

Twentieth Century *morceaux de concours* for Oboe:

A Study of Works Performed from 1920-1999

by

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ABSTRACT

The annual *concours*, or *examens de fin d'année*, of the Conservatoire national supérieur de musique et de danse de Paris (CNSMDP) is a centuries-old tradition that began in 1797. It serves to determine each participating student's readiness for graduation. For each competition from 1797-1999, specific pieces were assigned for each instrument. Through much of the nineteenth century, conservatory professors wrote these pieces for their students. In the twentieth century, the practice of assigning works previously written by other composers or commissioning new works by (usually) French composers became the norm. Oboists outside of France tend to associate terms such as "conservatory pieces" or "*concours* pieces" with pieces assigned during the nineteenth century, while generally overlooking twentieth century *morceaux de concours*. The purpose of this paper is to bring these forgotten pieces to light and provide background information to help oboists determine the suitability of these pieces for their own performance contexts.

Because research regarding the pieces selected during Professor Georges Gillet's tenure (1882-1919) is already available,¹ this paper focuses on the pieces selected from 1920-1999. A list of required pieces for oboe from 1824-2000, obtained from CNSMDP archive manager Sophie Lévy, made possible the compilation of an annotated bibliography of *morceaux de concours* for oboe from 1920-1999. (The annotated bibliography ends with the 1999 *concours* because, since 2000, oboists have been

¹ Tad Margelli, "The Paris Conservatoire Concours Oboe Solos: The Gillet Years (1882-1919)," *The Journal of the International Double Reed Society* 24 (July 1996): 43, <https://www.idrs.org/publications/183-the-journal-of-the-idrs-1996/#page=4>.

required to select their own programs.)² The bibliography lists every piece that was performed, but only gives detailed descriptions of (1) twentieth century pieces that were specifically commissioned for the *concours* and (2) twentieth century pieces selected, but not specifically commissioned, for the concours, that are *not* considered to be part of the standard oboe repertoire. A brief description of trends observed within this set of contest pieces follows the bibliography, along with appendices intended to facilitate more productive use of the bibliography.

² Sophie Lévy, e-mail message to author, October 23, 2018.

To my parents, who have supported me in every step of my education,

and

to TJ, who will be with me every step forward.

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I could not have completed this project without the generous help of Madame Sophie Lévy, CNSMDP archive manager, who provided me with necessary background information regarding twentieth century *morceaux de concours* and took the time to answer many of my questions via e-mail.

Many thanks to ASU Music Librarian Dr. Christopher Mehrens for the time he gave helping me in my search for a few scores that were particularly difficult to locate.

With help from talented pianists Miriam Hickman, Olga Kim, and Rina Kim, I was able to record sight-reading sessions of the many pieces for which I could not find recordings, enabling a more thorough understanding of every piece.

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PURPOSE

The annual *concours*, or *examens de fin d'année*, of the Conservatoire national supérieur de musique et de danse de Paris (CNSMDP) is a centuries-old tradition that began in 1797. It serves to determine each participating student's readiness for graduation.

Morceaux de concours, or contest pieces, performed by oboists in the *concours* through the nineteenth and early twentieth centuries receive particular recognition among oboists today for several reasons. One is that, until the last decades of the nineteenth century, nearly all of the contest solos for oboe were written by Conservatory oboe professors including Vogt, Verroust, and Colin. Professor Georges Gillet, whose professorship began in 1882, did not himself compose any competition pieces, but his selection of repertoire by a wider range of composers had a significant influence on today's solo oboe repertoire. This influence was expanded by the fact that Gillet's students performed and taught internationally, particularly in the United States, where his most famous pupil Marcel Tabuteau is known for establishing the American style of oboe playing.³

More generally, the *concours* pieces written for oboe through the late nineteenth and early twentieth centuries are significant in the oboe community because they were written during a time when the oboe was not often showcased as a solo instrument. However, discussion of *morceaux de concours* for oboe tends to be limited in scope to those pieces that were performed from the early nineteenth century through the tenure of

³ Geoffrey Burgess and Bruce Haynes, *The Oboe* (New Haven and London: Yale University Press, 2004), 195, 199.

Professor Gillet, who retired in 1919.⁴ Seemingly absent from this discourse is specific focus on contest pieces written for oboe since that time. Therefore, the intent of the following *Annotated Bibliography of morceaux de concours for Oboe, 1920-1999* is to promote greater awareness of these lesser-known, though valuable, works for oboists of various skill levels, and to facilitate more performances of these pieces by helping oboists determine which of the works may be most suitable for their individual performance contexts—from the young undergraduate’s recital to the virtuoso soloist’s concert.

⁴ Frances Jones, “*Morceaux de Concours: Rediscovering the Treasures of the Paris Conservatoire*,” *The Double Reed* 22, no. 2 (1999): 89-92, <https://www.idrs.org/publications/71-the-double-reed-1999-22-2/#page=4>; Stephanie Jane Kunz, “Gustave Vogt: Performer, Educator and Composer Toward an Edition of His Works for Oboe and English Horn” (DMA diss., The Ohio State University, 2015), ProQuest (3710312); Margelli, “The Paris Conservatoire Concours Oboe Solos: The Gillet Years (1882-1919),” 41-55; Lindsey Anna Bird Reynolds, “The Influence of Nineteenth-Century French Opera on the Oboe Solos De Concert of Louis-Stanislas-Xavier Verroust” (DA Diss., University of Northern Colorado, 2007), ProQuest (3309187); Laila Storch, “The Concours Solos of Charles Colin,” *The Double Reed* 19, no. 3 (1996): 163-164, <https://www.idrs.org/publications/60-the-double-reed-1996-19-3/#page=4>; Peter Walker, “Oboe Music Written for the Paris Conservatoire *Concours*” (DMA diss., The University of Kansas, 2014), ProQuest (3681392).

HISTORY OF THE *CONCOURS*

The annual *concours* or, as it is called today, *examen final* of the Conservatoire national supérieur de musique et de danse de Paris (CNSMDP) occurs at the end of each school year, determining individual students' readiness for graduation. Both the regulations surrounding the *concours* and the repertoire selected to be performed each year have changed noticeably in the centuries since the contests began.

Graduation Requirements and Contest Regulations

For many years, Paris Conservatory instrumental students were required to complete two main cycles of study. The first consisted of solfège, analysis, and instrumental sight reading, while the second focused on the study of the instrument.⁵ The *concours* was the culminating event in the second cycle of study. As of 1982, oboe students (ages 14-22) had five years in which to complete this second cycle, and were first allowed to compete in the *concours* after their second year in the cycle, or earlier on the recommendation of a professor.⁶ From the first *concours*, held in 1797,⁷ competing students could earn a first prize (*premier prix*), a second prize (*deuxième prix*), or an honorable mention of some kind (with up to four subcategories).⁸ These prizes could be given to multiple players or none at all, as the ratings were given based on the highest

⁵ Kristine Klopfenstein Fletcher, *The Paris Conservatoire and the Contest Solos for Bassoon* (Bloomington and Indianapolis: Indiana University Press, 1988), 39.

⁶ Conservatoire national supérieur de musique de Paris, *Règlement Intérieur et Règlement des Études* (Paris: Conservatoire national supérieur de musique de Paris, 1982), 2 (section two), cited in Fletcher, *The Paris Conservatoire and the Contest Solos for Bassoon*, 38-39.

⁷ Fletcher, *The Paris Conservatoire and the Contest Solos for Bassoon*, 41.

⁸ George A. Conrey, "The Paris Conservatory: Its Oboe Professors, Laureates (1795-1984)," *The Journal of the International Double Reed Society* 14 (July 1986): 40, <https://www.idrs.org/publications/173-the-journal-of-the-idrs-1986/#page=4>.

standard of excellence rather than on students' proficiency relative to one another. The *premier prix* was given as a diploma with distinction; the *deuxième prix* also allowed for graduation, though students aspiring for the first prize could choose to remain at the Conservatoire for up to two years (until the expiration of their second cycle of study); the honorable mentions did not merit a diploma, but students receiving these ratings could return to the *concours* each year until the expiration of their allotted study time.⁹ The *premier prix* was a coveted award for every student because even though the Conservatoire did not guarantee professional placements for students earning the *premier prix*, students who won this prize entered the job market with a significant advantage.¹⁰ But by the early 2000s, the *premier prix* proper was no longer awarded, as explained by conservatory bassoon professor Marc Trénel in 2004:

“As far as the contests at the end of studies are concerned, they still exist but they have been reformulated: there is no longer a ‘prize’ with the assignment of a first, second or third prize... Instead one speaks now of ‘mention’ (*très bien, bien, or assez bien*).”¹¹

Since September 2008,¹² studies at the Conservatory have been organized according to the agreements of the Bologna Process, which standardizes higher education

⁹ Melissa Colgin, “The Paris Conservatoire *concours* tradition and the *solos de concours* for flute, 1955-1990” (DMA Treatise, The University of Texas at Austin, 1992), #, ProQuest (9239196).

¹⁰ Fletcher, 41-42.

¹¹ Personal communication from Marc Trénel to Jeffrey Lyman, January 6, 2004, quoted in Jeffrey Lyman, “The *Morceaux de concours* for Bassoon Since 1984: A Parisian Tradition Continues,” *The Double Reed* 28, no. 2 (2005): 101.

¹² “Guide des études musicales et chorégraphiques, 2019-20,” Conservatoire national supérieur de musique et de danse de Paris, 7, accessed March 18, 2020, http://www.conservatoiredeparis.fr/uploads/tx_sacparisblocs/Guide_des_etudes_04.pdf.

in 48 European countries (the European Higher Education Area). Today, students may pursue three levels, or “cycles,” of study at the Paris Conservatoire:

- *Premier Cycle Supérieur*, or *License (L)*, through which they may earn a *Diplôme National Supérieur Professionnel de Musicien (DNSPM)*; Maximum age is 24.
- *Deuxième Cycle Supérieur*, or *Master (M)*; Maximum age is 28.
- *Troisième Cycle Supérieur*, or *Doctorat (D)*; No age limit.¹³

In order to pursue a master’s degree in a given discipline, a student must hold a DNSPM or equivalent, whether from the CNSMDP or another institution. Students who receive a *Mention Très Bien* or *Mention Bien* for their DNSPM *examen final* (the current *concours* equivalent) are exempt from the *Master* entrance examination for the following year. With authorization of the final exam jury, students who receive a *Mention Assez Bien* may also pursue a master’s degree the following school year.¹⁴

Current students in the *Premier (1e) Cycle Supérieur* have three years to earn their DNSPM. First- and second-year *1e Cycle* students must pass evaluations (*examens de contrôle*) at the end of each year in order to continue their studies. In order to earn their DNSPM, they must pass their *examen final* by the end of their third year with a *Mention Très Bien* (MTB), *Mention Bien* (MB), or *Mention Assez Bien* (MAB). First- and second-year students who feel they can complete the DNSPM at the end of the current school year can present the *examen final* in place of the *examen de contrôle* at the end of the first or second year. If they do not pass the exam or complete all other requirements, they must retake the exam by the end of their third year. Third-year *1e Cycle* students are

¹³ “Guide des études musicales et chorégraphiques, 2019-20,” 7-8.

¹⁴ “Guide des études musicales et chorégraphiques, 2019-20,” 8.

obligated to take the final exam; if they do not pass the exam, they will not earn the DNSPM.¹⁵

Repertoire

Through much of the nineteenth century, *morceaux de concours* were generally written by conservatory professors for their students. In the 1890s this changed: thanks to the persistence of flute professor Paul Taffanel, a commissioning program for wind *morceaux de concours* began in 1894,¹⁶ and by 1897, policy changed to prevent professors from writing pieces for their students.¹⁷ Newly commissioned pieces became the norm in the contest as the twentieth century progressed. Beginning in 1970, students were assigned to prepare both a work from the standard repertoire *and* a newly commissioned piece. The standard piece for each instrument was selected by the Conservatory Director from among three pieces suggested by each respective professor, which pieces students had studied throughout the year. The newly commissioned piece was not announced until one month before the *concours* performance, giving students a very short time to learn and memorize this new music.¹⁸ Yearly commissions were discontinued beginning in 1985, with new works appearing every few years, though students were still required to perform multiple works each year.¹⁹ At the discretion of

¹⁵ “Règlement des études musicales, 2017-2018,” Conservatoire national supérieur de musique et de danse de Paris, 22-23, accessed March 18, 2020, http://www.conservatoiredeparis.fr/uploads/tx_sacparisblocs/Reglt-EtudesMusicales_05.pdf.

¹⁶ Colgin, “The Paris Conservatoire *concours* tradition and the *solos de concours* for flute,” 17.

¹⁷ Jones, “*Morceaux de Concours*: Rediscovering the Treasures of the Paris Conservatoire,” 90.

¹⁸ Fletcher, *The Paris Conservatoire and the Contest Solos for Bassoon*, 40-41.

¹⁹ Jeffrey Lyman, “The *Morceaux de concours* for Bassoon Since 1984: A Parisian Tradition Continues,” *The Double Reed* 28, no. 2 (2005): 101, <https://www.idrs.org/publications/95-the-double-reed-2005-28-2/#page=4>

director Marc-Olivier Dupin (1993-2000), a few new pieces were commissioned each year for selected instruments with limited repertoires.²⁰ Since 2000, students have been required to select their own repertoire, including a baroque piece; a classical, romantic, or twentieth century piece; and a contemporary piece.²¹

²⁰ Personal communication from Anne Bongrain to Jeffrey Lyman, 22 Jul. 2000, quoted in Jeffrey Lyman, "The *Morceaux de concours* for Bassoon Since 1984: A Parisian Tradition Continues," *The Double Reed* 28, no. 2 (2005), 101.

²¹ Sophie Lévy, e-mail message to author, October 23, 2018.

METHODOLOGY AND DELIMITATIONS

The works listed in this catalog are given as presented to me on a *Liste des morceaux imposes aux examens de fin d'année 1824-2000*, compiled by Conservatory archive manager Sophie Lévy. (Hereafter I will refer to this list as “the CNSMDP list.”)

Madame Lévy compiled the list from the following sources:

- For the years 1800-1900: Constant Pierre, *Le Conservatoire national de musique et de déclamation: documents historiques et administratifs / recueillis ou reconstitués par l'auteur* (Paris: Imprimerie Nationale, 1900).
- For the years 1901-1930: Anne Bongrain, *Le Conservatoire national de musique et de déclamation, 1900-1930: documents historiques et administratifs* (Belgium: Librairie Philosophique J. VRIN, 2012).
- After 1930: Conservatory archives.²²

Entries are organized chronologically by performance year. All of the pieces performed in each year are listed in this catalog, but not every piece receives a full description.

Partial entries are given for the following categories of pieces performed in the *concours* from 1921-1999:

- Pieces composed before the 20th century and not commissioned for the *concours*. (Titles of such pieces are presented as they were given on the CNSMDP list. I have not investigated further to determine specific opus numbers.)
- Twentieth-century works that were not commissioned for the *concours* and are considered to be part of the standard oboe repertoire. These pieces include concertos by Strauss and Martinu, Dorati's *Duo Concertante*, and Berio's *Sequenza VII*.
- Pieces commissioned for the *concours* in the twentieth century for which a score could not be obtained (1).

Partial entries contain the respective composer's name and vital dates, the title and composition date of the given work as given on the CNSMDP list, and any information regarding which movement(s) or sections of the work were specifically meant to be

²² Sophie Lévy, e-mail message to author, September 10, 2019.

performed. Prizewinners for respective years are also listed. Additionally, if a score could not be obtained, information about the score's location is presented.

