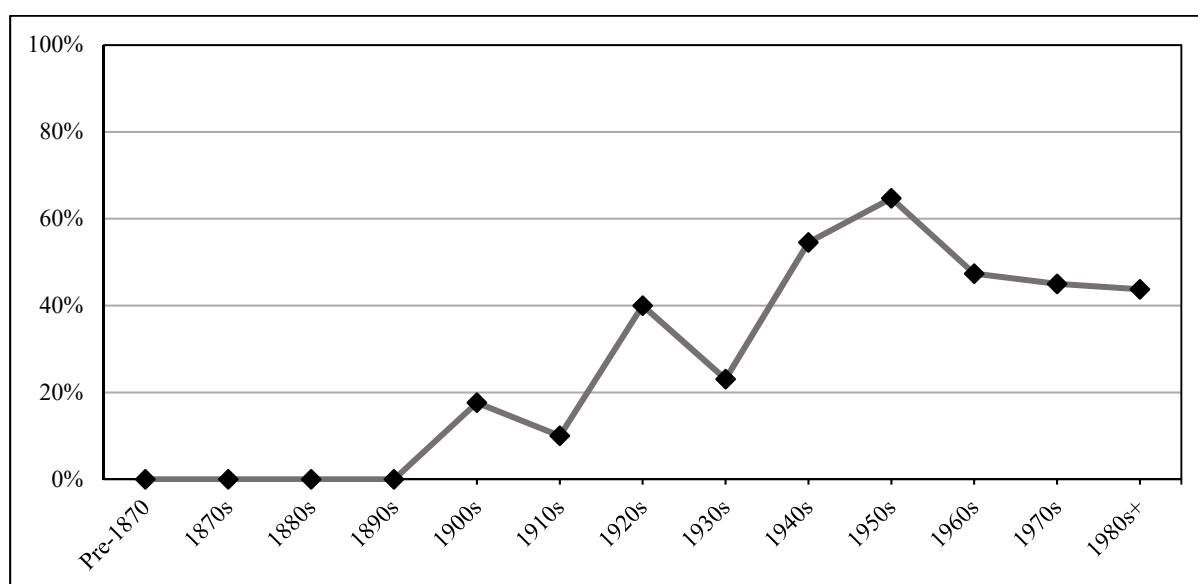
Straight mutes are the most common mute used in contest works by a significant margin. The first composers to write contest works requiring the use of a straight mute was Alexandre Georges, in *Légende de l'Armor*, and Alexandre Luigini, in *Caprice*. These pieces were respectively written for the trumpet and cornet *concours* of 1904; Georges' work was subsequently chosen as the piece for the trumpet *concours* of 1937 and the cornet *concours* of 1950. After the first appearance of the straight mute in a contest work, its use became commonplace, appearing in 43 percent of the pieces composed after 1904. The final work in which the performer needs a straight mute was Jean-Paul Holstein's *Prelude en Camaïeu*, composed for the 1995 trumpet *concours*.

Figure 3.16: Photograph of a straight mute⁵⁴



⁵⁴ *Jo-Ral Trumpet Straight Mute TPT1A* Digital image, Jo-Ral Mutes, accessed 3 November 2017, <http://jo-ral.com/wp-content/uploads/2015/10/joral-trumpet-straight-mute-tpt1a-1.jpg.g>.

Figure 3.17: Percentage of contest works using straight mutes by decade



A conventional example of the use of the straight mute appears in *Concerto pour trompette*, composed for the 1956 *concours* by Charles Chaynes. This work uses both straight and cup mutes; the focus here will be on the first movement, where the straight mute is used to create both a covered sound as well as a bright, biting timbre. Example 3.23 shows the muted trumpet beginning in the middle register, at a *mezzo-piano* dynamic. The resulting effect is a more subdued and nasal tone than if the trumpet were open. Later in the excerpt, in measures eleven and twelve, the trumpet has increased in dynamic to *forte* and is now playing higher in its range. The sound here is much louder, with a significant increase in higher harmonics. This causes articulations to sound more defined and for the trumpet to sound more piercing. These contrasting effects on the sound of the instrument serve to extend the tonal palette of the instrument beyond what the instrument can do alone.

Example 3.23: Use of a straight mute in Charles Chaynes' *Concerto pour Trompette* (1956)⁵⁵

The cup mute appears less frequently among the contest works than the straight mute, with only 17 percent of the works after 1904 calling for its use. In the score, French composers use the term '*sourdine bol*' to instruct the performer to use a cup mute. However, some composers indicate a specific brand of cup mute to be used. In this case, performers will see the words '*sourdine Robinson*' or '*sourdine Rob.*' This refers to the Ray Robinson brand, pictured in Figure 3.18: the cup of the mute is painted white and is lined with felt, while the cone of the mute is painted black. This brand of mute was commonly used by jazz trumpet players, as it exhibits a distinct sound that stylistically fits the idiom. The desire for this type of mute can be attributed to the influence of jazz music on twentieth-century French composers.⁵⁶ While a straight mute may not decrease the volume of the instrument's sound, the cup mute completely covers the bell, decreasing the amplitude of the sound in addition to changing the timbre. The first appearance of a cup mute in a contest work was in *Incantation, Thrène et Danse*, composed by Arthur Desenclos for the 1953 cornet *concours*. In this work, the entire second movement is played with a cup mute, and the composer specifically called for the use of a Robinson mute.

⁵⁵ Chaynes' *Concerto* is entry #57, on page 191 of the *catalogue raisonné*, Appendix I. For recordings of this work, see Appendix II, entry #19, on page 362

⁵⁶ Schmid, 'An Analysis of Elements of Jazz Style in Contemporary French Trumpet Literature', 47.

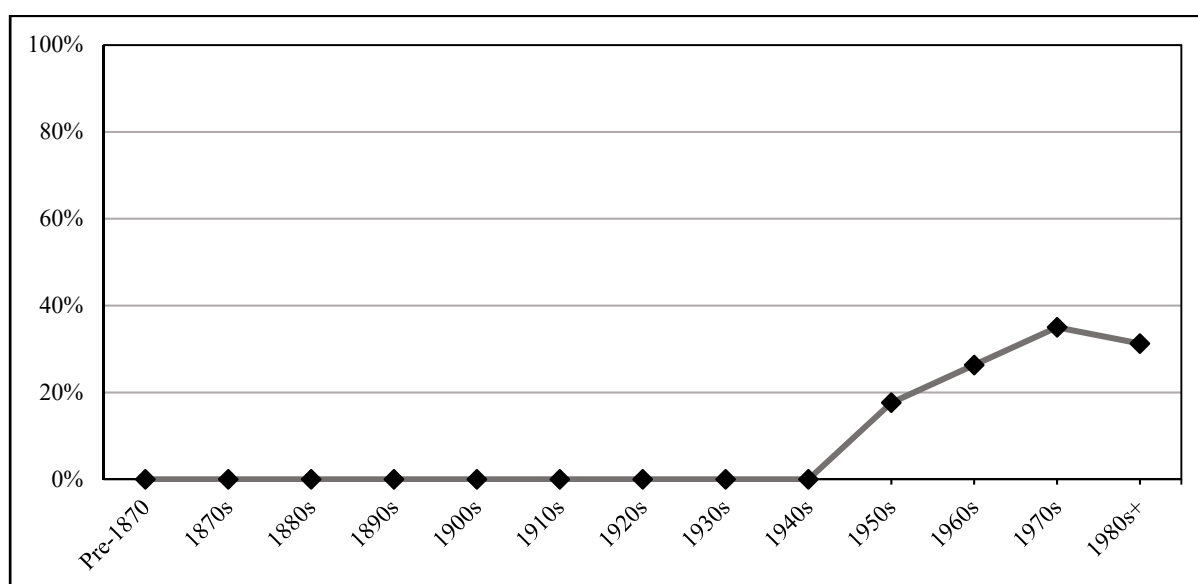
Figure 3.18: Photograph of a Ray Robinson cup mute⁵⁷



The last contest work to call for the use of a cup mute was Claude Ballif's composition for the 1987 trumpet *concours*, *Solfeggietto, Op. 36, No. 14*. While the amount of time between the first work using a cup mute and the last is relatively short in comparison to the whole corpus, works calling for the use of a cup mute are common between these dates, appearing in nearly 30 percent of the works composed in this period. Figure 3.19 shows the trend of contest works using cup mutes. In the 1950s, nearly 20 percent of the contest works composed used a cup mute, and this trend continued upward until the 1980s.

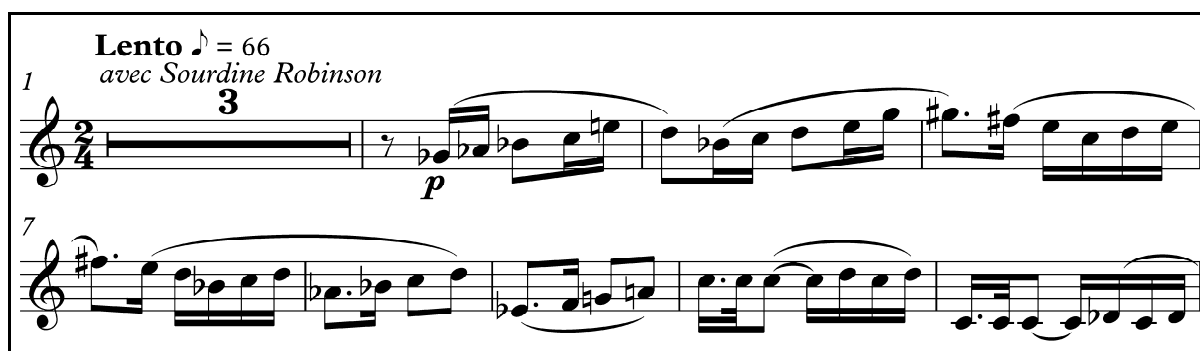
⁵⁷ Ingram, *1930s Ray Robinson Cup Mute, Restored for Trent Austin* Digital image, Mute Meister, accessed 3 November 2017, <http://www.mutemeister.com/mutes/gallery/35-RRcup-Austin-FullFront-500.jpg>.

Figure 3.19: Percentage of contest works using cup mutes by decade



Georges Dandelot's *Sonatine*, composed for the 1961 trumpet *concours*, uses a Robinson cup mute for the entire second movement of the piece, like Desenclos' *Incantation*, *Thrène et Danse*. The first movement of *Sonatine* is in a shortened form of a Type-3 sonata and features technically-challenging melodies with wide leaps, near constant streams of semiquavers, and the use of a wide pitch range from G $\flat$ 3 to C6, in addition to minimal rest. The second movement is slow and lyrical; an excerpt of this movement is shown in Example 3.24. The final movement returns to virtuoso display through the use of technically demanding material. The second movement is marked *Lento* and begins at a *piano* dynamic level. The piece grows dynamically through the middle of the movement, before diminishing to *pianissimo* toward the end. The aim of using the mute in the second movement is to increase the timbral contrast in relation to the first and third movements. Even at the loudest and highest pitch part of the movement, the sound would be significantly different from that of an unmuted instrument in these sections and the sound produced in the louder and more technically challenging first and third movements.

Example 3.24: Use of the cup mute in Georges Dandelot's *Sonatine* (1961)⁵⁸



Like the Robinson cup mute, the Harmon mute appears in the corpus as the result of influence from jazz music on French composers.⁵⁹ The mute was originally used in jazz bands and by jazz soloists to create a dramatically different and unique timbre on the trumpet. The Harmon mute has two pieces: the mute itself, and a ‘stem,’ a hemispherical bell attached to a tube that slides inside the mute. A fully assembled Harmon mute can be seen in Figure 3.20. With the stem out, the mute causes a trumpet or cornet to produce a distinct buzzing sound, consistent across the entire range of the instrument. With the stem in, this buzzing sound becomes more focused and vocal in quality; the stem also allows the performer to produce ‘wa’ effects by opening and closing the end with the performer’s hand. The first work that calls for a Harmon mute was Gaston Brenta’s work for the 1958 cornet *concours*, *Concertino*. The final work to feature the use of the Harmon mute was Graciane Finzi’s *Mémoire d'un rêve*, composed for the trumpet *concours* of 2000. As shown in Figure 3.21, the Harmon mute experienced its greatest level of use after 1970. However, it was only used in a total of eight works.

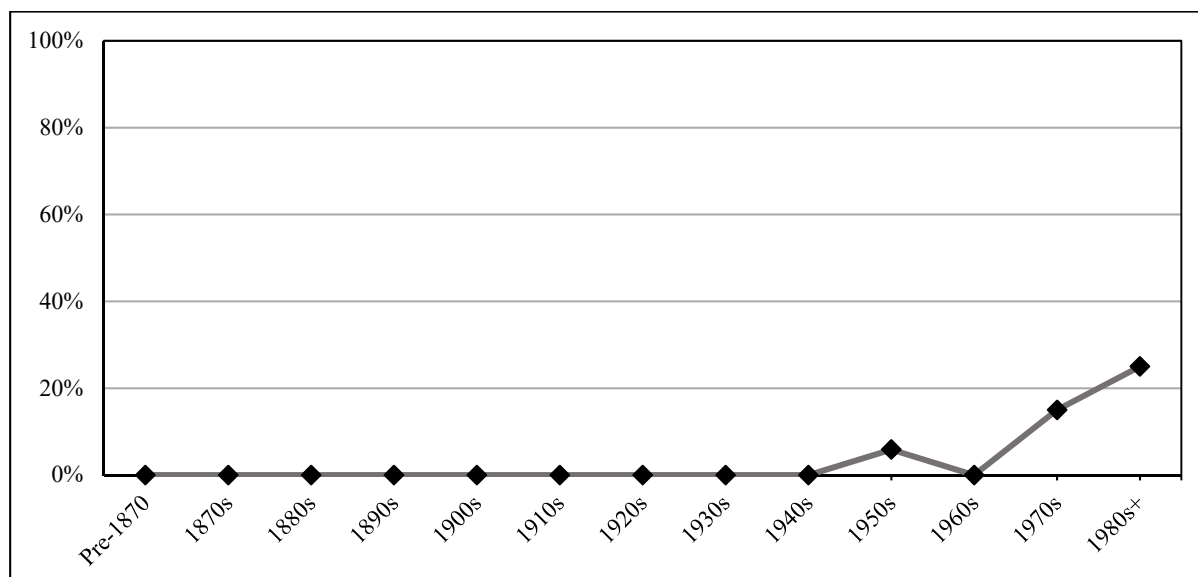
⁵⁸ Dandelot's *Sonatine* is entry #69, on page 203 of the *catalogue raisonné*, Appendix I.

⁵⁹ Schmid, ‘An Analysis of Elements of Jazz Style in Contemporary French Trumpet Literature’, 54–55.

Figure 3.20: Photograph of a Harmon mute with stem partially inserted⁶⁰



Figure 3.21: Percentage of contest works using harmon mutes by decade



One example of how the Harmon mute was used was in Pierre-Yves Level's 1985 work *Les Gêmeaux*. Level's piece is interesting in that the performer can choose to use either a harmon mute or another mute that appears due to the influence of jazz: the plunger, which can be seen in Figure 3.22. It is the only contest work to feature the plunger at all, and the only work where the performer is allowed to choose which type of mute to use. As shown in

⁶⁰ *Harmon Mute*, Digital image, Composition: Today, accessed 3 November 2017, http://www.compositiontoday.com/images/trumpet_Harmon_mute.jpg.

Example 3.25, the symbols ‘+’ and ‘o’ appear over the music to indicate whether the bell of the trumpet should be open or closed. This applies to the use of the plunger, and to the harmon mute when used with the stem. Depending on the speed at which the bell opens, certain effects can be produced. If the bell is opened slowly, a distinct ‘wa’ effect will result, and if the bell opens quickly, the sound quickly switches between timbres with no ‘wa’ effect.

Figure 3.22: Photograph of a plunger⁶¹



Example 3.25: Use of harmon mute or plunger in Pierre-Yves Level's *Les Gémeaux* (1985)⁶²

The musical score for trumpet and piano from Pierre-Yves Level's *Les Gémeaux* (1985) is shown. The trumpet part features plunger markings: 'Sourd.' with a circle and dot symbol. The piano part includes dynamics such as *pp*, *ff*, *mp*, and *f*. The score is divided into two systems. The first system contains three measures, and the second system contains a long measure followed by two shorter measures. The plunger markings indicate when the plunger should be used to mute the sound.

⁶¹ *Plunger Mute*, Digital image, Exercise Database for Trumpet Players, Teachers and Students, accessed 3 November 2017, http://trumpetexercises.wdfiles.com/local--files/en:mutes/plunger_mute.png.

⁶² Level's *Les Gémeaux* is entry #135, on page 265 of the *catalogue raisonné*, Appendix I. For recordings of this work, see Appendix II, entry #39, on page 375

By surveying the technical aspects of works in detail, this chapter has identified useful trends regarding instrumental technique. Together, the trends explored in this chapter can be used to separate the contest works into three separate eras: 1835 to 1903, 1904 to 1947, and 1948 to 2000. Each of these eras has a degree of homogeneity, particularly in terms of the musical style that was popular among composers and the level of instrumental technique required by the contest works. From 1835 to 1903, the musical roles of the trumpet and cornet were very much in development, and the instrumental technique reflects this: narrow pitch range, shorter and simpler instances of multiple-tonguing, no use of mutes or extended techniques, and a heavier use of ornamentation. From 1903 to 1947, the musical roles were more developed, and instrumental technique changed accordingly: wider pitch ranges, longer and more complex instances of multiple-tonguing, increasing use of mutes, and less ornamentation. Finally, from 1948 to 2000, the musical roles of the trumpet and cornet were fully developed and the instrumental technique of students and performers had improved dramatically, to the point where composers were able to write for these instruments with relatively few limits. In this era, the pitch range is the widest and all modes of multiple-tonguing are common. In addition, the use of mutes is commonplace, and an increased use of extended techniques is seen. Knowledge of these eras provides a point of reference for teachers, students, and performers to select repertoire that may be of interest with regard to these specific techniques.

Conclusion

The aim of this study was to provide performers, teachers, and students greater access to the contest works for trumpet and cornet from the Paris *Conservatoire*, enabling greater diversity in repertoire choices for trumpet and cornet. Using the data put forth in chapters two and three, and the *catalogue raisonné* in Appendix I, the unfamiliar works from the corpus can now be considered for teaching, learning, or performance, even in the initial absence of a score or a recording.

Through the creation of the catalogue, it became clear that these works could be grouped according to their form and genre. After defining the criteria for these groups, trends within individual categories were discovered and defined, and works that exemplified these trends were presented. In addition to the example works, pieces that fell outside this trend were identified and their differences from the trend were explored. The corpus was also considered through different aspects of instrumental technique, specifically regarding multiple-tonguing, pitch range, extended techniques, the use of mutes, and ornamentation. While the works exhibiting these techniques defy any attempt at placing them in general groups, as with form and genre, technical trends were apparent nonetheless; these trends were defined in terms of each parameter's frequency of appearance.

From the process of classifying works by form or genre, nine groups became clearly apparent. These include works in different forms, such as binary, ternary, and *sonatines*, as well as different genres, like variation works, *concertos*, *concertinos*, suites, and improvisatory works. Some of these types, such as variation works, appear throughout the corpus, with subtle changes from 1835 to 2000. Other groups appear in a narrower range of time; this is the case with binary form, where pieces of this nature did not start to be composed until nearly the twentieth century. For the educator, student, and performer, knowledge of these trends has

implications for the act of choosing literature, as it assists in finding unfamiliar works that have a level of similarity to works that are known. Additionally, if a certain musical style of work is desired, perhaps in a different form, an individual could use this information to identify a work of that nature.

Knowledge of general eras and the trends surrounding the technical aspects covered in chapter three will assist performers in the selection of repertoire by providing a framework that can identify unfamiliar works that may be interesting to the performer and by providing historical context with which works can be compared when doing research. Those looking for more challenging works will use these defined trends to identify periods of time that will have produced suitable works; alternatively, those looking for more accessible works can do the same. The trends of instrumental technique also serve as a contextual guide for works in a performer's possession, again by providing a rough metric for works in a similar period.

The progressive differences between eras can be particularly useful for educators in the teaching of students, both in terms of teaching the history of solo literature for the trumpet and cornet, and with regard to the nurture of instrumental technique of students. In the former case, teachers could lead their students progressively through the corpus, both by providing them as examples in their teaching and by having students perform them. In the latter case, teachers now have a resource from which literature appropriate to the student's level can be selected. A majority of contest works in the first era and a significant number of pieces in the second era, are accessible to a wide range of students. This would be in direct contrast to a common occurrence in instrumental teaching: assigning works that are beyond the technical ability of students due to their level of popularity.

While this research has been undertaken with the idea of accuracy and comprehensiveness in mind, there are limitations to this project. The manner in which the works have been grouped is not a taxonomy; rather, a general grouping due to similarities of

structure or genre. The main limitation here was the number of pieces to be categorised; thus, details that were relevant to this study but highly time consuming to review in great detail, such as the harmonic features of works in relation to their form, were omitted. Future researchers may choose a single group of works on which to do a complete taxonomy or do a deeper analysis of works from a narrower range of time.

There are additional avenues of future research regarding the corpus that are viable. There are multiple cases in which the exact contest works could not be identified due to being referred to by a generic or ambiguous title. Finding the exact names of these works will take a serious amount of time and effort as there is currently insufficient documentation from which to ascertain the actual titles. These works all appear in the nineteenth century, during the tenures of Dauverné and Arban. As the trumpet and cornet lack repertoire from this period, tracking down every work may be worth the effort. In addition, unfamiliar works could be the subject of future performance guides as an in-depth look at each piece; combined with a recording, these investigations could provide enough information for many works to be included in the popular repertoire. The seemingly coincidental appearance of three works in ABABA ternary form in the 1900s, all of which refer to '*légende*' in their titles, would be an ideal avenue for further exploration, particularly for those with French-language skills and a desire to connect music with other forms of art or philosophy. Finally, some works in the nineteenth century were composed for instruments that are no longer commonly used, such as Cornet in A, Trumpet in F, and others. Updated transpositions for these works could be a viable research output.

With this dissertation, I hope to open more opportunities for greater diversity in repertoire choices by providing the data I have collected on corpus of contest works for trumpet and cornet from the Paris *Conservatoire*, as well as contributing methods for finding unknown

works within this large group. It is my hope that performers will find new pieces that inspire them, and that teachers uncover a wider range of repertoires that fits the needs of their students.

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Appendix I

A Catalogue Raisonné of Extant Trumpet and Cornet Works of the Concours of the Paris Conservatoire, 1835-2000

This appendix is the result of research undertaken in support of the performative and analytical aspects of this study. It includes entries for all extant contest works for trumpet and cornet from the Paris *Conservatoire*. In the event a work could not be identified or located, the available data on the composer, title, and presumed location has been summarised to aid future researchers. The document is organized by composer and the first date the work was used for the *concours*. There are two indices to aid the reader: the first is alphabetical by composer and work title, and the second is chronological by the date of each *concours*.

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1

Title: *Morceau de Concours, Op. 57*

Composer: Alary, Georges

Instrumentation: Trumpet in C and Piano

Composition Date: 1900

Concours Date(s): 1900, 1925

Edition: Cundy-Bettoney

Other Editions: Alphonse Leduc, A-R Editions, Carl Fischer, Rubank

Inscription: N/A

Method of Access: University of Melbourne Library

Number of Recordings: N/A

Commentary:

Georges Alary composed *Morceau de Concours* for the trumpet *concours* of 1900. It is in binary form. The first section, *Andante non lento*, begins in 3/4 metre with fanfare motives complemented by scales of quavers and dotted-quaver/semiquavers. The energy increases as the section continues, and a return of the opening fanfare brings the section to a close. The second section, *Allegro energico*, features a new fanfare theme with contrasting sequences of quaver triplets and *cantabile* melodies. A restatement of the opening fanfares concludes the *Allegro energico*. The following section is the work's finale, featuring scale figures of quaver triplets. As the conclusion nears, these quaver triplets become more arpeggiated and fanfare-like, culminating in a broad and triumphant final cadence. *Morceau de Concours* is five minutes in duration, allows the performer a generous amount of rest, and features a pitch range of G3 to B♭5. There are no ornaments, use of mutes, or extended techniques. One passage requires sustained double-tonguing; depending on the desired tempo for the second section, performers may also use scalar and intervallic triple-tonguing.

2

Title: *Deuxième Grand Solo de Cornet à Pistons Si♭*

Composer: Arban, Joseph Jean-Baptiste Laurent

Instrumentation: Cornet in B♭ and Piano

Composition Date: 1869 or before

Concours Date(s): 1869, 1874

Edition: Alphonse Leduc, 1889

Other Editions: Alphonse Leduc, 1923 (edited by Alexandre-Sylvain Petit)

Inscription: ‘A Monsieur Jean de SCHISCHKIN’

Method of Access: *Bibliothèque Nationale de France* via *Gallica*

Number of Recordings: 2 (see Appendix II, entry #1, page 354)

Commentary:

Jean-Baptiste Arban selected *Deuxième Grand Solo* for the first cornet *concours* in 1869. During his first tenure at the *Conservatoire* from 1869 to 1874, Arban selected works for the *concours* that he had composed for his personal use as a soloist. Thus, the composition date for this work is unclear. Like many of Arban’s compositions for cornet, *Deuxième Grand Solo* is a theme with variations. The introduction, *Allegro moderato*, begins with broad *cantabile* melodies with short interwoven technical passages. This introduction is a clear opportunity for the performer to show their quality of tone, musicality and technical abilities. On occasion, the melody is ornamented with turns, and the section finishes with a *cadenza* featuring a scalar passage, a trill, and a turn. A short piano interlude functions as a transition from the introduction to the theme. The melody of the theme is an interplay between scalar passages and broken arpeggios, ornamented with trills and *acciaccaturas*. The first variation sets the theme in florid semiquavers. Depending on the chosen tempo, the performer may have use scalar and intervallic double-tonguing. The second variation is in the parallel minor, marked *Andante*. This variation is lyrical and ornamented with *acciaccaturas*, and concludes with a *cadenza* features wide descending intervals and a trill. The *Finale* is fast and technically challenging; triple-tonguing is required throughout. The melodic passages feature sustained and scalar triple-tongued figures, with some usage of intervallic triple-tonguing. This variation will test the breath control of many performers: there is only one rest of notable duration; a return to the beginning (*dal segno*) and coda extend the variation's length. The duration is seven and a half minutes, and the pitch range is from A3 to G5. There is no use of mutes or extended techniques. Performers will use all types of multiple-tonguing, except sustained double-tonguing.

3

Title: *Caprice et Variations pour Cornet à Pistons et Piano*

Composer: Arban, Joseph Jean-Baptiste Laurent

Instrumentation: Cornet in B♭ and Piano

Composition Date: 1870 or before

Concours Date(s): 1870

Edition: Alphonse Leduc, 1923 (edited by Alexandre-Sylvain Petit)

Other Editions: Alphonse Leduc (1949), Bote et Bock, Carl Fischer, J.W. Pepper

Inscription: N/A

Method of Access: *Bibliothèque Nationale de France*

Number of Recordings: 2 (see Appendix II, entry #2, page 354)

Commentary:

Jean-Baptiste Arban selected *Caprice et Variations* for the cornet *concours* of 1870. It is unclear when Arban composed this work as he often chose works that he had composed and previously performed. Like many of his works for cornet, it is a theme and variations. The introduction, *Andante*, is in 6/8 metre. The melody is lyrical, with occasional *acciaccaturas* as ornamentation. Fast melodic figures are incorporated as contrasting material, allowing the performer to display their technical skill. Depending on tempo, some of these passages may require scalar and intervallic double-tonguing. A piano interlude transitions the work to the theme, *Andante moderato*, which is in 4/4 metre. The theme is *cantabile*; changes to the flow of time by multiple *ritardandi* and a *fermata* provide a narrative feel. The theme later becomes more challenging with the inclusion of semiquaver figures, *acciaccaturas* and turns. The first variation is devoted to triplet rhythms, with the theme in triplet scales and broken arpeggios. Variances in articulation, especially slurs, provide diversity in phrasing and rhythmic feel. The second variation features a version of the theme in constant semiquavers. Like the first variation, the melodic figures are scales and broken arpeggios. The final variation returns to triplets, now in semiquavers. Here the performer will use triple-tonguing of all forms, particularly sustained and scalar. The final variation is likely to test the performer's endurance: brief rests provide little relief due to a repeat and a coda. *Caprice et Variations* features a manageable pitch range, from F3 to F5. Performers will use scalar and intervallic double-tonguing, as well as sustained and scalar triple-tonguing. *Acciaccaturas* and trills are both used, and there is no use of mutes or extended techniques. The total duration of the piece is seven minutes and forty-five seconds.

4

Title: *Deuxième Fantaisie Brillante pour Cornet à Pistons et Piano*

Composer: Arban, Joseph Jean-Baptiste Laurent

Instrumentation: Cornet in B $\flat$ and Piano

Composition Date: 1872 or before

Concours Date(s): 1872

Edition: Alphonse Leduc, 1923 (edited by Alexandre-Sylvain Petit)

Other Editions: Alphonse Leduc (~1870)

Inscription: ‘A Monsieur Le Général Mellinet’

Method of Access: *Bibliothèque Nationale de France*

Number of Recordings: N/A

Commentary:

Jean-Baptiste Arban selected *Deuxième Fantaisie Brillante* for the cornet *concours* of 1872. While the title implies an improvisatory-style composition, it is a theme and variations; however, there is only one variation of the work's theme. The introduction's melody features held tones contrasted with semiquaver figures that lead into a passage of demisemiquaver scale figures. The section concludes with a short *cadenza*. The theme features a lyrical melody ornamented with *acciaccaturas* and turns. The third section, *Variation*, maintains the melodic outline of the theme in semiquavers, featuring scales, broken arpeggios, and interval sequences. The fourth section, *Andante*, is not a variation on the work's theme; it is expressive and lyrical with a stately feel, concluding with a short *cadenza*. The finale of the work is a fast waltz; the melody features acrobatic quaver triplets in various articulations, requiring the use of sustained, scalar, and intervallic triple-tonguing. Due to a lack of rests, the finale will challenge a performer's breath control. *Deuxième Fantaisie Brillante* is nine minutes in duration. Both the theme and variation are marked with repeat signs which may be taken at the performer's leisure. The relatively long duration, repeated sections, and few rests all contribute to a work that will test the endurance of many performers. The pitch range of the work is from G3 to G5. *Acciaccaturas* and turns are both prevalent. There is no use of mutes or extended techniques. Sustained, scalar, and intervallic triple-tonguing are all used. Depending on the tempo chosen for the variation, all types of double-tonguing may also be necessary.

5

Title: *Air Varié sur un Air Suisse*

Composer: Boehm, Theobald; arranged by Joseph Jean-Baptiste Laurent Arban

Instrumentation: Cornet in A and Piano

Composition Date: 1862 (date on score) or before

Concours Date(s): 1873

Edition: Aulagnier

Other Editions: Carl Fischer, Costallat, Cundy Bettoney

Inscription: N/A

Method of Access: *Bibliothèque Nationale de France*

Number of Recordings: 4 (see Appendix II, entry #10, page 359)

Commentary:

Some publications, notably those by Carl Fischer, label this work as being composed by Jean-Baptiste Arban. However, the original work was composed by Theobald Boehm. Arban later arranged it for his own performance purposes; the *Bibliothèque Nationale de France* holds a manuscript for his arrangement for cornet and orchestra. He would later select it for the 1873 cornet *concours*. For the commentary on this work, see entry #31, page 168.

6

Title: *Deuxième Solo*

Composer: Arban, Joseph Jean-Baptiste Laurent

Instrumentation: Cornet

Composition Date: Unknown

Concours Date(s): 1874

Edition: N/A

Other Editions: N/A

Inscription: N/A

Method of Access: N/A

Number of Recordings: N/A

Commentary:

The exact contest piece for this year is unclear. Constant Pierre, R. Dale Olson, M. Gillian MacKay, Frank Romero, and the periodical *Le Ménestrel* list ‘*Deuxième solo*’ by Arban as the cornet work for the 1874 *concours*. There is no record of Arban composing a work with this title, though there is a work titled ‘*Deuxième Grand Solo*’, used for the cornet *concours* in 1869. Upon further review, it was evident that the reporting on the contest works in the 9 August 1874 edition of *Le Ménestrel* used a generic title for each instrument’s work. This became clear when cross-referenced with other sources covering the contest works of this year. Given this, it is probable that this listing is a generic reference to ‘*Deuxième Grand Solo*’. For the commentary on this work, see entry #2, page 142. While unlikely, it remains possible that it is a reference to another work by Arban that could not be found.

Title: *Fantaisie sur Actéon*

Composer: Tulou, Jean-Louis; arranged for cornet by Joseph Jean-Baptiste Laurent Arban

Instrumentation: Cornet in A and Piano

Composition Date: 1862 (date on score) or before

Concours Date(s): 1881

Edition: Brandus et Dufour

Other Editions: Carl Fischer

Inscription: N/A

Method of Access: *Bibliothèque Nationale de France*

Number of Recordings: 3 (see Appendix II, entry #60, page 385)

Commentary:

Some publications, notably those by Carl Fischer, label this work as being composed by Jean-Baptiste Arban. However, the original work was composed by Jean-Louis Tulou for flute; Arban then arranged it for his own performance purposes. Given the date on the score, it is likely that Arban arranged the work for his own performance purposes; he would later select it for the 1881 *cornet concours*. For the complete commentary on this work, see entry #181, page 307.

Title: *Fantaisie Brillante sur Zampa pour Cornet à Pistons et Piano*

Composer: Arban, Joseph Jean-Baptiste Laurent

Instrumentation: Cornet in A and Piano

Composition Date: 1882 (date on score) or before

Concours Date(s): 1882

Edition: Gérard

Other Editions: Billaudot

Inscription: 'Morceau de Concours de 1882'

Method of Access: *Bibliothèque Nationale de France*

Number of Recordings: N/A

Commentary:

Jean-Baptiste Arban selected *Fantaisie Brillante sur Zampa* for the 1882 cornet *concours*. While the title suggests the work was composed in an improvisatory style, it is

actually a theme and variations, though only one section is a variation of the theme. The *Moderato* and *Finale* are still based upon the source *opéra comique* by Ferdinand Hérold, titled *Zampa, ou la fiancée de marbre* ('Zampa, or the Marble Bride'). The introduction is marked *Allegro vivace* and begins quietly, growing into the *cadenza*. The melodies are lyrical and lead into extended passages of intervallic and scalar semiquavers. The theme, *Moderato avec élégance*, is playful and features quaver arpeggios and quaver-semiquaver fanfare figures. The variation features demisemiquaver scales, arpeggios, and intervallic sequences, using all types of double-tonguing: sustained, scalar and intervallic. The following section, *Moderato*, is not a variation; the melody features quaver scales and arpeggio figures in 2/2 metre. The *Finale* features quaver triplets, using arpeggiated and scalar triple-tonguing. The piece concludes with a broad fanfare. The lack of rests in the finale will test the breath control of performers. All types of multiple-tonguing are required. Trills and *acciaccaturas* are both used, though there is no use of mutes or extended techniques. The duration of the piece is six and a half minutes, with a pitch range of F3 to G5.

9

Title: *Variations Brillantes sur un Thème de Mercadante*

Composer: Tulou, Jean-Louis; arranged for cornet by Joseph Jean-Baptiste Laurent Arban

Instrumentation: Cornet in B♭ and Piano

Composition Date: 1883 (date on score) or before

Concours Date(s): 1883

Edition: Gérard

Other Editions: Alphonse Leduc, Molenaar, Musicus

Inscription: N/A

Method of Access: *Bibliothèque Nationale de France*

Number of Recordings: N/A

Commentary:

Some publications, notably those by Carl Fischer, label this work as being composed by Jean-Baptiste Arban. However, the original work was composed by Jean-Louis Tulou for flute; Arban later arranged it for cornet, selecting it for the 1883 *cornet concours*. For the complete commentary on this work, see entry #182, page 308.

Title: *Premier Suite d'Études*

Composer: Arban, Joseph Jean-Baptiste Laurent

Instrumentation: Cornet

Composition Date: Unknown

Concours Date(s): 1884

Edition: N/A

Other Editions: N/A

Inscription: N/A

Method of Access: N/A

Number of Recordings: N/A

Commentary:

Research published by Constant Pierre, R. Dale Olson, M. Gillian MacKay, and the periodical *Le Ménestrel* list *Suite d'études* as the cornet contest work for 1884. Frank Romero's dissertation lists *Premier Suite d'études*. It is likely that Arban selected the *études* for 1884 from a set of twelve, *Série d'Études d'Exécution et de Style*, published by Chaimbaud in *Enseignement du Cornet-Arban* in 1884. It is unlikely that all twelve *études* were used for the *concours*, as Arban's later suites in 1887 and 1888 both feature three *études*; it is then presumable that Arban selected three for the 1884 *concours*. However, it is not clear which *études* were selected. As the exact *études* could not be identified, they are not analysed here. These twelve *études* should be of interest to any serious student or performer of the trumpet or cornet, and they have recently been republished by Timothy Quinlan of qPress in *12 Studies for the Cornet-Arban* (2017).

Title: *Deuxième Suite d'Études*

Composer: Arban, Joseph Jean-Baptiste Laurent

Instrumentation: Cornet

Composition Date: Unknown

Concours Date(s): 1885

Edition: N/A

Other Editions: N/A

Inscription: N/A

Method of Access: N/A

Number of Recordings: N/A

Commentary:

Research published by Constant Pierre, R. Dale Olson, M. Gillian MacKay, and the periodical *Le Ménestrel* list *Suite d'études* as the cornet contest work for 1885. Frank Romero's dissertation lists *Deuxième Suite d'études*. It is likely that Arban selected the *études* for 1885 from two sets of twelve *études*. The first, *Série d'Études d'Exécution et de Style*, was published by Chaimbaud in *Enseignement du Cornet-Arban* in 1884. (This set is also referenced in entry #10.) The second set of *études* is an extension of the first twelve, entitled *Études d'Exécution et de Style – Deuxième Suite*. It also appears in *Enseignement du Cornet-Arban*, but this second set of *études* may not appear in all editions. The *Bibliothèque Nationale de France* has two copies of the book; one did not have the second suite. It is likely that Arban selected three *études* for the 1885 *concours*, as his later suites in 1887 and 1888 both feature three *études*. The exact *études* could not be identified, so they are not analysed here. These twenty-four *études* should be of interest to any serious student or performer of the trumpet or cornet. Timothy Quinlan of qPress has recently republished the first set in *12 Studies for the Cornet-Arban* (2017).

12

Title: *Troisième Suite d'Études*

Composer: Arban, Joseph Jean-Baptiste Laurent

Instrumentation: Cornet

Composition Date: Unknown

Concours Date(s): 1886

Edition: N/A

Other Editions: N/A

Inscription: N/A

Method of Access: N/A

Number of Recordings: N/A

Commentary:

Research published by Constant Pierre, R. Dale Olson, M. Gillian MacKay, and the periodical *Le Ménestrel* list the cornet contest work for 1886 as *Suite d'études*. Frank Romero's dissertation listed the piece as *Troisième Suite d'études*. Like the cornet *concours* of 1885, it is

likely that Arban selected the *études* for 1886 from two sets of twelve *études*. Chaimbaud published the first set, *Série d'Études d'Exécution et de Style*, in *Enseignement du Cornet-Arban*, in 1884. This set is also referenced in entries #10 and #11. The second set of *études*, also referenced in entry #11, is an extension of the first twelve, entitled *Études d'Exécution et de Style – Deuxième Suite*. It also appears in *Enseignement du Cornet-Arban*, but this second set of *études* may not appear in all editions. The *Bibliothèque Nationale de France* has two copies of the book; one did not have the second suite. Arban's later suites in 1887 and 1888 both feature three *études*. Thus, it is presumable that Arban selected three for the 1886 *concours*. However, the exact *études* could not be identified, so they are not analysed here. These twenty-four *études* should be of interest to any serious student or performer of the trumpet or cornet. Timothy Quinlan of qPress has recently republished the first set in *12 Studies for the Cornet-Arban* (2017).

13

Title: *Repertoire du Soloiste – Morceau de Concours du Conservatoire (1887)*

Composer: Arban, Joseph Jean-Baptiste Laurent

Instrumentation: Cornet in C

Composition Date: 1887

Concours Date(s): 1887

Edition: Chaimbaud

Other Editions: N/A

Inscription: N/A

Method of Access: *Bibliothèque Nationale de France*

Number of Recordings: N/A

Commentary:

Jean-Baptiste Arban composed the *études* within *Repertoire du Soloiste* for the cornet *concours* of 1887. They were intended to be performed on a cornet in C of Arban's design, which featured extra valves to correct intonation issues and extend the lower range. With minor modifications, performers can play these *études* on three-valve instruments. Of the five suites of *études* Arban ostensibly composed for the contests, only the final two suites, from 1887 and 1888, are extant. Researchers can access copies of both works at the *Bibliothèque Nationale de France* in Paris. The 1887 suite has three *études*: the first two are in ternary form, while the final *étude* is a minuet. The first *étude*, *Moderato*, features semiquaver scale figures followed

by a passage of dotted-quaver rhythms in the A sections. The B section, marked *Andantino*, is quiet and *cantabile* with interjections of semiquaver scales. The second *étude*, *Andante moderato*, features A sections of semiquaver scale passages, while the B section is *cantabile*, marked *con espressione*, and concludes with a short *cadenza*. The final *étude*, *Allegretto e leggiero*, is comprised of semiquaver and semiquaver triplet passages in the A sections. The B section features semiquaver interval sequences and arpeggios with semiquaver triplet scales. The final *étude* concludes with a coda of semiquaver scale figures. Depending on the desired tempo of these studies, scalar and intervallic double- and triple-tonguing may be necessary. With regard to ornaments, turns, *acciaccaturas*, and trills are all used. There is no use of mutes or extended techniques. This suite is four and a half minutes in duration, and the pitch range is from E3 to G5. Aside from pauses between movements, there is little opportunity for the performer to rest. It is important to note that while no accompaniment for this suite of *études* could be found, there are some markings in the final *étude* suggesting an accompaniment may have existed at some point.

14

Title: *Repertoire du Soloiste – Morceau de Concours de l'année 1888*

Composer: Arban, Joseph Jean-Baptiste Laurent

Instrumentation: Cornet in C

Composition Date: 1888

Concours Date(s): 1888

Edition: Chaimbaud

Other Editions: N/A

Inscription: N/A

Method of Access: *Bibliothèque Nationale de France*

Number of Recordings: N/A

Commentary:

Jean-Baptiste Arban composed a second suite of *études* entitled *Repertoire du Soloiste* for the cornet *concours* of 1888. These *études* were intended for performance on a cornet in C of Arban's design, which featured extra valves to correct intonation issues and extend the lower range. Performers can play this suite on three-valve instruments without modification. Of the five suites of *études* Arban ostensibly composed for the contests, only the final two suites, from 1887 and 1888, are extant. Researchers can access copies of both works at the *Bibliothèque*

Nationale de France in Paris. The first *étude*, *Allegro*, features semiquaver scale and arpeggio figures, later moving to semiquaver triplet scales. The second *étude*, *Andantino*, begins *cantabile*. Interjections of semiquaver arpeggios and demisemiquaver scale sequences provide contrast, and the *étude* concludes with demisemiquaver scale passages. The final *étude* has three contrasting sections: *Polacca*, *Trio (Capriccioso)*, and a Coda (*Brillante*). The *Polacca* features semiquaver triplet scale figures, moving to scales and interval sequences of semiquavers. The *Trio* is comprised of semiquaver scale figures, with heavy use of *acciaccaturas*. The Coda concludes the *étude* with semiquaver triplet scales. Depending on the tempo chosen for the first *étude*, performers may need to use scalar and intervallic double-tonguing, as well as sustained and scalar triple-tonguing. Trills and *acciaccaturas* both appear. There is no use of mutes or extended techniques. This suite is six minutes in duration with a pitch range from F3 to A5. While the 1888 suite is challenging, it is more accessible to performers than the 1887 suite.

15

Title: *Morceau de Concours*

Composer: Arban, Joseph Jean-Baptiste Laurent

Instrumentation: Cornet

Composition Date: Unknown

Concours Date(s): 1889

Edition: N/A

Other Editions: N/A

Inscription: N/A

Method of Access: N/A

Number of Recordings: N/A

Commentary:

Le Ménestrel, Constant Pierre, R. Dale Olson, M. Gillian MacKay, and Frank Romero all list ‘*Morceau de Concours*’ by Arban as the cornet work for the *concours* of 1889. Arban had died in the months before this contest, and there is no existing piece under this title. *Morceau de Concours* is likely a generic reference to another of Arban's compositions, i.e., ‘Contest piece by Arban,’ as opposed to ‘*Contest Piece*,’ by Arban. This practice was common in the *concours* articles of *Le Ménestrel*. For example, the trumpet work listed for this year, *Morceau de Concours* by Dauverné, is also a generic reference. Thus, the cornet work for the

1889 *concours* likely has a proper title, however, the author could not find further information identifying which of Arban's compositions was selected for this year.

16

Title: *Concertstück pour Trompette et Piano*

Composer: Arrieu, Claude (Louise Marie Simon)

Instrumentation: Trumpet in C and Piano

Composition Date: 1969

Concours Date(s): 1969

Edition: Amphion

Other Editions: N/A

Inscription: 'Concours de Conservatoire National Supérieur de Paris (1969)'

Method of Access: University of Melbourne Library

Number of Recordings: N/A

Commentary:

Louise Marie Simon composed *Concertstück pour Trompette et Piano* for the trumpet *concours* of 1969, under the name Claude Arrieu, her *nom de plume*. The work is in binary form: the first section is in a slow 6/8 metre, marked *Lento*, and the second section is in a fast 4/4 metre, marked *Allegro Tempo Giusto*. The *Lento* begins with *cantabile* melodies, moving to figures of quick scales and large-interval leaps. The tempo increases and the melody becomes *scherzo*-like with increased syncopation, fewer slurs, more defined articulations, and faster rhythms. A reprise of the *cantabile* melody concludes the first section, and the *Allegro Tempo Giusto* follows. Here the melody features semiquaver fanfare figures and scale passages, contrasted by brief interjections of *cantabile* material. Acrobatic multiple-tongued figures serve as a technical challenge. *Concertstück* ends with a *cantabile* melody, with the performer using a cup mute. This work is seven minutes in duration and has a moderate amount of rest for the performer. Although the pitch range is from A3 to B5, *Concertstück* often ventures into the upper register. Performers will use all forms of multiple-tonguing. The intervallic triple-tonguing in the *Allegro Tempo Giusto* is particularly challenging. There is no use of extended techniques. *Acciacaturas* and trills are both used, and performers will need a cup mute for the end of the work.

Title: *Sonatine pour Cornet à Pistons et Piano*

Composer: Aubain, Jean

Instrumentation: Cornet in B $\flat$ and Piano

Composition Date: 1971

Concours Date(s): 1971

Edition: Éditions Choudens

Other Editions: C.F. Peters

Inscription: ‘à Roger DELMOTTE’; ‘Morceau de Concours du Conservatoire National Supérieur de Music de Paris’

Method of Access: University of Melbourne Library

Number of Recordings: 1 (see Appendix II, entry #3, page 354)

Commentary:

Jean Aubain composed *Sonatine pour Cornet à Pistons et Piano* for the 1971 cornet concours. ‘*Sonatine*’ is the French term for a small *sonata*. Although the distinction between the *sonatine* and *sonata* is not always clear in trumpet and cornet literature, Aubain's work is smaller in scale than *sonatas* for other instruments. The first and third movements are both in sonata-rondo form, while the second movement is in ternary form. The first movement often changes metre: 2/4, 4/4, 5/4, 7/8, 8/8, 9/8 and 11/8 are all used. The melody is marked *Allegro con brio*. It is declarative and *cantabile*, with moving quaver figures and interjections of short semiquaver scales. Each new section introduces technically-challenging material to contrast the opening theme. Some of these sections contain challenges to the performer's sense of rhythm and finger speed, while others are intervallically acrobatic. The first movement ends with a restatement of the opening melody, finishing on a B $\flat$ 5. The second movement is short, mixing quiet dotted-quaver/semiquaver rhythms with more dramatic *cantabile* motives. The final movement is fast and spirited, requiring control of delicate technical gestures like short semiquaver figures and *acciaccaturas* at quiet dynamics. This movement uses all types of double-tonguing: sustained, intervallic, and scalar. The middle of the movement features a calm *cantabile* passage and a restatement of the spirited primary theme. A fast section in 5/8 metre serves as a prelude to the finale, challenging the performer's sense of rhythm. The work ends with semiquavers ascending into the upper register in an abrupt *diminuendo*. The work is ten minutes in duration. Limited rest and frequent ventures into the upper register will test the performer's endurance. The pitch range is from A $\flat$ 3 to B $\flat$ 5. The first and third movements

remain in the middle and upper registers, while the second movement explores the low register. There is no use of mutes. Performers will use all types of double-tonguing. With regard to ornamentation, trills, *acciaccaturas*, and mordents are all used.

18

Title: *Pièce de Concours pour Cornet à Pistons en Sib et Piano*

Composer: Balay, Guillaume

Instrumentation: Cornet in B $\flat$ and Piano

Composition Date: 1913

Concours Date(s): 1913

Edition: Evette et Schaeffer

Other Editions: Alphonse Leduc, Rubank, Gamble Hinged, Masters Music, Remick, A-R Editions, Salabert, Evette et Schaeffer

Inscription: ‘*Concours du Conservatoire national de Musique de Paris*’

Method of Access: University of Melbourne Library

Number of Recordings: 1 (see Appendix II, entry #4, page 355)

Commentary:

Guillaume Balay composed *Pièce de Concours* for the cornet *concours* of 1913. The work is in binary form, preceded by an elegant introductory *cadenza*. The first section is slow, featuring a smooth *cantabile* melody complemented with occasional scale and arpeggio figures. After several statements of the *cantabile* theme, a short *cadenza* concludes the first section, and the second section is introduced by a long *fermata*, followed by an immediate change in tempo. This section is fast and features two themes: the first is arpeggiated semiquaver figures, while the second is comprised of scale figures of semiquavers and sextuplets. The finale blends the two secondary themes to create an energetic finish. *Pièce de Concours* is seven minutes in duration, with ample opportunities for the performer to rest. The pitch range is from G3 to G $\flat$ 5. Trills are the only ornament, and there is no use of no mutes or extended techniques. Challenging intervallic passages, as well as scalar and intervallic double-tonguing, will keep the performer engaged with this work.

19

Title: *Petite Pièce Concertante pour Cornet à Pistons et Piano*

Composer: Balay, Guillaume

Instrumentation: Cornet in B♭ and Piano

Composition Date: 1919

Concours Date(s): 1919

Edition: Gaudet

Other Editions: Southern Music, Rubank, Schirmer, Eighth Note, Frederick Harris, Warner, Belwin Mills, Balquhider, Salabert, Gaudet,

Inscription: ‘Dédié aux Élèves de la Classe de M. Alexandre Petit, (Concours de Conservatoire, année 1919)’

Method of Access: *Bibliothèque Nationale de France*

Number of Recordings: 9 (see Appendix II, entry #5, page 355)

Commentary:

Guillaume Balay composed *Petite Pièce Concertante* for the cornet *concours* of 1919. It is in binary form: an elegant, slow melody in the first section and a militaristic march in the second section. The first section begins with *cantabile* melodies; the musical drama grows with the addition of accented notes and louder passages, before gently resolving. The second section establishes the feel of a march using dotted-quaver/semiquaver rhythms. Semiquaver scale passages allow the performer to show their technical prowess. A long sequence of broken semiquaver arpeggios precedes a grand finale. The alternations between loud and soft dynamics in addition to long phrases make *Petit Pièce Concertante* a potential challenge to perform. This piece is accessible to performers of a wide range of technical ability. However, the ability to single-tongue semiquavers at a relatively fast tempo is necessary. Multiple-tonguing is not required in this piece but may be of use in the technical passages in the second section. There is no use of mutes or extended techniques. The ornamentation is light, using *acciaccaturas* and one trill. The duration of the piece is only three minutes and twenty seconds, making this one of the shortest contest works. The pitch range of the work is from B♭3 to F5. Some performers may encounter a challenge to their endurance in the second part of the work due to the length of phrases.

