THE HORN AT THE PARIS CONSERVATOIRE AND ITS *MORCEAUX DE CONCOURS* TO 1996

THESIS

Presented to the Graduate Council of the
University of North Texas in Partial
Fulfillment of the Requirements

For the Degree of

MASTER OF ARTS

By

Susan J. Rekward, B.A., M.A.T.

Denton, Texas

August
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A work concerning the history of the Paris Conservatoire and music education in France. Follows the development of the horn and its correlation with the French school of horn playing. Includes biographic information on the horn professors of the Conservatoire through 1997, as well as a comprehensive list of the *morceaux de concours* for horn, 1795-1996.

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PREFACE

Despite the International Horn Society's insistence on the designation of *horn* when referring to the instrument, English speakers persist in using the label *French* horn. In fact, when I tell people that I play the horn, they invariably respond, "Which one?" Although I have played the instrument since the age of ten, I have always been puzzled by the name. So what was this mysterious connection between the instrument and the country?

I have studied French for almost as long as I have played the horn, so when I had the opportunity to study abroad as an undergraduate, it was natural for me to take my instrument. Although I was studying primarily at a French university, I auditioned for, and was accepted at, the regional conservatory in Nantes, France.

Through this experience I gained first-hand knowledge of the musical education system in France and was surprised to find how different it was from the system in the United States. My first surprise was the formal audition process necessary to simply enroll for horn lessons. French conservatories are divided into different proficiency levels and each of these levels have a minimum and maximum age for admittance. Due to my age, I had to audition for admittance into the highest instrumental level at the conservatory, *Supérieur.*

Upon my arrival in France I had only two weeks to learn the audition piece, which the other candidates had been studying since the previous spring. Luckily the required work was Richard Strauss' Concerto No. 1, with which I was already quite familiar, so it was mostly a matter of polishing and

fine-tuning the work. This was not the case for the two other Americans on my exchange program who were also auditioning. They had to learn new pieces and thus were unsuccessful in their admittance audition.

The audition itself was public, and open to the public. It took place in the school's main auditorium before a jury that included the director of the conservatoire and the professor of the instrument in question. I found the whole audition process intimidating, but to the French students it was routine. I was surprised to learn that, from the very beginning, musical studies in France are marked by performance exams similar to this one. What a change from the solo and ensemble contests of my youth! I soon found that the French musical education system, in fact the entire Education System, is much more structured and competitive than in the United States.

Once accepted into the conservatoire I could not enroll in horn lessons without also taking a *solfège* class. Unfortunately, my inexperience in this area placed me in a class with ten and eleven-year-old students, all of whom seemed to exceed my proficiency. This was particularly unsettling since I had passed two years of college level theory and ear training in the United States!

It was also surprising to find that, without exception, all the horn students in the upper levels of the conservatoire had plans for some sort of musical career. I knew from my studies that the French educational system tracks students at an early age and only those considered to be college bound attend the *lycée*, while the other students enroll at a technical high school. What I had not realized is that students within the *lycée* are tracked even further, choosing a specific course of study to prepare them for future careers. While there are several different options available, these horn students had chosen the F11 (music) cycle in anticipation of a musical career. As a typical

American college student who had not declared a major until mid-sophomore year, I found it amazing that these high school students had their futures already so carefully planned. I learned that they all hoped to attend the Paris Conservatoire where it is very difficult to be accepted.

It seemed incredible to me that these students would dedicate their lives to such an uncertain goal. The French students were much more philosophical: if they were not accepted into one of the *Conservatoires Supérieurs,* they would simply study musicology or music theory at another university.

Yet the specter of the Paris Conservatoire was ever present. It soon became clear to me that the regional conservatoire had one main goal: to prepare students for the superior conservatories in Paris and Lyon, even though only a small percentage of the students would ever be admitted to either. Of the five horn students in *Supérieur* that year, only two were later accepted by the Paris Conservatoire, and neither on the first try. One hornist auditioned five separate times before finally being accepted at the age of twenty-five, the maximum age for new horn students. In the meantime, he studied musicology at the Sorbonne, even though it was not a subject that particularly interested him.

For these students, the Paris Conservatoire truly was the focus of musical education in France. When I first arrived in France, my knowledge of the Paris Conservatoire was limited to the several pieces in the horn repertoire which had been written for the annual exams at the conservatoire. Several of us from the horn studio in Nantes even traveled to Paris in order to hear the end of the year exams in 1988. Seeing the large number of horn players from the regional conservatories present at the exam once again

reminded me of the importance of this institution, and this exam, to those French students hoping for a playing career.

My experiences as a horn student in France played an important role when it came time to choose a subject for my Master's thesis. While I continued to be intrigued with the historical connection between the *french* horn and France, I also felt that musicians trained in the United States are generally ignorant of musical formation programs in other countries, although we greatly admire many of the artists who are a result of these systems. My time in France additionally reminded me that the examination pieces from the Paris Conservatoire are a fantastic source of fresh music. While many of these pieces continue to be performed in France, often as exam pieces at the regional conservatoires, the vast majority remain largely unknown outside of the country. I hope that my thesis will create an interest in American horn players for this treasury of music from the Paris Conservatoire.

CHAPTER 1

A BRIEF HISTORY OF THE PARIS CONSERVATOIRE

In 1995, the Conservatoire National Supérieur de Musique et Danse de Paris celebrated its bicentennial. While the idea of a school dedicated to the education of musicians did not originate in France, this illustrious institution has played an important role in the musical education of some of the world's most renowned musicians for over two hundred years. One of the oldest music schools in existence, the Paris Conservatoire has served as a model for countless other institutions. To best understand the history of the Paris Conservatoire, it is first necessary to examine the origins of the conservatory concept itself.

It is generally thought that the idea of a special school for both the practical and theoretical training of musicians began in Italy in the sixteenth century. During the late sixteenth and first half of the seventeenth centuries, music became the principal activity in certain orphanages in Venice and Naples. These charities had historically concerned themselves with the care of orphaned and abandoned children, yet they had no specific educational role.[1] It was not until about the year 1600 that education became a major responsibility of these organizations. Until this time, while the orphanages generally employed a musician who taught singing and provided music for chapel services, musical education was not a significant activity of these institutions.

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

It was the orphanages in Naples that first discovered the profitability of music. It has been documented that, about the year 1600, orphans at the Conservatorio dei Poveri di Gesù Cristo were encouraged to "search for alms for their own upkeep, and to go out into Naples singing litanies and *laudi spirituali*."[2] This was so successful, that the students soon had more formal engagements, such as weddings and public ceremonies, in addition to their street performances.

Around this same time, the proprietors of the Ospedale de Pietà in Venice noticed that the quality of the music attracted more people to its chapel services. The size of the collections grew in direct proportion to the number of worshipers in attendance. It was in response to these financial incentives that the conservatories in both Naples and Venice appointed special instrumental teachers, who joined the vocal instructors already in residence.

The improved quality of the music continued to attract larger crowds to services. Yet, in spite of the financial advantages that came as a result of the increased musical instruction, the charities still found it difficult to meet their operating needs. These organizations continued to function primarily as hospitals and orphanages, a reality that became more and more costly. Out of necessity, but contrary to their original purpose, the charities finally resorted to enrolling fee-paying pupils. These new students were educated along with the orphans (who were still admitted free of charge), thus creating two distinct classes of students at the conservatories: those who paid and those who did not.

Documents show that the Neapolitan Conservatorio Santa Maria di Loreto charged certain students for tuition and board as early as 1667.[3] Soon after this

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[2] *Ibid.*

[3] *Ibid.*, 19

date, due to the overwhelming demand for places at the conservatory, it was necessary to increase enrollment to accommodate more than the one hundred students it had originally served. The class distinction between the orphans and the fee paying students became even more pronounced in the eighteenth century when the fame of the Italian *conservatorios* inspired foreign nobles to send their promising young musicians there to study.

To cope with the increased demand, the conservatories adopted a more formal educational role. The *maestro di cappella* was now appointed for his fame as a composer and administrator, rather than his ability as a teacher. Conservatories began to employ a full staff who taught strings, winds, and brass, as well as the established vocal studies. These teachers worked with the most advanced students, who in turn instructed the younger students, much like the system currently employed in many American universities.

Throughout the first half of the eighteenth century, the Italian conservatories had a tremendous influence throughout Europe. Many of the famous opera singers of the day were taught at these institutions and the *maestri* often traveled throughout Europe producing operas.

The founding of various schools and academies in France began as early as 1669, when a monk by the name of Perrin obtained the licenses necessary to establish music academies throughout the country. These academies were dedicated to training musicians for the presentation of public theatrical works. The first school specifically devoted to opera, the Académie Royale de Musique, was founded three years later by Jean-Baptiste Lully.

Despite the name of this earlier academy, music did not become a true concern of the crown until Louis XVI established the Ecole Royale de Chant et de

Déclamation by royal decree in 1783.[4] The Ecole Royale de Chant et Déclamation, which was to be a *"une école dans le goût des conservatoires d'Italie."*[5] modeled after the Italian conservatories. This school was closely associated with the opera. Initially, the Ecole Royale de Chant et Déclamation served only fifteen students, eight boys and seven girls. François-Joseph Gossec was appointed administrator of the fledgling institution, and headed a staff that included instructors of singing, *solfège* (a mixture of basic music theory and ear training), speech, grammar, harpsichord and accompaniment, plus dancing and fencing.

The degree of success of the Ecole Royale de Chant et de Déclamation, however, is disputed. While it did produce many talented musicians, the academy was openly attacked for extravagance and general incompetence, common criticisms of Louis XVI's regime during this period, which would eventually lead to the end of the monarchy in France. Nevertheless, the Ecole Royale de Chant et de Déclamation does represent the first documented attempt to found a public conservatory supported entirely by government funds.