Full entries are given for the following categories of pieces performed in the *concours* from 1921-1999:

- All pieces specifically commissioned for the *concours*.
- All twentieth-century pieces performed in, but not commissioned for, the *concours*, and not considered to be in the standard repertoire.

Full entries contain the following information:

Composer name, birth/death dates.

The title of the piece and its composition date, where available.

For pieces composed before the twentieth century (e.g. pieces by Bach, Handel, etc.), no effort has been made to identify the exact opus number. In these cases the title only appears as it was presented on the CNSMDP list.

The composition date is either taken from the score itself, from a works list for the composer on Grove Music Online, from the composer's website, or from the CNSMDP list (for pieces specifically listed as "commissioned" on the list).

The year(s) in which the piece was performed and/or commissioned.

Some pieces were performed in more than one year. In these cases, the full entry is available under the first year in which the piece was performed, while subsequent entries for the same piece will contain only the composer and title of the piece as well as the prizewinners for the year, with a note indicating which entry contains a full description of the piece itself (e.g. "See 1973."). The first

entry for each applicable piece will indicate all of the years in which the piece was performed.

On the CNSMDP list, only those works performed in 1960 or later contain information regarding commissions. For those pieces not specifically designated on the list as “commissioned,” I have classified them here as “commissioned” if two or more of the following conditions are met:

- (1) The piece is dedicated to a Conservatoire oboe professor,
- (2) The title page and/or heading of the score classifies the work as a *morceau de concours*, or
- (3) The score indicates that the work was written in the same year during which the piece was performed in the *concours*.

Dedication: Because most of the dedications are to conservatory professors, biographical information about each dedicatee is included in Appendix A, rather than re-listing this information in every relevant entry.

Instrumentation: Nearly every piece was written for either oboe and piano (ob, pf) or solo oboe. In some cases the score indicates that orchestral or other versions are available. (In such cases, the subsequent “Publisher” information includes all versions of the piece, where this information is available.)

Movements: Indicates the number of movements and, where applicable, the titles of each movement.

Duration: The overall duration of the piece is given in minutes and seconds as follows:

ca. (no. of min)’ (no. of sec)”

Often the score indicates an approximate duration of the piece, in which case the duration information comes straight from the score. Otherwise, where recordings are available, durations are approximated from average recording times. Where no

duration is given on the score and no recordings are available, durations are approximated from tempo markings in the score.

Publisher(s): Publisher information is included on the CNSMDP list beginning in 1955.

In nearly every case I used the same edition in my evaluation of each piece as is indicated on the list. Where this was not the case, I have indicated both the edition from the CNSMDP list and the edition I used within the relevant entries. The edition consulted for this catalog (and/or given on Mme. Lévy's list for pieces 1955 or later) is listed first in each entry. All other editions are listed subsequently, as found in a WorldCat search.

Professional Recordings: I used the following databases to identify professional recordings of each piece. I have not searched extensively to find anything other than professional recordings.

- WorldCat
- Naxos Music Library
- ArkivMusic.com
- AllMusic.com
- Discogs.com

For my own study of each piece, in cases where professional recordings were not readily available, I sought out recordings of live performances on YouTube. Such recordings are not listed in this catalog. (The one exception is for Gilles Silvestrini's *Aloë*, for which the only recording I could find was a YouTube video of the composer as soloist.) Where I have not been able to access any kind of recording of a given piece, I have recorded myself sight reading through the piece with a pianist, in order to get a better sense of the piece.

Pedagogical Considerations:

Pitch range: Lists the lowest and highest pitches found in the oboe part, with “Bb3” representing low Bb on oboe. Also contains information regarding the overall tessitura of each piece.

Rhythm/meter: Describes the piece’s unique rhythmic/metric content.

Endurance: Describes the physical and mental practicalities in the oboe part.

General technique: Describes the technical challenges in the oboe part.

Extended techniques: Lists any extended techniques in the oboe part.

Ensemble considerations: Describes how well the parts fit together and the general difficulty level of the piano (or other scored instrument) part.

Other: Any other relevant consideration that would be useful in determining whether a piece would be well matched to the level of the oboist.

Overall difficulty rating based on the above factors. I have rated the difficulty of each piece on a scale of 1 to 5, with 1 representing the easiest pieces assigned and 5 representing the most difficult pieces assigned.²³

The Work: A description of the work in each entry is meant to give a general sense of the characteristics of the given piece, such as its form, harmonic language, and/or character. Additionally, English translations of any composer notes printed in the score may be included here.

The Composer: Provides a brief biography of the given composer.

Prizewinners for each year (through 1984) are included at the end of each entry, as well as in Appendix B. Prizewinners to whom later *concours* pieces were dedicated are

²³ See Appendix B for detailed descriptions of each difficulty rating.

listed in bold print. Information for each year was found from the following sources:

- 1920-1930: Anne Bongrain, *Le Conservatoire national de musique et de declamation, 1900-1930: documents historiques et administratifs*. (Belgium: Librairie Philosophique J. VRIN, 2012), 434-435.
- 1931-1984: George A. Conrey, "The Paris Conservatory: Its Oboe Professors, Laureates (1795-1984)," *The Journal of the International Double Reed Society* 14 (July 1986): 7-17, <https://www.idrs.org/publications/173-the-journal-of-the-idrs-1986/#page=4>.
- 1985-1999: This information can be found in the Conservatory's *Palmarès* (which list prizewinners through 2008) at the Conservatory's library and requires on-site consultation.²⁴ Therefore, prizewinners are not listed in this catalog after 1984.

²⁴ Sophie Lévy, e-mail message to author, September 10, 2019.

ANNOTATED BIBLIOGRAPHY OF *MORCEAUX DE CONCOURS* FOR OBOE,
1920-1999

1920

Handel, George Frideric (1685-1759). *Concerto in G minor*.

Performed in 1920 and 1941.

Prizewinners:

- Premier prix: Boudard (Boudart), Aimé Avit; Gauthier, Roger Raymond Jacques Pierre; Louet, Maurice; Moulinet, Jean Maurice Gabriel; Rambaldi, Louis Joseph Eugène
- Deuxième prix: Bellandou, Léandre; Devergie, Jean Constant; Roux, Jean Albert Charles

1921

Dallier, Henri (1849-1934). *Fantaisie Caprice* (1903).

Commissioned for 1903 *concours*; Also performed in 1921 *concours*.

Dedication: Georges Gillet (Appendix A)

Instrumentation: ob, pf

Movements: 1

Duration: ca. 6'15"

Publisher(s): Belwin Mills (Kalmus Wind Series #9733); A-R Editions (Briscoe, James R., ed. *Contest and concert pieces for oboe and piano*. Middleton, WI, 2015); Southern Music Co. (Andraud, Albert J., ed. *Fifteen grands solos de concert for oboe and piano*. San Antonio, TX, 1958); Andraud (Andraud, Albert J., ed. *Seven grands solos de concert : for oboe and piano*. Cincinnati, 1950); Leduc; Southern Music Co. (solo only); Evette et Schaeffer.

Professional recordings:

de Maeyer, Jan (oboe) and Godelieve Verstraelen (piano). *French Romantic Chamber Music*. Released 1994 by Arcobaleno (AAOC-93282). CD.

Pedagogical considerations:

- Pitch range: B3→E6 (Alternate passages in Kalmus edition facilitate range up to D6 only). Overall tessitura tends toward the middle range of the instrument.
- Rhythm/meter: In simple meters, with several triplet figures throughout.
- Endurance: The introduction (*Lento*) has very few written rests, but the *Moderato* and *Allegro Moderato* sections that follow contain more, and longer, written rests.
- General technique: Technical passages are easily navigable, in the key of B minor/D major, generally in the middle range of the instrument, and no faster than sixteenth notes at quarter note = 120.
- Extended techniques: None
- Ensemble considerations: Often the piano part is more rhythmically active than the oboe part, but is generally thinly scored.
- Difficulty rating: 1

The Work: *Fantaisie Caprice* explores two main characters—one mystical, the other whimsical—in contrasting sections that also overlap in places. The opening *Lento* in B minor contains both fugal and improvisatory elements, and already explores

the full pitch range of the piece—from a low B entrance in the first measure to a climactic high E in the cadential final measures of the section. A playful *Moderato* section in D major follows, but gives way to a second *Lento*; material from this *Lento* plays a prominent role in the subsequent final iteration of the *Moderato* material. The piece ends with cadenza-like statements of material from contrasting sections of the piece.

The Composer: Henri Dallier, known as both an organist and a composer, studied with César Franck at the Paris Conservatory, where he earned *premiers prix* in fugue and organ playing (1878). Following his studies there, he was organist first at St. Eustache (1879-1905) and then at La Madeleine (starting 1905), as well as a professor of harmony at the conservatory (1908-1928).²⁵

Prizewinners:

- Premier prix: Devergie, Jean Constant; Gromer, Louis; Honoré, Marcel François Alfred
- Deuxième prix: Combrisson, Léon Marie Paul

1922

Bach, Johann Sebastian (1685-1750). *Sonata No. 5*, Andante and Finale.

Prizewinners:

- Premier prix: Bellandou, Léandre; Delsart, Théophile
- Deuxième prix: Plard, Robert Henri; Défontaine, Jean Alexandre

1923

Balay, Guillaume (1871-1943). *Échos d'armor*.

Commissioned for 1923 *concours*.

Dedication: Louis Gaudard (Appendix A)

Instrumentation: ob, pf

Movements: 1

Duration: ca. 6'

Publisher(s): Éditions Musicales Buffet-Crampon & Cie, Copyright 1923 Evette & Schaeffer, Alphonse Leduc et Cie.

Professional recordings: None

Pedagogical considerations:

- Pitch range: B3→D6. Overall tessitura is within the middle range of the oboe.
- Rhythm/meter: Simple meter throughout; a variety of duple and triple rhythms.
- Endurance: Contains several long passages without any marked rests, but each passage is separated by a multi-measure rest.
- General technique: The overall tonality is B minor, though several passages seem to perpetually modulate, and D and E diminished seventh chords are frequently outlined. The fastest marked tempo is quarter note = 104, with a few instances of triplet sixteenths at that tempo.

²⁵ Grove Music Online, s.v. "Dallier, Henri," by Félix Raugel and David Charlton, accessed March 16, 2020, <https://www-oxfordmusiconline-com.ezproxy1.lib.asu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000007093>.

- Extended techniques: None
- Ensemble considerations: The piano role is very much as accompaniment throughout the piece, though thickly scored in a few places.
- Difficulty rating: 1

The Work: “*Échos d’armor*” means “echos of armor”, and as suggested by its title the piece is nostalgic and wistful in character. The main motives of the piece are rhythmically very strong and militaristic, but what could be a resulting sense of victory or pride is overshadowed by the overall B minor tonality of the piece as well as its unsettled harmony and seemingly constant modulation. Passages of subdued, nostalgic melancholy alternate with passages of wistful agitation throughout the piece, concluding with a string of motivic material that builds up to the final B minor chords, returning harmonically to where it began.

The Composer: One of fifteen children in his family, Guillaume Balay enlisted as a second class soldier in the 19th infantry regiment, stationed at Caen as a musician. In the same year, he entered the Paris Conservatoire to study cornet with Jean Joseph Mellet. He received a *premier prix* in 1894 and a few weeks later took up post as *sous-chef de musique* in the 119th infantry regiment at Courbevoie. This meant he was close enough to Paris to study harmony with Paul Vidal and composition with Vincent d’Indy. In 1900 he reached the rank of *chef de musique*, with his first assignment being to the 154th infantry regiment of Bar-le-Duc, followed by the 72nd infantry regiment of Amiens, with which he won a *premier prix d’honneur* in the *concours de musiques militaires de Caen* in 1908. He succeeded Gabriel Parès as conductor of the Garde républicaine beginning in 1911, until he reached the age limit for the position in 1927. For a few years subsequently he directed the Grande Fanfare champenoise de la Marne.²⁶

Prizewinners:

- Premier prix: Plard, Robert Henri; Serrière, Roger Émile
- Deuxième prix: **Bajeux, Pierre; Baudo, Étienne**

1924

Handel, George Frideric (1685-1759). *Sonata No. 2*, movements 1, 2.

Prizewinners:

- Premier prix: Deschamps, Camille Claudius; **Baudo, Étienne**
- Deuxième prix: Vancoppenolle, Robert; Durand, Paul Clément Elie Pierre

1925

Büsser, Henri (1872-1973). *Pièce en si bémol pour hautbois et piano ou orchestre de chambre*, Op. 22 (1901).²⁷

Commissioned for 1901 *concours*; Also performed in 1912, 1925, 1942.

Dedication: None

²⁶ Jean Loup Mayol, ed., *150 ans de Musique à la Garde Républicaine: Mémoires d’un Orchestre* (Paris: Nouvelle Arche de Noé Editions, 1998), 98-99.

²⁷ Bibliothèque nationale de France, Catalogue général, “Notice no. FRBNF42885601,” accessed March 16, 2020, <https://catalogue.bnf.fr/ark:/12148/cb428856010>.

Instrumentation: ob, pf/orch

Movements: 1

Duration: ca. 6'45"

Publisher(s): Leduc (both ob/pf and ob/orch versions); Evette et Schaeffer

Professional recordings: None

Pedagogical considerations:

- Pitch range: Bb3→F6. Overall tessitura is in the middle range of the instrument, with most sections of the piece containing brief ascents up to high E or F.
- Rhythm/meter: No particular difficulties (see Ensemble Considerations).
- Endurance: Very few breaks of more than one measure, but several good places to breathe throughout.
- General technique: Though the fastest sections move quickly (dotted quarter = 168), in these sections oboe rarely plays any rhythm faster than triplet eighth notes, generally with stepwise intervals.
- Extended techniques: None
- Ensemble considerations: In several places, oboe plays in 6/8 time while piano plays in 2/4 time (and vice versa). In spite of this, the individual parts are still easy to count in context. The piano part contains repetitive accompaniment material through much of the piece.
- Difficulty rating: 1

The Work: *Pièce en si bémol* is accessible for both the intermediate player and the listener, with a variety of simple, “singable” tunes presented throughout the work. An introductory cadenza leads into the soft, lighthearted, scherzo-like first theme of the *Allegro vivo*. A second, dreamlike theme follows, with the oboe soaring above the accompaniment. These two themes alternate back and forth before the transition into a contemplative *Andante* theme in Db major. A second cadenza leads back to the material from the *Allegro vivo* before the close of the piece.

The Composer: Henri Büsser is known as a composer and conductor, though his earliest musical training was as a choirboy and then as an organist. He studied organ and composition at the Paris Conservatoire for three years beginning in 1889, earning the second prize in the Prix de Rome in 1892. His professional conducting appointments included the Théâtre du Château-d’Eau and the Opéra-Comique. He is generally known for his dramatic music and also for editing and arranging music by many French composers.²⁸

Prizewinners:

- Premier prix: **Bajeux, Pierre**
- Deuxième prix: Bétrancourt, Georges François; Caron, Edoard Charles Marc

²⁸ Grove Music Online, s.v. "Büsser [Busser], (Paul-)Henri," by Barbara L. Kelly, accessed March 16, 2020, <https://www-oxfordmusiconline-com.ezproxy1.lib.asu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000004443>.

1926

Lefebvre, Charles (1843-1917). *Deux pièces pour hautbois avec accompagnement de piano*, Op. 102 (1897).

Commissioned for 1897 *concours*; Also performed in 1902, 1919, and 1926.

