LES MORCEAUX DE CONCOURS DE FLÛTE DU CONSERVATOIRE DE PARIS:
A STRUCTURAL COMPARISON OF SELECTED WORKS OF JEAN-LOUIS
TULOU AND JOSEPH-HENRI ALTÈS: A LECTURE RECITAL,
TOGETHER WITH THREE RECITALS OF SELECTED WORKS
OF MOZART, HALFFTER, GAUBERT AND OTHERS

Dissertation

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

for the Degree of

DOCTOR OF MUSICAL ARTS

by

Lee Ian Lattimore
Denton, Texas
August, 1987

The lecture was presented April 7, 1987. This presentation centered on the flute music literature used for the Concours of the Conservatoire de Paris from 1828 through 1893. The historical parameter began with Jean-Louis Tulou's tenure as flute professor at the Conservatoire and ended with Joseph-Henri Altès' tenure in the same capacity.

The Concours is an annual performance competition to determine which students on each instrument will graduate from the Conservatoire. The majority of Concours pieces for flute during the tenures of professors from Tulou through Altès were composed by those two men.

Short biographies of Tulou and Altès were presented. Discussion of interim professors Victor Côte and Vincent-Joseph Dorus was included, with focus on the role of these two men in bringing acceptance of the Boehm system flute to the Conservatoire.

Tulou's fifteen Grands Solos were compared in form, key center and tonal progression. His themes and passagework are constructed to best display the conical-bore, old system-flute with small toneholes. His Solos continued to be used for the Concours, in alternation with Altès',
throughout the tenures of both Vincent-Joseph Dorus and Altès. Tulou's Cinquième Grand Solo was used for more detailed analysis and performance.

Altès wrote his Solos de Concours for the Boehm system flute. Idiomatic treatment in composition of themes and passagework, as well as tonal progression in his Solos, was considered. Altès' Méthode de flûte reveals his views on variety in articulation, use of alternate fingerings, and musical interpretation. Those ideas are reflected in the construction of his Cinquième Solo de Concours, the example used for more detailed analysis and performance.

The discussion was concluded by a comparison of the Solos of Tulou and Altès with regard to form, tonal progression, and idiomatic construction of themes and passagework.
Tape recordings of all performances submitted as dissertation requirements are on deposit in the North Texas State University Library.
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North Texas State University
School of Music
Graduate Recital

LEE IAN LATTIMORE, Flute

Assisted by:
Scott Jessup, Violist
Karen Hermann, 'Cellist
Nancy Harper, Pianist

Monday, January 30, 1983  8:15 p.m.  Recital Hall

Concerto in G Major K.V. 313  W. A. Mozart  (1756-1791)
   I Allegro maestoso
   II Adagio non troppo
   III Rondo (Tempo di Menuetto)

Jeux (Sonatine for Flute and Piano) . . . . . Jacques Ibert  (1890-1962)
   I Anime
   II Tendre

Intermission

Debla for Flute Solo (1980) . . . . . . . Cristobal Halffter  (1930-)

Trio for Flute, Viola and Violoncello, Op. 40 . . . . . . . . . . Albert Roussel  (1869-1937)
   Allegro grazioso
   Andante
   Allegro non troppo

Presented in partial fulfillment of the requirements for the degree of Doctor of Musical Arts
North Texas State University
School of Music

Graduate Recital

LEE IAN LATTIMORE, Flute

Assisted by:
Patrick Allen, Harpsichord
Edward Dorobek, Guitar
Phillip Kirchmann, Piano

Monday, September 24, 1984  8:15 p.m.  Concert Hall

Suite in D Op. 2 No. 1. . . . . . . J. Hotteterre le Romain (1674-1763)
 I Prelude
 II Allemande "La Royalle"
 III Rondeau "Le Duc d'Orleans"
 IV Sarabande "La d'Armagnac"
 V Gavotte "La Meudon"
 VI Menuet "Le Comte de Brione"
  2e Menuet
 VII Gigue "La Folichon"

First Sonata for Flute and Piano. . . . Bohuslav Martinu (1890-1959)
 I Allegro moderato
 II Adagio
 III Allegro poco moderato

Intermission

Parable Op. 100 for Solo Flute. . . . Vincent Persichetti (1915-)

Sonatina Op. 205
for Flute and Guitar . . . . Mario Castelnuovo-Tedesco (1895-1968)
 I Allegretto Grazioso
 II Tempo di Siciliana
 III Scherzo - Rondo

Presented in partial fulfillment of the requirements for the degree of
Doctor of Musical Arts
North Texas State University
School of Music

