FROM CONTEST TO CLASSIC
A REVIEW OF TROMBONE LITERATURE FROM THE PARIS CONSERVATOIRE

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CHAPTER I

Introduction

When compared to the canon of literature available for other instruments, the trombonist has very little to choose from. Most of the most well known composers, such as Bach, Mozart, or Beethoven did not compose solo literature for the trombone.

One fairly large source of literature for the trombone comes from the compositions written for and used in the yearly contests held at the Paris Conservatoire. The research and analysis in this thesis aims to determine which pieces of music from these contests remain canon today. To determine that, we must consider the history of the Conservatoire and how it has impacted trombone playing, and what is being performed in studios today.

The Conservatoire

Two institutions of music came together to form the Paris Conservatoire, the Royal School of Singing and the Municipal Music School. On August 3, 1795, the Paris Conservatoire was officially born.¹

The French Revolution, though political in nature, also brought about a revolution in education, and this was certainly the case for music as well as other disciplines. The organization of structured classes became the model for instrumental instruction still used in schools of music today. One such element of this organization is the grouping of students who play like instruments into groups called classes or studios. The first class for trombone players seems to have happened before the official opening of the Paris Conservatoire in 1794. There is no certainty as to who taught this class, but the class was short lived as it closed in 1802. It would not be until 1833 that a permanent trombone class would take residence at the Conservatoire.

All scholastic institutions have requirements for entrance, and the Paris Conservatoire has not been an exception. Though changing over time, entrance into the trombone class at the Paris Conservatoire required that students be men, no older than twenty-three years of age. There were only eight students in the class at a time, and each student was permitted to study only five years. Much of this has changed, most notably the inclusion of women and the growth in size from eight to twelve students.

Les Concours de Prix

The highest honor one can earn during their study at the Paris Conservatoire is the Premier Prix, or first prize, awarded to one student from each class each year. A student

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3 Ibid., 5.
wins the Premier Prix through exceptional performance in *Les Concours de Prix*, the contest for prizes. In this contest, students of like instruments all play the same piece of music and are judged on the basis of musical interpretation, technique, sonority, and intonation. A jury consisting of an administrator, the composer of the work, and five other instrumentalists adjudicate the competition and award prizes accordingly.

In the earlier years of the contest, monetary prizes would be awarded alongside the Premier Prix. At times, new instruments were given as prizes. One added benefit of winning the Premier Prix was having one year of compulsory military service removed, a succulent reward, considering France’s military history. These practices have since ended.

Les Concours de Prix is a practice still continued today, and it has become more momentous as time has progressed. Family members, friends, music lovers, and music performers of all caliber purchase tickets to hear Les Concours. While the contest itself is still in place, and winning the highest mention is still a high honor, the Premier Prix has ceased to exist. In 1999, the old practice of awarding the Premier Prix was replaced with the common practice of awarding diplomas.

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6 Ibid., 17.

The Trombone at the Paris Conservatoire

The aforementioned trombone class has had several different professors from its inception to now. Each professor gave the class a different dynamic and shaped the way trombonists practice and perform today.

The first unofficial professor of trombone, Felix Vobaron, taught from 1833-1836. During this time, he wrote his *Grande Méthode de trombone*, a method book which contains several musical lessons, each progressing in difficulty. He gave suggested slide positions for some notes, though his reasoning for doing so is unclear. The practice is continued today.

It is Vobaron’s student and successor that trombone players can thank for the instrument today. Antoine Dieppo’s exceptional performance in the European orchestral scene won him the professorship of trombone from 1836-1871. Prior to Dieppo’s performance in orchestras, the trombone section was one of the weakest. Due to this lack in technical ability, several orchestral trombone players switched to valved trombone options, and composers felt the need to write parts for these instruments. Hector Berlioz, the father of the modern orchestra, however, was delighted to find that Dieppo’s ability on the slide trombone easily paralleled the performers of the valve trombone. While

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9 Ibid., 5.
Dieppo was able to make slide trombone the standard, other institutions were forced to use six valved trombones fashioned by Adolphe Sax.\textsuperscript{11}

Figures 1 and 2. Adolphe Sax six-valved trombones

Antoine Dieppo also composed several works that would be used in Les Concours de Prix,\textsuperscript{12} in addition to a trombone method. The method was modeled after Vobaron’s method, but was expanded to include separate parts for the orchestral trombonist as well.

\textsuperscript{11} Lemke, “French Tenor Trombone Solo Literature and Pedagogy since 1863,” 12-13
\textsuperscript{12} Ibid., 54-55
as the solo trombonist.\textsuperscript{13} When considering the method for orchestral trombonists, it is important to note that most French orchestras abandoned the use of alto and bass trombones, and performed using only tenor trombones.\textsuperscript{14}

Succeeding Dieppo, Paul Delisse taught at the conservatoire from 1871-1888. A winner of the Premier Prix in 1841, Delisse showed promise as a performer and professor. Delisse expanded the study of chamber music at the Conservatoire.\textsuperscript{15}

Figure 3. Professor Paul Delisse instructs a trombone quartet

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{figure3.jpg}
\caption{Professor Paul Delisse instructs a trombone quartet}
\end{figure}

\textsuperscript{13} Sluchin and Lapie, “Slide Trombone Teaching and Method Books in France (1794-1960),” 12.
\textsuperscript{14} Guion, \textit{A History of the Trombone}, 167.
\textsuperscript{15} Ibid., 5.
Another winner of the Premier Prix, Louis Allard took over the position of professor of trombone from 1888-1925. Allard was followed by Henri Couillaud, who taught from 1925-1948. During the late nineteenth and early twentieth centuries, the French trombonists adopted larger-bored instruments,\(^\text{16}\) which have a larger, more sonorous timbre. Couillaud was then succeeded by André Lafosse, who held the position from 1948-1960.\(^\text{17}\) All three began their performance careers at the Paris Conservatoire, and Allard and Couillaud continued the line of teaching laid before them, and continued to write methods and transcribe solos from other instruments for their trombone students.\(^\text{18}\)

Lafosse is known as a major brass pedagogue in that he wrote one of the most influential methods for trombone, a text nearly 300 pages long. This method covers mouthpiece placement, how to teach an amateur trombonist, how to acquire technique, how to develop range, and how to use legato tonguing on the trombone, among other things. In addition to this method, he wrote the *School of Sight-Reading and Style* in 1949.\(^\text{19}\) This series, in five volumes, has students play short, hand-written etudes with difficult patterns to better prepare them for whatever music they encounter.