Dedication: Georges Gillet (Appendix A)

Instrumentation: ob, pf

Movements: I. Andante; II. Allegro

Duration: ca. 6'30"-7'

Publisher(s): Durand; Molenaar

Professional recordings:

Lucarelli, Humbert (oboe) and Thomas Hryniv (piano). *Humbert Lucarelli: The Lyrichord Years*. Released 2012 by Lyrichord Classical (LYRCD6022). CD.

van Trigt, Evert (oboe) and Benno Pierweijer (piano). *Love and the oboe*. Recorded 1989 by Edition Molenaar (MBCD 31.1008.72). CD.

Watanabe, Katsuya (oboe) and David Johnson (piano). *Romance*. Recorded 2014 by Profil: Edition Günter Hänssler, (PH14009). CD.

Pedagogical considerations:

- Pitch range: B3→F6 (optional notes facilitate range up to E6 only). Tessitura is evenly spread between middle and high range throughout the piece.
- Rhythm/meter: *Andante* in simple meter; *Allegro* mostly in compound meter, with some quintuplet eighth notes appearing in places, and also one passage in simple meter. See “Ensemble considerations.”
- Endurance: *Andante* contains several long passages that necessitate a thoughtful breathing plan. *Allegro* has very few written rests of more than one eighth note in length and likewise requires a careful plan, though it is shorter overall than the first movement.
- General technique: The *Andante* contains many wide interval leaps, including several down slurs. The fastest sections are moderate in rhythmic activity and are generally either stepwise in motion or outlining basic chords.
- Extended techniques: None
- Ensemble considerations: *Andante* contains several syncopated/offbeat piano entrances that contrast with the oboe part. The piano part generally consists of repetitive accompaniment material.
- Difficulty rating: 1

The Work: *Deux pièces* consists of two contrasting pieces: the first a lyrical *Andante*, the second a flashy *Allegro*. The aria-like *Andante* provides several opportunities for musical expression, with long melismatic lines as well as large interval leaps. The lively *Allegro* provides the oboist a chance to display their technical abilities, particularly during the cadenza that occurs in the middle of the movement.

The Composer: Charles Lefebvre studied composition at the Paris Conservatory with Ambroise Thomas and Charles Gounod, earning the Prix de Rome in 1870. In 1895 he became professor of the ensemble class at the conservatory. While he

was positively regarded by his contemporary critics, his music was not held in the same high regard as that of some of his contemporary composers.²⁹

Prizewinners:

- Premier prix: Bétrancourt, Georges François; Caron, Edouard Charles Marc
- Deuxième prix: n/a

1927

Handel, George Frideric (1685-1759). *Sonata No. 1 in C minor, Adagio and Allegro*.

Prizewinners:

- Premier prix: Harrer, Jean Jules Martin
- Deuxième prix: Andral, Roger Jean

1928

Delmas, Marc (1885-1931). *Complainte et air de ballet*.

Commissioned for 1928 *concours*.

Dedication: Louis Bleuzet (Appendix A)

Instrumentation: ob, pf

Movements: 1

Duration: ca. 5'

Publisher(s): Masters Music Publications (Printed in “Three French Pieces” alongside *Sérénade* by Pierné and *Berceuse* by Fauré); Alfred Music Company; Éditions Musicales Andrieu Frères.

Professional recordings: None

Pedagogical considerations:

- Pitch range: Bb3→F6. Overall tessitura is in the middle range.
- Rhythm/meter: Meter is consistent within each section; rhythm is straightforward.
- Endurance: Multi-measure rests are evenly placed throughout.
- General technique: Tempos are moderate, and what could be the most technically challenging passages instead occur in the slower *Complainte* section, in D minor. The faster *Air* section, in D major, falls easily under the fingers.
- Extended techniques: None
- Ensemble considerations: Both oboe and piano parts are easily playable for undergraduate students.
- Difficulty rating: 1

The Work: *Complainte* is, as it sounds, a melancholy passage of music. Through much of the passage, any passionate sense of emotion is subdued, with very soft dynamics and very few tempo changes. The *air de ballet* section that follows, marked “*gaiement avec esprit*,” contrasts strongly in character with the previous material. It is clearly intended to entertain, with humorous elements such as awkwardly placed fermatas near the ends of certain phrases, and a slapstick piano ending marked *ff* following the seemingly final *pp* notes played within the same measure.

²⁹ Grove Music Online, s.v. “Lefebvre, Charles Edouard,” by Elaine Brody and Cormac Newark, accessed March 16, 2020, <https://www-oxfordmusiconline-com.ezproxy1.lib.asu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000016266>.

The Composer: Marc Delmas studied at the Conservatoire and earned his Prix de Rome in 1919. He was best known as a composer of stage music, but is also recognized for his songs and instrumental pieces, as well as books on Bizet (1920), Gustave Charpentier (1931), and Massenet (1932).³⁰

Prizewinners:

- Premier prix: Abrial, Jean Paul Pierre; Andral, Roger Jean
- Deuxième prix: Théron, Jean Léon Clément Emile; Cassagnaud, Emile Joseph; Goubet, Gaston Philippe Louis; Lafond, Raymond

1929

Grovlez, Gabriel (1879-1944). *Sarabande et Allegro pour hautbois et piano*.

Commissioned for 1929 *concours*.

Dedication: Louis Bleuzet (Appendix A)

Instrumentation: ob, pf (orch. arrangement by Lajos Lencsés—see recordings below)

Movements: 1

Duration: ca. 5'30"

Publisher(s): Leduc (copyright 1929 Lucien de Lacour); Editions Costallat; Editions Marc Reift

Available recordings:

Lencsés, Lajos (oboe), with Orchestre de Chambre National de Toulouse and SWR Radio-Sinfonieorchester Stuttgart. *La Princesse de Clèves*. Released 2003 by Capriccio (C67064). CD.

Meier, Kurt (oboe) and Karl-Andreas Kolly (piano). *Französische Musik für Oboe und Klavier*. Released 1997 by Pan Classics (510-092). CD.

van den Hauwe, Joris (oboe) and Dalia Ouziel (piano). *French Oboe Sonatas*. Released 2013 by Aliud (30). CD.

Zubicky, Gregor (oboe) and Matti Hirvonen (piano). *The French Oboe*. Released 1989 by Simax Classics (PSC1057). CD.

Pedagogical considerations:

- Pitch range: Bb3→F6. Overall tessitura is in the middle range of the instrument.
- Rhythm/meter: Simple meter throughout, with straightforward rhythms.
- Endurance: No particular difficulties.
- General technique: *Sarabande* contains several scalar ornamentations within the key of D minor; *Allegro* has more complicated technique in places, requiring varied articulation within quickly moving lines, but these passages generally outline either scales or simple chords and tend to remain within the middle range of the instrument.
- Extended techniques: None
- Ensemble considerations: Piano accompaniment is simple and easily attainable by a young undergraduate piano student.
- Difficulty rating: 1

³⁰ Grove Music Online, s.v. "Delmas, Marc," by Paul Griffiths, accessed February 9, 2020, <https://www-oxfordmusiconline-com.ezproxy1.lib.asu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-5000006999>.

The Work: The *Sarabande*, in D minor, begins with a simple statement of the main sarabande theme, with rhythmic patterns idiomatic to the genre. Subsequent sections of the theme become more and more florid in the oboe part. The *Sarabande* ends with a Picardy third, setting the mood for the cheerful *Allegro ma non troppo* in D major. This section contains a bouncing main theme marked *Joyusement* and a more lyrical, though somewhat syncopated, *Poco meno* section, before the return of the main theme and a flashy ending.

The Composer: Gabriel Grovlez's earliest musical training was on piano, and he studied at the Paris Conservatory with Descombes, Kaiser, Gédalge, Diémer, Lavignac, and Fauré. He was professor of piano at the Schola Cantorum beginning at age 20, from 1899-1909. Other professional posts included choirmaster and conductor at the Opéra-Comique (1905–8), music director at the Théâtre des Arts (1911–13), director of the Opéra, conductor of the Ballets Russes, and finally professor of chamber music at the Paris Conservatory starting in 1939.³¹

Prizewinners:

- Premier prix: Troubat, Paul Jules Raymond; Cassagnaud, Emile Joseph; Goubet, Gaston Philippe Louis; Lafond, Raymond
- Deuxième prix: Édé, Jacques Albert; Cruchon, Pierre Charles Camille

1930

Forêt, Félicien (1890-1978). *Grave et allegro giocoso pour hautbois et piano*.
Commissioned for 1930 *concours*.

Dedication: Louis Bleuzet (Appendix A)

Instrumentation: ob, pf

Movements: 2

Duration: ca. 6'

Publisher(s): Costallat-Billaudot; M. R. Braun

Professional recordings: None

Pedagogical considerations:

- Pitch range: Bb3→G6 (G6 optional; otherwise F6 is highest pitch). Overall tessitura is in the middle range of the instrument.
- Rhythm/meter: Tempo marking in movement 1 gives the beat to the eighth note, though meter is C; Movement 2 is in 6/8, with straightforward rhythm throughout.
- Endurance: Movement 1 has very few rests for oboe, though several reasonable places to add breaths throughout; no particular difficulties in movement 2.
- General technique: Movement 1 is slow enough that the printed material is easy to execute. Movement 2 contains several short sixteenth-note passages that vary in difficulty but generally consist of either stepwise motion or thirds.
- Extended techniques: None
- Ensemble considerations: The piano part is very simple.
- Difficulty rating: 1

³¹ Grove Music Online, s.v. "Grovlez, Gabriel," by Alain Louvier, accessed March 16, 2020, <https://www-oxfordmusiconline-com.ezproxy1.lib.asu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000011851>.

The Work: As suggested by the title, this piece consists of two contrasting movements. *Grave*, in G minor, is highly reminiscent of Handel's music. Ending on a half cadence, it sets up the beginning of the G major *Allegro giocoso*, a cheerful, carefree movement in 6/8 time that ends with an ascent up to a sustained high G in the oboe.

The Composer: Félicien Forêt was a French oboist, composer, and conductor. He became a musician in the 91st infantry regiment of Mézières before transferring to the 5th infantry regiment of Paris in 1914. There he studied harmony with Georges Caussade and Vincent d'Indy. In 1925 he was named *sous-chef de la Musique de la Garde républicaine*, and in this position he collaborated with both Guillaume Balay and Pierre Dupont. In 1930 he became *sous-chef de musique principal*, a promotion then exceptional in the French army. Forêt retired in 1945, by which point he had composed several *morceaux de concours*. For many of his remaining years he served as *directeur de l'harmonie* in Epernay, Marne.³²

Prizewinners:

- Premier prix: Théron, Jean Léon Clément Emile; Cruchon, Pierre Charles Camille
- Deuxième prix: Claro, Raymond Achille; Goetcheluck, Jules Félix Alfred Raphael

1931

Büsser, Henri (1872-1973). *Asturias sur des themes espagnols pour hautbois et piano*, Op. 84.

Commissioned for 1931 *concours*.

Dedication: Louis Bleuzet (Appendix A)

Instrumentation: ob, pf/orch

Movements: 1

Duration: 4'30"

Publisher(s): Leduc (copyright Lucien de Lacour 1931); Costallat; orchestral version also available from Leduc-Editions Musicales.

Professional recordings: None for oboe; saxophone version available.

Ménard, Rémi (alto saxophone), Marc Joyal, piano. *Le saxophone au secondaire*.

Released 2002 by Université Laval, Québec. CD.

Pedagogical considerations:

- Pitch range: B3→E6. Overall tessitura is in the middle range of the instrument.
- Rhythm/meter: The introductory passages contain several quick flourishes in various rhythms that ornament the main theme in the oboe part; otherwise, no particular difficulties.
- Endurance: Though the opening section is long, its phrase structure is such that an intuitive breathing plan is easy to construct. Multi-measure rests are evenly spaced through the remainder of the piece.

³² Mayol, *150 ans de Musique à la Garde Républicaine: Mémoires d'un Orchestre*, 128; Bibliothèque nationale de France, Catalogue général, s.v. "Foret, Félicien (1890-1978)," last modified July 17, 2013, <https://catalogue.bnf.fr/ark:/12148/cb140153766>.

- General technique: The flourishes in the introductory *Adagio* are stepwise within the E minor/G major modes; in the *Andante*, the overall E major tonality and somewhat higher tessitura make the increasingly fast subsequent sections more difficult.
- Extended techniques: None
- Ensemble considerations: Both parts fit together intuitively. The piano part generally consists of repetitive accompaniment patterns.
- Difficulty rating: 1

The Work: *Asturias* consists of four main themes. An *Adagio* theme is set in relative minor (E) and major (G) keys, beginning and ending in the minor mode, where it sounds mysterious. A sudden shift to the parallel major (E) introduces the graceful, bouncing *Andante* theme in which oboe and piano both play with a quick rhythmic pace in sixteenth notes. Brief cadenzas sit on either side of the subsequent *Moderato* theme, which is very similar in character to the *Andante*. A simple dance theme is the basis of the *Allegro* and *Più vivo* sections that close the piece.

The Composer: See 1925.

Prizewinners:

- Premier prix: Goetcheluck, Jules Félix Alfred Raphael
- Deuxième prix: François, André Charles Étienne; Jeannoutot, Robert Ulysse Eugène

1932

Le Boucher, Maurice (1882-1964). *Fantaisie Concertante pour hautbois et piano*.

Commissioned for 1932 *concours*.

Dedication: Louis Bleuzet (Appendix A)

Instrumentation: ob, pf

Movements: 1

Duration: ca. 7'30"

Publisher(s): Leduc (copyright Lucien de Lacour 1932); Costallat

Professional recordings: None

Pedagogical considerations:

- Pitch range: Bb3→G6. Overall tessitura is in the middle range of the instrument.
- Rhythm/meter: Meter is consistent within each section of the piece. In the oboe part, rhythms are straightforward, with a few hemiolas and syncopated patterns.
- Endurance: Multi-measure rests are evenly spaced throughout the piece.
- General technique: Technically challenging passages range in nature from melismatic flourishes in slower passages to fast thematic material spanning nearly the entire pitch range of the piece.
- Extended techniques: None
- Ensemble considerations: The piano part is much more florid than the oboe part, so a strong pianist is particularly important to a successful performance.
- Difficulty rating: 2

The Work: *Fantaisie Concertante* contains a medley of themes. The oboe alone introduces a mysterious *Adagio* theme, interrupted by piano with a short preview

of the *Allegretto* theme that is to follow. Three main sections follow the introduction: a jovial *Allegretto* that is first lively, then lyrical; an elegant *Andante* that begins with a simple theme in the oboe and then becomes more and more elaborate; and finally a dizzying *Allegro*, which at a climactic moment is suddenly interrupted by the return of the original *Adagio* theme. In turn, a brisk restatement of the *Allegretto* theme takes over and quickly ends the piece.

The Composer: Organist, composer, and pedagogue Maurice Le Boucher studied with Gabriel Fauré at the Paris Conservatoire, where he won the Prix de Rome in 1907. Thereafter he taught at the École Niedermeyer and served as organist at St. Germain l'Auxerrois, both in Paris. Beginning in 1920 he was director of the Conservatoire de Montpellier, for 22 years.³³

Prizewinners:

- Premier prix: Briançon, Marius Eugène; Désert, Georges Clément; François, André Charles Étienne; Jeannoutot, Robert Ulysse Eugène; **Longatte, Gaston Henri**
- Deuxième prix: Mayran, Eugène Léon; Taillefer, Paul Frédéric Ludovic, Valentin, Paul Auguste

1933

Maugüé, Jules-Marie-Laur (1869-1953). *Pastorale pour hautbois et piano*.

Commissioned for 1933 *concours*.

