

ABSTRACT

Title of Dissertation: SHOWCASE THE OBSCURE:
FORGOTTEN TROMBONE SOLOS FROM
THE PARIS CONSERVATORY

 Joshua Michael Wolfe,
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The trombone contest solos commissioned by the Paris Conservatory provide a vast repertoire from which trombonists can perform. Since 1897, more than fifty-one composers have been commissioned to write over fifty-eight solo pieces for trombone. Many trombone students and teachers, however, seem unaware of a majority of the high-quality repertoire available. Trombone recital programs frequently feature the same solo works by Castérède, Bozza, Defaye, Dutilleux, Gabaye, Gaubert, Guilmant, Martin, Milhaud, Ropartz, Saint-Saëns, and Tomasi. Even within this short list of select composers, typically only a single solo is known and performed regularly, but in many cases the composers above have written multiple trombone solo works. Additionally, this

handful of composers represents less than one-third of the potential composers to choose from, many of whom also contributed multiple works to the trombone solo repertoire.

This recital series highlights selected works commissioned by the Paris Conservatory that have become obscure. For all of the proposed repertoire, no recordings were found beyond a handful of amateur recordings online; most works had no recordings available at all. The selected solos range from the first piece commissioned in 1897, *Solo de Concert* by Paul Vidal, to *Rhapsodie* by Jeanine Rueff for the 1962 contest. Interaction with a more comprehensive and diverse solo repertoire provides students and teachers with direct exposure to the complex French cultural and political history inexorably linked with its art. This dissertation showcases this forgotten solo repertoire and advocates each composition's significance through formal analysis, pedagogical relevance, and historical context.

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by

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Preface

The *Conservatoire de Paris* (Paris Conservatory) was founded on August 3, 1795 with the intent to raise the standards of French music through the intense training of performers and composers. The formation of the Paris Conservatory was the combination of two prominent music schools; the *École royale de chant* (Royal School of Singing) and *Institut national de musique*, responsible for training musicians for the French National Guard bands. With governmental reformations taking place as a result of the French Revolution, the growing importance of a strong military presence created opportunities for musicians to play an integral part in large outdoor gatherings organized by the government. This need for highly-skilled musicians incentivized the development of strong, centralized music training. The formal academic structure established at the Paris Conservatory provided a prototype that became highly regarded throughout the world of western art music. This structure presently continues to be emulated and varied by the vast majority of college and university music training programs.

An integral part of the Paris Conservatory curriculum comprises the annual solo competition for each instrument taught at the music school. In this competition, students of each instrument are allowed one month to prepare an assigned piece of music to be performed in front of a faculty committee. The assigned music is typically written for solo instrument with piano accompaniment and typically composed by current or former Paris Conservatory teachers or students. Winners of the competition become eligible to

graduate from the conservatory. The process succeeded in developing highly skilled musicians in addition to providing prolific amounts of solo repertoire for all instruments taught at the Paris Conservatory.

Italian composer Luigi Cherubini became director of the Paris Conservatory in 1822 and established the first known trombone class in 1833. Felix Vobaron served as a provisional trombone instructor for three years until Antoine Dieppo was appointed as the first official trombone professor for the conservatory in 1836 and remained until 1871. The trombone studio implemented the contest solos into the curriculum in 1842, but unfortunately the contest solos from 1842 to 1896 are no longer available except for *Cavatine* by Jules Demersseman, required for the 1887 and 1888 solo competitions. Paul Vidal is regarded as the first composer commissioned to write a trombone contest solo for the Paris Conservatory. His composition, *Solo de Concert, No. 2*, was assigned for the 1897 competition.

Since 1897, more than fifty-one composers have been commissioned to write over fifty-eight solo pieces for trombone. This amount of repertoire provides a great resource for both student and professional trombonists. The solos vary in range, duration, style, rhythmic complexity, tempo, and other measures of difficulty. They provide a vast repertoire from which trombonists can perform. Many trombone students and teachers, however, seem unaware of a majority of the high-quality repertoire available. Trombone recital programs frequently feature the same solo works by Castérède, Bozza, Defaye, Dutilleux, Gabaye, Gaubert, Guilmant, Martin, Milhaud, Ropartz, Saint-Saëns, and Tomasi. Even within this short list of select composers, typically only a single solo is

known and performed regularly, but in many cases the composers above have written multiple trombone solo works. Additionally, this handful of composers represents less than one-third of the potential composers to choose from, many of whom also contributed multiple works to the trombone solo repertoire.

It is likely that the relatively recent dominance of audio and visual recording and consumption in addition to the immediate accessibility provided by the internet has largely contributed to this selection bias. Trombone students typically learn about potential trombone repertoire by listening to professional recordings or attending live performances. Hearing a great performance of Martin's *Ballade* motivates others to perform it as well, which often results in additional recordings and performances of the same work. This increases its availability in the market and acts as valuable advertising for that work. As sales and performances increase, so does its availability and perceived significance. Teachers also tend to promote these familiar solos to their students; who then perform them on recitals and teach them to their own students. At the same time, the solo works that were not lucky enough to be selected and recorded by a prominent trombonist gradually fade into obscurity.

This recital series highlights selected works commissioned by the Paris Conservatory that have become obscure. For all of the proposed repertoire, no recordings were found beyond a handful of amateur recordings online; most works had no recordings available at all. The solos range from the first piece commissioned in 1897, *Solo de Concert* by composer Paul Vidal, to *Rhapsodie* by Jeanine Rueff for the 1962

contest. The recitals also highlight pieces of varied length and difficulty. This promotes a variety of pieces accessible to trombone students in various developmental stages.

Reliance on professional recordings by the highest caliber trombonists are great tools for developing sound concept and repertoire awareness in students, but often incentivizes students to undertake repertoire which is not best suited for the student's current skill level. Working on music that is too difficult often results in the creation and reinforcement of poor technical habits on the instrument. Access to and promotion of a larger solo repertoire provides students and teachers with material that can provide many more access points to varied musical styles throughout the history of western art music. With more repertoire choice, comes the ability to select repertoire that best addresses a student's individual needs within a desired musical style. Fewer recordings of these pieces also provides the opportunity for students and teachers to explore expressive musical possibilities without being anchored to the interpretation of an "authoritative" recording. Removing the possibility of imitation can help students develop deeper creative and analytical skills.

Access and exposure to the works featured throughout these recitals also provides direct experience with the changes in musical style from the end of the nineteenth century to 1962. Not all stylistic changes are represented, but understanding the historical context of the presented repertoire and each piece's connection to the larger stylistic trends in France will help promote the importance of maintaining these pieces in the regular repertoire. Study of this material also illustrates prominent compositional styles at the Paris Conservatory at various points in history. This can provide insight as to

whether or not the conservatory curriculum accurately reflected the music trends in France at the time and the complex dialogue between progressive and conservative musical, cultural, and political forces.

Dedication

To my parents, James and Christine Wolfe.

Thank you for your unwavering and generous support.

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Chapter 1

Recital Program

December 2, 2018 5:00pm
Ulrich Recital Hall

Josh Wolfe, trombone
Szu-Yi Li, piano

Solo de Concours (1900).....Paul V. de la Nux (1853–1928)

Concertino (1954).....José Berghmans (1921–1992)

I. Aria
II. Allegro
III. Vivace

—INTERMISSION—

Solo de Concours (1903).....Bernard-Louis Crocé-Spinelli (1871–1932)

Cantabile et Scherzando (1913).....Henri Busser (1872–1973)

Solo de Concert (1897).....Paul Vidal (1863–1931)

Selected Works

Solo de Concours by Paul Véronge de la Nux (1853–1928)

Paul Véronge de la Nux was a French composer born June 29, 1853. He studied composition at the Paris Conservatory and won the Prix de Rome in 1878 with his cantata *Judith*. From 1893 to 1899 he worked as the Chef de Chant at the Théâtre de la Renaissance. He composed three operas: *David Rissio* (1878), *Lucrèce*, and *Zaire*, which was performed at the Paris Opera. He was also known for his composition *Ouverture Symphonique* as well as his song cycles and chamber music. He composed contest pieces for the clarinet and trombone students at the Paris Conservatory. De la Nux died June 6, 1928.

Solo de Concours was originally commissioned by the Paris Conservatory for the trombone contest in 1900. It was later used again for the contest in 1919. The piece is in binary form, comprising two contrasting sections. The first section, marked “Andante,” demonstrates slow, lyrical playing in the key of D minor. The piano initiates the piece with four block chords, each spanning two beats. The top note of each chord comprises the start of the primary melody. Two measures later, the trombone enters with the same half-note melody while the piano continues on; the piece starts with a brief canon between the two instruments. The overall phrase structure at the beginning of the piece resembles the period structure developed in Classical music from the eighteenth and early nineteenth centuries. The tonal center shifts through D major, F major, B-flat major, and G minor before the piece transitions back to D minor to end the first section. After the return to D minor, the trombone performs a brief cadenza that ends on the dominant (A),

which the piano then resolves from an A dominant-seventh chord to a D minor chord. This perfect authentic cadence in D minor to close the opening section results in the “A section” being harmonically closed; which also indicates this is a sectional binary form.

The second section, or “B section,” is marked “Allegro” and features two faster sections with detached articulations intersected by a brief lyrical section with slower melodic and harmonic rhythm, but a counterintuitively faster tempo. The B section immediately starts in the key of G minor; a closely related key to D minor. This section’s primary melody starts in the trombone for the first two measures before the piano enters. The new melody starts on the pitch D, the only note that is shared by both D minor and G minor chords, which also aids in the smooth transition from D minor to G minor. The piano imitates the trombone melody for its first two measures, recreating the sense of canon from the A section. The trombone and piano continue an imitative back and forth culminating when the trombone accents three quarter notes ascending the first three notes (G, A, and B-flat) of the G minor scale followed by the piano’s accented C then D to complete the first five notes of the scale. At the same time, the final D in the piano acts as the leading tone for the ensuing key change to E-flat major.

There is nothing revolutionary about the change to a closely related key, but this change is also marked by a meter change from the compound-duple 6/4 meter to the simple-duple 4/4 meter. The key, meter, tempo, and style all changing at this one point make this transition notable to the listener. The simple, lyric, and poignant melody in the trombone is punctuated by piano chords on beats two and four with occasional triplet flourishes between melodic statements. A one-measure return to the 6/4 meter infiltrates

the brief stability and seems to foreshadow a return to material from the beginning of the B section. While the key returns to G minor as expected, the meter, however, returns immediately to 4/4. At this point, the piano takes over the simple, lyric melody in the key of G minor while the trombone takes over the triplet flourishes placed on top of the slower-moving melody.

As the piece approaches the end, the trombone takes over with more aggressive melodic material that pushes the tempo faster and faster to the end of the piece. After this initial burst of energy from the trombone, the piano returns with two measures of motivic material from the A section before the trombone follows suit with the opening melody, but this time in the key of G minor. This return of the beginning melody establishes this piece in rounded binary form. The fact that the A section was harmonically closed (starting and ending with D minor chords) further classifies the form as sectional rounded binary. The formal structure seems to look backward in time to the Baroque and Classical eras of music history. The more expansive quality and irregular length of the phrases in addition to the shifting harmonies and meters place *Solo de Concours* in a Romantic style that is conservative and looking backward in time from its 1900 premiere. This style of composition points to the conservative bias of the Paris Conservatory throughout the nineteenth century. It also illustrates how many French composers of the late nineteenth century, in their development of a unique French musical style, were looking to the past for inspirational foundation upon which they could expand.

Solo de Concours is a piece that fits well within the French Romantic style. With the majority of trombone solo repertoire coming from the twentieth century, it is

refreshing to have some selections from the nineteenth century. The range extends from G2 to B-flat5. This puts the range requirements within reach for an advanced high school student. This piece would also fit well within an undergraduate trombone curriculum. The melodic and harmonic material are tonal and fairly simple, allowing the practical application of undergraduate aural skills and music theory classes. The melodic material mostly comprises predictable scales and arpeggios. *Solo de Concours* would also provide an excellent opportunity to study and refine legato and detached playing styles. Throughout the piece, the legato and detached articulations are almost entirely segregated. This allows the student to focus on each element individually without the added challenge of alternating between the two. The piano and trombone parts compliment each other well and are fairly easy to put together as an ensemble. For graduate students, this piece provides an opportunity to refine their sound, technique, and develop consistency. Without specified metronome markings, the speed at which the faster sections are performed can increase the challenge for more advanced students. Overall, P.V. de la Nux's *Solo de Concours* is accessible to perform and listen to, directly applicable to undergraduate curriculum, and represents a musical style under-represented in trombone solo repertoire.

P.V. de la Nux's upbringing in the second half of the nineteenth century meant the primary measure of a composer resided in his operatic compositions. At this point, "grand opera" was in the highest demand. This popular operatic style featured large-scale, spectacular treatments of typically historical or mythological subject matter and sung recitative instead of spoken text in between musical numbers. *Opéra-comique*, with

its spoken dialogue between musical numbers and generally lighter, more mundane subject matter, also remained popular. The number of French operas created during this time was monumental, however, the vast majority of these operas held fleeting public interest and generally fell into obscurity. The conservative tradition of French audiences and critics incentivized composers to produce clear, concise, self-contained, and tuneful music based on successful operas and ballets of the past.¹ The long tradition of imported Italian operas by composers like Verdi, Donizetti, and Bellini fit well within the French musical aesthetic of France at this time. P.V. de la Nux's *Solo de Concours* provides a clear example of this tuneful and concise aesthetic.

Prussia's decisive military victory over France in the 1870 Franco-Prussian War created resentment toward all German culture and dramatically fueled French nationalism. French critics after the war advocated for music that unquestionably represented "the French school" of concise musical clarity. In an 1893 article, novelist and journalist Émile Zola indicated preference for "the sharp clarity characteristic of the spirit of our race" while advocating the removal of "the current fashion of northern mythologies," referring to German operatic influence.² This nationalistic conservatism during P.V. de la Nux's formative years likely played a significant influence on his compositions, leading him away from the progressive compositional practices of Richard Wagner, one of the most dominating and influential German operatic composers in history, and looking to great composers of the past for inspiration. In fact, French

¹ Thomas Cooper, "Nineteenth-Century Spectacle," in *French Music Since Berlioz*, eds. Richard Langham Smith and Caroline Potter (Burlington, VT: Ashgate, 2006) 19–20.

² Cooper, "Nineteenth-Century Spectacle," in *Music Since Berlioz*, 21.

composers were pressured to adhere to traditional “French” musical norms and their works were carefully screened by critics for any noticeable connections to Wagner or other outside influences.³

Popular operas during this time included Giacomo Meyerbeer’s *L’Africaine* (1865), Charles Gounod’s *Faust* (1859) and *Roméo et Juliette* (1867), Jules Massenet’s *Le roi de Lahore* (1877), *Manon* (1884), *Le Cid* (1885), Emmanuel Chabrier’s *L’étoile* (1877) and *Gwendoline* (1886), Saint-Saëns’s *Samson et Dalila* (1877) and *Henry VIII* (1883), and Léo Delibes’s *Lakmé* (1883). Jules Massenet would be arguably the most dominant French opera composer for the last quarter of the the nineteenth century. The high regard for operatic composition would form the basis for the instructive practices at the Paris Conservatory.⁴ The simple, concise, vocal, and backward-looking qualities of P.V. de la Nux’s *Solo de Concours* provides an example of French conservatism after the Franco-Prussian War and operatic emphasis extending into instrumental music of this period.

Concertino by José Berghmans (1921–1992)

José Berghmans was a French composer and musicologist born July 15, 1921 into a musical family. His primary ambition was to become a conductor. He studied at the Paris Conservatory under the direction of Olivier Messiaen and Tony Aubin and won first prize in analysis in 1951 and first prize in composition in 1952. After graduating from the Paris Conservatory, Berghmans composed music for film and theater in Belgium and

³ Cooper, “Nineteenth-Century Spectacle,” in *Music Since Berlioz*, 21.

⁴ Déirdre Donnellon, “French Music Since Berlioz: Issues and Debates,” in *Music Since Berlioz*, 1–2.

France. His work comprises music for ballet, theater, film, and television as well as sonatas, chamber music, concertos, and symphonic works. He became interested in the differences in music notation between various countries and cultures. As an advisor to UNESCO, he helped devise a system of musical notation that would allow the transcription of all forms of music; a system that equally accommodates western and non-western musical styles. He was also known for his electronic music compositions created in his own electronic music studio located north of Paris. José Berghmans died May 8, 1992 at the age of 70.

Concertino was commissioned for the 1954 trombone contest. The piece is technically challenging and would likely be best suited for advanced graduate students and professional level trombonists. This piece presents physical endurance challenges as well as range, rhythmic, metric, stylistic, tempo, ensemble and other challenges for both trombonist and pianist. It comprises three movements. The brief first movement, “Aria,” is lyrical and mysterious in character for the trombone while the piano initiates a kind of static ostinato accompaniment. The second movement, “Allegro,” is the longest movement of the work and alternates between articulate and brief lyrical sections. This movement tests the trombonist’s ability to accurately play wide leaping intervals across the entire range of the instrument. The performer is also required to quickly adjust to changing stylistic demands from light and easy-going to lyrical, comical, and aggressive. The second movement concludes with a brief cadenza for the trombone before returning to melodic material from the first movement. The slow and lyrical return to the theme of the first movement sets up a shift to the faster third movement, “Vivace.” This

movement maintains a driving rhythm with frequent shifts between 2/4, 3/8, and 3/4 meters. The piece ends with a brief closing cadenza for the trombone leading into the piano's final statement to finish the piece. Composer Eric Sarnette wrote of the piece:

Among the pieces of competition imposed at the Paris Conservatory, we will announce today a very interesting piece, a concert piece, the *Concertino for trombone and orchestra* by José Berghmans. . . . This three-part Concertino contains a very expressive Aria that allows the enhancement of the phrasing with this sonic amplitude, this broad generosity that seems to have been a little neglected and that we find with a wealth of sound more or less pure among the jazz instrumentalists.⁵

There is little doubt that Olivier Messiaen would have had a significant influence on Berghmans musical development. In the late 1930s, before the start of World War II, Messiaen was making a name for himself as a revolutionary composer.⁶ In 1936, Messiaen and three other notable composers (André Jolivet, Jean-Yves Daniel-Lesur, and Yves Baudrier) formed the group *La juene France* ("Young France") intent on rejecting the light-hearted musical aesthetic popular in France throughout the 1920s and into the 1930s. La juene France was focused on creating serious and progressive French art music.