\(^{19}\) Ibid., 27-33.
Following Lafosse, Gerard Pichaureau taught from 1960-1982. He focused on the development of original etude material for the trombone. By the time Pichaureau taught at the Conservatoire, the trombone had enough original solo literature that there was a diminished need for transcriptions. His original etude material reflected the original solo literature.\textsuperscript{20}

From 1980 to now, Gilles Milliere and Michel Becquet have taught at the Paris Conservatoire and the National Conservatoire of Lyon, respectively. Both have been students of the Paris Conservatoire.\textsuperscript{21}

The history of the trombone at the Paris Conservatoire offers compelling information that gives clarity to the original solo works used at the school. The long lineage of students turned professors stemming from Vobaron and Dieppo, explains how composers would have written their pieces; they took into consideration the improved abilities of the slide trombone, the obsession with improving technique and tone, and the compositional values of the Paris Conservatoire, discussed in chapter II.

\textsuperscript{20} Carlson, “The French Connection: A Pedagogical Analysis of the Trombone Solo Literature of the Paris Conservatory,” 12.
\textsuperscript{21} Ibid., 13.
CHAPTER II

The Development of French Style from the Classical Era to the Twentieth Century

As nearly all the original compositions written for the trombone division of Les Concours de Prix were composed around the turn of the twentieth century or later, it is important to understand the music that precedes this period, thusly influencing the composers.

Transitioning from the Baroque Era to the Classical, the French art music scene was filled with opera. Aligned with the Opera Buffa of Italy, the French composers wrote humorous operas of their own, a style called Opera Comique. These operas would replace the vaudeville shows of the time as commonplace entertainment.22

As opera developed, the French moved further away from the Italian style of long dramatic arias filled with feverish passion. Composers like Gluck wrote operas where the music complimented the libretto, instead of parading the soloist. Gluck (1714-1787) sought to compose with a “beautiful simplicity.”23 Continuing this concept of marrying the music to the drama, Cherubini (1760-1842), an Italian-born composer, took French citizenship and became one of the most prominent composers of French music. He took Gluck’s idea of simplicity and expanded it into a compositional aesthetic of pure

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23 Ibid.
rationale. Inspired by the *Paris Symphonies* by Haydn, Cherubini’s style seems to be modeled after the ideals of the Enlightenment. The Enlightenment abandoned much of the pre-existing theological beliefs towards the world. French intellectuals, such as Voltaire, encouraged the French to think critically and logically about the world, in part bringing about the French Revolution.\(^{25}\)

Cherubini would later teach composition at the Paris Conservatoire, sharing his simple, rational style with his students. He spent the last few decades of his life as the director of the Paris Conservatoire.\(^{26}\)

One of the earliest composers to write a piece of literature for the trombone division of Les Concours de Prix is Camille Saint-Saëns (1835-1921). While his *Cavatine* for trombone was not written until 1915, it reflects the more traditional, conservative French style. Saint-Saëns attended the Paris Conservatoire from 1848 to 1851, winning the Premier Prix in 1851 for organ. That same year he began studying composition with Fromental Halévy, a student of Cherubini.\(^{27}\)

Although Saint-Saëns claimed to have learned very little from Halévy, Halévy’s experience composing operatic works in both French and Italian traditions left a mark on


\(^{26}\) Michael Fend, “Cherubini, Luigi.”

Saint-Saëns’s compositional style. As such, Saint-Saëns inspired several of his students, including Gabriel Fauré (1845-1924), with whom he was very close. Fauré became the professor of composition at the Conservatoire in 1896, and later the director in 1905. Fauré had several different styles, and while each style was unique, all were clearly steeped in the tradition of the French style. One notable period of Fauré’s writing occurred when he was a young adult, where he took inspiration from Parisian poets, called Parnassians. This style bridged French literature and the romantic compositional style of the time. As he aged, his style left romanticism and became more expressive, featuring bold harmonies and clear melodies that make tonality accessible, though it may be altered on occasion. His time as professor and director at the Paris Conservatoire would influence the solo literature still performed today.

While some composers wrote in a traditional, French, operatic manner, several others wrote in almost an opposite style, shadowing tonality and lacking clarity. These composers, most notably Claude Debussy (1862-1918), became known as Impressionists. As noted in The Oxford History of Western Music, the compositional style was likened to the painting style of the Impressionist artists, such as Monet.

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As early as 1887, the term “Impressionism” was applied to his [Debussy’s] music, on an analogy with the famous school of French painters that had begun to flourish somewhat earlier, and which took its name from a painting by Claude Monet called *Impression: Sunrise* first exhibited in 1872.

Figure 4. Claude Monet, *Impression: Sunrise*

Similarly to the visual artists, the French composers wrote music meant to invoke a strong sense of desire in its listeners. This desire was that of pleasure; pleasure in beauty, pleasure in intimacy, and pleasure in the divine.

The term “Impressionist” was not intended to be a compliment when it was first used. As Impressionist paintings blurred the lines of reality to create their art, the impressionist composers also depicted their art in a blurred fashion in that they abandoned typical musical approaches to harmony and form, but also their musical imagery, making the core or “truth” of the music difficult to perceive. Of Debussy’s *Printemps*, a committee at the Academie de Beaux-Arts said, “His feeling for musical

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31 Ibid.
32 Ibid., 59.
color is so strong that he is apt to forget the importance of accuracy of line and form. He should beware this vague impressionism, which is one of the most dangerous enemies of artistic truth.”

Though Debussy is the most known of the Impressionist composers, he was not alone in this innovative compositional style. Composers such as Ravel, Delius, Dukas, and even Fauré dabbled in impressionism. Even though, Debussy, with his innovative use of extended harmonies and dysfunctional harmonic progressions, remains the icon of the French Impressionist music.

During his time as director of the Conservatoire, Fauré invited Debussy to serve on the advisory board of the Conservatoire. Debussy accepted, thusly influencing the next generation of French composers. His advances in music made him one of the most impactful composers of his time.

The changes that Debussy introduced in harmony and orchestration made him one of the seminal forces in the history of the music. Nearly every distinguished composer of the early and middle twentieth century came under his influence at one time or another, from Ravel, Messiaen, and Boulez in France … His emphasis on sound itself as an element of music opened doors to new possibilities later explored by Varèse, Cage, and many postwar composers.

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36 Ibid., 521.
Debussy’s career would later diminish due to poor personal choices, but his influence as a composer would have a lasting effect on the music produced at the Paris Conservatoire.  