Dedication: Louis Bleuzet (Appendix A)

Instrumentation: ob, pf/orch

Movements: 1

Duration: ca. 4'30"

Publisher(s): Costallat (Lucien de Lacour, editeur); orchestral and piano versions by Billaudot.

Professional recordings:

Meier, Kurt (oboe) and Karl-Andreas Kolly (piano). *Französische Musik für Oboe und Klavier*. Released 1997 by Pan Classics (510-092). CD.

Pedagogical considerations:

- Pitch range: B3→F6. Overall tessitura is in the middle range of the instrument.
- Rhythm/meter: *Allègre* sections contain a variety of rhythms and embellishments that the player must master in order to maintain the consistent metric flow of those sections of the piece. The entire piece (cadenzas excepted) is in 2/4 meter.
- Endurance: The oboist plays fairly constantly through the piece, with only a few multi-measure rests, so while much of the piece moves quickly, a well-developed breathing plan is necessary.
- General technique: Though many of the fast technical passages move in stepwise motion, the relative tonal ambiguity of the piece means results in several

³³ Bibliothèque nationale de France, Catalogue général, s.v. "Le Boucher, Maurice (1882-1964)," last modified April 14, 2017, <https://catalogue.bnf.fr/ark:/12148/cb14819031r>; Jill Leonard, "Three *solos de concours* from the Paris Conservatoire" (MM Project Report, California State University, Long Beach, 2007), 32.

accidental markings in each passage. However, these passages also tend to remain in the mid range of the instrument.

- Extended techniques: None
- Ensemble considerations: The piano part is fairly straightforward and both parts fit together intuitively.
- Difficulty rating: 1

The Work: *Pastorale* consists of two alternating themes—one marked *Assez allègre* and the other *Très lent*. Each theme contains melismatic and chromatic elements that create intriguing characters which draw the listener in. Cadenzas follow each statement of the *allègre* theme, resetting the stage for the *lent*. The piece begins with a slow setting of the *allègre* theme and ends with an even faster, rousing rendition of the theme.

The Composer: Jules-Marie-Laur Maugué won first prize in violin at the conservatory in his hometown, Nancy, and later studied harmony and composition at the Paris Conservatory. He was an opera violinist as well as director of the Conservatoire de Cambrai.³⁴

Prizewinners:

- Premier prix: Taillefer, Paul Frédéric Ludovic; Valentin, Paul Auguste; Mayran, Eugène Léon
- Deuxième prix: Tuilliez, René Gérard Léon; Heurtefeux, René Henri Ernest

1934

Gaubert, Philippe (1879-1941). *Intermède Champêtre*.

Performed in 1934 *concours*.

Dedication: Louis Bleuzet (Appendix A)

Instrumentation: ob, pf

Movements: 1

Duration: approx. 6'30"

Publisher: Masters Music Publications; Leduc; Costallat

Professional recordings:

Ikeda, Shoko (oboe) and Miwako Ishida (piano). *Capriccio: Shoko Ikeda*. Released 2008 by Meister Music (MM2011). CD.

Pedagogical considerations:

- Pitch range: B3→F6. Tends to sit in the mid-upper register.
- Rhythm/meter: Opening *Andante* in 12/8 time with flourishes in varying rhythms throughout; *Vif et léger* in 3/4 time; a *Tempo Primo* in 12/8 time with a cadenza; *Vif* contains constant hemiolas in the piano accompaniment.
- Endurance: Plenty of natural breathing spots throughout.
- General technique: The fastest sections of the piece generally consist of easily identifiable patterns and are not overly difficult, though many do cover most of the written range of the piece in within a short time.
- Extended techniques: None

³⁴ Fletcher, *The Paris Conservatoire and the Contest Solos for Bassoon*, 73; Bibliothèque nationale de France, Catalogue général, s.v. "Maugué, Jules-Marie-Laur (1869-1953)," last modified May 28, 2019, <https://catalogue.bnf.fr/ark:/12148/cb16394815k>.

- Ensemble considerations: The piano part largely consists of repetitive accompaniment material.
- Difficulty rating: 1

The Work: *Intermède Champêtre* translates roughly as “Pastoral Interlude.” This piece contains four main thematic sections, each containing a simple theme built from one or two rhythmic motives. (1) *Andante, calme* begins with a flowing piano accompaniment over which the oboe plays a serene melody. The final statement of the theme does not “finish,” but is interrupted by the beginning of the next section, (2) *Vif et léger*. Here, a short three sixteenth-note motive is repeated sequentially to create long, forward-moving lines. The momentum of the section slows down to make way for a second statement of the *Andante, calme* theme. Once again, the theme does not “finish” but instead gives way to a cadenza that heightens anticipation of the next section, (3) *Vif*. Though thematically simple, this section is perhaps the most metrically challenging of the piece, as nearly constant hemiolas in the piano accompaniment distort the sense of compound meter. A final thematic section, (4) *Allegretto*, restores a sense of metric continuity with its flowing oboe lines. The concluding section, *Très vif*, cascades forward to the end of the piece.

The Composer: Philippe Gaubert, celebrated student of Paul Taffanel, studied flute at the Paris Conservatoire, earning the *premier prix* in 1894 as a young teenager. He then went on to study composition, winning the Prix de Rome in 1905. Starting in 1897, he played as a soloist for the Société des Concerts du Conservatoire, later becoming assistant conductor at the Société in 1904. In 1919, he was appointed as both principal conductor at the Société and flute professor at the Conservatoire. Throughout his life he composed music for flute as well as operas, ballets, orchestral works, and songs.³⁵

Prizewinners:

- Premier prix: Tuilliez, René Gérard Léon; Deschamps, Paul
- Deuxième prix: Heckman, Georges Joseph

1935

Pierné, Paul (1874-1952). *Fantaisie-Pastorale pour hautbois et piano*.

Commissioned for 1935 concours.

Dedication: Louis Bleuzet (Appendix A)

Instrumentation: ob, pf

Movements: 1

Duration: 6’45”

Publisher: Costallat (no. 2544); M.R. Braun; Billaudot

³⁵ Grove Music Online, s.v. “Gaubert, Philippe,” by Edward Blakeman, accessed March 18, 2020, <https://www.oxfordmusiconline-com.ezproxy1.lib.asu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000044129>.

Professional recordings:

Mayer, Albrecht (oboe) and Karina Wisniewska (piano). *Clair de lune: Le charme de la Belle Époque. Bozza, Fauré, Koechlin, Pierné, Saint-Saëns, Satie*. Recorded 2000, copyright 2002 and 2009 by Tudor (TUDOR7067). CD.

Pedagogical considerations:

- Pitch range: C4→D6. The tessitura tends to remain within the staff.
- Rhythm/meter: In compound meter, or in simple meter with triplet rhythms, throughout.
- Endurance: Written rests and natural breathing spots spaced comfortably throughout the piece.
- General technique: The *Allegro scherzando* section consists mostly of triplet runs that vary in difficulty but remain within the middle range of the instrument and generally don't contain leaps larger than a fourth.
- Extended techniques: None
- Ensemble considerations: Piano accompaniment is rhythmically simple, with repeated downbeat chords in several sections and a more active accompaniment in the middle of the piece. A few cadenza spots require coordination in timing between players.
- Difficulty rating: 1

The Work: *Fantaisie-Pastorale* is a charming piece that displays several different characters and moods, all within the middle range of the instrument and attainable by the intermediate player. It opens with a simple *Adagio* that displays the oboist's ability to play lyrically. The music transitions to an *Allegro scherzando* that alternates between bouncing, light passages and flowing, carefree ones. The *Lento quasi recitativo* section that follows allows the player to explore various expressive possibilities. The *Allegro* material returns, expanding material previously introduced, before the piece ends with a *Lento* section that combines elements from throughout the piece.

The Composer: Paul Pierné was born in Metz and studied at the Paris Conservatory with Charles Lenepveu and Georges Caussade.³⁶ He won the Second Grand Prix de Rome in 1904 and wrote operas, symphonies, symphonic poems, choral works, organ pieces, piano pieces, a ballet, and a song cycle.³⁷ His cousin was the French composer Gabriel Pierné.

Prizewinners:

- Premier prix: Mari, Lucien Michel
- Deuxième prix: Dupin, Jean Victor Antoine; Fardoux, Claude Victor Paul

³⁶ Baker's Biographical Dictionary, s.v. "Pierné, Paul," Nicholas Slonimsky and Laura Kuhn, eds., 692, accessed March 17, 2020, https://search.alexanderstreet.com/view/work/bibliographic_entity%7Creference_article%7C1002912670.

³⁷ Die Musik in Geschichte und Gegenwart (MGG) Online, s.v. "Pierné, Gabriel," by Herbert Schneider, Laurenz Lütteken, ed., accessed March 17, 2020, <https://www-mgg-online-com.ezproxy1.lib.asu.edu/mgg/stable/46716>.

1936

Canal, Marguerite (1890-1978). *Thème et variations*.

Score available at Bibliothèque nationale de France. Requires on-site consultation.

The Composer: Marguerite Canal earned first prizes from the Paris Conservatory in harmony (1911), piano accompaniment (1912), and fugue (1915), and won the Prix de Rome in 1920. In 1917 she became the first female orchestral conductor in France. She briefly taught solfège for singers at the conservatory beginning in 1919, but left for Rome the next year and then returned to the conservatory in 1932. During her teaching hiatus, she composed dozens of works, including 100 songs published by her husband Maxime Jamin, and a violin sonata. Over the course of her career, Canal wrote many works including vocal and instrumental works for children, as well as works evoking French seascapes, but she published very little after her divorce, and following World War II her poor health restricted her work as a composer.³⁸

Prizewinners:

- Premier prix: Dupin, Jean Victor Antoine; Heurtefeux, René Henri Ernest
- Deuxième prix: Caurette, André René; May, Jules Eugène; Soën, Louis

1937

Handel, George Frideric (1685-1759). *Sonata No. 2 in G minor*.

Prizewinners:

- Premier prix: Fardoux, Claude Victor Paul; May, Jules Eugène
- Deuxième prix: Goudalle, Marcel Camille; Daraux, René

1938

Golestan, Stan (1875-1956). *Elégie et danse rustique pour hautbois avec accompagnement d'orchestre ou piano*.

Commissioned for 1938 *concours*.

Dedication: Louis Bleuzet (Appendix A)

Instrumentation: ob, pf/orch

Movements: 1

Duration: ca. 7'

Publisher: Durand (both piano and orchestral versions)

Professional recordings: None

Pedagogical considerations:

- Pitch range: B3→G6. Tessitura tends to shift from section to section.
- Rhythm/meter: A few quick meter changes throughout the piece. The rhythmic content is fairly straightforward, with the most complex rhythms in the oboe part appearing in the cadenzas.
- Endurance: Plenty of places to breathe throughout.

³⁸ Grove Music Online, s.v. "Canal, Marguerite," by Caroline Potter, accessed March 26, 2020, <https://www-oxfordmusiconline-com.ezproxy1.lib.asu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000004710>.

- General technique: Fast, technical passages remain within the low to middle register, with mostly stepwise motion, largely in the key of B minor.
- Extended techniques: None
- Ensemble considerations: In a few places, oboe and piano entrances are slightly offset, but they fit together logically. The piano part is easily attainable.
- Difficulty rating: 1

The Work: The *Elégie* and the *danse rustique* are each unique in character. In the *Elégie*, two main ideas come to the forefront: the first a repetitive, halting, melancholy theme, and the second, a more forward-flowing, yearning one. A cadenza beginning on a tritone leap up to a high F harshly interrupts the flow of the second theme, leading to a final halting statement of the first theme. A *danse* theme is then slowly introduced in the piano, gradually gaining momentum as the oboe joins in until the *Danse* “officially” starts at full speed. The dance tune here is set in various modes, and some sections are set with blunt offbeat accompaniment, while others have more melodic accompaniment. The two offbeat chords that end the piece highlight the rustic nature of the dance.

The Composer: Stan Golestan was a Romanian composer and critic who studied at the Schola Cantorum in Paris with d’Indy, Dukas, and Roussel, then later taught at the École Normale de Musique de Paris. He has been described as “an enthusiastic music critic,” as he wrote for many publications, founded the review *L’album musical*, and served as secretary general of the International Confederation of Dramatic and Musical Criticism. He was an advocate for new Romanian music inspired by folk music, and this is evident in his own compositions, which include songs, chamber and solo instrumental pieces, and orchestral works.³⁹

Prizewinners:

- Premier prix: Daraux, René; Soën, Louis
- Deuxième prix: Grison, Gilbert Paul; Le Bourgeois, Jack Camille André Eugène; Renson, Georges Camille; Boureille, Michel Gaston Émile

1939

Bozza, Eugène (1905-1991). *Fantaisie Pastorale pour hautbois et piano*, Op. 37.

Commissioned for 1939 *concours*.

Dedication: Louis Bleuzet (Appendix A)

Instrumentation: ob, pf/orch

Movements: 3 sections—*Lent*, *Moderato*, *Allegro ma non troppo*

Duration: 6’

Publisher: Leduc (both pf and orch versions)

³⁹ Grove Music Online, s.v. “Golestan, Stan,” by Viorel Cosma and Ruxandra Arzoii, accessed February 11, 2020, <https://www-oxfordmusiconline-com.ezproxy1.lib.asu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000011401>.

Professional recordings:

- Bohr, Laszlo (oboe) and Lamar Crowson (piano). *International contest pieces for oboe*. Released 1980 by Spectrum (SR-121). CD.
- Devilleneuve, H el ene (oboe) and Rikako Murata (piano). *Musique fran aise pour hautbois*. Released 2018 by Klarthe (KLA037). CD.
- Hannevold, Steinar (oboe) and Geir Henning Braaten (piano). *L'esprit*, 1996. CD.
- Hirota, Tomoyuki (oboe) and Iku Miwa (piano). *Fantaisie Pastorale: 20th Century Oboe Works*. Released 2009 by Cryston (OVCC-00072). CD.
- Izotov, Eugene (oboe) and Christopher Brown (piano). *Sound in motion*. Released 2005 by Boston Records (BR1068CD). CD.
- Lencs s, Lajos (oboe) and Fran ois Killian (piano). *Fantaisies Pastorales*. Released 2002 by Audite (Audite97.502). CD.
- Mayer, Albrecht (oboe) and Karina Wisniewska (piano). *Clair de lune: Le charme de la Belle  poque. Bozza, Faur , Koechlin, Piern , Saint-Sa ns, Satie*. Recorded 2000, copyright 2002 and 2009 by Tudor (TUDOR7067). CD.
- Meier, Kurt (oboe) and Karl-Andreas Kolly (piano). *Franz sische Musik f r Oboe und Klavier*, Recorded 1996 by Pan Classics (510 092). CD.
- Rosengren, Bengt (oboe) and Kerstin Nylander (piano). *Conversations*. Released 2008 by Daphne (DAPHNE1030). CD.
- Schellenberger, Hansj rg (oboe) and Rolf Koenen (piano). *Oboe Sonatas*, Released 1989 by Denon (CO-73088). CD.
- van den Hauwe, Joris (oboe) and Dalie Ouziel (piano). *French Oboe Sonatas*. Released 2013 by Aliud (30). CD.
- Watanabe, Katsuya (oboe) and David Johnson (piano). *Poem*. Released 2012 by Profil (PH12024). CD.
- Zubicky, Gregor (oboe) and Matti Hirvonen (piano). *The French oboe*. Released 1989 by Simax (PSC 1057). CD.