With the outbreak of World War II in 1939, Germany swiftly outflanked French forces in May 1940. Germany quickly seized Paris, leading to France's surrender.

⁵ "José Berghmans," Wikipédia, last modified March 9, 2019, 12:28, https://fr.wikipedia.org/w/index.php?title=Jos%C3%A9_Berghmans&oldid=157382107.

⁶ Donnellon, "Issues and Debates," in Smith and Potter, *Music Since Berlioz*, 15.

Initially, many Parisians fled to the unoccupied south, but as news came that life under Nazi control was bearable for some, people started returning to Paris and resumed a somewhat regular cultural life.⁷ Prior to occupation, musicians were called to serve in the French army amid the looming German threat. After the German invasion, Messiaen was among 1.5 million French soldiers captured in June 1940 and placed in German prisoner-of-war camps.

Messiaen spent approximately one year in a German prisoner-of-war camp. During this time, he composed what would become one of his most significant works; *Quatuor pour la fin du temps* (“Quartet for the End of Time”). This piece was composed for an unusual collection of instruments (violin, cello, clarinet, and piano) simply because those were the instruments played by three other fellow musicians at the prison camp. Although it is easy to attribute the title of this work to the time period in which it was written, Messiaen was clear that this piece was not about World War II, but instead about the Apocalypse; stemming from Messiaen’s religious faith.⁸ This piece also seems to literally portray the end of the organized metric practices of past music in favor of Messiaen’s unique musical language.

Within a year of Messiaen’s release from imprisonment, he became a professor of harmony at the Paris Conservatory. While in this position, he formed a class outside of the school that discussed music analysis and composition. One of Messiaen’s most celebrated students, Pierre Boulez, attended these classes starting in 1944. Boulez would

⁷ Caroline Potter, “French Music and the Second World War,” in *Music Since Berlioz*, 283.

⁸ “Quatuor pour la fin du temps,” Wikipedia, last updated March 10, 2019, 22:52, https://en.wikipedia.org/w/index.php?title=Quatuor_pour_la_fin_du_temps&oldid=887152934.

go on to expand Messiaen's techniques in creating "total serialism," an abstract compositional style in which all elements of music (pitch, intensity, articulation, rhythm) were left to extramusical processes that are closer to science and mathematics than traditional music composition practices. In 1947, Messiaen's class was integrated into the Paris Conservatory curriculum, focusing on musical analysis and aesthetics, with José Berghmans in attendance. This class would become a rite of passage for many prominent composers including Karlheinz Stockhausen, Pierre Boulez, Iannis Xenakis, Karel Goeyvaerts, Jean-Louis Martinet, Nigg and Maurice Le Roux; and later on in the 1960s and 1970s, Tristan Murail, Gérard Grisey, Michèle Reverdy, and Michaël Levinas.⁹

It can be easy to over-emphasize the progression from Messiaen to Boulez and his contemporaries as a narrative of increasing complexity and abstraction in western art music after World War II. Like any other point in history, a specific progressive narrative easily overshadows the more complex and diverse reality. After the liberation of France on August 19, 1944, there were many simultaneous streams of music prevalent in France. The *Les Six* composers, Darius Milhaud, Arthur Honegger, and Francis Poulenc, were all prolific during this time. Their music no longer rejected the music of Debussy and his followers in favor of the simpler, more flamboyant music of the 1920s, but instead incorporated lessons from Debussy into their individual, mature compositional styles. At the same time, the national opera houses still programmed works from the nineteenth and early twentieth centuries while the orchestras of Colonne, Lamoureux, and Padeloup and the Concerts du Conservatoire continued to feature conservative programs of music from

⁹ Jonathan Goldman, "Cultural and generational *querelles* in the musical domain: music from the Second World War," in *The Cambridge Companion to French Music*, ed. Simon Trezise, 184.

the nineteenth century.¹⁰ Messiaen's post-war career was also extremely successful with three premieres in 1945 (*Vingt regards sur l'Enfant-Jésus*, *Les sorts glorieux*, and *Trois petites liturgies*) and the premiere of his ten-movement *Turangalila-symphonie* for piano and orchestra in 1949 by the Boston Symphony Orchestra. René Leibowitz was teaching and advocating for Schoenberg's twelve-tone method of composition and, like Boulez, started working toward total serialism. Pierre Schaeffer noted in his diary in May 5, 1948 that he was composing music with recorded train sounds that he rearranged into musical motives and counterpoint through electronic means. Soon thereafter, he completed the first example of *musique concrète* in his *Étude aux chemins de fer* ("Locomotive study").¹¹ Schaeffer created an entirely new stream of music that others would soon follow, including Berghmans. This music, created and performed electronically, eliminated the need for performers, thus removing their individual interpretation and allowing the composition to move directly from composer to audience exactly as the composer intended.

Berghmans's *Concertino* seems to fall in line with Messiaen's music of this time. The piece is largely atonal, but includes several overtly tonal sections marked "*Ironique*." It also features frequent meter changes with a focus on the development of complex rhythmic structure that expands beyond the indicated meters. The meter is overshadowed by the rhythm as opposed to more conservative, traditional music where the rhythm and meter are in alignment. While this piece represents one of the more progressive streams

¹⁰ Jonathan Goldman, "Music from the Second World War," in Trezise, *French Music*, 180–181.

¹¹ Goldman, "Music from the Second World War," in Trezise, *French Music*, 185.

of music for this time period, it does not push anywhere into the world of Boulez's total serialism. The melodic and expressive material affirm clear ties with the post-tonal style developed throughout the previous fifty years; maintaining teleological elements that take the listener on a journey within a new harmonic and rhythmic soundscape.

Solo de Concours by Bernard-Louis Crocé-Spinelli (1871–1932)

Bernard-Louis Crocé-Spinelli was born in Paris, France on February 18, 1871. He was a composer and music teacher who, after receiving his first musical training from his mother, entered the Paris Conservatory in 1884 at the age of thirteen. At the Paris Conservatory, he studied with André Gedalge. In 1897 he won the Seconde Grand Prix de Rome with his cantata *Fredegonde*. In 1902 he was hired as director of the Conservatory of Toulouse where he stayed for twelve years and built an internationally recognized orchestral program. Crocé-Spinelli composed mostly vocal, piano, and chamber music. He died on June 1, 1932 in Bordeaux, France.

Crocé-Spinelli's *Solo de Concours*, composed for the 1903 trombone contest, is in sectional binary form. The A section starts in the key of F minor and establishes a very slow, stately, vocal-like section that resembles a funeral march. The ominous melody in the trombone part is frequently interrupted throughout. First, the trombone interrupts its own melody with emotive recitative-like outbursts before settling back into the funeral march motive. Later, the piano interrupts with a lighter "andante" section in the key of A-flat major, with the trombone following suit. Before the end of the A section, however, the trombone abruptly returns to emphatic restatements of the slower funeral march theme. This time, the piano plays C major chords below the unchanged F minor

trombone melody; the E-natural of the piano clashing with the E-flat from the trombone. The piano briefly returns to the andante melody, like a fading memory, before the trombone emphatically reiterates the funeral march melody, still clashing with the C major chord in the piano. The piano seems to fade away as the trombone continues alone and tentatively reaffirms the return to F minor by a gradual descent to a sustained low F. The piano takes that low F and begins a transition to the faster B section.

The B section is in the key of F major and marked “allegro moderato,” establishing a lighter, more jovial style throughout. The tempo change and triplet rhythms of the B section mark significant contrasts from the A section. The triplet melody starts in the piano before moving to the trombone and acts as transitional material leading to the clear establishment of F major tonality. In between the trombone’s melodic statements, the piano foreshadows the B section’s primary melody. The new melody is emphasized by both the clear arrival in F major and the rhythmic return to quarter and eighth notes. While the trombone rhythm has changed, the piano rhythm still largely comprises triplets underneath the trombone melody. In fact, a prominent rhythmic component to the rest of the B section is the back-and-forth between duple eighth and sixteenth notes versus triplet eighth notes. Sixteenth note passages in the trombone lead to a fermata, during which the trombone trills on a G while the piano sustains a C dominant-seventh chord. All indications at this point lead the listener to expect a final F major chord to end the piece. Crocé-Spinelli, however, deceives the listener with a series of D-flat major chords, taken from the key of F minor, before finally

breaking into the anticipated F major chords. The arrival is marked by a sustained high A in the trombone supported by F major chords in the piano.

Solo de Concours would be well-suited for advanced high school students and undergraduate students. The rhythm and meter are relatively simple in both trombone and piano parts and the piece is tonal throughout. The trombone part ranges from F2, below the bass clef staff, to B-flat5. One of the primary challenges includes the contrast in style and tempo from the A section to the B section. *Solo de Concours* fits well within the tradition of the conservative French Romantic style of the nineteenth century. Graduate students may also utilize this piece to address finer details of expressive nuance, build chamber music skills, and further develop consistency.

Crocé-Spinelli was born into the aftermath of the Franco-Prussian War. This was a violent and tumultuous time which established the French Third Republic, initially a provisional government that ultimately led to a much-debated transition from monarchy to republic. His formal musical training at the Paris Conservatory would largely be influenced by French nationalism, the strict definition of French musical style, and the rejection of German cultural influence; especially Wagner.

Before the Franco-Prussian War, writing solo and chamber music in France may have seemed a waste of time. Reflecting on that time, Gabriel Fauré stated, “before 1870 I would never have dreamt of composing a sonata or a quartet. At that period there was no chance of a composer getting a hearing with works like that.”¹² In the wake of France’s defeat, however, austere financial realities and a strong desire to establish a

¹² Timothy Jones, “Nineteenth-Century Orchestral and Chamber Music,” in Smith and Potter, *Music Since Berlioz*, 53.

unique French musical style cultivated an appeal for chamber music. Prior to 1870, instrumental music was popular, however it was largely imported from Germany. After the war, instrumental music societies looked to develop distinctly French instrumental repertoire.

Many music societies formed during this time, but probably the most influential was the Société nationale de musique, founded in February 1871 (the month and year of Crocé-Spinelli's birth) by Saint-Saëns, Franck, Fauré, Duparc, Massenet, Guiraud, Taffanel, Dubois, Garcin, and Bussine. This society programmed only French music, scorned German repertoire performed elsewhere, and permitted membership only to French citizens.¹³ Some of the pieces premiered by the Société nationale de musique includes d'Indy's *Le camp de Wallenstein* (1880), Messager's *Loreley* (1883), Bruneau's *La belle au bois dormant* (1887), Franck's *Le chasseur maudit* (1883), Chausson's *Viviane* (1885), Debussy's *Prélude à l'après-midi d'un faune* (1894), and Dukas's *L'apprenti sorcier* (1897).

As much as many French composers would have liked to completely disregard the significant German influence on instrumental composition throughout the nineteenth century, realistically it was not feasible. The German influence was already ingrained into their musical language and it would be impossible to ignore entirely. Conservative-leaning French composers tended to emulate German classical composers like Haydn and Mozart. Progressive French composers favored more progressive German composers like Beethoven, Schubert, Mendelssohn, Schumann, and especially Liszt and Wagner.

¹³ Timothy Jones, "Nineteenth-Century Orchestral and Chamber Music," in *Music Since Berlioz*, 55–56.

For those on the conservative side of the debate, French music exemplified expressive and formal clarity, tuneful melody, elegance, and textural lightness. German music, on the other hand, symbolized ambiguous form, excessive chromaticism, densely overlapping melodic counterpoint, heavy texture, and an emphasis on expressive extremes. Progressive French composers, however, sought to incorporate modern German developments like chromaticism, formal ambiguity, independent instrumental parts, and expressive freedom into the French musical language.¹⁴

Crocé-Spinelli's *Solo de Concours* seems to represent the conservative compositional approach featuring distinct, tuneful melodies on top of clear harmonic progressions, formal stability, and an overall light rhythmic and harmonic texture. This piece may have seemed especially conservative in 1903, one year after the premiere of Debussy's revolutionary opera *Pelléas et Mélisande*. The conservative repertoire choice is likely indicative of the conservative nature of the Paris Conservatory at the turn of the century. The school was under the direction of Théodore Dubois, also a prominent composer, who famously forbade students from attending the premiere of Debussy's opera and intentionally subverted Maurice Ravel's multiple efforts to win the Prix de Rome. The conservative nature of *Solo de Concours* should not detract from its importance. The tendency to look backward through history and create an artificial progressive narrative that easily over-emphasizes novelty promotes a narrow and simplistic view. Serious study of more conservative works like *Solo de Concours* can provide a more complete view of a complex history.

¹⁴ Timothy Jones, "Nineteenth-Century Orchestral and Chamber Music," in *Music Since Berlioz*, 59–60.

Cantabile et Scherzando by Henri Busser (1872–1973)

Paul-Henri Busser was born on January 16, 1872 in Toulouse, France. He began his studies at the Paris Conservatory in 1889. At the conservatory, he studied organ with César Franck and composition with Ernest Guiraud. During this time he was also employed as a secretary by composer Charles Gounod who provided Busser with composition advice and helped Busser attain a job as organist at Saint-Cloud. Busser won the Prix de Rome for music at the Paris Conservatory in 1893. After graduating, Busser became a conductor who was regularly sought after by composer Claude Debussy and became close friends with composer Jules Massenet. Busser began teaching at the Paris Conservatory in 1921 and became a Professor of Composition in 1931. Busser's most prominent works included his operas *Daphnis et Chloé*, *Colomba* and *Les noces corinthiennes*. Many of his compositions showcase his light-hearted, comic nature and stay within the French Romantic style from the nineteenth century. In addition to his stage works, he wrote chamber music for trombone, piano, viola, horn, and flute. Henri Busser died in Paris on December 30, 1973.

Cantabile et Scherzando was composed for the 1913 trombone competition, but also reused for the 1924 and 1936 contests. The title is indicative of the two contrasting sections within this piece. It begins in a moderately slow tempo in 7/4 meter with brief changes to 6/4 and 9/4. This opening section is highly dramatic and operatic in nature. Then follows a brief allegro section in 4/4 meter with more articulate and accented melodic material that ascends from the low to high range of the instrument through large leaps. Following that brief interlude is a faster closing section in 3/4 meter which

transitions from the key of B minor to B major to conclude the piece in a more brilliant tonality. This piece would be well-suited for undergraduate and graduate students because, although the technical demands are not overly challenging, it provides an excellent resource for studying and refining varied articulation, dynamic and stylistic contrast throughout a significant range for the instrument. This is a piece that would be well-suited for study within an undergraduate program, but also worth continued study at the graduate level; further refining technical consistency and stylistic nuance.

Born one year after the Franco-Prussian War ended, it is likely that Henri Busser did not hold the same level of animosity toward German culture as those of the early generation. Instead, Busser grew up in a time that was rapidly developing and promoting new French music. Throughout his formative years, Massenet's operas *Le roi de Lahore* (1877), *Manon* (1884), *Le Cid* (1885), *Thaïs* (1894), *Cendrillon* (1899), and *Grisélide* (1901) would have likely had an impact on the young composer. Additionally, Busser's friendship with Massenet and Debussy also had a significant influence. There is little doubt that the plethora of musical societies including Saint-Saëns's Société nationale, the Nouvelle société de musique de chambre, Paul Taffanel's Société de musique de chambre pour instruments à vent, the Société des concerts du Conservatoire, Concerts Colonne, Concerts Lamoureux, Concerts Sechiari, Concerts Rouge, Société Philharmonique de Paris, and Société musicale indépendante played an important role in Busser's musical development. Each group hosted concerts and promoted new music by French composers. Some would focus primarily on chamber music, others focused more on popular musical trends or avant-garde music.

While Debussy and his followers moved toward rejecting the conservative teachings of the Paris Conservatory in the early twentieth century, Henri Busser maintained the compositional norms of the earlier century. *Cantabile et Scherzando* highlights his focus on clear formal, rhythmic, and harmonic structure with an overall operatic, vocal quality throughout; qualities also found in composers like Dubois, Massenet, Saint-Saëns, and Vincent d'Indy. While the influence of Debussy can be seen in the harmonic character of the first half of the piece, the overall conservative adherence to the formal, melodic, textural, and harmonic structures fits compositional norms of the nineteenth century. The dominance of contest solos like those of Crocé-Spinelli, Dubois, and Busser throughout the early decades of the twentieth century may also illustrate a conservative musical bias by the Paris Conservatory during this transitory period in French music history.

After Dubois's 1905 retirement from Director of the Paris Conservatory, Gabriel Fauré took his place and was instructed by the French government to modernize the Paris Conservatory curriculum. It may seem contradictory, then, to see conservative pieces like Busser's *Cantabile et Scherzando* being commissioned for the 1913 trombone contest. It is important to note, however, that Fauré's modernization meant that instead of studying only Dubois's hand-selected composers, students were permitted to study music from the entire history of music. This included composers from Rameau to Debussy, and even included Wagner, who had been banned from the curriculum during Dubois's tenure.¹⁵ Considering the vast music history up to 1913, without knowledge of the future

¹⁵ "Gabriel Fauré: Head of Paris Conservatoire," Wikipedia, last modified March 9, 2019, 10:42, https://en.wikipedia.org/w/index.php?title=Gabriel_Faur%C3%A9&oldid=886914504.

directions of music, it seems more likely that the contest pieces would represent the much larger musical tradition leading up to that point rather than the most recent musical experiments.