A contemporary of Debussy, Maurice Ravel (1875-1937) also studied at the Paris Conservatoire, studying piano and later composition with Faure from 1897-1903, but was unsuccessful in his attempts at Les Concours de Prix. While he is often associated with the Impressionist composers, he did not write exclusively in that style. Rather, he assimilated many styles, including Debussy’s Impressionism and Fauré’s traditional French style, in addition to elements of neoclassicism. He also absorbed influences from other cultures, often composing in Viennese or Spanish styles.

Older than Ravel but more radical in compositional style, Erik Satie (1866-1925) grew from the same compositional strain as Debussy and Ravel, but took their work further into the avant-garde. In many ways, Satie parodied the expressive directions of composers like Debussy, instructing the performers of his music to play in specific, often odd, ways. Some notes written in his music include “Withdraw your hand and put it in your pocket,” and “That fine-looking man all by himself is the colonel.”

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37 François Lesure and Roy Howat, "Debussy, Claude." *Grove Music Online*.
40 Ibid., 529.
Satie’s study at the Paris Conservatoire was short lived, as he absolutely hated it. He referred to the institution as a “Local penitentiary,” and was described as the laziest student in the conservatoire. He was a gifted pianist, but lacked the motivation and discipline necessary to remain in the Conservatoire.41

Although he never fit into life at the Conservatoire, Satie remained hugely influential in the world of French composition. Between the two World Wars, Satie oversaw a group of six young French composers called “Les Six.” Les Six consisted of mostly Paris Conservatoire students, Auric, Honegger, Milhaud, and Tailleferre, and two other French composers, Poulenc and Durey.42

While the group did not last very long, they had great influence on each other as well as the French compositional style. Durey seems the most separated from the group,

preferring to remain individual, often writing choral works. Tailleferre preferred the neoclassical style, taking influence from older composers. Auric, quite differently, was enamored with the avant-garde practices of Satie. While the works of these three are highly notable, their counterparts, Milhaud, Poulenc, and Honegger saw the most success.

Darius Milhaud achieved notoriety by taking influence from Jazz music, exhibited in his use of the saxophone in his orchestra music. He also wrote several pieces that incorporated Brazilian melodies. In addition to these concepts, he frequently made use of dissonant harmonies, influenced by composers like Schoenberg. In many ways, he rejected the traditional French ideals first adopted by Les Six.

Francis Poulenc drew inspiration from Parisian cabarets and revues. Both styles were seen as less serious musics, and broke the tradition of neoclassicism. Poulenc sought to write music that exposed his wit and grace.

Honegger remained most closely bound to the ideals of neoclassicism. His compositions include influence from the Early Romantics, Gregorian Chant, Jazz, and Baroque styles. He wrote in a very audacious manner, featuring, “short-breathed melodies, strong ostinato rhythms, bold colors, and dissonant harmonies.”

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45 Ibid., 588.
46 Ibid.
47 Ibid.
After World War II, Olivier Messiaen (1908-1992) became the foremost voice of the French music scene. While he took inspiration from the French composers who came before him, including Debussy, Messiaen did not align himself strictly with the French. He studied organ and composition at the Paris Conservatoire, but was also influenced by composers such as Stravinsky. He became the professor of harmony at the Paris Conservatoire, and also taught composition there. As professor of composition, he encouraged his students to study his works but also the works of the Second Viennese School, a group of composers consisting of Schoenberg, Berg, and Webern. This led many of his students, including Pierre Boulez, to include serialism in their music, both harmonically and rhythmically.

While most of the famous French composers have ties to the Paris Conservatoire, it is important to recognize that many did not compose in the Conservatoire style, necessarily. As many institutions of learning, the Paris Conservatoire remained a fairly conservative place of study through the nineteenth and most of the twentieth centuries. While the composers who wrote for Les Concours de Prix may have been influenced or even taught by many of these composers, their works were submitted to the Conservatoire and thusly were aligned with the school’s conservative tradition. Additionally, these pieces were used to test students, in a way, and would therefore exhibit technical passages appropriate for the instrument, not necessarily bonded to a

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48 Ibid., 611.
certain compositional style. With this in mind, several of the earlier pieces written for the trombonists who participated in Les Concours de Prix sound conservative or outdated when compared to the works of the most well known composers writing at the same time.

Needless to say, the long lineage of French composers has influenced the works that are written and performed today.
Many of the solos used in Les Concours de Prix, influenced by the Paris Conservatoire trombone professors and the development of the French style, remain fixtures in trombone literature used today. In this chapter, I will explain my method of research and share the data I have collected.

Research

For this study, I wanted to determine which original works for the trombone, written by French composers or in the French style, and utilized as contest pieces for the Paris Conservatoire, are still used in trombone studios today. After finding a list of the solos used in Les Concours de Prix, I sought to find which pieces are still being used.

In order to determine which pieces from Les Concours de Prix are still used, I began by researching the internet to find repertoire lists from various studios. A small sample of repertoire lists from university studio professors and independent, private professors were available, but this preliminary research offered too few samples to create a broad picture of present trombone playing and teaching practices.

Moving state by state, I searched for music schools in each state, found the email addresses of a handful of trombone professors in each state, and I emailed them
personally to find what literature they use. When choosing which professors to email, I did my best to get a wide variety of learning environments; large schools, small schools, and conservatories.

While immediately unsuccessful, as I pressed on, more and more professors responded to my request. I quickly discovered that few professors maintain a physical repertoire list, but rather, use their knowledge from their time in school and as performers to inform what selections they assign their students. As of yet, I have gathered information from over three dozen different professors.

While trends have been fairly similar throughout my data sample, I must admit that there are some flaws in my method of research. Because I do not have information from every trombone professor in the country, there is a possibility that a few pieces from Les Concours de Prix managed to slip through the cracks and thusly would not be represented here. The other flaw is that since many professors do not keep a list, they may not have realized that there are some pieces they use in their studios from the Les Concours list. With these flaws in mind, from my experience as a trombone player and the discussions I have had with other trombone players, I feel the list I have does a good job portraying which works are performed from Les Concours de Prix.

A list of all the works used in Les Concours de Prix can be found in appendix A, “Solos of Les Concours de Prix,” and all of the participating universities and professors can be found in appendix B, “Professors Contributing to Data.”