20

Title: *Solfeggietto pour trompette, Op. 36, No. 14*

Composer: Ballif, Claude

Instrumentation: Trumpet

Composition Date: 1987

Concours Date(s): 1987

Edition: Durand

Other Editions: N/A

Inscription: ‘Aux Élèves et aux Professeurs du C.N.S.M., Concours du C.N.S.M. 1987’

Method of Access: Inter-library Loan, via University of British Columbia

Number of Recordings: N/A

Commentary:

Claude Ballif composed *Solfeggietto, Op. 36, No. 14* for the trumpet *concours* of 1987. It is through-composed in three sections without accompaniment. The delineations between sections are through tempo changes and the use of mutes. The first section, *Prestissimo Giovale*, is fast in tempo at 152 quavers per minute; it is unmuted. The melodic gestures are highly disjunct and technically challenging, often covering a wide pitch range in a single figure. The melody is comprised of fast rhythms: semiquaver triplets, demisemiquavers, and demisemiquaver quintuplets. It is rare for a note to be longer in value than a quaver. In addition, there are long gestures of scales and intervallic passages written as *acciaccaturas*. There are many ventures into the upper register, though there are few long phrases above the staff. The second section, *Cum Mortuis*, is slower, at 120 crotchets per minute. The trumpet uses a straight mute for most of this section. Here the melody features broader rhythms, though fast gestures persist as contrasting material. Again, entire intervallic and scalar passages are beamed together, with an *acciaccatura*-like slash, indicating they be played as fast as possible; feathered-beams with a slash appear as well. The first half of the section stays in the middle register, while the second half covers a range beyond the traditional limitations of the instrument: a phrase of crotchets arpeggiates down to C3, a pedal tone, before rising to D6. This phrase is followed by an entire phrase in the pedal register. The final section, *Discreto Affetuoso*, is the slowest, at 69 crotchets per minute; the trumpet uses a cup mute. Here the melodies feature much broader rhythmic values. The phrases are lyrical with the occasional wide intervallic jump for melodic contrast. The finale of the work is played with an open instrument, at 92 crotchets per minute. The rhythms are faster, though the dynamics are quiet: the work only moves above *mezzo piano* when above the staff. The melodic material integrates the faster rhythms from the first two sections with the conjunct melodic motion of *Discreto Affetuoso*. The work concludes quietly, on a held G5. All types of multiple tonguing are required. There is no substantial rest for the performer, aside from mute changes and page turns. The pitch range is exceptionally wide, from B2 to D6. *Acciaccaturas* appear, as well as

flutter-tonguing and an extensive use of pedal tones in the second section. The duration of the work is ten minutes. Performers will need a straight mute and a cup mute.

21

Title: *Andante et Scherzo pour Trompette et Piano*

Composer: Barat, Jean-Joseph Édouard

Instrumentation: Trumpet in C or B♭ and Piano

Composition Date: 1926

Concours Date(s): 1926

Edition: Alphonse Leduc

Other Editions: Buffet-Crampon

Inscription: N/A

Method of Access: University of Melbourne Library

Number of Recordings: 9 (see Appendix II, entry #6, page 356)

Commentary:

Jean-Joseph Édouard Barat composed *Andante et Scherzo* for the 1926 trumpet *concours*. It is in binary form, with some slight modifications that are characteristic of Barat's style. The piece is introduced with a brilliant fanfare which soon transitions into the solemn *Andante* melody. This section is narrative in style with an ebb and flow to the tempo. Intervallic passages of quavers, semiquavers, and semiquaver triplets provide melodic contrast. A return of the *Andante* theme concludes the first section and the work moves into the *Scherzo*. The *Scherzo* is rhythmic and driving, and the melodies are comprised of intervallic fanfare figures with scale figures for contrast. A fugue-like section using the fanfare theme provides further melodic development. To conclude the piece, Barat restates both themes before the final cadence. Performers need a straight mute for the *Andante*. The author recommends a quiet fibre mute for the proper timbre. There is only one instance of scalar triple-tonguing, while sustained, scalar, and intervallic double-tonguing are required throughout the *Scherzo*. There are no extended techniques or ornaments. The work is seven minutes in duration, and there are ample opportunities for performers to rest. The pitch range of the work spans from G3 to B5.

22

Title: *Fantaisie en Mi Bémol pour Cornet Si♭ et Piano*

Composer: Barat, Jean-Joseph Édouard

Instrumentation: Cornet in B $\flat$ and Piano

Composition Date: 1931

Concours Date(s): 1931, 1940

Edition: Alphonse Leduc

Other Editions: Buffet-Crampon

Inscription: N/A

Method of Access: University of Melbourne Library

Number of Recordings: 4 (see Appendix II, entry #7, page 357)

Commentary:

Jean-Joseph Édouard Barat composed *Fantaisie en Mi Bémol* for the cornet *concours* of 1931. This piece is similar to Barat's other trumpet and cornet contest pieces: binary form, with a declamatory opening fanfare and a coda. The clear formal plan of the work is surprising given the title, *Fantaisie*, which implies a more improvisatory style, but the similarity of the form to Barat's other contest works and the clear division between the first and second sections indicate that the form is binary. The first section is a gently lilting *andante* melody in 6/8 time. A contrasting motive follows the initial theme, featuring triplet quaver figures that gradually incorporate semiquavers. A restatement of the opening fanfare brings the first section to a close, and the work moves into the second section, a *scherzo* in 3/8. Barat uses a fragment of the first melody of the *andante* here, reworking it into a fanfare and embellishing it to a greater degree as the piece progresses. The coda begins with a fanfare, followed by an extended semiquaver scale passage leading to the final cadence. Sustained, scalar and intervallic double-tonguing are all required. *Acciaccaturas* are the only ornaments present. There is no use of mutes or extended techniques. The duration of the work is five minutes and there is ample rest for the performer. The pitch range is from G3 to A5.

23

Title: *Lento et Scherzo pour Trompette Si $\flat$ et Piano*

Composer: Barat, Jean-Joseph Édouard

Instrumentation: Trumpet in B $\flat$ and Piano

Composition Date: 1940

Concours Date(s): 1940

Edition: Alphonse Leduc

Other Editions: N/A

Inscription: N/A

Method of Access: University of Melbourne Library

Number of Recordings: N/A

Commentary:

Jean-Joseph Édouard Barat composed *Lento et Scherzo* for the 1940 trumpet *concours*. The form of the piece is the same as his prior two works: binary with a lengthy introduction. The opening of the work consists of a pair of call-and-response fanfares. The first theme is a resolute *Andante* melody featuring dotted-quaver/semiquaver figures with triplet fanfares for contrast. After a short pause, the second section begins. It is faster and more technically challenging, featuring triplet quavers. Sustained, scalar and intervallic triple-tonguing are all required in this section of the piece. Finger and tongue coordination is of paramount importance. Given the faster tempo, several instances of arpeggiated triple-tonguing are particularly challenging. The pitch range is from A $\flat$ 3 to A $\flat$ 5, manageable for many performers. The duration is six minutes and twenty seconds, with limited opportunities for the soloist to rest. Performers will use all types of triple-tonguing, though double-tonguing is not necessary. There is no use of mutes, extended techniques or ornamentation.

24

Title: *Fanfares de Printemps pour Cornet à Piston et Piano*

Composer: Barraine, Elsa

Instrumentation: Cornet in B $\flat$ or A and Piano

Composition Date: 1954

Concours Date(s): 1954

Edition: Eschig

Other Editions: N/A

Inscription: ‘*Concours du Conservatoire National de Musique de Paris*’

Method of Access: University of Melbourne Library

Number of Recordings: N/A

Commentary:

Elsa Barraine composed *Fanfares de Printemps* (Fanfares of Spring) for the trumpet *concours* of 1954. The piece is through-composed, with a fanfare motive that appears in different configurations throughout the work. After the introduction, the music shifts in style to a blues, with challenging lip slurs, quick dotted rhythms, and wide leaps, ending on a B5

above the staff. The piece then moves into a section at an *allegro* tempo in various compound triple metres. The opening fanfare returns here, now complemented by scale patterns and triplet figures. The work concludes by returning to 2/4 metre, reintroducing the original fanfare and slowing to a broad finish. *Fanfares de Printemps* is seven minutes in duration and has only one rest of significant length. The pitch range is from Gb³ to B⁵. The melody only moves into the upper register for brief moments, though wide interval leaps will test a performer's flexibility and may challenge their endurance. Performers will use sustained and scalar double-tonguing, as well as scalar and intervallic triple-tonguing. There is no use of mutes or extended techniques and *acciaccaturas* are the only ornaments.

It is important to note that previous research listed this piece as the trumpet contest work for 1954, however, the score indicates that it is specifically for cornet and only cornet parts in B^b and A were included with the score. Upon further investigation, the cornet work listed for 1954, Adrienne Clostre's *Concert* (entry #59, page 194) is a work for trumpet, so it appears that the previous researchers incorrectly ascribed the instruments for these two works.

25

Title: *Fantaisie pour Trompette en Ut et Piano*

Composer: Bédouin, Paul

Instrumentation: Trumpet in C and Piano (also used for cornet *concours*)

Composition Date: 1947

Concours Date(s): 1947, Cornet and Trumpet

Edition: Alphonse Leduc

Other Editions: N/A

Inscription: 'à Monsieur E. Foveau, Professeur au Conservatoire National de Paris'

Method of Access: University of Melbourne Library

Number of Recordings: N/A

Commentary:

Paul Bédouin composed *Fantaisie* for the trumpet and cornet *concours* of 1947. This was the first year of unified trumpet and cornet classes at the *Conservatoire de Paris*. While the institution still had two classes, each with its own teacher, students studied both instruments and could compete in the *concours* on either instrument. The melody of *Fantaisie* alternates between contrasting slow and fast sections to create a cohesive work. It begins with a slow lyrical section that includes pauses, creating the feeling of a *cadenza*. The next section is the

first of three *Vif* sections, all using the same fanfare motive. Quaver arpeggios and runs of semiquavers provide contrast, and each section ends with a *cadenza*. These *cadenzas* begin unmetred and conclude at slow tempos. The next section, *Lent*, begins with dramatic lyrical figures and descends into the low register, coming to a pause. The next *Vif*, marked *scherzando*, begins with semiquaver arpeggios and scales. The final *Vif* begins with a reprise of the fanfare, which is followed by restatements of the *scherzando*. After several dramatic pauses and short fanfare restatements, the work concludes with a fading semiquaver arpeggio and a long final note. *Fantaisie* is six minutes in duration and has opportunities for the performer to rest, which diminish towards the end of the work. The pitch range is from G3 to C6, and there are no prolonged passages in the upper register. Performers will use sustained double-tonguing, as well as sustained and scalar triple-tonguing. Depending on the ability of the performer and desired tempo, scalar and intervallic double-tonguing may be necessary at the end of the piece. There is no use of extended techniques. One section uses a straight mute and trills are the only ornament present.

26

Title: *Pavane et Saltarelle pour Trompette et Piano*

Composer: Bernaud, Alain

Instrumentation: Trumpet in C and Piano

Composition Date: 1963

Concours Date(s): 1963

Edition: Ricordi

Other Editions: N/A

Inscription: ‘*Concours du Conservatoire National de Paris 1963*’

Method of Access: Inter-library Loan, via University of California Berkeley

Number of Recordings: N/A

Commentary:

Alain Bernaud composed *Pavane et Saltarelle* for the 1963 *concours* for trumpet. The work is in binary form. The first section, *Pavane*, in a slow 4/4 metre with *cantabile* melodies. Passages of mixed-metre semiquaver arpeggios and slurred quavers over wide intervals provide contrast. The work then begins to accelerate and the melodies become more scalar, first in quavers, then quaver triplets and semiquavers. When the piece arrives at the *Piu Mosso*, the melody is comprised of technical figures of semiquaver scales and arpeggios. The second part

of the work, *Saltarelle*, is in a slow 3/4 metre, though the rhythms are fast. The initial melodies of the *Saltarelle* are quiet triple-tongued semiquaver triplets with contrasting arpeggios and scales. The metre then becomes 4/4 and the melody changes to *cantabile* quavers with dotted crotchets. A reprise of the first *Saltarelle* melody, with added demisemiquaver figures, serves as a transition to the coda, which is a reprise of the theme of the *Pavane*. This piece is ten minutes in duration and has little rest for the soloist. The pitch range is from F#3 to C6. Performers will use sustained double-tonguing and all types of triple-tonguing: sustained, scalar, and intervallic. The arpeggiated triple-tonguing in the *Saltarelle* will present a technical challenge to many performers. No mutes, extended techniques, or ornaments are present. *Pavane et Saltarelle* is a progression in required technique over many of the earlier binary works from the *Conservatoire de Paris*. It could be refreshing for those who have already performed earlier works in this form.

27

Title: *Élégie et Bourrée pour Cornet Si $\flat$ et Piano*

Composer: Bigot, Eugène

Instrumentation: Cornet in B $\flat$ and Piano

Composition Date: 1963

Concours Date(s): 1963

Edition: Alphonse Leduc

Other Editions: N/A

Inscription: ‘à mes amis Raymond Sabarich et Ludovic Vaillant, Professeurs au Conservatoire National Supérieur de Musique’; ‘(Concours du Conservatoire National Supérieur de Musique)’

Method of Access: Inter-library Loan, via University of Adelaide

Number of Recordings: N/A

Commentary:

Eugène Bigot composed *Élégie et Bourrée* for the *cornet concours* of 1963. It is a tonal work in binary form. The *Élégie* is a lyrical blend of double-dotted quaver scale figures and short passages of triplets in 3/4 metre. Fast figures of demisemiquavers and semiquaver triplets introduce a *cadenza*-like middle section, beginning with demisemiquaver figures. These figures move into a mix of semiquaver triplet figures, demisemiquaver arpeggios and scales. The *Bourrée* is based upon a dance from the region of *Auvergne*. It is in 3/8 metre but is most

efficiently conceived in 6/16 due to metric modulations later in the work. The melody features playful figures of triplets and dotted rhythms with interjections of longer *cantabile* phrases providing musical contrast. The end of the work modulates from 6/16 to 2/8 (three semiquavers become one quaver) and the melody becomes intervallic figures of articulated semiquavers. Triplet arpeggios and chromatic scales bring the work to a close. This piece is six minutes and thirty seconds in length and allows a limited amount of rest for the performer. The pitch range is from F#3 to C6; the melody often ventures into the high register. These factors suggest that Bigot's work will test the endurance of many performers. Performers will use all forms of double-tonguing as well as scalar and intervallic triple-tonguing. Trills are the only ornament present, and no extended techniques appear. Performers will need a straight mute in the *Élégie*. The quick tempo and rhythm of the *Bourrée* and the required multiple-tonguing will present a technical challenge for many performers.

28

Title: *Quatre Variations sur un Thème de Domenico Scarlatti pour Trompette Si♭*

Composer: Bitsch, Marcel

Instrumentation: Trumpet in B♭ and Piano

Composition Date: 1950

Concours Date(s): 1950

Edition: Alphonse Leduc

Other Editions: N/A

Inscription: 'à Messieurs E. Foveau et R. Sabarich, Professeurs au Conservatoire National de Musique'; '(Concours du Conservatoire National de Musique)'

Method of Access: University of Melbourne Library

Number of Recordings: 14 (see Appendix II, entry #8, page 357)

Commentary:

Marcel Bitsch composed *Quatre Variations sur un Thème de Domenico Scarlatti* for the trumpet *concours* of 1950. The work is a theme with four variations; the source of the theme is Scarlatti's *Essercizi per Gravicembalo*, #21. Bitsch's work has been recorded fourteen times. It requires a high degree of intervallic flexibility. The theme of this work is a fanfare in triple metre that is gradually embellished to a high degree, with alterations to the original melody and the addition of greater ornamentation. The first, second, and fourth variations are quick in tempo, while the third is tranquil. The theme and the first, third, and fourth variations are in

triple metre, while the second is in duple metre. The requirements of the player for this work cover every aspect of trumpet technique and musicianship. Clean articulations at all volumes and acrobatic flexibility are of paramount importance. Perfect timekeeping and rhythm are necessary due to the intricate interplay between the trumpet and piano. The soloist must be immediately able to switch musical characters in the third variation, as it deviates from the fast virtuosity of the other movements. Performers will use all types of multiple-tonguing, except for scalar double-tonguing. There is no use of mutes, and flutter-tonguing is the only extended technique present. *Acciaccaturas*, trills, and turns are all used. The duration of Bitsch's work is eight minutes, and the pitch range is from F3 to B♭5. While there are opportunities for the performer to rest, they are not particularly long and are few in number. A majority of performers will have their endurance challenged. Performers must use a B♭ trumpet, as there is an F3 in the theme movement.

29

Title: *Capriccio pour Cornet Si♭ et Piano*

Composer: Bitsch, Marcel

Instrumentation: Cornet in B♭ and Piano

Composition Date: 1952

Concours Date(s): 1952

Edition: Alphonse Leduc

Other Editions: N/A

Inscription: 'à Messieurs E. Foveau et R. Sabarich, Professeurs au Conservatoire National de Musique'; '(Concours du Conservatoire National de Musique)'

Method of Access: University of Melbourne Library

Number of Recordings: 3 (see Appendix II, entry #9, page 358)

Commentary:

Marcel Bitsch composed *Capriccio* for the cornet *concours* of 1952. Like his other works for trumpet and cornet, *Capriccio* is challenging. The work opens with a *cadenza*, highlighting the performer's technique with fast arpeggios, wide interval leaps, double-tonguing, and extended passages of fast scales. After a short pause, the *andantino* introduces a *cantabile* melody in B minor. A quick scale passage and a muted section provide contrast. Following another short pause, the *Allegro giocoso* begins. This section uses a 12/16 metre, in compound quadruple metre. The following *Poco piu vivo* continues in the same musical

character, though the metre changes to 4/8. The following section, *Presto*, provides contrast with quiet chromatic sequences of double-tongued semiquavers and triplet fanfares. A restatement of melodies from the *Meno mosso* and the *Allegro giocoso* brings the work to a close. *Capriccio* is six minutes in duration, with minimal opportunities for rest. The pitch range is from G3 to C6; frequent ventures into the upper register provide a test of a performer's endurance. Disjointed melodic figures and constant leaps to and from the upper register, along with double-tongued interval sequences guarantee a challenge for performers. All types of multiple-tonguing are required. There is no use of mutes. Flutter-tonguing, *glissandos*, and lip trills all appear. With regard to ornamentation, *acciaccaturas*, trills, and turns are used.

It is important to note that previous research listed Bitsch's *Capriccio* as the trumpet contest work for 1952. The score indicates that it is for cornet, and no trumpet parts were included with the score. Upon further investigation, the cornet work listed for 1939, Jean Françaix's *Sonatine* (entry #107, page 241), is scored only for trumpet, so it appears that the previous researchers incorrectly ascribed the instruments for these two works.

30

Title: *Meou-Tan Yin (Fête des Pivoines) pour Trompette et Piano*

Composer: Bloch, André

Instrumentation: Trumpet in C and Piano

Composition Date: 1939

Concours Date(s): 1939

Edition: Gras

Other Editions: N/A

Inscription: 'à Monsieur Pierre Vignal, Professeur au Conservatoire National de Musique et d'Art Dramatique'; 'Imposé au Concours du Conservatoire de Paris 1939'

Method of Access: Inter-library Loan, via University of Lethbridge

Number of Recordings: N/A

Commentary:

André Bloch composed *Meou – Tan Yin* for the trumpet *concours* of 1939. The subtitle, *Fête des Pivoines*, is the French translation of the title, which is traditional Mandarin. In English, the title means 'Festival of Peonies'. It is in ternary form with a structure of ABA'. Both A sections are in a quick 3/8 metre, felt in one beat per bar. The melody features quavers and semiquavers that vary in character between fanfare and dance-like with short lyrical

melodies providing contrast. The B section is slower, in 2/2 metre, and the melody is *cantabile*. The slower tempo and extended phrases of long notes create a subdued feeling, in clear contrast to the first section. The piece then returns to the original tempo and metre, with the piano restating the original melody first. The trumpet's material begins with short contrasting motives ornamented with *acciaccaturas* before a reprise of the opening theme with faster rhythms. Triple-tongued fanfare passages lead to arpeggiated figures and a cadence to bring the work to a close. *Meou-Tan Yin* is four minutes in duration and features ample rest for the performer. The work features a wide pitch range, from G♭3 to C6. Sustained double- and triple-tonguing are both required. Mutes are not used, and the only ornaments are *acciaccaturas* and trills. Performers may need to use a lip trill to execute one trill cleanly. Otherwise, there is no use of extended techniques.

It is important to note that previous research listed Bloch's *Meou-Tan Yin* as the cornet contest work for 1939. The score indicates that it is for trumpet, and no cornet parts were included with the score. Upon further investigation, the trumpet work listed for 1939, André Chailleux's *Morceau de Concours* (entry #54, page 189), is for cornet, so it appears that the previous researcher incorrectly ascribed the instruments for these two works. The 23 June 1939 edition of *Le Ménestrel* provided further clarification, as it shows Bloch's work was used for the trumpet *concours* and the Chailleux for the cornet *concours*.

31

Title: *Air Varié sur un Air Suisse*

Composer: Boehm, Theobald; arranged by Joseph Jean-Baptiste Laurent Arban

Instrumentation: Cornet in A and Piano

Composition Date: 1862 (date on score) or before

Concours Date(s): 1873

Edition: Aulagnier

Other Editions: Carl Fischer, Costallat, Cundy Bettoney

Inscription: N/A

Method of Access: *Bibliothèque Nationale de France*

Number of Recordings: 4 (see Appendix II, entry #10, page 359)

Commentary:

Jean-Baptiste Arban selected *Air Varié sur un Air Suisse* for the 1873 cornet *concours*. Performers may already be familiar with this work as it has been commonly referred to by

multiple titles: *Air Varié sur Le Petit Suisse*, or *Air Varié on a Folk Song: The Little Swiss Boy*. Theobald Boehm composed this work for flute in 1838; Arban later arranged it for cornet and used it for his own performances: the *Bibliothèque Nationale de France* holds a manuscript of his arrangement for cornet and orchestra. The piece is a theme with four variations. The introduction begins at an *Andante* tempo featuring lyrical melodies, later incorporating fast scales, arpeggios, and more ornamentation. A highly ornamented *cadenza* concludes the section. Arban's arrangement of Boehm's *cantabile* theme is lightly ornamented with *acciaccaturas* and turns. The first variation incorporates more *acciaccaturas* than the theme, and the melody is hidden within figures of demisemiquavers and hemidemisemiquavers. This style of composition demands particular care from the performer to ensure that the theme is heard through the embellished texture. The second variation features the theme in semiquaver triplets, requiring performers to use sustained, scalar, and intervallic triple-tonguing. The third variation provides melodic contrast: the tempo is *adagio* and the melody is lyrical, ornamented with turns and a trill. In the final variation, semiquaver triplets return and all types of triple-tonguing are required once again. Here, the long duration of the phrases and limited rests may challenge the breath control of the performer. Arban's work is ten and a half minutes in duration; limited amounts of rest throughout the work may test the endurance of many performers. All types of triple-tonguing are necessary, but there is no double-tonguing, use of mutes, or extended techniques. With regard to ornamentation, turns and *acciaccaturas* appear. Although Arban composed the work for cornet in the key of A, the range of the work is from F#3 to F#5. Performers can play this piece on B♭ cornet, however, the technical passages may be more difficult when transposed.

32

Title: *Swing No. 3 pour Trompette et Orchestre à Cordes*

Composer: Bondon, Jacques

Instrumentation: Trumpet in C and String Orchestra (piano reduction consulted)

Composition Date: 1979

Concours Date(s): 1979

Edition: Eschig

Other Editions: N/A

Inscription: 'Concours du Conservatoire National Supérieur de Musique de Paris'

Method of Access: University of Melbourne Library

Number of Recordings: N/A

Commentary:

Jacques Bondon composed *Swing No. 3* for the trumpet *concours* of 1979. He wrote three pieces in his *Swing* series: for flute and harp, guitar, and trumpet. *Swing No. 3* was the only work used for an instrument's *concours*. It is through-composed and tonal, with light use of chromaticism within the melody and harmony. The opening melodies are comprised of short phrases of articulated quavers and semiquavers. As the piece continues, these phrases tend to become longer. Eventually, the performer is playing long passages of double-tongued semiquavers in scale patterns. The melody then becomes fanfare figures with triple-tongued semiquavers, which continue until the work's conclusion. The final melodic statement is a long chromatic scale leading to a joke-like figure, played by soloist and accompaniment. Performers will use all types of multiple-tonguing, except intervallic triple-tonguing. There is no use of mutes. No ornaments are present, and no extended techniques appear. The piece is eight minutes in duration and has only one rest longer than a bar. The pitch range is from A $\flat$ 3 to C $\flat$ 6. Though long passages in the high register are rare, this work will test the endurance of most performers.

33

Title: *Pendant la Fête (Introduction et Allegro) pour Cornet Si $\flat$ et Piano*

Composer: Bournonville, Armand

Instrumentation: Cornet in B $\flat$ and Piano

Composition Date: 1930

Concours Date(s): 1930

Edition: Costallat

Other Editions: Billaudot, Lacour

Inscription: 'à mon cher ami Eug. Foveau, *Professeur au Conservatoire National de Musique de Paris*'; 'Conservatoire National de Musique de Paris, Morceau de Concours, (1929)'

Method of Access: *Bibliothèque Nationale de France*

Number of Recordings: N/A

Commentary:

Armand Bournonville composed *Pendant la Fête* ('During the Party') for the cornet *concours* of 1930. It is a binary work with tonal harmony. The introduction is *cantabile*, with fast scales as complementary material. The first section features light and playful arpeggio

figures, using rhythms of mixed semiquavers and demisemiquavers. While the rhythms are fast, *mezzo staccato* markings show that the performer should keep a measure of the *cantabile* character from the introduction. The broader rhythms of the original melody reappear and conclude the first section. The second section, *Animato*, further develops the light and playful character from the first section. Bournonville uses abrupt dynamic contrasts here, moving abruptly from *pianissimo* to *sforzando* and back. Quick scale figures and fanfare statements provide melodic contrast, and the melody becomes more fanfare-like as the work progresses. An extended section of fanfares concludes the work. *Pendant la Fête* is four and a half minutes in duration and provides the performer with an ample amount of rest. The pitch range is from F#3 to A#5. Performers will use sustained, scalar, and intervallic double-tonguing, as well as sustained triple-tonguing. Trills and *acciaccaturas* are both present. There is no use of mutes or extended techniques.

34

Title: *Trumpeldor pour Trompette et Piano*

Composer: Boutry, Roger

Instrumentation: Trumpet in B♭ or C and Piano

Composition Date: 1962

Concours Date(s): 1962

Edition: Alphonse Leduc

Other Editions: N/A

Inscription: ‘À messieurs R. Sabarich et L. Vaillant, Professeurs au Conservatoire National Supérieur de Musique’; ‘(Concours du Conservatoire National Supérieur de Musique)’

Method of Access: University of Melbourne Library

Number of Recordings: N/A

Commentary:

Roger Boutry composed *Trumpeldor* for the trumpet *concours* of 1962. It is a *concertino* with three movements played *attacca*, fast-slow-fast; the work is smaller in scale than a *concerto* and the accompaniment is piano. The melody of the first section begins with unadorned crotchets, continuing to quaver passages and fast scales of semiquavers. The central theme is a motive of syncopated quavers. Fast scales and arpeggios follow, leading to a faster tempo. Here, several short motives repeat in sequence at a breakneck pace. Syncopated quavers and fast scales conclude the opening movement. The second movement is brief and much

slower; the melodic material is lyrical. An extended *cadenza* serves as a conclusion to the movement, followed by a short *Vivace* section featuring fast arpeggios and scales. This section functions as a transition to the third movement, which is short and fast, with a melody comprised of figures of syncopated quavers, wide intervallic leaps, and fast semiquaver scales. The work concludes with high, piercing notes on the trumpet. This work is seven minutes in duration and requires nimble fingers. Performers will use sustained double-tonguing, as well as sustained and intervallic triple-tonguing. No extended techniques or mutes are used. *Acciaccaturas* and trills are both present. Endurance will be a challenge as the work regularly covers the entire range of the instrument, from G3 to C6, and opportunities for rest are few.

35

Title: *Concertino pour Cornet Si $\flat$ et Piano*

Composer: Boutry, Roger

Instrumentation: Cornet in B $\flat$ and Piano

Composition Date: 1966

Concours Date(s): 1966

Edition: Alphonse Leduc

Other Editions: N/A

Inscription: ‘à messieurs R. Sabarich et L. Vaillant, Professeurs au Conservatoire National Supérieur de Musique’; ‘(Concours du Conservatoire National Supérieur de Musique)’

Method of Access: University of Melbourne Library

Number of Recordings: N/A

Commentary:

Roger Boutry composed *Concertino* for the cornet *concours* of 1966. While the title would usually imply that the work has no pauses, *Concertino* has three movements with pauses. While the pauses deviate from the definition of a *concertino* and the other *concertinos* in the corpus, it is still smaller in scope than a *concerto*. The work is only seven minutes in duration and is scored for trumpet and piano. The piece begins with a *cadenza* featuring a fanfare figure repeated five times, with fast scales and arpeggios for contrast. A descending passage of quavers leads directly into the *Allegretto*. Winding triplet passages, fast scale patterns, sustained triple-tonguing, and mixed odd- and compound-triple metres define the rest of this movement. The *Allegretto* concludes with a simple restatement of the opening fanfare. An expressive and sweet *cantabile* melody begins the next movement, leading to dramatic triplet

gestures leaping into the upper register. The second movement ends as it began, with *cantabile* figures fading into quieter dynamics. The final movement is an exciting race to the finish, dominated by fast scale runs and double-tongued arpeggios. *Concertino* features a modicum of opportunities for rest, as well as pauses between movements. The pitch range is from E3 to B♭5. Performers will use sustained, scalar, and intervallic double-tonguing, as well as sustained triple-tonguing. *Acciaccaturas* are the only ornament in *Concertino*, and no mutes or extended techniques appear.

36

Title: *Preludes pour Trompette et Piano*

Composer: Boutry, Roger

Instrumentation: Trumpet in C and Piano

Composition Date: 1977

Concours Date(s): 1977

Edition: Salabert

Other Editions: N/A

Inscription: ‘à Messieurs Maurice André et Pierre Thibaud, professeurs au Conservatoire National Supérieur de Musique de Paris’; ‘Morceau de concours du Conservatoire National Supérieur, Paris 1977’

Method of Access: Inter-library Loan, via Monash University

Number of Recordings: N/A

Commentary:

Roger Boutry composed *Preludes* for the 1977 trumpet *concours*. It is a suite of five technically-challenging movements with dissonant harmony. The first movement, *Allegro energico*, is in 4/4 metre and features chromatic interval passages of quaver quintuplets. Contrast is provided by sustained passages of crotchet triplets and quintuplet minims (five notes per 4/4 measure). The second movement, *Allegro scherzando*, is in 3/4 metre. The tempo is fast enough that the performer will feel each bar in one beat. This movement features scale figures that become rhythmically faster as the movement progresses. The figures begin in dotted-quavers/semiquavers, then triplets, and finally semiquavers. Broad *cantabile* phrases and light triplet scale passages conclude the movement. The third movement, *Andante*, is in a slow 3/4 metre with melodies of *cantabile* quavers. *Presto*, the fourth movement, features semiquaver scales and arpeggiated figures requiring sustained double-tonguing. The final

movement is in 5/8 metre, marked *Allegro marcato e sostenuto*. It is brief, featuring short *cantabile* figures with wide interval leaps, and concludes with a short fanfare. Sustained, scalar and intervallic triple-tonguing are all required. Flutter-tonguing is the only extended technique used. The fourth movement incorporates a straight mute at the performer's discretion. The only ornament used is the *acciaccatura*, though only on the last note. Performers must have rhythmic comfort with the quaver quintuplets in the first movement. *Preludes* is eight and a half minutes in duration. With rest available predominantly between movements and a pitch range from A3 to C6, this work will test the soloist's endurance.

37

Title: *Caprice pour Trompette et Piano, Op. 47*

Composer: Bozza, Eugène

Instrumentation: Trumpet in C or Cornet in B♭ and Piano

Composition Date: 1943

Concours Date(s): 1943, Cornet and Trumpet

Edition: Alphonse Leduc

Other Editions: N/A

Inscription: 'à Monsieur E. Foveau, Professeur au Conservatoire National de Paris';
'(Concours du Conservatoire National de Musique de Paris)'

Method of Access: University of Melbourne Library

Number of Recordings: 9 (see Appendix II, entry #11, page 359)

Commentary:

Eugène Bozza composed *Caprice* for the 1943 *concours* for cornet and trumpet. The work opens with a recitative by the soloist that prominently features Bozza's signature triplet motive, which appears in many of his works for brass. The *cadenza* moves into a lively and playful section dominated by scales and broken arpeggios of semiquavers. This section concludes with triple-tongued fanfares and another short recitative. The work then moves into a subdued section where performers will need a straight mute. For the proper timbre, the author of this study recommends a fibre straight mute. The final section of the piece is quick and acrobatic, finishing with an energetic drive to the end. Sustained, scalar and intervallic double-tonguing are all required, as well as sustained triple-tonguing. Flutter-tonguing and *glissandos* both appear in the finale. *Caprice* has a duration of eight minutes, and the pitch range of the

work is from C4 to C6. Fortunately, opportunities for the performer to rest increase in the second half of the work.

38

Title: *Rustiques pour Cornet Si $\flat$ et Piano*

Composer: Bozza, Eugène

Instrumentation: Cornet in B $\flat$ and Piano

Composition Date: 1955

Concours Date(s): 1955, Cornet

Edition: Alphonse Leduc

Other Editions: N/A

Inscription: ‘à Messieurs E. Foveau et R. Sabarich, Professeurs au Conservatoire National de Musique’; ‘(Concours du Conservatoire National de Musique de Paris)’

Method of Access: University of Melbourne Library

Number of Recordings: 9 (see Appendix II, entry #12, page 360)

Commentary:

Eugène Bozza composed *Rustiques* for the cornet *concours* of 1955. It is one of the more iconic works from the corpus, having been recorded by nine different artists. *Rustiques* translates to ‘rustic’, or ‘countrified’ and the music reflects this through its pastoral character. It is through-composed, beginning with an extended *cadenza* which starts with echoed *cantabile* figures, fast scale patterns and arpeggios. Bozza’s signature triplet motive appears as well. From the end of the *cadenza*, the work is in three sections. The first is slow in tempo, featuring lyrical melodies. A short, muted section adds a contrasting sonority while increasing rhythmic speed, and a lyrical reprise concludes the first section. The second section is playful and dance-like, in 6/8 time. The closing section begins with a short *cadenza*, followed by a fast sequence of scale patterns. The piece concludes with a fanfare and an extended chromatic scale sequence. Performers will use both sustained double- and triple-tonguing. Bozza also incorporates flutter-tonguing and a lip trill. Depending on the desired speed of the *cadenzas*, performers may need to intervallically triple-tongue some figures. *Acciaccaturas* are the only ornament present and performers will need a straight mute. *Rustiques* is eight minutes in duration and has a moderate amount of rest; the pitch range is from G3 to B $\flat$ 5.

Title: *Cornettina pour Cornet Si $\flat$ et Piano*

Composer: Bozza, Eugène

Instrumentation: Cornet in B $\flat$ and Piano

Composition Date: 1965

Concours Date(s): 1965

Edition: Alphonse Leduc

Other Editions: N/A

Inscription: ‘à MM. R. Sabarich et L. Vaillant, Professeurs au Conservatoire National Supérieur de Musique de Paris’; ‘(Concours du Conservatoire National de Musique de Paris)’

Method of Access: University of Melbourne Library

Number of Recordings: N/A

Commentary:

Eugene Bozza's final work in the corpus is *Cornettina*, composed for the 1965 *concours* for cornet. It is through-composed. With Bozza's use of *cadenzas* and fanfare figures, this work is representative of his compositional style in brass solo works, though his signature triplet motive does not appear. The work begins with a brief introduction and an extended *cadenza* which offers the performer an opportunity to show their technique and artistry through double- and triple-tongued passages and fast broken arpeggio figures. The rest of the work has three contrasting sections. The first is quick and in a mixed 3/4+3/8 meter, featuring fast fanfares and scale passages. The middle section is slower and sweetly singing, culminating with acrobatic phrases in the upper register. The final *Vivace* is comprised of double-tongued arpeggios and scales, with triple-tongued figures that will challenge many performers. *Cornettina* is eight minutes and twenty seconds in duration, and the pitch range is from G3 to B5. These factors, along with limited rest, will test the performer's endurance. No extended techniques are present. Performers will need a straight mute. The only ornaments to appear are *acciaccaturas*. Sustained, scalar and intervallic double-tonguing are required, as well as sustained and intervallic triple-tonguing.

Title: *Inter-Silentia pour Cornet Si $\flat$ et Piano*

Composer: Brenet, Thérèse

Instrumentation: Cornet in B $\flat$ and Piano

Composition Date: 1970

Concours Date(s): 1970

Edition: Alphonse Leduc

Other Editions: N/A

Inscription: 'à Jean Pirot'

Method of Access: University of Melbourne Library

Number of Recordings: N/A

Commentary:

Thérèse Brenet composed *Inter-Silentia* for the 1970 cornet *concours*. The harmony is dissonant: most chords are built on tritones and semitones. Melodic movement is often by a tritone, semitone, or minor sixth. The work is through-composed and begins without metre or accompaniment. Instead, each of the cornet's phrases is measured by total duration in seconds. Each statement is broad and loud with limited interjections of quiet or fast material. The second section is in 4/4, accompanied by piano. Here Brenet has written terraced tempo markings: short sections of varying durations are played at different tempi, often changing immediately. The melody begins quietly with broad rhythmic durations and becomes faster in tempo and rhythm as the work progresses. The dynamic level is abruptly louder at rehearsal number four. An extended passage of scales follows, played as fast as possible, after which the work returns to the fast rhythmic material of the second section. The final section of the work is similar to the beginning of the piece, though it has piano accompaniment and is sometimes metred. Compared to works for trumpet with similarly challenging harmonic structures, this piece is technically accessible to a wide range of performers. No multiple-tonguing is required. Flutter-tonguing is the only extended technique. With regard to ornamentation, *acciaccaturas* and trills are both present. Performers will need a straight mute for this piece. *Inter-Silentia* is seven minutes in duration, and the pitch range is from C4 to B $\flat$ 5. The performer's endurance may be tested as there is limited rest.

41

Title: *Concertino pour Trompette Ut et Orchestre à Cordes*

Composer: Brenta, Gaston

Instrumentation: Trumpet in C and Orchestra (piano reduction consulted)

Composition Date: 1958

Concours Date(s): 1958

Edition: Alphonse Leduc

Other Editions: N/A

Inscription: ‘(Concours du Conservatoire National Supérieur de Musique)’

Method of Access: University of Melbourne Library

Number of Recordings: 1 (see Appendix II, entry #13, page 361)

Commentary:

Gaston Brenta composed *Concertino* for the 1958 *concours* for trumpet. While many *concertinos* have three main sections, fast-slow-fast, Brenta’s has many sections, most at a fast tempo. In addition, the work is for trumpet and orchestra, which is unlike the majority of *concertinos* in the corpus. However, the scale of the work is still smaller than typical *sonatas* for other instruments. The introduction of the piece is played with a cup mute at a slow tempo. The melody is lyrical, while fast rhythms provide a lively feel for the marked tempo. In the following section, *Allegretto*, the mute is removed and the melody features semiquaver fanfare motives followed by a *cadenza* comprised of semiquaver figures and passages of semiquaver triplets. Part of the *cadenza* is performed with a Harmon mute using the stem. This short passage features ‘wa’ effects, using the performer’s hand. As the work moves forward, the trumpeter uses a cup mute, playing *cantabile* melodies complemented by fast scale figures. The tempo then increases to *Allegro*, the mute is removed, the metre becomes mixed, and the melodic figures change to fanfares requiring triple-tonguing. The fanfares continue as the tempo slows, and fast scale passages provide contrasting material. The metre then changes to 2/4 and the melody becomes technically-challenging. The tempo accelerates as the section progresses, accompanied by faster rhythms. A second *cadenza* marks the climax of the work, with wide interval leaps, fast arpeggios, and scale passages. The final *Allegretto* features quick fanfare figures and rapid scale passages, leading to the last note, an E6. This work will present a technical challenge to many performers with wide interval leaps and liberal use of multiple-tonguing. Performers will use sustained double-tonguing, as well as sustained and intervallic triple-tonguing. Four extended techniques appear: *tremolos*, mute manipulation, lip trills, and flutter-tonguing. *Acciaccaturas* are the only ornament present. *Concertino* is nine minutes and thirty seconds in length and the pitch range is from F#3 to E6. With rare opportunities for rest, *Concertino* will present a significant test for the performer’s pacing and endurance. Performers will also need two mutes: cup and Harmon (with stem).

Title: *Entrée, Air et Final pour Trompette et Orchestre ou Piano*

Composer: Brown, Charles

Instrumentation: Trumpet in C and Orchestra or Piano

Composition Date: 1964

Concours Date(s): 1964

Edition: Eschig

Other Editions: N/A

Inscription: 'A Messieurs R. Sabarich et L. Vaillant, Professeurs au Conservatoire National Supérieur de Musique'

Method of Access: Inter-library Loan, via University of California Berkeley

Number of Recordings: N/A

Commentary:

Charles Brown composed *Entrée, Air et Final* for the 1964 trumpet *concours*. It is a tonal work with heavy chromaticism in the form of a *concertino* with no pauses between sections. Unlike most *concertinos* in the corpus, *Entrée, Air et Final* was scored for orchestra, with piano as a secondary option. *Entrée* is in 4/4 metre at 84 crotchets per minute, and the melody features fanfare passages and short lyrical figures. *Air* features a subdued and *cantabile* character at a slower tempo and the trumpet is muted. The rhythms are broad, gradually transitioning into quaver triplets. After the mute is removed, the rhythms become faster, now primarily featuring semiquavers and semiquaver triplets. A short reprise of the opening tempo serves as a transition to the *cadenza*, which is comprised of technical figures of triplets, semiquavers, and semiquaver triplets, ending on a short fanfare figure. The beginning of *Final* features a dramatic increase in tempo: 120 crotchets per minute in 2/4 metre. The melody features figures of triple-tongued semiquaver triplets and double-tongued interval sequences of semiquavers; short *cantabile* passages provide contrast. The conclusion of the work is in two parts: a reprise of the *Air* theme and a coda of triple-tongued semiquaver triplets up to a C6. Performers will use sustained, scalar, and intervallic double-tonguing, as well as intervallic triple-tonguing. The work requires a cup mute, as well as a 'pixie' straight mute (*petite Sourdine*). *Acciaccaturas* are the only ornaments present and there is no use of extended techniques. Brown's work is seven minutes in duration with a pitch range of G3 to C6. There is a moderate amount of rest for the performer. *Entrée* and *Air* are technically accessible to a

wide range of performers, but the skills required to perform *Final* are considerable as double-tongued arpeggio figures are common.

43

Title: *Pulcino pour Cornet Sib et Piano*

Composer: Brown, Charles

Instrumentation: Cornet in B $\flat$ and Piano

Composition Date: 1974

Concours Date(s): 1974

Edition: Eschig

Other Editions: N/A

Inscription: ‘à mes amis Ludovic Vaillant et Maurice André’

Method of Access: Inter-library Loan, via Northern Illinois University

Number of Recordings: N/A

Commentary:

Charles Brown composed *Pulcino* for the 1974 cornet *concours*. It is through-composed. While the harmony is tonal, there is heavy use of chromaticism. The work begins with an introduction in 4/4 metre at a *Modéré* tempo, featuring an interplay between articulated and slurred rhythmic figures. This interplay alternates the work between being technically-challenging and lyrical. After a slight increase in tempo, the melody becomes more lyrical and expressive. The next section is in 2/4 metre, marked *Tempo di Polka*, featuring fast scale passages of semiquavers and semiquaver triplets. The following *cadenza* returns to the slower tempo of the work’s beginning, now with broad *cantabile* figures. These figures quickly transition into rhythmically-faster passages of semiquavers, then semiquaver triplets and double-tongued demisemiquavers. An extended section of lyrical semiquaver arpeggio figures and several lyrical phrases conclude the *cadenza*. The work’s final section is in 6/8 metre, marked *Tempo di Saltarelle*. Here the melody features figures of staccato quavers and lyrical triplet quavers, as well as crotchets in a hemiola motive. A lyrical passage provides melodic contrast before fanfare figures bring the work to its conclusion. *Pulcino* is a challenging work requiring accurate finger technique, playing multiple-tongued scales in thirds, and acrobatic flexibility for semiquaver arpeggios. Performers will use all types of multiple-tonguing. Trills and *acciaccaturas* both appear. The work calls for Harmon and straight mutes. There is one instance where flutter-tonguing or *tremolo* will be necessary, depending on the choice of the

performer. *Pulcino* is five minutes in duration and features a pitch range of G $\flat$ 3 to B $\flat$ 5. There is limited rest for the performer.

44

Title: *Andante et Scherzo pour Trompette et Piano, Op. 44*

Composer: Büsser, Henri

Instrumentation: Trumpet in C and Piano

Composition Date: 1911

Concours Date(s): 1911, 1918, 1928

Edition: International Music

Other Editions: Alphonse Leduc, Masters Music

Inscription: N/A

Method of Access: University of Melbourne Library

Number of Recordings: 3 (see Appendix II, entry #14, page 361)

Commentary:

Henri Büsser composed *Andante et Scherzo* for the trumpet *concours* of 1911. The piece is in binary form: two dependent sections with contrasting musical content. The first section is slow, in 3/4 metre. The melody is expressive and *cantabile*, with ascending scales of quavers and short interjections of semiquaver figures. The dynamic range is wide, from *pianissimo* to *fortissimo*, and the pitch ranges from G3 to A5. The *Scherzo* is in 7/4 metre, marked *Allegro*. Each bar is divided into 3+4, causing the metrical feel to alternate between triple and duple. The melody is predominantly quavers, with some double-tongued semiquaver arpeggios. A short lyrical section provides melodic contrast. As the work moves back to the *Allegro* theme, the lyrical material remains incorporated in the melodic figures. The finale features trilled notes with fanfare motives and a triple-tongued arpeggio to the cadence. This work is accessible to a wide range of performers. Sustained double- and triple-tonguing are required, but there is no use extended techniques. Performers will need a straight mute, and trills are the only ornament present. *Andante et Scherzo* is five minutes in duration and has little rest for the performer. The pitch range is from G3 to A5.

45

Title: *Variations en Ré Bémol pour Cornet et Piano, Op. 53*

Composer: Büsser, Henri

Instrumentation: Cornet in B $\flat$ and Piano

Composition Date: 1914

Concours Date(s): 1914, Cornet; 1920, Trumpet; 1929, Cornet

Edition: Masters Music

Other Editions: Alphonse Leduc, Cundy-Bettoney, Evette et Schaeffer

Inscription: ‘A mon ami Alexandre Petit, Professeur au Conservatoire’

Method of Access: University of Melbourne Library

Number of Recordings: N/A

Commentary:

Henri Büsser composed *Variations en Ré Bémol* for the cornet *concours* of 1914. The work is a theme with five variations. The introduction is in 3/2 metre, while the rest of the work is in various metres of four. The theme features two complementary melodies in E $\flat$ major, both beginning as minim figures with dotted rhythms to follow. One melody descends, while the other ascends. The first variation continues in E $\flat$ major, though the rhythms are now faster, and the metre is 5/4. The melodic character is lively, with lighter melodic figures and bouncy arpeggios to complement the faster theme. The second variation is in C minor, in 12/8 metre at a much slower tempo. The tonality and tempo create a subdued character. The third variation returns to E $\flat$ major; the melody features *leggiere* quaver/semiquaver figures in a festive gallop. The fourth variation is fanfare-like, with dotted-quaver/semiquaver figures trading with triplets and quick scales. The final variation is light and articulate, allowing the performer a final chance to exhibit their technique before the work closes. Performers will use sustained, scalar, and intervallic double-tonguing, as well as sustained triple-tonguing. *Acciaccaturas* and trills are both present, though no mutes or extended techniques appear. This work is six minutes in duration and has some opportunities for the performer to rest. The pitch range is a manageable F3 to G $\flat$ 5.

46

Title: *Fantaisie sur des Thèmes Écossais pour Cornet à Pistons Si $\flat$ et Piano, Op. 70*

Composer: Büsser, Henri

Instrumentation: Cornet in B $\flat$ and Piano

Composition Date: 1920

Concours Date(s): 1920, 1923

Edition: Buffet-Crampon (Edition A, cornet)

Other Editions: Buffet-Crampon (Edition B, trumpet); Evette et Schaeffer; Masters Music

Inscription: ‘A Monsieur Albus, Professeur au Conservatoire de Toulouse’; ‘*Concours du Conservatoire de Paris* (1923) *classe de Mr ALEXANDRE PETIT*’

Method of Access: Inter-library Loan, via Indiana University

Number of Recordings: N/A

Commentary:

Henri Büsser composed *Fantaisie sur des Thèmes Écossais* for the cornet *concours* of 1920. It features a Scottish folk theme and four variations. The theme is lyrical, marked *dolce cantando*. The key is B♭ major; the metre is 12/8, the tempo is *moderato*. The first variation maintains the 12/8 metre but increases the tempo to *Allegro moderato*. The theme is now a fanfare in B♭ minor with a final descending arpeggio that must be triple-tongued. The second variation, marked *leggiero*, features faster rhythms and an alternation between duplets and triplets. A double-tongued broken arpeggio will challenge most performers. The variation concludes with scale sequences and a triple-tongued fanfare leading to the cadence. The third variation returns to the *cantabile* character of the theme with a muted instrument, now in E♭ major. The final variation features two sections, the first at *Allegro vivo* and the second at *Animé*, where the melody is lilting triplet rhythms. The second section may require scalar and intervallic triple-tonguing, depending on the chosen tempo. The work concludes with a fanfare ending on A♭5. *Fantaisie sur des Thèmes Écossais* is accessible to performers of a wide range of skill levels, though the speed of the final variation may present a challenge. The work is six minutes and forty seconds in length and provides ample opportunity for rest. The pitch range is G3 to A♭5. All types of multiple-tonguing are required. There are no extended techniques used. Trills are the only ornament and performers will need a straight mute.

47

Title: *Adeste Fideles: Variations pour Trompette et Orchestre, Op. 83*

Composer: Büsser, Henri

Instrumentation: Trumpet in C or B♭ and Orchestra (piano reduction consulted)

Composition Date: 1931

Concours Date(s): 1931

Edition: Alphonse Leduc

Other Editions: Costallat

Inscription: N/A

Method of Access: Inter-library Loan, via Edith Cowan University

Number of Recordings: N/A

Commentary:

Henri Büsser composed *Adeste Fideles: Variations pour Trompette et Orchestre* for the trumpet *concours* of 1931. It is a theme and variations on the Christmas carol, known in English as ‘O Come, All Ye Faithful’. Büsser’s treatment of the theme is grand and declarative. The first variation, *Piu Vivo*, is quiet, growing no louder than *mezzo forte*. The melody features technical semiquaver figures, including arpeggios and scales. These figures will require double-tonguing in a *leggiere* style. The second variation is much slower, in 6/8 metre. Here the theme is lyrical, with lilting figures of crotchets and quavers. *Animez*, the third variation, features double-tongued semiquaver motives in 5/4 metre. The third variation concludes with scales and arpeggios of quaver triplets, while a short passage of semiquaver triplets function as an introduction to the final *Allegro*. The melody is now formed of light fanfares of quavers and triple-tongued semiquaver triplets, coming to a grand finale. This work has technical demands that will present a challenge to many performers, especially in the requirements for multiple-tonguing: sustained, scalar and intervallic double-tonguing are required, as well as sustained triple-tonguing. Trills are the only ornament present, and no mutes or extended techniques are used. With a total duration of six minutes, a pitch range of G3 to B5, and rest only between variations, this work could test the endurance of the soloist.