Solo de Concert by Paul Vidal (1863–1931)

Paul Antonin Vidal was born in Toulouse, France on June 16, 1863. He studied at the Toulouse and Paris conservatories. At the Paris Conservatory he studied under composer Jules Massenet. He won the Prix de Rome in 1883. Vidal was a classmate and friend with Claude Debussy, who won the Prix de Rome in 1884. While studying in Rome, at one point Vidal and Debussy performed Franz Liszt's *Faust Symphony* at two pianos with Liszt in attendance, who apparently slept through the performance.¹⁶ Vidal would go on to conduct at the Opéra National de Paris, making his first appearance conducting Emmanuel Chabrier's *Gwendoline* in 1894 and would later conduct for the premieres of *Ariane* and *Roma*; both composed by his former teacher Jules Massenet. Vidal also co-founded the Concerts de l'Opéra, became Music Director of the Opéra-Comique from 1914 to 1919, and taught rudimentary music courses at the Paris Conservatory from 1894 to 1910, at which point he became a professor of composition. Although much of Vidal's compositions are no longer performed, he composed the operas *Eros* (1892), *Guernica* (1895), and *La Burgonde* (1898), the ballets *La Maladetta* (1893) and *Fête russe* (1893), a cantata *Ecce Sacerdos magnus*, and other incidental music. Perhaps his most enduring work is his collection of keyboard harmony exercises, *Basses*

¹⁶ "Paul Vidal," Wikipedia, last updated February 8, 2019, 01:47, https://en.wikipedia.org/w/index.php?title=Paul_Vidal&oldid=882289327.

et Chantes Données, which was favored by Nadia Boulanger and regularly used in her teaching. Vidal died in Paris on April 9, 1931 at the age of 67.

Vidal was the first composer commissioned by the Paris Conservatory to compose a piece for the trombone contest in 1897, for which he composed *Solo de Concert* which concludes this recital. This piece is one of earliest trombone contest pieces still in print today. *Solo de Concert* comprises three primary sections. The first section starts fast and highly dramatic, a noticeable difference from what has seemingly become recognized as the standard slow-fast, binary form of many contest solos. The dramatic opening fades and slows to a lyrical, vocal-like melody which starts soft and gentle, builds to a dramatic climax, and finally relents in tempo and dynamic to silence. The third section picks up the tempo immediately with a light, jaunty character in 3/8 meter that moves from A major to the relative F# minor tonality. The tempo continues to move forward as the piece passes through a gentle lyrical section, in the key of D major, before returning to the opening theme of the third section, returning to A major in which the tonality remains for the rest of the piece. After the restatement of the third section's primary melody, the tempo slows slightly before gradually building to a final coda section and returning to the faster tempo.

Solo de Concert would best be reserved for graduate students and professional trombonists. It challenges the performer's endurance, speed, and high range as well as the fundamentals of the expressive lyrical and articulated styles. The trombone remains in the high tessitura throughout the majority of the piece and the speed and accuracy required are significant technical challenges. Beyond the technical demands, the melodic

and harmonic material are relatively simple, enjoyable to play, and straightforward when putting together with the piano.

At seven years of age during the Franco-Prussian War, it's likely Vidal maintained memories from a violent and tumultuous time. The majority of his musical training, however, was likely influenced by the post-war development of French musical identity. The growing popularity of independent music societies like Société des Concerts, Concerts Colonne, Concerts Lamoureux, and Société Nationale de Musique provided opportunities for exposure to new music, especially chamber music, and provided an outlet for emerging composers. Many of these societies would include music by foreign composers in their concerts, but the Société Nationale de Musique strictly programmed music by French composers for exclusive French membership in the aftermath of France's wartime defeat. Vincent d'Indy's interest in international music led the Société Nationale to start programming works from foreign composers like Edvard Grieg after d'Indy became president of the society in 1886. The majority of programs, however, continued to promote prominent French composers like Franck and Fauré.¹⁷

The majority of Vidal's education and career remained within the operatic genre. His Paris Conservatory studies with Jules Massenet, arguably the most successful French operatic composer in the last quarter of the nineteenth century, his subsequent professional conducting appointments to major French opera houses, and the prominence of opera and ballet in his compositional output all indicate his preference. There can be little doubt that Massenet's string of operatic successes during Vidal's education and early

¹⁷ Simon Trezise, "Renaissance and change, 1848 to the death of Debussy," in *The Cambridge Companion to French Music*, 137.

career had a significant impact on Vidal's compositional style. Massenet's operas during this time include *Le roi de Lahore* (1877), *Manon* (1884), *Le Cid* (1885), and *Thaïs* (1894). The French *mélodies*, or songs, were another major vocal genre in France at this time. Fauré, Debussy, Duparc, and Saint-Saëns were all making significant contributions to this genre. Some of the *mélodies* which Vidal would have been familiar with include Debussy's *C'est l'extase* (1885–1887) and Fauré's *Cinq mélodies 'de Venise'* (1891).

Trombone solo repertoire at this point in history was still in its infancy. The contest solos written prior to Vidal's *Solo de Concert* were traditionally written by the trombone professor at the Paris Conservatory at the time. Up to this point, the most serious-minded composers looking to make a name for themselves were writing string quartets, piano music, organ music, vocal music, violin solo repertoire, and just starting to look into new combinations of chamber ensembles like piano trios, quartets, and quintets, typically combining piano with string ensemble.¹⁸

Louis Allard was the trombone professor at the Paris Conservatory from 1888 to 1925. He oversaw the implementation of the first commissioned contest solos for the trombone studio, beginning with Vidal's *Solo de Concert* in 1897. Allard transcribed Jean-Baptiste Arban's valve cornet method book for his trombone students and published it in 1912. The Arban method book has since become one of the most widely used in trombone training. Allard also transcribed the vocalises of Marco Bordogni for trombone. In 1927, Allard and his successor, Henri Couillaud, published the vocalises as an etude book for trombone students. Although the vocalises were not published until

¹⁸ Simon Trezise, "Renaissance and change," in *Cambridge Companion to French Music*, 143–157.

after Allard finished his tenure at the Paris Conservatory, it is likely that the vocalises were a large part of his instruction.¹⁹ In 1928, one of Allard's former students, Joannès Rochut, published his own edition of Bordogni's vocalises. Rochut was Principal Trombone of the Boston Symphony Orchestra at the time, a position he held from 1925 to 1930. Since then, Rochut's publication has enjoyed a long history as one of the best selling etude books for trombone and has been transposed for other instruments as well.²⁰ Allard's version has since fallen into obscurity.

Vidal's *Solo de Concert* deserves more attention from today's teachers and students. It marks the beginning of a critical time in the development of solo trombone repertoire. It is among a limited amount of solo trombone repertoire composed in the nineteenth century. It illustrates the operatic, vocal style in France in the late nineteenth century and is an accessible piece for audiences that is equally satisfying and challenging to perform. It also indicates the growing importance of the slide trombone, instead of the valve trombone, in the Paris Conservatory and musical canon.

¹⁹ Jeffrey Jon Lemke, "French Tenor Trombone Solo Literatur and Pedagogy Since 1836," (DMA diss., University of Arizona, 1983), 17–20, <http://hdl.handle.net/10150/186149>.

²⁰ "Joannès Rochut and 'Bolero'," Douglas Yeo, September 22, 2015, https://www.jayfriedman.net/articles/joann_s_rochut_and__bolero_.

Chapter 2

Recital Program

February 17, 2019 2:00pm
Ulrich Recital Hall

Josh Wolfe, trombone
Dr. Alexei Ulitin, piano

Concert Piece (1909).....Théodore Dubois (1837–1924)

Capriccio (1946).....Paul Bonneau (1918–1995)
 I. Modéré
 II. Blues
 III. Animé

—INTERMISSION—

Pièce en Mi Bémol (1907).....Henri Busser (1872–1973)

Pastorale Héroïque (1952).....Claude Pascal (1921–2017)

Rhapsodie (1962).....Jeanine Rueff (1922–1999)

Selected Works

Concert Piece by Théodore Dubois (1837–1924)

François-Clément Théodore Dubois was a French composer born in Marne on August 24, 1837. His primary teachers included Louis Fanart and Ambroise Thomas. He studied composition at the Paris Conservatory and won the Prix de Rome in 1861. After graduating, he became a prominent choirmaster and organist. He succeeded César Franck as choirmaster at the Basilica of Sainte-Clotilde and later succeeded Camille Saint-Saëns as organist of the Church of Madeleine. Beginning in 1871, he taught at the Paris Conservatory and among his students were Paul Dukas and Guy Ropartz. Dubois became director of the Paris Conservatory in 1896. His leadership was strictly conservative and promoted composers like Daniel-François Auber, Jacques Helévy, and Giacomo Meyerbeer as models for students to emulate. Modern music such as Wagner was intentionally left out of the curriculum at the time. It has been recounted that Dubois was especially harsh toward Maurice Ravel, as a Paris Conservatory student, because of his resistance to the conservative curriculum. In 1902, Dubois forbade students to attend performances of Debussy's new opera *Pelléas et Mélisande* because of Debussy's modern compositional style. In 1905, Dubois was forced into retirement after a public scandal caused by the faculty's obvious intention to keep Ravel from winning the Prix de Rome. After Dubois's forced retirement, Gabriel Fauré was appointed his successor and directed by the French government to modernize the Paris Conservatory curriculum. Dubois continued to compose until his death on June 11, 1924.

From his experience with church music, much of Dubois's compositions are vocal and organ works with religious themes. He composed operas, oratorios, three symphonies, keyboard works, two ballets, and some chamber works. His best known contributions include his oratorio *Les sept paroles du Christ* ("The Seven Last Words of Christ") composed in 1867, his *Toccata in G* for organ composed in 1889, and his writings on counterpoint, fugue, and harmony; otherwise much of his work has been left unused.

Concert Piece (Solo de Concert) was originally commissioned by the Paris Conservatory for the trombone contest in 1909. The piece comprises three primary sections. The first section, at an andante tempo, is marked "molto sostenuto." This opening section establishes the vocal style of writing one would expect from Dubois. The piece is centered around the key of A-flat major despite Dubois using chromaticism and various intervallic relationships to obscure the tonal center for brief periods. The piano begins with an A-flat major chord, but immediately starts chromatically falling to an E dominant-seventh chord in the second measure (unrelated to the key of A-flat major). The next measure begins with an A major chord falling chromatically to an F dominant-seventh chord in the fourth measure. Dubois does not clearly and definitively establish A-flat major tonality until the twenty-fifth measure of the piece. This lack of tonal stability at the beginning of the piece creates an ambiguous and perhaps mysterious introduction. The unsettled nature of the beginning establishes a dramatic change when suddenly in measure twenty-five the trombone and piano firmly and clearly establish the key of A-flat major while at the same time the trombone enters with the first significant

melodic material of the piece. This portrays a dramatic vocal quality to the piece that one might expect in an opera. The primary melody is also doubled in the piano, common in vocal writing, further emphasizing the establishment of an important melody. The trombone continues with the expressive, lyrical melody throughout the first part of this piece. Toward the end of the first section, the piano returns with chromatic-like material from the opening, but this time returns very quickly back to A-flat major and remains there for the rest of the section.

The second section is a markedly faster “Allegro vivo” tempo and changes to 3/4 time. The piano initiates the change in meter and tempo and establishes the character of this section with rhythmic chords underneath a flowing, simple melody. When the trombone enters after a brief piano introduction, it takes over the lyrical melody while the piano continues the punctuated chords. Like the beginning of the “Andante” section, the piano starts the “Allegro vivo” outside of A-flat major tonality and it is not until the trombone enters after a measure of complete silence that tonality is emphatically re-established. The rhythmic and textural intensity builds to the end of this section as the trombone melody gradually becomes more complex and contrasts triplet rhythms with the piano’s punctuated rhythm while adding continuous sixteenth notes to the simple, vocal melodic material from the beginning of this section. The intensity finally breaks as the tempo increases and the trombone makes an emphatic, marcato statement with an F-flat major arpeggio, then E major, G major, B-flat major and finally leading chromatically up to a very clear A-flat major scale that descends two octaves before continuing on in the key of A-flat major. This closing section acts as a final proclamation of the home key

and closes out the piece with motives that were heard throughout while adding scale and arpeggio passages that create a kind of final flourish.

Concert Piece (Solo de Concert) would fit well in the undergraduate and graduate course of study. It is written mostly in tenor clef with regular switches to bass clef. The range regularly extends up to B-flat5 and C5, but for relatively brief periods of time. The piano part supports the trombone part easily throughout with relatively simple harmonic structure and melodic material frequently doubled in the piano part. The piece provides an opportunity to showcase legato and detached articulations, slow and fast tempos, scales and arpeggios, and a variety of dynamics in an intuitive piece that will please recital audiences. It allows a nice extension of the work that trombonists do in their technical studies and establishes a relatively low barrier-to-entry, but requires excellent technical and musical training to perform at a high level. *Concert Piece* could be initially studied by undergraduate students, but also revisited and further refined in graduate study.

Dubois's conservatory education came at a point in history where French composers and performers were having little success in France. Opera audiences were interested in huge grand operas by foreign composers on historical and mythological subjects. Repeat performances of Rossini's *Guillaume Tell* (1829), Donizetti's *Lucia di Lammermoor* (1835) and *La favorite* (1840), and Meyerbeer's *L'Africaine* (1865) and *L'étoile du nord* (1854) dominated French stages. The most notable French composers to achieve success at this time were Daniel-François Auber with his opera *La muette de*

Portici (1828) and Jacques Halévy with his opera *La Juive* (1835).²¹ Their success likely contributed to Dubois's desire for students to study and emulate Auber and Halévy during his tenure at the Paris Conservatory. In the concert halls as well, performances of works by foreign composers like Beethoven, Mozart, Mendelssohn, Haydn, and Weber accounted for about half of the repertoire performed in public concerts leading up to 1870.²² At the time, the Paris Conservatory curriculum focused primarily on composition for staged works and placed little emphasis on the study of counterpoint or fugal writing techniques.²³ This focus on dramatic music and classical models likely contributed to the vocal, operatic quality and conservative bias found in Dubois's compositions and teaching.

The decisive German victory over France in the Franco-Prussian War (1870–1871) created high levels of animosity toward German culture in France. It also pointed to the relative neglect of French composers and musicians. During the 1870s, Wagner's music was essentially boycotted in France partly due to his public taunting of French culture after their defeat. At this point, operatic preferences moved away from extravagant grand opera toward more intimate and sentimental operatic settings. Bizet's *Carmen* (1875) provides an example of the direction French opera started to take after the war, even though the opera was a relative failure because of its scandalous subject matter. The operas of French composer Jules Massenet were popular in France through the rest

²¹Donnellon, "Issues and Debates," in *Music Since Berlioz*, 1.

²² Donnellon, "Issues and Debates," in *Music Since Berlioz*, 1.

²³ Donnellon, "Issues and Debates," in *Music Since Berlioz*, 1–2.

of the nineteenth century. Other composers that gained popularity during this time include Saint-Saëns, Bizet, Chabrier, Lalo, and Vincent d'Indy among others.²⁴

French concert music also flourished in this post-war era. Composer Camille Saint-Saëns and singer Romain Brussine founded the Société nationale in 1871 which focused on cultivating French musical talent through performances of new French music. These concerts featured music by Jules Massenet, César Franck, Gabriel Fauré, Vincent d'Indy, and Claude Debussy. Smaller societies like these became increasingly popular during this time, but did not have the resources for full orchestral performances, leading to a focus on chamber music.²⁵

With the premiere of Debussy's *Pelléas et Mélisande* in 1902, which Dubois forbade his students to attend, Debussy became a kind of figurehead for a new, modern French compositional style. The popularity of this opera vastly increased Debussy's influence as a composer, but also created a dividing line between a younger generation of composers looking for new, revolutionary, modern change and the older, more conservative generation of which Dubois was a part.²⁶ Debussy's music seemed to reject the traditional rules of form and harmony in favor of the expressive intent of the composer whereas Dubois and other composers like Saint-Saëns continued to value the classic formal practices of the past century. In 1900, composer Vincent d'Indy became the director of the Schola Cantorum; a school that acted as a counterweight to the Paris Conservatory curriculum. The Schola Cantorum focused primarily on training young

²⁴ Donnellon, "Issues and Debates," in *Music Since Berlioz*, 2–3.

²⁵ Donnellon, "Issues and Debates," in *Music Since Berlioz*, 3.

²⁶ Donnellon, "Issues and Debates," in *Music Since Berlioz*, 7–8.

composers in counterpoint, analysis, and music history; areas neglected by the Paris Conservatory. D'Indy was seen to represent the conservative opposition to Debussy's progressivism, although that characterization is not as black-and-white as it may appear.²⁷

Dubois was forced into retirement from the Paris Conservatory in 1904 because of his role in the "Affaire Ravel."²⁸ Gabriel Fauré took control and was instructed to modernize the conservatory curriculum. *Concert Piece (Solo de Concert)* was written for the 1909 competition. By this time Debussy had moved beyond the compositional style of *Pelléas et Mélisande* in an effort to continually evolve his independent musical voice.²⁹ He premiered *La Mer* in 1905 and *Images* in 1910 to 1913 while at the same time looking backward in music history to develop a more simple and clear French style with his works *Trois chansons de Charles d'Orléans* (1909) and *Trois ballades de Villon* (1911). With the emergence of diverse musical paths seeking to define and refine French musical identity, Dubois's work points to a crucial point in the history of both French music and the Paris Conservatory.

Capriccio by Paul Bonneau (1918–1995)

Paul Alfred Bonneau was a French composer, conductor and arranger born on September 14, 1918 in Moret-sur-Loing, France. As a student at the Paris Conservatory, Bonneau was in the same class as Henri Dutilleux, who composed Choral, Cadence et Fugato for trombone and piano; a piece that has maintained its popularity in trombone recordings and performances over the years. Bonneau won the premier prix d'harmonie

²⁷ Donnellon, "Issues and Debates," in *Music Since Berlioz*, 10.

²⁸ Simon Trezise, "Renaissance and change," in *Cambridge Companion to French Music*, 134.

²⁹ Donnellon, "Issues and Debates," in *Music Since Berlioz*, 10–11.

in 1937, the premier prix de fugue in 1942, and the premier prix de composition in 1945 while studying composition with Henri Busser. In 1945 Bonneau was appointed Director of Music for the Republican Guard. He became the conductor of light orchestral music played on national radio; a position he maintained for thirty years. Throughout his career, Bonneau composed and arranged music for many French films, orchestral music, concerti for saxophone and piano, vocal music of various kinds including operetta and melodies, and ballets. Bonneau died on July 8, 1995 in Conflans-Sainte-Honorine, France.