The politically unstable years of the French Revolution, which began with the storming of the Bastille on July 14, 1789, were understandably difficult for the Ecole Royale de Chant. The school survived mainly by swearing its fealty to the new *République*. There was an attempt to reorganize the conservatory in 1791, and on February second of that year, six days after the execution of King Louis XVI, the school premiered the lyric production *Triomphe de la République ou le Camp de Grandpré*. The music in this production was composed by Gossec, who became a great composer of music for the many parades and official ceremonies of the new republic.

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[4] Jacque-Gabriel Prod'homme and E. Crauzat, *Les Menus Plaisirs du Roi, L'Ecole Royale et le Conservatoire de Musique* (Paris: Librairie Delagrave, 1929), p. 100.

[5] Pendleton, 36

The Revolution also gave birth to another French conservatory, the Ecole pour la Musique de la Garde Nationale. This school was developed and organized by Bernard Sarrette, a career military man who in 1789 was in charge of 150 soldiers in the Parisian district of Filles-Saint-Thomas. Sarrette, a cellist himself, was eager to spread his enthusiasm for music among his fellow military men. He united forty-four musicians of the *dépôt des gardes françaises* and formed La Musique de la Garde Nationale Parisienne.[6]

When the Bastille was stormed on July 14, Sarrette and his group of musicians offered their services to the new regime and were enthusiastically greeted by the public. By 1790, the districts of the Garde Nationale had united into one musical corps, which was supported financially by the municipality of Paris. With Sarrette leading the group, they performed at parades, festivals and other official ceremonies of the Republic. Two years later, the musicians presented a proposal to the Legislative Assembly, the new government body, to establish a formal school of military music.

On June 9, 1792 the Conseil générale de la Commune accepted the musicians' proposal to provide free musical instruction for one hundred twenty students. These students were to be sons of citizens serving in the Garde Nationale, with two chosen from each of the sixty battalions.[7] The students were classified into two groups for admission: children ten to sixteen years old with no musical background, and children seventeen to twenty years old with some musical knowledge.

Before being admitted, a student first had to pass an examination given by the music master and the professor of the chosen instrument. If accepted, the

[6] Constant, Pierre, *B. Sarrette et les Origines du Conservatoire National* (Paris: Delelain Frères, 1885), p. 18.

[7] Pierre, *B. Sarrette*, p. 27.

student was expected to furnish all the supplies needed for his study, including an instrument and uniform.[8] The course of study at the school consisted of two hour-long classes in *solfège* a week, plus three one-hour lessons on the chosen instrument.

In addition to their studies, the students and teachers were expected to perform on demand for public and military celebrations.

For financial reasons, on November 8, 1793, Sarrette petitioned the National Convention to place his school under the patronage of the Republic instead of the city of Paris. After much debate, it was decided to merge the Ecole de Musique de la Garde Nationale with the Ecole Royale de Chant. By 1795, the government had incorporated these two schools into the new Institut National de Musique. Sarrette was appointed Capitaine commandant (Commanding Captain), with Gossec as his Lieutenant maître de musique (Lieutenant Master of Music).[9]

Officially, the main functions of the new Institut were to provide music for public and military festivals, furnish choirs, and provide a "general education and moral instruction for its students."[10] In reality, the new institut National de Musique was a nationalist organization designed to weaken the German domination of the French music scene, principally in the area of opera.

The progress of the Institut was continually impeded by the constant debate about the aims of the conservatory, the function it should serve in the new Republic and a lack of funds. In spite of these problems, the Institut National de

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[8] *Ibid.*

[9] Harry Gee, *Clarinet Solos de Concours*, (Bloomington: Indiana University Press, 1981) p. 5.

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

Musique became the first truly modern conservatory in the world, free from charitable responsibilities, and with a completely secular foundation.

Since one of the main functions of the new conservatory was to provide music for government sponsored public ceremonies, the teaching personnel at the school shifted from primarily singers and opera staff to players of wind instruments. Both curriculum and examination statutes of the conservatory were, perhaps for the first time, officially outlined in some detail. Students, if deemed able to make adequate progress, were now admitted between the ages of eight and thirteen. These students continued to be chosen on a democratic basis, with six students representing each department of the republic. There were also to be an equal number of boys and girls selected.

The students passed through three stages of study at the conservatory. Exams were given twice a year at each level in order to test their progress. The first stage was devoted mainly to *solfège*, while the second stage was spent broadening abilities in both singing and the performance of various instruments. Finally, the third stage focused on increasing knowledge in theory and music history, the accompaniment of singers and advanced instrumental performance.[11]

Although political instability still reigned, the advocates of the conservatory system managed to transform music education in France. Despite the success of the of the Institut National de Musique, its director and founder, Bernard Sarrette, was imprisoned on March 25, 1794 for being "unpatriotic." He was soon granted provisory freedom, under guard, to set up a music corps for the Army of the North, but the loss of their head administrator sent the fledgling Institut National de Musique into turmoil.

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[11] Constant Pierre, *Le Conservatoire National de Musique et de Déclamation* (Paris: Imprimerie Nationale, 1900), 234.

Later that same year, Sarrette called together all the personnel of the conservatory to deal with the problem of organization, urging them to establish a temporary administration. Nonetheless, at the end of 1794, there were only eighty students at the conservatory, which had a maximum enrollment of one hundred forty four. When his name was placed on a national list of terrorists, Sarrette once again found himself imprisoned, this time from April 28 to May 31, 1795 .

On August 3, 1795, the National Convention finally adopted a detailed plan of organization for the Institut. Its name was changed to the Conservatoire National de Musique et de Déclamation, and a list of classes, professors and students was formalized. The constitution for this new conservatory now allowed for a maximum of one-hundred-fifteen professors, as opposed to the seventy previously granted. The maximum number of students also increased from one-hundred-forty-four to six hundred.[12]

Ironically, all the personnel of the Musique de la Garde Nationale were awarded posts at the newly formed conservatory except for its founder and chief promoter, Bernard Sarrette. Gossec was appointed an inspecteur de l'enseignement (director of teaching) , along with Grétry, Le Sueur, Cherubini, and Méhul. The newly appointed teachers were firmly behind Sarrette and petitioned the Committee of Public Instruction to allow Sarrette to head a special commission controlling the organizational activities of the Conservatoire. Their request was accepted on October 23, 1795.[13]

At this point, the Conservatoire boasted eighty-five professors. Of these eighty-five teachers, fifty-seven had been inherited from the Garde Nationale

[12] Pierre, *B. Sarrette*, p. 111.

[13]Fletcher,p. 5.

and thirteen from the Ecole Royale de Chant. The remaining fifteen were supplemental professors who were added to the old Institut National de Musique in 1793 and 1794. The thirty new positions mandated by law were filled by auditions held before a jury of conservatory personnel.[14] Two years later, on October 24, 1797, the Conservatoire held its first *concours*, or contest. Both solo and chamber groups were allowed to compete, after which there was a ceremony for the distribution of prizes and a concert by the principal laureates. This was the beginning of a tradition that would continue for the next several years.

Unfortunately, due to a tight national budget in 1800, the Conservatoire was forced to let thirty-six professors go. Thus the teaching staff was reduced to seventy-four, with six inspectors, a secretary, a librarian, and Sarrette as director of the student body of four hundred.[15] The Republic continued to suffer financial difficulties, so in 1802 the Conservatoire was again asked to cut back its number of staff and students by one half. This left the conservatoire with only thirty-two professors, three inspectors, the secretary, librarian and director.

These were turbulent years in French history. Napoléon Bonaparte seized power in 1799. Five years later, in 1804, he declared himself Emperor of France. On

February 4, 1806, Napoléon met with the director and teachers of the Conservatoire, assuring them of his support. Eight days later, Sarrette wrote to the Emperor asking for the reinstatement of the professors eliminated in 1802, along with the completion of a music library and a boarding school for singers. Napoléon granted his request by imperial decree on March 3, 1806.[16]

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[14] *Ibid.*

[15] *Ibid.* p. 6

[16] *Ibid.* p.9.

Sarrette undoubtedly looked toward a long period of growth for the conservatory, but this was not to be. However, the future of the Conservatoire was to be directly linked to that of the Empire. After Napoléon's disastrous Russian campaign, the days of the Empire were numbered. Under pressure from the British, the French Senate deposed Napoléon on April 3, 1814, in favor of the Comte de Provence, brother to the executed King Louis XVI. Napoléon abdicated just outside of Paris at Fontainebleau on April 11 and was exiled to the island of Elba. Backed by the allied forces, the monarchy regained control of France with the coronation of the Comte de Provence, now known as Louis the XVIII of France.

This period of French history is known as "The Restoration." The Restoration meant sudden changes at the Conservatoire. The Gentilhommes de la Chambre were reinstated as exclusive controllers of the theaters and museums in France, and the Conservatoire fell under their jurisdiction. This weakened Sarrette's power as director. Finally, on December 28, 1814, Sarrette received a letter relieving him of his directorship.[17]

The French political scene remained very unstable. Napoléon escaped from Elba and made a bold bid to restore the fallen Empire, marking the beginning of the Hundred Days War. Louis XVIII fled to Ghent as Napoléon, cheered by workers and former soldiers, marched into Paris. Then, on March 23, 1815, two days after Napoléon's return, the Minister of the Interior, Carnot, directed Sarrette to resume control of the Conservatoire.[18] Napoléon was unable to retain control of his Empire and was defeated by the Allied forces at Waterloo on June 18, 1815. He abdicated for the second time on June 22, and Louis XVIII

[17] Pierre, *B. Sarrette*, p. 148.

[18] *Ibid.*

once again ascended to the throne of France. Napoléon found himself in exile, this time on Saint Helena, where he remained until his death on May 5, 1821.

The Second Restoration (November 1815-1848) brought about a return of hard times for the Conservatoire. Sarrette resigned as director with the return of King Louis XVIII. Soon after, a decision was made to close the Conservatoire National de Musique et Déclamation and reinstate the old Ecole Royale de Chant. Perne was appointed as inspector general of this new institution on April 1, 1816. He was supported by most of the professors from the old Conservatoire National de Musique et Déclamation, including Le Sueur and Cherubini.[19] Perne remained at the head of the Conservatoire for four years, at which time he was succeeded by Cherubini.