The works used in trombone studios at present are as follows:

Andate et Allegro, J. E. Barat, 1900
Ballade, Eugene Bozza, 1944
Piece in Mi Bemol, Henri Busser, 1907
Sonatine, Jaques Castéréde, 1958
Solo de Concours, Bernard Croce-Spinelli, 1903
Concert Piece, Paul de la Nux, 1900
Choral, Cadence, et Fugato, Henri Dutilleux, 1950
Morceau Symphonique, Philippe Gaubert, 1912
Morceau Symphonique, Alexandre Guilmant, 1902
Ballade, Frank Martin, 1940
Piece in Mi Bemol Mineur, J. Guy Ropartz, 1908
Piece Concertante, Samuel-Alexander Rousseau, 1898
Cavatine, Camille Saint-Saëns, 1915
Piece Concertante, Carlos Salzedo, 1910
Fantasie, Zygmant Stojowski, 1905
Concerto, Henri Tomasi, 1956

Table 1. Solos by popularity

<table>
<thead>
<tr>
<th>Number of times Used by Professors</th>
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<tbody>
<tr>
<td>Guilmant</td>
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<tr>
<td>Saint-Saëns</td>
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<td>Bozza</td>
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<tr>
<td>Castéréde</td>
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<tr>
<td>Barat</td>
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<td>Martin</td>
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<td>Dutilleux</td>
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<td>Stojowski</td>
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<td>Salzedo</td>
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<td>Gaubert</td>
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<td>Rousseau</td>
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<td>de la Nux</td>
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<tr>
<td>Busser</td>
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<tr>
<td>Croce-Spinelli</td>
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</tbody>
</table>

0 13 25 38 50
Results of Research

The above table shows how many professors use each piece in their studio. To simplify further understanding the data, I decided to separate the pieces into three tiers. Tier one contains works that are used in 75% or more studios, the most popular works. Tier two pieces appeared in 50-75% of studios. Tier three works were found in 50% or fewer studios. The tiers are grouped in tables 2-4.

Table 2. Tier one solos

| Morceau Symphonique, Alexandre Guilmant |
| Cavatine, Camille Saint-Saëns |
| Ballade, Eugene Bozza |
| Sonatine, Jaques Castérède |
| Andante et Allegro, J. E. Barat |
| Concerto, Tomasi |

Table 3. Tier two solos

| Ballade, Frank Martin |
| Piece in Mi Bemol Mineur, J. Guy Ropartz |
| Choral, Cadence, et Fugato, Henri Dutilleux |
| Fantasie, Zygmunt Stojowski |

Table 4. Tier three solos

| Piece Concertante, Carlos Salzedo |
| Morceau Symphonique, Philippe Gaubert |
| Piece Concertante, Samuel-Alexander Rousseau |
| Concert Piece, Paul de la Nux |
| Piece in Mi Bemol Mineur, Henri Busser |
| Solo de Concours, Joseph Croce-Spinelli |
In the next chapter, I will discuss these works to further determine why these pieces have remained popular through the continuation of time.
CHAPTER IV

Review of Canon Literature

Chapter three addressed the research and results of said research used to determine which works from Les Concours de Prix have entered the canon of trombone literature. A canon is described as “a sanctioned or accepted group or body of related works.” An exact method for how a piece becomes part of the canon is not clear, but there are some facets of music to consider that can help explain how these pieces have entered the canon.

This chapter will highlight several elements of each of the works listed in chapter three. Firstly, brief biographical information about the composer when available, to better place the work within the progression of French style outlined in chapter two. Secondly, the accessibility of the piece for the performer, and the emotional satisfaction associated with performing the work. And lastly, the emotional satisfaction achieved by the listener of each piece.

More analytical information can be found in Appendix C, “Annotated Bibliography of Works.”

Tier One Solos

*Morceau Symphonique*, Alexandre Guilmant, 1902

Alexandre Guilmant (1837-1911), an organist, was born in France, but did not attend the Paris Conservatoire. Rather, he studied in Brussels, with J. N. Lemmens, an organist who inherited the authentic tradition of J. S. Bach. Upon returning to France, Guilmant worked as a performer before being employed as an organ professor at the Paris Conservatoire in 1896.\(^{51}\) During this time, he composed *Morceau Symphonique*.

Guilmant’s *Morceau Symphonique*, meaning “symphonic piece” is a one movement work in two sections, a slower opening followed by an energetic section. It was written during the tenure of Louis Allard, a trombonist who preferred an expressive, lyric style of music. Guilmant would likely have been aware of this when composing *Morceau Symphonique*.\(^{52}\) The indication to play expressively can is shown in figure 6.

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52 Demondrae Ladратus Thurman, “Insight on Selected Audition Repertoire for the Trombone” (doctoral dissertation, University of Alabama, 2010), 5-6.
The work is most frequently used as a high school or early undergraduate piece. Interestingly enough, it is the only work from this list that is used by every trombone studio participating in this research. Perhaps more interesting, it has been used as the required work for Les Concours de Prix six times, far more than any other work. For students, it is an approachable work as far as technique is concerned, but still presents a challenge in terms of musicality. Editions can be found in both bass and tenor clefs, making the piece even more accessible to players. The piece undoubtedly offers a high quality option to students just breaking the mold as performers.

For a listener, the piece seems to offer some allure and mystery in the slow section, and comfortable predictability in the quicker section. Within this predictability, there is enough variation to keep the ear entertained.

*Cavatine*, Camille Saint-Saëns, 1915

Camille Saint-Saëns, as mentioned in chapter II, studied organ at the Paris Conservatoire but did not credit most of his compositional practices to his time there.

Saint-Saëns preference towards the traditional French operatic style is evident in his *Cavatine*. A cavatine is, “A short operatic aria in simple style without repeated sections.” As expected, the piece is simple, short, and straightforward. It is broken into three sections; a quick “A” section followed by a slow “B” section, and ending with a brief reprise of the

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A” section. The work is very accessible to early undergraduate performers, especially due to its short length and simple tonality.

For a listener, the piece moves quickly and the varied sections provides interest. It is helpful to hear the repeat of the A section at the end, as it brings the piece together.

_Ballade_, Eugene Bozza, 1944

Bozza (1905-1991), studied violin, composition, and conducting at the Paris Conservatoire and won a Premier Prix for each. Bozza conducted opera in Paris in addition to writing both large-scale and chamber pieces.\(^{54}\)

In his one movement _Ballade_ for trombone, he writes in a more impressionistic manner,\(^{55}\) shying away from clear tonal centers, instead invoking strong emotions from both performer and audience. This composition can be difficult for students, depending on the strength of their aural skills. It features a muted section, a cadenza, and alludes to trombone lines from different orchestral works. One notable example is the glissando section, which mimics the glissandi from Stravinsky’s _Firebird_. This is illustrated in figures 7 and 8.

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For the listener, the *Ballade* contains some material that is difficult for non-musicians to grasp. As there are no clear repeating sections, the listener may feel incomplete or at unease when finished listening to the work. It would be most enjoyable for people familiar with this style of literature.