Capriccio was composed for the 1946 trombone contest at the Paris Conservatory. The piece comprises three continuous movements labeled “Modéré” (Moderate), “Blues” (Blues), and “Animé” (Animated). These three terms establish both tempo and style of each movement. This is an atonal piece that predominantly features dissonant harmonic elements. Both melodic and harmonic material largely features the intervals of a tritone as well as fourths and fifths, which by themselves would be consonant, but Bonneau frequently combines consonant intervals of contrasting keys and thus creating a kind of polytonality at times within the piece. In the first two measures, the right and left hands of the piano appear to alternate between C major and F-sharp major harmonic material, but the hands are seemingly out of sync with each other; the left hand begins with a C major chord while the right hand begins with ascending thirds seemingly in the key of F-sharp major. In the second half of the measure, however, the left hand switches to playing G-sharp and F-sharp while the right hand switches to arpeggiating a C major and then a D major triad. In the third and fourth measures both hands unite in playing octaves that crescendo to the trombone’s first entrance and the entrance of the primary melody.

The Italian word “capriccio” can be translated to “whim” in English and this light-hearted, joking nature seems appropriate for the opening measures of this piece. The harmonic material throughout the rest of the piece is often dissonant, but in many cases jazz influences are heard through colorful harmonic material. The inclusion of a “Blues” movement in the middle of this work also strongly hints at jazz influences. While a lot of atonal music can be a challenge to grasp when first hearing, the harmonic, melodic, and rhythmic languages in this piece remain consistent and help to create a sense of unity. Frequently recurring melodies playfully tossed between trombone and piano within and between movements helps to establish some consistency. Additionally, the same rhythmic motives are heard throughout the piece. The majority of the first section comprises repetition, slight variation and fragmentation of the trombone’s initial melody. When the trombone finishes, the piano frequently imitates with another variation of the same melody. As the trombone starts to slow down and transition to the “Blues” movement, the piano repeats the opening measures of the piece one more time before relenting to the slower movement as well.

The third movement begins softly and quickly with the piano in octaves, reminiscent of the beginning of the piece. The piano starts to add in additional material from the first movement as it crescendos. The trombone and piano establish a rapid back-and-forth imitative conversation that almost seems like the instruments are finishing each other’s sentences until they abruptly collide in unison rhythm, but melodically moving in opposite directions. This back and forth continues for the rest of the piece as the trombone and piano rapidly present fragments of material that provide brief reminders

of past movements, including harmonic material from the opening measures and a dramatic blues-like glissando immediately before the final push to the end. After the trombone finishes a sustained high C, the piano plays a dramatic glissando starting and ending on G (with a dissonant F-sharp in the bass) and quickly closes the piece by moving from G (and F-sharp) to octave Cs, returning the piece emphatically to the tonal area where the piece began.

Capriccio would be an effective piece for a graduate student recital. The rhythmic and melodic complexity of this piece presents a challenge to the trombonist. The atonal quality of the trombone part comprises frequent unusual intervallic leaps and rapid, frequently changing rhythms. The independence of the trombone and piano parts as equal musical voices can also create challenges when putting the piece together as an ensemble. This piece requires both pianist and trombonist to maintain strong sense of pulse and rhythmic integrity throughout. The range for the trombone extends to a high D-flat⁵, but the piece requires comfort ascending and descending throughout the entire range of the instrument at a wide variety of dynamic levels and tempi.

Bonneau was raised in the aftermath of World War I. Younger audiences were increasingly growing tired of the pre-war music of Debussy and Ravel and were looking for new sounds. 1920s France became a period of wild, anything goes experimentation and relative simplicity compared to the complex harmonies of Debussy. Erik Satie became a champion of this *esprit nouveau* after the premiere of *Parade* on May 18, 1917.³⁰ Although this piece was widely criticized for its light-heartedness in time of

³⁰ Donnellon, "Issues and Debates," in *Music Since Berlioz*, 12–13.

war, the ragtime and fairground musical styles found within the piece attracted listeners looking for fresh, new music.

Les Six was a loose association of composers that intended to re-energize French music. Les Six comprised composers Darius Milhaud, Francis Poulenc, Georges Auric, Germaine Tailleferre, Louis Durey, and Arthur Honegger. The further incorporation of jazz elements, especially rhythm, into French art music is illustrated by Poulenc's *Rapsodie nègre* (1917) and *Concordes* (1919), and Milhaud's *La création du monde* (1923). The music of Les Six and other composers during this time demonstrates popular interest in disrupting the elitist status quo from the pre-war era with a kind of fusion between high art and popular styles in music. This period also became known for the increasing popularity of dance music over opera and becoming more open to international composers like Stravinsky and Prokofiev.

Even Schoenberg's *Pierrot lunaire* (1912) was conducted at the Concerts Wiéner by Milhaud in 1921 and 1922. The harsh intensity of Schoenberg's expressionist compositions created some French interest in the Second Viennese School, comprising composers Schoenberg, Berg, and Webern, but the stylistic difference was so severely contrasting from the new French style, that interest was relatively small and short-lived.³¹ Leading up to the beginning of World War II, there was a counter-movement to the popular French neoclassicism. This movement was founded by a group of composers who formed an association called La jeune France, which included composers Olivier Messiaen, Daniel-Lesur, Yves Baudrier, and André Jolivet. La jeune France desired to

³¹ Donnellon, "Issues and Debates," in *Music Since Berlioz*, 14–15.

counter the light-hearted nature of Les Six and their following with their own more serious works. Some examples of this include Messiaen's *Les Offrandes oubliées* (1931) and *Le tombeau resplendissant* (1932). With Bonneau winning the premier prix d'harmonie in 1937, this illustrates the musical backdrop to his Paris Conservatory education. With the German occupation of Paris from 1940 to 1944, music production was essentially halted, but the education system continued relatively unaffected during this time, illustrated by Bonneau's educational successes during the 1940s. With the occupation over in 1944, Bonneau was appointed Director of Music for the Republican Guard and became a prolific conductor and composer for film and radio.

Pièce en Mi Bémol by Henri Busser (1872–1973)

Paul-Henri Busser was born on January 16, 1872 in Toulouse, France and died in Paris, France on December 30, 1973. He began his studies at the Paris Conservatory in 1889. At the conservatory he studied organ with César Franck and composition with Ernest Guiraud. During this time he was also employed as a secretary by composer Charles Gounod who provided Busser with composition advice and helped him attain a job as organist at Saint-Cloud. Busser won the Prix de Rome at the Paris Conservatory in 1893. After graduating, he became a conductor who was regularly sought after by composer Claude Debussy and became close friends with composer Jules Massenet. Busser began teaching at the Paris Conservatory in 1921 and became a Professor of Composition in 1931. Busser's most prominent works included his operas *Daphnis et Chloé*, *Colomba* and *Les noces corinthiennes*. Many of his compositions showcased his light-hearted, comic nature and stay within the style of French Romanticism of the

nineteenth century. In addition to his staged works, he wrote chamber music for trombone, piano, viola, horn, and flute.

Pièce en Mi Bémol (Piece in E-Flat) was commissioned for the 1907 trombone contest and used again for the contest in 1920. The piece is in continuous binary form and comprises two sections with the first section in the key of E-flat minor and the second section in the key of E-flat major. The piece starts slowly with a simple and expressive melody with accompaniment clearly rooted in E-flat minor tonality. The simple accompaniment features mostly static E-flat minor chords in the beginning and even if the right hand chord changes, the left hand maintains unwavering octave E-flats. This barebones melody and harmonic material creates a vocal quality with a lot of empty space as if time were standing still. As the first section continues, the trombonist is offered the opportunity to completely control the pace of the music to match their expressive aims. The primary melody starts soft and gentle and gradually builds tension through louder dynamics and more active rhythms. Once the peak of intensity is reached, it quickly dissolves back to soft and gentle motives before repeating a slightly ornamented version of the primary melody once again. This second iteration of the melody again gradually builds intensity until it is abruptly halted by a C-flat dominant-seventh chord during which the trombone holds the B-double-flat; the only note of this chord that does not typically fit within E-flat minor tonality. This seems to be the first sign that something is changing in this piece as the piano halts and the trombone melody continues alone, but seemingly leading the listener to the key of E minor. The piano re-emerges to firmly confirm the final E along with the trombone, but quickly uses that E as

a launching point for a C major arpeggio. As the trombone also affirms the transition to C major, the piano abruptly shifts to C minor. The trombone follows with a C minor arpeggio. At this point both piano and trombone rapidly pick up speed and lead the listener through F minor and a prolonged B-flat dominant-seventh chord transitioning to the key of E-flat major to mark the second section of the piece.

The second section is in the key of E-flat major, much faster, and in a more rhythmic style. The piano pronounces the arrival of E-flat major with block chords and quickly decrescendos to meet the trombone at a soft dynamic. The trombone melody is made up of mostly scale passages and other simple motives. As the piece is nearing a triumphant conclusion, a C-flat dominant-seventh chord interrupts at a crucial moment once again. This time the trombone sustains a high C-flat before both piano and trombone fall chromatically to the C-flat one octave lower. At the end of the opening section of music, this chord seemed to mark the beginning of the transition from E-flat minor to E-flat major and once again at the end of the piece this chord seems to create tonal uncertainty. In this instance, however, the C-flat, which both trombone and piano land on, proceeds down one more half-step to a B-flat dominant-seventh chord which leads emphatically back to E-flat major chords and arpeggios to close the piece.

Busser's *Pièce en Mi Bémol* is a great example of a piece that would be especially well-suited for undergraduate and advanced high school students. This short piece would be beneficial for students continuing to develop legato and detached tonguing styles as well as accurate and efficient slide technique. The melodic material comprises relatively simple scale and arpeggio figures, allowing the student to focus more on quality of

execution instead of merely focusing on note accuracy. The simple harmonic language can support students as they develop their ability to play with piano accompaniment and match pitch; it may also closely align with study of functional harmony. For graduate students, this piece offers an accessible recital piece that allows them to build consistency and delve deeper into expressive nuances. It also offers an opportunity to refine their collaborative skills with a pianist without feeling overwhelmed by the difficulty of the material.

Born one year after the Franco-Prussian War ended, it is likely that Henri Busser did not hold the same level of animosity toward German culture as those of the earlier generation. Instead, Busser grew up in a time that was heavily developing and promoting new French music. Throughout his formative years, Massenet's operas *Le roi de Lahore* (1877), *Manon* (1884), *Le Cid* (1885), *Thaïs* (1894), *Cendrillon* (1899), and *Grisélidis* (1901) would have likely had an impact on the young composer. Additionally, Busser's friendship with Massenet and Debussy also had a significant influence. There is little doubt that the plethora of musical societies including Saint-Saëns's Société nationale, the Nouvelle société de musique de chambre, Paul Taffanel's Société de musique de chambre pour instruments à vent, the Société des concerts du Conservatoire, Concerts Colonne, Concerts Lamoureux, Concerts Sechiar, Concerts Rouge, Société Philharmonique de Paris, and Société musicale indépendante played an important role in Busser's musical development. Each group would host concerts and promote new music by French composers. Some would focus primarily on chamber music, others focused on popular musical trends, while others focused on more avant-garde music. While Debussy and his

followers moved toward rejecting the conservative teachings of the Paris Conservatory in the early twentieth century, Henri Busser maintained the compositional norms of the earlier century. His *Pièce en Mi Bémol* highlights his focus on clear formal, rhythmic, and harmonic structure with an overall operatic, vocal quality throughout; qualities also found in composers like Dubois, Massenet, Saint-Saëns, and Vincent d'Indy. The dominance of contest solos like those of Dubois and Busser throughout the early decades of the twentieth century may also illustrate a conservative musical bias by the Paris Conservatory during this transitory period in French music history. Busser's *Pièce en Mi Bémol* was used again for the 1920 solo contest, the year prior to the beginning of his teaching career at the conservatory.

Pastorale Héroïque by Claude Pascal (1921–2017)

Claude Pascal was a French composer born in Paris on February 19, 1921. He studied at the Paris Conservatory and won the Prix de Rome in 1945 for his cantata *La farce du contra Bandier*. He had a brief tenure as conductor of the Opéra-Comique before becoming a professor at the Paris Conservatory in 1952. In addition to teaching, he was a music critic for *Le Figaro* and became an expert in copyright issues. He retired from the Paris Conservatory in 1987, but continued working with the Paris Court of Appeals on copyright issues until 1991 and continued composing throughout the rest of his life. Pascal died in Paris on February 28, 2017.

Pastorale Héroïque was commissioned for the 1952 trombone contest. The piece was dedicated to André Lafosse, the trombone professor at the Paris Conservatory from 1948 to 1960. As a contest piece for the Paris Conservatory, this composition is unusual.

As it has been seen throughout many works featured on this recital series, many composers traditionally approached the contest piece in a binary, two-section, form; usually comprising a slow, legato movement and a fast, rhythmic movement often increasing speed and technical difficulty as it approaches a brilliant finish. *Pastorale Héroïque*, however, is much more static than dynamic in many ways. The tempo is fairly brisk at the beginning and, excepting occasional brief slow-downs, remains at a consistent tempo throughout. The brisk tempo seems slightly contradicted by the simple rhythmic ostinato in the piano's half notes and quarter notes. The harmonic rhythm is also slow as the piano begins with E major chords for the first twelve measures before adding a C-sharp to slightly transform the chord from E major to a C-sharp minor-seventh chord for the next four measures. Pascal again alters a single note by moving the E to an E-sharp and, keeping everything else the same, he transforms the harmony from a C-sharp minor seventh chord to a C-sharp major dominant-seventh chord for the next four measures. The harmonic motion is not always this slow throughout the piece, but it is a significant element throughout. It seems as though Pascal is gradually morphing one chord into another by changing as few notes as possible.

On top of gradual harmonic shifts, the trombone enters and maintains a soft dynamic in a singing style. Melodic motives are repeated frequently as the harmony shifts. The piece also remains at a subdued dynamic for extended periods of time with occasional outbursts of louder, accented music. The melodic material can also seem sparse and disjunct at times. After some fanfare-like outbursts in the trombone and piano build to a climactic moment, the melody gradually retreats in dynamic and melodic

activity to rest on repeated G-sharps. The repeated G-sharps turn into repeated A-flats; enharmonically the same pitch, but Pascal seems to be indicating here that the music will be moving to a new tonal area.

At this point, the harmonic content subtly shifts through F minor, A-flat dominant-seventh, and B-flat dominant-seventh chords while the trombone simply repeats static A-flats. As the A-flat crescendos it suddenly turns back into a G-sharp and material from the beginning returns at a suddenly soft dynamic. The music momentarily grows loud and accented, but quickly softens and returns to the single repeated G-sharp. The G-sharp transforms back to A-flat, which the trombone repeatedly iterates, leading to the piano and trombone holding an E-flat major chord. This fermata acts as a transition point to the A-flat major tonality in which the piece proceeds.

As the piano repeats constant A-flat major chords, the trombone melody gradually pushes away from the pitch A-flat up to a C (the third scale degree) on the first attempt and then an E-flat (the fifth scale degree) on the second. The tonality suddenly shifts down a half-step to G-major. The trombone decisively begins a strong fanfare-like melody on the pitch D (the fifth scale degree) and ends the motive on a repeated Gs; a half-step below the repeated A-flat motive from earlier in the piece. The tonality suddenly shifts again to B-minor during which the trombone repeats the melodic motive, but starting and ending this time on F-sharp (another half-step down from G). From this point the fanfare motive increases in intensity and range, extending to a high C-sharp in the trombone before settling back down and bringing the the music into a section based on a D dominant-seventh chord.

In this new section, the trombone sings out a gentle and refreshing melody not previously heard. The piano's right hand takes over the sweet melody from the trombone, but the dynamic suddenly becomes louder while the trombone and the piano's left hand seem to have moved onto a different tonality altogether while the piano's right hand continues on in a different key. This separation continues until the piano and trombone finally converge in the key of C major. The trombone proclaims the melody while the piano simultaneously returns to melodies from the beginning of the piece, this time in the key of C major. The trombone soon returns to earlier melodic material as well.

The music quickly shifts back to the original tonality of E major while reminiscing on melodies found throughout the piece. After a brief trombone cadenza, both instruments revert to melodic material from the beginning, but in a higher tessitura. The dynamics rise and fall as the music gradually seems to fade away until the trombone holds a G-sharp while the piano delicately sprinkles in the remaining notes of a E major triad to end the piece.

Pastorale Héroïque would be an excellent piece for advanced undergraduate or graduate students to perform. The piece utilizes both tenor and bass clefs, but most of the piece is written in bass clef. The range extends to C-sharp⁵ many times throughout the piece, requiring significant endurance and control in the high range especially for the ending which remains in the high register at soft dynamics for a sustained period of time. There are sporadic arpeggios that span three octaves, which present strength and flexibility issues for the trombonist. This piece also provides a great opportunity to work

on dynamic control across all registers of the instrument. Despite the rhythmic irregularities throughout, putting the trombone part together with piano is not a major challenge; both parts intuitively complement each other and fit together relatively easily.

Pascal grew up in a tumultuous time which included the flamboyant 1920s, the movement toward more serious art music in the 1930s, France's newfound openness to the art of other cultures, and the German occupation of Paris during World War II. The formation of La jeune France in 1936 provided a counterweight to the light-hearted neoclassical style made popular in the preceding decade. Messiaen became an influential figurehead of this group and during the years of occupation, after a brief time as a prisoner of war, he became professor of harmony at the Paris Conservatory while Pascal would have been a student there. Some of Messiaen's notable piano pieces composed during this time include *Visions de l'Amen* (1943) and *Vingt regards sur l'enfant Jésus* (1944). These works also provide examples of influence from composers Debussy and Stravinsky; compositional elements rejected by Les Six and their followers.

In the years following World War II, the members of Les Six seemed to take divergent paths. Many of them maintained some elements of the neoclassical style, but moved toward a simpler, more lyric style that would also draw influence from Debussy. In fact, in a 1958 interview, Milhaud admitted that Les Six's objection was deliberately provocative and not so much a rejection of Debussy, but more a rejection of his cult-like imitators.³²

³²Donnellon, "Issues and Debates," in *Music Since Berlioz*, 16.

