

SOLOS DE CONCOURS FOR FLUTE AT THE PARIS
CONSERVATORY: TWO DECADES—1900s AND 1940s

By

Ke-Hsing Kaye Chung

Thesis submitted to the Faculty of the Graduate school of the
University of Maryland, College Park in partial fulfillment
of the requirements for the degree of
Doctor of Musical Arts
2004

Advisory Committee:

Professor William Montgomery, Chair
Professor Mark Hill
Professor Chris Gekker
Professor Edward Walters
Professor Mike Boyle

Solos de Concours for Flute at the Paris Conservatory:
Two decades—1900s and 1940s
Program I

Ke-Hsing Kaye Chung, Flute
And
Xiaolong Gao, Piano

May 10, 2003 at 8:00 p.m.
Joseph and Alma Gildenhorn Recital Hall
Clarice Smith Performing Arts Center
University of Maryland
College Park, Maryland

<i>Sixth Solo</i> for Flute and Piano (1855) (Concours 1896 and 1900)	Jules Demersseman (1833-1866)
<i>Prélude et Scherzo</i> for Flute and Piano (1908) (Concours 1908)	Henri Büsser (1872-1973)
<i>Fantaisie</i> for Flute and Piano (1920) (Concours 1941)	Philippe Gaubert (1879-1941)
<i>Sonatine</i> for Flute and Piano (1943) (Concours 1943)	Henri Dutilleux (b. 1916)

Intermission

<i>Andante et Scherzo</i> for Flute and Piano (1901) (Concours 1901 and 1905)	Louis Ganne (1862-1923)
<i>Concertino</i> for Flute and Piano (1902) (Concours 1902)	Cécile Chaminade (1857-1944)
<i>Agrestide</i> for Flute and Piano (1942) (Concours 1942)	Eugene Bozza (1905-1991)

Solos de Concours for Flute at the Paris Conservatory:
Two decades—1900s and 1940s
Program II

Ke-Hsing Kaye Chung, Flute
And
Roy Hakes, Piano

September 28, 2003 at 2:00 p.m.
Joseph and Alma Gildenhorn Recital Hall
Clarice Smith Performing Arts Center
University of Maryland
College Park, Maryland

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| <i>Cantabile et Presto</i> for Flute and Piano (1904)
(Concours 1904 and 1940) | Georges Enesco
(1881-1955) |
| <i>Concertino en Mi majeur</i> pour
Flute et Orchestre ou Piano (1945)
(Concours 1945)
I. Cadence et Allegretto
II. Largo
III. Final | Henri Tomasi
(1901-1971) |
| <i>Sonatine</i> pour Flute et Piano (1946)
(Concours 1946) | Pierre Sancan
(b. 1916) |
| Intermission | |
| <i>Ballade</i> for Flute and Piano (1903)
(Concours 1903) | Albert Perilhou
(1845-1936) |
| <i>Nocturne et Allegro Scherzando</i> for
Flute and Piano (1906)
(Concours 1906) | Philippe Gaubert
(1879-1941) |
| <i>Chant de Linos</i> pour Flute et Piano (1944)
(Concours 1944) | André Jolivet
(1905-1974) |

Solos de Concours for Flute at the Paris Conservatory:
Two decades—1900s and 1940s
Program III

Ke-Hsing Kaye Chung, Flute
And
Roy Hakes, Piano

December 7, 2003 at 2:00 p.m.
Joseph and Alma Gildenhorn Recital Hall
Clarice Smith Performing Arts Center
University of Maryland
College Park, Maryland

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|---|-----------------------------------|
| <i>Andante Pastoral et Scherzettino</i> for Flute and Piano (1907)
(Concours 1907) | Paul Taffanel
(1844-1908) |
| <i>Un Andante et Un Scherzo</i> pour Flûte et Piano (1945)
(Concours 1948) | François-Julien Brun
(b. 1909) |
| <i>Fantaisiestück</i> pour Flûte et Piano (1947)
(Concours 1947) | Henri Martelli
(1895-1980) |
| <i>Eglogue, Op. 29</i> for Flute and Piano (1909)
(Concours 1909) | Jules Mouquet
(1867-1946) |

Intermission

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|---|----------------------------|
| <i>Concerto Pour Flute</i> (1945-1949)
(Concours 1949)
I. Andantino pastorale
II. Adagio quasi Andante: Vivace | Emile Passani
(b. 1905) |
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ABSTRACT

Title of dissertation: SOLOS DE CONCOURS FOR FLUTE AT
THE PARIS CONSERVATORY: TWO
DECADES—1900s AND 1940s

Ke-Hsing Kaye Chung, Doctor of Musical
Arts, 2004

Dissertation directed by: Dr. William Montgomery
School of Music

The topic of this dissertation is the concours pieces for flute at the Paris Conservatory covering two decades. The works are used for exit examination pieces for graduating students at the conservatory. The music is chosen by the director, the professors in the performance area, and a committee of other professors. These pieces still seem to be among the more important pieces known by flutists in the twenty-first century, and they are also frequently used as required audition pieces by conservatories, orchestras, and competitions. I have performed the works used for examination in two decades separated by almost half a century: The pieces from 1900 to 1909 and from 1940-1949. This performance dissertation contains three recital programs, and the recordings of the recitals are field electronically. I have grouped them according to contrasting styles in three

recitals. Works performed are *Acrestide* (1942) by Eugene Bozza, *Andante et Scherzo* (1945) by François J. Brun, *Préude et Scherzo* (1908) by Henri Büsser, *Concertino* (1902) by Cécile Chaminade, *sixth Solo* (1855) by Jules Demersseman (it was on the concours of 1896, dates which are outside the scope of this dissertation), *Sonatine* (1943) by Henri Dutilleux, *Cantabile et Presto* (1904) by Georges Enesco, *Andante et Scherzo* (1901) by Louis Ganne, *Fantaisie* (1920) by Philippe Gaubert, *Nocturne et Allegro Scherzando* (1906) by Philippe Gaubert, *Chant de Linos* (1944) by André Jolivet, *Fantasiestück* (1947) by Henri Martelli, *Eglogue* (1909) by Jules Mouquet, *Concerto in A* (1945-1949) by Émile Passani, *Ballade* (1903) by Albert Perhilou, *Sonatine* (1946) by Pierre Sancan, *Andante Pastorale et Scherzettino* (1907) by Paul Taffanel, and *Concertino in E Major* (1945) by Henri Tomasi. *Cantabile et Presto* was required in both 1904 and 1940, and *Andante et Scherzo* was required in both 1901 and 1905.