Graduate Recital

LEE IAN LATTIMORE, Flute

Assisted by
Judy Fisher, Piano
Richard Thomas, Cello
Keith Whitmore, Harpsichord

Monday, September 29, 1986  8:15 p.m.  Concert Hall

Sonata in C Major for Flute
and Continuo, B.W.V. 1033.  ... ... ... ... ... ... J. S. Bach

Andante - Presto
Allegro
Adagio
Minuett I - Minuett II

Sonata for Flute and Piano (1918).  ... ... ... Ph. Gaubert

Moderé
Lent
Allegro moderato

---Interval---

Rondo in D Major, K.V. 184 Anh.  ... ... ... W. A. Mozart

Trio for Piano, Flute, and Violoncello, Op. 63.  ... ... ... C. M. von Weber

Allegro moderato
Scherzo: Allegro vivace
Shepherd's Lament: Andante espressivo
Finale: Allegro

Presented in partial fulfillment of the requirements for the degree of Doctor of Musical Arts
North Texas State University
School of Music

Graduate Lecture Recital

LEE IAN LATTIMORE, Flute

Assisted by

Judy Fisher, Piano

Tuesday, April 7, 1987  5:00 p.m.  Concert Hall

PROGRAM


PERFORMANCE

Cinquième Grand Solo . . . . . . . . Jean-Louis Tulou for Flute and Piano

Cinquième Solo de Concours . . . . Joseph-Henri Altès for Flute and Piano

Presented in partial fulfillment of the requirements for the degree of Doctor of Musical Arts
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PREFACE

Conservatoire De Paris

The Paris Conservatory of Music was formed through the belief that music could facilitate the uplift of morale in society. This message, based on Jean-Jacques Rousseau's revolutionary philosophies, was conveyed in Jean-Marie Chenier's discourse to the Institut national de la musique in 1793. It greatly affected Bernard Sarrette (1756-1858), the man responsible for the formation and administration of the Conservatoire. From its inception in 1795, the facilities of the Conservatoire have included a library, a concert hall, a division for dramatic speech and pronunciation (déclamation), and dormitories. Branches with various specializations were later located in other French municipalities. Due to the vacillation between republic and monarchy in France during the nineteenth century, the name of the institution changed many times, resulting in the following titles and dates:

1. Chenier's discourse opened a debate on August 3, 1795, about whether or not to found a national conservatory. The statements contained in his lecture set the tone for the ensuing discussion.


Conservatoire de musique (à Paris) 1795-1806.
Conservatoire (impérial) de musique et de déclamation 1806-1815.
Ecole royale de musique et de déclamation 1816-1831.
Conservatoire de musique 1831-1836.
Conservatoire (nationale) de musique et de déclamation 1836-après 1938.
Conservatoire nationale supérieur de musique (de Paris) 1938-présent.

The annual Concours competition, held in May for each instrument, determines which students will graduate. The participants are determined through elimination during the spring examens, or instrumental juries. The laureates are graduated (élèves) and their names are entered in a permanent record (Palmarès). The two highest levels of award are the first prize (Premier Prix) and the second prize (Deuxième Prix), with the possibility that more than one student may receive the award each year in either category. Often lesser achievement awards are bestowed under the title of accessit. Although a student could technically be considered a laureate with either the first or second prize, rarely in the history of the Conservatoire has a flutist graduated from the institution without having received the first prize. Although governmental changes affected the size of the staff, and from 1815 through 1817 even forced the closing of the institution, the purpose and format of the Concours have not been affected.4

4. There were no prizes listed for flute for the years 1810, 1815-1819, 1829, and 1871. The most complete listing of prize winners to the year 1859 is contained in Theodore Lassabathie's
A chronology of some of the Conservatoire flute professors and their more prominent contemporaries, organized in teacher-student relationship, is presented in the following table. Years of tenure are listed beside the names of the professors.

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During the nineteenth century most of the Concours pieces for flute were composed by the professors of that instrument. The works most used during the period between 1829 and 1893 were composed by Jean-Louis Tulou (1786-1865) and Joseph-Henri Altès (1826-1899).

Histoire du Conservatoire Impérial de musique et de déclamation . . . Constant Pierre's Conservatoire national de musique et de déclamation/documents historiques et administratifs is a valuable corroborative tool which extends from 1795 to 1900, but with less complete information for the period covered by the Lassabathie. George Conrey stated in his article on the oboe laureates that the school was closed from 1815 through 1817 due to the Bourbon Restoration of King Louis XVIII, while the hiatus in 1871 resulted from the Franco-Prussian War of 1870.
Most *Concours* pieces which were not by the professors were either
dedicated to them or commissioned by them, so the product was still
controlled by them. Such was the case from 1860 to 1868 during the
professorship of Vincent-Joseph Dorus (1812-1896). He composed no
solos for the *Concours* but had several dedicated to him by a number of
composers, including Altes and Demersseman.5

Internationale de Musique Française*, ed. Daniele Pistone, XIII
CHAPTER I

Introduction

The focus of this study is the flute solo literature with accompaniment as reflected by the pieces written specifically for the Concours of the Conservatoire de Paris between 1829 and 1893. This historical parameter is defined by the beginning of Jean-Louis Tulou's professorship at that institution and the end of Joseph-Henri Altes' professorship. Musical form of the flute literature written for the Concours during the nineteenth century changed greatly. Those changes are reflected in tonal progression and presentation or repetition of thematic material. Changes in technically difficult passagework were the result of changes in musical style and changes in acoustics and fingering systems of the flutes accepted for study at the Conservatoire.