Messiaen was a highly regarded composer and teacher because of the invention and codification of his own musical language. One of Messiaen's most prominent students was Pierre Boulez who learned Messiaen's compositional language and continued to expand it to develop "total serialism" in which the individual elements of pitch, timbre, duration, and volume intensity are strictly controlled by independent external processes. This became a kind of music created from logic, mathematics, and scientific thinking rather than aesthetics. Boulez's *Structures I* (1952) demonstrate this total serialist technique which can be extremely challenging to perform. This led composers like Boulez toward the emerging field of electronically manipulated sound to create *musique concrète*; music composed and performed electronically would be absolute and exactly as the composer intended every time without the abstract, objective, and flawed performance by a person.³³

In many ways the early 1950s became open to a wider diversity of music than earlier in the twentieth century. Composers were free to break traditional rules and create their own unique musical structure while at the same time honoring great music of the past. The same year *Pastorale Héroïque* was composed, one could attend Boulez's "Domaine Musical" concerts featuring an eclectic program of classic masterpieces, the latest experiments in serialism and atonality, and anything in between. At the same time, composers like Paul Bonneau would thrive with popular, light orchestral music for the rapidly emerging film, radio, and recording industries. At the Paris Conservatory during

³³ Donnellon, "Issues and Debates," in *Music Since Berlioz*, 16–18.

this time, a student could potentially study composition with Henri Busser and harmony with Olivier Messiaen, representing diverse musical influences at the time.

Rhapsodie by Jeanine Rueff (1922–1999)

Jeanine Rueff was a French composer who studied at the Paris Conservatory. Her teachers included Tony Aubin, Henri Challan, Jean and Noël Gallon, and Henri Busser. She won second place in the Prix de Rome in 1948. Throughout the 1950s, she served as an assistant in the saxophone and clarinet classes. In 1960 she became a sight-singing teacher. From 1977 to 1988, she taught classes on music harmony at the Paris Conservatory. She seems to have mostly composed chamber music for saxophone, clarinet, piano, cornet, euphonium, and trombone. Her pieces for saxophone have been regularly used for solo competitions.

Rhapsodie was commissioned for the 1962 trombone contest. The piece is atonal throughout, but the influence of jazz on Rueff's harmonic language is evident. The piano begins the piece slowly and quietly with block chords in the right hand moving in contrary motion with the parallel perfect fifths in the left hand. From the beginning, Rueff seems to purposely obscure any regular sense of meter. In the opening, time is also relatively free in a "quasi recitativo" style. Once the trombone enters, the piano's harmonic motion holds while the trombone melody achieves a meditative quality. The harmonic colors shift as the trombone continues to freely elaborate. As the opening section progresses, the piano grows more independent and imitates the trombone melody. The tempo gradually accelerates and the rhythm becomes more syncopated as the music transitions to the next section.

The “Allegretto scherzando” is light, fast and in 3/8 meter. Rueff continues to obscure the meter by de-emphasizing both the downbeat of each measure and any kind of regular metric pattern. Frequently, but inconsistently, there is no sound on the first beat of a measure (typically the strongest and most important beat for the listener to gain a sense of regular metric organization). Other times, syncopated rhythms that purposefully emphasize off-beats to create rhythmic interest are continued across several measures, further blurring any regular sense of organized meter. This irregularity coupled with the independent instrumental voices moving concurrently makes downbeats sound like off-beats and vice versa. This light style is brought to a close with a brief legato section, softening the intensity before leading into the “allegro energico” in 2/2 meter.

Although the character and meter change in the allegro energico, it follows a similar path to the previous section; starting fast, articulate, syncopated, rhythmic and ending soft, gentle, and legato. This section leads to a brief trombone cadenza before initiating the final section of the work, marked “presto,” back in triple meter, and seeming to sneak in as the trombone cadenza ends.

In this final section, the piano plays chords on every beat, which helps to establish a regular sense of meter. The trombone melody also supports the triple meter time signature. Once established, the regularity soon starts to fall apart as the trombone repeats a short motive punctuated with the piano’s block chords. This leads into a sudden shift into duple meter featuring syncopated rhythms in the piano followed by a return to triple meter with short melodic fragments punctuated by piano chords. The trombone soon reaches and sustains a final high G accompanied by the piano’s colorful tremolo,

which leads to silence and one final punctuation by the piano to end emphatically on the downbeat with only the notes C and G; a pure and open harmony to end a colorful and complex piece of music.

Rhapsodie would be well-suited for an advanced undergraduate or graduate student. The first section focuses on legato technique and requires strong dynamic control across the entire range of the instrument. Much of the first section comprises wide interval leaps starting in the low register, moving to the high register, and returning back to the low register in a single breath. This type of figure works well as a lip slur, but requires embouchure control, strength, and endurance. As the intensity starts to build toward the end of the first section, the trombone part remains in the high register for an extended period of time as the dynamic increases, which also increases the physical demand for the trombonist's facial muscles. The section ends with a fortissimo high D-flat, requiring the student to have that note relatively secure in their range before attempting this piece.

The Allegretto Scherzando is faster and primarily in the middle and lower registers. The faster sections within this piece present less difficulty as far as strength and endurance, but the rhythmic irregularities in the piano part can make the meter difficult to hear, which creates difficulties when putting the piano and trombone parts together for the first time. These faster rhythmic sections provide the trombonist the opportunity to develop their ability to maintain consistent pulse in more complex, modern music while not overwhelming the trombonist with an overly physically difficult trombone part. The contrast in styles, articulation, registers, and speeds provides a great

opportunity to showcase a trombonist's skill in many different aspect of playing. The trombone part alternates between tenor and bass clef frequently so the trombonist will need to be comfortable reading both clefs.

Rueff's studies at the Paris Conservatory would have likely taken place in the aftermath following Paris's liberation from German occupation during World War II. This was a point at which many were nostalgic for pre-war French music while others, like Pierre Boulez, were aggressively pushing for new sounds.³⁴ Similar reactions following World War I and the Franco-Prussian War show seemingly opposing progressive and conservative forces. Both share the desire to break away from the status quo, but differ in their inspiration; the nostalgia from the distant past or the optimism of a clean slate.

The 1950s is often noted for the development of total serialism, in which essentially every element of music (rhythm, pitch, intensity, articulation, etc.) are determined by procedures that closer resemble abstract mathematics than traditional music composition. This novel approach to music composition, however, was fairly short-lived and even the composers who first initiated this approach seemed to move away from it relatively quickly. Debussy's influence, however, still held strong throughout this time. Author Caroline Potter writes, " [Debussy's] move away from goal-directed tonality (without rejecting tonal chords), his absorption of modal inflections

³⁴ Caroline Potter, "French Music and the Second World War," in *Music Since Berlioz*, 301.

and coloristic approach to harmony and orchestration were a legacy with which later composers had to come to terms.”³⁵

The elements Potter describes can be found throughout compositions by Rueff, Pascal, and Busser. Henri Dutilleux, a prominent composer during this time, wrote in regards to serialism: “As far as this system is concerned, I have honestly never been able to accept *the abolition of every form of hierarchy* (In the ordering of the degrees of the chromatic scale) which is its fundamental principle.”³⁶ Many French composers at this time would instead create their own sense of hierarchy within their music. Although the music was not based on traditional tonal harmonic progressions, composers would repeat specific notes or chords at significant moments throughout the piece to create a sense of relative importance. This approach allows the composer to create their own harmonic soundscape within a piece and provide some forward and backward motion for the listener to comprehend.

Composers could follow the same concept rhythmically. Instead of following traditional rules of meter and rhythm, Debussy’s influence freed composers to create their own rhythmic hierarchy and extend their motives beyond the traditional confines of the metered measure. Rueff and Pascal both provide examples of rhythmic and tonal progressions spanning beyond traditional metric organization throughout their compositions. The composer André Jolivet was known in many of his compositions to reiterate specific notes, chords, and rhythms to help establish a consistent hierarchy in his

³⁵ Caroline Potter, “French Musical Style and the Post-War Generation,” in *Music Since Berlioz*, 333.

³⁶ Potter, “Post-War Generation,” in *Music Since Berlioz*, 332.

music. Jolivet's *Chant de Linos* for flute and piano (1943) demonstrates his similarity to composers Bonneau, Pascal, and Rueff by rejecting traditional tonal, metric, and rhythmic practices while maintaining a sense of hierarchy and musical direction.

As the 1960s approached, composers continued to look throughout music history for inspiration. Francis Poulenc's *Gloria* (1962) illustrates growing interest among prominent French composers in the assimilation of medieval Gregorian chant into the French harmonic language. Oliver Messiaen also utilized Gregorian chant for his orchestral piece *Couleurs de la cité céleste* (1963). The modal nature of the chant seemed to fit with French harmonies and created a mythological quality to the music. A similar kind of looking backward can be seen in Rueff's *Rhapsodie* as the piece begins with a section marked "quasi recitativo" that, while not likely based on a specific Gregorian chant, it provides a similar mythological soundscape. The piano's use of left hand parallel fifths coupled with right hand block chords in contrary motion sets up the trombone's first chant-like entrance. The chant starts with intervals of perfect fourths and gradually ascends into the upper register while the intervals progressively become smaller, ending with the interval of a major second. This sequence of large melodic intervals proceeding toward smaller intervals as the pitch ascends gives the impression of the harmonic series, which as a law of physics seems to imply a pure, organic quality to the beginning of this piece. In *Rhapsodie*, Jeanine Rueff provides a challenging piece that is enjoyable for a listening audience and provides a great access point to French art music in the 1960s. This piece offers the trombonist direct contact with musical techniques utilized by Messiaen, Poulenc, Jolivet, Dutilleux and other prominent

composers while at the same time bringing deserved attention to the unfortunately overlooked or stifled contributions of female composers and musicians throughout music history.

Chapter 3

Recital Program

April 4, 2019 8:00pm
Ulrich Recital Hall

Josh Wolfe, trombone
Dr. Alexei Ulitin, piano

Concert Piece (1901).....Alfred G. Bachelet (1864–1944)

Pièce de Concert (1955).....Pierre Lepetit (1901–1968)

—INTERMISSION—

Introduction et Allegro (1961).....Georges Hugon (1904–1980)

Doubles sur un Choral (1939).....René Duclos (1899–1964)

Solo de Trombone (1899).....Georges Pfeiffer (1835–1908)

Selected Works

Concert Piece by Alfred G. Bachelet (1864–1944)

Alfred Bachelet was born on February 26, 1864 in Paris. He attended the Paris Conservatory and studied composition with Ernest Guiraud. He won second place in the Prix de Rome in 1890 with his cantata, *Cléopâtre*. Bachelet would later become the choir master of the Paris Opera in 1907. In 1919, he became director of the Nancy Conservatory, replacing Guy Ropartz. He maintained his tenure as director until his death on February 10, 1944. Some of his compositions include the operas *Scerno* (1914), *Quand la cloche sonnera* (1922), and *Un garden sur l'oronte* (1932). He also composed ballets, symphonic poems, and chansons. The composer and music critic Gustave Samazeuilh considered Bachelet's symphonic poem, *Sûryâh*, an important example of French music during World War II.³⁷ His vocal piece, *Chère nuit* (1897), has been internationally successful. Although *Chère nuit* shows elements of impressionistic musical elements, the majority of Bachelet's work is considered to be of the late-Romantic style.

Concert Piece was originally commissioned by the Paris Conservatory for the trombone contest in 1901 and was assigned again for the 1925 contest. It is in continuous binary form, comprising two primary sections separated by a brief trombone cadenza. This work fits well within the tonal compositional practices of the second half of nineteenth century France. Harmonically, the "A section" starts in the key of E-flat minor, which transitions to the parallel key of E-flat major for the "B section." The two

³⁷ "Alfred Bachelet," Classical Connect, accessed March 27, 2019, <https://www.classicalconnect.com/composer/Alfred%20Bachelet%09>.

sections also significantly contrast in tempo and style with the slow, singing A section and the faster, marching B section.

Concert Piece begins with the piano clearly establishing E-flat minor tonality with a harmonized two-octave descending scale that begins loudly and gradually softens as it approaches the final E-flat, ultimately played in the left hand. The trombone picks up from this E-flat in the next measure and introduces the first primary melody of the piece. Interestingly, the rhythm in the piano at the beginning foreshadows a secondary melody played by the trombone later in the section. The piano also continues to reinforce this secondary melody with short, subtle interjections between the trombone's melodic phrases. The piano accompanies the trombone melody very simply with repeated block chords, frequently in the right hand, while the bass notes in the left hand gradually shift, often chromatically. After the trombone's initial melodic statement, the melody and harmony are transposed to the key of F-sharp minor; enharmonically, a third-related key to E-flat minor. It is likely that Bachelet chose to notate this section in F-sharp minor instead of the enharmonically equivalent G-flat minor to make it easier for the performers to read; a key signature of three sharps instead of six flats and one double-flat. This transposed melodic restatement moves to D-sharp minor, which is enharmonically equivalent to E-flat minor and allows Bachelet to easily shift back to the original key. With the shift back to E-flat minor comes the trombone's first statement of the secondary melody, which the piano has been foreshadowing since the beginning. This melody marks the beginning of transitionary material, comprising harmonic instability and tempo

fluctuations, that leads into the trombone cadenza and ultimately the start of the B section in the key of E-flat major.

Typically, one would expect a tempo indication like “Allegro” to mark the beginning of the B section, but Bachelet provides no such indication. The significant stylistic and rhythmic changes in the trombone melody coupled with the piano’s simple half-note block chord accompaniment lead the listener and performer to feel the beat coming from the piano’s half notes. Although Bachelet did not indicate a meter change here, the simple nature of the piano accompaniment allows the music to move faster and creates a cut-time, or 2/2 meter, feel. Bachelet later reinforces this idea by indicating 2/2 meter when the piano takes over the melody from the trombone. The predominant forward marching style is momentarily disrupted by a contrasting section in which the trombone performs brief motives in a smooth, legato style while the piano’s right hand performs tremolos and the left hand imitates a brief rhythmic motive previously stated by the trombone. The piece finishes with a return to the B section’s primary melody, starting quietly and gradually increasing intensity through the final eleven measures. The final measures push faster and louder to the E-flat major chords and octave E-flats that conclude the piece.

Concert Piece would fit well in an undergraduate and graduate curriculum. It is written mostly in tenor clef with regular switches to bass clef. The range extends up to B-flat5 and C5, requiring some endurance. The piano part supports the trombone easily with relatively simple harmonic structure and intuitive rhythmic content. The piece provides an opportunity to showcase legato and detached articulations, slow and fast

tempi, scales and arpeggios, and a variety of dynamics in a manner accessible to most recital audiences. It also provides a nice extension of the work that trombonists do in their technical studies. The technical demands are likely attainable for an undergraduate student or possibly an advanced high school student, but higher levels of refinement can be achieved through study at the graduate level as well.

The turn of the century in France was a time of transition. With the growing development of a unique French musical style since the end of the Franco-Prussian War, the art-music culture began to branch out into more diverse pathways. This resulted in a tension between traditional compositional practices, looking backward toward classical models, and modern developments extending beyond traditional formal and harmonic practices. Claude Debussy was emerging as a prominent modern composer with one of his most influential works, the opera *Pelléas et Mélisande*, premiering in 1902. At the same time, Théodore Dubois was director of the Paris Conservatory and banned conservatory students from attending Debussy's premier. He also stifled Maurice Ravel's repeated attempts to win the Prix de Rome, blocking his ability to graduate because of the young composer's perceived lack of conformity to Dubois's conservative compositional bias. The scandal with Ravel led to Dubois's early retirement in 1905. Gabriel Fauré, who was Ravel's composition teacher, was appointed to replace Dubois and tasked with liberating and modernizing the Paris Conservatory curriculum.

At any point in history, it is easy to look backward and fabricate a black-and-white narrative featuring two clearly defined opposing forces. In France at the turn of the century, however, it was more likely a collection of diverse paths. The concept of

“sincerity” in musical composition continually seems to pervade source writings from the early twentieth century. Music would be considered “sincere” if it seemed to authentically represent the individual composer’s voice, not simply fitting in with a predetermined school or doctrine. In a 1911 interview Debussy emphatically states, “Do not think that. . . I wish to position myself as the leader of a school or as a reformer! I simply try to express as sincerely as I can the sensations and sentiments I experience. The rest scarcely matters to me!”³⁸ Similarly, Debussy was critical of composer Georges Witkowski, who “heeds voices whose authority is redoubtable, and these, it seems to me, prevent him from hearing a more personal voice.”³⁹ Debussy refers here to the authoritarian voice of Vincent d’Indy’s Schola Cantorum, established to educate students in the traditional composition practices of the past.

In a 1904 interview with composer Henri Duparc, the composer elaborates that despite what school a composer comes from, the most important element is being authentic to one’s self:

For me, the musician speaks his own language in writing music and should not concern himself with anything but expressing his soul’s emotions to other souls; music that is not the gift of oneself is nothing. In other words, the musician who, as he writes a work, worries about belonging to such and such a school — he may be a skillful craftsman, but he’s no more than that. . . There are certain works that

³⁸ Carlo Caballero, *Fauré and French Musical Aesthetics*, 15.

³⁹ Carlo Caballero, *Fauré and French Musical Aesthetics*, 15.

have no need to be either archaic or modern, because they are beautiful and sincere.⁴⁰

Although Gabriel Fauré scarcely wrote about his music and ideology, it seems likely that he would agree with Duparc's statement. One of Fauré's prominent students, Louis Aubert described his experience with Fauré: "We listened to him, we loved him, we were grateful to him for placing no constraint upon our emerging personalities."⁴¹ Debussy, Duparc, Fauré, and Aubert shared similar views regarding sincerity in music composition, but their musical output was diverse and all were not necessarily as progressive as Debussy or Ravel. This may refute a "progressive" versus "conservative" narrative that is easily attributed to this time period.

Bachelet's *Concert Piece* was among the first contest solos composed for Louis Allard's trombone students at the Paris Conservatory. It may be difficult to judge in hindsight the relative "sincerity" of Bachelet's compositional voice in this piece, but being composed amid Théodore Dubois's authoritarian final years as director of the Paris Conservatory may suggest that *Concert Piece* falls in step with Dubois's conservative doctrine. This piece therefore provides direct exposure to the Paris Conservatory's institutional bias toward the status quo at the turn of the twentieth century, accumulating pressures between the institution and the individual, and a formative work in the trombone repertoire.