During his term as director, Cherubini created other music conservatories in the French cities of Lille, Toulouse, Marseilles and Metz, establishing the foundation for the modern national system of music education. He also founded the Société des Concerts du Conservatoire, which became the Orchestre de Paris in 1967.[20] Due to the unstable state of the country during the early years of the Second Restoration, the annual competitions at the conservatory were suspended, not to be reinstated until November 1818.

Upon the death of Louis XVIII in 1824, Charles X became King of France. His reign lasted only six years, and he was forced to leave the country during the Revolution of 1830. Louis-Philippe, often referred to as the "Citizen King," succeeded him to the throne. It was during Louis-Philippe's reign that the Ecole Royale was transformed once again into the Conservatoire National. Sarrette was also offered the directorship, but he declined out of respect for Cherubini.

[19] Fletcher, p. 10.

[20] Pendleton, p. 36.

The Second Restoration did not last, and in 1848, King Louis-Philippe was forced to leave France and flee to England when Napoléon III came to power as President of the Second Republic (1848-1852), and later as Emperor of the Second Empire (1852-1870). The restored Conservatoire survived, more or less intact, throughout the many political changes of this era, with Cherubini remaining as director until 1842, when he was succeeded by Auber.

With the end of the Second Empire, France was once again restored to a Republic and the Conservatoire was finally allowed to grow and flourish, just as Sarrette had always dreamed. Despite its long and troubled history, the Paris Conservatoire managed to become a leading force in music education, a position in which it remains to the present day.

CHAPTER 2

MUSIC EDUCATION IN FRANCE TODAY

The end of the nineteenth century has traditionally been considered a period of decline in French music, with Germany emerging as the driving force in the music world. Ironically, it was during this period that the foundation for the modern French music education system was laid. As stated in the previous chapter, the early goals of the French system were to provide training for young musicians and to increase the interest of the general public in music. The best way of assuring a knowledgeable public is through wide-spread education. Therefore, the early advocates of the French music education system charged themselves with the establishment of music schools in the provinces.

By 1884 France boasted twenty-four national schools of music, although these schools varied greatly in the quality of the education they provided. It was in large part due to this discrepancy in quality that, in 1948, the French government decided to reorganize the schools into three separate divisions. Each of the three divisions was obligated to offer fourteen basic disciplines: *solfège*, piano, voice, the four orchestral string instruments, four woodwind instruments, and three brass instruments.[1] The main difference in these divisions, besides the amount of funding received from the government, was the size of the student body and the quality of the professors.[2] Students planning a career in music frequently traveled large distances, often living

[1] Pendleton, 36

[2] *Ibid.*

away from their families, in order to take advantage of the superior instruction available at the *Conservatoires Régionaux*.

The development of France's national music conservatories was furthered in 1966 when André Malraux, the Minister for Cultural Affairs, created the Service de la Musique. Between 1966 and 1974 the Service created fourteen Conservatoires Nationaux de Région, which were charged with reviving the earlier goals of educating the public and producing cultured musicians.[3]

Today the three divisions have been expanded to four, the most prestigious being the Conservatoires Supérieurs de Musique de Paris et Lyons, followed by the Conservatoires Nationaux de Région, the Ecoles Nationales de Musique, and the Ecoles Municipales de Musique Agrées.[4] Students at the schools in the latter three categories spend only a portion of their day at the conservatory, where their studies are devoted to instruction in music or dance. The rest of the day they attend a regular public school, in order to receive a well-rounded, general education.

Today at the Conservatoires Nationaux de Région there are generally two classes of students: the *élèves des horaires amenagés* (students with combined schedules) and the *élèves normaux* (normal students). The *élèves des horaires amenagés* are the more serious music students, who, in preparation for a career in music, receive an extra hour of instruction on their instrument a week. However, before a student is even allowed to begin an instrument in the French system, he must first successfully complete a year of solfège. Only then, with the consent of

[3] Fletcher, p. 41.

[4] French Cultural Services, *Study of the Arts in France* (New York: French Cultural Services, 1980) p. 20.

the major professor, may the student be admitted to the class studying his chosen instrument.

Instrumental lessons in France are conducted quite differently than in the United States, where a one-on-one lesson between the student and teacher is favored. In France, the students are taught in groups. What actually takes place is an individual lesson, similar to the practice favored in the U.S., while the other students look on. The philosophy behind this type of lesson is that talented and motivated students will learn from each other, therefore enabling them to collectively achieve greater heights.[5] While this practice has been criticized for generating competition among students, it also does allow them to learn by following their classmates' progress.

A French student must pass through several levels of instruction on both his instrument and in *solfège* at the conservatory. The three most advanced stages of learning are: *Moyen, Diplôme,* and *Supérieur*. To enter into the next level, the student must first pass *l'examen de fin de l'année,* an end of the year exam where the student must prove proficiency on an instrument. It is not uncommon for a student to spend several years at one level before finally passing to the next. This is especially true in the case of students wishing to pass from *Diplôme* to *Supérieur*. It is the practice of most conservatories not to admit students to this final level of study until they are considered ready.

Before admittance to the *Supérieur* level on his instrument, the student must also pass a performance exam before a small committee, usually consisting of his major professor and the director of the conservatory.

The end of studies at the Conservatoire National de Région is marked by a jury exam, which, in this case, usually includes a well-known performer on the

[5] Kevin Thompson, "Class Tuition at the Paris Conservatory," *Music Teacher* vol. 62, no. 7 (July 1983), p. 10.

instrument in question, awarding the student a *Medaille d'Or*, a symbolic "gold medal." Ideally, the student will win his prize in solfège at the same time he is awarded his instrumental medal. However, since a student will often be several levels behind in solfège, this is often not the case.

It is not necessary to be awarded a prize in solfège to complete the course of study at the regional conservatory. It is, however, in the student's best interest, since he will be obliged to pass an exam in solfège upon entering one of the Conservatoires Supérieurs. It is the goal of most students completing their studies at the Conservatoire National de Région, to enter directly into one of the two Conservatoires Nationaux Supérieur de Musique et Danse in either Paris or Lyons. Since a new student can be admitted only when a current student graduates, such an admittance to the Conservatoires Supérieurs is rare.

The requirements for admission into the Conservatoires vary in regard to the field of study. It is not necessary to have finished the *lycée*, the French equivalent of high school, before entering the Conservatoire. However, there are age restrictions, determined by discipline, that range from ten to thirty. The wide range in ages is due to the varying needs of physical maturity for some areas, such as voice, and certain preparatory knowledge needed in others, such as composition. Table 1 lists the age requirements for brass instruments.

Table 1. Entrance Age Requirements for Brass Students[6]

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

[6] Conservatoire National Supérieur de Musique de Paris, *Règlement Portant Organisation de la Scolarité* (Paris: Conservatoire National Supérieur de Musique de Paris, 1987) p.4.

The bylaws allow for the admittance of two international students per class. However, to be admitted to the Conservatoire the international students must pass the same entrance exam as the French students. Unfortunately, the current trend in Europe is for hornists outside of France to go to Germany, not France, to study. Therefore there are no foreign students currently (1996-97) in the horn studio at the Conservatoire.

There are two rounds of conservatory admittance auditions on each instrument. For the first round, which until recently took place in September, the candidate prepared an imposed étude and two compositions from the standard repertoire of the instrument.[7] Traditionally, the list of required pieces was posted at the Conservatoire in the final trimester of the previous school year. At the time of the audition, the jury then selected one of the two standard works for the candidate to perform.

If the student passed the first audition, he then competed for one of the places vacated. The second audition took place three weeks after the preliminary audition and consisted of a piece from the standard repertoire, performed in its entirety, plus sight reading. Sometimes the students were also required to perform a contemporary étude.[8]

While this continues to be the process for gaining admittance to the Conservatoire Supérieur de Musique et Danse de Lyon, the entrance exam schedule for the Paris Conservatoire was changed slightly in 1992. There are still two auditions but, due to the difficulty of finding lodging in Paris, the auditions were moved from September to late February or early March. This change

[7] CNSM de Paris, *Règlement Portant Organisation de la Scolarité* p.11.

[8] The author personally went through this audition process in the fall of 1987, but was denied admittance after the final round of auditions.

allows the students who are accepted to have the summer months to look for lodging.[9] An added advantage to this revised system is that the candidates are able to prepare for the exam with the professors at their provincial conservatoires. In the old system, with the entrance auditions in September, the students were almost obligated to attend summer workshops to help them prepare. These workshops often featured internationally renowned musicians and could be very expensive for a struggling student.

The problem with this new system, however, is that the entrance exams now take place before the end of the year exams at the Conservatoires Supérieurs de Paris et Lyons. Therefore it is impossible to know the exact number of vacancies these institutions will have in the fall. To solve this problem, the jury both estimates the likely number of graduates on that instrument and ranks the candidates from the entrance exams in admittance order. These students are placed on a waiting list until the results of the *concours de prix* at the Conservatoires Supérieurs are announced in June.[10]

For hornists, the entrance exams to the Conservatoires Supérieurs both in Paris and Lyon are held simultaneously. The first players on the acceptance list are able to choose the conservatory they wish to attend, while the hornists at the end of the list are simply admitted where there is a vacancy. Because of the many opportunities in Paris to both attend concerts and earn extra money performing, the top players tend to choose the Paris Conservatoire over the one in Lyon. Also, while officially the two conservatories are ranked equally, there remains a traditional prestige associated with the Paris Conservatoire. While the

[9] André Cazalet, fax from Paris, November 1996.

[10] *Ibid.*

Conservatoire Supérieur de Lyon is beginning to earn its own reputation for excellence, it still tends to have the stigma of "second best."