Pedagogical considerations:

- Pitch range: B3→Gb6, with several phrases spanning nearly the entire range of the oboe.
- Rhythm/meter: Introductory improvisatory sections require great independence. *Moderato* and *Allegro ma non troppo* sections are largely in compound meter until the final passage, in mixed meter.
- Endurance: Some passages of extended playing (much within the upper register) in the *Moderato* and *Allegro ma non troppo* sections. Otherwise, places to breathe occur in several places throughout.
- General technique: Requires agility throughout the range of the instrument, including several awkward leaps between registers. Opening cadenza section requires flexible tempo amidst fast rhythms.
- Extended techniques: None
- Ensemble considerations: The piano part is simpler overall than the oboe part.
- Difficulty rating: 3

The Work: *Fantaisie Pastorale* is one of the most often performed twentieth-century *concours* pieces for oboe. The stunning opening cadenzas, the plaintive melody in the *Moderato*, and the lighthearted themes of the *Allegro ma non troppo* combine

to give the piece a variety of characters that make it highly enjoyable to listen to. Well-known among oboists, it has been selected for multiple prestigious competitions beyond the *concours*. It was performed on the IDRS Gillet-Fox competition in 1989 and 2001,⁴⁰ as well as on the IDRS Young Artist Competition in 2012.⁴¹

The Composer: Eugène Bozza received *premiers prix* at the Paris Conservatoire for violin (1924), conducting (1930), and composition (1934), as well as the Prix de Rome in 1934. When this piece premiered, Bozza was a conductor at the Opéra-Comique in Paris, a position he held from 1938-1948. In 1951 he became the director of the École Nationale de Musique in Valenciennes. His output of chamber music for winds is particularly notable.⁴²

Prizewinners:

- Premier prix: Boureille, Michel Gaston Émile; Grison, Gilbert Paul; Le Bourgeois, Jack Camille André Eugène
- Deuxième prix: Hollande, Victor Stéphane; Raoult, André Jules; Reversey, Roger Marcel Félix; Shann, Harald Edgar; Renson, Georges Camille

1940

Mazellier, Jules (1879-1959). *Thème varié languedocien pour hautbois ou saxophone alto en mi b et piano ou orchestre*.

Commissioned for 1940 *concours*.

Dedication: Louis Bleuzet (Appendix A)

Instrumentation: ob/sax, pf/orch

Movements: 1

Duration: ca. 6'

Publisher: Salabert

Professional recordings: None

Pedagogical considerations:

- Pitch range: Bb3→Gb6. Each of the cadences cover nearly this entire span; tessitura varies from section to section.
- Rhythm/meter: The theme and variation sections are rhythmically and metrically straightforward, often with successive iterations becoming rhythmically faster. Several unmeasured, virtuosic cadenzas allow the oboist expressive freedom.
- Endurance: Some passages, such as the first cadenza and the first set of variations, are quite long for the oboist, but creating a practical breathing plan for them will not be difficult.

⁴⁰ "Gillet-Fox Archives: Répertoire," International Double Reed Society, accessed March 17, 2020, <https://www.idrs.org/competitions/gillet-fox-archives/#1530634599331-5d6afa79-50ba>.

⁴¹ "Young Artist Archives: Répertoire," International Double Reed Society, accessed March 17, 2020, <https://www.idrs.org/competitions/young-artist-archives/#1530730926546-8c59137a-f2b9>.

⁴² Grove Music Online, s.v. "Bozza, Eugène," by Paul Griffiths, accessed March 10, 2020, <https://www-oxfordmusiconline-com.ezproxy1.lib.asu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000003791>.

- General technique: Becomes more technically challenging as the piece progresses, with the most elaborate sections including the high register and some large interval leaps, as well as fast articulation.
- Extended techniques: None
- Ensemble considerations: Generally, the piano part consists of simple accompaniment, with some more virtuosic accompaniment in the virtuosic oboe sections.
- Difficulty rating: 3

The Work: *Thème varié languedocien* explores a simple theme—presumably a folk tune from Languedoc in southern France. Heard in its simplest form in the piano introduction in Bb major, the cadence at the end of this first statement appears in a lower register than expected and the oboe enters with a dramatic cadenza in Bb minor. Following the lengthy cadenza, a Bb minor variation of the original theme appears in the oboe part. This minor variation becomes the basis for the remainder of the variations in the piece, which become progressively more virtuosic.

The Composer: Jules Mazellier studied with Lenepveu and Fauré at the Paris Conservatory, winning the Prix de Rome in 1909. He conducted the Opéra-Comique from 1918-1922, and taught at the conservatory until 1928. His works include instrumental, orchestral, and theater music.⁴³

Prizewinners:

- Premier prix: Hollande, Victor Stéphane; Raoult, André Jules; Shann, Harald Edgar
- Deuxième prix: Legrand, Franck; Niverd, Raymond Pierre Émile; **Pierlot, Pierre Albert**

1941

Handel, George Frideric (1685-1759). *Concerto in G minor*.
See 1920.

Prizewinners:

- Premier prix: Legrand, Franck; Niverd, Raymond Pierre Émile; **Pierlot, Pierre Albert**
- Deuxième prix: Chevalet, André Georges; Walck, Michel Jean Charles; Robin, Claude Jacques

1942

Büsser, Henri (1872-1973). *Pièce en si bémol pour hautbois et piano ou orchestre de chambre*, Op. 22.
See 1925.

Prizewinners:

- Premier prix: Reversey, Roger Marcel Félix; Walck, Michel Jean Charles
- Deuxième prix: Mingard, Maurice Jean

⁴³ Fletcher, *The Paris Conservatoire and the Contest Solos for Bassoon*, 65.

1943

Rivier, Jean (1896-1987). *Improvisation et Final pour hautbois et piano*.

Commissioned for 1943 *concours*.

Dedication: Pierre Bajeux (Appendix A)

Instrumentation: ob, pf

Movements: I. Improvisation; II. Final

Duration: ca. 7'30"

Publisher: Leduc; Costallat

Professional Recordings:

Bohr, Laszlo (oboe) and Lamar Crowson (piano). *International contest pieces for oboe*.

Released 1980 by Spectrum (SR-121). CD.

Menzel, Fabian (oboe) and Bernhard Endres (piano). *Groupe des Six & Zeitgenossen*,

Released 1999 by Antes (Antes BM-CD 31.9136). CD. Citation accessed 1/10/20.

Pedagogical considerations:

- Pitch range: Bb3→F#6, with low, middle, and high range spread evenly.
- Rhythm/meter: The syncopations and hemiolas present throughout the piece are perhaps the most challenging element of this music. The piano part in *Improvisation* consists almost entirely of offbeat entrances, but the overall rhythmic structure of this first movement becomes fairly predictable within the first phrases of the movement. The rhythmic and metrical structures of *Final* are less intuitive, with frequently-shifting emphases in the various sections of the movement.
- Endurance: *Improvisation* requires a careful breathing plan, as this movement (marked *Lent, très souple*) contains only a few measures of rest over an approximately 3 ½-minute span. The wide dynamic range (from *pp* to *fff*) of the movement makes a helpful breathing plan all the more important. The oboist likewise plays nearly continuously in *Final*, but this second movement contains more natural breathing places throughout.
- General technique: *Final* is the more technically challenging movement, with quick passages containing several downslurs in a row, as well as several ornaments that must not interrupt the forward motion of the music.
- Extended techniques: None
- Ensemble considerations: Due to the difficulties in rhythm and meter described above, this piece requires careful rehearsal and precision of tempo from both players.
- Difficulty rating: 2

The Work: A simple dotted rhythmic motive opens the piece and becomes a focal point for each idea explored in the Improvisation—from the opening *Lent*, to the middle *poco più mosso*, to the return of the *Lent*. Rivier once stated, “I attach an enormous importance to the form... whether it is a question of... music, or any of the arts, in general,”⁴⁴ and interesting formal details are present throughout this

⁴⁴ Jean Christophe, “Musiques d’aujourd’hui—Jean Rivier ou une certaine pudeur,” *Scherzo XVIII* (December 1972): 12, quoted in Julie Anne Stone, “The Life and Published Flute Compositions of Jean Rivier (1896-1987)” (DMA diss., University of Maryland, College Park, 1992), 79, ProQuest (9315763).

piece. While the light, bouncy character of the *Final* contrasts sharply with the deliberate, plodding *Improvisation*, in some ways the structure of *Final* mirrors that of *Improvisation*. An ABA structure remains, but in place of the “slow-fast-slow” structure of the first movement, this second movement reverses to “fast-slow-fast.” Additionally, the main theme here places the piano on downbeat entrances, with oboe then creating a sense of metric distortion with its persistent offbeat entrances—just as piano had done in the first movement. Full of Rivier’s characteristic harmonic language, *Improvisation et finale* prominently uses superimposed 2nds, 7ths and tritones, as well as quartal harmony.⁴⁵

The Composer: Jean Rivier’s earliest musical training was on cello and piano. He recalled, “They made me study the piano as a small child and quite naturally I amused myself by improvising.” In 1914, at age 18, he earned a *baccalauréat* in philosophy, and soon thereafter enlisted to serve in World War I. In the trenches he managed to write a few pieces of music, and these experiences solidified Rivier’s decision to become a composer, in spite of the tremendous health challenges he faced due to mustard gas exposure. After the war he married Marie Peyrissac, who encouraged him to pursue his dream of a career as a composer. While he recovered his health, he began auditing classes at the Paris Conservatory and in 1920 his *Pièce en rē* for contrabass and piano was played in the *concours*. In 1922, he became an official student at the conservatory, where he studied counterpoint, history, and harmony and won the *premier prix* in counterpoint and fugue in 1926. Between the World Wars, Rivier was an active participant, and eventually a leader, in the Groupe du Triton, a society formed to moderate between the various musical styles of the era and give performance place for composers of these varying styles of music. In 1948 he began teaching composition at the conservatory, which he did until 1966. Before, during, and after his tenure there, he composed several *concours* pieces, including the aforementioned contrabass piece, *Improvisation et Finale*, and pieces for flute, viola, and piano. He is widely known for his *Requiem*, *Christus Rex*, *Psaume LVI*, and his symphonies, though he wrote over 200 compositions for a wide variety of instrumentations.⁴⁶

Prizewinners:

- Premier prix: n/a
- Deuxième prix: Casier, Robert Gustave Georges; Flory, Gilbert André Louis Maximilien

⁴⁵ Grove Music Online, s.v. “Rivier, Jean,” by Barbara L. Kelly, accessed January 10, 2020, <https://www-oxfordmusiconline-com.ezproxy1.lib.asu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000023541>; Julie Anne Stone, “The Life and Published Flute Compositions of Jean Rivier (1896-1987)” (DMA diss., University of Maryland, College Park, 1992), 79-80, ProQuest (9315763).

⁴⁶ Grove Music Online, “Rivier, Jean,” Barbara L. Kelly; Stone, “The Life and Published Flute Compositions of Jean Rivier (1896-1987),” 5-7, 9-13, 17-18, 31, 77-78, 87.

1944

Planel, Robert (1908-1994). *Prélude et Danse pour hautbois et piano*.

Commissioned for 1944 *concours*

Dedication: Pierre Bajeux (Appendix A)

Instrumentation: ob, pf

Movements: 1

Duration: ca. 5'

Publisher: Leduc

Professional Recordings: None

Pedagogical considerations:

- Pitch range: B3→F6. Many improvisatory gestures in the *Prélude*, and some gestures in the *Danse*, span nearly this entire range.
- Rhythm/meter: The *Prélude* section time signature is initially written in the oboe part as “4/4-12/8,” as the first measures of the oboe part change fluidly between gestures in simple meter and gestures in compound meter. The piano remains in 4/4 throughout the opening bars, with a steady habanera ostinato that continues through the *Prélude*. The remainder of the *Prélude* section is in mixed meter with a variety of written time signatures organizing a series of improvisatory gestures in the oboe part over the continuous piano ostinato. The *Danse* is much more straightforward metrically, in a simple triple meter.
- Endurance: While rests of up to a measure in length are rare in this piece, practical breathing opportunities are common throughout the piece.
- General technique: Quick ornamental gestures in the *Prélude* tend to travel stepwise and hover around the upper register. The *Danse* section moves quickly, in sixteenths at quarter note = 120, and contains a variety of articulations within lines that jump back and forth between registers.
- Extended techniques: None
- Ensemble considerations: The improvisatory nature of the *Prélude* requires clear communication between players. The *Danse* flows more naturally, facilitating simpler ensemble work. Overall the piano accompaniment is simple.
- Difficulty rating: 2

The Work: Though *Prélude et Danse* is written as one through-composed piece, its two sections are very different in style. The habanera-style *Prélude* transitions via cadenza into a happy-go-lucky *Danse* in a fast-slow-fast form.

The Composer: Robert Planel was the son of music educator and conductor Alphonse Planel. In 1922, at age 14, he entered the Paris Conservatory and studied violin, harmony, counterpoint and fugue, and composition, winning the Prix de Rome in 1933. During World War II he was mobilized in Montélimar as a private and also assigned to organize musicians within the Tirailleurs Regiment. Later promoted to master corporal, he adapted classical, military, and Arabic music for his ensemble. In 1942, Inspector General Raymond Loucheur appointed Planel as Inspector; in 1946 Planel succeeded Loucheur as Inspector General of Music Education of the City of Paris and the Department of the Seine, in which position he served for twenty-eight years. In this work, Planel focused on renewing music education in schools, particularly through the formation of school choirs. He

championed French contemporary music of the twentieth century, and was invited to serve on the jury of the Prix de Rome. Planel maintained a strong relationship with the faculty of the Paris Conservatory: he was commissioned to write several *morceaux de concours* for entry and exit competitions, and for several years participated in the annual juries. He joined the Board of Governors for the Conservatory in 1967. As a composer he wrote a variety of works for orchestra, chamber ensembles, and various solo instruments, as well as choral music.⁴⁷

Prizewinners:

- Premier prix: Casier, Robert Gustave Georges; Chevalet, André Georges; Flory, Gilbert André Louis Maximilien
- Deuxième prix: Large, Jean Henri; Page, Roger Fernand Auguste Joseph; Perrier-David, Claudius Hippolyte Jean

1945

Jolivet, André (1905-1974). *Sérénade* (1945).

Commissioned for 1945 *concours*; Also performed in 1985.

Dedication: Pierre Bajeux (Appendix A)

Instrumentation: Performed in *concours* as ob, pf; also scored as WW5.

Movements: I. Cantilène; II. Caprice; III. Intermède; IV. Marche Burlesque

Duration: ca. 16'45"

Publisher(s): Costallat (WW5); Masters Music Publications (ob,pf); Billaudot; Lucien de Lacour

Professional Recordings:

Quintet version—

Aulos Bläserquintett Stuttgart. *Bläserquintette*. Released 1986 by (VMS 1062). CD.

Avalon Wind Quintet. *Französische Bläserquintette: Werke von Taffanel, Ravel, Milhaud & Jolivet*. Released 2000 by Antes Edition. CD.

Bergen Wind Quintet: Gro Sandvik (flute), Steinar Hannevold (oboe), Lars Kristlan Holm Brynildsen (clarinet), Fred Johannesen (horn), Per Hannevold (bassoon). *Barber: Summer Music; Hindemith: Kleine Kammermusik; Jolivet: Sérénade; Sæverud: Slåtter og stev fra Siljustøl*, Recorded Dec. 13-15, 1984; released 1985 by BIS (CD-291; LP-291).

Berlin Philharmonic Wind Quintet: Michael Hasel (flute), Andreas Wittmann (oboe), Walter Seyfarth (clarinet), Fergus McWilliam (horn), Henning Trog (bassoon). *Danses et Divertissements*, Recorded December 2004-May 2006; released 2009 by BIS records (BIS-SACD-1532). CD.