The change from the old conical-bore flute to the cylindrical-bore Boehm fingering system affected the Concours compositions for flute by imposition of new and different technical demands upon the students. The cylindrical flute with holes of equal size for each chromatic tone has existed with few modifications since its patent by Theobald Boehm in 1847. One of the first important institutions of higher learning to officially accept that fingering system was the Conservatoire de Paris through the appointment of Vincent-Joseph Dorus as professor of flute in 1860. His alterations to Boehm's original fingering system, such as the closed G-sharp key and acceptance of the
Briccialdi B-flat thumb lever, are the conventions accepted by most modern players, particularly in the United States. He replaced Jean-Louis Tulou, a vehement opponent of the new system, upon his retirement in 1859.

Altes not only adopted the new system but wrote a Méthode for its study which is still pedagogically sound and widely used today. He was graduated from the Conservatoire by Tulou in 1842, probably playing the conical, wooden twelve-keyed flute for which Tulou's Méthode de flute was written in 1835. Both Tulou and Altes wrote solos for the Concours during their professorships, and the changes in their musical climate, their flutes, and their personal preferences for phrasing and articulation are all reflected in those works.

During the thirty-one years of Tulou's professorship only pieces of his own composition were used for the Concours. During Altes' twenty-five-year professorship, all but two of the Concours pieces were either of his own composition or were chosen from among Tulou's Grands Solos. Consequently, these works present an excellent field for comparison of the changes in approach to both the flute and compositions for flute during that period.

In order to limit the subject matter, only those pieces written specifically for the Concours by Tulou and Altes during their professorships will be considered. Works not originally commissioned for the Concours but used for the competition, such as excerpts from

the Concerti of Tulou, or pieces by Lindepaintner and Boehm used during the tenure of Vincent-Joseph Dorus, are only briefly discussed. Examples for general comparison are drawn from the fifteen Grands Solos of Tulou and the ten Solos de Concours of Altes, as well as Altes' Méthode. The examples for detailed analysis and performance are the Cinquième Grand Solo by Tulou and the Cinquième Solo de Concours by Altes.

The important contributions of professors in transition between Tulou and Altes will be included in brief biographical sketches of Victor Côche and Vincent-Joseph Dorus. None of their compositions will be considered in depth, but the role of each man in the transition to the Boehm system at the Conservatoire warrants their inclusion in the discussion.
Jean-Louis Tulou

Jean-Louis Tulou (1786-1865) was introduced to music as a child by his father Jean-Pierre, a professor of bassoon at the Conservatoire. Jean-Louis became a student of Johann Georg Wunderlich at the Conservatoire in 1796 and graduated with Premier prix in 1801.¹

Wunderlich was a professor at the Conservatoire from 1795 to 1802 and from 1804 to 1816.² He completed a Méthode de flûte for the Conservatoire, begun by Antoine Hugot and left incomplete at his death, and also composed nine Grands Solos in two volumes.³

In 1804 Tulou was appointed principal flutist of the Opéra Italien in Paris, where he remained for ten years. He then played with the Opéra de Paris for eight years. Because of his republican political sentiments, Tulou fell out of favor upon Louis the Eighteenth's coronation in 1815. As a result, when Wunderlich died in 1819, Joseph


Guillou was appointed to the professorship rather than Tulou. Tulou subsequently resigned his position at the Opéra de Paris in 1822, and his place was taken by Guillou. From 1822 until 1826, when Tulou returned to his position at the Opéra de Paris, Tulou maintained a busy international concert schedule. Finally, in 1829, Tulou was appointed to the professorship at the Conservatoire, where he remained until his retirement in 1859.

**Tulou's Flutes**

According to H. M. Fitzgibbon, Tulou preferred a four-keyed, conical-bore flute. For his students he advocated the use of a twelve-keyed, conical-bore flute (see Figure 1). In partnership with the instrument maker Nonon, Tulou opened a factory for manufacture of multi-keyed, conical-bore flutes in 1831.