48

Title: *Fantaisie en Mi Bémol pour Cornet à Pistons en Si♭ et Piano*

Composer: Saint-Saëns, Camille; transcribed by Henri Büsser

Instrumentation: Cornet in B♭ and Piano

Composition Date: 1935

Concours Date(s): 1935, 1951

Edition: Alphonse Leduc

Other Editions: Costallat, Masters Music

Inscription: ‘(Concours du Conservatoire National Supérieur de Musique)’

Method of Access: Inter-library Loan, via Australian National University

Number of Recordings: 3 (see Appendix II, entry #53, page 382)

Commentary:

Performers familiar with Henri Büsser's arrangement of Saint-Saëns' organ *Fantaisie* may inadvertently refer to it as Büsser's original composition. For the commentary on this work, see entry #167, page 295.

49

Title: *Concerto pour Trompette en Ut, Orchestre à Cordes et Percussion (Premier Mouvement)*

Composer: Calvi, Gérard

Instrumentation: Trumpet in C, String Orchestra and Percussion (piano reduction consulted)

Composition Date: 1981

Concours Date(s): 1981

Edition: Alphonse Leduc

Other Editions: N/A

Inscription: 'Concours du Conservatoire National Supérieur de Musique de Paris'

Method of Access: University of Melbourne Library

Number of Recordings: N/A

Commentary:

Gérard Calvi composed *Concerto pour Trompette en Ut, Orchestre à Cordes et Percussion* for the 1981 trumpet *concours*. Among the few *concertos* in the corpus, Calvi's piece is an outlier: it was never finished. The work consists of a single movement; the score indicates that it is the first. A search for the other movements was unsuccessful. Unfortunately, Calvi died in 2015. The piece begins at a slow tempo, with a dramatic introduction of long tones complemented with short rhythmic motives. The trumpet is then muted, and the beginning themes are restated, adding lyrical interval figures. A third statement of the introduction leads the work to triplet fanfare motives, complemented by a slow *cantabile* passage that introduces a *cadenza*. Here the trumpet features an interplay between fast rhythmic figures and slow lyrical passages. The addition of a straight mute is accompanied by a feathered beam, accelerating to a fanfare. The *cadenza* concludes, and a final statement of the original melody signals the start of a fast 4/4 section. The melody begins with simple motives of crotchets and quavers, gradually adding triplets and semiquavers. At *Mouvement du début*, the melody changes to broad fanfares with fast rhythmic figures and arpeggios as contrasting material. A short passage of double-tongued demisemiquavers leads to the conclusion of the

work on broad high tones. This movement is six minutes and forty seconds in duration and allows a minimal amount of rest to the performer. The pitch range is from A3 to C#6. From rehearsal letter F onward, this work is challenging. Performers will use sustained, scalar, and intervallic double-tonguing, as well as sustained triple-tonguing. Effortless flexibility is necessary for the lyrical figures of triplets and septuplet arpeggios. *Acciaccaturas* and trills are both used, though no extended techniques appear. Performers will need two mutes: straight and cup.

50

Title: *Brèves Rencontres – Trois Pièces pour Trompette et Piano*

Composer: Castérède, Jacques

Instrumentation: Trumpet in C and Piano

Composition Date: 1965

Concours Date(s): 1965

Edition: Alphonse Leduc

Other Editions: N/A

Inscription: ‘(Concours du Conservatoire National Supérieur de Musique)’

Method of Access: University of Melbourne Library

Number of Recordings: 4 (see Appendix II, entry #15, page 362)

Commentary:

Jacques Castérède’s *Brèves Rencontres* is a suite of three movements, composed for the trumpet *concours* of 1965. The first movement, *Divertissement*, is in mixed metres at an *Allegro Brillante* tempo. The melody is technical, comprised of double-tongued semiquaver figures. Short interjections of lyrical phrases and wide interval passages provide contrast. The second movement, *Pavane*, is in 4/4 metre, marked *Andante sostenuto*. Here the melody is lyrical with occasional figures of quintuplets and semiquavers. This movement provides a variety of tonal colours by using an unmuted instrument, along with straight and cup mutes. The final movement, *Scherzo*, is in a fast 2/4 metre. Passages of semiquavers dominate the melody, with brief interjections of lyrical passages and fast scales. Castérède creates a variety of melodic textures by mixing passages of short homogenous motives with long scale passages. The work ends with short, quiet figures. This work has a duration of nine and a half minutes; aside from pauses between movements, this work offers very little rest for the performer. These factors, along with a pitch range of G3 to C6, make this piece a test for the soloist’s endurance.

Performers will use sustained, scalar, and intervallic double-tonguing, as well as sustained triple-tonguing. No extended techniques or ornaments are used, though performers will need a straight mute and a cup mute.

51

Title: *Chevauchée fantastique pour Trompette en Ut et Piano*

Composer: Cellier, Alexandre

Instrumentation: Trumpet in C and Piano

Composition Date: 1944

Concours Date(s): 1944

Edition: Billaudot

Other Editions: Costallat

Inscription: ‘A Monsieur Eugène Foveau, Professeur au Conservatoire National de Musique de Paris’; ‘Morceau de Concours du Conservatoire National Supérieur de Musique de Paris, 1944’

Method of Access: Inter-library Loan, via Australian National University

Number of Recordings: 2 (see Appendix II, entry #16, page 362)

Commentary:

Alexandre Cellier composed *Chevauchée fantastique* (‘fantastic ride’) for the 1944 trumpet *concours*. The piece is through-composed. Driving 6/8 triplets in the piano begin the work, reminiscent of Schubert’s *Der Erlkönig*. The trumpet begins mysteriously, quiet and low, building into fast semiquaver runs towards the upper register. A short recitative serves as a transition into a calm, reflective section. The piece moves back to the ‘ride’ with a reprise of the mysterious theme. This restatement of the ‘ride’ is more technically challenging, incorporating double-tonguing and harmonic shifts. As the end of the piece nears, the soloist ventures into the upper register. Use of quintuplet figures adds energy to the music, while the piece rolls to a stop at the end. Performers will use sustained double-tonguing and scalar triple-tonguing. There is no use of mutes or extended techniques, and trills are the only ornament present. *Chevauchée fantastique* is five minutes in duration, has few rests, and a pitch range from F#3 to C♭6. Though the work is short, many phrases in the upper register and the lack of rest could present a challenge for the performer’s endurance.

Title: *Fantaisie*

Composer: Cerclier, Jules Henri Louis

Instrumentation: Trumpet

Composition Date: 1875

Concours Date(s): 1875

Edition: N/A

Other Editions: N/A

Inscription: N/A

Method of Access: N/A

Number of Recordings: N/A

Commentary:

Previous research by Constant Pierre, R. Dale Olson, M. Gillian MacKay, Frank Romero, as well as an article in the periodical *Le Ménestrel* list *Fantaisie* by Jules Cerclier as the trumpet work for 1875. Unfortunately, the author was unable to locate a surviving manuscript or score of this work. Indeed, an exhaustive search yielded no trumpet works by Cerclier. It is most probable that Cerclier composed this work and it has since been lost. Cerclier often reused contest works composed by Dauvern , so the possibility exists that the trumpet work for 1875 was one of Dauvern 's two compositions entitled *Fantaisie*.

Title: *Solo*

Composer: Cerclier, Jules Henri Louis

Instrumentation: Trumpet

Composition Date: Unknown

Concours Date(s): 1883, 1887, 1888, 1892, 1894

Edition: N/A

Other Editions: N/A

Inscription: N/A

Method of Access: N/A

Number of Recordings: N/A

Commentary:

Jules Cerclier's *Solo* is listed as the trumpet contest work for 1883, 1887, 1888, 1892, and 1894 in research by Constant Pierre, R. Dale Olson, M. Gillian MacKay, Frank Romero, and articles from each year in the periodical *Le Ménestrel*. Unfortunately, the author was unable to locate a surviving manuscript or score of this work. Indeed, an exhaustive search yielded no trumpet works by Cerclier. As the listing in the oldest sources (*Le Ménestrel* and Pierre) is generic, this could have been another work by Cerclier that was referred to in a general manner without specifying a particular work; i.e. 'a solo by Cerclier' as opposed to '*Solo* by Cerclier'. If this is the case, the work could be Cerclier's *Fantaisie*, which is listed in the sources above as the trumpet work for 1875; this is supported by the fact that all the listings referring to Cerclier's *Solo* appear after the 1875 listing for *Fantaisie*. The possibility remains that Cerclier composed a piece titled *Solo*, as many contest pieces composed in this era had generic titles.

54

Title: *Morceau de Concours pour Cornet Si $\flat$ et Piano*

Composer: Chailleux, André

Instrumentation: Cornet in B $\flat$ and Piano

Composition Date: 1939

Concours Date(s): 1939

Edition: Alphonse Leduc

Other Editions: Buffet-Crampon

Inscription: N/A

Method of Access: Inter-library Loan, via University of Tasmania

Number of Recordings: 2 (see Appendix II, entry #17, page 363)

Commentary:

André Chailleux composed *Morceau de Concours* for the 1939 cornet *concours*. This piece is in binary form. The first section is slow, in 4/4 metre. The melodic material is sweet and lyrical, becoming increasingly louder and more majestic as the work progresses. Interjections of demisemiquaver scales and a gradually dying melodic statement move the work into the second section, marked *Allegro*. Here the metre changes to 3/4; at the new tempo, performers will feel this metre in one beat per bar. The new melodic material begins as a hemiola figure: three paired beats, spread over two bars. The metric feel changes as a section of *cantabile* passages is introduced. These passages later progress into technical melodies:

scales of quavers, then passages of sustained double- and triple- tonguing, and finally scales of triplets. Two short passages of quaver scales precede the final cadences of short, punctuated notes. *Morceau de Concours* is five minutes and thirty seconds in length and allows an ample amount of rest for the performer. The pitch range is B $\flat$ 3 to A $\flat$ 5. Performers will use sustained double- and triple-tonguing. There is no use of mutes, extended techniques, or ornaments.

It is important to note that in previous research, this piece is listed as the trumpet contest work for 1939, and Bloch's *Meou-Tan Yin* (entry #30) is listed as the cornet contest work for that year. The 23 June 1939 edition of *Le Ménestrel* shows that Bloch's work was used for the trumpet *concours* and the Chailleux for the cornet *concours*. It appears that the previous researchers incorrectly ascribed the instruments for these two works.

55

Title: *Variations pour Trompette en Ut et Piano*

Composer: Challan, Henri

Instrumentation: Trumpet in C and Piano

Composition Date: 1959

Concours Date(s): 1959

Edition: Alphonse Leduc

Other Editions: N/A

Inscription: N/A

Method of Access: University of Melbourne Library

Number of Recordings: 1 (see Appendix II, entry #18, page 363)

Commentary:

Henri Challan composed *Variations* for the trumpet *concours* of 1959. This piece features a more developed take on the classic theme and variations: there are no pauses, the tempo changes between each variation, and the harmony is highly chromatic. The beginning of the work is slow and dramatic with *cantabile* melodic figures. An abrupt tempo change introduces a fast variation, which is fanfare-like. The second variation is muted and subdued, with long tones and wide interval leaps. The third variation, *Allegro scherzando*, is in mixed metres of 6/8 and 9/8, featuring broken arpeggios and scale passages. The final variation begins quietly with syncopated semiquaver scales and arpeggiated figures that grow louder, leading to a *cadenza*. A restatement of the theme at the slow opening tempo concludes the piece. *Variations* is seven minutes in duration. There are limited opportunities for the performer to

rest. The pitch range is from G3 to B5. Only scalar double-tonguing is necessary; the tempo in this section is slow enough that some performers may prefer to single-tongue. There is a *glissando* between the first and second variations that will require diligent practice. No ornaments are used. Despite little multiple-tonguing, Challan's piece is still a challenge due to the many broken arpeggios and intervallic leaps. Performers will need a straight mute.

56

Title: *Solo de Trompette en Fa et Piano*

Composer: Chapuis, Auguste

Instrumentation: Trumpet in F and Piano

Composition Date: 1899

Concours Date(s): 1899, 1909, 1919

Edition: Alphonse Leduc

Other Editions: Evette et Schaeffer

Inscription: 'Concours au Conservatoire National de Musique de Paris'

Method of Access: Inter-library Loan, via University of Cincinnati

Number of Recordings: N/A

Commentary:

Auguste Chapuis composed *Solo de Trompette en Fa* for the 1899 *concours* for trumpet. This work is in binary form featuring a slow first section and a faster second section, with a brief introduction and a coda. The introduction begins with the piano playing a statement of the melody to be developed in the second section of the piece. The trumpet then joins in with a short introductory fanfare. The theme of the first section is a moderate waltz featuring simple scalar motives on the trumpet punctuated by fast scales and fanfares. The work moves into the second section, which is in 3/4 metre but could also be felt in one. As the first theme, the second uses a simple scale motive, contrasted with quick arpeggiated figures. The arpeggiated figures could provide a challenge depending on tempo: faster tempos would require double-tonguing. After a dramatic climax, the piece closes with a lively coda. *Solo de Trompette en Fa* requires scalar double-tonguing and sustained triple-tonguing. With regard to ornaments, only *acciaccaturas* appear. No mutes or extended techniques are used. This piece is six minutes in duration, and the pitch range is from A3 to Bb5. The most challenging aspect of this work for twenty-first-century performers is likely to be the transposition. Chapuis composed the work for trumpet in F, which is pitched a perfect fifth lower than trumpet in C. This work is ideal for

any performer working on transposition, especially with the prevalence of orchestral parts for trumpet in F.

57

Title: *Concerto pour Trompette en Ut et Orchestre*

Composer: Chaynes, Charles

Instrumentation: Trumpet in C and Orchestra (piano reduction consulted)

Composition Date: 1956

Concours Date(s): 1956, Trumpet and Cornet

Edition: Alphonse Leduc

Other Editions: N/A

Inscription: ‘à Messieurs E. Foveau et R. Sabarich, Professeurs au Conservatoire National de Musique’

Method of Access: University of Melbourne Library

Number of Recordings: 4 (see Appendix II, entry #19, page 363)

Commentary:

Charles Chaynes composed *Concerto pour Trompette et Orchestre* for the 1956 *concours*. This piece was required for cornet, though trumpeters had the option of this work or the Defaye *Sonatine*. The work has three movements, fast-slow-fast, with orchestral accompaniment. The first movement has two distinct melodic themes: one angular and articulated, while the other smooth and *cantabile*. It concludes with an extended *cadenza*, displaying the performer’s expressive and technical skills. The subdued second movement builds on the mysterious melodic theme from the first, and features a dramatic build to the climax of the movement, both in dynamic and range. The movement ends very quietly, setting the stage for the dramatic entry of the finale. The third movement, *Allegro giocoso*, is a collective flurry of technically-challenging passages, with a steady drive to the end. Chaynes’ piece is challenging from a technical perspective: chromatic melodies, a wide pitch range, and limited opportunities to rest. The duration of the work is twelve and a half minutes, and the pitch range is from A#3 to C#6. All forms of multiple-tonguing are required. Performers will need a straight mute and a cup mute. *Acciaccaturas* are the only ornament used, and no extended techniques appear. Despite the technical challenges, *Concerto* is one of the more popular works from the corpus. It has been recorded by four times, including recordings by virtuosos such as Maurice André, Eric Aubier, and Philip Smith.

Title: *Sarabande et Rigaudon pour Cornet et Piano*

Composer: Clergue, Jean

Instrumentation: Cornet in B $\flat$ and Piano

Composition Date: 1936

Concours Date(s): 1936

Edition: Lemoine

Other Editions: N/A

Inscription: ‘A Eugène FOVEAU, *Professeur au Conservatoire National de Musique de Paris*’

Method of Access: University of Melbourne Library

Number of Recordings: 3 (see Appendix II, entry #20, page 364)

Commentary:

Jean Clergue composed *Sarabande et Rigaudon* for the cornet *concours* of 1936. The *Sarabande* and the *Rigaudon* are dances from the Baroque era, and Clergue added modern harmony. This treatment is in line with the neo-classical movement among early twentieth-century composers. The form of Clergue’s piece straddles the line between binary and a suite: there is a long fermata notated in the music between the two dances. While the lack of separation between the dances would ordinarily classify this work as being in binary form, given the composition date, 1936, it is a suite of Baroque dances. The French *Sarabande* was a courtly dance in a slow duple metre, and Clergue’s work follows that tradition while integrating more modern elements such as chromaticism and hemiolas. The *Rigaudon* was a French folk dance in a lively duple metre featuring regular phrase lengths, most often of eight bars. Clergue opted for phrase lengths of sixteen bars while adding syncopation. The *Rigaudon* has three parts: the first and third feature semiquaver scales and arpeggios, while the second part features lyrical crotchets with *acciaccaturas*. Clergue’s treatment of the semiquavers in the *Rigaudon* imbues this section with exciting energy. Two skills are required to perform this work successfully: fluid octave slurs and the ability to play softly in the upper register. The pitch range is from G $\sharp$ 3 to C6, and the piece is seven minutes in duration. Sustained, scalar and intervallic double-tonguing are all required, as well as sustained triple-tonguing. There are *acciaccaturas* within the work, and a straight mute is required in the *Rigaudon*.

Title: *Concert pour Trompette et Orchestre à Cordes*

Composer: Clostre, Adrienne

Instrumentation: Trumpet in C and Orchestra (piano reduction consulted)

Composition Date: 1954

Concours Date(s): 1954

Edition: Noël

Other Editions: N/A

Inscription: ‘à la mémoire de Claude DELVINCOURT’; ‘Morceau de Concours du Conservatoire National Paris 1954’

Method of Access: Inter-library Loan, via Australian National University

Number of Recordings: N/A

Commentary:

Adrienne Clostre composed *Concert pour Trompette et Orchestre à Cordes* for the trumpet *concours* of 1954. It is through-composed with three sections: *Toccata*, *Fugue*, and *Finale*. The opening *Toccata* is technically-challenging, featuring arpeggios and semiquaver scales with faster motives of arpeggiated semiquaver triplets. While the marked tempo is 84 beats per minute, the fast rhythmic motion will still present a technical challenge. The following *Fugue* is in three parts, starting in 3/4 metre. While marked *Allegro Risoluto*, the tempo is slightly slower than the *Toccata*, though the rhythms are faster. The cornet’s passages are comprised of short figures connected by quick scales, followed by a contrasting passage of semiquaver and triplet arpeggios. The next section, *Lento*, is in 4/4 with melodies featuring sweet and expressive lyrical passages. The *Fugue* then returns to a faster variant of the *Allegro Risoluto*, ending with a *cadenza* of semiquaver figures and *glissandos* with interjections of broad figures. The *Finale* is predominantly semiquaver arpeggios, though the tempo is slow enough for the performer to single-tongue them. This section covers the entire range of the instrument, ending with an accelerating passage to a C6. *Concert* is eight minutes in duration and allows a moderate amount of rest for the performer. The pitch range is from F#3 to C6. Scalar and intervallic double-tonguing are required, as well as sustained and intervallic triple-tonguing. Trills, flutter-tonguing, and *glissandos* are all present, and performers will need a straight mute. Passages of wide chromatic intervals will present the greatest challenge to soloists in this work.

Title: *Six Variations pour Cornet Sib et Piano*

Composer: Clostre, Adrienne

Instrumentation: Cornet in B $\flat$ and Piano

Composition Date: 1975

Concours Date(s): 1975

Edition: Hortensia

Other Editions: N/A

Inscription: 'Concours du Conservatoire National Supérieur de Musique de Paris, 1975'

Method of Access: *Bibliothèque Nationale de France*

Number of Recordings: N/A

Commentary:

Adrienne Clostre's *Six Variations* is unique among the contest works as it is the only theme and variation work to be composed using twelve-tone technique. While a complete theoretical analysis of this composition is beyond the scope of this project, the overall method of composition is important as it will challenge the performer's sense of pitch. The piano debuts the theme of the piece in slow crotchets. The first variation is quite short, featuring unaccompanied cornet. The melodic movement is highly intervallic, moving throughout the range of the instrument. The second variation is started by the piano with the cornet joining soon after. When the cornet begins, the piano takes on a punctuative role, playing short notes at the end of each cornet phrase. In the third variation, these roles reverse: the piano plays intervallic figures, while the cornet punctuates. The fourth and fifth movements feature phrases of calls-and-responses between the cornet and piano. The melodic figures in the fourth movement are quick, comprised predominantly of semiquavers, and, at times, the response from the piano is only punctuative. In the fifth variation, the melodic figures of both instruments intertwine to create a constant stream of quavers. The sixth variation is much like the second, with the cornet playing highly intervallic figures moving throughout the range of the instrument, though the piano accompanies this with punctuative gestures. The finale of the work, marked '*Tempo de debut*', features a reprise of the opening theme, now using a different tone row. *Six Variations* is a technically challenging work requiring intervallic double-tonguing and trills. The work is five and a half minutes in duration with limited rest. The pitch range is from G $\sharp$ 3 to B $\flat$ 5. The greatest challenge for most performers will likely be the atonality of the harmonic structure combined with many wide intervallic leaps.

Title: *Le Combat avec L'Ange pour Trompette et Orgue*

Composer: Clostre, Adrienne

Instrumentation: Trumpet in C and Organ (piano accompaniment also available)

Composition Date: 1983

Concours Date(s): 1983

Edition: Choudens (Organ)

Other Editions: Choudens (Piano)

Inscription: 'à Jean-Luc Salique'

Method of Access: *Bibliothèque Nationale de France*

Number of Recordings: N/A

Commentary:

Adrienne Clostre's *Le Combat avec L'Ange* ('The Fight with the Angel') is a through-composed work for trumpet and organ. This piece is tonal with dissonant harmony and the metres are mixed, often changing each bar. The work begins with solo organ and the introduction of the trumpet moves the work into *Librement – Quasi Improvisando*, where the melodic line trades between performers; these melodies are later contrasted by a contrapuntal duet of *glissandos*. The next section, *Allegro Marziale*, features figures of dotted-quavers/semiquavers in both trumpet and organ, again contrasted by *glissandos*. These figures transition back to initial trading passages between trumpet and organ, first in long phrases, moving later to short quaver motives. A passage of semiquavers in the organ introduces the *Allegro moderato*, where the melody is an interplay between accelerating rhythmic figures in the trumpet and *glissandos* in the organ. A short passage of lyrical figures in the trumpet connects the *Allegro moderato* with the following section, *Marcato e Ritmico*, which is in 5/8 metre. The new melodic passages are feature disjunct intervals and dissonant harmonies. A rapid quasi-improvised section follows, featuring passages of semiquaver scale figures and accelerating rhythmic figures. The following *Molto Ritmico* is a reprise of the 5/8, later featuring the organ as the soloist and mixing the metre between 6/8, 7/8, 8/8, and 9/8. The trumpet joins with quaver figures and extended passages of broader rhythms, leading to the dramatic climax which features quaver passages in the upper register. The piece concludes with a section of long organ chords followed by a passage of *cantabile* crotchets in the trumpet with quick rhythmic figures in the organ accompaniment. Scalar and intervallic double-tonguing are both required. With regard to extended techniques, flutter-tonguing and *glissandos* appear.

Trills are the only ornament, and there is no use of mutes. The piece is twelve minutes in duration, with a pitch range of F#3 to D♭6.

62

Title: *Concertino pour le Cornet à Pistons et Piano*

Composer: Cohen, Léonce

Instrumentation: Cornet in B♭ and Piano

Composition Date: 1879

Concours Date(s): 1879, 1880, 1890

Edition: Manuscript, donated to the BNF by Charles Malherbe

Other Editions: N/A

Inscription: N/A

Method of Access: *Bibliothèque Nationale de France*

Number of Recordings: N/A

Commentary:

Léonce Cohen composed *Concertino* for the cornet *concours* of 1879. It was the first work in the corpus to be commissioned instead of being composed by the instrumental professor. This work has never been published, though the manuscript was found at the *Bibliothèque Nationale de France*. Cohen's piece is a typical example of a late nineteenth-century *concertino*: smaller in scale than a full *concerto*, three sections ordered fast-slow-fast, and piano accompaniment. The opening section, *Allegro Deciso*, is dramatic with *cantabile* passages and short semiquaver figures. The *cantabile* passages allow the performer to display their tone quality. The middle section is marked *Andante* and maintains the *cantabile* character of the opening, now sweeter and more expressive. Abrupt changes in tempo and a short *cadenza* provide a narrative feel to the music. The concluding section begins at an *Allegro* tempo in the accompaniment, changing to *Moderato* when the soloist joins. Here the melody diverges from the previous *cantabile* character, featuring a declarative march. At *poco piu mosso*, the piece becomes more technically challenging, incorporating passages of semiquaver arpeggios and multiple-tongued scale passages. Semiquaver scales, intervallic sequences and a trill function to build tension before the conclusion of the work, which features energetic fanfares in cut-time. *Concertino* is four minutes and fifty seconds in duration, with a pitch range of G3 to A♭5. Sustained triple-tonguing is required; depending on the chosen tempo for *poco piu mosso*, double-tonguing may be used as well. No mutes or extended techniques are present, though

acciaccaturas and trills are both used. While the work is technically accessible to a wide range of performers, the finale of the work will require diligent practice due to the technical challenges and lack of rests.

It is important to note that the cornet work for the 1890 *concours* is listed in research by Constant Pierre, R. Dale Olson, M. Gillian MacKay, and Frank Romero as ‘*Solo de Concours*’ by Léonce Cohen. As Cohen was commissioned to compose *Concertino* and there is no record that he composed a work titled *Solo de Concours*, it is most probable that this listing is a generic reference, i.e. ‘a solo by Cohen’, rather than ‘*Solo* by Cohen’. The periodical *Le Ménestrel* was consulted to try and clarify; unfortunately, the 3 August 1890 edition does not list which work was used, only the professor of the class and the prize winners. Given these factors, this study will consider Cohen’s *Concertino* to be the contest work for the 1890 cornet *concours*.

63

Title: *Trois Mouvements pour Cornet ou Trompette et Piano*

Composer: Constant, Marius

Instrumentation: Cornet or Trumpet in B♭ and Piano

Composition Date: 1960

Concours Date(s): 1960, Cornet and Trumpet

Edition: Alphonse Leduc

Other Editions: N/A

Inscription: ‘(*Concours du Conservatoire National Supérieur de Musique*)’

Method of Access: University of Melbourne Library

Number of Recordings: N/A

Commentary:

Marius Constant composed *Trois Mouvements* for the 1960 *concours* for cornet and trumpet. It is a suite of three movements, the first languid, while the following two movements are fast. The first movement is dissonant and expressively lyrical. The melody covers a wide pitch range but remains quiet throughout, peaking at a *mezzo forte*. *Allegro*, the second movement, is in mixed metres: 3/8, 6/8, 7/8, 8/8, 9/8, and 12/8 are all used. The melodic figures are predominantly sequences of double-tonguing with fast scales and lyrical passages for musical contrast. The final movement, marked *Jump*, is swift in tempo. The melody is comprised of dissonant fanfares making liberal use of dotted-quaver/semiquaver rhythms.

Again, fast scales and short lyrical passages are used to provide musical variety. This movement features a greater variety of dynamic levels, peaking as high as *fortissimo* and ending at *pianissimo*. Sustained, scalar and intervallic double-tonguing are all necessary, as is scalar triple-tonguing. With regard to ornaments, trills and *acciaccaturas* are both used. Performers must flutter-tongue and will need a straight mute. The duration of *Trois Movements* is six and a half minutes, with a pitch range of F3 to B♭5. Potential challenges include endurance in the second movement as there is limited rest, in addition to technically-challenging double-tongued passages.

64

Title: *Solo de Concours pour Cornet Si♭ et Piano, Op. 84*

Composer: Cools, Eugène

Instrumentation: Cornet in B♭ and Piano

Composition Date: 1912

Concours Date(s): 1912, 1917

Edition: Alphonse Leduc

Other Editions: N/A

Inscription: ‘(Concours du Conservatoire National Supérieur de Musique)’

Method of Access: Inter-library Loan, via University of Ottawa

Number of Recordings: 2 (see Appendix II, entry #21, page 364)

Commentary:

Eugène Cools composed *Solo de Concours* for the cornet *concours* of 1912. Though the title is generic, the work is a *concertino*. *Solo de Concours* features three unique melodic themes: *Andante*, *Andantino quasi Allegro*, and *Allegro moderato*. The *Andante* is comprised of a noble fanfare motive complemented by quickly flowing scalar figures. While *Andantino quasi Allegro* is written at a quicker tempo than *Andante* it employs broader rhythms and long phrase markings to create a lyrical and expressive character, gradually adding speed towards the end of the section. The *Allegro moderato* features challenging interval sequences, predominantly of semiquavers, with interjections of semiquaver triplets and lyrical melodies. The interplay of semiquavers and semiquaver triplets is used to build to the finale, with a dramatic descending scale leading to the final cadence. Depending on the skill of the performer and desired tempo, these sequences can be single- or double-tongued. With regard to ornamentation, *Solo de Concours* features a single trill. No mutes or extended techniques

appear. The work is six minutes in duration with a pitch range of F3 to F5, and few opportunities for the performer to rest. Light use of sustained triple-tonguing is required, while sustained double-tonguing may be used depending on the desired tempo of the *Allegro moderato*. Cools' *Solo de Concours* is accessible to a wide range of performers, as the tempo chosen for the concluding section will determine the level of technical challenge.

65

Title: *Hippos pour Cornet et Piano*

Composer: Couroupos, Georges

Instrumentation: Cornet in C and Piano

Composition Date: 1973

Concours Date(s): 1973

Edition: Rideau Rouge

Other Editions: N/A

Inscription: 'Concours du Conservatoire National Supérieur de Musique de Paris'

Method of Access: Inter-library Loan, via University of Colorado Boulder

Number of Recordings: N/A

Commentary:

Georges Couroupos composed *Hippos* for the cornet *concours* of 1973. As Couroupos is Greek, the title likely means 'horses'. Valve clicks are used in this work to create a sonic effect which sounds like a galloping horse. *Hippos* is through-composed with five distinct sections. The short introduction begins with low and quiet notes complemented with a flutter-tongued interval leap into the upper register, ending at an accented *fortissimo*. The next section is exclusively semiquaver figures, first intervallic with short interjections of trills, then fading to low repeating notes. The soloist is then instructed to loosen the first and third valve caps for a trilled G5, which is followed by a pause in the work. The next section, marked *Adagio*, features a straight-muted trumpet playing long tones with pitch bends via moving slides and interjections of fast figures for contrast. A second pause in the work allows the performer to change the straight mute for a Harmon mute. A final passage of long tones with pitch bends then moves to a reprise of the semiquaver figures from the earlier in the work. This time, the performer uses their hand to change the sound of the mute as indicated by the composer, alternating open and closed between notes. The concluding section of the work features the soloist playing arpeggios and *glissandos* on the mouthpiece, concluding with upward

arpeggios. *Hippos* is four minutes and thirty seconds in duration and features ample rest for the performer. The pitch range is from F#3 to B♭5. Couroupos did not specify a key of cornet to play, although he indicates several places where the piano and cornet should line up. If these notes are to be unisons, it is for cornet in C. Performers will need a straight mute and a harmon mute, and *acciaccaturas* are the only ornament present. *Hippos* features many extended techniques: valve *tremolo* (or timbral trills), flutter-tonguing, *glissandos*, mouthpiece buzzing, valve clicks, and mute effects. Though there is no multiple-tonguing, the technical challenges lie in the relative rarity of the techniques required: performers will have to practise coordinating their hand effects on the Harmon mute, and the pitch accuracy of their mouthpiece buzzing.

66

Title: *Triptyque pour trompette d'ordonnance en Mi♭*

Composer: Couturier, Jean-Louis

Instrumentation: *Trompette d'ordonnance* (Cavalry Trumpet) in E♭

Composition Date: 1997

Concours Date(s): 1997

Edition: Combre

Other Editions: N/A

Inscription: N/A

Method of Access: *Bibliothèque Nationale de France*

Number of Recordings: N/A

Commentary:

Jean-Louis Couturier composed *Triptyque* for the 1997 trumpet *concours*. It intended to be performed on *trompette d'ordonnance* in E♭, a valveless cavalry trumpet common in nineteenth-century France. The title comes from the Greek ‘triptukhon’, meaning three-fold, commonly used in reference to paintings set in folding frames. The title is fitting as Couturier’s piece is in three sections. The first, *Moderato*, features triplets of intervallic quavers, semiquavers, and demisemiquavers. The latter two rhythms will require triple-tonguing of all types: sustained, scalar, and intervallic. The second section, *Andante con anima*, begins quietly with sustained rhythms, eventually incorporating faster gestures of semiquavers, intervallic *acciaccaturas*, syncopation, and crotchet triplet figures. The last section, *Gracioso* [sic], is in a lively 3/8 metre, felt in one beat per bar. The melody features triplet quavers with semiquaver scale and interval figures. The interjection of a slow *cantabile* section serves as a transition to

the finale: a reprise of the 3/8 melodic figures with greater fanfare emphasis. There are no mutes or extended techniques used in this piece. Sustained double-tonguing, as well as sustained, scalar, and intervallic triple-tonguing are all required. While *acciaccaturas* are the only ornament present, some of them present a greater-than-usual technical challenge as they cover intervals up to an octave in width; this may be a significant challenge to execute when playing an instrument without valves. The total duration of Couturier's *Triptyque* is four minutes, and the pitch range is from B $\flat$ 3 to B $\flat$ 5. To perform this work as the composer intended, performers will need a natural trumpet in E $\flat$.

67

Title: *Solo de Trompette en Fa et Piano*

Composer: d'Ollone, Max

Instrumentation: Trumpet in F and Piano

Composition Date: 1902

Concours Date(s): 1902

Edition: Alphonse Leduc

Other Editions: Evette et Schaeffer

Inscription: 'Concours du Conservatoire National de Musique de Paris'

Method of Access: Inter-library Loan, via Emporia State University

Number of Recordings: N/A

Commentary:

Max d'Ollone composed *Solo de Trompette en Fa* for the trumpet *concours* of 1902. It is one of a handful of works in the corpus composed for trumpet in F, a common instrument in Paris in the late nineteenth century. Modern performers will need to transpose this work if they are playing a modern B $\flat$ or C trumpet. This work is a *concertino*, as it is smaller in scale than a *concerto*, accompanied by piano, and has three distinct sections: *Allegro moderato ma ben deciso*, *Bien Chanté*, and finale. The first section is comprised of triumphant fanfares and short triplet scale segments, later progressing into triplet arpeggios with dotted-quaver/semiquaver passages. *Bien Chante* is lyrical, featuring broad expressive phrases in the low register. The finale is predominantly triplet and quaver fanfares with scalar passages for contrast. Sustained, scalar and intervallic triple-tonguing are all required, as well as sustained double-tonguing. Trills are the only ornament used, and there is no use of mutes or extended techniques. *Solo de Trompette en Fa* is six and a half minutes in duration and allows the performer to rest an ample

amount. The pitch range is from F3 to A $\flat$ 5. This piece is not particularly difficult with regard to technical challenges, but the transposition may be challenging for those unfamiliar with this requirement. For this reason, this piece would be ideal for students who need to practise transposition in isolation from other technical challenges.

68

Title: *Fête Joyeuse pour Trompette et Piano*

Composer: Dallier, Henri

Instrumentation: Trumpet in C and Piano

Composition Date: 1905

Concours Date(s): 1905, Trumpet; 1917, Trumpet; 1924, Trumpet; 1930, Trumpet; 1945, Cornet

Edition: Alphonse Leduc, Southern Music

Other Editions: Andraud

Inscription: ‘Concours du Conservatoire National de Musique de Paris (Année 1905)’; ‘à Monsieur Franquin, Professeur au Conservatoire’

Method of Access: *Bibliothèque Nationale de France* (A.L.); University of Melbourne Library (S.M.)

Number of Recordings: N/A

Commentary:

Henri Dallier composed *Fête Joyeuse* (Joyous Celebration) for the 1905 trumpet *concours*, and it was subsequently used four more times. It is in ternary form with a coda. Aside from the lyrical B section in the middle of the work, the melodic material is a short fanfare that starts with a long note leading into arpeggiated semiquavers, contrasted by a countermelody that features octave leaps and semiquaver scales. The tempi in this work are generally quick and will require the performer to double-tongue intervallic passages. *Fête Joyeuse* is six and a half minutes in duration with few rests for the performer. The pitch range is from G3 to A5. Sustained, scalar and intervallic double-tonguing are all necessary; as mentioned previously, the intervallic double-tonguing may be the most challenging aspect of this work. Sustained triple-tonguing is also required; if the desired tempo for the end of the piece is particularly fast, then scalar and intervallic triple-tonguing may also be necessary. Trills are the only ornament and there is no use of mutes or extended techniques.

It is important to note that there are two versions of this work. The original score is for trumpet in C, published by Alphonse-Leduc. Southern Music Company published the second; it is for trumpet or cornet in B♭ with a transposed piano part. The soloists' part is almost identical between versions, except some editorial additions in the Southern Music Company edition.

69

Title: *Sonatine pour Trompette et Piano*

Composer: Dandelot, Georges

Instrumentation: Trumpet in C and Piano

Composition Date: 1961

Concours Date(s): 1961

Edition: Eschig

Other Editions: N/A

Inscription: 'Concours du Conservatoire National Supérieur de Musique de Paris (Année 1961)'

Method of Access: University of Melbourne Library

Number of Recordings: N/A

Commentary:

Georges Dandelot composed *Sonatine* for the 1961 trumpet *concours*. A *sonatine* is smaller in scope than a *sonata* while still following the formal structure. The work has three movements: the first is a traditional sonata form, while the second and third movements are in ternary form. The first and third movements are fast in tempo, and the second is slow. The melody of the first movement is a study in semiquavers, featuring wide leaps, scale patterns, and frequent ventures into the upper register. In the development, the melody is slower, with a more lyrical character. As expected, the primary melodic material returns in the recapitulation. The second movement, *Lento*, has the marking '*avec Sourdine Robinson*' indicating that the performer should use a Ray Robinson cup mute, if possible. The melodic character is slow and *cantabile*, often moving throughout the entire range of the instrument with demisemiquaver figures. The final movement is quick, featuring a lyrical singing melody decorated with fast arpeggios and scale figures as well as octave-leaping *scherzo* figures. *Sonatine* is a challenging work for trumpet due to wide interval leaps, numerous upper-register passages, and multiple tonguing: sustained, scalar, and intervallic double-tonguing are all required. The work is seven

and a half minutes in duration with limited opportunities for rest aside from the pauses between movements. The pitch range is from G $\flat$ 3 to D6. Performers will need a cup mute. There is no use of extended techniques, and the trills are the only ornament used.

70

Title: *Thème Varié pour Trompette en Mi [Premier Solo pour Trompette Chromatique]*

Composer: Dauvern , Fran ois Georges Auguste

Instrumentation: Chromatic Trumpet in E and Chamber Orchestra (piano reduction by third party available)

Composition Date: 1835 or before

Concours Date(s): 1835-41, 1844-46, 1850, 1855, 1858, 1861, 1869, 1874, 1877, 1893

Edition: Saint-Hilaire

Other Editions: Carl Fischer (edited by R. Ingle)

Inscription: ‘  Mes  l ves’

Method of Access: *Biblioth que Nationale de France*

Number of Recordings: N/A

Commentary:

Fran ois Dauvern  composed *Th me Vari  in Mi* for the first trumpet contest in 1835. As Dauvern  did not devote a significant amount of time to composition, *Premier Solo de Concours* was reused many times throughout his tenure; his successor, Jules Cerclier, also used the work. In total, the work was used nineteen times throughout the nineteenth century. It is a theme and variations beginning with a *cantabile*-style introduction with a cadenza functioning as a transition to the theme statement. The theme is an articulate fanfare in a ‘*Bolero*’ style. The first variation features the theme in triplets, while the second features semiquavers. The work concludes with a coda that features quick fanfares with semiquaver arpeggio figures. Performers will use intervallic double-tonguing and sustained triple-tonguing. Turns and trills both appear. There is no use of mutes or extended techniques. The total duration of the work is six minutes, and the pitch range is from A $\sharp$ 3 to A5. This piece should not present a significant endurance challenge, though lack of rests in the first variation may test the performer’s breath control. Dauvern  composed this work for trumpet in E; performers on B $\flat$ or C instruments will have to transpose.

While *Th me Varie en Mi* can be performed on modern chromatic instruments, Dauvern  composed it for *trompette chromatique*. This is not a specific reference to a valved

instrument as the French typically use ‘à piston’ to denote this, though it is possible that it refers to any chromatic trumpet. However, it is likely that this work, and the majority of other works used for the *concours* during Dauverné’s tenure, were composed for the French slide trumpet. While Dauverné had pioneered using valved instruments in performance, as a professor he was a traditionalist. He resisted moving away from the valveless *trompette d’ordonnance*, and he considered the slide trumpet to be the most successful chromatic trumpet of his time. Particularly for contest works early in Dauverné’s tenure, it is unlikely they would be performed on a piston trumpet. It is important to note that this work was republished in 2012, in a collection of Dauverné’s first six numbered works. Dauverné scored the work for trumpet in E with chamber orchestra; the author of this new edition arranged the chamber orchestra parts into a piano reduction. Unfortunately, the key of *Premier Solo de Concours* was transposed from E to E $\flat$. This change was likely to enhance the playability of the work on the modern B $\flat$ trumpet, as both B $\flat$ and C parts are included with the publication.

71

Title: *Thème Varié pour Trompette en Fa [Quatrième Solo pour Trompette Chromatique]*

Composer: Dauverné, François Georges Auguste

Instrumentation: Chromatic Trumpet in F and Chamber Orchestra (piano reduction by third party available)

Composition Date: 1842 or before

Concours Date(s): 1842

Edition: Saint-Hilaire

Other Editions: Carl Fischer (edited by R. Ingle)

Inscription: ‘À Mes Élèves’

Method of Access: *Bibliothèque Nationale de France*

Number of Recordings: N/A

Commentary:

François Dauverné composed *Thème Varié en Fa* for the 1842 trumpet *concours*. It is a theme and variations that begins with a brief introduction leading to the primary theme: a sweet and animated *cantabile* melody. In the first variation, Dauverné uses shorter rhythms and syncopation to provide contrast to the original theme. This variation has internal contrast as well, as it is marked *scherzando* and *dolce* in separate places. The second variation features the original theme in arpeggiated triplet fanfares, while the finale uses semiquaver arpeggios. As

the work comes to a close, the melodic figures become increasingly virtuosic, finishing with semiquaver triplet fanfares. This work is eight and a half minutes in duration and provides ample opportunity for the performer to rest. The pitch range is narrow, from C4 to G5. Performers will use sustained and intervallic double-tonguing, as well as sustained triple-tonguing. The only ornaments to appear are *acciaccaturas*. There is no use of mutes or extended techniques. Dauverné composed this work for trumpet in F; performers on B♭ or C instruments will have to transpose.

While *Thème Varié en Fa* can be performed on modern chromatic instruments, Dauverné composed it for *trompette chromatique*. This is not a specific reference to a valved instrument as the French typically use ‘à Pistons’ to denote this, though it is possible that it refers to any chromatic trumpet. However, it is likely that this work, and the majority of other works used for the *concours* during Dauverné’s tenure, were composed for the French slide trumpet. While Dauverné had pioneered using valved instruments in performance, as a professor he was a traditionalist. He resisted moving away from the valveless *trompette d’ordonnance*, and he considered the slide trumpet to be the most successful chromatic trumpet of his time. Particularly for contest works early in Dauverné’s tenure, it is unlikely they would be performed on a piston trumpet. It is important to note that this work was republished in 2012, in a collection of Dauverné’s first six numbered works. Dauverné scored the work for trumpet in F with chamber orchestra; the author of this new edition arranged the chamber orchestra parts into a piano reduction with parts for trumpet in C or B♭.

72

Title: *Thème Varié pour Trompette à Pistons en Mi Bémol*

Composer: Dauverné, François Georges Auguste

Instrumentation: Piston trumpet in E♭ and Piano-forte

Composition Date: 1834 or 1835

Concours Date(s): 1843

Edition: Halary

Other Editions: N/A

Inscription: N/A

Method of Access: *Bibliothèque Nationale de France, via Gallica*

Number of Recordings: N/A

Commentary:

François Dauvern  composed *Th me Vari  en Mi B mol* for the trumpet *concours* of 1843. As the title indicates, it is a theme and variations. It features a majestic introductory fanfare, the theme, and three variations. The theme and first two variations are all written in 3/4 metre and are in binary form with a repeated second section. The theme, marked *Andantino*, is in a *cantabile* style with quaver figures and syncopated quaver-crotchet figures for contrast. *Scherzando*, the first variation, uses shorter rhythms for the theme by adding arpeggiated semiquaver figures. Depending on performance tempo, these figures may require double-tonguing. The second variation, *Con Espressione*, uses *marcato* articulations to highlight the syncopation of the theme while adding semiquaver scale figures. The final variation, *Allegro*, is in 6/8 metre with melodies of *cantabile* quavers, contrasted by figures of scales and arpeggios in semiquavers. *Th me Vari * finishes with loud chords punctuated by short trumpet fanfares. This piece is four minutes in duration. While there are limited rests for the performer, there are no significant upper register passages. The pitch range is from B 3 to F5. No mutes or extended techniques appear and the only ornament used is the *acciaccatura*. Performers will use sustained and intervallic double-tonguing. Dauvern  composed this work for *trompette chromatique* in E ; performers on B  or C instruments will have to transpose.

Previous research by Constant Pierre, R. Dale Olson, M. Gillian MacKay, and Frank Romero list ‘*Air Vari *’ as the trumpet contest work for 1843. The 13 August 1843 edition of *Le M nestr l* only lists the prize winners. The only extant work referred to as *Air Vari * was found in a method book Dauvern  authored, titled *M thode de trompette   piston*. It is accessible online, via *Gallica*, a digital repository of scanned items held by the *Biblioth que Nationale de France*. *Gallica* does not have a publication date, but other sources indicate that it was published in 1834 or 1835. It is interesting that this work would have been used for the *concours*, as Dauvern  preferred his students to use French slide trumpets for chromatic work. Although he pioneered the use of valved instruments, via the method above and otherwise, the author has found other research indicating that he was a traditionalist in his teaching at the *Conservatoire*. Dauvern  was primarily a performer and teacher; composing works was a tertiary activity. Thus, it is unlikely that another work referred to as *Air Vari * exists. It is most probable that this *Air Vari *, also known as *Th me Vari  en Mi B mol*, was used for the 1843 *concours*, and the available research indicates that students would likely have performed it on a slide trumpet.

Title: *Variations non difficiles pour Trompette et Piano-forte, Op. 3*

Composer: Dauverné, François Georges Auguste

Instrumentation: Trumpet in C and Piano-forte

Composition Date: Early 1830s

Concours Date(s): 1847

Edition: Doblinger (edited by Couturier)

Other Editions: Saint-Hilaire

Inscription: N/A

Method of Access: University of Melbourne Library

Number of Recordings: N/A

Commentary:

François Dauverné composed *Variations, Op. 3* for the trumpet *concours* of 1847. It is a theme and variations where each variation features a specific rhythmic character. This style of variation treatment is common among nineteenth-century solo trumpet and cornet works. The work's introduction is *cantabile*; it is an almost exact quote of the introduction of *Thème Varie en Mi*, first used for the trumpet *concours* of 1835 (entry #70). The statement of the original theme is in binary form; the melody is simple and *cantabile* in character. The first variation features a thematic setting in semiquavers, while the second variation sets the theme into semiquaver triplets. The third variation blends the rhythms of the preceding two, with increased speed and multiple-tonguing. The final variation features the theme as part of a *Polonaise*, with a lively tempo and double-tongued scale figures. *Variations* is accessible to most performers as the technical demands are limited: simple double-tongued scale figures, a conservative pitch range (C#4 to G5), and many opportunities for the performer to rest. Performers will use sustained and scalar double-tonguing, as well as sustained triple-tonguing. *Appoggiaturas* and *acciaccaturas* both appear. There is no use of mutes or extended techniques. The duration of the piece is five and half minutes in duration.

It is important to note that this work was listed as the contest work for the 1848 trumpet *concours* in Frank Romero's dissertation. It is the only document to have a trumpet contest work listed for 1848. Though the *Conservatoire* held the *concours* in 1848, the periodical *Le Ménestrel* does not list anything with regard to a trumpet *concours*.

Title: *Fantaisie pour Trompette en Mi Bémol [Troisième Solo pour Trompette Chromatique]*

Composer: Dauverné, François Georges Auguste

Instrumentation: Chromatic Trumpet in E $\flat$ and Chamber Orchestra (piano reduction by third party available)

Composition Date: 1849 or before

Concours Date(s): 1849, 1856?, 1866

Edition: Saint-Hilaire

Other Editions: Carl Fischer, edited by R. Ingle

Inscription: 'À Mes Élèves'

Method of Access: *Bibliothèque Nationale de France*

Number of Recordings: N/A

Commentary:

François Dauverné's *Fantaisie en Mi Bémol (Troisième Solo)* was first used for the 1849 trumpet *concours*. This work has three distinct sections. The introduction is an upbeat *allegro* featuring fanfares using triple-tongued anacruses and arpeggiated figures in various rhythmic configurations. After a short pause, the piece moves into the *andante con moto*. This section blends fanfare elements from the introduction with *cantabile* melodic figures. The work pauses for a second before the finale, which is a challenging waltz featuring fanfares. The start and end of the waltz are dominated by arpeggiated semiquavers, while the middle provides rhythmic contrast by using semiquaver triplets. The tempo chosen for the waltz will determine the level of technical challenge for this work. *Fantaisie en Mi Bémol* is five and a half minutes in duration and allows ample opportunity for the performer to rest. The pitch range is from E $\flat$ 3 to A $\flat$ 5, making it difficult to perform on modern instruments without any modifications. Performers will use sustained double- and triple-tonguing. Turns, trills, and *acciaccaturas* all appear. There is no use of mutes or extended techniques. Dauverné composed this work for *trompette chromatique* in E $\flat$, so performers on B $\flat$ or C instruments will have to transpose.

It is important to note that Dauverné composed two works titled *Fantaisie en Mi Bémol*. The work catalogued above has the subtitle '*Troisième Solo*', while the other work has no subtitle. Dauverné used a *Fantaisie en Mi Bémol* for four trumpet *concours*: 1849, 1852, 1856, and 1866. For the sake of simplicity, this dissertation assumes that the work in 1849 was the earlier work (*Troisième Solo*). The dedication on the cover of the other *Fantaisie en Mi Bémol* is to Georges V, who became king of Hanover in November 1851. One of Dauverné's two

works titled *Fantaisie en Mi Bémol* was used for the contest following Georges V's coronation, in August 1852. Given the inscription, it is presumable that the work for that year was the second *Fantaisie*. There is no information showing the work used in 1856, so both catalogue entries reference this under 'Concours Date(s)'. The consensus in research by Constant Pierre, R. Dale Olson, M. Gillian MacKay, and Frank Romero is that *Troisième Solo* was the trumpet work for the *concours* of 1866.

While *Fantaisie en Mi Bémol* can be performed on modern chromatic instruments, Dauverné composed it for *trompette chromatique*. This is not a specific reference to a valved instrument as the French typically use 'à Pistons' to denote this, though it is possible that it refers to any chromatic trumpet. However, it is likely that this work, and the majority of other works used for the *concours* during Dauverné's tenure, were composed for the French slide trumpet. While Dauverné had pioneered using valved instruments in performance, as a professor he was a traditionalist. He resisted moving away from the valveless *trompette d'ordonnance*, and he considered the slide trumpet to be the most successful chromatic trumpet of his time. Particularly for contest works early in Dauverné's tenure, it is unlikely they would be performed on a piston trumpet. It is important to note that this work was republished in 2012, in a collection of Dauverné's first six numbered works. Dauverné scored the work for trumpet in E♭ with chamber orchestra; the author of this new edition arranged the chamber orchestra parts into a piano reduction with parts for trumpet in C or B♭.