Ikeda Shoko Quintet. *L'amour est un oiseau rebelle*. Released 2015 by Meister Music (MM3058). CD.

Les Vents Français: Emmanuel Pahud (flute), François Leleux (oboe), Paul Meyer (clarinet), Radovan Vlatković (horn), Gilbert Audin (bassoon), with Éric Le Sage (piano). *Moderniste*, recorded 2014-2017, released 29 March 2019 by Parlophone Records Limited (190295548407). CD.

⁴⁷“Robert Planel (1908-1994) et la vie musicale de son temps,” the official website of Robert Planel, revised May 26, 2008, <http://robertplanel.free.fr/biographie.htm>.

- New Mexico Winds: Valerie Porter (flute), Kevin Vigneau (oboe), Keith Lemmons (clarinet), Denise Reig Turner (bassoon), Patrick Hughes (horn). *Music by André Jolivet, Irving Fine, Heitor Villa Lobos & William Wood*, recorded January 2000, released November 2005 by Centaur (CRC2717). CD.
- Quintette à Vent Français: Jean-Pierre Rampal (flute), Pierre Pierlot (oboe), Jacques Lancelot (clarinet), Gilbert Coursier (horn), Paul Hongne (bassoon). *The French accent: original performances of Poulenc, Auric and other French composers*. Recorded 1928-1958; released 2012 by Oboe Classics (CC2025). CD.
- Quintette Marie-Claire Jamet. *Les enregistrements Erato*. Released 2004 by Erato and Warner Classics (2564 61320-2). CD.
- Rampal, Jean-Pierre. *The Complete Erato Recordings, Vol 1 (1954-1963)*. Recorded 1954, released 2015 by Erato.
- Ob/pf version—
- Cismondi, Nora (oboe) and Filippo Farinelli (piano). *Jolivet: Complete Chamber Music With Piano*. Recorded and released 2017 by Brilliant Classics (BC95275). CD.
- Doherty, Diana (oboe). *Blues for D.D.* Recorded Feb. 25-28, 1999; released 2000 by ABC Classics (ABC 465 782-2). CD.
- Farinelli, Filippo (piano). *Jolivet: Complete Chamber Music with Piano*. Recorded 2016, released 2017 by Brilliant Classics..
- Gullickson, Andrea (oboe) and Karen Enns (piano). *The Poetic Oboe*. Recorded June 2003, released 2004 by Crystal Records (CD727).
- Indermühle, Thomas (oboe) and Werner Genuit (piano). *Le tombeau de Couperin: l'oeuvre française pour hautbois*. Recorded Feb. 10-12, 1993; released 1995 by Camerata (25CM-282). CD.
- Schilli, Stefan (oboe) and Oliver Triendl (piano). *André Jolivet: Chamber music for Oboe and Cor Anglais*. Recorded March 2012; Released October 2013 by Oehms Classics (OC875). CD.
- Pedagogical considerations:
- Pitch range: Bb3→G6
 - Rhythm/meter: Complex rhythms present in individual parts and juxtaposed between ensemble members throughout the piece.
 - Endurance: Overall a highly demanding piece—physically, mentally, and musically. For the oboist, the ob/pf version is relatively more difficult than the WW5 version; in several places in the WW5 version, various instruments play passages that would otherwise be played by oboe in the ob/pf version.
 - General technique: Movements 2 and 4 contain extended passages of complex technique amidst quickly changing rhythms in all registers.
 - Extended techniques: None
 - Ensemble considerations: Both versions of the piece (WW5 and ob/pf) require highly skilled players and will require significant amounts of preparation time for all involved.
 - Difficulty rating: 4
- The Work: *Sérénade* was written in 1945. Jolivet originally scored it for oboe and piano for the *concours*, then later arranged it as a woodwind quintet premiered by

members of the French National Orchestra on November 7, 1945.⁴⁸ (This compositional pattern was not unprecedented for Jolivet: just one year previously, he had composed *Chant de Linos* as both a competition piece for flute and piano and a chamber work for flute, strings, and harp.)⁴⁹

Cantilène begins with an improvisatory, exploratory oboe line preceding the presentation of a modal melody that provides the main thematic material for the movement. The soft, subdued ending of this first movement contrasts sharply with the animated, Stravinsky-esque introduction to the *Caprice*, which fades into a sneaky first statement of the jovial scherzo theme in the oboe only, growing into fierce tutti statements of the theme found throughout the movement.⁵⁰ A melismatic oboe melody in the middle of the movement provides a brief moment of contrast before the return of the main thematic material. The third movement, *Intermède*, contains perhaps the most dialogue between instruments of any movement in the quintet version of the piece, with fragments of the modal melodic theme passed around the ensemble throughout the movement. Changes in tempo are paired with metric changes, as the overall texture grows in intensity to a dramatic *ff* climax before returning to the same material as began the movement. In the final movement, *Marche Burlesque*, the oboe returns as main voice in a wry, satirical theme, placed against a jocular accompaniment that becomes progressively more insistent and heavier in places throughout the movement. The texture thickens until in the last measures all instruments play together on a final laugh-like gesture.

The Composer: André Jolivet, a Paris native, displayed musical talent from an early age, but fulfilled his parents' wishes by becoming a teacher before pursuing his musical career. In 1927 he began working as a schoolteacher, and in 1928 he began studying composition with Paul Le Flem. During this period he also had significant experiences in hearing atonal music performed. When Le Flem recognized Jolivet's excitement upon hearing Varèse's *Amériques* in 1929, he introduced him to the composer, leading to Jolivet's studies with Varèse. As an eventual result of his studies with Varèse, Jolivet discovered he shared a similar musical aesthetic with Messiaen, and in 1935 they along with Daniel-Lesur founded the avant-garde chamber music society *La spirale*. One year later, Yves Baudrier joined them to form *La jeune France*, also known as the *quatre petits frères spiritualistes* "because they promoted spiritual values and human qualities

⁴⁸ Michael Hasel and Andrew Barnett, trans., CD liner notes written for *Danses et Divertissements*, Berlin Philharmonic Wind Quintet: Michael Hasel (flute), Andreas Wittmann (oboe), Walter Seyfarth (clarinet), Fergus McWilliam (horn), Henning Trog (bassoon), 8.

⁴⁹ Denis Verroust and Susannah Howe, trans., CD liner notes written for *Moderniste*, Les Vents Français: Emmanuel Pahud (flute), François Leleux (oboe), Paul Meyer (clarinet), Radovan Vlatković (horn), Gilbert Audin (bassoon), with Éric Le Sage (piano), 9.

⁵⁰ The irony of the similarity of this music and the music of Stravinsky is apparent in Jolivet's opinion of Stravinsky's music; see composer bio.

in a ‘mechanical and impersonal’ world.”⁵¹ La jeune France remained active until World War II broke out. In the same year as his *Sérénade* was performed in the *concours*, Jolivet published an article stating that “true French music owes nothing to Stravinsky.”⁵² Also beginning in 1945, he worked as musical director of the Comédie Française, a position he held through 1959, when he founded the Centre Français d’Humanisme Musical at Aix-en-Provence. In 1961, he began teaching composition at the Conservatoire, which he continued to do until his death in 1974.⁵³

Prizewinners:

- Premier prix: Large, Jean Henri; Mingard, Maurice Jean; Page, Roger Fernand Auguste Joseph; Perrier-David, Claudius Hippolyte Jean; Sermesant, Eugène Denis
- Deuxième prix: Mayousse, Émile Germain Constant; Toffart, Robert Remy Julien; Delemotte, Raoul Désiré; Menu, Jean Edmond; Siguier, Paul Julien

1946

Challan, René (1910-1978). *Divertissement pour hautbois et piano*.

Commissioned for 1946 *concours*.

Dedication: None

Instrumentation: ob, pf

Movements: 1

Duration: ca. 7’

Publisher(s): Leduc

Professional Recordings: None

Pedagogical considerations:

- Pitch range: B3→E6. The overall tessitura tends toward the middle to high range of the instrument.
- Rhythm/meter: The meter changes with each new section, but essentially remains constant throughout each section. The piece overall is very straightforward rhythmically, with a few opportunities for the oboist to take more rhythmic liberty in short 1-measure cadenzas.
- Endurance: Oboe does play fairly constantly throughout the piece, but creating a helpful breathing plan is very feasible within the given phrase structures.
- General technique: The *Très vif* section is the most technically demanding section of the piece, containing mostly sixteenth notes at dotted quarter note = 84 bpm, with several awkward interval leaps in many measures as well as varied articulation and grace note embellishments sprinkled throughout.

⁵¹ Grove Music Online, s.v. "Jolivet, André," by Barbara L. Kelly, accessed January 14, 2020, <https://www-oxfordmusiconline-com.ezproxy1.lib.asu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000014433>.

⁵² André Jolivet, “Assez Stravinsky.” *Noir et Blanc*, quoted in Grove Music Online, "Jolivet, André," Barbara L. Kelly.

⁵³ Grove Music Online, "Jolivet, André," Barbara L. Kelly.

- Extended techniques: None
- Ensemble considerations: The piano part is relatively simple. Both parts fit together intuitively, with the *Lento e rubato* section requiring more careful communication between players.
- Difficulty rating: 3

The Work: The introduction, marked *Lento e rubato*, is contemplative, with a one-bar motive repeated many times as though a particular thought or feeling is especially insistent on the player's mind. A final flourish leads into a *Tempo Tranquillo* section. In 5/4 time at first, with large leaps between registers, this bouncy, slightly quirky tune transitions briefly into a smooth variation in triple meter before returning in its original fashion. A *Tempo lento* returns with the same contemplative theme as in the beginning of the piece, providing opportunity for a dramatic buildup into the *Très vif* section that concludes the piece. This final section, in 3/8 time, begins with a show tune-like “boom-chick-chick” piano accompaniment that sets the stage for a humorous, circus-like theme in the oboe.

The Composer: René Challan was the twin brother of composer Henri Challan.⁵⁴ He won the Prix de Rome in 1935,⁵⁵ and is known as both a composer and a conductor.⁵⁶

Prizewinners:

- Premier prix: Fontaine, Pierre Marie Eugène; Mayousse, Émile Germain Constant
- Deuxième prix: Bénaben, André Pierre; Hourmilogué, André Lucien

1947

Dutilleux, Henri (1916-2013). *Sonate pour hautbois et piano*.

Commissioned for 1947 *concours*.

Dedication: Pierre Bajoux (Appendix A)

Instrumentation: ob, pf

Movements: I. Aria; II. Scherzo; III. Final

Duration: ca. 11'

Publisher(s): Leduc; Costallat

Professional Recordings:

Bourgue, Maurice (oboe) and Colette Kling (piano). *Sonate pour hautbois et piano*.

Released 1968 by Harmonia Mundi France (HMC 902). LP.

Cismondi, Nora (oboe) and Sébastien Vichard (piano). *Henri Dutilleux: Musique de Chambre*. Released 2017 by Label Herisson (LH 15). CD.

Costarini, Jacques (oboe) and Catherine Joly (piano). *Sonates pour hautbois et piano*.

Released 1984 by Rem Éditions (10957). LP.

Daniel, Nicholas (oboe) and Julius Drake (piano). *Oboe Sonatas*. Released 1994 by

Virgin (561141-2). CD. Also available on *Henri Dutilleux: The Centenary*

⁵⁴ Leslie A. Sprout, “Music for a “new Era”: Composers and National Identity in France, 1936–1946” (PhD diss., University of California, Berkeley, 2000), 179, ProQuest (3002272).

⁵⁵ Sprout, “Music for a “new Era”: Composers and National Identity in France, 1936–1946,” 389.

⁵⁶ Bibliothèque nationale de France, Catalogue général, s.v. “Challan, René (1910-1978),” last modified August 3, 2009, <https://catalogue.bnf.fr/ark:/12148/cb14815640d>.

- Edition*. Released 2015 by Warner Classics (0825646047987). CD. Also available on *French Music for Flute & Oboe*, Released 1999.
- Devilleeneuve, H el ene (oboe) and Rikako Murata (piano). *Musique fran aise pour hautbois*, 2018, Klarthe, KLA037. CD.
- Di Rosa, Francesco (oboe) and Akan  Makita, piano. *Dutilleux: Chamber Music with Piano*. Released 2012 by Brilliant Classics (BC94738). CD.
- Donovetsky, Greg (oboe), Armen Guzelimian (piano), Leon Levitch (piano). *Greg Donovetsky Plays 20th Century Masterpieces for Oboe*. Released 1982 by Orion (LAN0041). CD.
- Douvas, Elaine (oboe). *Elaine Douvas, oboe*. Recorded 2000-2002, released 2003 by Boston Records (BR 1056CD). CD.
- Dutilleux: Orchestral, Piano and Chamber Master Works*. Released 2012 by Erato-Parlophone (5099931936453). CD.
- Ferez, Fabrice (oboe) and Marc Pantillon (piano). *At the heart of the 20th century*. Released 2018 by Claves (50-1810). CD.
- Gattet, Alexandre (oboe) and Pascal Godart (piano). *Henri Dutilleux Edition*, Vol. 6. Released 2014 by Deutsche Grammophon (00028948216307). CD.
- Hannigan, Erin (oboe) and Simon Sargon (piano). *From Hafiz to Firewing (and Beyond)*. Released 2008 by Crystal Records (CrystalCD820). CD.
- Hirota, Tomoyuki (oboe) and Iku Miwa (piano). *Fantaisie Pastorale: 20th Century Oboe Works*. Released 2009 by Cryston (OVCC-00072). CD.
- Inderm hle, Thomas (oboe) and Werner Genuit (piano). *Le tombeau de Couperin: l'oeuvre fran aise pour hautbois*. Recorded Feb. 10-12, 1993; released 1995 by Camerata (25CM-282). CD.
- Klein, Alex (oboe) and Phillip Bush (piano). *Twentieth Century Oboe Sonatas*. Released 2019 by Cedille Records (CDR90000-186). CD.
- Lencs s, Lajos (oboe) and Karl Bergemann (piano). *Franz sische Oboensonaten*. Released 1995 by Bayer (100 227). CD.
- Magnan, Phillippe (oboe). *Sonate I en sol majeur*. Released 1988 by Radio Canada International (RCI 651). LP.
- Meyer, Fran ois (oboe) and Eric Le Sage (piano). *Sonate pour hautbois et piano /op. 49 pour hautbois solo / Benjamin Britten. Sonate pour hautbois et piano / Henri Dutilleux. Sonate pour hautbois et piano / Paul Hindemith*. Recorded 1992 by Sonpact (SPT94011). CD.
- Oostenrijk, Pauline (oboe) and Ivo Janssen (piano). *Oboession*. Released 1996 by Challenge Classics (CC72062). CD.
- Pailthorpe, Emily (oboe) and Julian Milford (piano). *Though Lovers Be Lost: Music Shadowing the Two World Wars*. Released 2004 by Oboe Classics (CC 2008). CD.
- Schellenberger, Hansj rg (oboe) and Rolf Koenen (piano). *Oboe Sonatas*. Released 1989 by Denon (CO-73088). CD.
- Simard, Jacques (oboe) and Jeanne Landry (piano). *Sonata (1938)*. Released 1970s by Radio Canada International (337). LP.
- Thorn, Suzanne (oboe) and Albina Stulpinaite (piano). *Premier Prix*. Released 2010 by Royal Academy of Music (RAM041). CD.

Watanabe, Katsuya (oboe) and David Johnson (piano). *Impression*. Released 2008 by Profil (PH08038). CD.

Zubicky, Gregor (oboe) and Matti Hirvonen (piano). *The French Oboe*. Released 1989 by Simax Classics (PSC1057). CD.