Tulou's Méthode (circa 1835) was essentially an update of Hugot-Wunderlich's Méthode, which had been in use at the Conservatoire, with adaptations for his multi-keyed flutes. Even with keys added to facilitate trills and eliminate cross-fingerings, Tulou felt it necessary to keep small finger-holes to preserve the characteristic tone of the

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conical flute. He voiced his objections to large tone-holes in the following statement concerning the open-keyed system flute invented by Captain Gordon, a former Tulou student:

... his flute was, in my opinion, based on false principles, as he had founded his system on the harmonic sounds, which should always be avoided on an instrument pierced with holes, if the true character of its tone is to be preserved.

The flute should possess a mellow tone in the piano, and a full sonority in the forte. Gordon's flute had, on the contrary, a thin tone, without roundness, which bore too great a resemblance to that of the hautboy.6

Because of the small toneholes, the most comfortable tonalities for Tulou's flutes remained G major, D major, and their relative minor tonalities.

The tonalities in ten of Tulou's fifteen Grands Solos are primarily those in which Tulou's flute would demonstrate the best response. His first and second Solos are in G major; his eleventh and fifteenth are in D major. The fifth Solo is in E minor, and the seventh and twelfth Solos are in B minor. Although both his third and fourteenth Solos begin in D minor, they end in D major. The fourth Solo in G minor follows this same plan, ending in G major. The seventh and tenth Solos are in E major; the sixth Solo is in A major; and the thirteenth Solo is in A minor. Only the ninth, in E-flat major, is more than two accidentals removed in its central tonality from the most comfortable keys. The following statement by W. N. James in 1826 may contain a partial explanation for choice of that tonality.

The flute that is now manufactured executes the whole of the modes of keys which music comprehends; although, as in many other instruments, some are more perfect than others. E three flats is, perhaps, the best in tune, as the flute is manufactured to be most perfect in the key. This mode is also very beautiful on the flute, but contains much mechanical difficulty, which must be conquered before it becomes perfectly easy and familiar.

Of Tulou's Solos, the first through the eighth and the eleventh through the fifteenth were intended for either piano or orchestral

accompaniment. The ninth through the eleventh Solos were provided with accompaniments for either piano or string quintet.

The majority of Tulou's Grands Solos are divided into three large formal sections consisting of a central adagio framed by beginning and concluding allegros with related thematic material. Exceptions are the eighth and tenth Grands Solos, which both begin with adagios followed by longer allegros with concluding passagework, so that they divide into two large formal sections. In the central adagios of his Solos Tulou often exploited distantly related tonalities. For example, the adagio of the third Solo is in D-flat major, a strong contrast to the primary tonality of D major. The ninth Solo contains an adagio in F-sharp major, particularly striking in contrast to the central E-flat major tonality.

With the exception of his Neuvième Grand Solo, in which he used duple-compound meter for the central adagio, Tulou composed Concours compositions only in duple-simple meters. That choice of one metric pattern throughout added further stability to the one-movement characteristics of these works.

Tulou's melodic themes consist of two parts: a head motive, usually of three to five tones, concluded by passagework to the final harmonic cadence of that theme (see Figure 2).

The head motives are never developed; they serve instead as introductions to the much longer and more varied passagework which follows them. Presentation of different head motives marks changes in tonality throughout each composition and will be discussed in detail later.

Tulou's passagework is predominantly slurred throughout the Grands Solos. Repeated staccato is used rarely, and primarily in passagework involving scales or rapidly repeated notes on one pitch, such as in the final solo passagework of the eleventh Solo. Notable exceptions are his first and third Solos, in which much of the passagework consists of staccato or mixed slurred and staccato arpeggios, especially toward the end of their expositions. The following is a short example from the recapitulation of the fifth Solo, also demonstrating staccato applied to scales and repeated notes.

Figure 2. Jean-Louis Tulou, Cinquième Grand Solo, measures 32-35 of the solo flute part.

Figure 3. Jean-Louis Tulou, Cinquième Grand Solo measures 253-257 of the solo flute part.
Where consistent staccato is applied, there is either light accompaniment or none at all. This would seem to indicate that its use caused problems in projection of sound with Tulou's flute, which would also explain the rarity of consistent staccato in his compositions. W. N. James noted its rarity in his playing. Slurred octave grace-notes are used by Tulou to accent the opening notes of the head-motive. The first solo statement of the fifth Solo is a good example (see Figure 2). Entire sections of identical passagework may be found in more than one solo, as in the following examples from his second and fifth Solos (see Figures 4 and 5). Tulou borrowed heavily from his own works for production of new compositions.

Figure 4. Jean-Louis Tulou, Deuxième Grand Solo, measures 203-206 of the solo flute part.