*Sonatine*, Jaques Castérède, 1958

Castérède (1926-2014) spent his years at the Paris Conservatoire studying piano, composition, and analysis, the last of these three with Messiaen. His compositions were
marginalized as he preferred regularity in tonality and pulse, quite different from the music being written at that time. Perhaps it is for that reason that the Sonatine was not used as a concert piece at the Paris Conservatoire until 2011, only three years prior to Castérède’s death.

To execute this piece effectively, the performer must have strong endurance and security, especially in the high range. A strong internal pulse is also required, as Castérède moves through various meters. It is a work that sounds easier than it is to perform.

For the listener, Sonatine is quite a treat! Featuring light, playful melodies, the piece is very easy to listen to. While the piece is about thirteen minutes long, it is broken up into three movements, making it very digestible to trained musicians and fans of music alike.

*Andante et Allegro*, J. E. Barat

Little has been recorded about Barat (1882-1963), but it is known that he studied at the Paris Conservatoire and was later a military bandmaster. His son, Jaques, would also become a composer. His piece, *Andante et Allegro*, is a one movement work in two sections, the first slow, and the second, quick. The piece is filled with lush, romantic harmonies, varied rhythms, and leaves room for expression.

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This work is not technically difficult, and is thusly typically played by young students. As previously mentioned, the work allows a performer to make some decisions in terms of interpretation. A performer must have strong slide technique to master the rhythms in the very opening, shown in figure 9.

Figure 9. J. E. Barat, *Andante et Allegro*, measures 1-9

As a listener, the andante section is interesting and beautiful. The interplay between the piano and the soloist is varied and dramatic, keeping the ear drawn to the music. While there is little repetition of ideas, the flow of melodic lines is very pleasing. The allegro section, while exciting, becomes a little banal over time. This section is much shorter than the first, however, making the total piece enjoyable.

*Concerto*, Henri Tomasi, 1956

Tomasi (1901-1971) studied with Philippe Gaubert at the Paris Conservatoire before being sent to serve in World War II. He came back from the war deeply disillusioned with humanity, including references to Naziism and napalm in his ballets. A
contemporary of Milhaud and Poulenc, he sought to write in a very contemporary style,\textsuperscript{58} which can certainly be heard in his \textit{Concerto for Trombone}.

Easily one of the most difficult pieces on this list, this piece poses a challenge to those who choose to perform it. Opening with several sections that are fairly free, the performer must play with great emotion, sense of time, and security in their aural capabilities. The piece utilizes tenor, bass, and treble clefs, the last uncommon for the trombone.

Tomasi’s emotions are easily felt for the listener. Switching between moods frequently, and often not settling on a single one, Tomasi takes the listener on a journey. For those unfamiliar with twentieth century literature, some moments may feel unsettling. With brevity, Tomasi composes lines that feel calm and safe, and just as quickly, uncertainty fills the sound.

\textbf{Tier Two Solos}

\textit{Ballade}, Frank Martin, 1940

Frank Martin (1890-1974) is one of the few composers to compose a piece for the trombone division of Les Concours de Prix that did not attend the Paris Conservatoire, nor any other conservatory. Of French descent, he was born in Geneva, Switzerland, where he studied various subjects, including music with Dalcroze, a pedagogue of

rhythmic properties of music.\textsuperscript{59} His \textit{Ballade} features the use of a twelve-tone row, of which he says “The twelve-tone row obliges me to look for things I wouldn’t have found on my own. I quite like barriers, because they teach me to better leap.”\textsuperscript{60} Despite this use of tone rows, the piece still has great moments of tonality.

As the work starts unaccompanied, a performer must have great confidence. The range of the piece extends to the D a ninth above middle C, and down to a pedal Bb, and thusly the performer of this work must have a well-developed range. The work is also rhythmically challenging, especially when paired with the accompaniment, so the performer must maintain a strong internal pulse. These elements, combined with other difficult technical passages, make this piece inaccessible for several students. This could by the reason this piece is a Tier Two work.

To the listener, the work sounds mysterious and cinematic. The opening section, using part of the tone-row mentioned above, and shown below in figure 10, is reused multiple times, giving the listener something to hold onto. The work is very dramatic and interesting, providing the listener with great excitement.

\textsuperscript{60} Roland Schnork, “Frank Martin; La Ballade pour trombone et piano - The Ballade for trombone and piano - Die Ballade for Posaune und Clavier (1940),” \textit{Brass Bulletin}, 113 (2001): 72.
Figure 10. Frank Martin, *Ballade*, measures 1-2.

*Piece in Mi Bemol Mineur*, J. Guy Ropartz, 1908

Talented in both music and poetry, Ropartz (1864-1955) actually studied law, in part to honor his family. Later, however, he enrolled at the Paris Conservatoire to study composition. While his works received praise from the likes of Fauré and other composers, he was out of favor with the academicism surrounding composition at the time.61 Despite this, his *Piece in Me Bemol Mineur* sounds very traditional and romantic.

As the title suggests, the work opens in E flat minor. The opening is slow and sweet, leaving room for interpretation. The second section is fairly quick, and passes through several keys before finally settling into E flat major, where the work ends. The piece is very accessible in that it is musically easy to understand. Having said that, the piece requires great endurance, notably the ending, which reaches an E flat a minor tenth above middle C, a very high note on the trombone. The passage is shown in figure 11.

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Figure 11. J. Guy Ropartz, *Piece in Mi Bemol Mineur, Lento and Allegro Molto*  

Barring this final section, the piece is highly accessible. Because the challenges of this work involve technique over aural skills, it is played less frequently by older students, who would be more inclined to play the technical passages.

For the listener, this piece is both gentle and emotional. The opening section is tender and melancholy, while the faster section has moments of sweet singing between angular shapes. The piano accompaniment fits the solo well, and is often as interesting as the trombone line. Combined, the two create an enjoyable experience for the listener.

*Choral, Cadence, et Fugato*, Henri Dutilleux, 1950  

Born into a family of artists, it is no wonder Dutilleux (1916-2013) also pursued the arts. From a young age, he studied music with local teachers and played percussion in the local orchestra. He studied harmony, fugue, music history, conducting, and composition at the Paris Conservatoire. Dutilleux preferred connecting the movements of
his work, all the while concealing the melodies of his work,\textsuperscript{62} in a sense making the listener do the work to find them.