⁴⁰ Carlo Caballero, *Fauré and French Musical Aesthetics*, 16.

⁴¹ Carlo Caballero, *Fauré and French Musical Aesthetics*, 17.

Pièce de Concert by Pierre Lepeitit (1901–1968)

Pierre Lepeitit was born in Paris on December 25, 1901. He was a composer, violinist, and became director of the Limoges Conservatory in 1945. Unfortunately, there is minimal available biographical information about Lepeitit.

Pièce de Concert was composed for the 1955 trombone contest at the Paris Conservatory. Harmonically, the piece is atonal, but maintains hierarchical elements that help create a musical narrative in a unique soundscape. One point of interest is the use of the key signature of three flats, which implies the key of either E-flat major or C minor. The use of this key signature provides some clues to the harmonic orientation Lepeitit intended. While it is true that the piece never seems to stay with a specific key, it begins with octave Gs in the piano and the trombone enters in the fourth measure with a sustained D; two significant notes in a G chord. After the trombone's initial sustained D, it freely elaborates by moving down a step to C, then back to D, landing on a B-natural on the second beat, then again D, C, and D on the third beat and F on the fourth beat. While all of these notes are short lived, the presence of these notes, further implying a G major chord, on every downbeat is significant. The collection of notes sustained by the piano, however, completely contradicts the implication of a G major chord, other than the presence of a D within the chord. This creates a sense of tonal ambiguity through dissonance. The trombone soon drifts away from any resemblance of a G major chord and reorients with the notes sustained by the piano, including B-flat, G-sharp, and F-sharp; a chromatic shift. This opening section is slow, in a freely flowing legato style, and serves as introductory material. It is also notable that the final piano chord of the

introduction is a G dominant-seventh chord held for four beats, during which the trombone's final two notes of the measure are D and G. The subtle focus on a G dominant-seventh chord throughout the brief introduction implies that Lepetit had the C minor tonal area in mind as harmonic orientation for this piece.

The next section is the first sense of harmonic stability and seems to reaffirm orientation toward C minor. This section continues at a slow tempo, but the meter changes to 6/4. Stability is created through an ostinato in the piano part that emphasizes the notes E-flat, G, and C on beats one, three, and five of each measure. For this emphasis to be clear, it may be necessary for the pianist to feel the meter as three groups of two notes so that the chord tones are heard as strong beats within the measure. If the pianist feels the meter as two groups of three notes, with beats one and four being perceived as strong beats, then the pitches E-flat and A-flat will be emphasized, possibly orienting the listener toward E-flat major tonality instead. The trombone sustains a G that leads to a C on the downbeat of the next measure with the notes E-flat and G on the next two beats; further signifying C minor. This section quickly progresses toward notes outside the key of C minor and the melodic intensity increases and pushes faster while the trombone melody ascends into a higher tessitura. The melodic ascent peaks at a high B5 supported by the remaining pitches of a G dominant-seventh chord in the piano. As the intensity gradually subsides, the piano and trombone return to the stability that began the section in 6/4 meter.

The next section is in 2/4 meter with a moderately faster tempo. While the harmony seems to be constantly shifting throughout, it is important to note that when the

trombone enters with the primary melody, the first beat of the measure comprises the notes of the C minor triad in both trombone and piano parts simultaneously. The character of this section is crisp and light throughout and although the harmony freely moves away from C minor tonality, at important cadential moments there are brief glimpses of functional harmony that suggest the key of C minor.

The tempo increases and the piano establishes a new ostinato pattern while the trombone floats above in its upper register. The quarter and eighth notes in the trombone create rhythmic tension with the continuous flow of triplet eighth notes in the piano. The piano interrupts the singing trombone with a sudden shift to eighth and sixteenth-note rhythms followed by the trombone switching to a string of eighth note triplets that push the tempo faster and into the final section of this work.

The final section features the trombone playing a long sequence of eighth-notes accompanied by block chords in the piano. The texture begins relatively light, but as the dynamic and rhythmic intensity increase, so does the density of the piano part. At peak intensity, the piano abruptly stops on a G dominant-seventh chord while the trombone continues freely from the low register to the high register. In the final measures, the piano returns with the resolution to C minor chords while the trombone descends two octaves chromatically from C5 to C3, ending emphatically with the piano playing C minor chords.

Although this piece is atonal throughout, it exemplifies how composers created hierarchical orientation through the interaction of rhythm, meter, phrase lengths, melodic contour, and subtle connections to the functional harmony of the past. At this point in

time, composers like Oliver Messiaen, Paul Bonneau, Jeanine Rueff and others were combining post-tonal harmony with rhythm extending beyond the confines of the traditional metered measure. Compared to these composers, Lepetit's use of rhythm in *Pièce de Concert* would seem to conservatively fit more within past musical traditions than with modern rhythmic experiments. It is important to note, however, that when the piece was commissioned in 1955, Lepetit would have been 53 years old and in the later stages of his life and career.

Pièce de Concert would be an effective piece for a graduate student recital. The atonal trombone part comprises many irregular intervallic leaps between notes, extended periods of time in the high range, a wide dynamic range across all registers, and a technically challenging B section. The range extends from E2 to D5 requiring strength, flexibility, and endurance. The majority of the piece stays within the middle and upper registers, which creates endurance and accuracy challenges, and is written almost entirely in the tenor clef. The frequent use of sixteenth-notes provides a continuous sense of forward momentum, but also creates challenges with accuracy and slide technique. The rhythmic content is fairly straight forward and fits relatively easily with the piano part.

While more avant-garde composers like Pierre Boulez seem to retrospectively receive the most attention following the liberation of France in 1944, after World War II there were many simultaneous streams of music in Paris. The Prix de Rome continued to incentivize more conventional concert music, the French government continued to fund opera and orchestras that largely programmed works from the nineteenth and early twentieth centuries. Henri Busser was still teaching composition at the Paris

Conservatory while Olivier Messiaen, Darius Milhaud, Arthur Honegger, and Francis Poulenc were all influential composers and teachers at the same time. Like composers Henri Dutilleux and Maurice Ohana, Pierre Lepevit's *Pièce de Concert* seems to find some middle ground between the conventional and the avant-garde.

While new music was neglected in the performance halls in the 1950s and 1960s, the radio provided a place for new music to be showcased. In 1954, signs of change appeared at the Théâtre des Champs-Élysées, famous for the audience riots during the premiere of Stravinsky's *Le sacred du printemps* forty-one years earlier. The first performance of Edgard Varèse's *Déserts*, written for orchestra to perform with pre-recorded electronic sounds, was programmed in between works by Mozart and Tchaikovsky and broadcast on live radio. Varèse's "organized sound" combined with angry shouts heard over Radio France's live broadcast seems to indicate that the new work was not well received by some in attendance.⁴² At the same time, Boulez formed his own concert society, the Domaine Musical, that exclusively programmed music that fell in line with Boulez's atonal, serialist ideology. The Domaine Musical concerts catered to an elite class of artists, composers, and other intellectuals.⁴³ The first concert featured prominent atonal works by pre-war composers Berg, Schoenberg, and Webern as well as new works by Luigi Nono and Karlheinz Stockhausen. At the same time, Iannis Xenakis was exploring analogies between music and mathematics in his compositions. His 1954 composition *Metastaseis* was written for sixty-one performers and comprises

⁴² Jonathan Goldman, "Cultural and generational querelles," in *Cambridge Companion to French Music*, 181–182.

⁴³ Goldman, "Cultural and generational querelles," in *Cambridge Companion to French Music*, 183.

projected geometric patterns onto a musical score, indicating string glissandi of various speeds. Xenakis's piece illustrates a movement in the musical avant-garde toward scientific, mathematical, and extramusical representation in music beyond the codified rules of serialism. While Le Petit's *Pièce de Concert* may seem conventional by comparison, the piece represents a balance between modern and conventional forces in a post-war culture looking to rebuild and grow.

Introduction et Allegro by Georges Hugon (1904–1980)

Georges Hugon was born on July 23, 1904 in Paris. While at the Paris Conservatory, he studied with Georges Caussade, Paul Dukas, Jean Gallon, and Isidor Philipp. He won the conservatory's contests for piano and harmony in 1921 and composition in 1930. That same year, he also earned an award for composition from the Blumenthal Foundation. From 1934 to 1940, he was director of the Boulogne-sur-Mer Conservatory. Starting in 1941, he began teaching aural skills (solfège) classes at the Paris Conservatory. In 1948, he began teaching harmony classes as well. In 1967, the director of the Paris Conservatory presented Hugon with an award recognizing his distinguished teaching career. Hugon died on June 19, 1980 in Blauvac.

Introduction et Allegro was commissioned for the 1961 trombone contest. The piece is atonal throughout and rhythmically complex with frequent meter changes. The use of a mute and extended techniques like glissandi and flutter-tonguing is also notable, but confined to controlled and brief exposure. Although, there is no key signature and tonality is ambiguous throughout, the repeated D major arpeggio in the piano's left hand at the beginning, the trombone's frequent orientation toward D major or B minor, and the

prominent resolution from A to D in the piano left hand to end the piece indicate Hugon's orientation toward the keys of D major and B minor as a unifying element throughout the piece.

The piano begins in a slow and mysterious manner. The trombone enters three measures later initially imitating the piano, but elaborating further in a legato melody. The meter throughout this opening section seems constantly in flux. Moving between 4/4, 2/4, 3/4, 5/4, and 6/4 meters creates an organic quality in which no regular sense of time is established, but a sense of steady forward motion persists throughout. The dynamics remain soft, but with gentle swells up and down until finally culminating in loud notes in the trombone's low register shortly followed by accented chords in the piano. The final note in the trombone is a low G, which matches the piano's left hand octave Gs and may act as a kind of dominant that resolves to the piano's C major chord to start the next section.

The next section is marked at a faster "Allegro" tempo and changes to a more lively and articulate section. The meter also gains a sense of regularity as it mostly remains in 3/4 time, with occasional switches to 2/4 and 4/4. The meter in this section is also supported by the rhythm in the trombone and piano so that the listener should have a regular sense of unambiguous 3/4 meter. This section is light-hearted in style and features the trombone glissando regularly and tastefully. While the piano starts this section with a C major chord followed by a G dominant-seventh chord, the trombone melody seems to begin by outlining a B minor arpeggio before quickly moving on to scale passages that resemble the key of E-flat major, then A-flat major and D major; the

two instruments not harmonically synchronized. This section culminates with a series of glissandi in the trombone descending from the high register to the middle register and effectively ornamenting every pulse in both measures. Concurrently, the piano switches to triplet eighth-notes in the right hand, which helps transition to the triplets of the next section. The trombone finishes this section of music with two flutter-tongued notes that crescendo into the next, somewhat slower, section of music.

The next section maintains a triplet rhythm throughout and establishes a moderate swing feel with frequent accented rhythmic syncopation and glissandi in the trombone. The softer dynamics in addition to the moderately slower tempo contribute to a more relaxed feel throughout. The rhythmic intensity and harmonic density gradually build as the piano and trombone crescendo to the trombone's fortissimo sustained high D above the piano's quintuplet sixteenth-notes. After this climax, the music settles to a slower tempo and a new texture which features muted trombone on top of a flowing stream of thirty-second notes in the piano. The piano eventually settles into a brief ostinato, essentially repeating the same music underneath the trombone's brief muted melody. Once the trombone mute is removed, the music begins to gain momentum and leads directly into an unaccompanied cadenza, which serves to further propel the music forward into the final "Allegro" section.

The piece concludes with a final return to music of the previous Allegro section. This time instead of a C major chord clashing against the trombone's B minor arpeggio, the piano plays an E-flat major chord that clashes against a D major arpeggio in the trombone; it is essentially the same material transposed up a minor third. The rest of this

section remains similar to the first Allegro, but with a varied and more rhythmically aggressive melody. In the piece's final eleven measures, the trombone focuses on a D major arpeggio while the piano sustains octave Ds in the left hand, resolving from the octave As in the preceding measure. The trombone melody at this point alternates between D major and D-flat major, a half-step lower. This half-step tension is most clear in the final three measures in which the trombone's final statement ascends through a D-flat major arpeggio to finally resolve into a D major arpeggio. The trombone's final note is a sustained high A, which the piano follows with a cluster of notes, implying both D major and B minor chords simultaneously, followed by octave Ds in the left hand that resolves the trombone's high A.

Hugon's *Introduction et Allegro* would be best suited for study at the graduate level, but this piece could also be attained by an advanced undergraduate student. The range extends from A-flat1 in the pedal register up to D5, with the option of playing B5 to reduce the difficulty slightly. The use of glissandi, flutter-tongue, and mute make this piece attractive to both performer and audience, but the piece also includes a few highly challenging motives comprising successive sequences of large interval leaps throughout a wide range on the instrument and performed at a fast tempo. Despite the atonal quality throughout, the melodic material is fairly memorable due to repetition and references to tonality through scales and arpeggios that remain within a key area for a period of time. The dramatic style differences between the vocal-like beginning, the crisp and energetic Allegro, and the more relaxed, swinging triplet section takes the audience through diverse musical settings.

France's governmental instability continued after liberation from German occupation during World War II. On October 13, 1946 a new constitution and the Fourth Republic was established. Political turmoil continued throughout the Fourth Republic despite a period of significant economic growth after the war. In the twelve year history of the Fourth Republic, there were twenty-one administration changes. Ultimately, the French government succumbed to continuous political infighting, revolts from the French colonies in Indochina, Tunisia, and Algeria, and the growing threat of a military revolt stemming from frustrations with governmental ineffectiveness. The French military demanded the return of Charles de Gaulle, who had become a national hero since his leadership of the provisional French government from 1944 to 1946. De Gaulle supported a strong military, executive branch, nationalism, and wanted to retain French control over Algeria. On May 29, 1958, politicians called on de Gaulle to take control of the government and create a new constitution. The Fifth Republic, France's current republican government, was born on October 4, 1958.

Throughout the 1950s, Iannis Xenakis continued developing his "stochastic music" which applied geometric models to musical structures. He was looking at music from a detached scientific viewpoint with direct musical representation of scientific phenomena. At the same time, Xenakis continued to consider the listening experience of an audience; somewhat opposed to the strict total serialism advocated by Boulez and his followers. Xenakis's *Metastaseis* (1954–55) is considered his first major stochastic work.

At the same time, the authoritarian Pierre Boulez seemed to be loosening his tightly held grip over his music. His *Third Piano Sonata* (1955–57) demonstrates his

limited exploration of aleatoric music — open form or chance music that was largely pioneered by American composer John Cage, who Boulez at one point called “a performing monkey.”⁴⁴ Cage’s influence would continue to grow through the 1950s and into the 1960s.

Olivier Messiaen’s music throughout the 1950s and 1960s demonstrates his continued fascination with bird song. His compositions maintained an organic quality, but with precision and clarity. Some of Messiaen’s works during this period include *Réveil des oiseaux* (“Awakening of the Birds,” 1953), *Exotic Birds* (1956), and *Chronochromie* (“Time-Color,” 1960). Throughout this time, Messiaen fostered a more inclusive compositional style which accepted many differing modern styles in combination with older, traditional tools to achieve his expressive intent. *Catalogue d’oiseaux* (“Catalog of Birds,” 1956–58) provides an example of Messiaen’s inclusive compositional style. As the 1960s approached, interest in chance, indeterminacy, graphic notation, and collage in music grew in France and throughout Europe.

Despite the growing freedom in instrumental music throughout the 1950s and 1960s, opera remained largely conservative. Operatic programs mainly comprised iconic works representative of nineteenth century Romanticism. In 1967, as musical theater and television continued to grow in popularity, Boulez criticized the state of opera in France:

Only with the greatest difficulty can one present modern opera in a theatre in which, predominantly, repertoire pieces are played. It is really unthinkable. The most expensive solution would be to blow the opera houses up.

⁴⁴ Claire Kohda Hazelton, “Boulez in his own words,” *The Guardian*, March 26, 2015, 3:00, <https://www.theguardian.com/music/musicblog/2015/mar/26/boulez-in-his-own-words>.

But don't you think that would be the most elegant? . . . Or one can play the usual repertoire in the existing opera houses, Mozart, Verdi, Wagner, up to about Berg. For new operas, experimental stages absolutely need to be incorporated.

This apparently senseless demand has already been widely realised in other branches of the theatre.⁴⁵

The trombone contest pieces in the period following World War II became increasingly technically challenging. The focus at the Paris Conservatory at this time was more on advancing technique than “beautiful tone and phrasing.”⁴⁶ In 1960, Girard Pichaureau began his tenure as trombone professor at the Paris Conservatory, a position he held until 1980. With Hugon's *Introduction et Allegro* commissioned for the 1961 contest, it was likely Pichaureau's first contest assignment as professor at the conservatory. Throughout his career, Pichaureau published many pedagogical works including: *30 Recreative Studies* (the first in his pedagogical sequence comprising etudes in all major and minor keys that progressively prepare the student for his next publication), *21 Studies for Trombone - General Technique* (progressively more difficult etudes in all keys), *20 Studies* (medium to very difficult progressive etudes featuring unusual rhythms and meters), *30 Studies in Every Tonality* (a cycle of etudes, all about the same difficulty, designed for the very advanced student to practice each etude intensely for one week, then move onto the next one; when the student finishes the book,

⁴⁵ Claire Kohda Hazelton, “Boulez in his own words,” *The Guardian*, March 26, 2015, 3:00, <https://www.theguardian.com/music/musicblog/2015/mar/26/boulez-in-his-own-words>.

⁴⁶ Lemke, “French Tenor Trombone Solo Literature and Pedagogy,” 57.

they return to the beginning and notice significant improvement). Beyond his core curriculum, Pichaureau also published *Preamble* (progressive studies for beginner to intermediate trombone students), *20 Atonal Studies* (progressive studies from intermediate to advanced which utilizes extended techniques found in twentieth century atonal music), and *Special Legato Studies* (a collection of lyrical studies focusing on specific legato challenges for the experienced trombone student).⁴⁷

Hugon's *Introduction et Allegro* seems well-aligned with Pichaureau's curriculum that culminates in advanced studies with demanding tonal, rhythmic, lyrical, and technical challenges including extended techniques like glissandi and flutter-tonguing that were becoming more common in modern compositions. This piece may best reflect the kind of open, clear, organic quality of music promoted by Olivier Messiaen, Hugon's colleague at the Paris Conservatory, but also maintains clear focus on advancing the technical demands for the trombone, aligned with the stated goals of the post-war conservatory.