With the horn class in particular, another reason why the players choose to attend the Paris Conservatoire is because Michel Garcin-Marrou, the horn professor at Lyon, also teaches a class in natural horn at the Paris Conservatoire. Therefore, the students in Paris have the opportunity to study with him, as well as with André Cazalet and Jacques Adnet. This class in the natural horn is a recent addition and is so popular that there is talk of creating a special studio devoted entirely to the natural horn. If this change does indeed take place, it will mean that an additional twelve horn students will be admitted to the Conservatoire de Paris to study with Michel Garcin-Marrou.

It should be mentioned that it is unusual to combine the entrance exams for the Paris and Lyon conservatories. It is only due to the close relationship of the current horn professors at these institutions that this is the case. The location of these horn exams alternates from year to year: one year it is in Paris, the next in Lyon.[11] For the other instruments, since the entrance auditions at the Paris Conservatoire are in the spring, each student who is not accepted there has the opportunity to reaudition at the Lyon Conservatoire the following September.

Once the student is accepted, he is given an examination to determine his placement in solfège. If the student passes the exam, he is exempt from further classes in that area. If not, he is required to take one to two years of additional study. A two-year course of study in analysis is mandatory for all students, in addition to classes in sight reading on his instrument.[12] At the end of the second year of study, the student is required to pass an examination in instrumental

[11] *Ibid.*

[12] CNSM de Paris, *Règlement Portant Organisation de la Scolarité* p.11.

sight-reading. Other required classes include chamber music, orchestra, music history, and acoustics. There is no tuition for any of these classes since the government fully funds all music academies in France (along with all other public institutions of higher education).

There are two levels of study at the conservatory. A student remains in the first level until he acquires the mandatory certificates in solfège, analysis and instrumental sight-reading. The second level, which takes one to two years to complete, is devoted entirely to perfecting instrumental skills. The time it takes a student to complete his studies varies, but in 1991 the Conservatoire de Paris changed the mandatory minimum requirement from two years to three.

At the completion of the course of study, the students participate in a final *concours*, or contest. This is extremely important, since the results will indicate whether the student is considered proficient enough on his instrument to conclude his studies at the Conservatoire. The students compete for four awards: the *Prémier Prix*, or first prize, *Deuxième Prix*, second prize, *Prémier Accessit*, first runner up and *Deuxième Accessit*, second runner up.

The actual prizes given to the students over the years have varied widely. At the first *concours*, held at the newly formed Conservatoire on October 24, 1797, the prizes were instruments, musical scores and laurel branches.[13] In the nineteenth century the award for the winner of the *Prémier Prix* was one hundred francs or, if possible, an instrument, with fifty francs worth of music for the *Deuxième Prix*. The runners up received bronze medals.[14] Today the only prize is the honor of winning one of the coveted awards.

The modern *concours* is actually a mini-recital in which the students in the

[13]Pierre, *Le Conservatoire National de Musique et de Déclamation*, p. 387.

[14] *Ibid.*

final year of study perform three works. The first selection is a required work from the standard literature, chosen from the pieces the students have studied during the year. A month before the exam, the professor presents a list of these pieces to the Director of the Conservatoire who chooses one to be performed[15] The second piece performed is a work of the student's choice. This may either be a movement of a concerto, usually in stylistic contrast to the one imposed, or an étude. Finally, the students play a piece which traditionally has been specially written for the exam. This piece has come to be known as the *morceau de concours*. The performance of the three pieces lasts from twenty to thirty minutes.

In the early years of the concours, the morceau was written by the instrumental professor. Later, the Conservatoire began commissioning the works. The composers chosen were almost without exception French, and in vast majority alumni of the Conservatoire. In 1979, due to the cost of commissioning a piece for every discipline, the Conservatoire officially decided to rotate the commissioned piece among the different instruments. A new piece is currently being written for the 1997 horn exam. Both the composer and the name of the work are held in strictest confidence until the piece is announced and given to the candidates two months before the exam, which will be held on June 10, 1997.[16] In the years when a piece is not commissioned for the exam, the director chooses a modern work based on the recommendation of the professors.

Until 1970, the *morceau de concours* was the only piece required for the concours.[17] That year the Conservatoire added a second piece to the exam,

[15] Fletcher, p. 41.

[16] Cazalet

[17] George Barboteu, letter from Paris, October 14, 1993.

selected from the standard repertoire of the instrument. This required the students to perform pieces of two varying styles, as the *morceaux de concours* were becoming more and more atonal. In 1985 the rules governing the *examen de prix* again changed to require the performance of a third piece chosen by the individual candidates.[18]

Traditionally, the *morceaux de concours* have exploited the range and technical capabilities of the instruments. In recent years, the *morceaux de concours* for horn have included many modern "extended techniques," such as flutter tonguing and half-valved sounds. These pieces are often written either for horn alone or horn with electronically generated accompaniment. On one notable occasion, the *morceau de concours* was composed for horn with magnetic tape. These pieces represent current compositional trends and provide a distinct contrast to the standard repertoire.

For the outstanding students who complete the course of study at the Conservatoire there exists a *Cycles d' Etudes de Perfectionnement*. This notoriously difficult course of study, designed to prepare the student for international competitions or a solo career, has only been open to brass students since 1992.[19] Entrance into this program is also by a competitive audition which takes place in October. It is extremely difficult to gain admittance to this program. In 1996 there were only four available openings for all the wind instruments. Currently there is only one horn student in this cycle.

In October 1996 a single hornist entered this competition. This student had received the *premier prix* from the Conservatoire de Lyon and wished to perfect his playing under the tutelage of André Cazalet. He performed Rossetti's

[18] *Ibid.*

[19] Cazalet

Second Concerto, the finales to Strauss' Concerto *No.* 2 and Schoeck's Concerto, and *Pièce pour cor seul* by Florentz.[20] His audition was unsuccessful.

[20] *Ibid.*

CHAPTER 3

THE FRENCH SCHOOL OF HORN PLAYING

The fact that in the English language the horn is often called the "French horn" demonstrates the close link between the instrument and its French predecessors. From its origins as the simple *corne d'appel* (signal horn) to the modern valved instrument, the French have shown to have a distinct ability to assimilate both original ideas and discoveries from other countries to produce the best possible instrument for their needs.

The direct predecessor of the modern horn, the metal hunting horn, is thought to have developed in Germany in the thirteenth century. This horn soon could be found throughout Europe, but it was not until the sixteenth century that the development of the hunting horn became apparent.

The French scholar Marin Mersenne described four different types of hunting horns in his treatis *Harmonie Universelle* as early as 1627.[1] There was *le grand cor* (the large horn) with a single wide loop; the cor *à plusieurs tours* (the horn with several turns) a tight spiral of tubing winding towards the center of the instrument; *le cor qui n'a qu'un seul tour* (the horn which has only one turn) shaped like an arc, similar to the English hunting horn; and *le huchet*, a smaller version of *le grand cor*. It was the *cor a plusieurs tours* which was the most widely used in sixteenth-century France.

The French instrument making families of Raoux and Chrétien in Paris produced the hunting horns of the highest standards. Lengthening the

[1] Marin Mersenne, *Harmonie Universelle*, (Paris: 1636) Proposition X.

tubing and improving the mouthpiece design made the horn more capable of performing melodic signals, as opposed to the rhythmic signals of the fourteenth and fifteenth centuries.[2] This new style of playing soon became characteristic of the French *chasse* or hunt, which was a popular pastime for the court of King Louis XIV. The increasing popularity of this sport made horn playing a kind of French specialty during the second half of the seventeenth century.[3]

In 1680 the Bohemian, Franz Anton, Count of Spörck, made a tour of the continent, as was the custom for young nobles of the day. He first heard the horn played in this new French style while hunting at noble estates with members of the French aristocracy. While Spörck had almost certainly come in contact with the horn and horn playing prior to his sojourn in France, he became enraptured with the French style. He was also impressed by the innovations in instrument design and the more elaborate French compositions.

When Spörck returned to Bohemia in 1681, he brought examples of the new horns, manufactured by Chrétien. He also had two of his personal valets, Wenzel Sweda (1630-1710) and Peter Röllig (1650-1723), trained in the art of playing the horn before he left France.[4] These two hornists in turn trained others, and so on, until Bohemia became perhaps the most important center for horn playing for the next two centuries. Von Spörk is also credited with the first attempts to integrate the horn into the orchestra, as opposed to simply using the horn to add color to a piece by bringing "the atmosphere of the hunt indoors."[5]

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[2] Morley-Pegge, "The Orchestral French Horn", *Waits Wind Band Horn* (London: Hinrichsen Editions Limited, 1952), p.200-201

[3] *Ibid.*

[4] R. Morley-Pegge *The French Horn: Some Notes on the Evolution of the Instrument and of its Technique* (London: Ernest Benn Limited, 1960) p. 17.

[5] Tuckwell, p.19.

From Bohemia, the popularity of the French *cor de chasse* , or *Jagdhorn* , as it is called in German, spread to Germany and on throughout the Holy Roman Empire, where horns in the style of the French model began to appear as early as 1689.[6] The art of horn making was further improved in Austria by the Leichnambschneider brothers, who began copying the French instrument in Vienna. The Leichnambscheiders most likely became acquainted with the horn through Röllig and Sweda, Count von Spörck's horn players, around the year 1700.[7] The brothers soon began making valuable modifications in the horn's construction, including the introduction of some of the earliest crooks.

The Viennese Waldhorn, in contrast to the *cor de chasse*, was built for concert use rather than the hunting field. It had both a larger bore and bell, which served to produce a mellower, more palatable sound than its French counterpart. Although the the new and improved horn had now immigrated from the hunting field to the concert hall, the instrument was still characterized by a clear-cut, "outdoor" sound. This would remain the case until the mid-eighteenth century and the advent of hand-horn playing.

The discovery of the hand-horn technique is attributed to the Dresden horn player, Anton Joseph Hampel (1710-1771).[8] It is said that Hampel was experimenting with a mute made from a cotton pad when he discovered that the position of the pad in the bell effected the pitch. After further experimentation, he noticed that this same phenomena could be achieved with the hand. This technique revolutionized the horn playing of the day. For the first time, horn

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[6] Horace Fitzpatrick, *The Horn and Horn Playing and the Austro-Bohemian Tradition 1680-1830* (Oxford: 1970) p. 33-40.