Pedagogical considerations:

- Pitch range: B3→F6
- Rhythm/meter: Movement 1 begins with a steady fugal introduction, then transitions to a cadenza, *senza misura*. Movement 2 is full of mixed meter. Movement 3 begins and ends with a simple melody that is rhythmically and metrically straightforward, and the middle of the movement contains a syncopated version of previous thematic material.
- Endurance: Movement 1 contains very few rests, and the sustained, forte high F at the beginning of the cadenza requires a good deal of air; the written breath marks placed frequently throughout the movement help ensure sustainable playing. Movements 2 and 3 likewise contain many long passages of playing that require a practical breathing plan.
- General Technique: Opening ad lib cadenza contains long flourishes through the range of the instrument; *Scherzo* requires quick fingers and tongue.
- Extended techniques: None
- Ensemble considerations: The piano part is thickly scored and closely intertwined with the oboe part.
- Difficulty rating: 3

The Work: Dutilleux himself said of this sonata:

“This piece is from a period of my production still too characterized by the spirit of ‘entertainment’—in particular at the beginning and at the end of the finale—music which is basically not my own. I would like to transform these embarrassing pages to preserve the central part (of a distinctly superior quality) and bring out a new edition of this little sonata, which in performance, without such adjustments, would always make me feel uncomfortable.”⁵⁷

However, “A number of writers have at least paid tribute to this work... as an important transitional composition in the growth of Dutilleux’s style.”⁵⁸ This was the last piece Dutilleux wrote before completing his Piano Sonata,⁵⁹

⁵⁷ Pierrette Mari, *Henri Dutilleux* (Paris: Zurfluh, 1988), 37, quoted in John Riley Haws, “Henri Dutilleux’s Early Chamber Works with Piano: An Analysis of a Formative Style” (DMA diss., Peabody Institute of the Johns Hopkins University, 1990), 180. ProQuest (9028000).

⁵⁸ John Riley Haws, “Henri Dutilleux’s Early Chamber Works with Piano: An Analysis of a Formative Style” (DMA diss., Peabody Institute of the Johns Hopkins University, 1990), 181, ProQuest (9028000).

⁵⁹ Haws, “Henri Dutilleux’s Early Chamber Works with Piano,” 272.

his self-proclaimed opus 1.⁶⁰

A walking bass line provides an introduction to the subject of the fugal material that begins the *Aria*. From an initial entrance on a low E, gradually the oboe line ascends to a climactic, prolonged high F, which marks the beginning of the cadenza that spans through the duration of the movement. *Scherzo* contains highly contrasting material, beginning with a militant, relentless theme and then suddenly transitioning to a floating, dreamlike passage which in places seems to evoke the fugal subject from the *Aria*. *Final* begins with a cheerful, easy-going melody, but then also transitions to material similar in rhythm and contour of line to that of the first movement. These two kinds of material play back and forth through the duration of the movement, finally ending with a descending line that drives down to a final *ff* chord in the low registers of each instrument.

The Composer: Henri Dutilleux studied harmony, counterpoint, and piano with Victor Gallois at the local conservatory in Douai before beginning his studies at the Paris Conservatory in 1933. There he studied harmony, fugue, history, conducting, and composition, winning the Prix de Rome in 1938. Still, he felt his education was lacking and so during World War II he studied Vincent d'Indy's *Cours de composition musicale*. He served briefly as a stretcher-bearer from September 1939-August 1940, after which point he briefly acted as *chef de chant* at the Paris Opéra under the Occupation. During the Occupation, Conservatoire director Delvincourt commissioned him to write several "test pieces for wind instruments." Though he was an active composer for many years after winning the Prix de Rome, Dutilleux claimed only his Piano Sonata (1946-48) as his opus 1, with his distinct musical language clearly expressed in works from this point. Dutilleux has been described as "a highly self-critical composer who was almost obsessively concerned about the integrity of his output." He is known as one of the great 20th-century French composers.⁶¹

Prizewinners:

- Premier prix: André, Jean Louis; Bénaben, André Pierre; Eché, Fernand Marcel; Hourmilogué, André Lucien
- Deuxième prix: Texhet, Émile Alfred Michel Paul; Woestyn, Paul André

1948

Damase, Jean-Michel (b. 1928). *Rhapsodie pour hautbois et piano*.

Commissioned for 1948 *concours*.

Dedication: Pierre Bajoux (Appendix A)

Instrumentation: ob, pf

Movements: 1

Duration: ca. 6'45"

Publisher: Lemoine

⁶⁰ Grove Music Online, s.v. "Dutilleux, Henri," by Caroline Potter, accessed January 15, 2020, <https://www-oxfordmusiconline-com.ezproxy1.lib.asu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000008428>.

⁶¹ Grove Music Online, "Dutilleux, Henri," Caroline Potter.

Professional Recordings: None

Pedagogical considerations:

- Pitch range: Bb3→F#6, with an evenly spread tessitura.
- Rhythm/meter: Introduction largely in compound meter, with several instances of 2 against 3 played between instruments. The sections that follow are generally in steady simple meter, with the exception of the final passage, which contains mixed meters of 10/8, 6/8, 8/8, 3/8, and 7/8 time before ending in common time.
- Endurance: Other than a slower section of extended playing without any written rests, the piece generally contains several natural breathing opportunities.
- General Technique: Requires technical facility for the variety of florid passages that appear throughout the range of the instrument.
- Extended techniques: None
- Ensemble considerations: The introduction requires the most focused coordination between players due to the rhythmic patterns described above. Subsequent sections contain more-expected rhythmic relationships between players. The piano part is thickly scored in several places.
- Difficulty rating: 2

The Work: *Rhapsodie* begins with an improvisatory, cadenza-like introduction that gives way to a tonally ambiguous *Allegro* section which is somewhat humorous or even satiric in character. A relaxed, lyrical middle passage transitions to a meditative *Andante*. Material from the *Allegro* section returns, and variations on preceding themes lead to the final virtuosic statements of the piece.

The Composer: Jean-Michel Damase, son of harpist Micheline Kahn, showed musical talent from a young age. He began his musical studies in piano and solfège at age five, then started to compose a few years later at age nine. At age twelve he began studying at the École Normale de Musique de Paris for one year before becoming a student at the Conservatoire, where he earned a *premier prix* in piano at age fifteen in 1943, followed four years later by a Prix de Rome in 1947. During this time he maintained an active piano career, including as a soloist with the French Radio National Orchestra. He wrote several operas, ballets, and orchestral works, as well as many pieces of chamber music (including a trio for fl/ob/pf and a quartet for fl/ob/cl/pf) and works for solo instruments.⁶²

Prizewinners:

- Premier prix: Monchanin, Jean Alphonse Désiré; Texhet, Émile Alfred Michel Paul; Woestyn, Paul André
- Deuxième prix: Lecointe, Michel Léon Paul; Maisonneuve, Claude; Moura, Norbert François; Lompré, Jean Paul

1949

Martelli, Henri (1895-1980). *Adagio, Cadence et Final pour hautbois et piano*, Op. 71. Commissioned for 1949 *concours*.

⁶² Grove Music Online, s.v. "Damase, Jean-Michel," by Anne Girardot, accessed January 22, 2020, <https://www.oxfordmusiconline-com.ezproxy1.lib.asu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000007115>.

Dedication: Pierre Bajoux (Appendix A)

Instrumentation: ob, pf

Movements: 1

Duration: ca. 7'

Publisher: Eschig

Professional Recordings: None

Pedagogical considerations:

- Pitch range: Bb3→E6. Tessitura is evenly spread.
- Rhythm/meter: Each section of the piece is very metrically consistent, with basic rhythmic content.
- Endurance: Oboe plays consistently throughout the piece, but creating a helpful breathing plan is easily feasible.
- General technique: Requires quick fingers and tongue, with sixteenth notes generally outlining basic scales and chords at quarter note = 144 bpm.
- Extended techniques: None
- Ensemble considerations: Oboe and piano parts are both closely intertwined throughout much of the *Adagio* and *Allegro vivo* sections. The piano part is thickly scored in some places.
- Difficulty rating: 2

The Work: The *Adagio* begins with a slow, mysterious theme in the oboe, with piano playing a canonic countermelody in places. The same thematic material plays a prominent role in both the subsequent *Allegro deciso* piano interlude and the Cadenza section that follows it, as well as in the brisk-paced *Allegro vivo* finale.

The Composer: Henri Martelli was born in Bastia, Corsica, where he attended the Lycée National before studying law in Paris, finally beginning his studies at the Paris Conservatory in 1912. He studied there for 12 years, focusing on fugue and composition with Caussade and Charles-Marie Widor. He later became chairman of the Société Nationale de Musique as well as director of orchestral and chamber music radio programs from 1940-1944. Martelli composed orchestral, chamber, vocal, and stage music.⁶³

Prizewinners:

- Premier prix: Lecoite, Michel Léon Paul; Maisonneuve, Claude; Moura, Norbert François; Ravez, Jean Fernand
- Deuxième prix: Maugras, Gaston; Craxton, Janet Hélen Rose Mary; Le Roux, Jean Louis Goulven Marie; Magnier, Lucien Edouard Jérémie

1950

Desportes, Yvonne (1907-1993). *Matin d'été pour hautbois et piano*.

Commissioned for 1950 *concours*.

Dedication: None

Instrumentation: ob, pf

Movements: 1

⁶³ John Tuttle, trans., "Henri Martelli: Biography", Gérard Billaudot Éditeur, updated April 8, 2020, <https://www.billaudot.com/en/composer.php?p=Henri&n=Martelli>.

Duration: ca. 5'

Publisher: Leduc

Professional Recordings: None

Pedagogical considerations:

- Pitch range: C4→F#6. The overall tessitura tends toward the upper register.
- Rhythm/meter: Contains several sections containing mixed meter; some instances of 4 against 3 (4 eighth notes spanning a complete measure of 3/4); otherwise very straightforward both rhythmically and metrically.
- Endurance: No particular difficulties.
- General technique: Contains several octave leaps up into the high register, as well as more complex sixteenth-note runs in the upper register at quarter note = 120.
- Extended techniques: None
- Ensemble considerations: The piano part is overall rhythmically simple, with quartal harmonies throughout.
- Difficulty rating: 3

The Work: *Matin d'été* ("Summer Morning") is memorable for its unique harmonic language that captures the brilliance of early morning light. The piano introduction (*Lento*) establishes this harmonic language with a melody built on tritones, minor thirds, and half steps. When oboe enters a few measures later, both instruments play a main "A" theme in quartal harmony, in the higher registers of each instrument, at a *pp* dynamic, as piano plays sustained high tremolos. As the lively "B" section (*Vivacissimo*) begins, oboe and piano introduce the new theme together—partially in tertian harmony, partially in secundal harmony. The meter changes from 12/8 to 2/4 for a variation on the "B" theme that eventually slows and fades away. A somewhat slower (*Moderato espressivo*), more virtuosic variation on the "B" theme follows in which the oboe plays several chromatic sequences containing large leaps, and with varying rhythms and articulations, in the upper register. The original *Vivacissimo* theme returns a final time before the *Lento* theme suddenly takes over, shifting into virtuosic cadenza figures in the oboe, and the piece ends softly in the upper registers of each instrument.

The Composer: Yvonne Desportes studied piano and composition at the Paris Conservatoire, receiving the Prix de Rome in 1932 for her cantata *Le Pardon*. Musicologist Jacques Chailley "commented on the alertness of her musical imagination, which encompassed a variety of sound combinations and resources," and seems to be at play in the unique harmonic language of *Matin d'été* as described above.⁶⁴ Desportes taught solfège as well as counterpoint and fugue at the Paris Conservatoire for 35 years.

Prizewinners

- Premier prix: Maugras, Gaston
- Deuxième prix: Pruède, Yves Pierre Albert; Haasz, Georges Louis

⁶⁴ Grove Music Online, s.v. "Desportes, Yvonne," by James R. Briscoe, accessed March 11, 2020, <https://www.oxfordmusiconline-com.ezproxy1.lib.asu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000007641>.

1951

Soudères, Valérie (1914-1995). *Stance et Mouvement perpétuel pour hautbois et piano*. Commissioned for 1951 *concours*.

Dedication: Pierre Bajoux (Appendix A)

Instrumentation: ob, pf

Movements: 2

Duration: 6'

Publisher: Eschig (ob, pf; orchestral version available for rent)

Professional Recordings: None

Pedagogical considerations:

- Pitch range: Bb3→G6. Movement 1 contains several leaps between registers, while movement 2 is played in the upper register for much of the movement.
- Rhythm/meter: Meter is almost entirely consistent in each movement, with an eighth note pulse present nearly continuously through the entire piece. Movement 2 contains a section of 5 against 2.
- Endurance: Movement 1 requires a good deal of embouchure strength and air support, with large slurred leaps throughout the movement and long, sustained lines. Movement 2 moves more quickly and is less physically demanding in terms of embouchure and air support.
- General technique: Movement 1 contains several large leaps within each phrase and includes a challenging, rhythmically varied cadenza; Movement 2 requires confident technical facility in the upper register.
- Extended techniques: None
- Ensemble considerations: Once a steady pulse is achieved, the piece comes together quite easily between instruments. The most difficult aspect of the piano part is likely counting the many repetitive sections accurately.
- Difficulty rating: 3

The Work: *Stance et Mouvement perpétuel* is somewhat minimalist in style. In *Stance*, an introductory solo oboe passage is notable for large leaps up and down that create interesting emphases in different places depending on where the leaps occur in each measure. Each leap complicates what could otherwise be a very simple interval of a second or a third and instead displacing a note up or down an octave. These kinds of leaps occur in various situations throughout the movement. When piano enters, it plays multi-measure “blocks” of repeated accompaniment material, with each “block” introducing a new accompanimental figure that is repeated more times than the previous figure was. These progressively longer “blocks” make the music increasingly more static over time. A solo oboe cadenza enters near the end of the movement that is not particularly minimalist in style but which does display several instances of octave displacements as in previous material.

Mouvement perpétuel is much faster than the previous movement, marked in 5/8 time with each measure receiving 100 bpm. The “perpetual movement” of this movement seems to be the continuous strand of eighth notes—whether in oboe or piano, or shared between the two—that is present until the very final bars of the piece. As in *Stance*, “blocks” of repetitive material constitute much of the piano

accompaniment. A 2/4 section in the middle of the movement presents oboe with a rhythmically slower line marked “*chante, mais simplement*” that sings above the 5-note strand maintained in the piano. The 5/8 material then returns through the end of the movement, where the eighth note pattern stops suddenly as oboe plays a simple line over a sustained piano chord.

The Composer: Valérie Soudères, known as Valérie Hamilton in her earlier years, was a renowned pianist as well as a composer. She studied with Maurice Emmanuel at the Paris Conservatory, where she earned first prizes in piano, harmony, music history, fugue and counterpoint, and accompaniment, and a second prize for composition. She later taught piano and sight reading at the conservatory. Among many achievements as a pianist, she gave the French premiere of Béla Bartók's *Piano Concerto No. 3* and was a soloist for European radio stations. As a composer, her works were performed by the Orchestre Lamoureux, the Orchestre de la Suisse Romande, the Orchestre philharmonique de Radio France, and the Orchestre national de la RTF, as well as internationally throughout Europe. She was also a critic for the Office de Radiodiffusion Télévision Française and a member of Pierre Schaeffer's Groupe de Recherches Musicales. Soudères was made a chevalier of the Légion d'honneur in 1965.⁶⁵

Prizewinners:

- Premier prix: Ladrière, Alain Albert; Pruède, Yves Pierre Albert
- Deuxième prix: Casier, Pierre Louis Lucien; Raynard, Roger Émile

1952

Lamy, Fernand (1881-1966). *Pastorales variées pour hautbois et piano (ou orchestre)* (1951-52).