\textit{Choral, Cadence, et Fugato} is a one movement work broken down into three parts. The choral possesses a sweet, simple melody. The cadence is a long cadenza in three parts which leads directly into the fugato, a section based on the traditional fugue form. Combined, they challenge the performer in that each section is very different. The fugal section in particular offers a challenge in terms of its rhythmic qualities and difficult intervals. David Vining, professor of trombone at Northern Arizona University, says of the work, “\textit{Choral, Cadence et Fugato is a beautiful work for the advanced player. A successful performance depends upon a strong high range, excellent rhythm and mature interpretive skills.}”

Listeners may have a hard time appreciating \textit{Choral, Cadence, et Fugato}. Despite having three distinct sections, the work is fairly short, and each section is only visited for a minute or two, barely leaving the listener enough time to settle into the section. It does end with great excitement, but listeners without experience in music may not appreciate the work. Between the aforementioned difficulty of the work and the difficulty in listening, the work has become less popular than other works from the French canon.

Fantasie, Zygmunt Stojowski, 1905

Stojowski’s (1870-1946) heritage is Polish, but he spent time studying with Saint-Saëns and Massenet in Paris. He takes inspiration from Saint-Saëns, Wagner, and the French Impressionists.63

Fantasie is rhythmically challenging, often while still being smooth and vocal. The solo line seems to blend well with the piano accompaniment. Operatic in some ways, angular lines offer drama and intensity to the performer. To play this well, a performer needs a firm understanding of pacing, internal pulse, and a supported range.

A listener could easily get lost listening to this piece. The varying lines, while interesting in their own right, do not seem to lead to a specific climax.

Tier Three Solos

Piece Concertante, Carlos Salzedo, 1910

Though he was born in France and studied at the Paris Conservatoire, Salzedo (1885-1961) is best known for his work as a composer, harpist, and teacher in the united states. During his time at the Conservatoire, he won the Premier Prix twice. In the United States, he performed as the harpist in the Metropolitan Opera orchestra, later working at

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both the Curtis Institute of Music and the Juilliard School. During this time, he founded many organizations to encourage composers and harpists.\textsuperscript{64} 

The piece was composed while he was most inspired by the Impressionists.\textsuperscript{65} While not quite a theme and variations, he opening melodic content seems to inform the rest of the piece. While the first brief section is quite gentle, the piece progressively becomes more frantic, taking a brief repose during a muted section. The piece is not very challenging technically, but a performer needs to have a strong concept of pacing and various meters. Additionally, a pianist who can execute the accompaniment, inspired by his harp writing, is necessary for a strong performance of this work.

For a listener, the piece is full of exciting moments. The piece moves on a journey from calm to unrest with great forward motion, visiting several moods from the beginning to end. Perhaps not as captivating as other works, \textit{Piece Concertante} still offers listeners an engaging experience.

Between the difficult accompaniment, approachable solo line, and the overall enjoyability of the piece, some professors may find it hard to fit into their curriculum.


\textsuperscript{65} Ibid.
Morceau Symphonique, Philippe Gaubert, 1912

A flautist and composer, Philippe Gaubert (1879-1941) won the Premier Prix for the flute. While he studied composition at the Paris Conservatoire, he did not receive a Premier Prix for his original works. Known best for his orchestral compositions, he takes influence from both the Impressionists and the French traditionalist composers.66

The piece opens with a slow, melodic section followed by a quicker section. When compared to other works of the Conservatoire, the work is much slower than many other pieces in the canon. It covers a wide range, but does not contain many technical passages. A performer needs to be able to command a singing style out of the instrument, but past that, this piece does is not as demanding a work as others.

As a listener, the piece is smooth and relaxing, but does not leave one feeling invigorated or excited at its close. The piece relies on a very beautiful, smooth style of playing, but there is little contrast. The quicker section blends almost too seamlessly into the slow section. Not unlike a lullaby, the piece is so gentle that it may not be appreciated by all types of listener.

It is likely this work is a tier three piece because of the limited variety in style and banal melodies.

"Piece Concertante," Samuel-Alexandre Rousseu, 1898

Though not very much is recorded about Rousseau (1853-1904), it is known that he studied at the Paris Conservatoire and won the Prix de Rome, another prestigious prize.67

The piece begins with a charming piano introduction, and the trombone fits right into the accompaniment. The piece starts fairly quick, and ends at the same tempo, with a slower middle section. It features a brief cadenza, allowing a performer to experiment with musicality. The range pushes a little high, extending to a high C, but the majority of the work is very accessible.

As a listener, the piece is fun, even cute. While not as exciting as other works in the canon, it definitely provides enough interest to captivate a listener for all of its short duration.

This piece offers a younger performer to experiment with their own musicality with material that will not be so challenging as to prevent a student from excelling. The work’s ease is the only facet of this work that seems to keep it off of the Tier One or Tier Two lists.

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Paul de la Nux (1853-1928) was born in Paris and into a musical family. His father studied piano at the Paris Conservatoire, and this likely influenced his son, who was very interested in the sciences, especially astronomy. De la Nux would follow in his father’s footsteps and study at the Conservatoire. After his time there, he collected songs from various areas in Europe and compiled them. In addition to writing a piece for the trombone division of Les Concours de Prix, he also wrote a piece for the clarinet division. He composed using clear, understandable melodies, as heard in *Concert Piece*.

*Concert Piece* has a slow section and a quicker section, divided by a cadenza. The piece uses similar harmonic material throughout. For the performer, the cadenza, shown in figure 12, is the hardest part. It reaches furthest in the range of the instrument and requires the performer have a strong concept of pacing.

Figure 12. Paul de la Nux, *Concert Piece*, rehearsal C

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Aside from this passage, the rest of the piece is very approachable and does not contain any difficult technical passages. The repetitious material requires the performer to experiment with volume and style to make the piece interesting throughout.

As mentioned, the piece contains similar melodic material throughout, so a listener could easily become disengaged from a performance. A strong performer, playing with excellent style and contrast, could keep a listener’s attention.

*Piece in Me Bemol,* Henri Büscher, 1907

Büscher (1872-1973) studied organ and composition at the Paris Conservatoire. He became the professor of composition at the Conservatoire. His compositional style is firmly rooted in the traditional French operatic style, though his works are also influenced by composers like Debussy and Wagner.69

Büscher wrote several pieces used as pieces for Les Concours de Prix, and while some schools are still performing this work, very little has been recorded about it. The piece is of medium difficulty, best fitting high schools students or early undergraduate students.

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Solo de Concours, Bernard Croce-Spinelli, 1903

Croce-Spinelli (1871-1932) studied piano at the Paris Conservatoire, winning several prizes during his course of study. He published his first work by the time he was 21.\(^70\)

Solo de Concours is an accessible piece for younger performers. It contains both smooth and detached styles,\(^71\) so a performer would need to be able to distinguish between the two. Other than that, the piece is not particularly challenging.

For the listener, the work is interesting, but not overwhelmingly exciting. If performed by a well-developed musician, it would be more interesting.