75

Title: *Polonaise pour la Trompette Chromatique en Fa [Polonaise avec Introduction]*

Composer: Dauverné, François Georges Auguste

Instrumentation: Chromatic Trumpet in F and Chamber Orchestra

Composition Date: 1851 or before

Concours Date(s): 1851, 1857, 1859, 1862, 1865, 1876, 1879, 1881

Edition: Saint-Hilaire

Other Editions: N/A

Inscription: N/A

Method of Access: *Bibliothèque Nationale de France*

Number of Recordings: N/A

Commentary:

François Dauvern  selected *Polonaise pour la Trompette Chromatique* for the trumpet *concours* of 1851. This piece features a short introduction followed by a *polonaise* in ABCA form. The *Polonaise*, or *Polacca*, is a dance that features a specific rhythm in 3/4 metre. The introduction features sweet *cantabile* figures with lightly articulated semiquaver arpeggios. A fading statement of the *polonaise* rhythm brings the work to a short pause before the start of the dance. The first section features the traditional *polonaise* rhythm, with semiquaver arpeggio and scale figures for contrast. The second section builds on the semiquaver arpeggios of the first section. The third section features sweet *cantabile* figures. The final section is a restatement of the first, bringing the focus of the piece back to the *polonaise* rhythm. The coda is marked *Animato*, featuring semiquaver arpeggios, heavy syncopation, and building dynamic levels to bring the work to a dramatic close. This work is five minutes in duration and has ample opportunity for the performer to rest. Ventures into the upper register are limited, and the pitch range is from C4 to G5. As the work was composed for *trompette chromatique* in F, the use of a B  or C trumpet will require transposition. The only ornaments present are *acciaccaturas*. Performers will use sustained double- and triple-tonguing. There is no use of mutes or extended techniques.

While *Polonaise en Fa* can be performed on modern chromatic instruments, Dauvern  composed it for *trompette chromatique*. This is not a specific reference to a valved instrument as the French typically use ‘  Pistons’ to denote this, though it is possible that it refers to any chromatic trumpet. However, it is likely that this work, and the majority of other works used for the *concours* during Dauvern ’s tenure, were composed for the French slide trumpet. While Dauvern  had pioneered using valved instruments in performance, as a professor he was a traditionalist. He resisted moving away from the valveless *trompette d’ordonnance*, and he considered the slide trumpet to be the most successful chromatic trumpet of his time. Particularly for contest works early in Dauvern ’s tenure, it is unlikely they would be performed on a piston trumpet.

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Title: *Fantaisie pour la Trompette Chromatique en Mi B mol*

Composer: Dauvern , Fran ois Georges Auguste

Instrumentation: Chromatic Trumpet in E  and Chamber Orchestra

Composition Date: 1852

Concours Date(s): 1852, 1856?

Edition: Saint-Hilaire

Other Editions: N/A

Inscription: ‘à La Majesté, Georges V., Roi de Hanôvre’

Method of Access: *Bibliothèque Nationale de France*

Number of Recordings: N/A

Commentary:

François Dauverné composed *Fantaisie en Mi Bémol* for the 1852 *concours* for trumpet. The work begins with a two-part introduction. The first, *Allegro maestoso*, features fanfares with dotted-quaver rhythms and triple-tongued semiquaver triplets. The second part is *cantabile*, marked *Adagio*. A short *cadenza* concludes the introduction and serves as a transition into the next section, *Tempo di Polacca*. As the marking would suggest, it is in the style of a *polonaise*. The meter is 3/4 and the melody features heavy syncopation of quavers and crotchets as well semiquaver scales and arpeggios, with later passages building on these semiquaver arpeggios. After a long rest for the soloist, the music changes character. It is marked *Poco ritenuto*, and the melody becomes *cantabile* with *mezzo staccato* quavers providing rhythmic motion. After a restatement of the previous *polacca* figures, the work moves into the finale, marked *Primo tempo animato*. Fast semiquaver scales bring the work to a broad fanfare conclusion. This piece is five minutes in duration and has many opportunities for performers to rest. The pitch range is from B $\flat$ 3 to G5. Dauverné composed the work for trumpet in E $\flat$; trumpeters on B $\flat$ or C instruments will have to transpose. There is a light need for sustained double- and triple-tonguing in this piece, and there are *acciaccaturas* throughout the work. There is no use of mutes or extended techniques.

It is important to note that Dauverné composed two works titled *Fantaisie en Mi Bémol*. The earlier work has the subtitle ‘*Troisième Solo*’, while this work has no subtitle. Dauverné used a *Fantaisie en Mi Bémol* for four trumpet *concours*: 1849, 1852, 1856, and 1866. For the sake of simplicity, this dissertation assumes that the work in 1849 was the earlier work (*Troisième Solo*). The dedication on the cover of this *Fantaisie en Mi Bémol* is to Georges V, who became king of Hanover in November 1851. One of Dauverné’s two works titled *Fantaisie en Mi Bémol* was used for the contest following Georges V’s coronation, in August 1852. Given the inscription, it is presumable that the work for that year was the second *Fantaisie*. There is no information showing the work used in 1856, so both catalogue entries reference this under ‘*Concours Date(s)*’. The consensus in research by Constant Pierre, R. Dale Olson, M. Gillian

MacKay, and Frank Romero is that *Troisième Solo* was the trumpet work for the *concours* of 1866.

While *Thème Varié en Fa* can be performed on modern chromatic instruments, Dauverné composed it for *trompette chromatique*. This is not a specific reference to a valved instrument as the French typically use ‘à Pistons’ to denote this, though it is possible that it refers to any chromatic trumpet. However, it is likely that this work, and the majority of other works used for the *concours* during Dauverné’s tenure, were composed for the French slide trumpet. While Dauverné had pioneered using valved instruments in performance, as a professor he was a traditionalist. He resisted moving away from the valveless *trompette d’ordonnance*, and he considered the slide trumpet to be the most successful chromatic trumpet of his time. Particularly for contest works early in Dauverné’s tenure, it is unlikely they would be performed on a piston trumpet.

77

Title: *Concertino pour Trompette en Ré [Deuxième Solo pour Trompette Chromatique]*

Composer: Dauverné, François Georges Auguste

Instrumentation: Chromatic Trumpet in D and Chamber Orchestra (piano reduction by third party available)

Composition Date: 1853 or before

Concours Date(s): 1853

Edition: Saint-Hilaire

Other Editions: Carl Fischer (edited by R. Ingle)

Inscription: ‘À Mes Élèves’

Method of Access: *Bibliothèque Nationale de France*

Number of Recordings: N/A

Commentary:

François Dauverné composed *Concertino en Ré* for the trumpet *concours* of 1853. The piece is a *concertino*; it is smaller in scale than a *concerto*, with three contrasting sections in a single movement. It features a small chamber orchestra as accompaniment, which is in contrast to the majority of the *concertinos* in the corpus. The first of three contrasting sections features majestic fanfares at an *Allegro Marziale* tempo. Scales of quavers and arpeggios of quaver triplets provide melodic contrast. The next section is a slower and more dramatic *cantabile* section. Semiquaver figures provide musical contrast, and the section concludes with simple

fanfare figures. The finale, *Allegro moderato*, is in 6/8 metre. It features fanfares and triplet figures, later progressing to arpeggiated semiquaver figures. The coda exclusively features sequences of arpeggiated semiquaver figures. Depending on the desired tempo, performers could use sustained double-tonguing in the first section as well as scalar and intervallic double-tonguing in the final section. Regardless of tempo, sustained triple-tonguing is required. Trills and *acciaccaturas* both appear. There is no use of mutes or extended techniques. The work is six minutes and forty-five seconds in duration, and the pitch range is from A3 to A5. Dauverné composed this work for trumpet in D; performers on B♭ or C instruments will have to transpose.

While *Concertino en Ré* can be performed on modern chromatic instruments, Dauverné composed it for *trompette chromatique*. This is not a specific reference to a valved instrument as the French typically use ‘à Pistons’ to denote this, though it is possible that it refers to any chromatic trumpet. However, it is likely that this work, and the majority of other works used for the *concours* during Dauverné’s tenure, were composed for the French slide trumpet. While Dauverné had pioneered using valved instruments in performance, as a professor he was a traditionalist. He resisted moving away from the valveless *trompette d’ordonnance*, and he considered the slide trumpet to be the most successful chromatic trumpet of his time. Particularly for contest works early in Dauverné’s tenure, it is unlikely they would be performed on a piston trumpet. It is important to note that this work was republished in 2012, in a collection of Dauverné’s first six numbered works. Dauverné scored the work for trumpet in D with chamber orchestra; the author of this new edition arranged the chamber orchestra parts into a piano reduction with parts for trumpet in C or B♭.

78

Title: *Thème Varié pour Trompette en Ut [Sixième Solo pour Trompette Chromatique]*

Composer: Dauverné, François Georges Auguste

Instrumentation: Chromatic Trumpet in C and Chamber Orchestra (piano reduction by third party available)

Composition Date: 1854 or before

Concours Date(s): 1854

Edition: Saint-Hilaire

Other Editions: Carl Fischer (edited by R. Ingle)

Inscription: ‘À Mes Élèves’

Method of Access: *Bibliothèque Nationale de France*

Number of Recordings: N/A

Commentary:

François Dauvern  composed *Th me Vari  en Ut* for the 1854 trumpet *concours*. It is a theme with four variations, longer than Dauvern 's other compositions in this genre. The work opens with orchestra; a short fanfare on the trumpet introduces the *cantabile* main theme. The first variation features faster rhythms and a syncopated version of the theme, while the second variation sets the theme in arpeggiated triplets. The third and fourth variations are a departure from Dauvern 's typical style. The third variation features the original theme in a minor key at a slower tempo, emphasising the *cantabile* character of the music. The fourth variation sets the theme in 6/8 metre at an *allegro* tempo, moving into a finale featuring triple- and double-tongued fanfares. This piece is six minutes and forty-five seconds in duration and provides the performer with a moderate amount of rest. The pitch range is from C4 to G5. Turns and *acciaccaturas* both appear, and no mutes or extended techniques are used. Performers will use sustained, scalar, and intervallic double-tonguing, as well as sustained triple-tonguing.

While *Th me Vari  en Ut* can be performed on modern chromatic instruments, Dauvern  composed it for *trompette chromatique*. This is not a specific reference to a valved instrument as the French typically use '*  Pistons*' to denote this, though it is possible that it refers to any chromatic trumpet. However, it is likely that this work, and the majority of other works used for the *concours* during Dauvern 's tenure, were composed for the French slide trumpet. While Dauvern  had pioneered using valved instruments in performance, as a professor he was a traditionalist. He resisted moving away from the valveless *trompette d'ordonnance*, and he considered the slide trumpet to be the most successful chromatic trumpet of his time. Particularly for contest works early in Dauvern 's tenure, it is unlikely they would be performed on a piston trumpet. It is important to note that this work was republished in 2012, in a collection of Dauvern 's first six numbered works. Dauvern  scored the work for trumpet in C with chamber orchestra; the author of this new edition arranged the chamber orchestra parts into a piano reduction with parts for trumpet in C or B .

79

Title: *Fantaisie pour Trompette en Mi B mol*

Composer: Dauvern , Fran ois Georges Auguste

Instrumentation: Chromatic Trumpet in E  and Chamber Orchestra

Composition Date: Unknown

Concours Date(s): 1856

Edition: N/A

Other Editions: N/A

Inscription: N/A

Method of Access: N/A

Number of Recordings: N/A

Commentary:

It is unclear which *Fantaisie en Mi Bémol* was used for the trumpet *concours* of 1856. Dauverné composed two works with this title, and there is no information showing which was used for this year. For the commentary on the earlier piece of the two, also referred to as *Troisième Solo pour Trompette Chromatique*, see entry #74, page 210. For the later piece, see entry #76, page 212.

80

Title: *Allegro Marziale pour Trompette en Fa [Cinquième Solo pour Trompette Chromatique]*

Composer: Dauverné, François Georges Auguste

Instrumentation: Chromatic Trumpet in F and Chamber Orchestra (piano reduction by third party available)

Composition Date: 1860 or before

Concours Date(s): 1860

Edition: Saint-Hilaire

Other Editions: Carl Fischer, edited by R. Ingle

Inscription: 'À Mes Élèves'

Method of Access: *Bibliothèque Nationale de France*

Number of Recordings: N/A

Commentary:

François Dauverné composed *Allegro Marziale en Fa* for the trumpet *concours* of 1860. It is a departure in form from his oft-preferred theme and variations. The form is ABCB. The A section features broad downward arpeggios complemented by fanfare figures of varying rhythmic configurations. A sweet *cantabile* melody marks the B sections, adding in arpeggiated figures of quavers and triplets. The C section expands on the arpeggiated triplets in the B section and places more emphasis on the fanfare character of the rhythm. After a reprise of the

B section, the work concludes with fanfare figures and a cadence. *Allegro Marziale* is accessible to a wide range of skill levels. Performers will use sustained triple-tonguing. Depending on tempo chosen, scalar and intervallic double-tonguing may be necessary as well. The piece is seven minutes in duration and provides ample opportunities for the performer to rest. The pitch range is from C4 to A5. There is no use of mutes or extended techniques, and *acciaccaturas* are the only ornaments that appear. Dauvern  composed this work for trumpet in F; performers on B  or C instruments will have to transpose.

While *Allegro Marziale en Fa* can be performed on modern chromatic instruments, Dauvern  composed it for *trompette chromatique*. This is not a specific reference to a valved instrument as the French typically use ‘  Pistons’ to denote this, though it is possible that it refers to any chromatic trumpet. However, it is likely that this work, and the majority of other works used for the *concours* during Dauvern ’s tenure, were composed for the French slide trumpet. While Dauvern  had pioneered using valved instruments in performance, as a professor he was a traditionalist. He resisted moving away from the valveless *trompette d’ordonnance*, and he considered the slide trumpet to be the most successful chromatic trumpet of his time. Particularly for contest works early in Dauvern ’s tenure, it is unlikely they would be performed on a piston trumpet. It is important to note that this work was republished in 2012, in a collection of Dauvern ’s first six numbered works. Dauvern  scored the work for trumpet in F with chamber orchestra; the author of this new edition arranged the chamber orchestra parts into a piano reduction with parts for trumpet in C or B .

81

Title: *Premier Solo*

Composer: Dauvern , Fran ois Georges Auguste

Instrumentation: Trumpet

Composition Date: Unknown

Concours Date(s): 1867

Edition: N/A

Other Editions: N/A

Inscription: N/A

Method of Access: N/A

Number of Recordings: N/A

Commentary:

The exact work used this year is unclear. According to Constant Pierre and M. Gillian MacKay, the work was *Dixième Solo en Mi Bémol*. There is no extant work referred to by this title; aside from Pierre and MacKay, there are no other references to it. Research by R. Dale Olson and Frank Romero indicates that the work for 1867 was *Premier Solo en Mi Bémol*. While there is a work referred to as *Premier Solo*, it is in the key of E, not Eb. Olson obtained his list of works from the Alphonse-Leduc company; while they did not originally publish all the works for the *concours*, by the mid-twentieth century the company had acquired many of the other Parisian music publishers. Further efforts to learn the correct title of this work led to the periodical *Le Ménestrel*, which does not list a trumpet work for this year. Given the existing evidence, there are several possible explanations. *Dixième Solo en Mi Bémol* ('10th Solo in Eb') could have existed but is currently lost, however, this would mean that Alphonse-Leduc provided incorrect information. In this explanation, an additional piece by the title of *Neuvième Solo* ('9th Solo') also presumably exists, though there is no evidence of such a work. Assuming Alphonse-Leduc provided accurate information, the contest work for this year was Dauverné's *Premier Solo*, transposed into another key. It is also possible the addition of 'Bémol' at the end of the listing was a type-error, and the work for this year was *Premier Solo en Mi* (entry #70, page 205). There is no definitive proof of any of these explanations, though the non-existence of *Neuvième Solo* and lack of other references to *Dixième Solo* lends credence to the latter scenarios.

82

Title: *Fantaisie en Fa*

Composer: Dauverné, François Georges Auguste

Instrumentation: Trumpet

Composition Date: Unknown

Concours Date(s): 1872

Edition: N/A

Other Editions: N/A

Inscription: N/A

Method of Access: N/A

Number of Recordings: N/A

Commentary:

It is unclear which piece trumpet professor Jules Cerclier selected for the trumpet *concours* of 1872. Previous research by Constant Pierre, R. Dale Olson, M. Gillian MacKay, and Frank Romero lists Dauverné's *Fantaisie en Fa* as the trumpet work for 1872. The periodical *Le Ménestrel* did not list a trumpet work for this year. The author of this study could not find a work by this title during the research process for this dissertation. There are four possible scenarios: the work could have existed but is now lost; the 'Fa' could have been a type-error, and this work could be one of the two Dauverné *Fantaisie en Mi Bémol*; it could be a transposed version of either *Fantaisie en Mi Bémol*. In addition, it could also be a reference to Cerclier's own *Fantaisie*, though this work could not be found (see entry #52, page 188). No definitive proof was found in support of any of these scenarios when this dissertation was finished.

83

Title: *Caprice en Sol***Composer:** Gallay, Jacques-François; arranged by Dauverné, François Georges Auguste**Instrumentation:** Trumpet in G**Composition Date:** 1836**Concours Date(s):** 1880**Edition:** Petit**Other Editions:** N/A**Inscription:** N/A**Method of Access:** *Bibliothèque Nationale de France***Number of Recordings:** N/A**Commentary:**

Previous research by Pierre, Olson, MacKay, and Romero all list Dauverné's *Caprice* as the trumpet contest work for 1880. Dauverné's collection of twelve *caprices*, entitled *Douze Caprices en forme d'Études* was found at the *Bibliothèque Nationale de France*. The majority of these *études* are short, and would be unsuitable for use in the *concours*. However, the final *étude*, *Douzième Caprice en Sol*, is a theme with five variations. As there is no evidence that Dauverné composed another work titled *Caprice*, this study assumes *Caprice en Sol* to be the correct work for this year. When the published collection was more closely examined, it became clear that these *études* were arrangements of *caprices* composed by hornist Jacques-

François Gallay, a former student and professor at the *Conservatoire*. For the complete commentary on this work, see entry #109, page 243.

84

Title: *Solo en Mi Naturel*

Composer: Dauverné, François Georges Auguste

Instrumentation: Trumpet in E

Composition Date: Unknown

Concours Date(s): 1882

Edition: N/A

Other Editions: N/A

Inscription: N/A

Method of Access: N/A

Number of Recordings: N/A

Commentary:

There are conflicts in the available research on the work selected by Jules Cerclier for the trumpet *concours* of 1882. Constant, Olson, Romero, and *Le Ménestrel* all list ‘*Solo en mi naturel*’ by Dauverné. MacKay lists ‘*8e solo*’. MacKay’s other references to ‘*8e solo*’ coincide with years when Dauverné’s *Polonaise* was used; it is in the key of C. Given the unanimity of the other sources, it is likely that MacKay’s listing was incorrect. There is only one solo by Dauverné in the key of E: *Thème Varié en Mi*, also referred to as *Premier Solo*. The commentary for this work is under entry #70.

85

Title: *Premier Solo en Mi Majeur*

Composer: Dauverné, François Georges Auguste

Instrumentation: Trumpet in E

Composition Date: 1835 or before

Concours Date(s): 1884

Edition: N/A

Other Editions: N/A

Inscription: N/A

Method of Access: N/A

Number of Recordings: N/A

Commentary:

Available sources conflict regarding the exact piece selected by Jules Cerclier for the 1884 trumpet *concours*. The piece listed in research by Constant Pierre, R. Dale Olson, M. Gillian MacKay, and Frank Romero is ‘*Premier solo en mi majeur*’ by Cerclier. An exhaustive search yielded no pieces under this title, however, the *Le Ménestrel* entry covering the *concours* of 1884 lists ‘*1er Solo de Dauverné*’ as the contest work. As it is unlikely that Cerclier composed a ‘*Premier solo en mi majeur*’, and Cerclier often reused Dauverné's works, ‘*1er Solo de Dauverné*’ is likely correct. The full title of this work is *Thème Varié en Mi*, also referred to as *Premier Solo*. The commentary for this work is under catalogue entry #70, page 205.

86

Title: *Solo de Concours*

Composer: Dauverné, François Georges Auguste

Instrumentation: Trumpet in E

Composition Date: Unknown

Concours Date(s): 1885

Edition: N/A

Other Editions: N/A

Inscription: N/A

Method of Access: N/A

Number of Recordings: N/A

Commentary:

It is unclear which work trumpet professor Jules Cerclier selected for the trumpet *concours* of 1886. *Le Ménestrel*, Constant Pierre, R. Dale Olson, M. Gillian MacKay, and Frank Romero all list ‘*Solo de Concours*’ by Dauverné as the trumpet work for the *concours* of 1885. Dauverné passed away in 1874, and there are no extant works composed by him under this title. It is possible that this listing was originally used by *Le Ménestrel* as a general reference to a piece by Dauverné: i.e. ‘a contest solo by Dauverné’ as opposed to ‘*Solo de Concours* by Dauverné’. As he was primarily a teacher and performer, and composition was a tertiary duty, this is a likely scenario. Unfortunately, the author could not find further information to identify the correct work for this year.

Title: *Solo*

Composer: Dauvern , Fran ois Georges Auguste

Instrumentation: Trumpet

Composition Date: Unknown

Concours Date(s): 1886

Edition: N/A

Other Editions: N/A

Inscription: N/A

Method of Access: N/A

Number of Recordings: N/A

Commentary:

It is unclear which work trumpet professor Jules Cerclier selected for the trumpet *concours* of 1886. An article in *Le M nestr l*, as well as research by Constant Pierre, R. Dale Olson, and M. Gillian MacKay all list ‘*Solo*’ by Dauvern  as the trumpet work for the *concours* of 1886. Frank Romero's dissertation lists Dauvern 's ‘*Solo de Concours*’. Dauvern  died in 1874, and there is no existing work by Dauvern  under this title. It is likely a generic reference to a piece by Dauvern , rather than a work with that specific title. Unfortunately, the author could not find further information to identify the correct work for this year.

Title: *Morceau de Concours*

Composer: Dauvern , Fran ois Georges Auguste

Instrumentation: Trumpet

Composition Date: Unknown

Concours Date(s): 1889

Edition: N/A

Other Editions: N/A

Inscription: N/A

Method of Access: N/A

Number of Recordings: N/A

Commentary:

It is unclear which work trumpet professor Jules Cerclier selected for the trumpet *concours* of 1889. An article in *Le Ménestrel*, and research by Constant Pierre, R. Dale Olson, M. Gillian MacKay, and Frank Romero all list ‘*Morceau de Concours*’ by Dauverné as the contest piece for this year. Dauverné died in 1874, and there is no existing work by this title. It is likely a generic reference to a piece by Dauverné, rather than a work with that specific title. Unfortunately, the author could not find further information to identify the correct work for this year.

89

Title: *Morceau de Concours***Composer:** Dauverné, François Georges Auguste or Cerclier, Jules Henri Louis**Instrumentation:** Trumpet**Composition Date:** Unknown**Concours Date(s):** 1890**Edition:** N/A**Other Editions:** N/A**Inscription:** N/A**Method of Access:** N/A**Number of Recordings:** N/A**Commentary:**

It is not clear which work trumpet professor Jules Cerclier selected or composed for the trumpet *concours* of 1890 as different sources claim different pieces were used. Constant Pierre and R. Dale Olson list *Morceau de Concours* by Cerclier as the trumpet work for 1890, while M. Gillian MacKay and Frank Romero list *Morceau de Concours* by Dauverné. The 10 August 1890 edition of *Le Ménestrel* does not list a contest work. There is no extant work under this title by either composer. Like other entries in this era of the catalogue, *Morceau de Concours* is likely a generic reference to another work, rather than the title of a specific piece. In the event the work was composed by Cerclier, none of his works could be found. It is quite probable that the work was Dauverné’s as Cerclier was known to reuse his former teachers contest works. If this is the case, the author was not able to find information identifying which of Dauverné’s works was used for the trumpet *concours* of 1890.

Title: *Sonatine pour Trompette Si $\flat$ et Piano*

Composer: Defaye, Jean-Michel

Instrumentation: Trumpet in B $\flat$ and Piano

Composition Date: 1956

Concours Date(s): 1956

Edition: Alphonse Leduc

Other Editions: N/A

Inscription: ‘*A Messieurs E. Foveau et R. Sabarich, Professors au Conservatoire National de Musique*’; ‘*(Concours du Conservatoire National de Musique)*’

Method of Access: Inter-library Loan, via Australian National University

Number of Recordings: N/A

Commentary:

Jean-Michel Defaye composed *Sonatine* for the trumpet *concours* of 1956. It is a tonal work with three movements. The first movement, marked *Allegro*, features a traditional sonata form with an exposition, development, and recapitulation. The main melodic themes are *cantabile* figures of quavers and semiquavers. As the movement moves to the development, lyrical quavers become more dominant until fast semiquavers move the work to the recapitulation of the opening themes. The second movement, *Aria*, is in a slow 4/4 metre. The soloist's passages are *cantabile* throughout, beginning and ending with broad rhythms. The middle of the movement features scalar figures of quavers and semiquavers, climaxing on a C6 at *fortissimo*. The final movement, *Rondo*, features technically-challenging lines of double-tongued semiquavers with interjections of dotted-quavers and short lyrical passages. The conclusion of the work begins with a *cadenza* consisting of short phrases of quavers and semiquavers in varied styles: legato, slurred, and accented. A pause at the end of each phrase allows the soloist to create a dramatic effect before the short cadential fanfare, ending on C6. *Sonatine* is eight and a half minutes in duration. Three factors will provide a test to the endurance of performers: a wide pitch range (A3 to C6), many ventures into the upper register, and limited rest. Technical challenges in this work include acrobatic flexibility in the first movement and double-tongued semiquaver figures in the third movement. Performers will use sustained, scalar, and intervallic double-tonguing, as well as intervallic triple-tonguing. No mutes or ornaments appear, and there is one *glissando* in the first movement.

Title: *Performance pour Trompette et Orchestre*

Composer: Defaye, Jean-Michel

Instrumentation: Trumpet in C, Piccolo Trumpet in B♭, and Orchestra (piano reduction consulted)

Composition Date: 1973

Concours Date(s): 1973

Edition: Alphonse Leduc

Other Editions: Symphony Land

Inscription: ‘à Monsieur Maurice André’

Method of Access: University of Melbourne Library

Number of Recordings: 1 (see Appendix II, entry #22, page 365)

Commentary:

Jean-Michel Defaye composed *Performance* for the trumpet *concours* of 1973; it was not the only work to be used for the trumpet contests this year, as Gotkovsky’s *Concerto* was an option for performers as well (see entry #117, page 250). Defaye’s *Performance* may be the most challenging work in the entire corpus. Though an orchestra accompanies the soloist, the piece could be defined as a *concertino*: fast beginning and end sections and a slower middle section, with no pauses. In addition to the difference in tempo between the sections, the performer changes from the trumpet in C to piccolo trumpet in B♭ for the middle section. The first section lasts until rehearsal number twenty-eight. Every aspect of trumpet technique is tested here: long sections in the extreme upper register, rapid scales, chromatic interval semiquaver sequences, triplet fanfares, sequences of octave jumps and slurs, all played at soft and loud dynamic levels. The middle section, *Lento*, will test a player’s ability to switch instruments mid-performance, in addition to extended upper register playing and endless runs of semiquavers and sextuplets. The final section, on the trumpet in C, features arpeggios in perfect fourths, lilting triplet sequences in 12/8, and an extended *cadenza* to bring the work to the finale. The conclusion features rapid arpeggios and scales with two long final notes on D6. This work will be a difficult test for even the most advanced performers, including world-class soloists. The work is seventeen and a half minutes in duration, and rests for the performer are extremely rare. The required pitch range for the performer is from F#3 on trumpet in C to G6 on B♭ piccolo trumpet. Performers will use sustained, scalar, and intervallic double-tonguing, as well as sustained triple-tonguing. No mutes are used, and the only ornament used is the trill.

Harmonic *glissandos* are the only extended technique, executed by the performer intentionally hitting partials between the start and the end of the *glissando*.

It is important to note that it is not exactly clear if this work is indeed a contest work. As noted above, there is another contest work for the 1973 trumpet *concours*, Ida Gotkovsky's *Concerto*. No reference to the *concours* is made on the cover of the published score; nearly every other contest work from the twentieth century is labelled in this manner. It is also significantly more difficult than the other works in the corpus. The only indication that it is a contest work stems from Frank Romero's dissertation: he cites Alphonse-Leduc as the source of this information, however, he too noted the lack of reference to the *concours* on the work's cover. As Alphonse-Leduc is a reliable source and no definitive proof to the contrary could be found, this study continues under the assumption that it is a contest work.

92

Title: *Fantasia pour Trompette en Ut et Piano*

Composer: Defaye, Jean-Michel

Instrumentation: Trumpet in C and Piano

Composition Date: 1975

Concours Date(s): 1975

Edition: Eschig

Other Editions: N/A

Inscription: 'Concours du Conservatoire National Supérieur de Musique de Paris'

Method of Access: Inter-library Loan, via Northwestern University

Number of Recordings: N/A

Commentary:

Jean-Michel Defaye composed *Fantasia* for the trumpet *concours* of 1975; it is his third and final work in the corpus. The first section, *Vivo*, features two distinct sections: long trilled notes connected by semiquaver scale passages, and lyrical quaver figures with wide interval leaps. The subsequent *Lento* is comprised of quickly slurred scale figures played *a piacere*. After a pause, a short *cadenza* of intervallic semiquaver figures and a reprise of slurred quavers and trilled figures lead to the *Vivo*. The next section features an interplay between fanfare semiquaver figures at a *Moderato* tempo and legato semiquaver figures at a *Lento* tempo. The final of these alternating tempos leads to the finale; fanfare semiquaver figures bring the work to its conclusion. This piece requires effortless flexibility; limited rests and passages in the

upper register will present a challenge to the endurance of the performer. The duration of this work is six minutes, and the pitch range is from G3 to C6. There is no multiple-tonguing required. No mutes or extended techniques are used, and trills are the only ornament.

93

Title: *Concertino pour Trompette et Orchestre à Cordes*

Composer: Delerue, Georges

Instrumentation: Trumpet in C and String Orchestra (piano reduction consulted)

Composition Date: 1951

Concours Date(s): 1951

Edition: Alphonse Leduc

Other Editions: N/A

Inscription: ‘*A Messieurs E. Foveau et R. Sabarich, Professors au Conservatoire National de Musique*’; ‘*(Concours du Conservatoire National de Musique)*’

Method of Access: University of Melbourne Library

Number of Recordings: 3 (see Appendix II, entry #23, page 365)

Commentary:

Georges Delerue composed *Concertino* for the trumpet *concours* of 1951. One could assume that the work is a *concertino* based upon title alone, however, the work differs from the majority of *concertinos* in the corpus. The intended accompaniment is orchestra; there is a pause between the first and second movement, with no pause between the second and third movement. The scope of the piece is indeed smaller than a typical *concerto*; for this reason, the author has classified it as a *concertino*. The first movement is lively and quick, beginning strongly in the trumpet before retreating. While there is no recurring melody in this movement, Delerue rarely has the soloist playing on a downbeat, often tying over it or writing a rest. A *cadenza* begins to bring the movement to a close, with the soloist playing a cadence on the downbeat of the trumpet's last measure, emphasising the finality of the concluding section. The second movement is brief, featuring a gentle melody in 3/4 time moving directly to the fast final movement. While the first and second movement utilised duple rhythms, the third features triplets, alternating between short runs and lilting figures. A slow recitative signals the start of the coda and the quick drive to the finish. This piece is challenging, requiring slurred leaps of an octave, triple-tongued scales in the final movement, and flutter-tonguing in all ranges of the instrument. The duration of the work is nine minutes, and the pitch range is from G3 to C6.

Flutter-tonguing and *glissandos* both appear, as well as *acciaccaturas*. Performers need a straight mute. Sustained, scalar and intervallic triple-tonguing are all required.

It is important to note that previous research listed Delerue's *Concertino* as the cornet contest work for 1951. The score indicates that it is for trumpet, and no cornet parts were included with the score. Upon further investigation, the trumpet work listed for 1951, Henri Büsser's arrangement of Saint-Saëns' organ *Fantaisie* (entry #167), was scored for cornet, so it appears that the previous researchers incorrectly ascribed the instruments for these two works.

94

Title: *Choral et Variations pour Trompette et Piano*

Composer: Delmas, Marc

Instrumentation: Trumpet in C and Piano

Composition Date: 1914

Concours Date(s): 1914, 1945

Edition: Billaudot

Other Editions: N/A

Inscription: 'A Monsieur M. FRANQUIN Professeur au Conservatoire, en homage bien cordial'; 'Morceau de Concours du Conservatoire National Supérieur de Musique de Paris'

Method of Access: University of Melbourne Library

Number of Recordings: 2 (see Appendix II, entry #

24, page 366)

Commentary:

Marc Delmas composed *Choral et Variations* for the 1914 *concours* for trumpet. It is a traditional theme and variations. The work starts with a simple statement of the chorale followed by four variations, each deviating further from the original theme. The first and fourth variations are quick, while the second and third are slower in tempo; the third variation has the most modification of the original melody. In previous variations, the theme primarily uses one rhythmic value; while the melodic outline of the third variation is the same as before, Delmas uses many different rhythmic values, clearly departing from the theme's earlier treatment. The fourth variation presents the greatest technical challenge, with double-tongued arpeggios and fast sextuplet scale patterns. Performers will use sustained, scalar, and intervallic double-

tonguing. *Acciaccaturas* and trills both appear. No mutes or extended techniques are used. The duration of the piece is six minutes with ample rest for performers, and the pitch range is from G3 to Bb5. *Choral et Variations* is accessible to a wide range of performers, however, those inexperienced with intervallic double-tonguing will find the final variation challenging.

95

Title: *Incantation, Thrène et Danse pour Trompette en Ut et Orchestre*

Composer: Desenclos, Alfred

Instrumentation: Trumpet in C and Orchestra (piano reduction consulted)

Composition Date: 1953

Concours Date(s): 1953

Edition: Alphonse Leduc

Other Editions: N/A

Inscription: ‘à Messieurs E. Foveau et R. Sabarich, Professeurs au Conservatoire National de Musique’; ‘(Concours de Conservatoire National de Musique)’

Method of Access: University of Melbourne Library

Number of Recordings: 6 (see Appendix II, entry #25, page 366)

Commentary:

Arthur Desenclos composed *Incantation, Thrène et Danse* for the trumpet *concours* of 1953. Despite the title, the work is a *concerto*: there are three movements with orchestral accompaniment. The scale of the piece is large in terms of duration and instrumentation. The first movement is through-composed and dissonant, with harmonies based on stacked fourths. Four different melodic themes are present, alternating between loud, aggressive fanfare figures and *cantabile* melodies. The second movement, *Thrène* (‘Dirge’), maintains the dissonance established in the first, but thirds are the foundation for the harmony. The trumpet uses a cup mute for the entire movement, and the lyrical melody is fluid and expressive. The final movement maintains the harmonic language of the second at a much faster tempo. A brief introduction of trumpet fanfares leads into an extended *cadenza* featuring passages of disjunct chromatic semiquavers. The piece moves into 5/8 metre in the rhythm of a hypnotic dance. The melody is quiet and lyrical, with occasional restatements of themes from *Incantation*. The dance changes metres to 6/8 and the trumpet’s melody alternates between quiet triple-tongued scale figures and intervallic *cantabile* lines. The conclusion begins with a reprise of the 5/8 dance and melodic material from the first movement, moving to an extended section of fast

scales of semiquaver triplets, and fanfare motives above the staff. After a quick chromatic scale, the work ends on a C#6. This work is challenging, requiring skilled triple-tonguing and meticulous sense of pitch. Many of the melodic jumps are wide chromatic intervals. The piece is seventeen minutes in duration with a pitch range from F#3 to C#6. Opportunities to rest are quite rare; this work will be an endurance test for the majority of performers. Scalar and intervallic double-tonguing are required, as well as sustained and scalar triple-tonguing. With regard to extended techniques, flutter-tonguing appears. There is no use of ornaments. Performers will need a straight mute, and Desenclos calls for the use of a Ray Robinson cup mute in the second movement.

96

Title: *Introduction et Allegro pour Cornet à Pistons Sib et Piano*

Composer: Desportes, Yvonne

Instrumentation: Cornet in Bb and Piano

Composition Date: 1934

Concours Date(s): 1934

Edition: Alphonse Leduc

Other Editions: N/A

Inscription: 'A Monsieur FOVEAU Professor au Conservatoire'; '*Concours du Conservatoire national de Musique de Paris* (1934)'

Method of Access: Inter-library Loan, via University of Sydney

Number of Recordings: N/A

Commentary:

Yvonne Desportes composed *Introduction et Allegro* for the cornet *concours* of 1934. She was the first woman to compose a contest work for trumpet or cornet. The piece is tonal, featuring a double-binary form with a coda. The A sections are slow and in 4/4 metre. The melodic figures are slow fanfares contrasted by very quick scale motives. The first B section is in two metres, 2/4 and 3/4, at an *Allegro moderato* tempo. The primary melodic gesture in the B sections is a simple fanfare statement. As the section progresses, the statement becomes more complex, adding interjections of semiquavers, semiquaver triplets, and wider intervallic jumps. A short reprise of the A section features long *cantabile* phrases. The second B section, *Allegro vivo*, is in 12/16 metre and is quite fast. The cornet features light and playful figures of quavers and semiquavers creating the feeling of a gallop, with the accompaniment contributing

an energetic character. This progresses into arpeggiated figures of semiquavers and semiquaver triplets, later moving into fast chromatic scales of semiquaver triplets. At the marked tempo, these figures are incredibly challenging. Fanfare statements move the music to the coda, in the style of the A section, finishing with a very fast scale. *Introduction et Allegro* is five and half minutes in duration and allows a moderate amount of rest for the performer. There are some demanding passages requiring intervallic triple-tonguing and fluid flexibility. Establishing the proper rhythmic feel in the *Lento* sections is particularly challenging due to the slow tempo. Performers will use sustained, scalar and intervallic triple-tonguing. No mutes or extended techniques appear. The only ornaments used are *acciaccaturas*. The pitch range is from F3 to B $\flat$ 5.

97

Title: *L'Éclatante Fantaisie pour Trompette Chromatique en Mi Bémol*

Composer: Dubois, Charles-Ferdinand

Instrumentation: Chromatic Trumpet in E $\flat$ and Piano

Composition Date: 1891

Concours Date(s): 1891

Edition: Deplaix

Other Editions: N/A

Inscription: 'A Monsieur Jules Cerclier, Chevalier de la Légion d'Honneur, Professeur au Conservatoire National'

Method of Access: Bibliothèque Nationale de France

Number of Recordings: N/A

Commentary:

Charles-Ferdinand Dubois composed *L'Éclatante* for the trumpet *concours* of 1891. Despite the title, it is a *concertino*: three sections, fast, slow, fast; piano accompaniment, and it is small in scale. The first section, *Allegro vivace*, features fanfares of triple-tongued semiquaver triplets and triplet arpeggios. The second section, *Andante*, is in 6/8 metre. The melodic material is *cantabile* with a mixture of extended passages of dotted crotchets and quavers. Moving passages of dotted quavers and semiquavers provide contrast. The final section, *Tempo di Polacca*, is in 3/4 metre and features a typical *Polonaise* rhythm. The melodic material features triple-tongued semiquaver triplets, as well as semiquaver scale and arpeggio motives. These motives are contrasted by a short section of *cantabile* material. Depending on

the chosen tempo, performers may use scalar and intervallic double-tonguing, however, sustained triple-tonguing is necessary for the first section of the piece regardless of the tempo chosen. With regard to ornamentation, turns, *acciaccaturas*, and trills are all used. There is no use of mutes or extended techniques. This work is four minutes and forty seconds in duration, and the pitch range of the piece is from B $\flat$ 3 to G5. As there is ample rest, this work will not challenge the endurance of a majority of performers.

98

Title: *Fantaisie sur une Chanson Canadienne pour Cornet en Si $\flat$ et Piano*

Composer: Dubois, Pierre-Max

Instrumentation: Cornet in B $\flat$ and Piano

Composition Date: 1972

Concours Date(s): 1972

Edition: Alphonse Leduc

Other Editions: N/A

Inscription: '(Concours du Conservatoire National Supérieur de Musique)'

Method of Access: University of Melbourne Library

Number of Recordings: N/A

Commentary:

Pierre-Max Dubois composed *Fantaisie sur une Chanson Canadienne* ('Fantasy on a Canadian Song') for the cornet *concours* of 1972. The exact song used for the basis of this work is not indicated and could not be identified. The piece begins with the melody set as an *aria*, with interjections of fast scales. The rest of the work refers to this theme, though it is never directly restated. The next section, *Allegro scherzando*, is in 3/4 metre. It begins and ends with figures of sustained triple-tonguing, contrasted by an extended lyrical passage in the middle. The following *Recitativo* features figures of semiquavers leading to long tones. The final section, *Presto*, features fast intervallic quaver figures complemented by scale passages of quavers and triplets. A quiet section at an *Andante* tempo precedes the conclusion with a passage of *cantabile* figures. The work comes to a close with a short *Recitative* and a brief fanfare in the upper register. Dubois' work is six minutes in duration and allows a minimal amount of rest for the performer; this piece may challenge the endurance of many performers. The pitch range is from G3 to C6. Sustained and scalar triple-tonguing are required, with

considerable use of the latter; those inexperienced in this technique may find it quite challenging. No mutes or extended techniques appear, and the only ornament used are trills.

99

Title: *Moment Musical pour Cornet en Sib et Piano*

Composer: Durand, Pierre

Instrumentation: Cornet in B♭ and Piano

Composition Date: 1969

Concours Date(s): 1969

Edition: Alphonse Leduc

Other Editions: N/A

Inscription: ‘(Concours du Conservatoire National Supérieur de Musique)’

Method of Access: University of Melbourne Library

Number of Recordings: N/A

Commentary:

Pierre Durand composed *Moment Musical* for the cornet *concours* of 1969. It is a through-composed work, featuring a variety of melodic material for the soloist. The piece is in four sections: a fast and technical opening, a *cadenza*, a slow middle section, and a fast, technical closing section. The opening begins with a fanfare that soon moves into technically-challenging motives. Marked *Allegro molto*, the melody features quaver and semiquaver arpeggios with semiquaver chromatic scales. A challenging double-tonguing section follows, with two options for the performer: a low-register route, and a high-register *facilité*. If the performer can, they should play the higher version. Both versions present a challenge as the lower version features fast articulations on F3. Lyrical quaver and semiquaver scales follow before introducing new fanfare material, which moves into a *cadenza* featuring fanfares in the upper register followed by descending scalar passages. Quick semiquaver scales followed by broad dramatic motives bring the *cadenza* to a close and introduce a slow section. The melody here is comprised of longer notes with quick interjections of demisemiquavers. The work then moves back to melodic material from the initial *Allegro molto*, with familiar double-tonguing passages and arpeggios of quavers and semiquavers. A reprise of the opening fanfare steers the work towards its close, followed by figures of quavers, first *cantabile*, then more articulated. Fanfare figures bring the work to a restatement of the opening theme, which concludes the work. *Moment-Musical* is eight minutes in duration and has limited rest. The pitch range is

from E3 to B♭5. The length and lack of rest results in a significant test for a performer's endurance. Sustained and intervallic double-tonguing are required. There is no use of mutes or extended techniques. With regard to ornamentation, both trills and *acciaccaturas* appear.

100

Title: *Sonate pour Cornet Sib et Piano*

Composer: Emmanuel, Maurice

Instrumentation: Cornet in B♭ and Piano

Composition Date: 1937

Concours Date(s): 1937

Edition: Alphonse Leduc

Other Editions: Buffet-Crampon

Inscription: 'A mon cher collègue et ami Eugène Foveau, en affectueux hommage';
'(Concours du Conservatoire National de Musique)'

Method of Access: University of Melbourne Library

Number of Recordings: 2 (see Appendix II, entry #26, page 367)

Commentary:

Maurice Emmanuel composed *Sonate pour Cornet ou Bugle Sib et Piano* for the cornet concours of 1937. The work follows the compositional trends of the neoclassical movement. It is a revival of the Baroque *sonata da camera*, a suite of dances used in aristocratic courts. The *Sonate* consists of a sarabande (a slow dance in triple metre), an allemande (a dance in moderate duple metre), an *aria*, and a gigue (fast, in compound triple metre). The melody of the Sarabande is a sweet *cantabile* melody in D major, while the Allemande is lively and quick, dominated by intervallic semiquaver figures and scalar passages. The Aria returns to a sweet, singing character, and the Gigue rounds out the work with scalar and intervallic triplet figures. *Sonate* is six minutes in duration, with pauses between the movements. The Allemande presents the biggest challenge of all movements due to its semiquaver passages, metric modulation, and acrobatic triple-tongued finale. The pitch range of the work is from A3 to G5. No mutes or extended techniques are used. *Acciaccaturas* and trills both appear. Intervallic triple-tonguing is required.

Title: *Légende pour Trompette et Piano*

Composer: Enesco, Georges (born George Enescu)

Instrumentation: Trumpet in C and Piano

Composition Date: 1906

Concours Date(s): 1906, 1908, 1921

Edition: Enoch

Other Editions: International Music, Masters Music, Hickman Music, Schirmer, Bucharest State Publishing

Inscription: 'A Monsieur Merri FRANQUIN'

Method of Access: University of Melbourne Library

Number of Recordings: 38 (see Appendix II, entry #27, page 367)

Commentary:

Romanian-born composer Georges Enesco composed *Légende* for the trumpet *concours* of 1906. It is the most recorded work in the corpus: the author found twenty-three professional recordings, far more than any other piece. The form of this work is ternary, with the formal structure of ABABA. The A sections are all slow in tempo, use 6/4 metre, and are in C minor. All feature a lyrical theme in the trumpet. The B sections are faster in tempo, use metres of 3/4 or 2/4, and call on the technical skills of the performer. The main melodic gesture in the B section is fast chromatic triplets followed by a fanfare-like dotted-quaver/semiquaver figure. Performers will use sustained, scalar, and intervallic triple-tonguing, as well as intervallic double-tonguing. *Légende* is seven minutes in duration and has a pitch range of A $\flat$ 3 to C6. No ornaments or extended techniques appear. Performers will need a straight mute for the work's final section; a fibre straight mute is recommended for the proper timbre.

Title: *Solo de Trompette Chromatique en Fa et Piano*

Composer: Erlanger, Camille

Instrumentation: Trumpet in F and Piano

Composition Date: 1901

Concours Date(s): 1901

Edition: Alphonse Leduc

Other Editions: Southern Music, Evette and Schaeffer, A-R Editions

Inscription: ‘*Hommage à Monsieur Théodore DUBOIS, Membre de l’Institut, Directeur du Conservatoire National de Musique et de Déclamation*’; ‘Concours du Conservatoire National de Musique (Année 1901)’

Method of Access: Inter-library Loan, via University of Sydney

Number of Recordings: 2 (see Appendix II, entry #28, page 369)

Commentary:

Camille Erlanger composed *Solo de Trompette Chromatique* for the trumpet *concours* of 1901. It was composed for trumpet in F, pitched a perfect fifth below the modern C trumpet. This presents a transposition challenge for modern players using B♭ or C instruments and is an ideal piece for those looking to improve their ability to transpose in F. The work is in binary form. The first section features a slow, brooding *cantabile* melody, ending quietly in the lowest register of the trumpet. The second section is bright and cheerful, with short fanfare figures alternating with semiquaver scale passages, ending in a slow broad fanfare. Performers will use sustained and scalar double-tonguing, as well as sustained triple-tonguing. There is no use of mutes, extended techniques, or ornaments. *Solo de Trompette Chromatique* is six and a half minutes in duration and has ample opportunities for the soloist to rest between sections. The pitch range is from F3 to A5.

103

Title: *Solo de Concours pour Trompette en Ut et Piano*

Composer: Filleul, Henri

Instrumentation: Trumpet in C and Piano

Composition Date: 1942

Concours Date(s): 1942

Edition: Leblanc

Other Editions: N/A

Inscription: N/A

Method of Access: Inter-library Loan, via University of Cincinnati

Number of Recordings: N/A

Commentary:

Henri Filleul composed *Solo de Concours* for the 1942 *concours* for trumpet. It is through-composed with three main sections, slow-fast-slow, with an introduction and coda. The introduction, *Andante*, is in 3/4 metre. The piece begins with fanfare passages, each

beginning with ascending punctuated notes while finishing with descending arpeggios of triplets and semiquavers. The first section, *Andante ma non troppo*, features *cantabile* passages of crotchets and quavers. The second section, *Allegro*, features a return to fanfare material, with a greater emphasis on instrumental technique. Like the introduction, each phrase begins with a short fanfare figure. The rest of the phrase is comprised of scalar patterns of quavers and semiquavers. The final section, *Andante*, features arpeggios of semiquaver triplets. Fortunately, the tempo is slow enough that triple-tonguing is not necessary. The coda returns to fanfare material, with a short *cadenza* before the final cadence. Performers will use sustained, scalar, and intervallic double-tonguing, as well as sustained and intervallic triple-tonguing. The only ornaments are *acciaccaturas*. There is no use of mutes or extended techniques. The duration of the piece is five minutes and forty seconds, with a pitch range from A3 to B5. With ample rest between sections, *Solo de Concours* is unlikely to test the endurance of most performers.

104

Title: *Mémoire d'un Rêve pour Trompette et 5 Timbales*

Composer: Finzi, Graciane

Instrumentation: Trumpet in C or B♭ and Timpani

Composition Date: 2000

Concours Date(s): 2000

Edition: Billaudot

Other Editions: N/A

Inscription: ‘à Clément GARREC’; ‘Concours du C.N.S.M. de Paris, 2000.’

Method of Access: Inter-library Loan, via Yale University

Number of Recordings: N/A

Commentary:

Graciane Finzi composed *Mémoire d'un rêve* for the trumpet *concours* of 2000. For trumpet and timpani, it is through-composed, with three distinct sections. The first section is slow, at 60 crotchets per minute. The soloist begins playing with a Harmon mute, unaccompanied. The melody is *cantabile* and chromatic: long tones interrupted by quick gestures. At first, the timpanist only plays at the end of each phrase, gradually playing more as the first section progresses; this gradual rise is met by the trumpet's melody featuring shorter rhythms, with more intervallic motion. The second section, *tempo plus rapide*, features frantic gestures in the trumpet. The timpani plays in an *ostinato* role: first semiquavers, then sextuplets

and septuplets, then *tremolos*. A short section, marked *Lent et libre*, introduces the melody of the final section, featuring triplet quavers leading to crotchets. The *a tempo*, marked 120 crotchets per minute, returns to *cantabile* melodies reminiscent of the work's opening. The timpani continues in an *ostinato* role, featuring semiquaver interval figures. A reprise of the frantic gestures and first section *cantabile* melodies bring the work to a close. This is an unconventionally challenging work as there is no multiple-tonguing. The trumpeter rarely articulates anything as the majority of phrases are marked with long slurs. Effortless flexibility is key in the first and third sections, while a precise sense of tempo and rhythm is imperative in the second. *Mémoire d'un rêve* is seven minutes in duration, with only one notable rest for the trumpeter. Performers will use flutter-tonguing and need a harmon mute for the beginning of the work. There is no use of ornaments. The pitch range is from G3 to B♭5.

105

Title: *Deuxième Solo pour Cornet à Pistons et Piano*

Composer: Forestier, Joseph

Instrumentation: Cornet in A♭ and Piano

Composition Date: 1891

Concours Date(s): 1891

Edition: Éveillard

Other Editions: Meissonnier

Inscription: 'Dédié à Monsieur A. Martin'

Method of Access: *Bibliothèque Nationale de France* via *Gallica*

Number of Recordings: N/A

Commentary:

Joseph Forestier composed *Deuxième Solo* for the 1891 cornet *concours*. It is in binary form, and was written for cornet in A♭; modern performers will have to transpose. The A section, *Andante maestoso*, is lyrical in character, while the B section, *Allegro moderato*, is more technically challenging. The *Andante maestoso* features *cantabile* passages with interjections of fast rhythmic material. It includes a heavy usage of ornamentation, such as *acciaccaturas* and turns. After a short recitative, the section closes with a short *cadenza*. The *Allegro moderato* features sections of semiquaver scales and arpeggios, contrasted by sections of *cantabile* material and triplets. The last third of the work features scales and arpeggios of semiquavers, later incorporating triplets. Performers will use sustained, scalar, and intervallic

double-tonguing. There is no use of mutes or extended techniques. With regard to ornamentation, *acciaccaturas*, turns, and trills all appear. The duration of *Deuxième Solo* is seven minutes and fifteen seconds, with a pitch range of G3 to F5.