Doubles sur un Choral by René Duclos (1899–1964)

René Duclos was born on October 12, 1899 in Bordeaux. His teachers at the Paris Conservatory included Paul Dukas and Jean Gallon. Duclos wrote another work for trombone and piano entitled *Sa majesté trombone* (1948). He also wrote pieces for bassoon, saxophone, horn, and voice. Duclos is credited as choir director on many records from the 1950s and 1960s. He was associated with the Théâtre National de

⁴⁷ Lemke, "French Tenor Trombone Solo Literature and Pedagogy," 36–43.

l'Opera, l'Orchestre de la Société des Concerts du Conservatoire, and the Orchestre de l'Association des Concerts Colonne, serving as choir director on several recordings.

Doubles sur un Choral was commissioned for the 1939 trombone contest and used again for the contest in 1945. Although the piece is atonal, like Lepetit's *Pièce de Concert*, it uses meter, rhythm, melody, and harmony to construct teleological hierarchy resembling the fundamental principles of tonal music. It starts and ends with the key signature of E major. The key signatures regularly change throughout, but every divergence from E major soon returns back to the primary tonal area. The other key signatures visited are closely related to E major. The rhythmic character stays within traditional practices of the late nineteenth and early twentieth centuries.

Doubles sur un Choral begins immediately with the trombone and piano together at an "Allegro moderato" tempo. This upbeat opening seems to contrast with the typical slow, lyrical, rubato beginning of many trombone contest pieces. The trombone melody strongly implies the key of E major. This introductory fanfare soon fades into a somewhat slower and lyrical section seemingly moving toward E minor, but the piano harmony obscures any sense of E minor found in the trombone melody. The end of this section returns to E major chords and arpeggios in the trombone followed by a brief transition in the piano to a faster "Allegro scherzando" section.

The "Allegro scherzando" changes again to the key of one sharp, implying either E minor or G major. The start of this section seems to highlight G major chords within the first two measures in both the trombone and piano parts. This sense of G major soon moves back toward E major. The piano harmonies continue to transform, but the left

hand focuses on the pitch E as the key signature changes back to E major briefly before moving to the key of five flats, implying the key of D-flat major.

With the change to the D-flat major key signature, the relative harmonic stability created between the piano's left hand and the trombone's melody, and the change to an "Andante cantabile" style provide a significant contrast from the previous section. The trombone performs a singing melody on top of a relatively stable left hand bass with shifting harmonies in the piano's right hand. The piano's rhythmic and harmonic intensity gradually increases through this section, but settles back into D-flat major chords before accelerating into the final "Allegro moderato" finale.

While the final section of this piece is at an expected energetic tempo and the meter remains in 4/4 time, the subdivision of each beat at the beginning of this section implies the compound duple 12/8 meter. The key signature returns to E major once again with strong octave Es in the piano in addition to the trombone's E major arpeggios. The key of E major is strongly implied, but somewhat obscured by the addition of the pitch D, creating an E dominant-seventh chord. The harmonic progression, use of the dominant-seventh chord, and melodic character add an exotic element reminiscent of a Spanish dance. As the trombone's rhythmic motives increase in intensity, the piano becomes sparse, leaving room for the trombone to control the tempo while, harmonically, a prolonged dominant is implied by emphasizing the pitch B in the piano before the trombone and piano finally resolve to E major. The tempo at this brief coda section slows down as the trombone plays in a more grandiose, sostenuto style that strongly suggests E major tonality. The trombone and piano ultimately come together in the

penultimate measure to sound an unambiguous E major chord and ending the piece with four octave Es between the two instruments. Duclos's use of rhythm, melody, key areas, and bass line are fairly conservative with a strong foundation in tonal music, but the shifting harmonic material in between the bass and melodic lines creates a harmonic ambiguity that connects this piece with more modern harmonic developments.

Doubles sur un Choral would be appropriate for graduate or advanced undergraduate students. The range extends from E2 to B5 and mostly remains in the middle and high range. The relative brief duration of this piece in addition to the straightforward rhythmic material allow it to be an accessible entrance into atonal music for an undergraduate student. The trombone part comprises many familiar scale and arpeggio passages from the tonal music tradition, to which the piano harmony adds ambiguity. The consistent prominence of 4/4 meter combined with a supportive piano part make this piece relatively simple to coordinate as an ensemble. The exoticism featured in the Allegro moderato section may also help connect with audiences less familiar with atonal music. The declamatory Allegro moderato at the beginning also differentiates this work from the traditional slow A section that has become characteristic of trombone contest solos since the late nineteenth century.

France in the 1930s felt financial stress resulting from the Great Depression. There also existed growing tension between "Left" and "Right" political extremes. This resulted in violent protests as well as governmental and economic turmoil throughout the 1930s. Those on the political Left promoted the role of intellectuals and artists in mass communication of their political ideals to the French public. The French Communists

wanted to sway the public away from the fascism of the Right. Those opposed to the political Right sought to make visual art, music, and “high culture” more accessible to the “worker” class. Art and music were tasked with creating art that was both modern and immediately accessible to the masses. Theater and museum admission prices were reduced and spectacular public performances were given in attempts to win the public favor. French folklore became an important focus as it represented the peasant and working classes the Left wanted to unite through their ideology.

The First International Congress of Folklore was held in Paris in August 1937 and coincided with the opening of a new folklore museum, the Musée National des Arts et Traditions Populaires. At the same time, French folk music was being recorded and studied at the newly formed Phonothèque Nationale. The Left promoted folklore from an intellectual standpoint, as opposed to the nationalistic or nostalgic views promoted by the Right. The role of art at this time was viewed as a utility that could effectively spread political ideology beyond simply boosting morale in difficult times. A challenge for artists became whether to make “high” art more accessible or to “elevate” popular folk art.

The weakening Third Republic government, in place since the 1870 Franco-Prussian War, sought to unite France in the ideology of the Popular Front by incentivizing institutions to generate music that would be accessible to the masses and utilizing the radio to promote such music. The attempts to popularize art music through the radio led to a bias toward light orchestral music and music from the nineteenth century. Although the government created programs within the various music schools to promote their

objectives, the Paris Conservatory curriculum remained largely conservative and unaffected beyond a few superfluous gestures towards compliance. The seemingly archaic Prix de Rome, with part of the award including an extended stay in fascist Italy, was countered by the government with a new award that incentivized the Popular Front's ideological efforts with 5,400 francs and a trip destination left open.⁴⁸

The Fédération Musicale Populaire was tasked with widely promoting and dispersing accessible music to all classes of French society. This included the creation of jazz bands, promoting new music that integrated modern, popular and folkloric styles, and the use of media like published journals, radio, and records.⁴⁹ By 1938, the Fédération had established its own music publishing company and recording studio. Charles Koechlin, a prominent progressive composer and teacher with strong Communist allegiance, served as president of the Fédération Musicale Populaire in the late 1930s. In his book, *La musique et le peuple*, published by the Fédération's publishing company, he proclaims, "We dream of a modern art, rich from all conquest of harmony, of counterpoint, and of orchestration . . . or even from collective songs . . . simple and naked. . . . All these means in turn so that the artist, free, employs them for a truly human art."⁵⁰ Koechlin calls for modern art to be inclusive of musical elements from the past; he was especially fond of Bach, Mozart, and Rameau. His focus centered on Classical and Baroque aesthetics and overlooked the Romantic, preferred by fascist Germany,

⁴⁸Jane F. Fulcher, *The Composer as Intellectual* (New York: Oxford University Press, 2005), 210.

⁴⁹ Fulcher, *Composer as Intellectual*, 211–212.

⁵⁰ Fulcher, *Composer as Intellectual*, 216.

which Koechlin considered overrepresented.⁵¹ Koechlin and the Popular Front prioritized simplicity, clarity, and balance in a modern music that utilized and “elevated” folk music into intellectual, but widely accessible, art appropriated by the political Left. Duclos’s *Doubles sur un Choral* may serve to represent Koechlin’s modern aesthetic with clear connection to traditional rhythmic, formal, and tonal hierarchies that incorporates exotic folkloric elements into a modern musical language. While Duclos’s political affiliation is unknown, it is clear that by the piece’s premiere in 1939, the composer would be keenly aware and likely influenced by the institutional pressures in France leading up to World War II.

Solo de Trombone by Georges Pfeiffer (1835–1908)

Georges Jean Pfeiffer was born December 12, 1835 in Versailles. He was a pianist, composer, and music critic. His great-uncle, J. Pfeiffer, was a successful piano maker in Paris and his father, Emile Pfeiffer was a partner in the piano firm Pleyel, Wolff & Cie. His mother, Clara Pfeiffer, was also a pianist and composer who provided her son with his early piano instruction. Programs of his works including the operetta *Le capitain Roche* and his Piano Trio, opus 14, were being performed and well-received by 1862. His early compositions were praised for their melodic variety and polished form.⁵² His Piano Quintet, opus 41, was awarded the Charter Prize and his sonata for two pianos won a prize from the Société des Compositeurs de Musique in 1877. In his later years, he

⁵¹ Fulcher, *Composer as Intellectual*, 217–218.

⁵² “Pfeiffer, Georges Jean,” A.J. Hipkins, David Charlton and Charles Timbrell, Grove Music Online, 2001, <https://doi-org.proxy-um.researchport.umd.edu/10.1093/gmo/9781561592630.article.21531>.

performed less frequently and focused more on composing. His *Le légataire universel* (1901) is considered the pinnacle of his works for the stage. Beyond composition, he was a music critic for *Voltaire*, regularly judged the piano contests at the Paris Conservatory, and was president of the Société des Compositeurs de Musique.

Pfeiffer composed works for the stage, three piano concertos, a symphonic poem, and chamber music including sonatas for cello and violin. The majority of his work was written for piano. One of his most significant writings about music includes his article “De l’interprétation des signes d’ornements chez les maîtres anciens,” printed in *La Revue Musicale* in 1903. In the article, Pfeiffer considers how pianists should perform older works by master composers who created and performed their music on earlier keyboard instruments.⁵³ Georges Pfeiffer died February 14, 1908 in Paris.

Solo de Trombone was commissioned for the 1899 trombone contest and used again for the 1906 contest. This piece is tonal and follows typical harmonic practices of the late nineteenth century in France. The form is overall very similar to the binary, slow-fast form commonly found in the trombone contest pieces of the late nineteenth and early twentieth centuries. The tonal structure moves from F minor in the A section to F major in the B section. The A and B sections are clearly separated by differences in tempo, tonality, style, and meter. There are, however, some atypical elements found throughout.

The piece starts with a kind of extended, relatively free recitative section first introduced by block chords in the piano. These piano chords comprise D-flat major and

⁵³ Georges Pfeiffer, “De l’interprétation des signes d’ornements chez les maîtres anciens,” *La Revue Musicale* 3, no. 12 (September 1903).

D-flat major dominant-seventh chords, neither of which serve to satisfactorily establish F minor tonality. The trombone enters shortly thereafter with C major arpeggios, accompanied by supportive C dominant-seventh chords in the piano. While this still does not necessarily establish F minor, the sustained A-flat that resolves to a G in the second measure of the trombone recitative strongly suggests the minor key. This opening section continues to travel through chords related to F minor, including D-flat major and even F major chords, but lacks any kind of clear cadence that establishes F minor. The trombone and piano both finish this introductory recitative with octave Cs, which seem to indicate that the entire recitative section functioned as an elaborate prolonged dominant waiting to resolve to F minor. After the loud octave Cs, the piano continues softly alone for six measures before resting on an unsatisfactory C dominant-seventh chord in second inversion.

The A section continues at an “Adagio” tempo with singing legato style. As the trombone introduces the new melody, the piano finally plays F minor chords, but combined with the G in the melody some unresolved dissonance remains. The G briefly resolves to F on the second half of the second beat of the measure immediately before the chord switches to D-flat major. The next F chord that is heard is an F major chord that occurs four measures later. From this point, the chords shift through D-flat major and B-flat minor before returning back to the C dominant-seventh chord, which leads back to the key of F minor. The trombone returns with motives from the beginning of the F minor section and finally, at the end of the A section, a cadence in F minor is finally achieved.

The tempo accelerates as the piano leads into the B section in F major. The B section is marked “Allegro eroico,” is in 3/4 meter, and maintains a triumphant and heroic character. The heroic motive is followed by a brief lyrical section and a brief trombone cadenza that leads directly back to the Allegro eroico motive. The piece comes to an exciting close as the dynamic suddenly drops before gradually growing louder and faster to the end. The trombone finishes with a trill on an F which leads to the final F major chords in the piano and trombone.

Solo de Trombone would fit well within the graduate and undergraduate curriculum. The range extends from F2 to C5, but remains primarily in the middle and upper registers. The piece is written mostly in tenor clef and sustains long passages in the upper register at loud dynamics, which will require significant embouchure strength and endurance to effectively execute. A considerable amount of embouchure flexibility and tongue velocity are also required to achieve the two lip trills and the rapid arpeggio and scale figures in the Allegro eroico sections. The tonal harmony, singable melodies, consistent meter, and contrasting styles help to create an engaging musical experience for performer and audience. This piece could serve as an effective audition piece with ample opportunity to demonstrate technical and expressive skills through a brief, but immediately engaging musical selection. The composition benefits from its contrast to the handful of overused binary form contest solos. The trombone fits seamlessly into the piano part, making it fairly simple to put together as an ensemble and allowing the performers to focus on generating as much expressive interest as possible.

From 1879 to 1914, the new French Third Republic was mostly governed by moderate Republicans supported by a middle-class political base. They instituted a progressive income tax, which helped fund interventionist policies that included creating a social safety net, expanding educational opportunities, promoting cooperation between consumers and businesses, and a League of Nations to help maintain peace abroad. Throughout this period, France maintained contempt for Germany after France's defeat in the Franco-Prussian War of 1870 and from Germany's continued occupation of Alsace and Lorraine. The French government sought alliances with Russia and Great Britain to counteract Germany's aggressively growing economy and military power. These efforts culminated in the Franco-Russian Alliance of 1894, the Entente Cordiale with Great Britain, and finally the Anglo-Russian Entente in 1907. Continued tensions with Germany coupled with French anti-semitism led to the highly controversial Dreyfus Affair.

In December 1894, Captain Alfred Dreyfus, an Alsatian French artillery officer with Jewish heritage, was sentenced to life in prison from the allegation that he dispersed French military secrets to Germany through the German Embassy in Paris. In 1896, however, the result of an investigation identified Ferdinand Walsin Esterhazy, a major in the French Army, as the perpetrator. The results of the investigation were suppressed by high-ranking military officials and the military court promptly acquitted Esterhazy after a two-day trial. Beyond this, the Army placed additional charges against Dreyfus based on their own falsified documents. News of the cover-up was published in a Paris newspaper in January 1898 by writer Émile Zola. This news enraged French activists, who

demanded the case be reopened, which it was in 1899. The intense scandal split France into Dreyfus supporters (“Dreyfusards”) and those who opposed him (“anti-Dreyfusards”). The new trial again resulted in Dreyfus’s conviction and a ten-year sentence, but Dreyfus was ultimately pardoned and set free. In 1906, he was fully exonerated and reinstated as a major in the French Army, with which he continued to serve through World War I.

The Dreyfus Affair brought to a head pre-existing divisions between Monarchists who supported a central role for the Catholic Church in government and the Republicans who saw the Catholic Church as a threat to their political ideology and representative of outdated traditions and institutions like monarchism. While under Republican control, the Third Republic government actively worked to limit the Catholic Church’s cultural influence and political power. The Republican government established a national system of public schools devoid of religious influence, church officials were removed from governmental and military positions, and marital divorce was permitted. The “Dreyfusards” comprised mostly Republican supporters from the middle-class, while the “anti-Dreyfusards” were mostly Monarchists and Catholic Church supporters. Amid this internal tension, the end of the nineteenth century and early twentieth century became known as the “Belle Époque” largely because of the relative peace, prosperity, and cultural innovations of the time.

The second half of the nineteenth century saw the proliferation of universal expositions in which a wide variety of countries from around the world would present their industrial and cultural accomplishments. The President of the United States,

William McKinley wrote, “Expositions are time keepers of progress. They record the world’s advancement; they stimulate the energy, enterprise and intellect of the people and [they] quicken human genius. They go into the home and broaden and brighten the lives of the people.”⁵⁴

The 1889 Exposition Universelle in Paris showcased the newly completed Eiffel Tower and was symbolic of French prosperity at the end of the nineteenth century and into the twentieth century. A collection of prominent writers, artists, musicians (including composer Charles Gounod), painters, and sculptors submitted a petition published in the newspaper *Le Temps* on February 14, 1887 in which they demanded a halt to the construction of the “menace to French history.”⁵⁵ In response, Gustave Eiffel remarked, “When it’s finished, they will love it.”⁵⁶ Beyond the Eiffel Tower, the 1889 exposition also featured the largest iron-framed building ever constructed, called the Galerie des Machines, which housed exhibits of sixteen thousand machines, including Thomas Edison’s phonograph. The exposition also showcased the first extensive use of electric lighting and, as night approached, one can imagine how crowds must have reacted at such a miraculous display.

Prior exhibitions had included French music in the form of military bands or performances by a single orchestra. In 1889, however, there were four sections devoted to music, one of which was explicitly devoted to composition and itself presented five

⁵⁴ Elaine Brody, *Paris: The Musical Kaleidoscope 1870–1925* (New York: George Braziller, 1987), 77.

⁵⁵ Brody, *Paris: The Musical Kaleidoscope*, 86.