[7] *Ibid.*, p.28-32.

[8] Birchard Coar, *A Critical Study of the 19th-Century Horn Virtuosi in France* (DeKalb: Dr. Birchard Coar,1952) p. 5-8.

players could produce diatonic and even chromatic melodies in the middle range of their harmonic series. As a result of this new manner of playing, the horn now had a great advantage over other brass instruments. Composers soon began incorporating the horn more often into their compositions, both in orchestral works and as a solo instrument. This was the beginning of what is often called "The Golden Age of Horn Playing."

While the invention of hand horn technique is credited to Hampel his contemporary, French horn player Jean-Joseph Rodolphe, is believed to have used a similar technique in performances in Italy, where he was in the service of the Duke of Parma from 1754-1760.[9] There is no evidence that Hampel and Rodolphe ever met, so it is likely that Rodolphe developed this hand horn technique entirely on his own. Rodolphe is also credited with introducing this new method of playing the horn in Paris when he performed an obbligato with the Paris Opéra in 1760.[10] Although Rodolphe was primarily a violinist in the Opéra orchestra, it is reported that he played the horn whenever the music called for an important *cor de chasse* solo.

The art of hand horn playing was furthered in France with the appointment of Hampel's student, Heinrich Domnich, as professor of horn at the Paris Conservatoire in 1795. Until the nineteenth century, due to the lack of written sources, the only way a student could learn his craft was from a master player, which is why Domnich's presence at the Paris Conservatoire played such an important role in the development of the French school of horn playing. Domnich played second horn in the Paris Opéra but is known more for his contributions as a teacher than as a performer. In 1808, Domnich published his

[9] Morley-Pegge, *The French Horn*, p. 89-90.

[10] *Ibid.*

Méthode de Premier et de Second Cor, which was adopted as the official method book for the Paris Conservatoire.[11]

As for the horn itself, in 1753 Hampel and the Dresden instrument maker Johann Werner collaborated to develop an improved horn which became known as the *Inventionshorn*.. Hampel had found that the old multiple-crooked horn was not well suited to hand stopping, since the distance between the mouthpiece and the bell changed with each crook change, and the resulting instrument could often be unwieldy. By placing the crooks within the body of the *Inventionshorn*, he both solved the problem of playing position and led to the development of the tuning slide, another major advancement in horn design.

In 1781, Parisian instrument makers Joseph and Lucien-Joseph Raoux designed a new horn based on the *Inventionshorn*. Called the *cor solo*, this new horn, equipped only with the crooks G, F, E, Eb, and D, covered only what was considered the solo keys.[12] These keys were the most effective for solo players because they contained an adequate number of harmonics without the addition of an unmanageable length of tubing. These *cor solos* were beautifully crafted instruments with elaborately embellished bells, elevating horn making to an art form.

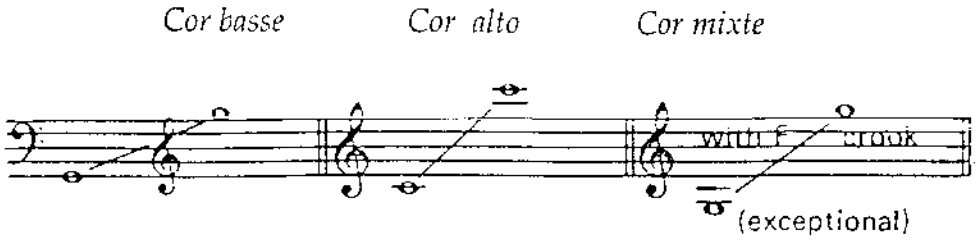
However beautiful these instruments were, the limited number of crooks made them unsuitable for orchestral playing, where the horn was becoming more and more popular, since as soon as the orchestra modulated out of the keys available to the instrument, the horn was effectively left behind. So the French once again adapted the *Inventionshorn*, this time into a *cor d'orchestre*, designed specifically for orchestral use with a complete set of crooks in the standard keys

[11] *Ibid.*, p. 97.

[12] Barry Tuckwell, *Horn* (New York: McMillan, Inc., 1983) p.31.

of Bb alto, A, G , F, E, Eb, D, and C, plus a "coupler" which could put the horn in Bb basso.[13]

While regularly incorporating a pair of horns in the eighteenth-century orchestra became fashionable, the custom of dividing horn players into two distinct categories, *cor alto* and *cor basse*, continued. It was believed that any one player was incapable of adequately covering the extremes of the horn's range, and therefore should specialize as a "high" or "low" hornist. Towards the end of the eighteenth century, a new category was created, that of *cor mixte*. The range of the three categories is indicated below.[14]



At the outset, many hornists condemned those specializing as *cor mixte* players on the basis that they were not mastering either the *cor alto* or *cor basse* range. However, great players such as Frédéric-Nicholas Duvernoy proved that the *cor mixte* hornist could master all ranges, simply preferring to confine himself to a range where the difference in tone between the open and stopped notes was more easily disguised.

Duvernoy, who was soloist at the Concert Spirituel and later with the Paris Opéra, was an extremely popular hornist in his day. He became senior professor of horn at Paris Conservatoire in 1795 and, in 1803, published his

[13] Morley-Pegge, *The French Horn*, p. 22.

[14] *Ibid.*, p. 96

Méthode pour le Cor. This exceptional work outlined the basic instructional principles of the nineteenth-century French school of horn playing. Intended for beginners, Duvernoy confined his *Méthode* to *cor alto* and *cor basse* playing, surprisingly making no mention of *cor mixte,* the category in which he was most proficient. Duvernoy's method was also the first to present chromatic hand positions for the entire range of the instrument

A definitive method book for the horn was published in 1824 by Louis-François Dauprat, who succeeded Duvernoy as professor at the Conservatoire. Dauprat's *Méthode de Cor Alto et Cor Basse* is divided into two parts, covering every technical and musical problem the advanced horn player was likely to encounter. What makes this method truly unique is the stress it places on the development of good musicianship, for which it remains valuable today.

While the hand horn was extremely popular during the nineteenth century, it was the invention of the valve during this period which would eventually revolutionize horn design and horn playing. The earliest valve is thought to have been developed in Bohemia around 1760, but the valve horn was not patented in Berlin until 1818, by Heinrich Stölzel and Fredrich Blühmel.[15] Nevertheless, the valve seems to have been virtually unknown in France until the 1820s. In 1826, the chief *Kapellmeister* to the King of Prussia is said to have sent some valved instruments to Paris.[16] The French found these new instruments to be unsatisfactory in both tone and intonation, preferring the *cor d'orchestre*.

Intrigued by the promise of a fully chromatic instrument, Pierre-Joseph-Emile Meifried, a former student of Dauprat and hornist in the *Théâtre Royale Italien* and later the *Opéra,* collaborated with Parisian instrument maker Jacques-

[15] Morley-Pegge, *The French Horn*, p. 30.

[16] *Ibid.*, p. 32.

Charles Labbaye to improve the design of these valves and add tuning slides to make the intonation more palatable. The horn which resulted from this collaboration won a silver medal in the 1827 Paris Industrial Exhibition.[17]

In 1833, the Paris Conservatoire created a special class dedicated to the valve horn and appointed Meifred as its professor. At this time, there were two distinct group of horn players: those devoted to the hand horn and those who preferred the new valved instruments. The two classes were kept separate until Meifred's retirement in 1864, at which time the valve horn class was suppressed, not to be resumed until 1903 under François Brémond.[18] Meifred was a great advocate of the two valve horn which he believed, with the use of crooks and hand stopping techniques, could produce a chromatic scale which was both in tune and had a consistently good tone. Meifred remained an advocate of this two valve horn until one of his students, Jules Halary, developed the ascending-third-valve system in 1847.[19]

In this system, the third valve is constructed so that the air flows through it when the valve is at rest, rather than depressed. When the valve is depressed, it cuts out the extra loop of tubing, shortening the horn by a whole step. This design was popular in France until the fourth quarter of the twentieth century. While the ascending third valve horn offers advantages to the horn soloist and high horn player, it has not become universally accepted and thus its use is in rapid decline.

Even with the advances in design of the valved horn, hornists in France, in great majority, remained faithful to the hand horn. Louis-François Gallay, who

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[17] *Ibid.*, p. 32-33.

[18] *Ibid.* p.3-4.

[19] Tuckwell, p. 134.

succeeded Dauprat as professor of hand horn at the Conservatoire, is often considered to be the last great hand horn virtuoso in France. Very well respected as both an artist and a teacher, it is likely that Gallay delayed the acceptance of the valved horn as the standard instrument in France. Gallay's students became so accomplished in hand-horn playing that they saw no need to give up the rich sound of that instrument for the convenience of valves.

Gallay also wrote the last major hand horn method in France. His *Méthode pour le Cor* was published a few years after his appointment as professor at the Conservatoire. Near the end of Gallay's tenure as professor, the valved horn was in use nearly everywhere except in the horn class at the Conservatoire. Gallay died while still professor and was succeeded by his student Jean-Baptiste-Victor Mohr. Like Gallay, Mohr was dedicated to the hand horn, which remained the official instrument at the Conservatoire.[20]

Upon Mohr's death in 1891, François Brémond was appointed professor of horn at the Paris Conservatoire. Although Brémond also preferred the hand horn, unlike his predecessors he regarded the valve horn a "necessary evil." The widespread use of the valve horn had become too insistent to ignore and in 1897 Brémond began to devote his classes at the Conservatoire to valved instrument, requiring its use in sight reading and examinations. In 1903, the valve horn finally became the official instrument of the Conservatoire.[21] Nonetheless, Brémond remained partial to the natural horn and tended to use valves only as convenient crook changes.

Brémond, like Meifred, also preferred the ascending-third-valve system, and advocated it to his students. Brémond remained professor at the

[20] Coar, p. 129.