106

Title: *Deux Pièces pour Cornet à Pistons et Piano*

Composer: Forêt, Félicien

Instrumentation: Cornet in B♭ and Piano

Composition Date: 1932

Concours Date(s): 1932

Edition: Buffet-Crampon

Other Editions: Evette et Schaeffer

Inscription: ‘*Concours du Conservatoire de Musique de Paris, En affectueux hommage a mon bien cher ami Eugène Foveau, Professor au Conservatoire National de Musique de Paris*’

Method of Access: University of Melbourne Library

Number of Recordings: N/A

Commentary:

Félicien Forêt composed *Deux Pièces* for the 1932 *concours* for cornet. It is a suite with two contrasting movements, *Appel* ('Call') and *Danse*. While the title, *Deux Pièces*, would imply that these two movements can stand alone, this work consists of multiple movements, set in order, and they are intended to be played in sequence as one performance. This is the exact definition of a suite for the purposes of this study. Both movements use a unique, recurring melodic theme. *Appel*, in 4/4 time at a *maestoso* pace, begins with a simple fanfare. As the movement progresses, each restatement of the fanfare tends to become longer, with more complexity in the melody and rhythm. Toward the end of the movement, the melody features passages of quintuplets, sextuplets and a scale run of demisemiquavers. *Danse* operates on the same foundation as *Appel*, using a playful melodic theme with more complex variations as the piece progresses. This piece moves at a faster pace with more challenging articulation. Where melodic figures in *Appel* are slurred and single-tongued, *Danse* adds the challenge of triple-tongued scale and arpeggio figures. *Deux Pièces* is four minutes and forty-five seconds in duration, with a pitch range of F3 to G5. Executing this piece requires clean finger technique. There are limited rests for the performer, aside from a break between pieces.

Trills and *acciaccaturas* both appear, and there is no use of extended techniques. A straight mute is required. Performers will use sustained, scalar, and intervallic triple-tonguing.

107

Title: *Sonatine pour Trompette et Piano*

Composer: Françaix, Jean

Instrumentation: Trumpet in C and Piano

Composition Date: 1952

Concours Date(s): 1952

Edition: Eschig

Other Editions: N/A

Inscription: 'Concours du Conservatoire National Supérieur de Musique de Paris'

Method of Access: University of Melbourne Library

Number of Recordings: 15 (see Appendix II, entry #29, page 370)

Commentary:

Jean Françaix composed *Sonatine pour Trompette et Piano* for the 1952 trumpet *concours*. Françaix's *Sonatine* is an example of neoclassical compositional techniques in the twentieth century. There are three movements: *Prélude*, *Sarabande*, and *Gigue*. These movements are fast, slow, and fast. The *Sarabande* and *Gigue* are Baroque dances, and Françaix uses modern harmonic language in his treatment of these two dances. The *Prélude*, brief and up-tempo, is in duple metre and ABAC form. This movement demands clean articulations at quiet dynamics and intervallic flexibility. The *Sarabande* opens with piano and muted trumpet. The metre and speed adhere to Baroque tradition, as the movement is in a slow triple metre. The music exhibits jazz influences in the melody and harmony. The slow dance gives way to virtuosic passages in the trumpet, requiring fast single-tonguing, intervallic flexibility over an octave, and flexible finger technique for challenging passages of alternating finger combinations. The *Sarabande* ends with a virtuosic unaccompanied solo. The final movement, *Gigue*, is a lively dance in 2/4. Françaix deviates from tradition here by using quaver-triplets to create a feeling of 3/8 or 6/8, while occasionally switching to a duple feel to provide rhythmic contrast. The *Gigue* continues in this playful manner, finishing with a flourish of virtuosity in the trumpet, requiring a lip slur from G4 to C6. Performers will use sustained, scalar, and intervallic double-tonguing. No extended techniques appear though performers will

need a straight mute. *Acciaccaturas* are the only ornament. The duration of the piece is eight minutes, and the pitch range is from G3 to C6.

It is important to note that previous research listed Françaix's *Sonatine* as the cornet contest work for 1952. The score indicates that it is for trumpet, and no cornet parts were included with the score. Upon further investigation, the trumpet work listed for 1952, Marcel Bitsch's *Capriccio* (entry #29), is scored for cornet or trumpet, so it appears that the previous researchers incorrectly ascribed the instruments for these two works.

108

Title: *Variantes pour Trompette en Ut et Piano*

Composer: Fusté-Lambezat, Michel

Instrumentation: Trumpet in C and Piano

Composition Date: 1993

Concours Date(s): 1993

Edition: Symphony Land

Other Editions: N/A

Inscription: 'A Jean-François DION'

Method of Access: *Bibliothèque Nationale de France*

Number of Recordings: N/A

Commentary:

Michel Fusté-Lambezat composed *Variantes pour trompette et piano* for the 1993 trumpet *concours*. While the title implies that this work is a set of variations, there is no apparent variation scheme; the work is through-composed. With few exceptions, the melody of *Variantes* is highly disjunct and the harmony is dissonant. The introduction begins with a fanfare statement, followed by passages of scalar and intervallic semiquaver figures with heavy syncopation. These melodies continue until rehearsal number two, where the melody changes to semiquaver triplets that will require sustained triple-tonguing. This section concludes with broader rhythms and an upward lyrical passage ending on a B5. A pause allows the performer to insert a straight mute, and the disjunct melodies of semiquavers return. At rehearsal number five, the character of the work changes dramatically: the tempo slows, and the melody is now *cantabile* with broader rhythms. A reprise of syncopated intervallic semiquaver figures brings this section to a close. The next section features notes with and without stems, with the beats of the metre at times indicated by lines below the staff. The rhythm is free in the bars with

indicated beats, while remaining somewhat bound to the flow of time. The melodic material alternates between broader passages and faster figures. A Harmon mute is added just before rehearsal number eight, and the melody requires the use of the performer's hand to create 'wa' effects. At rehearsal number eleven, the mute is removed and the melody returns to semiquaver figures. These passages are more conjunct and are often slurred, though the heavy use of syncopation is still present. The finale of the work features a scale of semiquavers leading to loud, high tones. A quaver triplet fanfare interjects before the final note: a C6, terminating with an upward *glissando* as high as the performer can play. Performers will use sustained double- and triple-tonguing; scalar and intervallic double-tonguing may also be used sparingly. The only ornaments are *acciaccaturas*. Fusté-Lambezat employs three extended techniques: flutter-tonguing, *glissandos*, and mute effects. Performers will need a straight mute and a Harmon mute with a stem. The pitch range is from B3 to D6, and the duration of the work is five minutes.

109

Title: *Caprice en Sol*

Composer: Gallay, Jacques-François; arranged by Dauverné, François Georges Auguste

Instrumentation: Trumpet in G

Composition Date: 1836

Concours Date(s): 1880

Edition: Petit

Other Editions: N/A

Inscription: N/A

Method of Access: *Bibliothèque Nationale de France*

Number of Recordings: N/A

Commentary:

Jules Cerclier selected François Dauverné's arrangement of hornist Jacques-François Gallay's *Douzième Caprice* for the trumpet *concours* of 1880, years after Dauverné had died. Hornist Jacques-François Gallay composed the themes of this *étude* among a collection of others in *Douze Grands Caprices pour le Cor*; this collection was arranged for cornet by Dauverné in 1836. Dauverné's collection, *Douze Caprices en forme d'Études*, is held at the *Bibliothèque Nationale de France*. Most of the *études* are short but the final *étude*, *Caprice en Sol*, is a theme with four variations. The theme, *Andante con moto*, is *cantabile* with

interjections of technical dotted rhythms and scale figures of semiquaver triplets. The first variation, *Con gracia*, features *cantabile* semiquavers with interjections of dotted rhythms as contrasting material. The second variation, *Un poco piu vivo, leggieramente*, features semiquaver triplet passages of scales and interval figures. The third variation, *Ben leggiero*, continues with triplets of demisemiquavers and intervallic passages of semiquavers. The fourth variation features demisemiquaver figures. This work is four and a half minutes in duration and allows little rest to the performer aside from breaks between variations. This *étude* is challenging, employing scalar and intervallic double- and triple-tonguing. Turns and *acciaccaturas* both appear, and the pitch range of the work is from E3 to F5. Dauverné arranged this work for trumpet in G; performers on modern B♭ or C instruments will have to transpose.

110

Title: *Sarabande et Finale pour Trompette et Piano*

Composer: Gallois-Montbrun, Raymond

Instrumentation: Trumpet in C and Piano

Composition Date: 1949

Concours Date(s): 1949

Edition: Alphonse Leduc

Other Editions: N/A

Inscription: ‘(Concours du Conservatoire National de Musique de Paris)’

Method of Access: University of Melbourne Library

Number of Recordings: 5 (see Appendix II, entry #30, page 371)

Commentary:

Raymond Gallois-Montbrun composed *Sarabande et Finale* for the cornet *concours* of 1949. It is a suite of two movements. The *Sarabande* is a neoclassical setting of a Baroque dance, and the *Finale* features three distinct musical themes. The *Sarabande* follows the tradition of the original Baroque dance: it is in triple metre and the metrical stress of each measure is on the second beat. This movement departs from tradition by changing metres to quadruple and odd-metres, as well as modifying the placement of metrical stress. The melody is slow and expressive, gradually building to a loud and high-pitched climax. In contrast to the *Sarabande*, the *Finale* is faster and requires more technical prowess. The first melodic theme features heavy syncopation and arpeggiated double-tongued figures. The tempo slows, and a muted trumpet plays a second theme of smooth *cantabile* figures. The melody returns to the

original tempo, again featuring double-tongued arpeggios. A final *cantabile* passage and a *cadenza* function as a transition to the final *Vivo*. This last section features triplet arpeggios complemented by expressive *cantabile* figures. The work concludes with a descending triplet fanfare. Performers will use sustained, scalar, and intervallic double-tonguing. With regard to extended techniques and ornaments, flutter-tonguing and *acciaccaturas* both appear. Performers will need a straight mute. *Sarabande et Finale* is seven minutes in duration and provides an opportunity for the performer to rest in between movements, along with several longer rests in the *Finale*. The pitch range is from A3 to C6.

It is important to note that previous research listed Gallois-Montbrun's *Sarabande et Finale* as the cornet contest work for 1949. The score indicates that it is for trumpet, and no cornet parts were included with the score. Upon further investigation, the trumpet work listed for 1949, Jeanine Rueff's *Fantaisie Concertante* (entry #164), is for cornet, so it appears that the previous researcher incorrectly ascribed the instruments for these two works.

111

Title: *Trois Pièces Brèves pour Cornet à Pistons Si $\flat$ et Piano*

Composer: Gartenlaub, Odette

Instrumentation: Cornet in B $\flat$ and Piano

Composition Date: 1953

Concours Date(s): 1953

Edition: Eschig

Other Editions: N/A

Inscription: 'à Messieurs FOVEAU et SABARICH, Professeurs au Conservatoire National'

Method of Access: Inter-library Loan, via University of California Berkeley

Number of Recordings: N/A

Commentary:

Odette Gartenlaub composed *Trois Pièces Brèves* ('Three Short Pieces') for the trumpet *concours* of 1953. It is a suite of three short pieces, each forming its own movement. The first piece, *Allegro marcato*, is in 12/8 metre and features melodies of technical fanfares with wide leaping triplet passages. Interjections of fast scale passages of quintuplets or septuplets provide contrast. The second piece, *Andante*, is starkly different to the first, with slow and lyrical melodies and subdued dynamics. As this second movement progresses, the intervals become wider and more challenging, coming to a climax with acrobatic semiquaver and

demisemiquaver passages. The final piece, *Allegro vivace*, features figures of double-tongued semiquavers: arpeggios, scales, and scales in thirds. Rare interjections of quavers and demisemiquaver scales provide melodic contrast. The finale of the work starts with a short *cadenza* before moving into the *Presto*. This quick section is in 6/8 time, dominated by triple-tongued quaver triplets leading to the close. *Trois Pièces Brèves* is seven and a half minutes in duration with a pitch range of A3 to D6. Few rests along with the use of the entire range of the instrument may make pacing and endurance a significant challenge for performers. Trills and *acciaccaturas* both appear. Flutter-tonguing is the only extended technique present, and performers will need a straight mute. Performers will use sustained, scalar, and intervallic double-tonguing.

112

Title: *Sarcasme*

Composer: Gartenlaub, Odette

Instrumentation: Trumpet in C and Piano

Composition Date: 1978

Concours Date(s): 1978

Edition: Rideau Rouge

Other Editions: N/A

Inscription: ‘*Concours Conservatoire National Supérieur de Musique de Paris*, à Maurice André et Pierre Thibaud’

Method of Access: *Bibliothèque Nationale de France*

Number of Recordings: N/A

Commentary:

Odette Gartenlaub composed *Sarcasme* for the trumpet *concours* of 1978. The work is through-composed. It begins slowly and unmetred, with long tones in the solo part. These long tones are introduced by grace notes and punctuated by quick rhythmic figures, such as feathered beams accelerating to a short note, grace note scales, and short demisemiquaver figures. As the piano accompaniment becomes more present the soloist's figures change to short rhythmic motives. These move to fast rhythmic figures traded between solo and accompaniment. The next section, *Vivo*, begins with a reprise of long tones with grace notes before moving to fast technical figures of semiquavers and semiquaver triplets. Demisemiquaver scales and isolated grace note figures are later added before the climax, which features a fast scale to a held high

tone. The final section, *Lent*, begins with a cup-muted trumpet, playing quiet and subdued *cantabile* phrases of broad tones connected by quaver figures. The work concludes with a long fading tone in the upper register. Performers will need nimble flexibility to access the most technical aspects of this work. The duration of *Sarcasme* is seven minutes and thirty seconds. With only one rest of notable length and a pitch range of A $\flat$ 3 to D6, it is likely to test the endurance of a majority of performers. With regard to ornamentation, *acciaccaturas* and trills both appear. Gartenlaub incorporates flutter-tonguing and prescribed vibrato. A cup mute is required. Performers will use sustained, scalar, and intervallic double-tonguing, as well as sustained triple-tonguing.

113

Title: *Cantabile et Scherzetto pour Cornet à Pistons et Piano*

Composer: Gaubert, Philippe

Instrumentation: Cornet in B $\flat$ and Piano

Composition Date: 1909

Concours Date(s): 1909, 1928

Edition: Evette et Schaeffer

Other Editions: Alphonse Leduc, A-R Editions, Cundy-Bettoney, Hickman Music

Inscription: ‘À Monsieur MELLET, Professeur au Conservatoire’; ‘*Concours du Conservatoire National de Musique de Paris (Année 1909)*’

Method of Access: University of Melbourne Library

Number of Recordings: 9 (see Appendix II, entry #31, page 371)

Commentary:

Philippe Gaubert composed *Cantabile et Scherzetto* for the 1909 cornet *concours*. This piece has enjoyed relative popularity among performers since its composition, and has been professionally recorded nine times. It is a binary work with a coda. The first section is slow and lyrical, while the second is faster and more challenging. *Cantabile* begins in a slow 6/8 metre, with the cornet playing a lyrical melody with interjections of quick technical passages. The *Scherzetto* is in a fast 2/4, with melodic figures of playful triplets and passages of triple-tonguing. A brief *cantabile* section, unrelated to the opening melody, provides musical contrast before returning to the *Scherzetto*. The finale of the work features a triumphant fanfare passage with fast scale figures. Performers will use sustained and scalar triple-tonguing. There is no use

of mutes, extended techniques, or ornaments. The duration of the piece is six minutes in duration, and the pitch range is from A $\flat$ 3 to G5.

114

Title: *Pièce pour Trompette et Piano*

Composer: Gédalge, André

Instrumentation: Trumpet in C or B $\flat$ and Piano

Composition Date: 1910

Concours Date(s): 1910, 1922

Edition: Alphonse Leduc

Other Editions: International Music

Inscription: ‘(Concours du Conservatoire National Supérieur de Musique)’

Method of Access: Inter-library Loan, via University of Sydney

Number of Recordings: 2 (see Appendix II, entry #32, page 372)

Commentary:

André Gédalge composed *Pièce* for the 1910 trumpet *concours*. It is a short work that moves at a fast tempo. The work is in binary form, in 2/2 metre. The start of the music is dramatic, yet soft. The melody is simple, featuring minims and crotchets in C minor. As the work progresses, it grows louder and more assertive. Faster figures are introduced when the piece moves into the second section in C major. Fast triple-tongued figures are featured first, followed by two acrobatic double-tonguing passages. The work concludes with triple-tongued fanfares leading to a high-pitched flourish. There is no use of mutes or extended techniques. *Acciaccaturas* are the only ornament. Performers will use scalar and intervallic double-tonguing, as well as sustained triple-tonguing. The duration of the work is three minutes, and the pitch range is G3 to C6.

115

Title: *Légende de l'Armor*

Composer: Georges, Alexandre

Instrumentation: Trumpet in C and Piano

Composition Date: 1904

Concours Date(s): 1904, Trumpet; 1927, Trumpet; 1937, Trumpet; 1950, Cornet

Edition: Enoch

Other Editions: N/A

Inscription: ‘à Monsieur Franquin, Professeur de Trompette au Conservatoire National de musique’; ‘Imposé au Concours du Conservatoire’

Method of Access: Inter-library Loan, via University of Sydney

Number of Recordings: 1 (see Appendix II, entry #33, page 372)

Commentary:

Alexandre Georges composed *Légende de l’Armor* for the 1904 trumpet *concours*. It is a work in ternary form, ABABA, with slow A sections and a fast B sections. The first theme is slow, in 6/8 metre, and features broad *cantabile* melodic passages. A slight increase in tempo at *En pressant un peu* transitions the work to the B section, with a fast scale leading directly to the *Assez animé*. The second theme is daring and heroic with challenging double-tongued arpeggios in varying rhythmic configurations with occasional *cantabile* figures as contrasting material. The subsequent repetitions of the A and B sections are brief, though the return and alternation of musical themes is very clear. Performers will use scalar and intervallic double-tonguing, as well as scalar triple-tonguing. There is no use of extended techniques, and turns are the only ornament. Performers will need a straight mute. The total duration of the work is six minutes, and the pitch range is from F#3 to A5.

It is important to note that *Légende de l’Armor* was also used for the trumpet *concours* of 1937 and 1950. In previous research by R. Dale Olson and Frank Romero, the piece for these years is listed as *Légende d’Armor* by ‘A. Goeyens’. An exhaustive search for a composer by that name revealed a partial match: same last name and first initial, Alphonse Goeyens. He had composed contest works for trumpet as a staff member at the *Conservatoire Royale de Liège* in Belgium. None of his works bears the title of *Légende d’Armor*, or similar. The 25 June 1937 edition of *Le Ménestrel* was able to clarify that Alexandre Georges’ *Légende de l’Armor* was the trumpet contest work that year. Unfortunately, *Le Ménestrel* ceased to operate after the invasion of France in World War II, so there is no exact confirmation that this work was used in 1950, although it is reasonable to assume the error in previous research was simply duplicated for both years.

116

Title: *Concertino pour Cornet Si^b et Piano*

Composer: Gotkovsky, Ida

Instrumentation: Cornet in B^b and Piano

Composition Date: 1961

Concours Date(s): 1961

Edition: Salabert

Other Editions: N/A

Inscription: ‘*A Messieurs R. Sabarich et Vaillant*’; ‘Morceau du concours 1961, Conservatoire National Supérieur de Paris’

Method of Access: University of Melbourne Library

Number of Recordings: 2 (see Appendix II, entry #34, page 373)

Commentary:

Ida Gotkovsky composed *Concertino* for the 1961 cornet *concours*. The scale of the work is smaller than a *concerto*; while *concertinos* are typically composed in one single movement with separate sections, Gotkovsky’s work is in three separate movements. The first two are slow and brief, while the final movement is fast and longer in duration. The first movement, *Introduction*, is stately and grand, featuring rhythmically mixed fanfares contrasted with a lyrical passage. The second movement, *Andante*, has sweet *cantabile* melodies. Fast scale passages of semiquavers, quintuplets, sextuplets and demisemiquavers provide musical contrast. The third movement, *Final*, is marked *Presto* and features fanfare motives. These fanfares are contrasted by fast scales of semiquavers, later incorporating quaver triplets, sextuplets and demisemiquavers. Several articulated semiquaver arpeggios will need double-tonguing, and there is a short triple-tongued fanfare at the end of the work. The piece concludes with a quick scale to the final cadence. This work is eight and a half minutes in duration and allows the performer a moderate amount of rest. The pitch range is from G#3 to Bb5. While the first two movements are accessible to many soloists, the final movement will present a considerable challenge. Performers will use sustained, scalar, and intervallic double-tonguing, as well as sustained triple-tonguing. Trills appear, and performers will need a straight mute.

117

Title: *Concerto pour Trompette et Orchestre*

Composer: Gotkovsky, Ida

Instrumentation: Trumpet in C and Orchestra (piano reduction consulted)

Composition Date: 1973

Concours Date(s): 1973

Edition: Musicales Transatlantiques

Other Editions: N/A

Inscription: ‘Concours du Conservatoire National Supérieur de Musique de Paris’

Method of Access: Inter-library Loan, via Ohio University

Number of Recordings: 1 (see Appendix II, entry #35, page 373)

Commentary:

Ida Gotkovsky composed *Concerto pour Trompette et Orchestre* for the trumpet *concours* of 1973; it was not the only work used for the trumpet contests this year, as there is evidence that Jean-Michel Defaye’s *Performance* was an option for performers as well (see entry #

91, page 226. Gotkovsky’s work features three movements, which, rather than the more typical pattern of fast-slow-fast, are slow-fast-fast in tempo. The first movement begins with quiet *cantabile* melodic figures. The soloist adds a cup mute midway through the movement and the melodic material changes to faster rhythms: semiquavers, quintuplets, and sextuplets. The movement ends with similar material to the start: quiet and broad *cantabile* figures. The second movement, *Prestissimo*, features a quiet but constant stream of semiquaver scale figures. A brief mixed-metre dance provides musical contrast in the middle of the movement before moving back to the semiquaver figures from the start. The final movement, marked *Vivace con alterezza*, features mixed metres: 3/8, 4/8, 5/8, 6/8, 7/8, and 9/8 are all used, while 2/4 and 3/4 dominate the middle of the movement. The melody features triplet quavers in scale figures and arpeggios, with some interjections of faster scale motives. This melody later changes into shorter melodic figures: quick scales, *gruppetto*-like motives, and double-tongued semiquaver figures. A muted section of semiquaver scales follows, functioning as a transition to a short *cantabile* section. A brief *cadenza* appears between the *cantabile* section and the conclusion, featuring triple-tongued and double-tongued fanfares. Mixed-metre material from the opening of the movement reprises at the close of the work, concluding with two high-pitched fanfares. Gotkovsky’s *Concerto* is sixteen minutes in duration with a pitch range from G3 to D♭6. Aside from the pauses between movements, there is a limited amount of rest for the performer. Sustained and intervallic double-tonguing are required, as well as sustained triple-tonguing. Trills are the only ornament, and there is no use of extended techniques. Fast and slurred semiquaver passages require nimble fingers and good flexibility. This work uses a straight mute and a cup mute.

Title: *Impromptu pour Trompette en Ut et Piano*

Composer: Guilbert, Robert

Instrumentation: Trumpet in C and Piano (also used for cornet *concours*)

Composition Date: 1946

Concours Date(s): 1946, Cornet and Trumpet

Edition: Alphonse Leduc

Other Editions: N/A

Inscription: ‘*en amical homage à Mr E. Foveau, Professeur au Conservatoire*’; ‘*Concours du Conservatoire National de Musique de Paris*’

Method of Access: Inter-library Loan, via Northwestern University

Number of Recordings: N/A

Commentary:

Robert Guilbert composed *Impromptu* for the 1946 *concours* for trumpet and cornet. Two short introductory fanfares open the work, with the soloist soon entering a brief *cadenza*. This *cadenza* features semiquaver figures, scales of triplets and semiquaver triplets which conclude with an arpeggiated fanfare. The first melodic theme, *Marciale*, features heroic scalar figures that become more technical, adding arpeggios of triplets and semiquavers. A solemn and broad melodic passage brings this section to a close. In the next section, *Allegretto*, the metre changes to 6/8, and the soloist adds a straight mute. The melodic figures are quiet and *cantabile*; longer notes on the downbeat of each bar are connected by gentle scales and arpeggios of quavers and semiquavers. As the *Allegretto* comes to a close, the piano's figures serve as a transition to the *Animé*, which is in 5/4 metre. The melody here is a heroic fanfare. The rhythms become shorter as the work nears the second *cadenza*, concluding with a short passage of triple-tongued figures. This *cadenza* is brief, featuring scales of semiquavers and intervallic figures of semiquavers and demisemiquavers. The final *Modéré* brings the work to its conclusion with a short passage of loud, technical fanfares, ending on a long subdued tone. This work is six minutes and forty seconds in duration, with a pitch range of G3 to C6. There is ample rest for the soloist. Performers will use scalar and intervallic double-tonguing, as well as sustained triple-tonguing. Trills and *acciaccaturas* both appear, and performers will need a straight mute.

Title: *Premier Solo de Trompette*

Composer: Hillemacher, Paul; Lucien Hillemacher

Instrumentation: Trumpet in F and Piano

Composition Date: 1897

Concours Date(s): 1897

Edition: Evette et Schaeffer

Other Editions: Cundy-Bettoney

Inscription: ‘à M. FRANQUIN.’; ‘Concours du Conservatoire 1897’

Method of Access: *Bibliothèque Nationale de France*

Number of Recordings: N/A

Commentary:

Paul and Lucien Hillemacher co-composed *Premier Solo de Concours* for the 1897 *concours* for trumpet. It is in binary form. The A section, *Andante*, begins in a stately and dramatic manner, featuring broad passages with dotted rhythms. Sweeping passages of quavers and dotted rhythms provide melodic contrast, and a recapitulation of the stately opening brings the A section to a close. The B section, *Allegro non troppo*, features intervallic passages of semiquavers, in short sequences as well as more extended phrases. Two short passages of triplet quaver fanfares and a broad final cadence bring the work to a close. Depending on chosen performance tempo, performers may need to double-tongue the intervallic semiquaver passages in the B section. Sustained and scalar double-tonguing are both required, regardless of tempo. The piece was written for trumpet in F, requiring the performer to transpose when playing this work on a modern instrument. *Premier Solo de Trompette* is six minutes and forty seconds in duration, with a pitch range from F3 to A $\flat$ 5. There is no use of mutes, ornamentation, or extended techniques.

Title: *Hommage à Morricone pour Trompette ou Cornet et Piano*

Composer: Holstein, Jean-Paul

Instrumentation: Cornet in B $\flat$ and Piano

Composition Date: 1984

Concours Date(s): 1984

Edition: Durand

Other Editions: N/A

Inscription: 'Morceau de concours du Conservatoire National Supérieur de Musique de Paris'

Method of Access: Inter-library Loan, via Boston University

Number of Recordings: N/A

Commentary:

Jean-Paul Holstein composed *Hommage à Morricone* for the cornet *concours* of 1984. It is a suite of three movements. Each movement is a tribute to musical compositions from composer Ennio Morricone: the film scores from *Once Upon a Time in the West* and *La Cage aux Folles*, and the work *Requiem per un Destino*. The first movement, *Il Etait une fois... Autrefois* ('Once upon a time... In the old days') features slow and lyrical quavers. The middle of the movement features semiquaver triplets, and it concludes with broad *cantabile* crotchets. The second movement, *La Cage aux Notes* ('The Cage of Notes') is upbeat and lyrical, with a mix of triple and duple metres. The melody features triplets with occasional semiquaver figures. The final movement, *Requiem pour un mort vivant* ('Requiem for a living dead') is quick and in mixed-metres: 8/8, 9/8, 10/8, 11/8. The first melodic theme features grace note figures followed by repeated quavers, moving into *cantabile* figures of quavers and semiquavers. These melodies are followed by flutter-tongued figures. A short *cantabile* passage introduces the *cadenza*, comprised of double-tongued semiquaver figures followed by arpeggios of *cantabile* quavers. The work concludes with double-tongued semiquaver arpeggios, followed by a syncopated passage and a short flourish. This work is challenging, but accessible to a wide range of technical skill levels. It is ideal for performers looking for a work of program music. *Hommage à Morricone* is twelve minutes in duration and allows the performer an ample amount of rest; the pitch range of the work is from B $\flat$ 3 to B $\flat$ 5. Performers will use sustained double-tonguing. Flutter-tonguing and *acciaccaturas* both appear, and there is no use of mutes.

121

Title: *Prélude en Camaïeu pour Trompette et Orgue*

Composer: Holstein, Jean-Paul

Instrumentation: Trumpet in C and Organ

Composition Date: 1995

Concours Date(s): 1995

Edition: Durand

Other Editions: N/A

Inscription: ‘À la mémoire de mon maître, André Jolivet. À Marc-Oliver Dupin, directeur du Conservatoire National Supérieur de Musique et de Danse de Paris. À Antoine Curé et Clément Garrec, professeurs de trompette au Conservatoire National Supérieur de Musique et de Danse de Paris.’

Method of Access: Inter-library Loan, via University of Colorado Boulder

Number of Recordings: N/A

Commentary:

Jean-Paul Holstein composed *Prélude en Camaïeu* for the trumpet *concours* of 1995. It is through-composed, with three distinct sections. This is fitting as the French word *Camaïeu* refers to a painting technique where an image would be produced in three shades of a single colour. The first section, *Lyrique*, is slow and features a *cantabile* theme. This theme is primarily in quavers with mixed-metre sections and broader melodic figures as contrasting material. The second section, *Allant*, features a wide variety of mixed-metres. The melody begins in tenuto crotchets and *cantabile* quavers. After the soloist adds a mute, the melodic passages become more rhythmically complex, featuring figures of semiquavers, semiquaver triplets, quintuplets, and demisemiquavers. The final melodic section, *Piu Lento*, features sections of lyrical quavers mixed with extended passages of fast rhythmic figures of semiquaver triplets, semiquavers, and demisemiquavers. After a long pause, the piece concludes with a muted reprise of the opening *cantabile* theme. *Prélude en Camaïeu* is ten minutes and fifteen seconds in duration and has limited rest for performers. The pitch range is from A3 to B♭5. The technical challenges of this work lie in the *Allant* and *Piu Lento*: the fast passages will require effortless flexibility over wide intervallic movements, often over long phrases. Performers will not need to multiple-tongue; however, they may opt to multiple-tongue the fast slurred passages as a practice technique. A straight mute is required. Trills and *acciaccaturas* both appear, though there are no extended techniques.

122

Title: *Premier Concertino pour le Cornet en Sib et Piano*

Composer: Hubans, Charles

Instrumentation: Cornet in B♭ and Piano

Composition Date: 1892

Concours Date(s): 1892

Edition: Legouix

Other Editions: N/A

Inscription: ‘*A mon ami Mellet, Professor au Conservatoire de Musique*’; ‘*Composé Spécialement Pour les Cours du Conservatoire National de Paris*’

Method of Access: *Bibliothèque Nationale de France*

Number of Recordings: N/A

Commentary:

Charles Hubans composed *Premier Concertino* for the 1892 *concours* for cornet. As a *concertino*, it is smaller in scale than a *concerto*. It features a single movement with internal sections and no pauses, with piano accompaniment. There are three sections: *Allegro brillante*, *Andante*, and *Allegro marziale*. The *Allegro brillante* features a *bravura* introduction, narrative fluctuations of tempo, and held tones mixed with semiquaver passages. The melody then becomes sweeter, changing to *cantabile* quaver passages, slowing and fading as the work moves to the *Andante*. The middle section is *cantabile* with figures of long tones and moving quavers that later change to triplet arpeggios. The final section, *Allegro marziale*, is comprised of semiquaver scales and interval passages, with the occasional interjection of syncopated crotchets and quavers. A short *cadenza* leads to semiquaver passages and a broad final cadence. Performers will use sustained, scalar, and intervallic double-tonguing. There is no use of mutes or extended techniques. With regard to ornamentation, trills and *acciaccaturas* both appear. *Concertino* is six minutes in duration, with a pitch range from A₃ to G_♭5.

123

Title: *Premier Solo de Cornet à Pistons*

Composer: Hüe, Georges

Instrumentation: Cornet in B_♭ and Piano

Composition Date: 1900

Concours Date(s): 1900, 1906, 1910, 1916, 1926

Edition: Evette et Schaeffer

Other Editions: Alphonse Leduc

Inscription: ‘*à Monsieur J. Mellet*’; ‘*Concours du Conservatoire de Musique (1900)*’; handwritten: ‘*à mon cher maître Theodore Dubois, Hommage bien [illegible] Georges Hüe*’

Method of Access: *Bibliothèque Nationale de France*

Number of Recordings: 2 (see Appendix II, entry #36, page 374)

Commentary:

Georges Hüe composed *Premier Solo de Cornet à Pistons* for the 1900 cornet *concours*. It is through-composed with four sections. The first section, *Maestoso*, features declarative fanfares complemented with semiquaver intervallic figures and triplet arpeggios. The section concludes with demisemiquaver scales leading to a trill. The second section, *Moderato*, has lyrical melodies with brief interjections of semiquavers, demisemiquaver scales, and semiquaver triplets. The transition to the third section, *Vivace*, involves a significant increase in tempo and change from quadruple to triple meter. The melody is now a declarative fanfare, with scales of quavers and quaver-triplets incorporated. Eventually, the work moves to figures featuring sustained triple-tonguing. A change to duple meter and another increase in tempo signals the return of the fanfare material from *Maestoso*, now in the accompaniment. The melody here is dominated by semiquaver figures, which give way to quaver fanfares leading to the cadence. Performers will use sustained, scalar, and intervallic double-tonguing, as well as sustained and scalar triple-tonguing. Trills are the only ornament present, and no mutes or extended techniques appear. The duration of the piece is seven minutes, with a pitch range of A $\flat$ 3 to G5. With one exception, there are few opportunities for rest throughout the work.

124

Title: *Funky Studies pour Cornet***Composer:** Hurel, Philippe**Instrumentation:** Cornet**Composition Date:** 1987**Concours Date(s):** 1987**Edition:** Billaudot**Other Editions:** N/A**Inscription:** ‘Morceau de Concours du Conservatoire National Supérieur de Musique de Paris, 1987’**Method of Access:** Inter-library Loan, via Northwestern University**Number of Recordings:** N/A**Commentary:**

Philippe Hurel composed *Funky Studies* for the cornet *concours* of 1987. It is a suite of two *études*, composed for soloist without accompaniment. This piece does not have a clear melody as it relies on the rhythmic content to communicate musical ideas. The harmony

established by the soloist is atonal, made up of disjunct interval figures. The first *étude* is performed with extended techniques, such as varying the depth of an inserted mute, and flutter-tonguing at various dynamic levels. The second movement is an exercise in wide chromatic intervals, with no tonal centre to assist the performer. The work's greatest challenge lies in endurance: the only significant rest for the performer is the pause between *études*, and there are few notes of sustained duration. There are many wide chromatic jumps, and the pitch range is from B3 to C#6. Though the piece is only six minutes in duration, these elements combine to create a marathon of solo work. Performers will use sustained, scalar, and intervallic double-tonguing. Flutter-tonguing, *glissandos*, mute manipulation, and prescribed vibrato all appear. Trills and *acciaccaturas* are also used. Performers will need a straight mute.

125

Title: *Episode Troisième pour trompette en Ut seule*

Composer: Jolas, Betsy

Instrumentation: Trumpet in C

Composition Date: 1982

Concours Date(s): 1982

Edition: Heugel

Other Editions: N/A

Inscription: 'A Antoine'; 'commande du Conservatoire National Supérieur de Musique de Paris'

Method of Access: University of Melbourne Library

Number of Recordings: N/A

Commentary:

Betsy Jolas composed *Episode Troisième* for the trumpet *concours* of 1982. It is an unaccompanied through-composed atonal work for solo trumpet. The performer will use three different mutes: straight mute, cup mute, and Harmon mute (with and without the stem). These different mutes expand the palate of timbres. The entire work is unmetred, and each melodic phrase has a prescribed duration of time. There are five distinct sections, the first of which features articulated rhythmic figures of semiquavers and demisemiquavers. The next section is comprised of very long *cantabile* figures, in which Jolas calls for the performer to play in a single breath. The third section features deliberately uneven rhythmic passages, with a long passage of trills in the middle as contrasting material. The conclusion of the work is a string of

short notes with disjunct intervals coming to a final held B1, a pedal tone. With its quickly-tongued passages and uneven rhythmic figures, *Episode Troisième* will be rhythmically and technically challenging for most performers. The duration of the work is six minutes and thirty seconds, and there is minimal rest for the performer. The pitch range is from B1 to C6; the final note, a pedal tone, may prove difficult for many performers to execute after more than six minutes of solo playing with little rest. Jolas uses a range of extended techniques: flutter-tonguing, *glissandos*, lip trills, mute manipulation, and microtones all appear, as well as the aforementioned pedal tones. Trills and *acciaccaturas* are both used. Performers will use scalar and intervallic double-tonguing.

126

Title: *Concertino pour Trompette, Orchestre à Cordes et Piano*

Composer: Jolivet, André

Instrumentation: Trumpet in C, Piano, and Orchestra (piano reduction consulted)

Composition Date: 1948

Concours Date(s): 1948

Edition: Durand

Other Editions: N/A

Inscription: ‘Morceau de Concours du Conservatoire National, Paris 1948’

Method of Access: University of Melbourne Library

Number of Recordings: 15 (see Appendix II, entry #37, page 374)

Commentary:

André Jolivet composed *Concertino pour Trompette, Piano et Cordes* for the 1948 *concours* for trumpet. It is one of the most popular works in the corpus, with fourteen recordings available. The piece begins with a quasi-*recitative*, followed by the theme of the first section, a bombastic dotted-quaver/semiquaver figure. It is immediately clear that while this piece is tonal, it features a heavy use of chromaticism. The first section is lively, ending with a defined cadence to move to the next section, which features a slow, sombre melody. This *cantabile* section is short and moves quite suddenly into the final race to the finish, an acrobatic show of virtuosity at a swift tempo. Performing this piece requires refined technique. Performers will use sustained, scalar, and intervallic double-tonguing, as well as sustained triple-tonguing. Acrobatic flexibility and a command of flutter-tonguing, *glissandos* and lip trills is also necessary. Performers should be aware that a flutter-tongued lip trill appears near

the finale of the piece. Valve trills and *acciaccaturas* both appear as well. A straight mute is required. The duration of the piece is ten minutes with a pitch range from G3 to C#6. While there are rests, this work will likely be an endurance test for most performers.

127

Title: *Concertino pour le Cornet à Pistons et Piano*

Composer: Jonas, Émile

Instrumentation: Cornet in B $\flat$ and Piano

Composition Date: 1894

Concours Date(s): 1894

Edition: Evette et Schaeffer

Other Editions: N/A

Inscription: ‘à Mr J. Mellet, Professeur au Conservatoire’

Method of Access: Inter-library Loan, via University of Queensland

Number of Recordings: N/A

Commentary:

Émile Jonas composed *Concertino* for the 1894 *concours* for cornet. It is smaller in scale than a *concerto*, featuring three contrasting sections and piano accompaniment. *Concertino* starts with a *cantabile* introduction. The first section is at a moderate tempo, ending with a short *cadenza*. An *allegro* section with arpeggiated semiquaver figures follows, later moving into the final section, the *Allegretto*. This section begins with simple rhythmic figures, gradually adding extended semiquaver scale patterns. The work concludes with triple-tongued sextuplets and more semiquaver figures, closing with a short fanfare. Performers will use scalar and intervallic double-tonguing, as well as sustained triple-tonguing. Trills are the only ornament, and there is no use of mutes or extended techniques. The duration of *Concertino* is five minutes and forty seconds, with a pitch range from B $\flat$ 3 to G5. There is only one rest of substantial length, at the beginning of the *allegro*. Given these factors, this piece may present an endurance test for some performers.

128

Title: *Fantaisie pour Cornet à Pistons et Piano*

Composer: Jonas, Émile

Instrumentation: Cornet in B♭ and Piano

Composition Date: 1895

Concours Date(s): 1895

Edition: Evette et Schaeffer

Other Editions: N/A

Inscription: 'Composée pour *Les Concours du Conservatoire National de Musique*'

Method of Access: *Bibliothèque Nationale de France*

Number of Recordings: N/A

Commentary:

Émile Jonas composed *Fantaisie* for the 1895 *concours* for cornet. The opening section, *Allegro moderato*, features *cantabile* melodic material of quavers with dotted quaver rhythms, with slight changes in tempo creating a narrative feel. The melody then changes to triplet passages, later moving to semiquaver passages. The second section, *Andantino*, is quiet and *cantabile*, featuring long tones with dotted quaver rhythms, later changing to semiquaver scale passages. The final section of the work, *Allegro non troppo*, is in 3/8 metre. The melody features a mix of crotchet and quaver figures with semiquaver scale passages, adding greater amounts of semiquavers as the work comes to a close. *Fantaisie* is six minutes in duration, with a pitch range from B♭3 to G5. Performers will use sustained, scalar, and intervallic double-tonguing. With regard to ornamentation, trills, *acciaccaturas*, and turns are all used. There is no use of mutes or extended techniques.

129

Title: *Deuxième Fantaisie pour Cornet à Pistons et Piano*

Composer: Jonas, Émile

Instrumentation: Cornet in B♭ and Piano

Composition Date: 1896

Concours Date(s): 1896

Edition: Evette et Schaeffer

Other Editions: A-R Editions

Inscription: 'Composée pour *Les Concours du Conservatoire National de Musique*'

Method of Access: *Bibliothèque Nationale de France*

Number of Recordings: N/A

Commentary:

Émile Jonas composed *Deuxième Fantaisie* for the 1896 cornet *concours*. The piece has four distinct sections. The introductory section, *Allegro moderato*, is lyrical in nature. Semiquaver scale and arpeggio motives later conclude the section, and the music moves into the second section, *Andantino*. This section features more dramatic *cantabile* melodies than the opening. Passages of quaver triplets and semiquavers lead to a brief *cadenza*. The next section, *Allegretto*, is quiet and playful, alternating between short lyrical moments and semiquaver scale figures. The finale of the work features long passages of semiquaver figures with some double-tonguing required, ending with a cadence. Performers will use sustained, scalar, and intervallic double-tonguing. With regard to ornamentation, *acciaccaturas* and trills are both present. There is no use of mutes or extended techniques. It is six minutes in duration and there is a moderate amount of rest for the performer. The pitch range is from B $\flat$ 3 to G5.

130

Title: *Mouvement pour Cornet Si $\flat$ et Piano*

Composer: Lancen, Serge

Instrumentation: Cornet in B $\flat$ and Piano

Composition Date: 1978

Concours Date(s): 1978

Edition: Billaudot

Other Editions: N/A

Inscription: ‘*Morceau de Concours du Conservatoire National Supérieur de Musique de Paris 1978, A Messieurs Maurice André et Pierre Thibaud, Professeurs au C.N.S.M. de Paris*’

Method of Access: Inter-library Loan, via Australian National University

Number of Recordings: N/A

Commentary:

Serge Lancen composed *Mouvement* for the 1978 cornet *concours*. It is through-composed. After a brief *cantabile* section at a slow tempo introduces the work. The first main section, *Allegro vivo*, in 2/4 metre. The melody here is comprised of fast figures of quavers and semiquavers surrounding a contrasting *cantabile* passage of crotchets. The second melodic section, *Andante*, features slow *cantabile* figures that become rhythmically faster as the work progresses, concluding with a passage of semiquaver triplets and demisemiquavers. The piece concludes with a reprise of the *Allegro vivo*, closing with fast ascending scales moving to the

cadence. *Mouvement* is five minutes in duration. Performers will find ample opportunities for rest in the first half of the work, but little rest in the second half. The pitch range is from A3 to C6. Performers will use sustained, scalar, and intervallic double-tonguing. With regard to ornamentation, only *acciaccaturas* appear. There is no use of mutes or extended techniques.

131

Title: *Vocalises pour Trompette avec ponctuation de Piano*

Composer: Lancien, Noël

Instrumentation: Trumpet in C and Piano

Composition Date: 1968

Concours Date(s): 1968

Edition: Choudens

Other Editions: N/A

Inscription: ‘*Concours du Conservatoire national supérieur de musique de Paris*’

Method of Access: Inter-library Loan, via University of Sydney

Number of Recordings: N/A

Commentary:

Noël Lancien composed *Vocalises pour trompette avec ponctuation de piano* for the trumpet *concours* of 1968. It is through-composed and is one of few works where the soloist is only accompanied for part of the piece, and the piano part primarily provides punctuation to the trumpet's phrases. The work begins with unaccompanied trumpet playing *cantabile* melodies with wide chromatic intervals covering a wide dynamic and pitch range. The piano then adds punctuation, and the trumpet's melody becomes more technical, with faster rhythms, more forceful articulations, and abrupt dynamic contrasts, resulting in greater musical drama. A short section of semiquaver scale and arpeggio figures climaxing on progressively higher notes transitions the piece to *Tempo Primo*. Here the melodic ideas of the beginning return, with the piano accompanying the trumpet for the rest of the work. After a gradual *diminuendo*, the work ends with a short, heavy blast from both performers. This work is four minutes and forty seconds in duration. It requires great flexibility from the trumpeter as the melodic figures often traverse the entire range of the instrument. Performers will use sustained, scalar, and intervallic double-tonguing, as well as sustained triple-tonguing. Trills are the only ornament present, and there is no use of mutes or extended techniques. Though *Vocalises* is short in duration, the pitch range (F#3 to C6) and limited rest may test the endurance of performers.

Title: *Concert en Trois Parties pour Trompette Ut et Piano (ou Orchestre)*

Composer: Lantier, Pierre

Instrumentation: Trumpet in C and Piano (Orchestral accompaniment available)

Composition Date: 1957

Concours Date(s): 1957

Edition: Lemoine

Other Editions: N/A

Inscription: ‘à Messieurs Sabarich et Adriano, Professeurs au Conservatoire National de Musique de Paris’; ‘Concours du Conservatoire 1957’

Method of Access: Inter-library Loan

Number of Recordings: N/A

Commentary:

Pierre Lantier composed *Concert en trois parties* for the cornet *concours* of 1957. This piece is difficult to categorise with regard to its form or genre. It has three movements, fast-slow-fast, which is reminiscent of a *concerto*. Unlike most *concertos*, the intended accompaniment is piano, with orchestra listed as the secondary, optional accompaniment. Given that orchestral accompaniment exists for this work, this study considers it a *concerto*. The first movement, *Allegro*, is in 2/2 metre and features technical figures of double-tongued quavers. The next theme is lyrical with fast rhythmic motion, challenging the performer’s flexibility. The second half of the movement features an extended *cadenza*. It is marked *a piacere* and the soloist begins with broad *cantabile* passages. The music becomes faster and more technical as the *cadenza* progresses. Fast scales of quaver triplets and triple-tongued passages lead to accelerating quavers, climaxing on a C6 before the *cadenza* concludes with an extended trill. A reprise of the original theme of technical quavers brings the movement to a close. The second movement, *Andante moderato*, is lyrical with interjections of fast scales, figures of semiquaver triplets, and a muted passage as contrasting melodic material. The third movement, *Scherzo*, is in a fast 6/8 metre. The melodies are quick and heroic technical figures contrasted with broad *cantabile* melodies. After changing to 2/4 metre, quiet and playful dotted rhythms contrast with slurred scales. A reprise of the 6/8 themes signals the conclusion of the piece, and the work comes to a close after a short fanfare passage. Technical challenges in this work include double-tonguing in the first movement and triple-tonguing in the third movement. The duration of the work is eight minutes and thirty seconds. There is a moderate amount of

rest provided within the movements. The pitch range is from G3 to C6. Performers must flutter-tongue, and trills and *acciaccaturas* appear. Aside from the previously identified sections, performers will use all types of multiple-tonguing. Performers will need a straight mute.

It is important to note that previous research listed Lantier's *Concert en trois parties* as the cornet contest work for 1957. The score indicates that it is for trumpet, and no cornet parts were included with the score. Upon further investigation, the trumpet work listed for 1957, Jean Rueff's *Sonatine* (entry #165), is for cornet or trumpet, so it appears that the previous researcher incorrectly ascribed the instruments for these two works.

133

Title: *Scherzo Appassionato pour Trompette en Ut et Piano*

Composer: Le Boucher, Maurice

Instrumentation: Trumpet in C and Piano

Composition Date: 1934

Concours Date(s): 1934

Edition: Alphonse Leduc

Other Editions: N/A

Inscription: 'à Monsieur Pierre VIGNAL, Professeur au Conservatoire National de Musique de Paris'; 'Conservatoire National de Musique de Paris, Morceau de Concours'

Method of Access: University of Melbourne Library

Number of Recordings: 1 (see Appendix II, entry #38, page 375)

Commentary:

Maurice Le Boucher composed *Scherzo Appassionato* for the trumpet *concours* of 1934. It is in ternary form, with a structure of ABA, with a short introduction. The A sections, both marked *Allegro scherzando*, are in a fast 3/8 metre and feature quaver arpeggios and double- and triple-tongued scale figures. The B section, marked *Andante*, features a fanfare motive with fast scales for contrast. The coda is introduced by an *accelerando* and a change to 2/4 metre, followed by a restatement of the opening fanfare and a short race to the finish. *Scherzo Appassionato* is seven minutes and thirty seconds in duration. The pitch range is from F#3 to B5, and there is ample opportunity for the performer to rest. Performers will use scalar and intervallic double-tonguing, as well as sustained and scalar triple-tonguing. Trills are the only ornament, and there is no use of mutes or extended techniques.

Title: *Caprice pour Cornet à Pistons et Piano*

Composer: Levadé, Charles

Instrumentation: Cornet in B♭ and Piano

Composition Date: 1905

Concours Date(s): 1905

Edition: Evette et Schaeffer

Other Editions: N/A

Inscription: 'Concours du Conservatoire National de Musique de Paris'

Method of Access: Inter-library Loan, via Indiana University

Number of Recordings: N/A

Commentary:

Charles Levadé composed *Caprice* for the 1905 *concours* for cornet. The first section, *Andante quasi adagio*, begins in a slow tempo with *cantabile* style melodic figures accented by rapid scale passages. After a brief *cadenza* featuring demisemiquaver figures, the work moves to the *Allegro spritoso*. This section is a lively, in 3/4 metre. The melody begins softly, with triplet fanfare figures soon incorporated. These fanfares continue for the rest of the work, with *cantabile* passages providing melodic contrast. The conclusion of the work begins with a majestic slowing of the tempo, before finishing with a final passages of fanfares and a fast upward scale. There is a light use of chromaticism in both solo and accompaniment. Performers will use sustained and scalar triple-tonguing, as well as scalar double-tonguing. *Acciaccaturas* are the only ornament that appears, and there is no use of mutes or extended techniques. *Caprice* is six minutes and forty seconds in duration, with a pitch range of B♭3 to A♭5. Though there are opportunities for the performers to rest, they are usually short in duration. This may present a challenge for the endurance of some performers.