⁵⁶ Brody, *Paris: The Musical Kaleidoscope*, 86.

concerts. Instead of a single orchestra, all five of the major musical organizations in Paris went on display and presented musical competitions and concerts, which programmed French composers Ambroise Thomas, Léo Delibes, Jules Massenet, Charles Gounod, Camille Saint-Saens, Jean-Philippe Rameau, Hector Berlioz, Daniel Auber and others including a few select foreign composers like Beethoven and Rossini. French organists Charles-Marie Widor, Alexandre Guilmant, and Théodore Dubois were heavily featured in addition to other organists. There were also prominent performances by Russian, Norwegian, and Spanish musicians.⁵⁷ The presence of eastern music provided a major spectacle, most notably the Javanese musical exhibit which famously captured the attention of Claude Debussy at a pivotal point in his musical development. The presence of non-western music at the exhibitions fueled a growing interest in musical cultures outside of France and would play an influential role in French music well into the twentieth century.

Louis Allard was the trombone professor from 1888 to 1925 and oversaw the first commissioned contest pieces for trombone students at the Paris Conservatory; prior to 1897, the contest solos were largely written by the trombone professors themselves, as was also common for other instruments at the Paris Conservatory. The contest solos were meant to progressively become more difficult over time, gradually increasing the skill level of students graduating the program. Allard transcribed Jean-Baptiste Arban's cornet method for use by his trombone students. He also transcribed the vocalises of Marco Bordogni to develop his students lyrical skills; the influence of opera at the conservatory

⁵⁷ Brody, *Paris: The Musical Kaleidoscope*, 86–88.

likely incentivized a vocal approach in trombone performance as well. The Paris Conservatory Regulation of 1841 limited the trombone class to eight members plus two auditors, but in 1892 the limit was increased to allow a total of twelve trombone students. While at the conservatory, students were primarily tasked with mastery of general musicianship, a comprehensive command of the instrument (emphasizing pure tone, lyric, agile playing, and a sense of ease), and developing the skill of a soloist. Their practice and lesson times were strictly scheduled and aural skills (solfège) was highly emphasized.⁵⁸ Traditional lessons at the conservatory typically comprised three lessons per week, each lesson being three hours long, with all trombone students required to attend. Individual students would receive approximately thirty minutes of individual instruction while their peers observed. Before a student was eligible to participate in the solo contest, they had to qualify in the analysis, aural skills, and sight-reading portions of their instrumental classes; a student's eligibility was solely determined by their professor.⁵⁹

Despite persistent internal political tensions in France and the external pressures from Germany, the cultural atmosphere in Paris by the end of the nineteenth century must have been exciting. The amazing industrial marvels and growing prominence of French and non-western music exhibited at the 1889 Exposition Universelle create an uplifting image leading into the twentieth century. Additionally, the Paris Conservatory was growing in size and commissioning trombone solo repertoire for the first time. Louis

⁵⁸ Trevor Herbert, *The Trombone* (London: Yale University Press, 2006), 136.

⁵⁹ Lemke, "French Tenor Trombone Solo Literature and Pedagogy," 48–49.

Allard was pushing his trombone students to new skill levels and developing pedagogical methods that have become staples in trombone pedagogy ever since. Pfeiffer's *Solo de Trombone* seems to aptly represent a triumphant and heroic spirit characteristic of French culture leading into the twentieth century.

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Musical score for trombone and piano.
- Bonneau, Paul. *Capriccio pour Trombone et Piano*. Paris: Alphonse Leduc, 1946.
Musical score for trombone and piano.
- Brody, Elaine. *Paris: The Musical Kaleidoscope 1870-1925*. New York: George Braziller 1987.
Focuses on the wide range of cultural influence in France between 1870 and 1925. This was a significant transitional period in France and there was a wide range of influences both internally and externally. The book starts with Berlioz's death and covers Wagner's significant influence, the influence of other cultures including Japan, Spain, and Russia in addition to many other eastern influences which resulted in exoticism in French music. The expositions, cabarets, music halls are also featured in addition to the connection between art, literature and music throughout this period.
- Büsser, Henri. *Cantabile et Scherzando*. Paris: Alphonse Leduc, n.d.
Musical score for trombone and piano.
- Büsser, Henri. *Pièce en Mi Bémol pour Trombone et Piano*. Paris: Alphonse Leduc, 1955.
Musical score for trombone and piano.
- Caballero, Carlo. *Fauré and French Musical Aesthetics*. New York: Cambridge University Press, 2001.
Through the study of Gabriel Fauré, this book covers a wide range of musical styles as artistic aesthetics changed in the late nineteenth century and into the twentieth century. Fauré was not only one of the most significant composers in France throughout this time, but also witnessed the vast scope of musical style and had direct influence on and exposure to many of the most prominent French composers in both centuries. This sources covers themes throughout the late nineteenth and early twentieth centuries through the lens of Fauré, his students and colleagues. Some of the topics addressed throughout this book include the idea of sincerity in French music, the countering forces between innovation and tradition, originality and homogeneity in music, and the role of religion. While Fauré's own writing was sparse, Caballero includes quotes from his students and others in Fauré's sphere of influence. This creates a valuable source for primary

source material in the context of important cultural themes throughout an important time in French music and culture.

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

Includes brief surveys of the conservatory's history, the trombone professors, the annual contest, and the contest pieces. This dissertation provides updated information leading into the twenty-first century and describes how the conservatory curriculum and contests have changed in recent history. The dissertation also includes analysis several contest solos from the standard repertoire.

Couillaud, H. *Méthode de Trombone a Coulisse*. Paris: Alphonse Leduc, 1946.

The published method book by Henri Couillaud who taught trombone at the Paris Conservatory from 1925 to 1948. The book is in French throughout. It starts with fundamental information about the parts of the trombone, the mouthpiece, and the way that Couillaud recommends holding the trombone. There are also sections at the beginning in which Couillaud describes the fundamentals of breathing, tone production, and articulation. The book includes brief exercises in each of the seven slide positions. These beginning exercises also include a variety of dynamics, articulations, and rhythms. The book progresses to short etudes in all major and minor keys. The book also includes sections devoted to intervals, detached and legato articulation etudes, faster articulations through scales, a section introducing tenor clef, some vocalises for legato study, etudes addressing clef changes, etudes incorporating advanced rhythms, and duets. The book is progressively more difficult from beginning to end, builds upon and reviews concepts previously addressed throughout the book.

Crocé-Spinelli, B. *Solo de Concours*. Paris: Alphonse Leduc, n.d.
Musical score for trombone and piano.

Dieppo. *Complete Method for the Slide and Valve Trombone*. New York: Carl Fischer, Inc., 1902.

This work has been translated into English. It is the trombone method used by the Paris Conservatory's first official teacher, who taught at the conservatory from 1836 to 1871. The book starts with rudiments of music, focused on reading music notation. It also covers ornamentations commonly used by valve and slide trombones at the time; this includes the appoggiatura, the gruppetto or turn, the "shake and passing shake," and "the shade" (or emphasis). The book also includes exercises on scales, intervals, progressive etudes, portamento studies, and etudes on various articulations. Dieppo also covers the "art of phrasing" and

uses melodies by Vobaron, duets, operatic “Fantasias,” and the book ends with a description of the metronome and its uses.

Dubois, Théodore Dubois. *Concert Piece (Solo de Concert) in Ab major for Trombone and Piano*. New York: International Music Company, n.d.
Musical score for trombone and piano.

Duclos, René. *Doubles sur un Choral: Solo de concours pour Trombone*. Paris: Alphonse Leduc, 1939.
Musical score for trombone and piano.

Ellis, Katharine. *Music criticism in nineteenth-century France*. New York: Cambridge University Press, 1995.

Provides an overview of music criticism originating from the *Revue et Gazette musicale de Paris* from 1834 to 1880. This text covers a large part of the nineteenth century and the strong influence of foreign composers in France. It covers the critical reception of composers like Gluck, Haydn, Mozart, Beethoven, Weber, Schubert, and Mendelssohn in the French press. This book also includes sections devoted to piano, chamber, symphonic, opera, and contemporary music. The book culminates in covering Berlioz and his reception in France. The book features prominent music critics throughout the nineteenth century and catalogues a usefully collection of primary source material which can provide a unique glimpse into French culture at the time of writing instead of the retrospective narrative. Ellis ties the selected criticisms together with additional historical information that helps provide context.

Foreman, Lewis and Susan, eds. *Felix Aprahamian: Diaries and Selected Writings on Music*. Rochester, NY: The Boydell Press, 2015.

Chronicles the writings of prominent music critic Felix Aprahamian, who lived from 1914 to 2005. Aprahamian was a London-based journalist who wrote primarily for *The Sunday Times*. This book includes his complete, detailed diary entries from the 1930s and his published writings about many of the prominent composers throughout his long career. Some of the prominent French composers covered include Claude Debussy, Gabriel Fauré, Alexandre Guilmant, Arthur Honegger, Frank Martin, Olivier Messiaen, Darius Milhaud, Francis Poulenc, Maurice Ravel, Albert Roussel, Marcel Dupré, and Nadia Boulanger. This source provides primary source material from a prominent music critic well-connected into the musical fabric of the mid to late twentieth century.

Fulcher, Jane F. *The Composer as Intellectual: Music and Ideology in France 1914-1940*. New York: Oxford University Press, 2005.

Covers the changing role of the “intellectual” in French culture from 1914 through 1940. The book centers around the time leading into France’s

involvement in World War I, through peacetime, and into the beginning of World War II. Politically, this was a tumultuous time to which music and other arts were inexorably linked. The book covers nationalism and classicism during wartime and the reactions against classicism, how French composers responded to political and cultural pressures, the idea of individuality versus collective identity, and the opposing counterculture movements throughout the period of the 1920s and 1930s.

Griffiths, Paul. *Modern Music and After*. 3rd Ed. New York: Oxford University Press, 2010.

Provides an overview of musical trends in western art music from 1945 through 2001. This book is not limited to French music, but is equally divided among the most prominent music cultures in western art music. Topics covered include the emergence of Pierre Boulez, *Musique Concrète*, and various other musical paths from 1945 to 1950. The growing international prominence of John Cage is also covered throughout the 1940s, 1950s, and 1960s. This book allows comparison between the sometimes contradictory artistic relationships between various western cultures and the composers that are able to transcend cultural differences. It covers the progressive trends in music after 1945, while also illustrating reactionary artistic movements. Progressive, conservative, and movement in between are represented with musical examples by representative composers.

Harding, James. *The Ox on the Roof: Scenes from musical life in Paris in the Twenties*. New York: St. Martin's Press, 1972.

Focuses exclusively on the musical and cultural developments of the 1920s in Paris. Specifically it covers the group of composers known as Les Six, comprising George Auric, Louis Durey, Arthur Honegger, Darius Milhaud, Francis Poulenc, and Germaine Tailleferre with their spokesman Jean Cocteau. The scope of the book starts with Satie's *Parade* in 1917 and ends with Poulenc's *Aubade* in 1929. In between, the book offers vivid details of this unique period in Paris. Beginning in World War I, covering the forming of Les Six and their development, the Dada movement and many of the prominent works of the 1920s. Overall, in addition to the developments in music, this book seems to effectively capture what it would have been like to live in Paris throughout this period.

Hebert, Trevor. *The Trombone*. London: Yale University Press, 2006.

This source is arguably the most comprehensive published history of the trombone currently available. This book covers the origins of the trombone and the mechanical developments the instrument underwent throughout the nineteenth and twentieth centuries. The book also covers the changing role of the trombone in western music throughout history as well as prominent trombonists and teachers throughout the instrument's history. Also of interest, is the differing cultural usage of the trombone between differing nation regarding both use and construction of the instrument.

- Hugon, Georges. *Introduction et Allegro: pour Trombone Ténor et piano*. Paris: International Music Diffusion, 1989.
Musical score for trombone and piano.
- Lasserre, Pierre. *The Spirit of French Music*. Translated by Denis Turner. London: Kegan Paul, Trench, Trubner & Co., 1921, <https://hdl.handle.net/2027/coo1.ark:/13960/t1kh1564k>.
- Lemke, Jeffrey Jon. “French Tenor Trombone Solo Literature and Pedagogy Since 1836.” DMA diss., University of Arizona 1983, <http://hdl.handle.net/10150/186149>.
Provides a survey of French solo literature from 1836 through the 1960s. This dissertation provides extensive repertoire lists that includes all of the solos commissioned for the Paris Conservatory trombone contests. It also provides a history of trombone pedagogy at the Paris Conservatory and includes detailed information about the trombone professors throughout that time period. Lemke also provides brief composer biographies and information about each piece listed.
- Lepetit, Pierre. *Pièce de Concert: pour Trombone et Piano*. Paris: Alphonse Leduc, 1955.
Musical score for trombone and piano.
- Lockspier, Edward, comp., trans. *The Literary Clef: An anthology of letters and writing by French composers*. London: John Calder, 1958.
A collection of sources writings by composers from the nineteenth century and well into the twentieth century. The composers featured in this anthology include Berlioz, Bizet, Lalo, Saint-Saëns, Chabrier, Debussy, Fauré, Ravel, and Satie. The writings include journal entries and correspondence and provide valuable insight into French composers’ lives at various points in history. All writings are translated into English with minimal commentary by Lockspier throughout. An excellent source for direct quotes from these composers and a reflection on the time in which they lived.
- Nux, P.V. de la. *Solo de Concours: pour Trombone et Piano*. Paris: Alphonse Leduc, 1961.
Musical score for trombone and piano.
- Parker, Roger, ed. *The Oxford Illustrated History of Opera*. New York: Oxford University Press, 1994.
A collection of essays by various authors about the developments in opera within specific time periods and geographical locations. The book examines the origins of opera in the seventeenth century, the development of serious and comic opera thought the eighteenth century, addresses the individual operatic developments in nineteenth century France, Italy, and Germany separately, covers the Russian, Czech, Polish, and Hungarian contributions to opera up to the twentieth century, and allocates two chapters to cover the developments in opera throughout the

twentieth century. Beyond this overview of operatic history, the book also includes more topical essays regarding the staging of opera, opera singers, and opera as a social occasion. This source is valuable for gaining a broad understanding of the developments in opera over time as well as the specific, varied, and related contributions and issues between prominent musical cultures in western art music.

Pascal, Claude. *Pastorale Héroïque pour Trombone et Piano*. Paris: Durand, 1952.
Musical score for trombone and piano.

Pfeiffer, G. *Solo de Trombone*. Paris: Alphonse Leduc, n.d.
Musical score for trombone and piano.

Ross, Alex. *The Rest is Noise: Listening to the Twentieth Century*. New York: Picador, 2014. Kindle.

Covers the development of modern music throughout the twentieth century and into the twenty-first century. Ross puts modern music into historical context and illustrates some of the wide-ranging influence that some of the most jarring and abstract music has had into more popular musical genres. This book describes the music and artists as well as the politicians, dictators, wealthy patrons, and business leaders who tried to influence the direction of music. Ross also covers critics and artists from dance, visual, film and other art forms while also considering the relative impact of audiences. This book provides an in-depth and engaging glimpse into music in France, Germany, The United States, England, and other prominent countries. It also covers a wide variety of musical styles from the most abstract modern experiments to many jazz forms and rock and pop music. The book comprises three parts: part one deals with the period from 1900 to 1933, part two spans from 1933 to 1945, and part three concludes the book from 1945 to 2000.

Rueff, Jeanine. *Rhapsodie pour Trombone et Piano*. Paris: Alphonse Leduc, 1962.
Musical score for trombone and piano.

Smith, Richard Langham and Caroline Potter eds. *French Music Since Berlioz*. Burlington, VT: Ashgate, 2006.

A collection of essays on varying topics from the time period after Berlioz's death into the 1960s. The essay topics cover political and artists debates after Berlioz's death, the prominence of opera in the late nineteenth century and the growing importance of instrumental music as French composers sought to define a French national style of music. Other topics include music of the French salons, opera in the twentieth century, the role of church and organ music, the idea of modernization in French music through the composers Chabrier, Fauré, Debussy, and Ravel. Many of the essays focus primarily on the development of French

music within a specific decade. Satie and Les Six, music in the 1930s, music during and after World War II, the prominence of Pierre Boulez and the establishment of IRCAM, and music after World War II through the 1960s. Music of the 1950s and 1960s is not as extensively represented in this book as topics of the late nineteenth century and the music in and around the two world wars.

Treize, Simon, ed. *The Cambridge Companion to French Music*. New York: Cambridge University Press, 2015.

Provides a survey of French musical history. The scope of the book spans from the early Middle Ages to the first decade of the twenty-first century. Beyond the survey of French musical history, the book also contains substantial sections covering French opera, traditional music, and popular music. The final section of this book comprises more specific essays on a variety of specific topics including manuscript sources, the church and the state in the early medieval period, music and the court, debates over musical aesthetics, and Paris from the Revolution to the First World War. The essays throughout this book were written by a diverse collection of authors.

Vidal, Paul. *Solo de Concert*. Paris: International Music Diffusion, 1991.
Musical score for trombone and piano.

Weiss, Piero. *Opera: A History in Documents*. New York: Oxford University Press, 2002.
A collection of primary source documents organized in chronological order that illustrate various aspects of music history. This includes composer correspondence, journal entries, biographies, essays, poetry, short stories, and published, often polemic, reviews of other composers and prominent musical issues of the time. The documents are selected and commented on by Weiss throughout the book, providing the necessary context for the excerpted documents. The scope of the book starts with the Medici wedding of 1589 and ends with a 1996 interview with John Adams about his opera *Nixon in China* (1987). In between these two endpoints exists a plethora of highly polemic debate throughout the history of opera. This book offers a wealth of primary source material throughout history on wide-ranging topics.

Weiss, Piero and Richard Taruskin. *Music in the Western World: A History in Documents*. Belmont, CA: Schirmer Cengage Learning, 2008.
A collection of primary source documents organized in chronological order that illustrate various issues and debates throughout the history of western art music. This book mostly comprises primary source writing by prominent musicians, composers, artists, and critics at various points throughout the history of western art music. These primary source documents help take history from abstraction and into a more visceral sense of reality that connects in many ways to the modern reader. Readers of all experience levels can find connections with the

themes, issues, and debates throughout this book and researchers are provided with direct exposure to important places and times throughout music history. All of the primary sources are annotated by Weiss and Taruskin to provide historical context. The scope of this book spans from the earliest surviving documents regarding music to a journalist's prediction of music's future from a document published in 1977.