Tulou's Cinquième Grand Solo displays many of his most characteristic compositional devices and serves as the model for a more detailed analysis. Paul Taffanel and Louis Fleury recommended the work as one of Tulou's best, in their discourse on the flute for Lavignac's Encyclopédie de la musique. The work was written for the Concours of 1839 and was used again for the Concours in 1879 and 1885 during Altes' professorship. Figure 6 contains an analysis of the thematic and tonal progression in the fifth Solo of Tulou.


Figure 6. Graphic analysis of thematic and tonal progression of Jean-Louis Tulou, Cinquième Grand Solo.

Tempo
Meter
Key Area
Theme Group

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<th>Tempo</th>
<th>Allegro Moderato</th>
<th>12 (Measure No.)</th>
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<td>Meter</td>
<td>4/4</td>
<td></td>
</tr>
<tr>
<td>Key Area</td>
<td>E Minor</td>
<td></td>
</tr>
<tr>
<td>Theme Group</td>
<td>I (Orch.)</td>
<td>I (Solo)</td>
</tr>
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</table>

[Diagram showing thematic and tonal progression with specific measures and transitions marked.]
The order of statement and tonal resolution of themes above resembles sonata-allegro key progression as found in combination with ritornello form in the classical concerto, while the large sections of contrasting tempi add elements of the concerto's three-movement, fast-slow-fast layout. Tulou's method corresponds with Carl Czerny's instructions for the composition of Fantasias for solo instrument with orchestral accompaniment. There is an orchestral and a solo exposition of the first theme. The second theme is stated in the relative major key, followed by the closing theme of the orchestra, which acts as a codetta. The central adagio takes the place of the development section. The first theme is not restated in the recapitulation because it does not demand resolution to tonic as does the second theme. For emphasis of resolution, the second theme is stated during the recapitulation, first in G major, then in E minor/major. The orchestral closing theme of the exposition is also resolved to E as tonic in the recapitulation, finally serving as a coda.

Several statements made by W. N. James concerning the choice of particular keys and construction of passagework apply to the fifth Solo. His statement previously quoted in connection with Tulou's ninth Solo also applies to the choice of E-flat for the central adagio of the fifth Solo. James' opinions are of value to this study for two main reasons: he played an instrument similar in fingering to that of Tulou, and he was quite familiar with both the flute literature and

artists of his day. The following quotation offers explanation of
the florid passagework which fills the majority of compositions for
flute by Tulou and his contemporaries.

Nor is it likely . . . that professors of the flute
were content to remain pleased with themselves, in playing
nothing but simple airs and dances, and scarcely a whit
superior to the amateurs of the day. They naturally wished
for something beyond this; and began to attempt a flourish
of notes, and to add a few variations to their airs; and
perhaps, were solicitous to give a little modulation to
the flat keys, as being altogether beyond the range of an
amateur.13

James also offers explanation of various key choices by contemporary
composers for the flute. The following quotation concerns juxta-
position of E major and E minor.

I should not forget here the delightful contrast be-
tween the E minor and E major, four sharps. There is
nothing, perhaps, in the whole range of the flute more
irresistibly impressive than these two modes alternately,
--the one full of the most touching tenderness, and the
other brightening and sparkling, as it were, with its own
effervescence.14

E-flat major became easier to play on the Boehm system through
use of the Briccialdi B-flat thumb lever and more equally distributed
tone color than on Tulou's conical system, but E major and E minor

become more difficult because of the opposing motion in the fingers of the right hand between E and F-sharp.

The increasing popularity of the Boehm system during mid-nineteenth century in the Parisian opera orchestras was due in large part to its increased projection through use of larger tone-holes. This advantage more than offset the inconvenience of learning a new fingering system for flutists in those orchestras, such as Dorus, Coche, and Camus. The constant use of passagework in the solo flute part helps to prevent overpowering of the flute by the accompaniment, whether piano or orchestra. The orchestras were increasing in size, and pianos were increasing in brilliance and projection of tone through the use of cast-iron frames to allow greater string tension. In order for Tulou's instrument to project without increasing the volume of sound, the solo writing in his compositions became more florid than that of his predecessors. The Cinquième Grand Solo was written to show the instrument to its best advantage, concurrently testing the skills of Tulou's students. The work remained a valid test of technique for later Concours under Altes.
CHAPTER III

Professors in Transition

Victor Côche

Victor Côche (1806-1881) received his Premier prix from the Conservatoire in 1831. According to Constant Pierre, he was the professor of the Classe préparatoire for flute there from 1831 to 1841, although Theodore Lassabathie lists him in that capacity from only 1834. He played and taught the French twelve-key system until the year 1837. Côche then encountered and began the study of Boehm's conical-bore, ring-key system flute of 1832. In 1838 Côche published two works, one a pamphlet attributing the inspiration of Boehm's flute design to Captain Gordon, and the other a Méthode for the Boehm


4. This controversy, later fueled by R. S. Rockstro in his flute treatise, concerned whether Boehm or Gordon had first conceived a ring-keyed, large tone-hole conical flute design. Boehm was the first to create a working model in 1832, which Côche later copied for his own 1837 patent flute. The entire issue lost relevance with the introduction of Boehm's 1847 patent model cylindrical flute.