[21] Morley-Pegge, *The French Horn*, p. 4.

Conservatoire for thirty-one years and it is in large part due to his personal preference and longevity as a professor that the ascending third valve system remained popular in France until the last few decades.

CHAPTER 4

THE EVOLUTION OF THE *MORCEAU DE CONCOURS* FOR HORN

Many of the pieces which were written for the final exam at the Paris Conservatoire have become a part of the standard horn repertoire. Pieces by such French composers as Dukas, Saint-Saëns, and Francaix are played and enjoyed by horn players around the world. The pieces were traditionally written to both challenge the player and showcase the capabilities of the horn. Each composition reflects both the compositional climate in which it was written and the horn techniques of that era. Perhaps the most well known of these pieces is *Villanelle* by Paul Dukas, who is best known for his orchestral work *The Sorcerer's Apprentice.* Dukas was asked to write the *morceau de concours* for the 1906 horn exam, and became a professor of composition at the Paris Conservatoire in 1910. The resulting work has become a standard in the horn repertoire.

To fully appreciate the historical importance of Dukas' *Villanelle*, it is necessary to remember the history of the horn classes at the Paris Conservatoire. As previously mentioned, in 1832 the Conservatoire instigated a special class devoted to the new valved horn, which was to last only until 1864. After Meiford's retirement that year, the hand horn once again became the official instrument of the Conservatoire.[1] This move was due primarily to the influence of Jean-Baptiste-Victor Mohr, who replaced Jacques-François Gallay as professor of hand horn the same year Meiford retired. For several years, Mohr was successful in repressing the interest in

[1]Morley-Pegge, *The French Horn*, p. 6.

valved horns in France. However, Mohr's successor and former student, François Brémond, reintroduced the valved horn to the class at the Conservatoire in 1891.[2]

Although still officially an instructor of hand horn, Brémond began to devote more and more of his class to the study of the valved horn. While the valved horn became the official instrument of the Paris Conservatoire in 1903, there remained a mixture of hand and valved horn students for several years thereafter.

It was during this period of transition that Dukas was asked to write his famous examination piece. Faced with the dilemma of writing a piece for a horn studio which used two distinctly different instruments, Dukas found a clever solution. *Villanelle* is unique among horn masterpieces for the very reason that part of the piece was written for natural horn, with the remainder for valved horn. Dukas created a transition between the two instruments by writing an extended passage in the piano, during which the soloist has time to put down his hand horn and pick up a valved instrument. This uniquely challenging piece was so well received that over the years it has been used several times as an examination piece at the Conservatoire.

While *Villanelle* remains perhaps the best example of how the *morceaux de concours* of the Paris Conservatoire reflect the contemporary status of horn playing, recent works performed for the exam continue to demonstrate the evolution of horn playing in the twentieth century. To balance the program, a second and even third work from the traditional repertoire has been added to provide a greater contrast.

Over the years the musical tastes of the public have changed, along

[2] *Ibid.*, p. 3-4.

with teachers' requirements and compositional techniques. So also have the style and format of the pieces used for the *concours* evolved. Contest compositions in the past few years have generally been atonal and for horn alone. An example of such a modern work can be seen in the 1993 exam piece, *Soliloque 2*, written by Conservatory professor Edith Lejet and dedicated to the current horn professors at the Paris Conservatoire, Jacques Adnet and André Cazalet.[3]

This work is similar to Dukas' *Villanelle* in that a portion of it is written for natural horn. However, unlike *Villanelle*, the horn player is not required to change instruments. Rather, the composer's instructions indicate which valve the horn player is to depress for the natural horn sections. The supplemental page in which the composer explains the several desired effects and notation is typical of late twentieth-century horn compositions. Another piece which illustrates this new horn "sound" is *Lorraine pour cor et bande magnétique* by Claude Lefevbre. This piece, which was written for horn and magnetic tape, demonstrates a truly unique blend of sounds within the capacity of a contemporary hornist.[4]

Interestingly, in 1994 and 1995 the modern works used for the exam come from outside France: *Sea Eagle* was composed by British composer Peter Maxwell Davies and *Alarme* by Swedish composer Axe Hermanson. André Cazalet claims that this change is consistent with the current political movement towards a unified Europe.[5]

The Paris Conservatoire has a rich history of music produced for horn

[3] Edith Lejet, Soliloque 2 (Paris: Amphion, 1993).

[4] The author had the good fortune to be in attendance when this piece was performed at the 1988 *concours* at the Conservatoire.

[5] André Cazalet, fax from Paris to Susan Rekward, November 1996.

and its graduates have been among the most respected horn players in the world. In France today, almost all of the horn players in the country's top orchestras are graduates of the Paris Conservatoire, even though auditions are open to players of many different nationalities. Some of the Paris Conservatoire's most famous graduates include Lucien Thévet, who was principal horn of the the Société des Concerts du Conservatoire and the Opéra, and André Fournier, principal horn of the Société des Concerts du Conservatoire and later the Orchestre de Paris.

Other noted graduates of the horn class at the Paris Conservatoire are Jean-Jacques Jusraffré, Pierre Delvescovo, Hervé Joulain, Michel Cantin, André Gantiez, Daniel Bolurgue, Jacques Adnet, and André Cazalet, all of whom are either current or former principal hornists of the top orchestras in France. Among all of these great French horn players, two alumni stand out: Georges Barboteu and Michel Garcin-Marrou, who were both awarded the first prize at the International Competition in Geneva in 1951 and 1965, respectively. Georges Barboteu has the added distinction of being the only player in history to be awarded the first prize at the Geneva International Competition with a unanimous vote from the jury.[6]

When the Paris Conservatoire celebrated two hundred years of musical tradition in 1995, horn players from around the globe honored this great institution. Over the years the Paris Conservatoire has given many wonderful gifts to the music world, not the least of which are the quality of its musicians, its system of instruction, and its many additions to the repertoire of so many instruments.

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[6] *Ibid.*

APPENDIX A

CHRONOLOGICAL LISTING OF HORN PROFESSORS AT THE PARIS CONSERVATOIRE

APPENDIX A

CHRONOLOGICAL LISTING OF HORN PROFESSORS AT THE PARIS CONSERVATORY

Class I	Professor From
Antoine Buch	1795 - 1802
Class II	
Jean-Joseph Kenn	1795 - 1802
Classe III	
Henri Domnich	1795 - 1817
Class IV	
Frédéric-Nicolas Duvernoy	1795 - 1815
Louis-François Dauprat	1816 - 1842
Jacques-François	1842 - 1864
Jean-Baptiste-Victor Mohr	1864 - 1891
François Bremond	1891 - 1923
Fernand-Louis-Philippe Reine	1923 - 1933
Louis-Edouard Vuillermoz	1934 - 1937
Jean-Fernand-Paul Devemy	1937 - 1969
Georges Barboteu	1969 - 1989
André Cazalet (half class)	1985 - 1989
André Cazalet (full class)	1989 - present
Jacques Adnet (half class)	1989 - present
Michel Garcin-Marrou (natural horn)	1994 - present

Sources:

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APPENDIX B

BIOGRAPHICAL INFORMATION ON THE HORN PROFESSORS AT THE PARIS CONSERVATOIRE

APPENDIX B

BIOGRAPHICAL INFORMATION ON THE HORN PROFESSORS AT THE PARIS CONSERVATOIRE[1] [2]

BUCH Antoine
? - ?

A sergeant in the French *garde national* band. Professor of the first class of horns at the new Institut National de Musique in Paris, 1795-1802.

KENN, Jean-Joseph
1757 - ?

Played horn in the Paris opera from 1788-1802. Became a member of the *garde nationale* band in 1793. Professor of the second class of horn at the Institut National de Musique from 1795-1802. Was later appointed principle professor of *cor basse* at the Conservatoire. Also composer of diverse works.

DOMNICH, Henri
1767 - ?

Son of Friedrich Domnich, principal horn at the Würzburg court in Germany. Studied with celebrated hornist Punto in Paris. Second horn in the Orchestra of the Opera, 1787-1791. Joined the band of the *garde nationale* in 1793. Professor of *cor basse* at the Paris Conservatoire, 1795-1817. His class was merged with Dauprat's Upon his retirement in 1817. Author of various concerti, études and methods. His *Méthode de prémier et second cor* (Paris 1807, reissued 1974) was the first definitive method for horn, and laid the foundation for the nineteenth-century French school of horn playing.

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[1] Conservatoire National Supérieur de Musique de Paris, *Registre des Personnels Adminéstratif et Enseignant* (document in the archives of the Conservatoire. series AJ 37.)

[2] Conservatoire National Supérieur de Musique de Paris, *Biographies des Enseignants* (Paris: Conservatoire National Supérieur de Musique de Paris, 1993.)

DUVERNOY, Frédéric-Nicolas
1765 - 1838

First major figure in the French school of horn playing, marking the definitive break from the Austro-Bohemian tradition. First to break away from the established tradition of dividing horn players into the two distinct categories of *cor alto* and *cor basse*. By specializing in the middle register, he created the new category of *cor mixte*. Joined the orchestra of the Comédie-Italien in Paris in 1788. Became second horn with the Opéra-Comique in 1790. That same year he joined the *garde nationale* band. One of the original horn professors at the Paris Conservatoire, he remained on staff from 1795-1815. Member of the Orchestre de l'Opéra 1796-1817, of which he became solo horn in 1799. Wrote diverse pieces for horn, including his *Méthode pour le cor*, which revolutionized the study of horn by insisting that the student should limit himself to either the first horn or the second horn register.

DAUPRAT, Louis - François
1781 - 1868

Winner of the first *premier prix* ever given for horn at the Conservatoire (1798). Succeeded Duvernoy as solo horn with the *Opéra 1817-1831*. One of the founders of the Société des Concerts du Conservatoire in 1828, in which he was also first horn until 1841. Adjunct professor of horn (unpaid) at the Paris Conservatoire, 1802 -1816. Full professor 1816-1842. Author of the *Méthode de Cor Alto et Cor Basse*, one of the best method books ever written for horn. (Although valves had been in existence for about ten years at the time of publication, they were not yet known in France, so no mention is made to them in his *Méthode*.)