\(^71\) Lemke, “French Tenor Trombone Solo Literature and Pedagogy since 1863,” 112.
CHAPTER V

Conclusion

After reviewing the history of the trombone and its role in French music, the popularity of various works is more easily explained.

The most popular pieces were composed by the most well known composers, even if they are not known to the extent that composers like Debussy or Fauré are. The works they have written for the trombone are musically interesting, challenging, and varied enough that the listener can enjoy themselves while the piece is performed. The Tier One pieces in this research embody these ideas. Tier One works are pieces composed by strong composers who know how to write idiomatically for the trombone, and accessible to several players.

In my research, I have found that the perception of the listener seems to carry great weight in determining whether or not a piece is frequently performed. While some works belong to tier two or three because they are too challenging for several players, many pieces are on these lists because they are less enjoyable to listen to. Music is emotional, and playing pieces that lack emotional satisfaction for performer is typically not worth the effort. While some of these works may lack emotional satisfaction for the performer, a listener could enjoy them. However, most musicians struggle to make a piece they are not interested in sound interesting to an audience.
Typically, this lack of emotional satisfaction is found with less technically challenging works. There are several works approachable by young musicians that are emotionally satisfying, for both the performer and the listener.

Moreover, the enjoyableness of music reigns supreme in determining whether or not a piece of music is studied or performed. While various aspects of music make it enjoyable, it is the emotions and vulnerability of music that makes it truly captivating. The most popular works in the canon of trombone literature from Les Concours de Prix give the listener the most intense emotional response.

While not the most popular pieces of music, the trombone works from the Paris Conservatoire are musical, beautiful, and challenging. They are worth recognition in and out of the trombone community and have helped the trombone become a more recognizable solo instrument. They are essential to any trombone curriculum.


"Definition of Cavatina in English:"


Thurman, Demondrae Ladatus. “Insight on Selected Audition Repertoire for the Trombone” (doctoral dissertation, University of Alabama, 2010), 5-6.

## Appendix A

Solos of Les Concours de Prix

<table>
<thead>
<tr>
<th>Year</th>
<th>Solo Type</th>
<th>Composer</th>
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<tbody>
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<td>Solo</td>
<td>Dieppo</td>
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<tr>
<td>1843</td>
<td>Air Varié</td>
<td>Klose</td>
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<tr>
<td>1844</td>
<td>Solo</td>
<td>Verroust</td>
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<tr>
<td>1845</td>
<td>Fantaisie</td>
<td>Dieppo</td>
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<tr>
<td>1846</td>
<td>Solo</td>
<td>Verroust</td>
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<td>1847</td>
<td>Solo</td>
<td>Verroust</td>
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<tr>
<td>1848</td>
<td>Solo</td>
<td>Verroust</td>
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<tr>
<td>1849</td>
<td>Fantaisie</td>
<td>Verroust</td>
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<tr>
<td>1850</td>
<td>Solo</td>
<td>Verroust</td>
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<tr>
<td>1851</td>
<td>Solo</td>
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<td>Concertino</td>
<td>Girard</td>
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<td>1853</td>
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<td>Belloin</td>
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<td>1877</td>
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<td>Solo (Andante et Allegro), Cretien</td>
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<td>1920</td>
<td>Pièce en Mib, Büser</td>
<td></td>
</tr>
<tr>
<td>1921</td>
<td>Morceau Symphonique, Gaubert</td>
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</tbody>
</table>
1922  Cavatine, Saint-SAëns
1923  Pièce en Mib, Barat
1924  Cantabile et Scherzando, Büßer
1925  Morceau de Concours, Bachelet
1926  Pièce Concertante, Rousseau
1927  Étude de Concert, Büßer
1928  Morceau Symphonique, Guilmant
1929  Pièce en Mib, Barat
1930  Solo de Concours, Tournemire
1931  Impromptu, Bigot
1932  Fantaisie en Sib, Desportes
1933  Phoebus, Büßer
1934  Solo de Concours, Mazallier
1935  Andante et Allegro, Barat
1936  Cantabile et Scherzando, Büßer
1937  Morceau Symphonique, Guilmant
1938  Impromptu, Clergue
1939  Double sur un Choral, Duclos
1940  Andante et Allegro, Barat
1941  Étude de Concert, Büßer
1942  Morceau Symphonique, Guilmant
1943  Impromptu, Bigot
1944  Ballade, Bozza
1945  Double sur un Choral, Duclos
1946  Capriccio, Bonneau
1947  Hialmar, Loucheur
1948  Sa Majesté le Trombone, Duclos
1949  Variations, Bigot
1950  Choral, Cadence, et Fugato, Dutilleux
1951  Concertino, Spisak
1952  Pastorale Heroique, Pascal
1953  Petite Suite, Baudo
1954  Concertino (movement I), Berghmans
1955  Pièce Concertante, Lepetit
1956  Concerto (movement I), Tomasi
1957  Capriccio, Boutry
1958  Fanfare, Andante et Allegro, Franck
1959  Ballade, Martin
1960  Fantaisie Lyrique, Semler-Collery
1961  Introduction and Allegro, Hugon
1962  Rhapsodie, Rueff
1963  Concerto, Boutry
1964  Allegro, Weber
1965  Plein-Chant et Allegro, Desenclos
1966  *Mouvements*, Arrieu
1967  *Coulissiana*, Doutremer
1968  *Largo et Toccata*, Houdy
1969  *Aria, Scherzo, et Final*, Aubain
1970  *Concerto en Fa Mineur*, Handel; *Ricercare*, Bitsch
1971  *Etude de Concert*, Büsser; *Impulsions*, Chaynes
1972  *Morceau Symphonique*, Gaubert; *Mouvement*, Defaye
1973  *Double sur un Choral*, Duclos; *Concerto*, Leget
1974  *Impromptu*, Bigot; *Chant et Danse*, Bondon
1975  *Morceau Symphonique*, Guilmant; *Parcours*, Durand
1976  *Concerto en Fa Mineur*, Handel; *Silence*, Rieunier
1977  *Sa Majesté le Trombone*, Duclos; *Acclamation*, Bleuse
1978  *Etude de Concert*, Büsser; *Concerto (movement I)*, Gotkovsky
1979  *Cantabile et Scherzando*, Büsser; *Dialogue II*, Clostre
1980  *Pièce Concertante*, Rousseau; *Exponentielles*, Barraud
1981  *Variations*, Bigot; *Trois Caractères*, Gartenlaub
1982  *Impromptu*, Bigot; *Tombeau de Goya*, de la Croix
1983  *Concerto*, Rimsky-Korsakov; *Improvisation pour trombone solo*, Gartenlaub
1984  *Double sur un Choral*, Duclos; *Rapsodie*, Riviere
1985  *Sonate en La Mineur*, Marcello; *Scène*, Tessier
1986  *Romance*, Weber; *Impulsions*, Chaynes
1987  *Concerto (movement I)*, Tomasi; *Pièce pour trombone et bande*, Tosi
1988  *Sonatine*, Serocki; *Concertino (movements I and II)*, David
1989  *Sonate*, Hindemith; *B.A.C.H.*, Sturzeneggem
1990  *Capriccio de Camera*, Krol; *Canzone*, Bon
1991  *Pièce de Concert*, Guilmant; *Concertino (movements I and III)*, Landowski
1992  *Pièce Concertante*, Rousseau; *Acclamations*, Bleuse
1993  *Choral, Cadence, et Fugato*, Dutilleux
1994  *Fantaisie*, Stojowski; *Monodies*, Tisne
1995  *Rhapsodie*, Rueff; *Parable*, Persichetti
1996  *Plein-chant et Allegretto*, Desenclos; *Mouvements*, by Defaye
1997  *Musique pour Trombone et Piano*, Lejet
1998  *Morceau Symphonique*, Guilmant
1999  *Parable*, Persichetti
2000  *Mouvements*, Arrieu; *Improvisations*, Landowski
2001  *Ballade*, Bozza
2002  *Concertino*, Gotkowski
2003  *Incantation*, Di Tucci
2004  *Mouvements*, Arrieu; two works of choice
2005  *Parable*, Persichetti; two works of choice
2006  *Choral, Cadence, et Fugato*, Dutilleux; two works of choice
2007  *Concertino*, David; two works of choice
<table>
<thead>
<tr>
<th>Year</th>
<th>Work</th>
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<tbody>
<tr>
<td>2008</td>
<td><em>Sonatine</em>, Serocki; two works of choice</td>
</tr>
<tr>
<td>2009</td>
<td>Unknown</td>
</tr>
<tr>
<td>2010</td>
<td><em>Pas de pièce imposée</em></td>
</tr>
<tr>
<td>2011</td>
<td><em>Sonatine</em>, Casterede</td>
</tr>
</tbody>
</table>
Appendix B