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flute with alterations of his own, a mechanism for a closed G-sharp fingering, and an additional trill key for C-sharp/D-sharp in the second and third octaves. Instruments of this design were subsequently manufactured by Buffet in Paris.

Lassabathie uses the term démissionnaire, French for "resigned" or "dismissed," in describing the end of Côche's professorship at the Conservatoire. Although the Académie royale des beaux-arts de l'Institut de France conferred an honor on Côche in 1838 for his Examen of the new instrument and for his Méthode, in effect assuring him of acceptance of his work by the hierarchy, Tulou remained the major professor at the Conservatoire and was still opposed to the new system. This is quite likely the reason why Côche left the faculty of the Conservatoire in 1841, whether voluntarily or by force. Côche's wife remained on the piano faculty until beyond 1858.

Although Côche wrote at least seven Solos, none were used for the Concours; all are currently out of print and unavailable for analysis. Rockstro lists the difficulty of Côche's Opus 8 as "easy"


and his Opus 9 as "very easy;" his Opus 14 is subtitled Passetemps musicales, or "musical pastimes." These pieces were probably not of the length or difficulty typical of the Concours pieces.

Vincent-Joseph Dorus

Vincent-Joseph Dorus (1812-1896) became a laureate of the Conservatoire in 1828 as a student of Joseph Guillou. He took up the Boehm flute in 1837, shortly after Coche had done so. R. S. Rockstro attributed to Dorus the addition of the closed G-sharp added to the Boehm system flute that was used in France during that time, notably on those produced by Coche and Buffet in Paris. Dorus changed to a cylindrical metal instrument shortly after Boehm's 1847 patent, but preferred a cylindrical cocus-wood instrument for less brightness of the tone.

Dorus is important to this study because he, as the major professor appointed to replace the retiring Tulou, introduced the Boehm fingering system altered by Coche and Buffet as the standard flute for study at the Conservatoire. The first laureate under his professorship was Paul Taffanel in 1860, a man whose pedagogical

approach was destined to eclipse his predecessors when he eventually succeeded Altes as professor there in 1893. Dorus prepared a *Méthode* for the Boehm fingering system used during his own professorship. Also Dorus introduced, for the first time in thirty-one years, *Concours* pieces not composed by Tulou. The first of these was the *Premier Solo de Concours* of Altes, which was dedicated to Dorus. According to the frontispiece, the work was composed in 1861 specifically for the *Concours*, and possibly at Dorus' request.\(^{15}\) Even before assuming professorship, Altes was contributing to the tradition of *Concours* compositions for flute.

Works later used as *Concours* pieces during Dorus' professorship were by Lindepaintner, Reissiger, Boehm and Briccialdi. Even so, works of Tulou which were chosen for the *Concours* in the years 1860, 1863, 1866 and 1868 would continue to be used for the *Concours* throughout Altes' professorship.\(^{16}\) By implication the form and content of his works for the *Concours* remained a valid model.


\(^{16}\) Pierre, *op. cit.*, 78.
CHAPTER IV

Joseph-Henri Altès

Joseph-Henri Altès (1826-1899) became a student of Tulou at the Conservatoire on December 7, 1840. According to F. J. Fétis, he made rapid progress, winning the Deuxième Prix in the 1841 Concours and the Premier Prix the following year through his brilliant playing.¹ In 1844 he joined the orchestra of the Concerts Vivien in Paris, followed by an appointment to the orchestra of the Opéra-comique in 1847. He was a member of the orchestra of the Opéra de Paris from 1848 to 1876 and principal flutist of the Société des concerts orchestra from 1851 to 1869.² His first composition, Variations sur un thème du Pirate de Bellini, was published in 1858,³ and in 1861 his Premier Solo de Concours, dedicated to Dorus, was used for the competition. He replaced Dorus upon his retirement in 1868 as professor at the Conservatoire and remained there until his own retirement in 1893.⁴

² Patricia Ahmad, The Flute Professors of the Paris Conservatoire from Devienne to Taflanel, 1795-1908 (M. A. Thesis, North Texas State University, 1980), 81.
³ Fétis, op. cit., 78.
The date when Altès began playing the Boehm system flute is uncertain. As stated previously, Tulou was adamantly opposed to the new system, so it is unlikely that Altès used the Boehm flute while a student at the Conservatoire. Altès probably switched shortly after graduation, and almost certainly before becoming second flutist to Dorus at the Opéra de Paris in 1848, since Dorus used the new system professionally from at least 1838.5