GALLAY, Jacques-François
1795 - 1864

Student of Dauprat at the Paris Conservatoire. Played briefly in the Odéon orchestra before becoming principal horn in the Théâtre-Italien in 1825. Soon after he became first horn in the royal chapel, which position he held until the revolution of 1830. Appointed to the private ensemble of Louis-Phllippe in 1832. Succeeded Dauprat as professor at the Paris Conservatoire, where he taught the hand horn from 1842-1891. Gallay is often considered the last great hand-horn virtuoso in France. He is the author of 2 horn concertos[3], solos, études and considerable chamber music.

[3] Some documents indicate that Gallay was the author of twelve concertos for horn, however only two manuscripts have ever been discovered. It is now thought that the "twelve" may simply have been an error in translation from the French, and that Gallay indeed only wrote two horn concerti. (Dr. Kristin Thelander, professor of horn at the University of Iowa, has done extensive research in this area).

MEIFORD, Pierre-Joseph-Emile[4]
? - ?

Professor of valve horn at the Paris Conservatoire 1832-1864. Inaugurated valve horn class at the Conservatoire. Together with Labbaye, a French instrument builder, he designed and improved the rustic valve horn which had been introduced to France from Germany. In 1828 he premiered this new instrument with a solo of his own composition. It was this instrument which came to be known as the French horn.

MOHR, Jean -Baptiste-Victor
1823 - 1891

Born in Paris, he became the director of the Grande Société d'Harmonie in 1845. Was awarded the first prize on horn from the Paris Conservatoire in 1847. Member of the Opéra orchestra, 1853-1883, and professor of horn at the Paris Conservatoire, 1864-1891.

BREMOND, François
1844 - 1925

Student of Mohr at the Paris Conservatoire, winning the *premier prix* in 1869, after only one year of study. He became principal horn in the Société des Concerts du Conservatoire and the Opéra-Comique in 1878. Was appointed professor of horn at the Conservatoire, 1891-1925. After the retirement of Meifred in 1864, the hand horn was the only official instrument of the Conservatoire. Brémond began to devote his class to the relatively new valve horn, requiring its use in both sight-reading and examinations. In 1903 the valve horn became the only official instrument of the Conservatoire. Brémond also was a great advocate of the ascending-third valve, which remained common among horn players in France until the last fourth of the twentieth century. He wrote a book of exercises, *Exercises journaliers*, which has been noted among horn players, as well as several solos for the Conservatoire exams. He also adapted the studies of Dauprat and Mohr for use on the valve horn.

REINE, Fernand-Louis-Philippe
1858 - ?

Replaced Brémond as horn professor at the Paris Conservatoire, where he served from 1923-1933. He received the *deuxième prix* from the Conservatoire in

[4] For some reason, Pierre-Joseph-Emile Meiford is not listed on the official list of professors from the Paris Conservatoire, although he is listed in Pierre Constant's *Conservatoire National de Musique et de Déclamation: Documents Historiques et Adminéstratif*, along with the laureates from his classes.

1876, and went on to win a*premier prix* in 1877. An accomplished hornist, he played in the orchestre de l' Opéra and the Société des Concerts du Conservatoire, among others.

VUILLERMOZ, Louis-Edouard
1869 -1939

Was awarded the *premier prix* from the Paris Conservatoire in 1889. Professor of horn at this institution from 1934-1937. In addition, he played horn in the orchestra for the Concerts du Châtlet, and, in 1895, joined the Orchestre de l'Opéra. In addition, he became a member of the Orchestra de la Société des Concerts du Conservatoire in 1900.

DEVEMY, Jean-Fernand-Paul
1898 - ?

Professor of horn at the Conservatoire 1937-1969. He is sometimes credited for introduction of vibrato to horn playing. Also one of the first French hornists to record literature.

BARBOTEU, Georges
1924 -

Son of the horn profesor at the Conservatoire d'Algiers, he began playing the horn at age nine. He won the *premier prix* at this conservatoire at age eleven, and entered the Symphony Orchestra of the Radio of Algiers three years later, at age fourteen. Joined the French Orchestre National in 1948. In 1950, he entered the Paris Conservatoire, and won the *prix d'honneur* that same year. In 1951 he won first prize at the International Competition in Geneva. He later became a member of the Opera-comique, then the orchestra of the Opera, and finally obtained the first horn position with the Concerts Lamoureux, which he left in 1969 to join the Orchestre de Paris. Horn professor at the Paris Conservatoire from 1969-1989, he is the founder of the Quintette Ars Nova. He is also a prolific composer of instrumental works, many of which have been used as examination pieces at the Conservatoire.[5]

CAZALET, André
1955 -

Former solo horn of the Intercontemporary Ensemble in Paris, under the direction of Pierre Boulez. In 1980, he became the solo horn of the Orchestre de Paris. Cazalet has made several recordings, and has also participated in

[5] see Appendix IV

numerous radio and television broadcasts. In 1985 the Conservatoire appointed him professor of a half class of horn players (the additional musicians were needed for both orchestra and chamber music.) He replaced Barboteu as full professor of horn upon his retirement in 1989.

ADNET, Jacques
1947 -

Studied at the conservatoire at Nancy, then at the Paris Conservatoire, where he obtained the *premier prix* in 1966 and the chamber music *prix* in 1968. He has been professor of horn at the national conservatoire of the region of Boulogne-Billancourt, and is the author of several pedagogical works as well as solo horn of the orchestra of the Opera. He is a member of the Paul Taffanel woodwind quintet, which won the first prize at the international competition in Colmar in 1973 and Belgrade in 1974. He replaced Cazalet as professor of the half class of horn at the Conservatoire in 1989.

GARCIN-MARROU, Michel
1943-

Currently professor of horn at the Conservatoire Supérieur de Lyon, and of hand horn at the Conservatoire Supérieur de Paris. Earned a *prémier prix* from the Paris Conservatoire in both horn and chamber music. First prize winner at the Concours International de Genève, 1965. Has performed and recorded as a hand horn specialist with many well-known international orchestras.

APPENDIX C

MORCEAUX DE CONCOURS FOR HORN 1897-1996

APPENDIX C

MORCEAUX DE CONCOURS FOR HORN 1897-1996

YEAR PIECE	*COMPOSER*
1897: *Sonate pour cor*	X. Leroux
1898: *Solo de cor*	V. Joncieres
1899: *Fantasisie*	H. Marechal
1900: *Solo*	R. Pugno
1901: *Fantaisie*	Alfred Bruneau
1902: *Lied*	Gaston Garraud
1903: *Concertstuck*	G. Pfeiffer
1904: *Fantaisie-Legende*	Colomer
1905: *Allegro*	Camille Chevillard
1906: *Villanelle*	Paul Dukas
1907: *Dans La Montagne* (ballad)	Alfred Bachelet
1908: *Morceau de Concert*	Camille Saint-Saëns
1909: *Pièce en Ré*	Henri Busser
1910: *Lied et Scherzo*	Florent Schmitt
1911: *Quatrième Solo*	H. Brémond
1912: *Sonate pour cor*	Xavier Leroux
1913: *Villanelle*	Paul Dukas
1914: *Morceau de Concert*	C. Saint-Saëns
1915: *Concertstuck*	J. Rousselot
1916: -NO EXAM-	-NO EXAM-

1917:	*Solo*	Victorin Joncières
1918:	*Concertstuck*	J. Rousselot
1919:	*Sonate pour cor*	Xavier Leroux
1920:	*Allegro*	Camille Chevillard
1921:	*Quatrième Solo de Concours*	François Brémond
1922:	*Solo*	Raoul Pugno
1923:	*Pièce en Ré*	Henri Busser
1924:	*Sonate*	Camille Saint-Saëns
1925:	*Chanson du Forestier*	G. Balay
1926:	*Cantecor*	Henri Busser
1927:	*Villanelle*	Paul Dukas
1928:	*Fantaisie-Legende*	Colomer
1929:	*Pièce de Concert en Mi b*	Paul Vidal
1930:	*Ballade Féerique*	Marc Dolman
1931:	*Fantaisie pour cor*	Charles Tournemire
1932:	*Sicilienne et Allegro*	Yvonne Desportes
1933:	*Rhapsodie Montagnarde*	Jules Mazellier
1934:	a.) *Lied et Rondo*	Jean Clergue
	b.) *Solo de Siegfried*	Richard Wagner
1935:	*Morceau de Concert*	Camille Saint-Saëns
1936:	*Pièce en Ré*	Henri Busser
1937:	*La Chasse de Saint-Hubert*	Henri Busser
1938:	*Duexième Pièce*	Eugène Bigot
1939:	*Agrotera*	François Bousquet
1940:	*En Fôret d'Ile-de-France*	André Bloch
1941:	*En Fôret*	Eugène Bozza

1942:	*Dans La Montagne*	Alfred Bachelet
1943:	*Ballade Normande*	Yvonne Desportes
1944:	*Motif Forestier*	Maugüe
1945:	*Elegie*	Brown
1946:	*Gethsemani*	Edmond Marc
1947:	*Puzzle*	R. Guilbert
1948:	*Mon Nom est Rolande*	René Guillou
1949:	*Cantilene et Scherzo*	Fernand Lamy
1950:	*Cantilene et Divertissement*	Alfred Desenclos
1951:	*1st Mov't of Concerto*	Wolfgang A. Mozart
1952:	*Pièce*	Paul le Flem
1953:	*Improvisation*	Yvonne Desportes
1954:	*Pièce*	Jules Semler-Collery
1955:	*Concerto*	Henri Tomasi
1956:	*Prelude, Scherzo et Final*	Eugène Bigot
1957:	*Andante et Presto*	Noêl-Gallon
1958:	*Caprice*	Robert Planel
1959:	*Divertimento*	Jean Françaix
1960:	*Elegie de Duino*	Pierre Capdevielle
1961:	*Sur la Montagne*	René Duclos (Ed. LEDUC)
1962:	*Ballade*	Jeanne Demessieux (Ed. DURAND)
1963:	*Sonate*	Claude Pascal
1964:	*Concertino*	Paul Hasquenoph (Ed. ESCHIG)
1965:	*Choral*	Marcel Bitsch (Ed. LEDUC)
1966:	*Légende*	Robert Planel (Ed. LEDUC)