Title: *Les Gémeaux pour Trompette et Percussions*

Composer: Level, Pierre-Yves

Instrumentation: Trumpet in C or B♭ and Percussion

Composition Date: 1985

Concours Date(s): 1985

Edition: Billaudot

Other Editions: N/A

Inscription: ‘à Pierre Thibaud et Marcel Lagorce, Professeurs au Conservatoire National Supérieur de Musique de Paris, Concours 1985’

Method of Access: Inter-library Loan, via Arizona State University

Number of Recordings: 1 (see Appendix II, entry #39, page 376)

Commentary:

Pierre-Yves Level composed *Les Gémeaux* (‘The Gemini’) for the 1985 trumpet *concours*. It is one of two works for trumpet and percussion and the compositional style features strong contrasts to earlier contest works. Feathered beams, mixed metres, and *glissandos*, as well as muted effects and rhythms borrowed from the jazz idiom all contribute to this contrast. The form of the work is in two parts: one part each devoted to Castor and Pollux, the Gemini twins from Greek mythology. Each part has three sections. If the form were to be diagrammed, it would be ABCC’B’A’; for the purposes of this study it will be considered through-composed. *Les Gémeaux* is challenging for both trumpeter and percussionist and will need extensive rehearsal to solidify the ensemble aspects of the work. From a technical perspective, the performer will require a complete command of standard and extended techniques. The piece is twelve minutes in duration with limited rest, and the pitch range is from G3 to D6. Performers will use sustained, scalar, and intervallic double-tonguing, as well as sustained triple-tonguing. With regard to ornamentation, trills and *acciaccaturas* both appear. A number of extended techniques are used, including *tremolo*, flutter-tonguing, *glissandos*, mute manipulation, and microtonal vibrato. Performers will need a cup mute and have a choice between using a Harmon mute with a stem or a plunger.

136

Title: *Caprice pour Cornet à Pistons*

Composer: Luigini, Alexandre

Instrumentation: Cornet in B $\flat$ and Piano

Composition Date: 1904

Concours Date(s): 1904

Edition: Billaudot

Other Editions: N/A

Inscription: ‘à Alexandre Petit’; ‘Concours du Conservatoire’

Method of Access: University of Melbourne Library

Number of Recordings: 2 (see Appendix II, entry #40, page 376)

Commentary:

Alexandre Luigini composed *Caprice* for the 1904 *concours* for the cornet. It is divided into four sections with contrasting musical characters. The first is narrative in feel, in a meandering 6/8 time. The melodies are sweet and fluidly singing. The second section is faster, in 2/4 time. The melody begins with detached, playful rhythms, transitioning later to a grand singing style. The third section is the most challenging; it is faster than the prior section and requires the performer to triple-tongue arpeggios. Acrobatic motives provide musical contrast. The final section returns to the playful nature of the second section and adds a bit of the technical skill from the third section. Performers will use sustained, scalar, and intervallic triple-tonguing. Trills are the only ornaments that appear, and there is no use of extended techniques. Performers will need a straight mute. The duration of the piece is five minutes, and the pitch range is from C4 to A5.

137

Title: *Fanfare et Marche pour Cornet en Sib et Piano*

Composer: Manen, Christian

Instrumentation: Cornet in B $\flat$ and Piano

Composition Date: 1983

Concours Date(s): 1983

Edition: Billaudot

Other Editions: N/A

Inscription: ‘A Messieurs Pierre Thibaud et Marcel Lagorce, Professeurs au Conservatoire National Supérieur de Musique de Paris’; ‘Morceau de Concours du Conservatoire National Supérieur de Musique de Paris, 1983’

Method of Access: Inter-library Loan, via University of Victoria (Canada)

Number of Recordings: N/A

Commentary:

Christian Manen composed *Fanfare et Marche* for the 1983 *concours* for cornet. It is a work in binary form featuring a high amount of chromaticism. The opening section, *Allegro festoso*, has melodies of fanfares comprised of quavers and quaver triplets. These melodies lead to long tones, with short triplet scale figures as contrasting material. A move to 12/8 enhances the triplet feel, adding dotted-quaver/semiquaver triplet rhythms and fast scale figures. A

change back to 4/4 metre features a lyrical passage that introduces a reprise of the opening fanfare theme before the conclusion of the section in 12/8. Repeated fanfare figures on A3, A4, and A5 serve as both the conclusion of the *Fanfare* and the introduction of the *Marche*. The tempo maintains the same pace, and the melodic figures change to triplet and semiquaver figures. Interjections of fanfares and *cantabile* phrases provide melodic contrast. A reprise of the *Allegro festoso* fanfares leads to a concluding section of triplet figures, with interjections of lyricism and fanfare passages. This work is accessible to a wide range of technical skill levels and is suitable for performers looking for a more challenging work in binary form. *Fanfare et Marche* is six minutes in duration, allowing a minimal amount of rest for the performer. The pitch range is from F#3 to C6. Performers will use scalar and intervallic double-tonguing. *Acciaccaturas* are the only ornaments. No extended techniques or mutes are used.

138

Title: *Dialogue, Détente et Stretto pour Trompette ou Cornet et Piano*

Composer: Margoni, Alain

Instrumentation: Cornet in B♭ or Trumpet in C and Piano

Composition Date: 1980

Concours Date(s): 1980

Edition: Rideau Rouge

Other Editions: N/A

Inscription: 'Concours du Conservatoire National Supérieur de Musique de Paris'

Method of Access: *Bibliothèque Nationale de France*

Number of Recordings: N/A

Commentary:

Alain Margoni composed *Dialogue, Détente et Stretto* for the 1980 *concours* for the trumpet and cornet. The piece is a suite: multiple movements, mutually dependent, all intended to be performed together; unlike *Détente* and *Stretto*, *Dialogue* features three independent sub-movements. The first sub-movement of *Dialogue* features melodic interplay between two voices, each produced by the soloist. The change between voices is indicated by breath marks. The melodic material is comprised of demisemiquaver and polyrhythmic figures, mostly in intervallic passages with some use of scalar material. The second sub-movement is slow, featuring passages of broad *cantabile* tones using a wide pitch range. Interjections of quick, wide intervallic jumps provide contrast. The third sub-movement is at a moderate tempo but

technically challenging, featuring semiquaver figures with wide interval leaps. A contrasting section of long tones, covering a wide pitch range, serves as a conclusion to the *Dialogue*. The final note is an F6, played *sforzato piano*. This will challenge most performers as it is high pitched and quiet. This note ties over from the *Dialogue* to the *Détente* ('Relaxation'). The soloist adds a cup mute; Margoni calls for a Ray Robinson model. This movement is subdued and lyrical in character, featuring expressive crotchet melodies leading to long tones. *Stretto* begins with no time signature, at the tempo from the beginning of the work. This movement juxtaposes long tones with fast passages of demisemiquavers and figures of wide intervallic leaps. Some leaps are more than two octaves. Adding to the technical challenge is the heavy use of flutter-tonguing, at all dynamic levels and over wide intervallic jumps. The piece concludes quietly, with a passage of long tones, again with wide intervallic leaps. The pitch range is from F#3 to F6. Performers will use sustained, scalar and intervallic double-tonguing, as well as sustained and scalar triple-tonguing. The duration of *Dialogue, Détente et Stretto* is nine minutes. *Acciaccturas* are the only ornament. With regard to extended techniques, Margoni's work requires refined flutter-tonguing technique, as the performer must cover a full pitch and dynamic range. Performers will need a Ray Robinson cup mute, or similar.

139

Title: *Sonatine pour Cornet à Pistons Si $\flat$ et Piano, Op. 69*

Composer: Martelli, Henri

Instrumentation: Cornet in B $\flat$ and Piano

Composition Date: 1948

Concours Date(s): 1948

Edition: Lacour

Other Editions: Costallat

Inscription: 'à Monsieur Eugène Foveau, Professeur Conservatoire National de Musique de Paris'; 'Conservatoire National de Musique de Paris, Morceau de Concours (1948)'

Method of Access: University of Melbourne Library

Number of Recordings: N/A

Commentary:

Henri Martelli composed *Sonatine pour Cornet et Piano* for the cornet *concours* of 1948. This work uses a sonata-rondo form with chromatic harmony. Unlike the majority of the *sonatines* in the corpus, Martelli's piece is a single movement and begins with a slow and

flowing *adagio* introduction. The first theme is dominated by short runs of semiquavers, while the second theme is long lines of quavers. The development is brief, using only the first theme. It quickly moves into a *cadenza* dominated by arpeggios and runs of semiquavers. After a final pause, the recapitulation begins with the second theme, breaking with tradition. A restatement of the first theme ends the work with technical double-tongued semiquaver figures. *Sonatine* is six minutes in duration and remains in a manageable pitch range, from G3 to B5. There is limited opportunity for the soloist to rest. Performers will use sustained, scalar, and intervallic double-tonguing. There is no use of mutes, extended techniques, or ornaments.

140

Title: *Concertino pour Cornet en Sib et Piano, Op. 99*

Composer: Martelli, Henri

Instrumentation: Cornet in B♭ and Piano

Composition Date: 1964

Concours Date(s): 1964

Edition: Eschig

Other Editions: N/A

Inscription: ‘À Raymond Sabarich et à Ludovic Vaillant, Professeurs au Conservatoire National’; ‘Concours du Conservatoire National Supérieur de Musique de Paris’

Method of Access: University of Melbourne Library

Number of Recordings: 1 (see Appendix II, entry #41, page 376)

Commentary:

Henri Martelli composed *Concertino* for the cornet *concours* of 1964. It deviates from the majority of *concertinos* in the corpus as the sections are ordered slow-fast-fast. Otherwise, the work is smaller in scope than a *concerto*, with piano accompaniment. The piece begins with an expressive lyrical section, wide-interval slurs, and ventures into the upper register of the instrument. After a quiet ending, a fast 12/16 section begins. Here the melody features wide downward slurs and downward arpeggios, mixed with some quick scale figures. The melody becomes quieter as the end of the section nears. After a pause, a *cadenza* begins, dominated by short and fast scalar figures. The final section of the work is in a lively 3/8 metre, later felt in one beat per bar. This section features semiquaver scale patterns, eventually becoming fast enough to require double-tonguing. This work is seven minutes in duration, with limited rests and some extended passages in the upper register. The pitch range of the work is from F3 to

B♭5. Performers will use sustained, scalar, and intervallic double-tonguing; this double-tonguing is particularly challenging in the work's final section. There is no use of mutes, extended techniques, or ornaments.

141

Title: *Choral pour Trompette et Orchestre (ou Piano)*

Composer: Marty, Georges

Instrumentation: Trumpet in C and Orchestra (piano reduction consulted)

Composition Date: 1907

Concours Date(s): 1907

Edition: Joanin

Other Editions: Rouart et Lerolle

Inscription: 'À mon ami Merri Franquin Professeur au Conservatoire'

Method of Access: *Bibliothèque Nationale de France*

Number of Recordings: N/A

Commentary:

Georges Marty composed *Choral* for the trumpet *concours* of 1907. It is a theme with three variations. The work begins in a slow 4/4, stating the theme in simple crotchets and providing some contrasting material in sustained minims. Semiquaver triplet scales move the work into the *Animé*, now in 3/4 metre. Here the trumpet uses fanfares to introduce the first variation, featuring triumphant minims and quavers. After quick arpeggio gestures, the work transitions into a fast 2/4, with a lively triple-tongued variation to close the work. The *cantabile* character and liturgical harmonic language reflect the composer's influences, as Marty's wife was a *mezzo*-soprano, and he was a choirmaster and church musician. Performers will use sustained and intervallic double-tonguing, as well as sustained and scalar triple-tonguing. There is no use of mutes, ornaments, or extended techniques. The duration of the work is six and a half minutes, and the pitch range is from G3 to B♭5.

142

Title: *Lied et Motif Héroïque pour Trompette en Ut et Piano*

Composer: Maugüé, Jules Marie Laur

Instrumentation: Trumpet in C and Piano

Composition Date: 1929

Concours Date(s): 1929

Edition: Costallat

Other Editions: N/A

Inscription: ‘Très sympathiquement à Monsieur Vignal, *Professeur au Conservatoire National de musique de Paris*’; ‘Conservatoire de Musique de Paris, Morceau de Concours (1929)’

Method of Access: Inter-library Loan, via Australian National University

Number of Recordings: 1 (see Appendix II, entry #42, page 377)

Commentary:

Jules Maugüe composed *Lied et Motif Héroïque* for the trumpet *concours* of 1929. It is a tonal work in binary form. The piece is introduced by two statements of a fanfare theme by the trumpet before the first section’s lyrical theme is introduced. The first section is marked *Très Lent*, and the initial rhythms are broad, growing shorter until the melody is lyrical semiquaver triplets. A reprise of the broad theme begins a transition towards the second section. The melodic theme for this section is based on the fanfares from the start of the work, at a significantly faster tempo. The variations of this fanfare are complemented by short lyrical phrases and passages of fast semiquaver figures. A final statement of the fanfare concludes the piece. Performers will use sustained, scalar, and intervallic double-tonguing, as well as sustained triple-tonguing. *Acciaccaturas* and mordents both appear. There is no use of mutes or extended techniques. The duration of this piece is six minutes and thirty seconds and the pitch range is from G3 to Bb5. The second section may test a performer’s endurance as there are few rests.

143

Title: *Premier Solo de Concours pour Cornet à Pistons*

Composer: Maury, Jacques-Hippolyte

Instrumentation: Cornet in Bb and Piano

Composition Date: 1875

Concours Date(s): 1875

Edition: Robert Martin

Other Editions: Billaudot, Brass Press, Kelly, Noël, Tromba

Inscription: ‘A Monsieur SELLENICK, Chef de Musique à la Garde Républicaine’

Method of Access: Inter-library Loan, via University of Nebraska Lincoln

Number of Recordings: 1 (see Appendix II, entry #43, page 377)

Commentary:

Jacques-Hippolyte Maury composed *Premier Solo de Concours* for the cornet *concours* of 1875. The work is a *concertino*: smaller in scope than a *concerto*, with piano accompaniment and contrasting sections instead of separate movements. The sections are fast-slow-fast. The first section of the piece is quick, featuring fast passages of semiquavers punctuated by dotted rhythmic figures. The section concludes with a *cadenza*, which serves as a transition to the second section. This section features sweet *cantabile* melodies, written in a romantic *cantabile* style. The third section is lively and celebratory, with challenging semiquaver runs. The melodic figures move into double-tongued arpeggios and scales in a race to the work's conclusion. Performers will use sustained, scalar, and intervallic double-tonguing. With regard to ornamentation, *acciaccaturas*, turns, and trills are all used. There is no use of mutes or extended techniques. The duration of *Premier Solo* is seven minutes, with a pitch range from F3 to G5. There is ample rest for the performer between sections.

144

Title: *Deuxième Solo de Concours pour Cornet à Pistons*

Composer: Maury, Jacques-Hippolyte

Instrumentation: Cornet in B♭ and Piano

Composition Date: 1876

Concours Date(s): 1876

Edition: Billaudot

Other Editions: Brass Press, Kelly, Noël, Robert Martin, Tromba

Inscription: 'à mon ami J.B. ARBAN'

Method of Access: Inter-library Loan, via Indiana University of Pennsylvania

Number of Recordings: 1 (see Appendix II, entry #44, page 377)

Commentary:

Jacques-Hippolyte Maury composed *Deuxième Solo de Concours* for the cornet *concours* of 1876. *Deuxième Solo* is a *concertino*: smaller in scope than a *concerto*, with piano accompaniment, featuring three contrasting sections, ordered fast-slow-fast. The first section starts in 4/4 metre at an *allegro* tempo. It allows the performer to show off their virtuosity with quick runs and nimble arpeggios before moving into the main melody. The melody is a soft *cantabile* figure punctuated by resurgent technical passages. This gives way to a sweet *Andante*

section that displays the performer's lyrical abilities. After a short *cadenza*, the work transitions into a waltz at the original *allegro* tempo. The final section's passages build in difficulty, with progressively more challenging scales and arpeggios, before introducing sections of triple-tongued scales. The final section of the work is even faster, with double-tongued scales and arpeggios, arriving at a grand finish. This work is five minutes in duration with ample rest. The pitch range is from G3 to G5. Performers will use scalar and intervallic double- and triple-tonguing. With regard to ornamentation, *acciaccaturas*, trills, and turns all appear. There is no use of mutes or extended techniques.

145

Title: *Troisième Solo de Concours pour Cornet à Pistons*

Composer: Maury, Jacques-Hippolyte

Instrumentation: Cornet in B♭ and Piano

Composition Date: 1877

Concours Date(s): 1877

Edition: Kelly

Other Editions: Billaudot, Brass Press, Noël, Robert Martin, Tromba

Inscription: 'à mon Élève FRANQUIN, 1^{er} Prix année 1877.'

Method of Access: *Bibliothèque Nationale de France*

Number of Recordings: N/A

Commentary:

Jacques-Hippolyte Maury composed *Troisième Solo de Concours* for the cornet *concours* of 1877. It is in binary form, with an introduction and coda. The introduction is in a *recitative* style, marked *Lent*. Minor changes in tempo and two short *cadenzas* portray a narrative musical style. This is followed by the A section of the work, *Andante molto*. This section is *cantabile* and features long held tones contrasted by quaver figures, then semiquaver figures. Another short *cadenza* brings this section to a close. The B section, *Polonaise*, exhibits the metrical and rhythmic traits of the traditional Polish dance. The melody is syncopated, accompanied by semiquaver scale figures. The work's coda, marked *Animato*, features semiquaver scale figures leading to a fast chromatic scale from G3 to G5, and a trill leads to the final cadence. *Troisième Solo de Concours* is five minutes and forty seconds in length, with a pitch range of F3 to G5. Performers will use scalar double-tonguing, and there is incidental double-tonguing of arpeggiated figures. With regard to ornamentation, *acciaccaturas*, turns,

and trills all appear. There is no use of mutes or extended techniques. This piece is accessible to performers of a wide range of technical abilities. It may be ideal for students who are beginning to familiarise themselves with the more difficult types of double-tonguing.

146

Title: *Légende Dramatique pour Trompette en Ut et Piano*

Composer: Mazellier, Jules

Instrumentation: Trumpet in C and Piano

Composition Date: 1932

Concours Date(s): 1932

Edition: Alphonse Leduc

Other Editions: Buffet-Crampon

Inscription: ‘*Concours du Conservatoire National de Musique de Paris*’

Method of Access: Inter-library Loan, via Berry College

Number of Recordings: 1 (see Appendix II, entry #45, page 378)

Commentary:

Jules Mazellier composed *Légende Dramatique* for the 1932 trumpet *concours*. It is in ternary form. The first section, *Andante risoluto*, is in 4/4 metre, featuring slow fanfares with contrasting *cantabile* semiquaver figures. The second section is twice as fast, with broad *cantabile* figures as the main melodic idea. Fanfare-like quaver arpeggios provide melodic contrast. A change to 2/2 metre is accompanied by faster melodic figures: scales of semiquavers and arpeggios of triplets. A reprise of the broad *cantabile* figures and quaver arpeggios precedes a return of the *Andante risoluto*. This section is shorter than the first, and the work finishes on a technical passage of triple-tongued semiquaver triplets. The technical demands for this work are low except for the final triple-tongued passage. *Légende Dramatique* is six minutes in duration and has ample rest for the performer. The pitch range is from A3 to C♭6. With regard to multiple-tonguing, sustained triple-tonguing is the only type required. *Tremolos* are used, and there is no use of mutes or ornamentation.

147

Title: *Légende Héroïque pour Cornet à Pistons et Piano, Op. 27*

Composer: Mouquet, Jules

Instrumentation: Cornet in B♭ and Piano

Composition Date: 1908

Concours Date(s): 1908

Edition: Kalmus

Other Editions: Belwin Mills, Carl Fischer, Cundy-Bettoney, Evette et Schaeffer

Inscription: ‘A Monsieur J. Mellet’; ‘*Concours du Conservatoire National de Musique de Paris* (1908)’

Method of Access: University of Melbourne Library

Number of Recordings: N/A

Commentary:

Jules Mouquet composed *Légende Héroïque* for the 1908 cornet *concours*. Interestingly, there are five contest works that reference *Légende* in the title. They are all written in the first half of the twentieth century, with three composed in the 1900s alone. Mouquet's work shares the same form as Enesco's *Légende* (1906): both works are ternary, with an ABABA structure. In contrast to Enesco's, Mouquet's work begins in a quick, fiery tempo with resolute fanfares and semiquaver scale sequences, while the B sections contrast this with noble *cantabile* melodies. The final A section changes tempo midway, picking up speed as the end of the work approaches. Semiquaver figures, quick scale passages, and a final set of cadential fanfares bring the work to a close. This piece is six minutes in duration, and rest for the performer is limited. The pitch range is from B3 to A5. There is no use of mutes, extended techniques, or ornamentation. Performers will use scalar and intervallic double-tonguing, as well as scalar triple-tonguing. Much of *Légende Héroïque* is accessible to a wide range of performers; however, the coda will need significant practice due to the very fast tempo of the semiquaver figures and the intervallic double-tonguing required.

148

Title: *Impromptu, Op. 40*

Composer: Mouquet, Jules

Instrumentation: Cornet in B♭ and Piano

Composition Date: 1924

Concours Date(s): 1924

Edition: Alphonse Leduc

Other Editions: Evette et Schaeffer

Inscription: ‘*À mon ami Alexandre Petit, Professeur au Conservatoire*’; ‘(Concours du Conservatoire National du Musique de Paris, Année 1924’

Method of Access: University of Melbourne Library

Number of Recordings: N/A

Commentary:

Jules Mouquet composed *Impromptu* for the cornet *concours* of 1924. This work has four sections delineated by contrasting musical content. There are four: *Andante maestoso*, *Allegro deciso*, *Lento*, and *Allegro vivo*. *Andante maestoso* begins with an extended fanfare in 12/8 metre, followed by *cantabile* melodies that gradually become more technically-challenging. A slight increase in tempo precedes a transition to the *Allegro deciso*. Here the fanfare character continues, now comprised of quaver arpeggios with double-tongued intervallic semiquavers. The *Lento* introduces a new *cantabile* melody, with strings of crotchets, finally punctuated by a slow trill. The *Allegro vivo* reintroduces the fanfare character, now in 4/4 metre, with nimble scale passages and a short but brilliant triple-tongued passage to conclude the work. *Impromptu* is five minutes and forty seconds in length and has some opportunity for the performer to rest. The pitch range is from A $\flat$ 3 to A $\flat$ 5. There is no use of mutes or extended techniques, and the only ornaments present are trills. Performers will use sustained, scalar, and intervallic double-tonguing, as well as sustained triple-tonguing.

149

Title: *Pièce pour Trompette et Piano*

Composer: Nigg, Serge

Instrumentation: Trumpet in C and Piano

Composition Date: 1972

Concours Date(s): 1972

Edition: Jobert

Other Editions: N/A

Inscription: ‘Concours de trompette du Conservatoire National Supérieur de Musique 1972’

Method of Access: Inter-library Loan, via Yale University

Number of Recordings: N/A

Commentary:

Serge Nigg composed *Pièce* for the trumpet *concours* of 1972. It is a technically challenging through-composed work with dissonant harmony. This work has a narrative style,

suggested by constant changes in metre and tempo, along with *recitatives*, *fermatas*, and *ritardandi*. *Pièce* does not have a core melodic idea that unites the work, opting for melodic material that is more like a stream of consciousness: the melodic figures are chromatic, disjunct, and diverse in length. There are technical passages of triplets and semiquavers, double- and triple-tongued passages, and sections that are *cantabile*. A developed and diverse range of technical skills is required to perform this work. Performers will use sustained, scalar, and intervallic double-tonguing, as well as intervallic triple-tonguing. *Pièce* is eight and a half minutes in duration with limited opportunities for the performer to rest. The pitch range is from Ab³ to C⁶. Pacing and endurance will be a challenge for most performers. Trills and *acciaccaturas* both appear. Performers will need a straight mute and must have a command of flutter-tonguing.

150

Title: *Premier Solo pour Cornet à Pistons*

Composer: Parés, Gabriel

Instrumentation: Cornet in B^b and Piano

Composition Date: 1897

Concours Date(s): 1897

Edition: M.R. Braun

Other Editions: Andrieu, Billaudot, H. Jacques Parés

Inscription: 'Concours du Conservatoire (1897)'

Method of Access: Inter-library Loan, via University of Sydney

Number of Recordings: 2 (see Appendix II, entry #46, page 378)

Commentary:

Gabriel Parés composed *Premier Solo* for the 1897 cornet *concours*. It is a *concertino*: three contrasting sections, fast-slow-fast, smaller in scope than a *concerto*, with piano accompaniment. The work begins with a dramatic fanfare that is answered by a *cantabile* section. After a fast scale, the work moves into a slow 6/8 section, with a contrasting lyrical melody, punctuated by downward arpeggios by the soloist. The work moves into the *allegro moderato*, in 3/4. This section has livelier melodic material to start and accelerates gradually to the end of the work, with semiquavers, sextuplets, and fast scales dominating the melodic figures. A double-tongued chromatic scale leads to a concluding fanfare. *Premier solo* is five minutes in duration. The pitch range is from F³ to F⁵, and there are rests between the *andante*

and the *allegro moderato*. Performers will find some challenging lip slurs, as well as sustained and scalar double-tonguing. With regard to ornamentation, *acciaccaturas* and trills both appear. There is no use of mutes or extended techniques.

151

Title: *Fantaisie-Caprice pour Cornet Si $\flat$ et Piano*

Composer: Parés, Gabriel

Instrumentation: Cornet in B $\flat$ and Piano

Composition Date: 1911

Concours Date(s): 1911, 1918

Edition: Billaudot

Other Editions: Alfred Music, Andrieu, Gabriel Parés

Inscription: ‘à mon ami Alexandre Petit, Professeur au Conservatoire National de Musique’;
‘Morceau de Concours du Conservatoire National Supérieur de Musique de Paris’

Method of Access: Inter-library Loan, via University of Sydney

Number of Recordings: 2 (see Appendix II, entry #47, page 379)

Commentary:

Gabriel Parés composed *Fantaisie-Caprice* for the cornet *concours* of 1911. This piece does have several distinct sections, each with a different melodic idea; however, none of the themes repeats except for a short reprise of the *Marcia*. The opening melody has an element of Spanish flair to it, beginning with a declarative fanfare and a *cadenza*. The next section, *Marcia*, is a militaristic march that transforms into more playful melodies. It later transitions to passionate and lyrical content. A short reprise of the *Marcia* is followed by virtuosic semiquaver figures and a fanfare. The finale, *Allegro moderato*, features fast semiquaver figures at a quiet dynamic. The work concludes with acrobatic triplet semiquavers, slurred and triple-tongued, and a triple-tongued fanfare leading to the cadence. With regard to ornaments, *acciaccaturas* and trills both appear. There is no use of mutes or extended techniques. Sustained and intervallic triple-tonguing are required. Depending on the tempo chosen for the *Allegro moderato*, sustained and scalar double-tonguing may also be needed. The total duration is four and a half minutes, with a pitch range from F3 to A $\flat$ 5. There is ample opportunity for the performer to rest.

Title: *Morceau de Concert pour Cornet à Pistons en Si $\flat$*

Composer: Pennequin, Jean

Instrumentation: Cornet in B $\flat$ and Piano

Composition Date: 1907

Concours Date(s): 1907

Edition: Alphonse Leduc

Other Editions: Evette et Schaeffer, Kalmus

Inscription: 'Concours du Conservatoire National de Musique de Paris'

Method of Access: Inter-library Loan, via University of Sydney

Number of Recordings: 4 (see Appendix II, entry #48, page 379)

Commentary:

Jean Pennequin composed *Morceau de Concert* for the 1907 *concours* for cornet. It is a *concertino*: smaller in scope than a *concerto*, with piano accompaniment and three contrasting sections. The sections are ordered fast-slow-fast. The beginning of the third section is *cadenza*-like; Pennequin indicates that performers may omit it if they are unable to execute it. The first section, *Allegretto maestoso*, features fanfares that are later modified by adding fast scale passages and arpeggios. The following *andante espressivo* is slow and contemplative. The melody is lyrical and ornamented with quick triplet figures. Lyricism is maintained in the next melody, moving towards a more declarative character. The *Allegretto maestoso* returns briefly with a faster primary theme and fast scale patterns, propelling the work into the final *Vivo*. Here the opening fanfare has been modified into a cheerful 3/4, featuring fast scalar passages as complementary material. *Morceau de Concert* is eight minutes in duration and has few opportunities for rest. The pitch range is from B3 to A5. There is no use of mutes, ornamentation or extended techniques. Performers will use sustained, scalar and intervallic double-tonguing, as well as sustained triple-tonguing.

Title: *Prélude et Allegro pour Cornet à Pistons Si $\flat$ et Piano*

Composer: Perrier, Marius

Instrumentation: Cornet in B $\flat$ and Piano

Composition Date: 1941

Concours Date(s): 1941

Edition: Andrieu

Other Editions: N/A

Inscription: ‘à mon excellent ami Eugène Foveau, Professeur au Conservatoire National de Paris’, ‘Conservatoire de Paris, Concours 1941’

Method of Access: Inter-library Loan, via Eastern Illinois University

Number of Recordings: N/A

Commentary:

Marius Perrier composed *Prélude et Allegro* for the cornet and trumpet *concours* of 1941. It was the first work to be used for both contests in the same year; this was likely due to budget concerns during the Nazi occupation of France. In retrospect, the use of this work for both contests foreshadowed the merger of the trumpet and cornet classes, which occurred in 1947. *Prélude et Allegro* is a tonal work in binary form. The *Prelude* contains two distinct parts: an introduction to the work and a *cadenza*. The introductory melodies are *cantabile* with complementary semiquaver figures. The *cadenza* features fanfare motives with quick scale passages. The second section, *Allegro*, has three parts: mixed passages of *cantabile* and fanfare motives with passages of triplets, and a middle section of slower *cantabile* melodies with broad rhythms with gradually introduced fast scale passages, and the *Plus Vite*. A reprise of the mixed *cantabile* and fanfare motives move the work from the slower *cantabile* melodies into the *Plus Vite*. Here, triple-tongued figures followed by fast quaver passages lead to a dramatic ending. *Prélude et Allegro* is seven minutes in duration. It has little rest for the performer, with only one rest of significant length. The pitch range is from G3 to A♭5. Performers will use sustained and scalar triple-tonguing. *Acciaccaturas* and trills both appear. Performers will need a straight mute, and there is no use of extended techniques.

154

Title: *Premier Solo pour Trompette et Piano*

Composer: Pessard, Émile Louis Fortuné

Instrumentation: Trumpet in F and Piano

Composition Date: 1898

Concours Date(s): 1898, 1923

Edition: Alphonse Leduc

Other Editions: N/A

Inscription: ‘Concours du Conservatoire 1898’

Method of Access: Inter-library Loan, via Michigan State University

Number of Recordings: N/A

Commentary:

Émile Pessard composed *Premier Solo* for the trumpet *concours* of 1898. Pessard wrote the work for trumpet in F; performers on B♭ and C instruments will have to transpose. It is in binary form. The first section is a slow *adagio*, and the second section is a lively *allegro*. The *adagio* begins with lyrical melodies; the rhythms gradually shorten towards the end of the section. The melody of the *allegro* features triplet fanfare figures with contrasting *cantabile* figures. Double-tongued semiquaver scales, a short *cadenza*, and a final fanfare bring the work to a close. The duration of *Premier Solo* is five minutes and fifteen seconds. There are limited opportunities for the performer to rest. The piece stays in a manageable pitch range, from F3 to F5. Performers will use sustained and scalar double-tonguing, as well as sustained and intervallic triple-tonguing. Trills are the only ornament, and there is no use of mutes or extended techniques.

155

Title: *Jericho, Thème et Variations pour Trompette en Ut et Piano*

Composer: Petit, Pierre

Instrumentation: Trumpet in C and Piano

Composition Date: 1984

Concours Date(s): 1984

Edition: Billaudot

Other Editions: N/A

Inscription: ‘Morceau de Concours du Conservatoire National Supérieur de Musique de Paris, 1984’

Method of Access: Inter-library Loan, via Yale University

Number of Recordings: N/A

Commentary:

Pierre Petit composed *Jericho, Thème et Variations* for the 1984 trumpet *concours*. It is a tonal work with a theme and nine short variations. The opening theme statement is grand and well-articulated, with short motives of slurred semiquavers. After a pause, the work introduces a fast variation in 12/8 featuring slurred figures of quavers, followed immediately

by a waltz variation. The third variation is in 4/4 and splits the theme between piano and trumpet as a continuous line of quavers. This compositional technique continues for the following 6/8 variation with shorter melodic segments, sometimes as short as a single quaver. The fifth variation is in a slow 2/4 metre, and the melody features *cantabile* dotted-quaver/semiquaver figures. The sixth variation is a very slow waltz of methodical crotchet passages and contrasting figures of semiquavers and quavers. The seventh variation is in a fast 5/4 metre and features a broad statement of the theme at *fortissimo* with contrasting quaver scale figures. Loud flutter-tongued high notes conclude this variation and introduce the next. Here the arpeggiated quaver melody is split between the trumpet and piano, and each instrument only plays in alternate bars; the metres are mixed. The piano plays in 4/4 metred bars, and the trumpet plays in 9/8 metred bars. The final variation sets the theme into fanfare motives, ending on a loudly held B $\flat$ 5. This work is six minutes and thirty seconds in duration. Multiple long rests offer ample opportunity for the performer to rest. The pitch range is from A $\sharp$ 3 to C6. This work is accessible to a wide range of skill levels, however, performers should note the flutter-tongued A5 and B5 in the seventh variation. Sustained triple-tonguing is required. *Acciaccaturas* are the only ornament present, and performers will need a straight mute.

156

Title: *Aristolochos pour Trompette et Orgue*

Composer: Pichaureau, Claude

Instrumentation: Trumpet in C or B $\flat$ and Organ (piano accompaniment also available)

Composition Date: 1974

Concours Date(s): 1974

Edition: Alphonse Leduc (Organ)

Other Editions: Alphonse Leduc (Piano)

Inscription: ‘à Messieurs Ludovic Vaillant et Maurice André, Professeurs au Conservatoire National Supérieur de Musique, *Bien amicalement*’; ‘(Concours du Conservatoire National Supérieur de Musique)’

Method of Access: *Bibliothèque Nationale de France*

Number of Recordings: N/A

Commentary:

Claude Pichaureau composed *Aristolochos* for the 1974 trumpet *concours*. The title refers either to the plant genus *Aristolochia* or the Olympic winner *Aristolochos of Athens*. Given the botanical reference in Pichaureau's other contest work, *Ipoméa* (entry #157), it is likely the title refers to the plant. The soloist is accompanied by organ. It is a dissonant through-composed work that employs heavy use of extended techniques. The work uses pauses to mark musical sections; new material follows each break. The work begins at a slow tempo, featuring long tones and *cantabile* passages. An unmetred and unaccompanied *cadenza* emerges at rehearsal number four, requiring the soloist to flutter-tongue in the upper register at *piano* volume. Other challenges in the *cadenza* include two-octave *glissandos* and challenging trills. The organ sets a bright tempo for the second half of the work, where the trumpet plays fast arpeggios and scales, with multiple-tongued fanfares and disjunct chromatic quintuplets testing the full range of the instrument. The work comes to a close in a gentle manner in direct contrast to the preceding music, with the flutter-tongued trumpet fading away on a G#5. Although the work is five and half minutes in duration, *Aristolochos* will challenge experienced performers. The pitch range is from A3 to C#6. Performers will use sustained, scalar, and intervallic double-tonguing. There is no use of mutes. With regard to extended techniques, *tremolo*, flutter-tonguing, and *glissandos* all appear. Trills are the only ornament present.

157

Title: *Ipoméa pour Cornet Sib et Piano*

Composer: Pichaureau, Claude

Instrumentation: Cornet in B♭ and Piano

Composition Date: 1976

Concours Date(s): 1976

Edition: Durand

Other Editions: Rideau Rouge

Inscription: 'Concours du Conservatoire National Supérieur de Musique de Paris 1976'

Method of Access: University of Melbourne Library

Number of Recordings: N/A

Commentary:

Claude Pichaureau composed *Ipoméa* for the cornet *concours* of 1976. It is through-composed, and the title refers to the 'Morning Glory' flower, species *Ipomoea*. The opening of

the work is an unaccompanied *cadenza*. The soloist alternates between held notes and trills, moving to broad *cantabile* figures with pitch bends. A final long trill concludes the *cadenza*, and the piano transitions the music into the *Moderato*. Here the melody features leaping *cantabile* figures. After a short pause, the mixed metre *Allegro marcato e leggiero* begins with quiet dance-like melodic figures. These melodies become more technical as the section progresses, culminating in *glissandos*, triple-tongued passages, flutter-tongued passages, and long trills. The following section, *Sequence Nocturne*, provides contrast through a pointillistic musical style. The melody alternates between the trumpet with harmon mute and the soloist free buzzing with their lips. The piano provides a metronome-like accompaniment with single notes in time. The piece concludes with a reprise of the *Allegro* and *Moderato* themes, ending with a long tone by the trumpet in a Harmon mute. This work is challenging due to occasional fast passages of triple- and double-tonguing, and use of extended techniques. The work is seven and a half minutes in duration and allows a limited amount of rest. The pitch range is from E3 to A5. This piece must be performed on B♭ trumpet due to the lowest note. Pichaureau makes use of many extended techniques in *Ipoméa*, including flutter-tonguing, *glissandos*, mouthpiece buzzing, mute manipulation, and microtonal vibrato. Performers will use sustained and scalar double-tonguing, as well as sustained triple-tonguing. Trills and *acciaccaturas* both appear. Performers will need a Harmon mute and a cup mute; Pichaureau specifically calls for a Ray Robinson cup mute.

158

Title: *Gigue pour Trompette avec Piano ou Orchestre, Op. 32*

Composer: Ratez, Émile

Instrumentation: Trumpet in C and Orchestra (piano reduction consulted)

Composition Date: 1912

Concours Date(s): 1912

Edition: Charles Gras

Other Editions: N/A

Inscription: ‘Concours du Conservatoire de Paris 1912, Morceau Imposé’

Method of Access: *La médiathèque de la Philharmonie de Paris*

Number of Recordings: N/A

Commentary:

Émile Ratez composed *Gigue* for the 1912 trumpet *concours*. It is a unique setting of a gigue, a Baroque dance, in three contrasting sections. The opening *Largo* is in 4/4 metre, featuring a stately opening fanfare. This fanfare is followed by arpeggiated semiquaver triplets leading to long tones and passages of quavers and semiquaver scales. Arpeggiated dotted rhythms bring the section to a close. The following sections, *Moderato* and *Animato*, are both in cut time, a unique aspect of this setting of the *Gigue*. In *Moderato*, the melody features two distinct passages. The first is comprised of triplet arpeggios and scales with broad phrases of crotchets. The second passage features arpeggios of dotted rhythms and marching passages of crotchets and quavers. A reprise of the first passage serves as a transition to the *Animato*. Here the melody is an interplay between triplet and dotted arpeggios. Arpeggiated quaver passages provide contrast. A dramatic ascending scale leads to the conclusion of the work. Performers will use sustained, scalar, and intervallic triple-tonguing, as well as scalar double-tonguing. No mutes or extended techniques appear. There are trills in the *Moderato* and *Animato*. The piece is six minutes and forty seconds in duration, with ample rest for the performer. The pitch range is from Bb3 to A5.

159

Title: *Tenroc pour Cornet Sib ou Trompette Ut et Piano*

Composer: Rivière, Jean-Pierre

Instrumentation: Cornet in Bb or Trumpet in C and Piano

Composition Date: 1982

Concours Date(s): 1982

Edition: Eschig

Other Editions: N/A

Inscription: ‘à Pierre THIBAUD et Marcel LAGORCE’; ‘Concours du Conservatoire National Supérieur de Musique de Paris’

Method of Access: University of Melbourne Library

Number of Recordings: N/A

Commentary:

Jean-Paul Rivière composed *Tenroc* for the 1982 *concours* for trumpet and cornet. The title is the word ‘cornet’ written backwards. The piece begins with an extended *cadenza* with harmonic accompaniment in the piano. It features wide chromatic leaps, triple-tonguing, trills,

a wide dynamic range, and use of all registers of the instrument. Quiet fanfare figures usher in the next section, *allegro giocoso*. This section features mixed metres: 4/4 and 9/8. Each 9/8 bar is an amalgamation of a 2/4 and 5/8 bar. The melody features double-tongued chromatic interval figures, sure to challenge nearly all performers. The next section is marked *poco meno*. This section features an expressive *cantabile* melody, later leading back to an extended passage of double-tongued chromatic intervals. The conclusion of the work features another *cadenza*, returning momentarily to the melody of the *allegro giocoso*. Double-tongued arpeggios and a loud, high-pitched cadence closes the piece. This work is technically challenging, requiring the ability to double-tongue wide chromatic intervals for an extended duration of time. The largest of these intervals is a descending minor sixteenth. Performer will use sustained, scalar, and intervallic double-tonguing, as well as sustained triple-tonguing. Trills are the only ornament, and valve *tremolos* are the only extended technique. There is no use of mutes. The work is nine minutes and fifteen seconds in length and opportunities for the performer to rest are scarce. The pitch range is from G3 to C6, and Rivière often covers the entire range of the instrument in a single gesture. These factors contribute to a work that will be a significant challenge to a performer's endurance, and technical abilities.

160

Title: *Andante et Allegro pour Trompette Chromatique en Ut et Piano*

Composer: Ropartz, Joseph Guy Marie

Instrumentation: Trumpet in C and Piano

Composition Date: 1899

Concours Date(s): 1903, 1916

Edition: Dupont-Metzner

Other Editions: Cundy-Bettoney, Southern Music, International Music, Salabert, Schirmer, Fischer, Balquhidder, Hickman, Kjos

Inscription: 'À Monsieur Richert, professeur au Conservatoire de Nancy'

Method of Access: *Bibliothèque Nationale de France*

Number of Recordings: 13 (see Appendix II, entry #49, page 380)

Commentary:

Guy Ropartz composed *Andante et Allegro* for the 1899 trumpet *concours* at the *Conservatoire de Nancy*. It was later used for the *Conservatoire de Paris* trumpet *concours* in 1903. The piece is in double binary form, ABA'B, with a short coda. The theme of the A

sections is a gently sighing *cantabile* melody. The second section features two melodic fanfares: the first is short and punctuated and the second is longer, featuring dotted-quaver/semiquaver triplet figures. A' is brief and immediately moves to the final B section. The coda dramatically slows, then accelerates through another fanfare, faster than the second theme, finishing powerfully. The technical requirements for this piece are low; however, if performers wish to take the fanfares at faster tempi, they will be required to triple-tongue. The duration of the work is six minutes, and the pitch range is from C4 to A5. There is no use of mutes, extended techniques, or ornamentation.

161

Title: *Premier Solo de Concert pour Trompette ou Cornet et Piano*

Composer: Rougnon, Paul

Instrumentation: Cornet or Trumpet in B $\flat$ and Piano

Composition Date: 1895

Concours Date(s): 1895, Trumpet; 1899, Cornet

Edition: Alphonse Leduc

Other Editions: Evette et Schaeffer

Inscription: N/A

Method of Access: Inter-library Loan, via The College of New Jersey

Number of Recordings: 4 (see Appendix II, entry #50, page 381)

Commentary:

Paul Rougnon composed *Solo de Concert*, for the trumpet *concours* of 1895. It is a *concertino*; smaller in scale than a *concerto*, with piano accompaniment. There are three distinct melodies separated by pauses or changes in tempo. The first melody features scalar semiquaver passages with occasional arpeggiated figures. The accompaniment moves the piece to the second theme, a *cantabile* melody. Faster semiquaver passages provide melodic contrast. A change to 6/8 metre ushers in the third theme, the *Allegretto grazioso*. This section features brisk scales and arpeggios with syncopated rhythms. The third section continues with a return to duple metre at a faster tempo, marked *Presto e Brillante*. Here the melody features semiquavers in fast scales and arpeggiated figures. These passages will require coordinated fingers and double-tonguing. Triumphant fanfares close the work. *Solo de Concert* is four minutes and twenty seconds in duration. There is ample opportunity for the performer to rest, and the pitch range is from A $\flat$ 3 to F5. With regard to ornamentation, both *acciaccaturas* and

trills appear. There is no use of mutes or extended techniques. Performers will use sustained, scalar, and intervallic double-tonguing.

162

Title: *Deuxième Solo de Concert pour Cornet à Pistons Sib et Piano*

Composer: Rougnon, Paul

Instrumentation: Cornet in B $\flat$ and Piano

Composition Date: 1896

Concours Date(s): 1896

Edition: Andrieu

Other Editions: Schmid

Inscription: 'à Monsieur FOVEAU Professeur au Conservatoire'

Method of Access: Inter-library Loan, via University of Sydney

Number of Recordings: N/A

Commentary:

Paul Rougnon composed *Deuxième Solo de Concert* for the 1896 cornet *concours*. It is a *concertino*: smaller in scope than a *concerto*, with piano accompaniment. The piece features three distinct melodic sections: *Allegro vivo e brillante*, *Cantabile espressivo*, and *Allegro brillante*. The first section features triplet figures contrasted by dramatic syncopated passages and interjections of semiquaver scales and arpeggios. The next section, *Cantabile espressivo*, is lyrical in character. Here, semiquaver triplets and fast dactyls provide musical contrast and a show of virtuosity. The final section, *Allegro brillante*, features semiquaver arpeggios and scale figures with some passages of semiquaver triplet figures. Short motives featuring lyrical intervallic jumps complement the more technical gestures. This piece is accessible to a wide range of performers. By selecting a faster tempo for the *Allegro brillante*, performers can make this work as technically impressive as desired, however, the faster tempo will require the performer to double-tongue arpeggiated passages. The work is five minutes and fifteen seconds in duration. There is limited rest for the performer, and the pitch range is from G $\flat$ 3 to G5. Performers will use scalar and intervallic double- and triple-tonguing. There is no use of mutes or extended techniques. Trills are the only ornament.

Title: *Quatrième Solo de Concert pour Trompette Chromatique en Ut et Piano*

Composer: Rougnon, Paul

Instrumentation: Trumpet in C and Piano

Composition Date: 1913

Concours Date(s): 1913

Edition: Gallet

Other Editions: Schmid

Inscription: 'À mon ami Merri Franquin, Professeur au Conservatoire'

Method of Access: *Bibliothèque Nationale de France*

Number of Recordings: N/A

Commentary:

Paul Rougnon composed *Quatrième Solo de Concert* for the 1913 trumpet *concours*. Like Rougnon's prior works in the corpus, it is a *concertino*. It is smaller in scale than a *concerto*, without breaks between sections, and with piano accompaniment. *Quatrième Solo de Concert* has three sections and a short *recitative* for an introduction. The work begins and ends with fast sections, with a slow section in the middle. The introduction is an interplay between piano and trumpet: it begins with the piano, followed by trumpet phrases outlining a whole-tone scale. *Allegro deciso* is the first section of the work and features effervescent double-tongued semiquaver passages. Phrases of syncopated quavers and crotchets provide musical contrast. A *fermata* precedes the second section, *lento espressivo*. This section is marked *dolce* and features broadly singing melodies of crotchets and quavers, with occasional dotted rhythms and semiquavers. A short section at an *allegro* tempo serves as a transition to the final section, *Allegro brillante*. The melody begins with short *cantabile* figures, soon moving to a challenging semiquaver scale sequence. A reprise of the opening whole-tone melodies leads to semiquaver arpeggios. A dramatic ascending scale leads to the cadence. Performers will use sustained, scalar, and intervallic double-tonguing. There is no use of mutes, ornaments, or extended techniques. The duration of the piece is four minutes, with ample rest for the performer. The pitch range is from G3 to B♭5, though the piece rarely ventures from the middle register for long.

Title: *Fantaisie Concertante pour Cornet et Piano*

Composer: Rueff, Jeanine

Instrumentation: Cornet in B $\flat$ and Piano

Composition Date: 1949

Concours Date(s): 1949

Edition: Alphonse Leduc

Other Editions: N/A

Inscription: ‘à Messieurs E. Foveau et R. Sabarich, Professeurs au Conservatoire National de Paris’; ‘(Concours du Conservatoire National Supérieur de Musique de Paris)’

Method of Access: University of Melbourne Library

Number of Recordings: N/A

Commentary:

Jeanine Rueff composed *Fantaisie Concertante* for the 1949 cornet *concours*. The opening lyrical motive unites the work, often signalling the start of a new section. After this first statement, the work introduces an extended section of semiquaver figures before returning to a *cantabile* character. After a pause and an extended *cadenza*, a fast 6/8 section is introduced. The melodic material features fanfares of triplet arpeggios. This persists through to the end of the work, with triple-tongued passages and triplet scale patterns as contrasting material. The piece comes to a close with a pair of wide-interval fanfares, and a short scalar flourish. *Fantaisie Concertante* is seven minutes in duration and has some opportunity for rest, notably after the *cadenza*. The pitch range is from A3 to C6, staying in a manageable range for the first half of the work; in the second half, it ventures into the upper register. This may test the performer’s endurance. The extended *cadenza* is a prime opportunity for the soloist to showcase their skills on the instrument. Performers will use scalar double-tonguing. Depending on the tempo selected by the performer, all forms of triple-tonguing may be used in the final section. There is no use of mutes. Trills are the only ornament present, and flutter-tonguing is the only extended technique employed.

It is important to note that previous research listed Rueff’s *Fantaisie Concertante* as the trumpet contest work for 1949. The score indicates that it is for cornet, and no trumpet parts were included with the score. Upon further investigation, the cornet work listed for 1949, Raymond Gallois-Montbrun’s *Sarabande et Finale* (entry #110), is for trumpet, so it appears that the previous researcher incorrectly ascribed the instruments for these two works.

Title: *Sonatine pour Cornet Si $\flat$ et Piano*

Composer: Rueff, Jeanine

Instrumentation: Cornet in B $\flat$ and Piano

Composition Date: 1957

Concours Date(s): 1957

Edition: Alphonse Leduc

Other Editions: N/A

Inscription: ‘à Raymond Sabarich et Albert Adriano, amicalement’; ‘(*Concours du Conservatoire National de Musique*)’

Method of Access: University of Melbourne Library

Number of Recordings: 1 (see Appendix II, entry #51, page 381)

Commentary:

Jeanine Rueff composed *Sonatine pour trompette et piano* for the trumpet *concours* of 1957. Rueff’s work is reminiscent of other twentieth-century *sonatas* for trumpet and piano. The first movement is in traditional sonata form. It is resolute, and the exposition features double-tongued arpeggios and mixed metres. The soloist adds a mute in the development, and the melody is flowing and *cantabile*. Finally, the recapitulation adds volume and accents to the exposition’s arpeggios, creating a dramatic close. The second movement is in binary form: the first section is slow and *cantabile*, while the second section is a *cadenza* with faster rhythmic figures requiring greater technique. The final movement is in ternary form, ABABA. The melody of the A section is bright and playful while the melody of the B section is more subdued and *cantabile*. Lifting fanfare figures bring the work to a close. This work is challenging, requiring command of intervallic double-tonguing. The duration of the piece is seven and a half minutes in duration, and opportunities for the performer to rest are rare. The pitch range is from G3 to B $\flat$ 5. *Acciaccaturas* are the only ornament that appears and flutter-tonguing is the only extended technique. Performers will use sustained, scalar, and intervallic double-tonguing, particularly in the first movement. Sustained triple-tonguing is necessary for the third movement. A straight mute is required for the first movement.

It is important to note that previous research listed Rueff’s *Sonatine* as the trumpet contest work for 1957. The score indicates that it is for cornet. Upon further investigation, the cornet work listed for 1957, Pierre Lantier’s *Concert en trois parties* (entry #132), is scored

trumpet, so it appears that the previous researcher incorrectly ascribed the instruments for these two works.

166

Title: *Mobiles pour Trompette et Piano*

Composer: Rueff, Jeanine

Instrumentation: Trumpet in C and Piano

Composition Date: 1967

Concours Date(s): 1967

Edition: Alphonse Leduc

Other Editions: N/A

Inscription: ‘À Messieurs Ludovic Vaillant et Maurice André, Professeurs au Conservatoire National Supérieur de Musique’; ‘(*Concours du Conservatoire National Supérieur de Musique*)’

Method of Access: University of Melbourne Library

Number of Recordings: 1 (see Appendix II, entry #52, page 382)

Commentary:

Jeanine Rueff composed *Mobiles* for the 1967 trumpet *concours*. It is a through-composed work with three distinct sections. The first section is an extended *cadenza*, with occasional accompaniment by the pianist. The trumpet part is disjointed, with challenging intervals and quick chromatic gestures. The next section is in 10/8 time, still chromatic in harmony. The melodic character is subdued; this develops into a virtuosic passage as the piece moves towards the fast, *scherzo*-like final section. Here the metric emphasis is removed from the downbeat, displacing the stress, and creating a more comedic feel. Technical challenges in *Mobiles* include wide interval slurs, such as slurred octaves and an augmented eleventh, acrobatic lip-slurs over smaller intervals, many ventures into the upper register, and limited rests. The pitch range is from A3 to C6. *Mobiles* is nine minutes in duration, and performers will need a straight mute. Performers will use sustained double-tonguing. In addition, they may opt to use sustained, scalar, and intervallic triple-tonguing in the final section of the piece depending on the desired tempo.