Altès' Méthode de flûte, written for instruction of the Boehm system at the Conservatoire, is still in use today. The edition by Fernand Caratgé in the 1950's included a reduction of the number of duet studies, an updating of the orchestral excerpts included, an inclusion of translations into English, German, and Spanish to accompany the French text, and rearrangement of the material from three into two volumes.6

The section on perfection of execution in the Altès Méthode, and the accompanying complementary studies, reveal much about his musical pedagogy and philosophies. Altès' stated requirements for perfect execution were clarity, sympathetic understanding of the work to be performed, and proper musical punctuation. Clarity included observation

5. Richard Shepherd Rockstro, A Treatise on the Construction, the History and the Practice of the Flute (Musica Rara, 1928), 636.
of exact note values, meter, tempo and indication of nuance. Altes defined clean articulation as coordination of tongue and fingers. He related musical understanding to a choice of the appropriate sound quality for a particular passage. Musical punctuation meant application of small and large breaths throughout a piece of music for delineation of phrase structure. In the complementary exercises the main technical focus is in two areas: variety of articulation and flexible use of the thumb B-flat lever. Distinction is made between hard and soft staccatos, legato and detached treatment of slurred two-note groupings, various applications of double and triple-tonguing, and a variety of other articulations in the introductory comments to each exercise. Application of these varied articulations is also found in his Solos.

The thumb B-flat is used as much as possible, even when a quick slide to the key is necessary, as in the tenth Altes study. Altes delayed specific instruction for its use until the section of his Méthode dealing with alternate fingerings for increased ease of execution. This section also contains a chart of tremolos for minor and major thirds and a list of acceptable alternate fingerings in

rapid passagework. Altes used trill fingerings as alternatives to the standard ones for clean execution. He gave specific directions as to where and how to apply those fingerings by notating barred symbols that accompany the passage. An example of this is found in his fourteenth exercise from the complementary studies.\(^\text{10}\)

\[\text{Cinquième Solo de Concours}\]

Altes dedicated his Cinquième Solo de Concours to F. J. Fétis, according to the frontispiece. This Solo, along with the Sixième Solo de Concours, is recommended for study of brilliant technique, articulation and the romantic style in James Pellerite's *Handbook of Literature for the Flute*.\(^\text{11}\) Altes' Premier Solo and Deuxième Solo were originally supplied with accompaniment by either piano or string quartet. The third through sixth Solos are accompanied by either piano or string quintet, although only piano accompaniment is readily available today. None of his Solos is currently in print.

Altes' Cinquième Solo de Concours reflects changes in composition resulting from use of the Boehm system. These changes are seen in choice of tonalities, motivic construction of themes, and passagework. Altes composed more in the flat keys than did Tulou, which resulted in more consistent use of the B-flat thumb lever and avoidance of E/F-sharp.

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cross-fingerings. This Solo also demonstrates Altes' pedagogic emphasis on varied and rapid articulation, particularly double-tonguing, as in the final Vivace. In overall form some elements of Tulou's Solos were retained, such as tripartite division of sections and resolution to tonic at the end of the composition. Other elements were discarded, such as Tulou's use of a distinctive head-motive which resolved to a cadence in a flourish of passagework. Instead Altes' passagework within each section was based on that section's theme, as in the central slow section of his fifth Solo. Passagework, unified by the motivic material from which it is constructed, is the only thematic material of the third and final section of that same Solo.

Sections of contrasting meter were used by Altes in both his Cinquième Solo and Sixième Solo, the two examples readily available for this study. In the Cinquième Solo the outer allegro sections are duple-simple meter; the central adagio is duple-compound meter. Because of this contrast, Altes' Solos appear to be separate short movements played without pause rather than a true one-movement form.

Altes' phrase structure has more equal distribution of rhythmic-melodic contour, as shown in Figures 7 and 8.

Figure 7. Joseph-Henri Altes, Cinquième Solo de Concours, measures 4-12 of the solo flute part.
Figure 8. Joseph-Henri Altes, Cinquième Solo, measures 68-75 of the solo flute part.

Altes' passagework, with more limited motivic material in comparison to Tulou's Solos, is shown in Figure 9.

Figure 9. Joseph-Henri Altes, Cinquième Solo, measures 32-36 of the solo flute part.

Much of this passagework is constructed to display the player's skill in articulation, particularly double-tonguing, which Altes emphasized in his Méthode, as in Figure 10.