1967:	*Variation*	Henri Challan (Ed. LEDUC)
1968:	*Pour le Cor*	Odette Gartenlaub (Ed. RIDEAU ROUGE)
1969:	*Préambule Complainte et Finale*	Alfred Desenclos (Ed. DURAND)
1970:	a.) *Concert Rondo en Mi b,* K 371	Wolfgang A. Mozart
	b.) *Variantes*	Marcel Mihalovici (Ed. HEUGEL)
1971:	a.) *Concerto en Mi b,* K 495 (1st mov't and cadence)	Wolfgang A. Mozart
	b.) *Sonatine*	Jean Aubain (Ed. CHOUDENS)
1972:	a.) *Concerto No. 2 en Ré* (*Adagio* and *Allegro)*	Joseph Haydn
	b.) *Synopse*	Bernard deCrepy (Ed.TRANSATLANTIQUE)
1973:	a.) *Concerto,* opus 11	Richard Strauss
	b.) *Alpha*	J. M. Defaye (Ed. LEDUC)
1974:	a.) *Adagio et Allegro*	Schumann
	b.) *Fiction*	Michel Rateau (Ed. ESCHIG)
1975:	a.) *2nd Concerto* (with cadence by Barboteu)	F. A. Rosetti
	b.) *Scherzo*	Alain Bernaud (Ed. ESCHIG)
1976:	a.) *Concerto en Ré* (1st and 2nd mov't.)	Michaël Haydn
	b.) *Triade*	Roger Boutry (Ed. SALABERT)
1977:	a.) *Concertino* op. 45 (no repeat in 1st mov't, cut from measure 10E in the cadence to letter F)	Carl Maria von Weber
	b.) *Lâtouf*	Pierre Petit (Ed. ESCHIG)

1978:	a.) *2nd Concerto* (1st mov't.)	Richard Strauss
	b.) *Triade*	Roger Boutry (Ed. SALABERT)
1979:	a.) *3rd Concerto*, K. 447 (no cadence, and beginning 4 measures before letter A)	Wolfgang A. Mozart
	b.) *Si Vis Pacum*	Tony Aubin (Ed. LEMOINE)
1980:	a.) *Concerto en Mi b* (1st. mov't.)	Danzi
	b.) *Flakallaos*	Pierre Petit (Ed. ESCHIG)
1981:	a.) *Concert Rondo*, K. 371	Wolfgang A. Mozart
	b.) *Concerto* (1st and 2nd mov't.)	Othmar Schoek
1982:	a.) *2nd Concerto* (*Andante* and *Finale*)	Richard Strauss
	b.) *Ballade*	Pierre Sancan (Ed. DURAND)
1983:	a.) *2nd Concerto*, K. 117 (2nd and 3rd mov't.)	Wolfgang A. Mozart
	b.) *Ylem*	C. Pichaureau (Ed. CHOUDENS)
1984:	a.) *4th Concerto* (with cadence)	Wolfgang A. Mozart
	b.) *Concerto*	I. Gotkovsky (Ed. BILLAUDOT)
1985:	a.) *Prélude, Thème et Variations*	Rossini
	b.) *Poème pour cor solo en fa et piano*	J. P. Baumgartner
	c.) *Etude Concertante no. 20*	Georges Barboteu

1986:	a.) *2nd Concerto en Ré*	Joseph Haydn
	b.) Horn solo from *Du Canyon aux Étoiles*	Olivier Messiaen
1987:	a.) *1st Concerto en Ré*	Wolfgang A. Mozart
	b.) *Coup de Vent*	A. Dubost
1988:	a.) *Concert Rondo*	Mozart
	b.) *Lorraine pour cor et bande magnètique*	C. Lefevbre (Ed. Salabert)
1989:	a.) *3rd Concerto* (Andante and Finale)	Wolfgang A. Mozart
	b.) *La Chasse des Carillons Crie dans les Gorges*	R. Gagneux
1990:	a.) *2nd Concerto* (2nd and 3rd mov't.)	Wolfgang A. Mozart
	b.) *Unicorno*	Almila (Ed. FAZER)
1991:	a.) *2nd Concerto*	Richard Strauss (Ed. I. M. C.)
	b.) *Fa 7*	Georges Barboteu
1992:	a.) *Concerto*, opus 11 (2nd and 3rd mov't.)	Richard Strauss
	b.) *Sixième Souffle pour Cor et Synthétiseur*	L. Cuniot
1993:	a.) *Concerto* (2nd and 3rd mov't.)	Franz Strauss
	b.) *Soliloque 2* (for horn alone)	E. Lejet (Ed. AMPHION)
1994:	a.) *Concerto #3* (1st mov't w/ cadence)	Mozart

	b.) *Sea Eagle* (without repeat in the 2nd mov't.)	M. Daires
1995:	a.) *Concerto* #2 (1st mov't.)	Strauss
	b.) *Alarme*	A. Hermanson
1996:	a.) *Concerto*	M. Haydn
	b.) *Four Pieces for Solo Horn* (two pieces to be selected from the four)	Scelsi

APPENDIX D

LIST OF AGE LIMITS FOR THE PARIS CONSERVATOIRE

APPENDIX D

AGE LIMITS FOR THE PARIS CONSERVATOIRE[1]

INSTRUMENTAL DISCIPLINES	Age Limits	Length of Studies	Maximum No. of Students per 12 hr. class
Violin	14 - 20	3 - 4 yrs.	10
Viola	14 - 23	3 - 4 yrs.	10
Cello	14 - 21	3 - 4 yrs.	10
Contra Bass	16 - 25	3 - 4 yrs.	12
Flute	14 - 21	3 - 4 yrs.	12
Oboe-English Horn	14 - 21	3 - 4 yrs.	12
Clarinet	14 - 21	3 - 4 yrs.	12
Bassoon-Contrabassoon	14 - 24	3 - 4 yrs.	12
Saxophone	14 - 24	3 - 4 yrs.	12
Horn	14 - 24	3 - 4 yrs.	12
Trumpet-Cornet	14 - 24	3 - 4 yrs.	12
Trombone	15 - 25	3 - 4 yrs.	12
Bass-Trombone	17 - 25	3 - 4 yrs.	12
Tuba	17 - 25	3 - 4 yrs.	12
Saxhorn-bass	17 - 25	3 - 4 yrs.	12
Percussion	15 - 24	3 - 4 yrs.	12
Harp	14 - 21	3 - 4 yrs.	12

[1] Conservatoire Nationsl Supérieur de Musique de Paris, *Règlement Portant Organisation de la Scolarité* (Paris: Conservatoire Nationsl Supérieur de Musique de Paris, 1987) p.4.

INSTRUMENTAL DISCIPLINES	Age Limits	Length of Studies	Maximum No. of Students per 12 hr. class
Guitar	14 - 23	3 - 4 yrs.	12
Ondes Martenot	14 - 27	3 - 4 yrs.	12
Piano	16 - 21	3 - 4 yrs.	10
Piano accompaniment	16 - 27	2 - 4 yrs.	12
Harpsichord & basso coninuo	14 - 23	3 - 4 yrs.	12
Organ and improvisation	16 - 25	3 - 4 yrs.	10

APPENDIX E

COMPOSITIONS OF GEORGE BARBOTEU

APPENDIX E

COMPOSITIONS OF GEORGES BARBOTEU

ARIANA - Concert piece in G major for flute alone

ADAGIO FOR A MASS - for brass quintet

ASTRAL - piece for brass quintet and metronome

CAHIER No 1 - pieces for horn in F and piano
(for 1st year beginners)

CAHIET No 2 - eight short pieces for horn in F and piano
(for 2nd year beginners)

CARICATURES - for horn, oboe, clarinet, bassoon, and flute

CHANSONNERIE - for woodwind or brass quintet
(recorded on ERATO records)

*CINQ PIECES POETIQUES - for horn in F

DIVERTISSEMENT - for tuba and brass quartet

DIX PIECES CONCERTANTES - for solo trumpet

ESQUISSES - for horn, flute and piano

*ETUDES CLASSIQUES - for horn

FA 7 - pieces for horn alone

FLUTACORANNE - concert piece for flute and four horns

FORMULE 6 - for horn sextet

FRESQUE - for woodwind quintet

INTRADA ET BAL - pieces for brass quintet

LECTURES ET EXERCICES for horn - instrumental *solfège*

LIAMONE VALSE - concert piece in duo form for flute in G & flute in C

LIMITES - for principle horn and orchestra
(performed at the Théâtre des Champs-Elysées by the Orchestre de Paris)

*MEDIUM - for horn and piano

*PIECE POUR QUENTIN - for horn and piano

*PRELUDE ET CADENCE - for tuba in C or F

PRELUDE ET DIVERTISSEMENT - for woodwind quintet

PROGRESSIONS - volumes I,II,III

QUATRE DUOS - for two horns

QUINTAX - for solo cello

*RENCONTRE - for bass clarinet and piano

*ROMANTIC-CLACH - for bass trombone and piano

*SAISONS - four pieces for horn and piano
(also versions available for horn and chamber orchestra or band)

SOLOGNE - concert piece for four horns

TOURNOI - for brass quintet and percussion

TRIO POUR UN COLLOQUE - piece for trumpet, horn and trombone

VIENALE- concert piece for oboe and piano

*VINGT ETUDES CONCERTANTES - for horn
(recorded on ERATO records)

VOLUBILE - for clarinet and piano

VOLUBILLE - rapsody for clarinet in Bb and piano

* Pieces used in national and international competitions

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