Title: *Fantaisie en Mi Bémol pour Cornet à Pistons en Si $\flat$ et Piano*

Composer: Saint-Saëns, Camille; transcribed by Henri Büsser

Instrumentation: Cornet in B $\flat$ and Piano

Composition Date: 1935

Concours Date(s): 1935, 1951

Edition: Alphonse Leduc

Other Editions: Costallat, Masters Music

Inscription: ‘(Concours du Conservatoire National Supérieur de Musique)’

Method of Access: Inter-library Loan, via Australian National University

Number of Recordings: 3 (see Appendix II, entry #53, page 382)

Commentary:

Henri Büsser transcribed Camille Saint-Saëns' organ *Fantaisie* for the cornet *concours* of 1935; the resulting work is *Fantaisie en Mi Bémol*. This piece has six individual sections. The first is an introduction featuring *cantabile* crotchets in 4/4 metre. The second section is a stream of quaver triplet arpeggios, while the third section is comprised of alternating figures of articulated and slurred semiquavers. The fourth section becomes more technical, first featuring arpeggios of semiquavers and semiquaver triplets before moving to short passages of triple-tongued semiquaver triplets. The following *cadenza* allows the performer to display their technical skill on nimble figures of semiquavers, semiquaver triplets, and scales of demisemiquavers. The final section of the work, *Allegro molto con fuoco*, features quaver triplets in 12/8 metre. The melodic figures are balanced between scale passages and arpeggios, and the piece concludes with broadening fanfares and a trill to the final cadence. The work is five minutes in duration. There is only one rest of notable length, placed before the final section. While this piece has few demands on a performer's technical skill, the use of arpeggiated material is considerable and is ideal for building younger performers' abilities in that area. Sustained triple-tonguing is required; depending on tempo, the performer may use intervallic triple-tonguing in the *cadenza*. There is an isolated instance of intervallic double-tonguing in the *Allegro molto con fuoco*. Trills are the only ornament, and performers will need a straight mute. The duration of *Fantaisie en Mi Bémol* is five minutes, and the pitch range is from G3 to B $\flat$ 5.

It is important to note that previous research listed this work as the trumpet contest work for 1951. The score indicates that it is for cornet. Upon further investigation, the trumpet work

listed for 1951, Georges Delerue's *Concertino* (entry #93), was scored for trumpet, so it appears that the previous researchers incorrectly ascribed the instruments for these two works.

168

Title: *Concertino en Mi Bémol pour Cornet à Pistons et Piano*

Composer: Salomon, Hector; Mellet, Jean-Joseph

Instrumentation: Cornet in B $\flat$ and Piano

Composition Date: 1893

Concours Date(s): 1893

Edition: A-R Editions

Other Editions: Noël, Legouix

Inscription: N/A

Method of Access: University of Melbourne Library

Number of Recordings: N/A

Commentary:

Hector Salomon and Jean-Joseph Mellet co-composed *Concertino en Mi Bémol* for the 1893 cornet *concours*. It is the only work that cornet professor Jean-Joseph Mellet had a hand in composing. Mellet's tenure was a time of change at the *Conservatoire*: composers were now being commissioned to write contest works instead of instrumental teachers writing their own. The work is a *concertino*, smaller in scope than a *concerto*, with contrasting sections instead of movements, and has piano accompaniment. The work is introduced majestically, with *cantabile* motives, semiquaver figures, and fast descending scales. The primary theme is a fanfare while the secondary theme is lyrical. Quick scales and triplet sequences move the work into a short *cadenza*, followed by an *allegro* section with scale figures and an extended passage of triple-tonguing. Double-tongued semiquaver scales and arpeggio passages bring the work to the cadence. This work is five minutes in duration and allows the performer a moderate amount of rest. The pitch range is from A $\flat$ 3 to G5. Trills are the only ornament used, and there is no use of mutes or extended techniques. Performers will use all forms of multiple-tonguing.

169

Title: *Rapsodie pour Trompette et Piano*

Composer: Sancan, Pierre

Instrumentation: Trumpet in C and Piano

Composition Date: 1970

Concours Date(s): 1970

Edition: Rideau Rouge

Other Editions: N/A

Inscription: ‘*Morceau de concours du Conservatoire National Supérieur de Musique de Paris 1970*’

Method of Access: University of Melbourne Library

Number of Recordings: 1 (see Appendix II, entry #54, page 382)

Commentary:

Pierre Sancan composed *Rapsodie* for the 1970 trumpet *concours*. Rhapsodies lack a unified identity, though in his Grove article on the subject, John Rink offers some insight: ‘[Many rhapsodies] do possess an inspired, rapturous character often expressed in an idiosyncratic, even improvisatory form.’ This improvisatory form is what we find in Sancan’s piece. The work features a recurring muted theme, each statement of which is followed by contrasting material. Two *cadenzas* in the early part of the work further contribute to a feeling of spontaneity. The work begins with solo trumpet in a cup mute with no accompaniment. The recurring theme is simple: several statements of a sustained tone embellished with a written-out inverted mordent. The mute is removed as the work moves into the first *cadenza*, marked *quasi improvisation - Librement*. The *cadenza* features fast scalar passages, often in sextuplets and nonuplets. The recurring theme returns, and the second contrasting section follows. Here the melody is a march with flourishes of scale passages. This section concludes with another *cadenza*. A final statement of the recurring theme ushers in the *Presto*. The melody now features fast motives of quavers and semiquavers, contrasted by semiquaver scale sequences. A short section of *cantabile* melodies integrates with the original *presto* motives as the work comes to a broad and high-pitched ending. *Rapsodie* is eight minutes in duration, with limited rest for the performer. The work’s range covers from F#3 to C6, with frequent ventures in the upper-register towards the end of the work. Flutter-tonguing is used, and performers will need both a straight mute and a cup mute. *Acciaccaturas* are the only ornaments. Performers will use sustained, scalar, and intervallic double-tonguing, as well as intervallic triple-tonguing.

Title: *Morceau de Concours pour Cornet à Pistons et Piano*

Composer: Savard, Marie Emmanuel Augustin

Instrumentation: Cornet in B $\flat$ and Piano

Composition Date: 1903

Concours Date(s): 1903, 1915, 1921, 1925

Edition: Alphonse Leduc

Other Editions: Cundy-Bettoney, Southern Music, Andraud, Evette et Schaeffer

Inscription: ‘(Concours du Conservatoire National de Musique de Paris)’

Method of Access: Inter-library Loan, via Valdosta State University

Number of Recordings: 3 (see Appendix II, entry #55, page 383)

Commentary:

Augustin Savard composed *Morceau de Concours* for the cornet *concours* of 1903. It is through-composed, featuring three distinct musical sections that grow faster as the work progresses. The introduction is slow and dramatic, with broad rhythms and wide dynamic contrasts. The next section features quick scales and semiquaver triplet motives, leading to the *Très Modéré*. This section is in 3/4 metre, and has expressive *cantabile* melodies, with rare interjections of faster scales. The final section, *Très Vif*, is three-fold in tempo, felt as one beat per bar. The melody features light, arpeggiated quavers with methodical crotchets. As the end of the work nears, the rhythms grow faster: first quaver scales and fanfare-like dotted-crotchet/quaver figures, then tripled- and double-tongued motives at *Presto*. The close of the work is a quick scale with an extended trill leading to the cadence. This work is accessible to a wide range of performers and is seven minutes in duration with ample rest. The pitch range is from C4 to A $\flat$ 5. Performers will use scalar and intervallic double-tonguing, as well as sustained triple-tonguing. Trills are the only ornament, and there is no use of mutes or extended techniques.

Title: *Suite pour Trompette et Piano (ou Orchestre) en trois parties, Op. 133*

Composer: Schmitt, Florent

Instrumentation: Trumpet in C and Piano (Orchestral accompaniment available)

Composition Date: 1955

Concours Date(s): 1955

Edition: Durand

Other Editions: N/A

Inscription: ‘à Mademoiselle Odette de Loustal, pour le dixième anniversaire des Nuits de Sceaux’; ‘Concours du Conservatoire National de Musique 1955’

Method of Access: University of Melbourne Library

Number of Recordings: 5 (see Appendix II, entry #56, page 383)

Commentary:

Florent Schmitt composed *Suite en trois parties* (‘Suite in three parts’) for the cornet *concours* of 1955. The first movement, *Gaiement*, is in double binary form with a coda. The tempo is slow, balanced by the fast melodic figures of the A sections. These figures are short motives of semiquavers, semiquaver triplets, and demisemiquavers. The B sections are calm and lyrical, and the final coda is a short passage of double-tongued demisemiquavers leading to the finish on a D6. The second movement, *Lent sans excès*, is slow and lyrical, with alternating sections where the trumpet is muted and open. The final movement, *Vif*, is in a lively 6/8 metre. It features lilting melodic figures of quavers with short interjections of technical material. The *cantabile* middle section provides melodic contrast before a reprise of lilting quavers and a technically-challenging finish with a quick scale to C6. The duration is sixteen minutes, and the pitch range is from G3 to D6. This work will test the endurance of most performers as, aside from pauses between movements, there is limited rest for the performer. Sustained and scalar triple-tonguing are required, as well as sustained double-tonguing. With regard to ornamentation, *acciaccaturas* and trills both appear. Performers will need a straight mute for the second movement, and there is no use of extended techniques.

172

Title: *Romance et Tarentelle pour Cornet à Pistons et Piano*

Composer: Semler-Collery, Jules

Instrumentation: Cornet in B♭ and Piano

Composition Date: 1962

Concours Date(s): 1962

Edition: Eschig

Other Editions: N/A

Inscription: ‘à Messieurs R. Sabarich et L. Vaillant, Professeurs au Conservatoire National Supérieur de Musique de Paris’; ‘Concours de Conservatoire National de Musique de Paris’

Method of Access: Inter-library Loan, via Griffith University

Number of Recordings: N/A

Commentary:

Jules Semler-Collery composed *Romance et Tarentelle* for the 1962 *concours* for cornet. It is a suite of two movements. The first movement, *Andante cantabile*, is in 6/8 metre, felt as six beats per bar. The lyrical melodies are scalar, comprised of quavers, semiquavers, and semiquaver triplets, with occasional interval leaps. A short *cadenza* features fast sequences of demisemiquavers leading to broadly held notes. A reprise of the opening melody concludes the first movement. The second movement, *Vif et léger*, also begins in 6/8 metre. The melody features scales and arpeggios of fast quaver triplets and lilting figures of crotchets and quavers. The middle of the movement is slower in tempo, changing to 2/4 metre. Here the melody features lyrical scale figures of quavers with interjections of triplets and fast semiquavers. The movement returns to 6/8 metre and the opening themes return, with contrasting passages of fast semiquavers, quintuplets, and sextuplets. The final coda is a short reprise of both the 2/4 and 6/8 themes, ending on a fast scale gesture. This work is seven minutes in duration, allowing the performer a moderate amount of rest. The pitch range is from B $\flat$ 3 to A5. Performers will use scalar and intervallic triple-tonguing, as well as sustained double-tonguing. There is no use of mutes, extended techniques, or ornamentation.

173

Title: *Nocturne et Rondo pour Cornet à Pistons et Piano*

Composer: Semler-Collery, Jules

Instrumentation: Cornet in B $\flat$ and Piano

Composition Date: 1968

Concours Date(s): 1968

Edition: Eschig

Other Editions: N/A

Inscription: ‘*A Messieurs Ludovic Vaillant et Maurice André, Professeurs au Conservatoire National Supérieur de Musique de Paris, en toute amitié*’; ‘*Concours du Conservatoire National Supérieur de Musique de Paris*’

Method of Access: *Bibliothèque Nationale de France*

Number of Recordings: N/A

Commentary:

Jules Semler-Collery composed *Nocturne et Rondo* for the 1968 cornet *concours*. It is a suite with two separate movements, the first slow and lyrical, and the second faster and more technically challenging. Semler-Collery's use of two contrasting movements may have developed from earlier binary works that have similar features, however, those works have greater dependence between the constituent parts. The *Nocturne* is lyrical, with a tempo marking of *molto moderato con espressione*. The melodic material is *cantabile*, with contrasting semiquaver figures. As the movement progresses, a shift to semiquaver triplets occurs, leading into the extended *cadenza*. This *cadenza* refers back to the opening melodic material, leading to arpeggiated figures of semiquavers and faster scale passages. The movement concludes with a full restatement of the opening melody. The *Rondo* is much faster in tempo and features a form of ABACA with a coda. The melody of each refrain is an interplay between quaver-semiquaver figures and triplets, with metric modulations between 2/4 and 3/8. The B and C sections begin *cantabile*, quickly returning to the interplay between duplets and triplets. The C section places extra emphasis on the aforementioned metric modulation. The coda features triplet fanfares leading to quavers venturing into the upper register, with a punctuative gesture as the conclusion. Performers will use sustained and scalar double-tonguing along with intervallic triple-tonguing. No extended techniques are used, but performers will need a straight mute. With regard to ornamentation, *acciaccaturas*, trills, and turns all appear in this work. The pitch range of *Nocturne et Rondo* is F#3 to B♭5, and the duration is six minutes and forty-five seconds. While there is ample rest in the *Rondo*, the *Nocturne* may test the performer's endurance.

174

Title: *Évocation et Scherzetto pour Trompette en Ut et Piano***Composer:** Semler-Collery, Jules**Instrumentation:** Trumpet in C and Piano**Composition Date:** 1971**Concours Date(s):** 1971**Edition:** Eschig**Other Editions:** N/A

Inscription: ‘*A Messieurs Ludovic Vaillant et Maurice André, Professeurs au Conservatoire National Supérieur de Musique de Paris, en toute amitié*’; ‘Concours du Conservatoire National Supérieur de Musique de Paris’

Method of Access: Inter-library Loan, via University of Illinois

Number of Recordings: 1 (see Appendix II, entry #57, page 384)

Commentary:

Jules Semler-Collery composed *Évocation et Scherzetto* for the 1971 trumpet *concours*. It is a suite with two movements. Like many compositions in this era of the corpus, this work is challenging, with heavy use of chromaticism in melody and harmony. *Évocation* begins at a slow tempo, with fast rhythmic figures in the trumpet. Broken arpeggios, fast scales, and wide leaps showcase the performer’s skills in a quasi-*cadenza* before a brief pause. As the movement progresses, it takes on a more *cantabile* character. This character becomes more declarative and fanfare-like until the movement concludes. The *Scherzetto* is marked *Allegretto con leggerezza*, featuring short scale motives with an occasional extended phrase. The melody then becomes disjunct, with more chromaticism and faster rhythms. The movement culminates in a *cadenza* featuring quick arpeggiated figures and fast scales. The finale returns to the primary *Scherzetto* theme, developing again into disjunct chromatic figures with quick triplet passages concluding the work. *Évocation et Scherzetto* is seven minutes in duration with some opportunity for the performer to rest. The work’s pitch range is from A $\flat$ 3 to C6. Performers will use sustained, scalar, and intervallic triple-tonguing, as well as intervallic double-tonguing. Trills and *acciaccaturas* both appear. There is no use of extended techniques, though performers will need a cup mute.

175

Title: *Scherzo pour Cornet à Pistons et Piano*

Composer: Silver, Charles

Instrumentation: Cornet in B $\flat$ and Piano

Composition Date: 1901

Concours Date(s): 1901

Edition: Evette et Schaeffer

Other Editions: Carl Fischer

Inscription: ‘*à Monsieur J. Mellet*’; ‘Concours du Conservatoire National de Musique de Paris (Année 1901)’

Method of Access: University of Melbourne Library

Number of Recordings: N/A

Commentary:

Charles Silver composed *Scherzo* for the 1901 cornet *concours*. It is in ternary form, beginning with a statement of the work's recurring fanfare, followed by a short *cadenza*. The next section begins with the fanfare, followed by semiquaver figures. As the second section nears, the rhythms progress into sextuplets and septuplets. A two-octave scale introduces the *andante sostenuto*, which is a slow and quiet *cantabile* section. The *andante* is short-lived, as the work soon returns to a restatement of the *Allegretto*, with smoothly flowing melodies to contrast the semiquaver figures. The *Scherzo* ends with fast scale patterns, a short *cadenza*, and the 'joke,' a final truncated fanfare statement played quietly, while the final note is *fortissimo*. This work is six and a half minutes in duration and has limited opportunity for rest. It stays in a comfortable pitch range, from G3 to B♭5; ventures into the upper register are brief. Performers will use sustained, scalar, and intervallic double-tonguing. Trills and *acciaccaturas* are both present. There is no use of mutes or extended techniques.

176

Title: *Concertstück pour Trompette et Piano*

Composer: Simon, Louise Marie (Claude Arrieu)

Instrumentation: Trumpet and Piano

Composition Date: 1969

Concours Date(s): 1969

Edition: Amphion Musicales

Other Editions: N/A

Inscription: N/A

Method of Access: University of Melbourne Library

Number of Recordings: N/A

Commentary:

Louise Marie Simon composed *Concertstück pour Trompette et Piano* for the trumpet *concours* of 1969, under her *nom de plume* Claude Arrieu. For commentary on this work, see entry #16, page 154.

Title: *Fantaisie pour Cornet et Piano*

Composer: Thomé, Francis

Instrumentation: Cornet in B $\flat$ and Piano

Composition Date: 1902

Concours Date(s): 1902

Edition: International Music

Other Editions: Alphonse Leduc, Kjos, A-R Editions, Evette et Schaeffer, Hickman Music, Southern Music, Andraud

Inscription: N/A

Method of Access: University of Melbourne Library

Number of Recordings: 5 (see Appendix II, entry #58, page 384)

Commentary:

Francis Thomé composed *Fantaisie* for the cornet *concours* of 1904. As a *fantaisie*, it lacks a clear formal structure. It has two sections, with two *cantabile* fanfares that announce the start of the piece. The material that follows the fanfares is reminiscent of Arban's cornet literature: Thomé uses an opening *cantabile* melody contrasted by virtuosic passages of semiquaver arpeggios and fast scales. The second section concludes with a restatement of the fanfares from the start, followed by a passage of semiquaver triplets and a fast scale. The second theme is cheerful and triumphant, coupled with chromatic passages and scales of quaver triplets. The coda of the piece is a fanfare reprise, followed by a variant of the second theme. The work concludes with stately tones in the middle register. Performers will use scalar and intervallic double- and triple-tonguing. Trills are the only ornament, and there is no use of mutes or extended techniques. Thomé's *Fantaisie* is six minutes in duration, with a pitch range of G3 to F#5.

Title: *Heraldiques pour Trompette et Piano*

Composer: Tisné, Antoine

Instrumentation: Trumpet in C and Piano

Composition Date: 1976

Concours Date(s): 1976

Edition: Billaudot

Other Editions: N/A

Inscription: ‘à Messieurs Maurice ANDRÉ et Pierre THIBAUD, Professeurs au Conservatoire National de Music de Paris, Concours 1976’

Method of Access: University of Melbourne Library

Number of Recordings: 1 (see Appendix II, entry #59, page 385)

Commentary:

Antoine Tisé composed *Héraldiques* for the 1976 trumpet *concours*. It is a suite of five movements, each featuring an accompanied atonal fanfare. The first movement is slow, with moments of chaos. Tisé uses extended techniques liberally: there are quarter-tone bends, flutter tonguing in all registers, and valve *glissandos*. The entire fanfare consists of challenging chromatic intervals and rapid alternations from soft to loud. The second movement hints at tonality for certain moments but is still chromatic. The tempo is lively, and the trumpet acts almost like a percussion instrument at first, moving to short chromatic motives with many trills. The third fanfare is a mixture of tonality and atonality, maintaining a high use of chromaticism throughout. The trumpet part is broad and slow while the piano provides punctuation. The fourth fanfare is fast and acrobatic, ornamented by trills and quarter-tone bends, with a mysterious ending. The final fanfare is the fastest of them all, with acrobatic passages and flutter tonguing above the staff. There is a leap of two octaves, and the work ends on C#6. The technique required to execute this work is substantial, from acrobatic flexibility to agile fingers, including a command of a variety of extended techniques. Performers will use sustained, scalar, and intervallic double-tonguing, as well as sustained triple-tonguing. With regard to extended techniques, quarter-tone bends, flutter-tonguing, valve *glissandos*, and microtonal vibrato are all used. Performers will need straight and cup mutes; Tisé specifies the use of a Ray Robinson cup mute. *Acciaccaturas*, trills, and mordents all appear as well. *Héraldiques* is eleven minutes in duration, with a pitch range of F#3 to C#6. While there are pauses between movements, this work will be an endurance challenge for the majority of performers.

179

Title: *Fantaisie pour Trompette Chromatique en Ut et Piano*

Composer: Tournemire, Charles

Instrumentation: Trumpet in C and Piano

Composition Date: 1935

Concours Date(s): 1935

Edition: Selmer

Other Editions: Masters Music

Inscription: ‘à son confrère P. VIGNAL, Professeur au Conservatoire National de Paris’;
‘Morceau de Concours du Conservatoire de Paris (1935)’

Method of Access: Inter-library Loan, via University of North Texas

Number of Recordings: N/A

Commentary:

Charles Tournemire composed *Fantaisie* for the 1935 trumpet *concours*. It has four distinct sections. The *Allegro ben moderato* is in 3/4 metre, with melodies of arpeggiated quavers and interjections of semiquaver scales. The second section, *Andante*, continues in 3/4 metre, featuring *cantabile* melodies with broad rhythms. The dynamics are subdued: mostly *pianissimo*, peaking at *mezzo forte*. The following *Allegretto* is in 6/8 metre, featuring melodies of double-tongued semiquavers. A reprise of the melodic figures from the *Andante* moves the work into the final section at rehearsal mark six. This section features arpeggiated quavers and double-tongued semiquaver scales. *Fantaisie* is six minutes in duration with a pitch range from G3 to A5. There is a liberal amount of rest for the performer. Sustained, scalar, and intervallic double-tonguing are required. There is no use of mutes, extended techniques, or ornaments.

180

Title: *Aria et Thème Varié pour Cornet Sib et Piano*

Composer: Tournier, Franz

Instrumentation: Cornet in B $\flat$ and Piano

Composition Date: 1967

Concours Date(s): 1967

Edition: Rideau Rouge

Other Editions: N/A

Inscription: ‘Concours du Conservatoire National Supérieur de Musique de Paris’

Method of Access: Inter-library Loan, via University of Oklahoma

Number of Recordings: N/A

Commentary:

Franz Tournier composed *Aria et Thème Varié* for the cornet *concours* of 1967. This work is in binary form; the B section of the work is a theme and variations. As the work clearly has two mutually dependent sections and also uses a variation scheme, this study places it into

the formal category of binary works, as well as the genre of variation works. The first section, *Aria*, is in 4/4 metre. It features subdued *cantabile* passages with fast scales. Phrases of semiquavers and demisemiquavers provide melodic contrast. A short *cadenza* of semiquaver scales and interval sequences serves as the conclusion for the section. *Thème Varié* is in a fast 3/2 metre. The melody features broad declarative interval figures and crotchet scales, contrasted with interjections of faster scale passages. The first variation of this theme retains the intervallic framework with faster rhythms. The declarative figures are now in semiquavers and crotchets, while the crotchet scales have become short scales of quavers. The next passage develops these scales with four long scale passages of quavers and triplets. These scales move into a syncopated section, where segments of the prior declarative theme are loudly interjected into the melody. The piece then moves into a short *scherzo* passage dominated by dotted-quaver/semiquaver rhythmic figures. This is followed by semiquaver arpeggios and soft restatements of the declarative theme. The coda is a reprise of the opening *Aria*, played at a soft dynamic, with a fast and delicate scale figure as the concluding gesture. *Aria et Thème Varié* is six and a half minutes in duration, offering a moderate amount of rest for the performer. The pitch range is from G♭3 to B♭5. Performers will use sustained double-tonguing. There is no use of extended techniques or mutes. With regard to ornamentation, mordents and trills are both used. Technical challenges in this work are limited, but refined control of the lower register at quiet volumes is necessary.

181

Title: *Fantaisie sur Actéon*

Composer: Tulou, Jean-Louis; arranged for cornet by Joseph Jean-Baptiste Laurent Arban

Instrumentation: Cornet in A and Piano

Composition Date: 1862 (date on score) or before

Concours Date(s): 1881

Edition: Brandus et Dufour

Other Editions: Carl Fischer

Inscription: N/A

Method of Access: *Bibliothèque Nationale de France*

Number of Recordings: 3 (see Appendix II, entry #60, page 385)

Commentary:

Jean-Baptiste Arban selected *Fantaisie sur Actéon* for the cornet *concours* of 1881. While the title would imply a work composed in an improvisatory-style, it is a theme and variations. The theme was composed by Daniel-François-Esprit Auber, which was composed into a theme and variations for flute by Jean-Louis Tulou. Arban later arranged Tulou's work for cornet. The story of Actéon is from ancient Greek lore, where the demigod is transformed into a stag because he saw the goddess Artemis bathing. The introduction begins with *cantabile* melodies, quickly incorporating demisemiquaver figures to highlight the technical ability of the performer. A short cadenza concludes the section. The theme, marked *Aria*, is at an *allegro* tempo. It features simple quaver motives, later adding fast scale and arpeggio figures. The first variation is in triplets, while the second variation uses dotted rhythms with fast scale passages for contrast. The third variation is slower in tempo, marked *Andante*. This version of the theme is complemented by triple-tongued scale figures of semiquaver triplets. The finale of the work returns to an *allegro* tempo, now featuring double-tongued semiquavers. A dramatic fanfare concludes the piece. There is no use of mutes or extended techniques. The only ornaments present are *acciaccaturas*, used sparingly, and trills in the theme and first two variations. Performers of this work will use all modes of double-tonguing: sustained, scalar, and intervallic. *Fantaisie sur Actéon* is six and a half minutes in duration; while there are eight- to ten-bar rests between the theme and each variation, the double-tonguing in the final variation may test the endurance of the performer. The pitch range of this work is from E3 to G5, and the melody tends to stay in the middle register throughout the work.

182

Title: *Variations Brillantes sur un Thème de Mercadante*

Composer: Tulou, Jean-Louis; arranged for cornet by Joseph Jean-Baptiste Laurent Arban

Instrumentation: Cornet in B♭ and Piano

Composition Date: 1883 (date on score) or before

Concours Date(s): 1883

Edition: Gérard

Other Editions: Alphonse Leduc, Molenaar, Musicus

Inscription: N/A

Method of Access: *Bibliothèque Nationale de France*

Number of Recordings: N/A

Commentary:

Jean-Baptiste Arban selected *Fantaisie Brillante sur un Thème de Mercadante* for the 1883 cornet *concours*. Saverio Mercadante composed the themes for this work, and Jean-Louis Tulou arranged them for flute. Arban later arranged Tulou's work for cornet, though it is unclear when. This piece is a theme and variations. The introduction, *andante*, features a lyrical melody heavily ornamented with turns and trills. Many *fermatas* and short *cadenzas* provide a narrative feel. The theme is lyrical and continues to feature heavy ornamentation with turns and trills. The first variation features the theme outlined in intervallic and scalar semiquaver figures, and the second variation is devoted to triplets. Though this variation does not need triple-tonguing, many passages are acrobatic due to broken arpeggios and changing slur patterns. The third variation starts and ends with semiquaver scales, with a reprise of the original theme in the middle. Performers will use sustained, scalar, and intervallic double-tonguing, as well as scalar triple-tonguing at the conclusion of the piece. The *Fantaisie* is over eight minutes in duration with ample rest for the performer. The pitch range is from G3 to A♭5. The third variation may be a challenge for the endurance and breath control of the performer. Trills, turns and *acciaccaturas* are all used. There is no use of mutes or extended techniques.

183

Title: *Concertino pour Cornet à Pistons et Piano***Composer:** Vidal, Paul**Instrumentation:** Cornet in B♭ and Piano**Composition Date:** 1922**Concours Date(s):** 1922**Edition:** Gaudet**Other Editions:** Salabert, Belwin Mills**Inscription:** 'A mon ami Alexandre Petit'; 'Concours du Conservatoire de Paris 1922'**Method of Access:** *Bibliothèque Nationale de France***Number of Recordings:** 1 (see Appendix II, entry #61, page 386)**Commentary:**

Paul Vidal composed *Concertino pour Cornet à Pistons* for the 1922 cornet *concours*. It is smaller in scope than a *concerto*, the soloist is accompanied by piano, and there are contrasting sections instead of movements. Instead of the customary three sections, this work has four. The piece begins with a declamatory *cantabile* melody with flourishes of fast

semiquaver triplets. A lyrical passage provides melodic contrast. A return of the declamatory melody transitions into a section of fanfares. At first the phrases are short, lengthening as the section progresses. An expressive *cantabile* section follows, featuring wide intervallic leaps. After a short fanfare reprise, the singing melody from the first section returns. Here the rhythms are faster, incorporating sustained double- and triple-tonguing. A high-energy technical passage with descending triplet arpeggio sequences and fast chromatic scales concludes the work. There is no use of mutes, extended techniques, or ornamentation. Vidal's *Concertino* is seven minutes in duration, with a pitch range of F3 to A♭5. There is ample opportunity for the performer to rest.

184

Title: *Concertino pour Cornet et Orchestre à Cordes ou Piano*

Composer: Villette, Pierre

Instrumentation: Cornet in B♭ and Orchestra (piano reduction consulted)

Composition Date: 1979

Concours Date(s): 1979

Edition: Alphonse Leduc

Other Editions: N/A

Inscription: 'à Messieurs Maurice ANDRÉ et Pierre THIBAUT, amical hommage';
'(Concours du Conservatoire National Supérieur de Musique)'

Method of Access: University of Melbourne Library

Number of Recordings: N/A

Commentary:

Pierre Villette composed *Concertino* for the cornet *concours* of 1979. While Villette considered this piece to be a *concertino*, one could easily mistake it for a *concerto*: there are three movements, orchestral accompaniment, and the work is twelve minutes in duration. Although the movements are distinctly separate in the score, they are to be played *attacca*, and the final movement is short, which decreases the scope of the work. Contrary to a typical *concerto*, the first and third movements are slow, while the second movement is fast. The first movement is majestic; fast rhythms create a balanced feeling in the flowing *cantabile* melodies. The second movement is a fast rondo with a form of ABACA, where each A section features passages of triplets and semiquavers. The B section is subdued and *cantabile*. The C section is in compound mixed metres that blend a rhythmic dance-like feel with moments of smooth

melodic phrases. The final movement, *Andantino*, is short, borrowing melodies from the first movement. *Concertino* allows the performer a moderate amount of rest. The pitch range is from G3 to D6. Technical challenges include flutter-tonguing and wide *glissandos*, as well as trills and *acciaccaturas*. Performers will use scalar and intervallic double-tonguing, as well as scalar and intervallic triple-tonguing. Performers will need straight and cup mutes for this work; Villette specifies the use of a Ray Robinson cup mute.

185

Title: *Sonatine Brève pour Cornet Si $\flat$ et Piano*

Composer: Weber, Alain

Instrumentation: Cornet in B $\flat$ and Piano

Composition Date: 1958

Concours Date(s): 1958

Edition: Alphonse Leduc

Other Editions: N/A

Inscription: '(Concours du Conservatoire National Supérieur de Musique)'

Method of Access: University of Melbourne Library

Number of Recordings: N/A

Commentary:

Alain Weber composed *Sonatine Brève* for the 1958 *concours* for cornet. It bears a striking resemblance to American *sonatas* for trumpet and piano of the twentieth century. The first movement is quick, written in a traditional sonata form. The melody uses a rhythmic scale pattern over a combination of 9/8 and 6/8 metres. The second movement is quiet and dramatic, in a slow tempo with *cantabile* melodic figures. The final movement returns to the character of the first, at a very bright *Vif* tempo with more disjunct melodic figures. The duration of the piece is six minutes and forty seconds. The pitch range of the work will be accessible to most performers, ranging from A3 to B $\flat$ 5. There is limited opportunity for the performer to rest aside from the pauses between movements. The final movement will present a challenge due to the quick tempo. Performers may opt to use sustained double-tonguing and scalar triple-tonguing in the first movement, depending on the desired tempo and their ability to single-tongue. *Acciaccaturas* and trills both appear. *Tremolos* are the only extended technique and there is no use of mutes.

Title: *Strophes pour Trompette, Orchestre à Cordes et Percussion*

Composer: Weber, Alain

Instrumentation: Trumpet in C, String Orchestra and Percussion (piano reduction consulted)

Composition Date: 1966

Concours Date(s): 1966

Edition: Alphonse Leduc

Other Editions: N/A

Inscription: '(Concours du Conservatoire National Supérieur de Musique)'

Method of Access: University of Melbourne Library

Number of Recordings: 1 (see Appendix II, entry #62, page 386)

Commentary:

Alain Weber composed *Strophes* for the trumpet *concours* of 1966, scoring the work for trumpet, strings, and percussion. It is atonal, with heavy use of chromaticism in the melody and clustered chords in the accompaniment. The work is through-composed; the title is likely in reference to the alternation of the melody between groups of short rhythmic motives and long lyrical passages. The work is slow, allowing for interjections of fast quintuplet and sextuplet figures. Opportunities for rest are limited. While the work stays in a manageable range through most of the piece, there are extended passages in the upper register. A few wide interval slurs are also present. *Strophes* will likely present the greatest challenge to a performer's sense of pitch. Sustained triple-tonguing is required. Flutter-tonguing and *acciaccaturas* appear, and a straight mute is used. The duration is nine minutes and fifteen seconds, and the pitch range is from G#3 to C6.

Title: *Fantaisie Thème et Variations pour Cornet à Pistons et Piano ou Orchestre*

Composer: Wormser, André

Instrumentation: Cornet in B $\flat$ and Piano (orchestral accompaniment available)

Composition Date: 1898

Concours Date(s): 1898

Edition: Biardot

Other Editions: Alphonse Leduc

Inscription: ‘Hommage cordial à Monsieur J. Mellet, *Professeur au Conservatoire*’;
‘Conservatoire National de Musique et de Déclamation, Morceau de Concours’

Method of Access: *Bibliothèque Nationale de France*

Number of Recordings: 2 (see Appendix II, entry #63, page 386)

Commentary:

André Wormser composed his *Fantaisie Thème et Variations* for the cornet *concours* of 1898. With regard to form or genre, this piece is difficult to categorise. It is a blend between two genres: improvisatory-style works, and theme and variations. While this work has a theme with variations, Wormser’s treatment diverges from what was typical of nineteenth-century theme and variation works for the cornet. The theme is first stated in the accompaniment and is not played by the soloist until bar forty-nine. The piece is continuous, as opposed to having short pauses between variations. In addition, there are entire sections of this piece that do not feature any sort of musical reference to the central theme. Perhaps the title Wormser chose is quite literal: in a *fantaisie* the composer is not bound by any sort of rigid structure, and Wormser applies this concept to a theme and variations, the result being a *fantaisie* with a theme that may or may not be varied within any particular section. Therefore, this study classifies it as an improvisatory-style work.

The piece begins with a statement of the theme in the piano, while the solo part is marked *sans importance*. A *cadenza* follows with fast scalar and intervallic passages, allowing the performer to display their technical abilities. The following section is slower and lyrical, though it has no relation to the theme. Another short *cadenza* serves as a transition to a new lyrical section with a new melody; again, this melody is not a variation. After a short *fermata* the theme is finally stated by the soloist. It is in cut-time, with a bright and playful character, featuring dotted-crotchet/quaver rhythms. The theme section is short-lived, quickly followed by a section of call-and-response quavers between cornet and piano. The piece returns to lyrical melodies, first in 9/8, then in 3/4. A faster tempo introduces playful figures that begin in a declamatory manner, finishing with semiquaver figures. *Un peu plus calme* features a return to the original theme. The final sections are more reminiscent of nineteenth-century theme and variation works, as each section features the theme. *Sans se presser* features short figures of semiquaver triplets, requiring triple-tonguing. *Plus anime* is comprised of semiquaver scale and interval figures. *Rapide* functions as a transition to the coda, featuring semiquaver arpeggio phrases, complemented with a fast descending scale. The piece concludes with arpeggiated fanfare passages, and a trill to the final cadence. Performers will use sustained, scalar, and intervallic double-tonguing, as well as sustained and intervallic triple-tonguing. Trills are the

only ornament present, and there is no use of mutes or extended techniques. *Fantaisie Thème et Variations* is seven and a half minutes in duration, with a pitch range from A3 to F5.

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Title: *Nocturne pour Trompette ou Cornet et Piano*

Composer: Zbar, Michel

Instrumentation: Cornet in B $\flat$ or Trumpet in C and Piano

Composition Date: 1985

Concours Date(s): 1985

Edition: Salabert

Other Editions: N/A

Inscription: N/A

Method of Access: University of Melbourne Library

Number of Recordings: N/A

Commentary:

Michel Zbar composed *Nocturne* for the 1985 cornet and trumpet *concours*. The piece is through-composed with sections delineated by being metred or unmetred; this may not be immediately apparent to the listener. The first section is unaccompanied and unmetred, featuring long tones with interjections of fast figures. These figures often incorporate feathered beams, or are written as *acciaccaturas*. When the piano joins the soloist, the melody features short and disjunct figures, with little rest. Later, the soloist returns to long tones with fast interjections, now accompanied by held cluster chords in the piano. Several figures with feathered beams provide melodic contrast. The work concludes with held tones and cluster chords. From a technical perspective, this work is challenging, featuring atonal melodic figures, broken triplet and quintuplet rhythms, and heavy ornamentation. Performers will use scalar and intervallic double-tonguing. Zbar employs the use of three extended techniques: prescribed vibrato, flutter-tonguing, and *glissandos*. *Acciaccaturas* and trills both appear, and there is no use of mutes. The work is eight minutes in duration, and there are brief opportunities for the performer to rest. The pitch range of the work is from F $\sharp$ 3 to B5.

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Appendix II

A Discography of the Recorded Trumpet and Cornet Works of the *Concours* of the Paris *Conservatoire*, 1835-2000

This appendix is the result of research undertaken in support of the performative and analytical aspects of this study. It includes entries for all recorded contest works for trumpet and cornet from the Paris *Conservatoire*. Like Appendix I, this document is organized by composer and the first date the work was used for the *concours*. The citations are organized by solo performer; with few exceptions, the record label, CD or record number, and release year are also supplied. In cases of recordings with piano accompaniment, the accompanist is listed; for recordings with orchestral accompaniment, the orchestra and conductor are provided.

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1

Title: *Deuxième Grand Solo de Cornet à Pistons Si♭*

Composer: Arban, Joseph Jean-Baptiste Laurent

Instrumentation: Cornet in B♭ and Piano

Composition Date: 1869 or before

Concours Date(s): 1869, 1874

Catalogue Raisonné Entry: #2, pg. 142

Number of Recordings: 2

Burke, James F. *Horn of Plenty*. New York, NY: Decca, DL 8489, 1958, 33 1/3 rpm.¹

Doyon, Daniel, and Nancy Pelletier. *Variations*. Montréal: Atma Classique, 2179, 1998.

2

Title: *Caprice et Variations pour Cornet à Pistons et Piano*

Composer: Arban, Joseph Jean-Baptiste Laurent

Instrumentation: Cornet in B♭ and Piano

Composition Date: 1870 or before

Concours Date(s): 1870

Catalogue Raisonné Entry: #3, pg. 143

Number of Recordings: 2

Gates, Charles, and Stacy Rodgers. *Twelve Celebrated Fantaisies and Airs Varies*. Baton Rouge, LA: Centaur Records, CRC2917, 2008.

Pulcini, Franck, and Mireille Méraud. *Dédicaces: Franck Pulcini et Mireille Méraud Interprètent Pour Cornet à Piston et Piano l'intégrale Des Fantaisies et Airs Variés de Jean-Baptiste Arban*. France: F. Pulcini, 2014.

3

Title: *Sonatine pour Cornet à Pistons et Piano*

Composer: Aubain, Jean

Instrumentation: Cornet in B♭ and Piano

¹ The identity of the accompanist on this recording could not be determined.

Composition Date: 1971

Concours Date(s): 1971

Catalogue Raisonné Entry: #17, pg. 155

Number of Recordings: 1

Vigneron, Pascal, and Dimitri Vassilakis. *Oeuvres Françaises Pour Trompette et Piano*. France: SEPM Quantum, QM 6921, 1993.

4

Title: *Pièce de Concours pour Cornet à Pistons en Sib et Piano*

Composer: Balay, Guillaume

Instrumentation: Cornet in B $\flat$ and Piano

Composition Date: 1913

Concours Date(s): 1913

Catalogue Raisonné Entry: #18, pg. 156

Number of Recordings: 1

Läubin, Hannes, and Lukas Kuen. *Solos de Concours: French Music for Trumpet and Piano*. Germany: Audite, 92521, 2006.

5

Title: *Petite Pièce Concertante pour Cornet à Pistons et Piano*

Composer: Balay, Guillaume

Instrumentation: Cornet in B $\flat$ and Piano

Composition Date: 1919

Concours Date(s): 1919

Catalogue Raisonné Entry: #19, pg. 156

Number of Recordings: 9

Burkart, Richard, and Jay Collier. *Trumpet Solos for Contest*. Beaumont, TX: Lamar State College of Technology, F 5009 A, 1965, 33 1/3 rpm.

Burke, James F., and Abba Bogin. *National Music Contest Selections: Cornet*. New York, NY: Polymusic Records, PR/EE 102, 1954, 33 1/3 rpm.

Ellis, John, and Theodor Lichtmann. *SoloPro: Contest Music for Trumpet*. Tempe, AZ: Summit Records, 103, 1989.

- Gardner, Ryan, and Charity Wicks. *On Track: Nine Grand Solos de Concert*. Clarence, NY: Mark Records, 51295-MCD, 2014.
- Gates, Charles, and Stacy Rodgers. *Fantasie Brillante: A Cornet Retrospective*. Baton Rouge, LA: Centaur Records, 2743, 2005.
- Lang, Alfred, and Virginia Mitchell. *Classic Trumpet Solos with Piano Accompaniment*. Elmsford, NY: Music Minus One, MMO 3830, 2006.
- Masters, Edward, and Donald C. Miller. *Contest Music for Trumpet and Cornet*. [United States?]: Guide Records, XCTV-67474/5, 1960, 33 1/3 rpm.
- Reynolds, David, and Leann Vralsted. *Repertoire for Festival and Concert*. Billings, MT: self-published, 1997.
- Whitehouse, Joshua, and Gail Novak. *Cornet Fantasie*. Tempe, AZ: Summit Records, 453, 2006.

6

Title: *Andante et Scherzo pour Trompette et Piano*

Composer: Barat, Jean-Joseph Édouard

Instrumentation: Trumpet in C or B♭ and Piano

Composition Date: 1926

Concours Date(s): 1926

Catalogue Raisonné Entry: #21, pg. 159

Number of Recordings: 9

- Ammer, David, and Matthew Thompson. *La Trompette a Renouvelé!: A 20th Century Recital*. Detroit: Brassjar Music, 5637816571, 2011.
- Benedetti, Donald, and Samuel Sanders. *Donald Benedetti, Trumpet; Samuel Sanders, Piano*. New York: Golden Crest Records, RE7029, 1968, 33 1/3 rpm.
- Jones, Kenneth, and Birgitte Schnakenburg. *Tíðin Rennur*. Faroe Islands: Tutl Records, FKT057, 2011.
- Lindsay, Douglas, and Julie Spangler. *French Recital Music for Trumpet*. Cincinnati, OH: Trumpet Studio Recordings, CD-32001, 1995.
- Masters, Edward, and Donald C. Miller. *Contest Music for Trumpet and Cornet*. [United States?]: Guide Records, XCTV-67474/5, 1960, 33 1/3 rpm.
- Reynolds, David, and Fred Binckes. *Repertoire for Festival and Concert*. Billings, MT: self-published, 1997.
- Smith, Philip, and Joseph Turrin. *Contest Solos for Young Trumpeters*. Westfield, MA: International Trumpet Guild, ITG CD 11, 2001.

Stevens, Thomas, and Zita Carno. *Thomas Stevens, Trumpet*. Camas, WA: Crystal Records, CD761, 1996.

Tokarev, Alexei, and Mayuko Iguchi. *Arutiunian Trumpet Concerto*. Japan: Meister Music, MM-1134, 2002.

7

Title: *Fantaisie en Mi Bémol pour Cornet Si♭ et Piano*

Composer: Barat, Jean-Joseph Édouard

Instrumentation: Cornet in B♭ and Piano

Composition Date: 1931

Concours Date(s): 1931, 1940

Catalogue Raisonné Entry: #22, pg. 159

Number of Recordings: 4

Reinhart, Carole Dawn, and Jean-Claude Vanden Eynden. *Carole Dawn Reinhart, Trompette; Jean-Claude Vanden Eynden, Piano*. Germany: Deutsche Grammophon, 2555008, 1973, 33 1/3 rpm.

Reynolds, David, and Fred Binckes. *Repertoire for Festival and Concert*. Billings, MT: self-published, 1997.

Saxton, Judith, and Allison Gagnon. *Concert and Contest Pieces for Trumpet*. Westfield, MA: International Trumpet Guild, ITG CD 20, 2011.

Venema, Melissa, and Peter Besseling. *Melissa in Concert*. Netherlands: STH Records, 1409362, 2014.

8

Title: *Quatre Variations sur un Thème de Domenico Scarlatti pour Trompette Si♭*

Composer: Bitsch, Marcel

Instrumentation: Trumpet in B♭ and Piano

Composition Date: 1950

Concours Date(s): 1950

Catalogue Raisonné Entry: #28, pg. 165

Number of Recordings: 14

Ammer, David, and Matthew Thompson. *La Trompette a Renouvelé!: A 20th Century Recital*. Detroit: Brassjar Music, 5637816571, 2011.

- Antonsen, Ole Edvard, and Einar Henning Smebye. *Virtuoso Trumpet*. Norway: Simax, 1041, 1989.
- Archibald, Paul, and Juliet Edwards. *Joie de Vivre*. London: Brass Classics, 3001, 2005.
- Aubier, Eric, and Pascal Godart. *Inédits: Miniatures Pour Trompette et Piano*. Vol. 9. 15 vols. Paris: Indésens, INDE102, 2012.
- Bach, Edward, and Victoria Demaree Shively. *Infinity*. Greensboro, NC: Edward Bach/ACRS Publishing, EBCD01, 1998.
- Chunn, Michael, and Bruce Gibbons. *Trumpet Sounds*. Camas, WA: Crystal Records, CD662, 2011.
- Few, Guy, and Che Anne Loewen. *Exposures*. London, Ontario: IBS Records, 1007, 1994.
- Gates, Charles, and Stacy Rodgers. *Fantasie Brillante: A Cornet Retrospective*. Baton Rouge, LA: Centaur Records, 2743, 2005.
- Hardenberger, Håkan, and Roland Pöntinen. *The Art of the Trumpet, CD 4*. London, England: Decca, 000972002, 2007.
- Hooten, Thomas, and Rebecca Wilt. *Trumpet Call*. Atlanta: T. Hooten, THCD-001, 2011.
- Läubin, Hannes, and Lukas Kuen. *Solos de Concours: French Music for Trumpet and Piano*. Germany: Audite, 92521, 2006.
- Lichtenwöhrer, Manuel, and Katalin Sarkady. *Air de Bravoure: 20th Century French Trumpet Music*. Germany: Ars Produktion, ARS38485, 2009.
- Vizzutti, Allen, and Laura Vincent-Vizzutti. *A Trumpeter's Dream*. Tokyo: Kosei, KOCD-2501, 1993.
- Webster, Roger, and Stewart Death. *Pieces*. London: Polyphonic, 1995.

9

Title: *Capriccio pour Cornet Sib et Piano*

Composer: Bitsch, Marcel

Instrumentation: Cornet in B $\flat$ and Piano

Composition Date: 1952

Concours Date(s): 1952

Catalogue Raisonné Entry: #29, pg. 166

Number of Recordings: 3

Jackson, Bret, and Jed Moss. *Bret Jackson, Trumpet*. Tempe, AZ: Summit Records, 153, 1993.

Lindsay, Douglas, and Julie Spangler. *French Recital Music for Trumpet*. Cincinnati, OH: Trumpet Studio Recordings, CD-32001, 1995.

Steenstrup, Kristian, and Eriko Takezawa. *Capriccio*. Copenhagen: CDKlassisk, CDK210, 2010.

10

Title: *Air Varié sur un Air Suisse*

Composer: Boehm, Theobald; arranged by Joseph Jean-Baptiste Laurent Arban

Instrumentation: Cornet in A and Piano

Composition Date: 1862 (date on score) or before

Concours Date(s): 1873

Catalogue Raisonné Entry: #31, pg. 168

Number of Recordings: 4

Desbruslais, Simon, and Clare Hammond. *Voices from the Past, Vol. 2: Trumpets*. England: The Gift of Music, BATECD8072, 2015.

Gates, Charles, and Stacy Rodgers. *Twelve Celebrated Fantaisies and Airs Varies*. Baton Rouge, LA: Centaur Records, CRC2917, 2008.

Pulcini, Franck, and Mireille Méraud. *Dédicaces: Franck Pulcini et Mireille Méraud Interprètent Pour Cornet à Piston et Piano l'intégrale Des Fantaisies et Airs Variés de Jean-Baptiste Arban*. France: F. Pulcini, 2014.

Wilson, Alex, and Miriam Hickman. *Volti Subito*. Tempe, AZ: Summit Records, 682, 2016.

11

Title: *Caprice pour Trompette et Piano, Op. 47*

Composer: Bozza, Eugène

Instrumentation: Cornet in B♭ or Trumpet in C and Piano

Composition Date: 1943

Concours Date(s): 1943, Cornet and Trumpet

Catalogue Raisonné Entry: #37, pg. 174

Number of Recordings: 9

Ammer, David, and Matthew Thompson. *La Trompette a Renouvelé!: A 20th Century Recital*. Detroit: Brassjar Music, 5637816571, 2011.

Gardner, Ned, and Richard Reid. *Stars in a Velvety Sky*. Burbank, CA: KM Records, KM 5079, 1980, 33 1/3 rpm.

- Head, Emerson, and Roy Hamlin Johnson. *Music for Trumpet and Piano*. Baltimore: Trumpeter Recordings, TR 1490, 1978, 33 1/3 rpm.
- Lindsay, Douglas, and Julie Spangler. *French Recital Music for Trumpet*. Cincinnati, OH: Trumpet Studio Recordings, CD-32001, 1995.
- Mack, Rodney, and Karen Walwyn. *Spirit of the Trumpeter*. Albany, NY: Albany Records, TROY552, 2003.
- Plog, Anthony, and Sharon Davis. *Snapshots: Anthony Plog, Trumpet*. Camas, WA: Crystal Records, CD362, 2018.
- Schwarz, Gerard, and Kun Woo Paik. *The French Influence*. Sonoma, CA: Delos, DE1047, 2016.
- Stevens, Thomas, and Zita Carno. *Thomas Stevens, Trumpet*. Camas, WA: Crystal Records, CD761, 1996.
- Tamburini, Marco, and Stefano Bollani. *The Trumpet in the XX Century*. Italy: Fabula Classica, 29906, 2001.

12

Title: *Rustiques pour Cornet Sib et Piano*

Composer: Bozza, Eugène

Instrumentation: Cornet in B♭ and Piano

Composition Date: 1955

Concours Date(s): 1955, Cornet

Catalogue Raisonné Entry: #38, pg. 175

Number of Recordings: 9

Antonsen, Ole Edvard, and Wolfgang Sawallisch. *Twentieth-Century Trumpet*. London: EMI Classics, 7243 5 56367 2, 1998.

Aubier, Eric, and Pascal Godart. *Inédits: Miniatures Pour Trompette et Piano*. Vol. 9. 15 vols. Paris: Indésens, INDE102, 2012.