Figure 10. Joseph-Henri Altes, Cinquième Solo, measures 148-154 of the solo flute part.
Altes' *Cinquième Solo* uses the tonalities G minor and E-flat major to show the player's skill in use of the B-flat thumb lever. For example, the first fifty measures can be played using the lever, with the exception of a slide to and from B-natural in measure 47. Measures 108 through 147 demonstrate mixed use of the lever, and from measure 148 to the end, the B-flat thumb lever is not used at all.

In the slow middle section, marked *Andantino*, motivic material from the theme of that section is used to construct the following passagework, as demonstrated by Figures 11 and 12.

Figure 11. Joseph-Henri Altes, *Cinquième Solo*, measures 72-73 of the solo flute part.

![Figure 11](image1)

Figure 12. Joseph-Henri Altes, *Cinquième Solo*, measures 84-85 of the solo flute part.

![Figure 12](image2)

The following is a graphic analysis of the themes and tonal progression in Altes' *Cinquième Solo*. 
The Andantino contains a striking juxtaposition of the tonalities E-flat major and E major not as modulations but as color effects (see Figure 14).
The Allegretto of the final section begins with an introduction by the accompaniment which modulates from E-flat major back to G minor. The flute then enters with a third theme designed to exploit the *perle*, or skipping, single-tongued staccato, which is the focus of the second complementary exercise of Altès' *Méthode* (compare Figures 15 and 16).

Figure 15. Joseph-Henri Altès, *Méthode de flûte*, second study, measures 1-2 (II, 222).

![Image](image1.png)


![Image](image2.png)

The Allegretto is followed by a Vivace in G major consisting entirely of double-tongued, solo passagework. The motivic construction is a diminution of the most important tones in the first theme's opening (compare Figure 7 and 17).
This relation of theme and motive may or may not have been a conscious decision in composition; it is much more obvious to the eye on the printed page than to the ear because of the Vivace. Still, without consideration of similarity in theme and motive, the last section bears no thematic relationship to the first theme. The rhythmic motive from the beginning of the Allegretto theme, restated by the flute in the last three measures, provides some further formal unity.
The continued emphasis on passagework as the main compositional element in the flute Concours pieces was an anachronism. The cylindrical Boehm flute in use at the Conservatoire during Altès' term offset the projection problems of Tulou's old-system flutes. The only real indication of the flute's new capabilities for lyricism in Altès' Cinquième Solo de Concours is the lack of passagework in his central slow section in E-flat major. Altès' Méthode demonstrates his awareness of those lyric capabilities through his stress of nuance, proper breath placement and sound quality in musical interpretation. By implication, Altès considered the Solo de Concours to be primarily a demonstration of dexterity.
CHAPTER V

Conclusion

Specific comparison of Tulou's Cinquième Grand Solo and Altès' Cinquième Solo de Concours reveals both continuity of purpose and changes in form among the flute Concours compositions. Altès' Solo was used for the Concours of 1880, the year following a repeat of Tulou's Solo for the competition. Altès won his Premier prix in 1842 performing Tulou's Septième Grand Solo, a Solo that is virtually identical in form to Tulou's Cinquième Solo. A comparison of the two Solos of both men is consequently a good way to investigate the influence of Tulou on compositions of Altès.

Construction within formal sections, especially passagework, changed to accommodate the technique of the instrument for which Altès composed his Solos. Altès provided unity in his Solo through motivic consistency within each formal section. Tulou provided unity through his integral link of head-motive to tonal progression. Tulou's resolution of theme and tonal area through methods borrowed from sonata-allegro form enhanced this effect.

Both composers preferred to divide their Concours compositions into three contrasting formal sections played without pause. Both Tulou and Altès provided that contrast by change in tempo. Altès went further in setting his sections in contrasting meters. He used also
different themes and passagework for each section, giving the appearance to his work of three separate movements played without pause.

Both composers ended most of their Solos with displays of brilliant technique. For Tulou this display usually consisted of rapid passagework, while Altès preferred to demonstrate brilliance through rapid and varied articulation, a pedagogy reflected in his Méthode de flûte.

The different types of flutes used by Tulou and Altès determined choice of tonalities, articulation, and motivic construction in their Solos. Even so, existing Solos of Tulou were found useful and challenging for the Concours after adoption of the Boehm system and were used repeatedly by both Dorus and Altès.

Even in the twentieth century the virtues of studying the nineteenth century repertoire have been acknowledged by major performing artists of the flute. The following is a translation of Marcel Moyse's statements concerning his methods of flute teaching.

Study the traditional flute repertoire first. Don't ignore Tulou, Demersseman, and Doppler just for the sake of being 'modern.' The 'tremolo' pieces, for example, are no longer fashionable, but, if you can play the finale of Demersseman's Le Tremolo, double-tongued, you will sail through the Scherzo from Mendelssohn's Midsummer Night's Dream.

You may criticise this music when you are capable of playing it properly . . . but not before.

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