Professors Contributing to Data

University Professors, and Lists Affiliated with Universities
Arizona State University, Doug Yeo
Arkansas State University, Bruce Faske
Auburn University, Matthew Wood
Augusta University, Matthew Henderson
Bowling Green State University, Bill Matthis
Capital University, Thomas Zugger
Colorado State University, Christopher Van Hof
Eastern Kentucky University, Nathan Siler
Emory University, Ed Nicholson
Florida State University, John Drew
Illinois State University, Mark Babbitt
Indiana University, Peter Ellefson
Indiana University, M. Dee Stewart
Iowa State University, David Stuart
Kansas State University, Paul Hunt
Lynn University, Dan Satterwhite
Northeastern Illinois University, Steven Duncan
Northern Arizona University, David Vining
Northern Kentucky University, David Dunevant
Peabody Institute, James Olin
Texas State University, Charles Hurt
University of Alabama, Jonathan Whitaker
University of Alaska, James Bicigo
University of Arizona, Moisés Paiewonsky
University of Arkansas, Cory Mixdorf
University of Delaware, Bruce Tychinski
University of Iowa, Jonathan Allen
University of Kansas, Michael Davidson
University of Maine, Dan Barrett
University of Maine at Augusta, Anita-Ann Jerosch
Valparaiso University, Richard Watson
Wichita State University, Russ Widener
Wright State University, Gretchen McNamara
Yale University, Scott Hartman

Lists Unaffiliated with Universities
Matthew Driscoll
Marta Jean Hofacre
Brian Kay
Will Kimball
Joseph Rodriguez
Dale Sorensen
Recital Repertoire as shown by Programs Published by ITA, David Guion
Appendix C

Annotations of Solos

The annotations found in this appendix are derived from the annotations found in Jeffrey Jon Lemke’s 1983 doctoral dissertation, titled “French Tenor Trombone Solo Literature Since 1836.” This work is exhaustive, and has been a great resource to me. If you have the opportunity to read it, I would highly recommend it.

Annotations are laid out in the following matter:
Composer, *Title*
Length in minutes
Range
Difficulty (Scale of 1-9)
Clefs Mutes (If applicable)
Extended techniques (If applicable)

---

Barat, *Andate et Allegro*  8 Minutes

Difficulty 7+
Bass Clef
Bozza, *Ballade*
9 Minutes

Difficulty 7+
Bass and Tenor Clef Straight mute
Glissandi, Cadenza

Busser, *Piece in Eb (Piece in Mi Bemol)*
4 Minutes, 10 Seconds

Difficulty 6+
Bass and Tenor Clef
Trill
Casterede, *Sonatine*
13 minutes

Difficultly 7+
Tenor and Bass Clef
Cup Mute
Mordent/Trill

Croce-Spinelli, *Solo de Concours*
5 Minutes

Difficultly 6+
Tenor and Bass Clef
Trill

de la Nux, *Concert Piece* 5 Minutes

Difficultly 6+
Bass Clef
Cadenza, Trills
Dutilleux, *Choral, Cadence, et Fugato*
5 Minutes

Gaubert, *Morceau Symphonique*
5 Minutes

Guilmant, *Morceau Symphonique*
6 Minutes

Difficulty 8+
Tenor and Bass Clef
Cadenza

Difficulty 5
Bass Clef (editions available in both Bass and Tenor)
Cadenza
Martin, *Ballade*
7 Minutes, 30 Seconds

Difficulty 8+
Tenor and Bass Clef
Glissandi

Ropartz, *Piece in Eb Minor (Piece in Mi Bemol Mineur)*
8 Minutes

Difficulty 6+
Tenor and Bass Clef
Trill

Rousseau, *Piece Concertante*
5 Minutes, 30 Seconds

Difficulty 6
Bass Clef
Cadenza
Saint-Saens, *Cavatine*
5 Minutes

Difficulty 6
Tenor and Bass Clef

Salzedo, *Piece Concertante*
6 Minutes, 10 Seconds

Difficulty 7+
Bass and Tenor Clef
Straight Mute

Stojowski, *Fantasie*
6 Minutes

Difficulty 7
Bass and Tenor Clef
Tomasi, *Concerto*
14 Minutes

\[\frac{3}{4} \quad \text{\textsc{f}}\]

Difficulty 8+
Bass, Tenor, and Treble Clef
Straight and Cup Mutes
Cadenza