Chunn, Michael, and Bruce Gibbons. *Trumpet Sounds*. Camas, WA: Crystal Records, CD662, 2011.

Frugoni, Alberto, and Irene Frigo. *Vibrazioni Consonanti*. Italy: Velut Luna, 8019349149044, 2012.

Haynie, John J., and Marilyn Haynie. *John and Marilyn Haynie Play Recital Music*. Denton, TX: Harold Gore Publishing, 2006.

Höfs, Matthias, and Stephan Kiefer. *Solo de Concours*. Netherlands: Cryston, OVCC00074, 2010.

Marsalis, Wynton, and Judith Lynn Stillman. *On the Twentieth Century*. New York, NY: Sony Classical, SK 47193, 1993.

Paulin, Tom, and Len Vorster. *Cornet Caprice*. Melbourne: Move, MCD 060, 1995.

Steuart, Richard Carson, and Michael Schlüter. *La Trombetta*. Germany: La Tromba, 4021672950123, 1995.

13

Title: *Concertino pour Trompette Ut et Orchestre à Cordes*

Composer: Brenta, Gaston

Instrumentation: Trumpet in C and Orchestra (piano reduction consulted)

Composition Date: 1958

Concours Date(s): 1958

Catalogue Raisonné Entry: #41, pg. 177

Number of Recordings: 1

Vannetelbosch, Louis-Julien. *Concertino Pour Trompette et Orchestre à Cordes*. Belgium: Decca, 143.356, 1961, 33 1/3 rpm.

14

Title: *Andante et Scherzo pour Trompette et Piano, Op. 44*

Composer: Büsser, Henri

Instrumentation: Trumpet and Piano

Composition Date: 1911

Concours Date(s): 1911, 1918, 1928

Catalogue Raisonné Entry: #44, pg. 181

Number of Recordings: 3

Benedetti, Donald, and Samuel Sanders. *Donald Benedetti, Trumpet; Samuel Sanders, Piano*. New York: Golden Crest Records, RE7029, 1968, 33 1/3 rpm.

Lindsay, Douglas, and Julie Spangler. *French Recital Music for Trumpet*. Cincinnati, OH: Trumpet Studio Recordings, CD-32001, 1995.

Pliquett, Joachim, and Arvid Gast. *Trumpet Combinations*. Germany: Musikproduktion Dabringhaus und Grimm, 90619306, 2015.

15

Title: *Brèves Rencontres – Trois Pièces pour Trompette et Piano*

Composer: Castérède, Jacques

Instrumentation: Trumpet in C and Piano

Composition Date: 1965

Concours Date(s): 1965

Catalogue Raisonné Entry: #50, pg. 186

Number of Recordings: 4

Everson, Terry, and Susan Nowicki. *The International Trumpet Guild Presents Terry Everson, Trumpet with Susan Nowicki, Piano*. Ohio: International Trumpet Guild, ITG CD 01, 1991.

Haynie, John J., and Marilyn Haynie. *John & Marilyn Haynie Play Live*. Denton, TX: Harold Gore Publishing, 2006.

Holt, John, and Steven Harlos. *Facets 4*. Davenport, IA: International Trumpet Guild, ITG CD 25, 2016.

Lucignano, Véronique., and Louise-Andrée. Baril. *Trompette et Piano*. Montréal: Disques A Tempo, 1994.

16

Title: *Chevauchée fantastique pour Trompette en Ut et Piano*

Composer: Cellier, Alexandre

Instrumentation: Trumpet in C and Piano

Composition Date: 1944

Concours Date(s): 1944

Catalogue Raisonné Entry: #51, pg. 187

Number of Recordings: 2

Dovel, Jason, and Edward Neeman. *Lost Trumpet Treasures*. Clarence, NY: Mark Records, 51265-MCD, 2014.

Steenstrup, Kristian, and Eriko Takezawa. *Capriccio*. Copenhagen: CDKlassisk, CDK210, 2010.

17

Title: *Morceau de Concours pour Cornet Si $\flat$ et Piano*

Composer: Chailleux, André

Instrumentation: Cornet in B $\flat$ and Piano

Composition Date: 1939

Concours Date(s): 1939

Catalogue Raisonné Entry: #54, pg. 189

Number of Recordings: 2

Läubin, Hannes, and Lukas Kuen. *Solos de Concours: French Music for Trumpet and Piano*. Germany: Audite, 92521, 2006.

Pliquet, Joachim, and Arvid Gast. *Okna - Fenster*. Germany: Audiomax, AUD 906 1358-6, 2005.

18

Title: *Variations pour Trompette en Ut et Piano*

Composer: Challan, Henri

Instrumentation: Trumpet in C and Piano

Composition Date: 1959

Concours Date(s): 1959

Catalogue Raisonné Entry: #55, pg. 190

Number of Recordings: 1

Saenz, Charles, and Solungga Liu. *Eloquentia*. Glouster, MA: Beauport Classical, BC41524, 2015.

19

Title: *Concerto pour Trompette en Ut et Orchestre*

Composer: Chaynes, Charles

Instrumentation: Trumpet in C and Orchestra (piano reduction consulted)

Composition Date: 1956

Concours Date(s): 1956, Trumpet and Cornet

Catalogue Raisonné Entry: #57, pg. 192

Number of Recordings: 4

André, Maurice, and Radio-Luxembourg Chamber Orchestra, conducted by Louis de Froment. *Maurice André Edition: Concertos, Vol. 3*. Paris: Warner Erato, 2564 69572-2, 2010.

Aubier, Eric, and the Orchestre de l'Opéra National de Paris, conducted by Marius Constant. *Great French Concertos*. Paris: Indésens, INDE001, 2007.

Saenz, Charles, and Solungga Liu. *Eloquentia*. Gloucester, MA: Beauport Classical, BC41524, 2015.

Smith, Philip, and the New York Philharmonic, conducted by Kurt Masur. *The Philip Smith Collection, Album 3: Concertos*. New York, NY: New York Philharmonic, 20150201, 2015, digital download.

20

Title: *Sarabande et Rigaudon pour Cornet et Piano*

Composer: Clergue, Jean

Instrumentation: Cornet in B♭ and Piano

Composition Date: 1936

Concours Date(s): 1936

Catalogue Raisonné Entry: #58, pg. 193

Number of Recordings: 3

Lindsay, Douglas, and Julie Spangler. *French Recital Music for Trumpet*. Cincinnati, OH: Trumpet Studio Recordings, CD-32001, 1995.

Saxton, Judith, and Allison Gagnon. *Concert and Contest Pieces for Trumpet*. Westfield, MA: International Trumpet Guild, ITG CD 20, 2011.

Steenstrup, Kristian, and Eriko Takezawa. *Capriccio*. Copenhagen: CDKlassisk, CDK210, 2010.

21

Title: *Solo de Concours pour Cornet Si♭ et Piano, Op. 84*

Composer: Cools, Eugène

Instrumentation: Cornet in B♭ and Piano

Composition Date: 1912

Concours Date(s): 1912, 1917

Catalogue Raisonné Entry: #64, pg. 199

Number of Recordings: 2

Doyon, Daniel, and Edith Boivin-Béluse. *Paris 1900: Le Cornet à La Belle Époque*. Montréal: Société Nouvelle d'Enregistrement, SNE-559, 1988.

Reynolds, David, and Palma Wolverton. *Repertoire for Festival and Concert*. Billings, MT: self-published, 1997.

22

Title: *Performance pour Trompette et Orchestre*

Composer: Defaye, Jean-Michel

Instrumentation: Trumpet in C, Piccolo Trumpet in B $\flat$, and Piano

Composition Date: 1973

Concours Date(s): 1973

Catalogue Raisonné Entry: #

91, pg. 226

Number of Recordings: 1

André, Maurice, and the Orchestre Symphonique l'Octuor de Cuivres de Paris, conducted by Jean-Michel Defaye. *Defaye / Delerue*. Paris: Warner Erato, 0825646136957, 2015.

23

Title: *Concertino pour Trompette et Orchestre à Cordes*

Composer: Delerue, Georges

Instrumentation: Trumpet in C and String Orchestra (piano reduction consulted)

Composition Date: 1951

Concours Date(s): 1951

Catalogue Raisonné Entry: #93, pg. 228

Number of Recordings: 3

Aubier, Eric, and the Orchestre de Bretagne, conducted by François-Xavier Bilger. *La Trompette Française*. Paris: Pierre Verany, 798011, 1998.

Kremer, Pierre, and the Latvian Philharmonic Chamber Orchestra, conducted by Carlo Jans. *Die Trompete Des 20. Jahrhunderts*. Germany: Thorofon Schallplatten, CTH2597, 2013.

Leleu, Romain, and the Orchestre d'Auvergne, conducted by Roberto Forés Veses. *Trumpet Concertos*. Paris: Aparté, AP103, 2015.

24

Title: *Choral et Variations pour Trompette et Piano*

Composer: Delmas, Marc

Instrumentation: Trumpet in C and Piano

Composition Date: 1914

Concours Date(s): 1914, 1945

Catalogue Raisonné Entry: #94, pg. 229

Number of Recordings: 2

Burkart, Richard, and Jay Collier. *Trumpet Solos for Contest*. Beaumont, TX: Lamar State College of Technology, F 5009 A, 1965, 33 1/3 rpm.

Smith, Philip, and Joseph Turrin. *Contest Solos for Young Trumpeters*. Westfield, MA: International Trumpet Guild, ITG CD 11, 2001.

25

Title: *Incantation, Thrène et Danse pour Trompette en Ut et Orchestre*

Composer: Desenclos, Alfred

Instrumentation: Trumpet in C and Orchestra (piano reduction consulted)

Composition Date: 1953

Concours Date(s): 1953

Catalogue Raisonné Entry: #95, pg. 230

Number of Recordings: 6

Antonsen, Ole Edvard, and the São Paulo Symphony Orchestra, conducted by Lan Shui. *French Trumpet Concertos*. Sweden: BIS Records, 1778, 2013.

Aubier, Eric, and the Orchestre de l'Opéra National de Paris, conducted by Marius Constant. *Great French Concertos*. Paris: Indésens, INDE001, 2007.

Holt, John, and the Slovak Radio Symphony Orchestra, conducted by Kirk Trevor. *French Trumpet Concertos*. Camas, WA: Crystal Records, CD767, 2007.

Hooten, Thomas, and Rebecca Wilt. *Trumpet Call*. Atlanta: T. Hooten, THCD-001, 2011.

Merkelo, Paul, and the Orchestre Symphonique de Montréal, conducted by Kent Nagano. *Concertos Français Pour Trompette*. Montréal: Analekta, AN 2 9847, 2014.

Takahashi, Osamu, and Kiyotaka Noda. *Trumpet Danses*. Netherlands: Cryston, OVCC00138, 2017.

26

Title: *Sonate pour Cornet Sib et Piano*

Composer: Emmanuel, Maurice

Instrumentation: Cornet in B $\flat$ and Piano

Composition Date: 1937

Concours Date(s): 1937

Catalogue Raisonné Entry: #100, pg. 235

Number of Recordings: 2

Friedrich, Reinhold, and Eriko Takezawa. *L'Amour Français*. Germany: Ars Produktion, ARS 38 541, 2017.

Wigishoff, Fabrice, and Laurent Wagschal. *Maurice Emmanuel: Musique de Chambre*. Paris: Timpani, 1C 1167, 2011.

27

Title: *Légende pour Trompette et Piano*

Composer: Enesco, Georges (born George Enescu)

Instrumentation: Trumpet in C and Piano

Composition Date: 1906

Concours Date(s): 1906, 1908, 1921

Catalogue Raisonné Entry: #101, pg. 236

Number of Recordings: 38

Agnas, Urban, and Ida Mo. *Fingerprints 1*. Sweden: Agnas, 2010.

André, Maurice, and Jean Hubeau. *Maurice André Edition: Concertos, Vol. 3*. Paris: Warner Erato, 2564 69572-2, 2010.

Antonsen, Ole Edvard, and Wolfgang Sawallisch. *Twentieth-Century Trumpet*. London: EMI Classics, 7243 5 56367 2, 1998.

Aubier, Eric, and Pascal Gallet. *Inédits: Miniatures Pour Trompette et Piano*. Vol. 9. 15 vols. Paris: Indésens, INDE102, 2012.

Balsom, Alison, and Tom Poster. *Légende: Works for Trumpet and Piano*. London: Warner Classics, 555933, 2016.

- Benedetti, Donald, and Samuel Sanders. *Donald Benedetti, Trumpet; Samuel Sanders, Piano*. New York: Golden Crest Records, RE7029, 1968, 33 1/3 rpm.
- Bockschweiger, Manfred, and Joachim Enders. *Virtuoso Capriccioso*. Germany: Bella Musica, BM-CD 31.9201, 2009.
- Friedrich, Reinhold, and Thomas Duis. *La Belle Epoque: French Music for Trumpet and Piano*. Germany: Capriccio Records, 67152, 2006.
- Gardner, Ned, and Richard Reid. *Trumpet Sounds*. Camas, WA: Crystal Records, CD662, 2011.
- Halíř, Jaroslav, and Daniel Wiesner. *Jaroslav Halíř, Trumpet*. Prague: Panton, 811368, 1995.
- Hardenberger, Håkan, and Roland Pöntinen. *Mysteries of the Macabre*. Switzerland: Philips, 426144-2, 1989.
- Harjanne, Jouko, and Kari Hänninen. *Dramatic Legend*. Netherlands: Cryston, OVCC00042, 2007.
- Haynie, John J., and Marilyn Haynie. *John & Marilyn Haynie Play Live*. Denton, TX: Harold Gore Publishing, 2006.
- Head, Emerson, and Roy Hamlin Johnson. *Music for Trumpet and Piano*. Baltimore: Trumpeter Recordings, TR 1490, 1978, 33 1/3 rpm.
- Helseth, Tine Thing, and Kathryn Stott. *Tine*. London: EMI Classics, 2013.
- Höfs, Matthias, and Stephan Kiefer. *Solo de Concours*. Netherlands: Cryston, OVCC00074, 2010.
- Impett, Jonathan, and Paul Nicholson. *Trumpet Collection*. England: Amon Ra Records, 1987.
- Kuehn, David, and Persis Vehar. *Musical Landscapes for Trumpet*. Buffalo, NY: Fleur de Son Classics, FDS 57934, 1999.
- Leleu, Romain, and Julien Le Pape. *Arban, Beffa, Brandt, Escaich*. Paris: Indésens, INDE008, 2008.
- Lichtenwöhrer, Manuel, and Katalin Sarkady. *Air de Bravoure: 20th Century French Trumpet Music*. Germany: Ars Produktion, ARS38485, 2009.
- Lucignano, Véronique., and Louise-Andrée. Baril. *Trompette et Piano*. Montréal: Disques A Tempo, 1994.
- Marsalis, Wynton, and Judith Lynn Stillman. *On the Twentieth Century*. New York, NY: Sony Classical, SK 47193, 1993.
- Masseurs, Peter, and Frank Van de Laar. *Legend*. Belgium: Turtle Records, TR 75537, 2010.
- Mellardi, Frédéric., and Claudia. Bara. *Chamber Music 1895-1906*. Paris: Indésens, 2011.
- Morgan, Huw, and Robin Davis. *Premier Prix: Celebrating the Virtuoso*. London: Royal Academy of Music, G79889, 2009.
- Nagel, Robert, and Gilbert Kalisch. *Trumpet in Transition*. Westfield, MA: International Trumpet Guild, ITG CD 16, 2007.

- Novikov, Vadim, and Svetlana Orudzheva. *Russian Perspectives*. Davenport, IA: International Trumpet Guild, ITG CD, 2015.
- Schkolnik, Ilia, and Sergej Solodovnik. *Concerto-Symphonie*. Switzerland: Marcophon, 1992.
- Schlueter, Charles, and Deborah DeWolf Emery. *Virtuoso Trumpet*. Pleasantville, NY: Helicon Records, 2001.
- Schwarz, Gerard, and Kun Woo Paik. *The French Influence*. Sonoma, CA: Delos, DE1047, 2016.
- Smith, Philip, and Joseph Turrin. *Philip Smith: Principal Trumpet, New York Philharmonic*. London: Cala Records, CACD 0516, 1998.
- Tamburini, Marco, and Stefano Bollani. *The Trumpet in the XX Century*. Italy: Fabula Classica, 29906, 2001.
- Vigneron, Pascal, and Dimitri Vassilakis. *Oeuvres Françaises Pour Trompette et Piano*. France: SEPM Quantum, QM 6921, 1993.
- Vosburgh, George, and Alaine Fink. *Trumpet Masterworks*. Palatine, IL: Four Winds, 3018, 2001.
- Wallace, John, and Simon Wright. *Windows*. England: Wallace Collection, CD2014, 1999.
- Watson, James, and Simon Wright. *Trumpet Masterpieces*. Reading, UK: Deux-Elles, 2005.
- Whitehouse, Joshua, and Gail Novak. *Cornet Fantasie*. Tempe, AZ: Summit Records, 453, 2006.
- Yoshida, Haruto, and Junko Yoshida. *Trumpet & Piano*. Germany: Thorofon Schallplatten, CTH2109, 1991.

28

Title: *Solo de Trompette Chromatique en Fa et Piano*

Composer: Erlanger, Camille

Instrumentation: Trumpet in F and Piano

Composition Date: 1901

Concours Date(s): 1901

Catalogue Raisonné Entry: #102, pg. 236

Number of Recordings: 2

Friedrich, Reinhold, and Thomas Duis. *La Belle Epoque: French Music for Trumpet and Piano*. Germany: Capriccio Records, 67152, 2006.

Gardner, Ryan, and Charity Wicks. *On Track: Nine Grand Solos de Concert*. Clarence, NY: Mark Records, 51295-MCD, 2014.

Title: *Sonatine pour Trompette et Piano*

Composer: Françaix, Jean

Instrumentation: Trumpet in C and Piano

Composition Date: 1952

Concours Date(s): 1952

Catalogue Raisonné Entry: #107, pg. 241

Number of Recordings: 15

Antonsen, Ole Edvard, and Einar Henning Smebye. *Virtuoso Trumpet*. Norway: Simax, 1041, 1989.

Archibald, Paul, and Juliet Edwards. *Joie de Vivre*. London: Brass Classics, 3001, 2005.

Aubier, Eric, and Pascal Gallet. *Balade Impressionniste*. Paris: Indésens, INDE014, 2010.

Balsom, Alison, and Tom Poster. *Légende: Works for Trumpet and Piano*. London: Warner Classics, 555933, 2016.

Bockschweiger, Manfred, and Cornelia Jaronicki. *C'est Ainsi*. Germany: Bella Musica, BM-CD 31.9200, 2004.

Friedrich, Reinhold, and Eriko Takezawa. *L'Amour Français*. Germany: Ars Produktion, ARS 38 541, 2017.

Frugoni, Alberto, and Irene Frigo. *Vibrazioni Consonanti*. Italy: Velut Luna, 8019349149044, 2012.

Hardenberger, Håkan, and Roland Pöntinen. *The Virtuoso Trumpet*. Sweden: BIS Records, CD-287, 1985.

Höfs, Matthias, and Stephan Kiefer. *Solo de Concours*. Netherlands: Cryston, OVCC00074, 2010.

Kuehn, David, and Persis Vehar. *Musical Landscapes for Trumpet*. Buffalo, NY: Fleur de Son Classics, FDS 57934, 1999.

Lichtenwöhrer, Manuel, and Katalin Sarkady. *Air de Bravoure: 20th Century French Trumpet Music*. Germany: Ars Produktion, ARS38485, 2009.

Masseurs, Peter, and Frank Van de Laar. *Legend*. Belgium: Turtle Records, TR 75537, 2010.

Vosburgh, George, and Alaine Fink. *Trumpet Masterworks*. Palatine, IL: Four Winds, 3018, 2001.

Wallace, John, and Simon Wright. *Windows*. England: Wallace Collection, CD2014, 1999.

Yoshida, Haruto, and Junko Yoshida. *Trumpet & Piano*. Germany: Thorofon Schallplatten, CTH2109, 1991.

Title: *Sarabande et Finale pour Trompette et Piano*

Composer: Gallois-Montbrun, Raymond

Instrumentation: Trumpet in C and Piano

Composition Date: 1949

Concours Date(s): 1949

Catalogue Raisonné Entry: #110, pg. 244

Number of Recordings: 5

André, Maurice, and Annie d'Arco. *Maurice André Edition: Concertos, Vol. 3*. Paris: Warner Erato, 2564 69572-2, 2010.

Aubier, Eric, and Pascal Godart. *Inédits: Miniatures Pour Trompette et Piano*. Vol. 9. 15 vols. Paris: Indésens, INDE102, 2012.

Friedrich, Reinhold, and Eriko Takezawa. *L'Amour Français*. Germany: Ars Produktion, ARS 38 541, 2017.

Leleu, Romain, and Julien Le Pape. *Arban, Beffa, Brandt, Escaich*. Paris: Indésens, INDE008, 2008.

Lichtenwöhrer, Manuel, and Katalin Sarkady. *Air de Bravoure: 20th Century French Trumpet Music*. Germany: Ars Produktion, ARS38485, 2009.

Title: *Cantabile et Scherzetto pour Cornet à Pistons et Piano*

Composer: Gaubert, Philippe

Instrumentation: Cornet in B $\flat$ and Piano

Composition Date: 1909

Concours Date(s): 1909, 1928

Catalogue Raisonné Entry: #113, pg. 247

Number of Recordings: 9

Aubier, Eric, and Pascal Gallet. *Inédits: Miniatures Pour Trompette et Piano*. Vol. 9. 15 vols. Paris: Indésens, INDE102, 2012.

Doyon, Daniel, and Edith Boivin-Béluse. *Paris 1900: Le Cornet à La Belle Époque*. Montréal: Société Nouvelle d'Enregistrement, SNE-559, 1988.

Friedrich, Reinhold, and Thomas Duis. *La Belle Époque: French Music for Trumpet and Piano*. Germany: Capriccio Records, 67152, 2006.

- Läubin, Hannes, and Lukas Kuen. *Solos de Concours: French Music for Trumpet and Piano*. Germany: Audite, 92521, 2006.
- Lichtenwöhrer, Manuel, and Katalin Sarkady. *Air de Bravoure: 20th Century French Trumpet Music*. Germany: Ars Produktion, ARS38485, 2009.
- Masters, Edward, and Donald C. Miller. *Contest Music for Trumpet and Cornet*. [United States?]: Guide Records, XCTV-67474/5, 1960, 33 1/3 rpm.
- Sullivan, Robert, and James Rensink. *Treasures for Trumpet*. Tempe, AZ: Summit Records, 319, 2002.
- Touvron, Guy, and Nelly Cottin. *Happy Birthday Guy Touvron*. France: Ligia, 105220, 2010.
- Whitehouse, Joshua, and Gail Novak. *Cornet Fantasie*. Tempe, AZ: Summit Records, 453, 2006.

32

Title: *Pièce pour Trompette et Piano*

Composer: Gédalge, André

Instrumentation: Trumpet in C or B♭ and Piano

Composition Date: 1910

Concours Date(s): 1910, 1922

Edition: Alphonse Leduc

Other Editions: International Music

Inscription: '(Concours du Conservatoire National Supérieur de Musique)'

Method of Access: Inter-library Loan, via University of Sydney

Catalogue Raisonné Entry: #114, pg. 248

Number of Recordings: 2

Cure, Antoine, and Lorène de Ratuld. *André Gedalge: Pièces Instrumentales et Mélodies*. Buchères, France: Polymnie, POL 210 340, 2007.

Friedrich, Reinhold, and Thomas Duis. *La Belle Epoque: French Music for Trumpet and Piano*. Germany: Capriccio Records, 67152, 2006.

33

Title: *Légende de l'Armor*

Composer: Georges, Alexandre

Instrumentation: Trumpet in C and Piano

Composition Date: 1904

Concours Date(s): 1904, Trumpet; 1927, Trumpet; 1937, Trumpet; 1950, Cornet

Catalogue Raisonné Entry: #115, pg. 248

Number of Recordings: 1

Friedrich, Reinhold, and Thomas Duis. *La Belle Epoque: French Music for Trumpet and Piano*. Germany: Capriccio Records, 67152, 2006.

34

Title: *Concertino pour Cornet Si $\flat$ et Piano*

Composer: Gotkovsky, Ida

Instrumentation: Cornet in B $\flat$ and Piano

Composition Date: 1961

Concours Date(s): 1961

Catalogue Raisonné Entry: #116, pg. 249

Number of Recordings: 2

Fox, Ronald S., and Jessica Paul. *Ronald Fox, Trumpet*. La Crosse, WI: New Style Disc, RF1994, 1994.

Pfotenhauer, Thomas, and Vincent Fuh. *Stories for Our Time: Music for Trumpet by Women Composers*. Newton, CT: MSR Classics, MS1589, 2016.

35

Title: *Concerto pour Trompette et Orchestre*

Composer: Gotkovsky, Ida

Instrumentation: Trumpet in C and Orchestra (piano reduction consulted)

Composition Date: 1973

Concours Date(s): 1973

Catalogue Raisonné Entry: #117, pg. 250

Number of Recordings: 1

Fox, Ronald S., and Jessica Paul. *Ronald Fox, Trumpet*. La Crosse, WI: New Style Disc, RF1994, 1994.

Title: *Premier Solo de Cornet à Pistons*

Composer: Hüe, Georges

Instrumentation: Cornet in B $\flat$ and Piano

Composition Date: 1900

Concours Date(s): 1900, 1906, 1910, 1916, 1926

Catalogue Raisonné Entry: #123, pg. 256

Number of Recordings: 2

Doyon, Daniel, and Edith Boivin-Béluse. *Paris 1900: Le Cornet à La Belle Époque*. Montréal: Société Nouvelle d'Enregistrement, SNE-559, 1988.

Gardner, Ryan, and Charity Wicks. *On Track: Nine Grand Solos de Concert*. Clarence, NY: Mark Records, 51295-MCD, 2014.

Title: *Concertino pour Trompette, Orchestre à Cordes et Piano*

Composer: Jolivet, André

Instrumentation: Trumpet in C, Piano, and Orchestra (piano reduction consulted)

Composition Date: 1948

Concours Date(s): 1948

Catalogue Raisonné Entry: #126, pg. 259

Number of Recordings: 15

André, Maurice, Annie d'Arco, and Orchestre de l'Association des Concerts Lamoureux, conducted by André Jolivet. *Maurice André Edition: Concertos, Vol. 3*. Paris: Warner Erato, 2564 69572-2, 2010.

Antonsen, Ole Edvard, and the São Paulo Symphony Orchestra, conducted by Lan Shui. *French Trumpet Concertos*. Sweden: BIS Records, 1778, 2013.

Aubier, Eric, and the Orchestre Lyrique de Région Avignon Provence, conducted by François-Xavier Bilger. *L'Oevre Pour Trompette*. Paris: Arion, ARN 63616, 2003.

Delmotte, Roger, and the Orchestre du Théâtre des Champs Élysées, conducted by Ernest Bour. *Les Rarissimes de André Jolivet*. Paris: EMI Classics, 7243 5 85237 2 0, 2004.

Friedrich, Reinhold, and the Deutsches Symphonie-Orchester Berlin, conducted by Lutz Köhler. *Reinhold Friedrich Plays Jolivet, Denisov, Rääts, Shostakovich*. Germany: Capriccio, 10 575, 1997.

Griffin, Adrian D., and Jean Dayton Sasaki. *Adrian Griffin*. Champaign, IL: B & K Records, 2001.

- Harjanne, Jouko, and the Tapiola Sinfonietta, conducted by Juhani Lamminmäki. *Gruner / Jolivet / Bloch / Hartmann - Works for Trumpet*. Germany: Warner Apex, 0927 43935-2, 1990.
- Kozhouharov, Yordan, and the Sofia Philharmonic Orchestra, conducted by Yordan Dafov. *Yordan Kozhouharov, Trumpet*. Bulgaria: Balkanton, BCA 11264, 1982, 33 1/3 rpm.
- Kremer, Pierre, and the Latvian Philharmonic Chamber Orchestra, conducted by Carlo Jans. *Die Trompete Vom 18. Jahrhundert Bis Zur Gegenwart*. Germany: Bella Musica, BM-CD 31.2356, 2002.
- Leleu, Romain, and the Orchestre d'Auvergne, conducted by Roberto Forés Veses. *Trumpet Concertos*. Paris: Aparté, AP103, 2015.
- Marsalis, Wynton, and the London Philharmonia Orchestra, conducted by Esa-Pekka Salonen. *Tomasi / Jolivet*. Netherlands: CBS Masterworks, MK 42096, 1986.
- Nakariakov, Sergei, and the Orchestre de Chambre de Lausanne, conducted by Jesus Lopez-Cobos. *Trumpet Concertos*. Germany: Teldec, 4509-90846-2, 1993.
- Schartz, Philippe, and the Luxembourg Solistes Européens, conducted by Christoph König. *Après La Nuit*. England: Chandos, 10700, 2011.
- Thibaud, Pierre, and the Gumma Symphony Orchestra, conducted by Koji Toyoda. *Pierre Thibaud, Trumpet Virtuoso*. Tokyo: Camerata, 32CM-168, 1991.
- Yoshida, Haruto, and the Filharmonia Pomorska Bydgoszcz, conducted by Takao Ukigaya. *Trumpet + Orchestra*. Germany: Thorofon Schallplatten, CTH 2105, 1990.

38

Title: *Scherzo Appassionato pour Trompette en Ut et Piano*

Composer: Le Boucher, Maurice

Instrumentation: Trumpet in C and Piano

Composition Date: 1934

Concours Date(s): 1934

Catalogue Raisonné Entry: #133, pg. 265

Number of Recordings: 1

Friedrich, Reinhold, and Eriko Takezawa. *L'Amour Français*. Germany: Ars Produktion, ARS 38 541, 2017.

39

Title: *Les Gémeaux pour Trompette et Percussions*

Composer: Level, Pierre-Yves

Instrumentation: Trumpet in B♭ or C and Percussion

Composition Date: 1985

Concours Date(s): 1985

Catalogue Raisonné Entry: #135, pg. 266

Number of Recordings: 1

Aubier, Eric, and Didier Vérité. *Musique Française Pour Trompette et Percussion*. France: Adda, 581225, 1990.

40

Title: *Caprice pour Cornet à Pistons*

Composer: Luigini, Alexandre

Instrumentation: Cornet and Piano

Composition Date: 1904

Concours Date(s): 1904

Catalogue Raisonné Entry: #136, pg. 267

Number of Recordings: 2

Doyon, Daniel, and Edith Boivin-Béluse. *Paris 1900: Le Cornet à La Belle Époque*. Montréal: Société Nouvelle d'Enregistrement, SNE-559, 1988.

Hasselt, Wim van, and Eriko Takezawa. *On The Road*. Netherlands: Channel Classics, 31811, 2011.

41

Title: *Concertino pour Cornet en Si♭ et Piano*

Composer: Martelli, Henri

Instrumentation: Cornet in B♭ and Piano

Composition Date: 1964

Concours Date(s): 1964

Catalogue Raisonné Entry: #140, pg. 271

Number of Recordings: 1

Friedrich, Reinhold, and Eriko Takezawa. *L'Amour Français*. Germany: Ars Produktion, ARS 38 541, 2017.

42

Title: *Lied et Motif Héroïque pour Trompette en Ut et Piano*

Composer: Maugüé, Jules Marie Laur

Instrumentation: Trumpet in C and Piano

Composition Date: 1929

Concours Date(s): 1929

Catalogue Raisonné Entry: #142, pg. 272

Number of Recordings: 1

Steenstrup, Kristian, and Eriko Takezawa. *Capriccio*. Copenhagen: CDKlassisk, CDK210, 2010.

43

Title: *Premier Solo de Concours pour Cornet à Pistons*

Composer: Maury, Jacques-Hippolyte

Instrumentation: Cornet in B♭ and Piano

Composition Date: 1875

Concours Date(s): 1875

Catalogue Raisonné Entry: #143, pg. 273

Number of Recordings: 1

Chunn, Michael, and Bruce Gibbons. *Trumpet Sounds*. Camas, WA: Crystal Records, CD662, 2011.

44

Title: *Deuxième Solo de Concours pour Cornet à Pistons*

Composer: Maury, Jacques-Hippolyte

Instrumentation: Cornet in B♭ and Piano

Composition Date: 1876

Concours Date(s): 1876

Catalogue Raisonné Entry: #144, pg. 274

Number of Recordings: 1

Gates, Charles, and Stacy Rodgers. *Fantasie Brillante: A Cornet Retrospective*. Baton Rouge, LA: Centaur Records, 2743, 2005.

45

Title: *Légende Dramatique pour Trompette en Ut et Piano*

Composer: Mazellier, Jules

Instrumentation: Trumpet in C and Piano

Composition Date: 1932

Concours Date(s): 1932

Catalogue Raisonné Entry: #146, pg. 276

Number of Recordings: 1

Harjanne, Jouko, and Kari Hänninen. *Dramatic Legend*. Netherlands: Cryston, OVCC00042, 2007.

46

Title: *Premier Solo pour Cornet à Pistons*

Composer: Parés, Gabriel

Instrumentation: Cornet in B♭ and Piano

Composition Date: 1897

Concours Date(s): 1897

Catalogue Raisonné Entry: #150, pg. 279

Number of Recordings: 2

Antonsen, Ole Edvard, and Wolfgang Sawallisch. *Twentieth-Century Trumpet*. London: EMI Classics, 7243 5 56367 2, 1998.

Friedrich, Reinhold, and Thomas Duis. *La Belle Epoque: French Music for Trumpet and Piano*. Germany: Capriccio Records, 67152, 2006.

Title: *Fantaisie-Caprice pour Cornet Si^b et Piano*

Composer: Parés, Gabriel

Instrumentation: Cornet in B^b and Piano

Composition Date: 1911

Concours Date(s): 1911, 1918

Catalogue Raisonné Entry: #151, pg. 280

Number of Recordings: 2

Doyon, Daniel, and Edith Boivin-Béluse. *Paris 1900: Le Cornet à La Belle Époque*. Montréal: Société Nouvelle d'Enregistrement, SNE-559, 1988.

Friedrich, Reinhold, and Thomas Duis. *La Belle Époque: French Music for Trumpet and Piano*. Germany: Capriccio Records, 67152, 2006.

Title: *Morceau de Concert pour Cornet à Pistons en Si^b*

Composer: Pennequin, Jean

Instrumentation: Cornet in B^b and Piano

Composition Date: 1907

Concours Date(s): 1907

Catalogue Raisonné Entry: #152, pg. 281

Number of Recordings: 4

Christensen, Ketil, and Jørgen Andersen. *Ketil Christensen*. Germany: Rondo, RLP 8302, 1982, 33 1/3 rpm.

Doyon, Daniel, and Edith Boivin-Béluse. *Paris 1900: Le Cornet à La Belle Époque*. Montréal: Société Nouvelle d'Enregistrement, SNE-559, 1988.

Friedrich, Reinhold, and Thomas Duis. *La Belle Époque: French Music for Trumpet and Piano*. Germany: Capriccio Records, 67152, 2006.

Frugoni, Alberto, and Irene Frigo. *Vibrazioni Consonanti*. Italy: Velut Luna, 8019349149044, 2012.

Title: *Andante et Allegro pour Trompette Chromatique en Ut et Piano*

Composer: Ropartz, Joseph Guy Marie

Instrumentation: Trumpet in C and Piano

Composition Date: 1899

Concours Date(s): 1903, 1916

Catalogue Raisonné Entry: #160, pg. 288

Number of Recordings: 13

Burke, James F., and Abba Bogin. *National Music Contest Selections: Cornet*. New York, NY: Polymusic Records, PR/EE 102, 1954, 33 1/3 rpm.

Ellis, John, and Theodor Lichtmann. *SoloPro: Contest Music for Trumpet*. Tempe, AZ: Summit Records, 103, 1989.

Friedrich, Reinhold, and Thomas Duis. *La Belle Epoque: French Music for Trumpet and Piano*. Germany: Capriccio Records, 67152, 2006.

Gardner, Ryan, and Charity Wicks. *On Track: Nine Grand Solos de Concert*. Clarence, NY: Mark Records, 51295-MCD, 2014.

Harjanne, Jouko, and Juhani Lagerspetz. *Virtuoso Trumpet*. Finland: Finlandia Records, 4509-95583-2, 1994.

Haynie, John J., and Marilyn Haynie. *John and Marilyn Haynie Play Music for a Contest*. Denton, TX: Harold Gore Publishing, 2006.

Lang, Alfred, and Virginia Mitchell. *Classic Trumpet Solos with Piano Accompaniment*. Elmsford, NY: Music Minus One, MMO 3830, 2006.

Reynolds, David, and Leann Vralsted. *Repertoire for Festival and Concert*. Billings, MT: self-published, 1997.

Rosati, Gabriel, and Mario Della Pelle. *El Nuevo Clásico*. Los Angeles: Brazilatafro Records, 2002.

Schwarz, Gerard, and Harriet Wingreen. *Music for Trumpet & Piano: Intermediate Level*. Elmsford, NY: Music Minus One, MMO 3814, 1995.

Smith, Philip, and Joseph Turrin. *Contest Solos for Young Trumpeters*. Westfield, MA: International Trumpet Guild, ITG CD 11, 2001.

Stevens, Thomas, and Zita Carno. *Thomas Stevens, Trumpet*. Camas, WA: Crystal Records, CD761, 1996.

Whitehouse, Joshua, and Gail Novak. *Cornet Fantasie*. Tempe, AZ: Summit Records, 453, 2006.

50

Title: *Premier Solo de Concert pour Trompette ou Cornet et Piano*

Composer: Rougnon, Paul

Instrumentation: Cornet or Trumpet in B $\flat$ and Piano

Composition Date: 1895

Concours Date(s): 1895, Trumpet; 1899, Cornet

Catalogue Raisonné Entry: #161, pg. 289

Number of Recordings: 4

Decker, Charles, and Joy Rachor. *Recital and Festival Solos for Trumpet and Trombone*. Cookeville, TN: Tennessee Technological University, 2000.²

Deprimoz, Jean Antoine Vidal. *Premier Solo Pour Trompette*. United States: Zonophone, 12206, 1905, 78 rpm.³

Harjanne, Jouko, and Juhani Lagerspetz. *Virtuoso Trumpet*. Finland: Finlandia Records, 4509-95583-2, 1994.

Saxton, Judith, and Allison Gagnon. *Concert and Contest Pieces for Trumpet*. Westfield, MA: International Trumpet Guild, ITG CD 20, 2011.

51

Title: *Sonatine pour Cornet Si $\flat$ et Piano*

Composer: Rueff, Jeanine

Instrumentation: Cornet in B $\flat$ and Piano

Composition Date: 1957

Concours Date(s): 1957

Catalogue Raisonné Entry: #165, pg. 293

Number of Recordings: 1

Rippas, Claude, and Susy Lüthy. *Sonatinen Für Trompete Und Klavier*. Zürich: Ex Libris, EL 16 916, 1982, 33 1/3 rpm.

² This item does not have a CD number.

³ The identity of the accompanist on this recording could not be ascertained.

52

Title: *Mobiles pour Trompette et Piano*

Composer: Rueff, Jeanine

Instrumentation: Trumpet in C and Piano

Composition Date: 1967

Concours Date(s): 1967

Catalogue Raisonné Entry: #166, pg. 294

Number of Recordings: 1

Läubin, Hannes, and Lukas Kuen. *Solos de Concours: French Music for Trumpet and Piano*. Germany: Audite, 92521, 2006.

53

Title: *Fantaisie en Mi Bémol pour Cornet à Pistons en Si $\flat$ et Piano*

Composer: Saint-Saëns, Camille; transcribed by Henri Büsser

Instrumentation: Cornet in B $\flat$ and Piano

Composition Date: 1935

Concours Date(s): 1935, 1951

Catalogue Raisonné Entry: #167, pg. 295

Number of Recordings: 3

Aubier, Eric, and Pascal Gallet. *Inédits: Miniatures Pour Trompette et Piano*. Vol. 9. 15 vols. Paris: Indésens, INDE102, 2012.

Frugoni, Alberto, and Irene Frigo. *Vibrazioni Consonanti*. Italy: Velut Luna, 8019349149044, 2012.

Läubin, Hannes, and Lukas Kuen. *Solos de Concours: French Music for Trumpet and Piano*. Germany: Audite, 92521, 2006.

54

Title: *Rapsodie pour Trompette et Piano*

Composer: Sancan, Pierre

Instrumentation: Trumpet in C and Piano

Composition Date: 1970

Concours Date(s): 1970

Catalogue Raisonné Entry: #169, pg. 296

Number of Recordings: 1

Aubier, Eric, and Hiroshi Nagao. *Inédits: Miniatures Pour Trompette et Piano*. Vol. 9. 15 vols. Paris: Indésens, INDE102, 2012.

55

Title: *Morceau de Concours pour Cornet à Pistons et Piano*

Composer: Savard, Marie Emmanuel Augustin

Instrumentation: Cornet in B♭ and Piano

Composition Date: 1903

Concours Date(s): 1903, 1915, 1921, 1925

Catalogue Raisonné Entry: #170, pg. 298

Number of Recordings: 3

Friedrich, Reinhold, and Thomas Duis. *La Belle Epoque: French Music for Trumpet and Piano*. Germany: Capriccio Records, 67152, 2006.

Gardner, Ryan, and Charity Wicks. *On Track: Nine Grand Solos de Concert*. Clarence, NY: Mark Records, 51295-MCD, 2014.

Rosati, Gabriel, and Mario Della Pelle. *El Nuevo Clásico*. Los Angeles: Brazilatafro Records, 2002.

56

Title: *Suite pour Trompette et Piano (ou Orchestre) en trois parties, Op. 133*

Composer: Schmitt, Florent

Instrumentation: Trumpet in C and Piano (Orchestral accompaniment available)

Composition Date: 1955

Concours Date(s): 1955

Catalogue Raisonné Entry: #171, pg. 298

Number of Recordings: 5

Aubier, Eric, and the Orchestre de Bretagne, conducted by François-Xavier Bilger. *La Trompette Française*. Paris: Pierre Verany, 798011, 1998.

Friedrich, Reinhold, and Eriko Takezawa. *L'Amour Français*. Germany: Ars Produktion, ARS 38 541, 2017.

Hardenberger, Håkan, and Roland Pöntinen. *Mysteries of the Macabre*. Switzerland: Philips, 426144-2, 1989.

Läubin, Hannes, and Lukas Kuen. *Solos de Concours: French Music for Trumpet and Piano*. Germany: Audite, 92521, 2006.

Vigneron, Pascal, and Dimitri Vassilakis. *Oeuvres Françaises Pour Trompette et Piano*. France: SEPM Quantum, QM 6921, 1993.

57

Title: *Évocation et Scherzetto pour Trompette en Ut et Piano*

Composer: Semler-Collery, Jules

Instrumentation: Trumpet in C and Piano

Composition Date: 1971

Concours Date(s): 1971

Catalogue Raisonné Entry: #174, pg. 301

Number of Recordings: 1

Gardner, Ned, and Richard Reid. *Trumpet Sounds*. Camas, WA: Crystal Records, CD662, 2011.

58

Title: *Fantaisie pour Cornet et Piano*

Composer: Thomé, Francis

Instrumentation: Cornet in B $\flat$ and Piano

Composition Date: 1902

Concours Date(s): 1902

Catalogue Raisonné Entry: #177, pg. 304

Number of Recordings: 5

Decker, Charles, and Joy Rachor. *Recital and Festival Solos for Trumpet and Trombone*. Cookeville, TN: Tennessee Technological University, 2000.⁴

⁴ This item does not have a CD number.

Doyon, Daniel, and Edith Boivin-Béluse. *Paris 1900: Le Cornet à La Belle Époque*. Montréal: Société Nouvelle d'Enregistrement, SNE-559, 1988.

Friedrich, Reinhold, and Thomas Duis. *La Belle Époque: French Music for Trumpet and Piano*. Germany: Capriccio Records, 67152, 2006.

Gardner, Ryan, and Charity Wicks. *On Track: Nine Grand Solos de Concert*. Clarence, NY: Mark Records, 51295-MCD, 2014.

Whitehouse, Joshua, and Gail Novak. *Cornet Fantasia*. Tempe, AZ: Summit Records, 453, 2006.

59

Title: *Heraldiques pour Trompette et Piano*

Composer: Tisé, Antoine

Instrumentation: Trumpet in C and Piano

Composition Date: 1976

Concours Date(s): 1976

Catalogue Raisonné Entry: #178, pg. 304

Number of Recordings: 1

Hardenberger, Håkan, and Roland Pöntinen. *The Virtuoso Trumpet*. Sweden: BIS Records, CD-287, 1985.

60

Title: *Fantaisie sur Actéon*

Composer: Tulou, Jean-Louis; arranged for cornet by Joseph Jean-Baptiste Laurent Arban

Instrumentation: Cornet in A and Piano

Composition Date: 1862 (date on score) or before

Concours Date(s): 1881

Catalogue Raisonné Entry: #181, pg. 307

Number of Recordings: 3

Gates, Charles, and Stacy Rodgers. *Twelve Celebrated Fantaisies and Airs Varies*. Baton Rouge, LA: Centaur Records, CRC2917, 2008.

Pulcini, Franck, and Mireille Méraud. *Dédicaces: Franck Pulcini et Mireille Méraud Interprètent Pour Cornet à Piston et Piano l'intégrale Des Fantaisies et Airs Variés de Jean-Baptiste Arban*. France: F. Pulcini, 2014.

Wallace, John, and Simon Wright. *Windows*. England: Wallace Collection, CD2014, 1999.

61

Title: *Concertino pour Cornet à Pistons et Piano*

Composer: Vidal, Paul

Instrumentation: Cornet and Piano

Composition Date: 1922

Concours Date(s): 1922

Catalogue Raisonné Entry: #183, pg. 309

Number of Recordings: 1

Dovel, Jason, and Edward Neeman. *Lost Trumpet Treasures*. Clarence, NY: Mark Records, 51265-MCD, 2014.

62

Title: *Strophes pour Trompette, Orchestre à Cordes et Percussion*

Composer: Weber, Alain

Instrumentation: Trumpet in C, String Orchestra and Percussion (piano reduction consulted)

Composition Date: 1966

Concours Date(s): 1966

Catalogue Raisonné Entry: #186, pg. 312

Number of Recordings: 1

Delmotte, Roger, and the ORTF Chamber Orchestra, conducted by André Girard. *French Music and French Musicians, Program No. 90*. New York: Gotham Recording, GRC 11192, 1968, 33 1/3 rpm.

63

Title: *Fantaisie Thème et Variations pour Cornet à Pistons et Piano ou Orchestre*

Composer: Wormser, André

Instrumentation: Cornet in B♭ and Piano

Composition Date: 1898

Concours Date(s): 1898

Catalogue Raisonné Entry: #187, pg. 312

Number of Recordings: 2

Doyon, Daniel, and Edith Boivin-Béluse. *Paris 1900: Le Cornet à La Belle Époque*.
Montréal: Société Nouvelle d'Enregistrement, SNE-559, 1988.

Gates, Charles, and Stacy Rodgers. *Fantasie Brillante: A Cornet Retrospective*. Baton
Rouge, LA: Centaur Records, 2743, 2005.

Appendix III

Track Listing for Performative Work: CD1, CD2, and Live Recital

This appendix is a listing of musical works recorded in partial fulfilment of the requirements for the degree of Doctor of Philosophy. CD1 features many popular works from the *concours*, while CD2 and the live recital feature works that are less popular. All three are arranged in chronological order.

CD1

No.	Work	Duration
1	Ropartz, Joseph Guy Marie – <i>Andante et Allegro pour Trompette Chromatique en Ut et Piano</i> , 1899	5:42
2	Enesco, Georges – <i>Légende pour Trompette et Piano</i> , 1906	6:09
3	Gaubert, Philippe – <i>Cantabile et Scherzetto pour Cornet à Pistons et Piano</i> , 1909	6:01
4	Parés, Gabriel – <i>Fantaisie-Caprice pour Cornet Si$\flat$ et Piano</i> , 1911	5:03
5	Balay, Guillaume – <i>Petite Piece Concertante pour Cornet à Pistons et Piano</i> , 1919	3:19
6	Vidal, Paul – <i>Concertino pour Cornet à Pistons et Piano</i> , 1922	6:41
7	Barat, Jean-Joseph Édouard – <i>Andante et Scherzo pour Trompette et Piano</i> , 1926	6:11
8	Barat, Jean-Joseph Édouard – <i>Lento et Scherzo pour Trompette Si$\flat$ et Piano</i> , 1940	5:29
9	Bozza, Eugène – <i>Caprice pour Trompette et Piano, Op. 47</i> , 1943	8:26
10	Honegger, Arthur – <i>Intrada pour Trompette en Ut et Piano</i> , 1947	4:45

Brandon Jones, trumpet; Rhodri Clarke, piano

Recording Engineers: James Atkins, Oliver Powell

Audio Editing: Brandon Jones

Audio Mixing: James Atkins

CD2

No.	Work	Duration
1	Dauverné, François Georges Auguste – <i>Variations non difficiles pour Trompette et Piano, Op. 3, 1847</i>	5:23
2	Salomon, Hector & Jean-Joseph Mellet – <i>Concertino en Mi Bémol pour Cornet à Pistons et Piano, 1893</i>	5:28
3	Mouquet, Jules – <i>Légende Héroïque pour Cornet à Pistons et Piano, Op. 27, 1908</i>	5:19
4	Büsser, Henri – <i>Variations en Ré Bémol pour Cornet et Piano, Op. 53, 1914</i>	6:01
5	Büsser, Henri – <i>Fantaisie sur des Thèmes Écossais pour Cornet à Pistons Si$\flat$ et Piano, Op. 70, 1920</i>	5:58
6	Desportes, Yvonne – <i>Introduction et Allegro pour Cornet à Pistons Si$\flat$ et Piano, 1934</i>	6:01
	Emmanuel, Maurice – <i>Sonate pour Cornet Si$\flat$ et Piano, 1937</i>	
7	I: Sarabande	1:38
8	II: Allemande	1:30
9	III: Aria	1:36
10	IV: Gigue	1:20
	Defaye, Jean-Michel – <i>Sonatine pour Trompette Si$\flat$ et Piano, 1956</i>	
11	I: Allegro	2:48
12	II: Aria	4:48
13	III: Rondo	2:44
14	Challan, Henri – <i>Variations pour Trompette en Ut et Piano, 1959</i>	8:45
15	Martelli, Henri – <i>Concertino pour Cornet en Si$\flat$ et Piano, Op. 99, 1964</i>	7:22

Brandon Jones, trumpet; Rhodri Clarke, piano

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Live Recital

No.	Work	Duration (timestamp)
1	Arban, Joseph Jean-Baptiste Laurent – <i>Deuxième Fantaisie Brillante</i> , 1872*	8:15 (0:55)
2	Cohen, Léonce – <i>Concertino pour le Cornet à Pistons et Piano</i> , 1879*	4:55 (9:28)
3	Jonas, Émile – <i>Deuxième Fantaisie pour Cornet à Pistons et Piano</i> , 1896	4:52 (14:38)
4	Dallier, Henri – <i>Fête Joyeuse</i> , 1905	5:32 (19:50)
5	Rougnon, Paul – <i>Quatrième Solo de Concert pour Trompette Chromatique en Ut et Piano</i> , 1913*	4:05 (26:28)
6	Bloch, André – <i>Meou-Tan Yin (Fête des Pivoines) pour Trompette et Piano</i> , 1939*	3:54 (30:47)
7	Semler-Collery, Jules – <i>Romance et Tarentelle pour Cornet à Pistons et Piano</i> , 1962	8:30
	I: Romance	(34:56)
	II: Tarentelle	(40:22)
8	Aubain, Jean – <i>Sonatine pour Cornet à Pistons et Piano</i> , 1971	10:52
	I: Allegro con brio	(43:58)
	II: Larghetto	(47:28)
	III: Allegro vivace con spirito	(50:50)

*Australian Premier

Brandon Jones, trumpet; Rhodri Clarke, piano

Audio Recording Engineer: Oliver Powell

Audio Mixing: James Atkins

Video Recording: Brandon Jones, David Collins

Video Editing: Brandon Jones



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