Commissioned for 1952 *concours*.

Dedication: Pierre Bajoux (Appendix A)

Instrumentation: ob, pf/orch

Movements: 1

Duration: ca. 5'45"

Publisher: Durand

Professional Recordings: None

Pedagogical considerations:

- Pitch range: A#3→G6, with a slight tendency toward the upper register.
- Rhythm/meter: Each variation begins with a change in meter, with a variety of rhythmic values receiving the pulse throughout the piece.
- Endurance: Generally speaking there are a few measures of rest for oboe between variations and other sections of the piece, but within each section the oboe plays fairly constantly, often shifting quickly and frequently between the high and low registers of the instrument.
- General technique: Requires quick fingers and articulation in several places.
- Extended techniques: None

⁶⁵ Wikipedia, s.v. “Valérie Soudères,” last modified December 15, 2019, 03:54, https://en.wikipedia.org/wiki/Val%C3%A9rie_Soud%C3%A8res.

- Ensemble considerations: Frequent shifts in style at each new variation require clear communication between players. Many times the piano is the first voice heard with each new variation, requiring the pianist to have a very clearly established sense of tempo for each section. The piano part is thickly scored.
- Difficulty rating: 3

The Work: *Pastorales variées* begins with a simple melodic introduction in the piano that alternates with slow improvisatory material in the oboe. An oboe cadenza shortly follows, with virtuosic gestures that span multiple octaves, already introducing the full pitch range of oboe part for this piece. The cadenza gives way to the main theme of the piece, a simple melody that nonetheless contains several wide interval leaps in its initial statement and is almost immediately stated with variations within this first *Moderato* section. Five variations on this theme follow—the first simple yet in places melismatic; the second much more rhythmically complex at a quick tempo; the third more relaxed and expressive; the fourth in canon between instruments; and the fifth in a jolly, easy-going 6/8. The finale of the piece is characterized by frequent shifts in meter and tempo, continually gaining momentum until a last statement of the main thematic material in a big 2 meter. Gradually the momentum decreases until the final chords of the piece fade away.

The Composer: Fernand Lamy's earliest musical experiences included studying the violin. He eventually studied at the Poitiers and Paris conservatories, then with Guy Ropartz, for whom he later wrote a biography. He directed the choirs and orchestra at the Théâtre des Champs-Élysées from 1912-1913 before serving as director of the Conservatoire de musique de Valenciennes from 1914-1943. He held various administrative titles throughout his career, including *Inspecteur Principal à la direction des Arts et des Lettres*, *président artistique* of the Confédération Musicale de France (CMF), and founder of the Association des Concerts Symphoniques. He wrote symphonic music, song cycles, and motets, as well as at least one other *morceau de concours*—*Cantabile et Scherzo* for horn.⁶⁶

Prizewinners:

- Premier prix: Casier, Pierre Louis Lucien; Chambon, Jacques Yves Jean; Raynard, Roger Émile; Soliveres, Albert Eugène Victor
- Deuxième prix: Chambon, Jacques Yves Jean; Lardrot, André François; Rigoutat, Roland Charles Gabriel

⁶⁶ Delphine Léger, "Fernand Lamy: une carrière en musique," Centre Presse, published September 20, 2015, <https://www.centre-presse.fr/article-414483-fernand-lamy-br-une-carriere-en-musique.html>; Emily Adell Britton, "Jean Devémy and the Paris Conservatory *morceaux de concours* for horn, 1938–1969" (DM Treatise, The Florida State University, 2014), 39, ProQuest (3681697).

1953

Mihalovici, Marcel (1898-1985). *Sonatine pour hautbois ou violon et piano*, op. 13 (1924).⁶⁷

Performed in 1953 *concours*.

Dedication: Blanche et Edmond Mihalovici.⁶⁸

Instrumentation: ob/vn, pf

Movements: I. Pastorale: Moderato; II. Scherzo: Vivo; III. Notturmo: Lento; IV: Rondo: Vivo e giocoso

Duration: ca. 13'

Publisher(s): La Sirène Musicale/Eschig

Professional recordings:

Bleuzet, Louis. Marcel Mihalovici, *Sonatine pour hautbois op. 13* (1928) (Columbia DFX3/4, 1929) Harris Collection. Cited in Geoffrey Burgess and Bruce Haynes, *The Oboe*, p. 375. Also available on *The Oboe 1903-1953*, Released 2005 by Oboe Classics (CC2012). CD.

Daraux, René (oboe) and Françoise Bonnet (piano). *Oeuvres pour hautbois et piano*. Recorded 1973, released by Calliope (CAL 1816). LP.

Menzel, Fabian (oboe) and Bernhard Endres (piano). *Französische Sonaten*. Released 1998 by Antes Edition (BM31.9117). CD.

Oostenrijk, Pauline (oboe) and Ivo Janssen (piano). *Oboession*. Released 1996 by Challenge Classics (CC72062). CD.

Pedagogical considerations:

- Pitch range: B3→F#6. The overall tessitura shifts from movement to movement.
- Rhythm/meter: A rhythmically challenging piece containing several sections with rhythmic figures and combinations of rhythms between instruments that are not necessarily intuitive at first sight for the players. Mixed meter throughout. The sense of meter is frequently distorted by irregular accent patterns throughout the piece.
- Endurance: Though the piece presents some mental endurance difficulties, a practical breathing plan is easily attainable throughout the piece.
- General technique: Movements 2 and 4 contain basic rhythmic structures with ornamental features that complicate technique, particularly at the brisk tempos of each movement.
- Extended techniques: None, though double tonguing is helpful for a brief section in the middle of movement 2.
- Ensemble considerations: For the advanced pianist.
- Difficulty rating: 3

The Work: Movement 1 explores a main pastoral theme (introduced in the oboe) that is interspersed with a brief *Poco animato* interlude at several points throughout the

⁶⁷ Grove Music Online, s.v. "Mihalovici, Marcel," by Viorel Cosma and Ruxandra Arzoiu, accessed January 24, 2020, <https://www-oxfordmusiconline-com.ezproxy1.lib.asu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000018641>.

⁶⁸ No biographical information found; presumably family members of the composer.

movement. Movement 2, essentially in ternary form, contains an “A” section in which oboe and piano trade off playing a dizzying accompaniment pattern underlying the main jovial theme, and a “B” section in which a staggering, irregularly accented theme heavily distorts a sense of meter. Movement 3—at times calm and contemplative, at times impassioned—contrasts sharply with each of its surrounding movements. Movement 4 begins with a bouncing “*giocoso*” (sic.) rondo theme that alternates first with a lyrical cantabile theme and then with a slow dance theme (notable for the homorhythmic texture between instruments), before a rousing coda finishes the piece.

The Composer: Marcel Mihalovici was born in Bucharest, Romania and there began his musical studies in violin, harmony, and counterpoint before attending the Schola Cantorum in Paris, where he studied composition, harmony, Gregorian chant, and violin. He taught briefly at his alma mater in Paris, was a founding member of both the Society of Romanian Composers (Bucharest) and the contemporary music society Le Triton (Paris), and in 1964 joined the Académie des Beaux-Arts. He is known for combining neo-classicism with modalism, atonalism, and serialism.⁶⁹

Prizewinners:

- Premier prix: Chambon, Jacques Yves Jean; Lardrot, André François
- Deuxième prix: Troubat, Gérard Lucien

1954

Bréville, Pierre de (1861-1949). *Sonatine pour hautbois (ou flute, ou violon) et piano* (1924).⁷⁰

Performed in 1954 *concours*.

Dedication: André Messager (Appendix A)

Instrumentation: ob/fl/vn, pf

Movements: I. Allègre; II. Très calme; III. Vite

Duration: ca. 10'

Publisher: Rouart Lerolle; Salabert

Professional Recordings:

Benet, Michel (oboe) and Sabine Vatin (piano). *Métamorphoses: hautbois & piano*. Released 2002 by Fossati (FOSS7030). CD.

Lencsés, Lajos (oboe) and Karl Bergemann (piano). *Französische Oboensonaten*. Released 1995 by Bayer (100 227). CD. .

Menzel, Fabian (oboe) and Bernhard Endres (piano). *Französische Sonaten*. Released 1998 by Antes Edition (BM31.9117). CD.

Watanabe, Katsuya (oboe) and David Johnson (piano). *Romance*. Recorded and released 2014 by Profil (PH14009). CD.

⁶⁹ Grove Music Online, “Mihalovici, Marcel,” Viorel Cosma and Ruxandra Arzoiu.

⁷⁰ Grove Music Online, s.v. “Bréville, Pierre (Eugène Onfroy) de,” by Mimi S. Daitz, accessed January 25, 2020, <https://www-oxfordmusiconline-com.ezproxy1.lib.asu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000003962>.

Pedagogical considerations:

- Pitch range: Bb3→Eb6. Evenly spread tessitura.
- Rhythm/meter: This piece has a forward-flowing feel and steady meter throughout. The first movement is the most rhythmically challenging for the oboist, with several ties over beats and barlines as well as frequent occurrences of grace notes in different parts of the beat, each requiring the player to maintain a strong, steady internal pulse.
- Endurance: Several passages of continuous playing, but with plenty of practical opportunities to breathe.
- General technique: Ornaments in movement 1 slightly complicate overall technique, but throughout the piece most of the quick passages tend to be scalar in contour.
- Extended techniques: None
- Ensemble considerations: Both oboe and piano parts fit together intuitively and predictably. The piano part is in many cases more active than the oboe part.
- Difficulty rating: 2

The Work: Movement 1 establishes the forward-flowing feel mentioned above from the very beginning, with nearly constant sixteenth notes present in the combination of the oboe and piano parts through the entire movement. Movement 2, *Très calme*, does (as its description implies) create a more settled atmosphere relative to movement 1, as it is rhythmically slower, with a lullaby-like main theme. Movement 3 is joyful, with a singing oboe theme paired with an active, bubbling piano accompaniment.

The Composer: Pierre de Bréville studied harmony with Dubois at the Conservatoire for a short time before leaving to study counterpoint, fugue, and composition with Franck for two years, eventually joining “la bande à Franck.” He experienced Wagner’s music at the Bayreuth Festival and also travelled to Scandinavia and Constantinople, meeting several other composers in his travels over the period of 1888-1894. He taught counterpoint at the Schola Cantorum (1898-1902) and chamber music at the Paris Conservatoire (1917-1919), and eventually became president of the Société Nationale de Musique. Bréville is known mostly for his vocal works, including his opera *Eros vainqueur*, and for his critically-acclaimed songs, 105 of which he wrote between 1879-1945. He also wrote several chamber and solo instrumental works, as well as a few orchestral pieces.⁷¹

Prizewinners:

- Premier prix: Debray, Lucien Jean Marie; Troubat, Gérard Lucien
- Deuxième prix: Jourdin, Jean Julien Alexandre; Lehembre, Pierre Jules Julie

⁷¹ Grove Music Online, “Bréville, Pierre (Eugène Onfroy) de,” Mimi S. Daitz.

1955

Brown, Charles (1898-1988). *Fantaisie Agreste pour hautbois et orchestre à cordes (ou piano)*.

Commissioned for 1955 *concours*.

Dedication: Pierre Pierlot (Appendix A)⁷²

Instrumentation: ob, pf/orch

Movements: 1

Duration: ca. 11'

Publisher: Eschig

Professional Recordings: None

Pedagogical considerations:

- Pitch range: Bb3→F6. The overall tessitura is spread fairly evenly through the range of the instrument.
- Rhythm/meter: While none of the rhythms or meters are overly complex, many sections do contain passages in which different beats of the measure receive emphasis from measure to measure, which means the performers must count carefully.
- Endurance: While this is among the longer *morceaux de concours* for oboe, passages of solo piano are interspersed regularly throughout the piece, giving the oboist a chance to breathe normally.
- General technique: The fastest tempos are reasonably achievable, though some of the more technical passages contain several wide leaps. Additionally, many of these technical passages contain fast articulations.
- Extended techniques: None
- Ensemble considerations: While much of the piano part consists of repetitive accompaniment, extended passages of solo piano necessitate an experienced player.
- Difficulty rating: 2

The Work: *Agreste* translates as pastoral, rural, bucolic. It is easy to envision a pleasant countryside setting while listening to the introduction of this piece, which contains simple melodic and motivic material, always placed in slightly different places metrically from measure to measure—perhaps evoking the unpredictability of the sounds of nature. A rather long oboe cadenza (62 bars) follows the introduction, with its solo, improvisatory nature creating a sense of solitude. Suddenly the piano re-enters, introducing a rustic dance theme in irregular meter. The remainder of the piece alternates between settings of the calm, pastoral material from the introduction, and lively dance-like themes.

The Composer: Charles Brown was a native of Boulogne-sur-Mer, France. He went to Paris to study violin with Lucien Capet and composition with Guy de Lioncourt.

⁷² Interestingly, this piece was dedicated to Pierlot nearly 20 years before he was professor at the conservatory.

In 1938 he joined the Lamoureux orchestra. In 1948 he became director of l'École Nationale de Musique et de Danse de Bourges, where he remained for 22 years.⁷³

Prizewinners:

- Premier prix: Jourdin, Jean Julien Alexandre
- Deuxième prix: Carlier, Michel Jean

1956

Forêt, Félicien (1890-1978). *Andante Pastoral et Scherzetto*.

Commissioned for 1956 *concours*.

Dedication: Pierre Bajoux; also in memory of Louis Bleuzet (Appendix A)

Instrumentation: ob, pf

Movements: 2

Duration: ca. 7'35"

Publisher(s): Semler (given on the CNSMDP list); Billaudot (referred to for this entry)

Professional Recordings: None

Pedagogical considerations:

- Pitch range: Bb3→G6. Tessitura tends toward the middle range of the instrument.
- Rhythm/meter: Precise internal rhythm is necessary for the oboist to navigate the variety of relatively complex rhythms present in each movement and still maintain the forward-flowing meter.
- Endurance: A feasible breathing plan is easily achievable, though the oboe plays fairly constantly through each movement.
- General technique: The overall difficulty of technique increases as the piece goes on, with the fastest sections containing 32nd notes at dotted quarter=60.
- Extended techniques: None
- Ensemble considerations: The piano part is thickly scored in many places, and the *Scherzetto* will likely prove to be the more challenging movement for the pianist.
- Difficulty rating: 3

The Work: *Andante Pastoral* begins with a cadenza ascending up to high G and descending back to low Bb while introducing some of the main motives of the piece. The main theme of the movement immediately follows as piano joins in to accompany the oboe's gently flowing, melismatic melody. A secondary theme, marked *Appassionata e poco piu mosso*, enters partway through the movement, with simpler rhythmic content but also larger interval leaps up and down within each line. The main theme closes out the movement, ending on a chord marked **ppp**.

In a brisk 3/8 marked 60 bpm to the dotted quarter note, the buoyant *Scherzetto* moves quickly to begin with, and only becomes more technically demanding for the oboist as the movement continues, with progressively faster rhythms in mixed meter toward the middle of the movement. It concludes with a whirlwind

⁷³ Wikipedia, s.v. "Charles Brown (compositeur)," last modified December 28, 2018, 14:31, [https://fr.wikipedia.org/wiki/Charles_Brown_\(compositeur\)](https://fr.wikipedia.org/wiki/Charles_Brown_(compositeur)); "Brown, Charles 1898-1988," WorldCat Identities, accessed March 19, 2020, <http://www.worldcat.org/identities/lccn-n97-44343/>.

crescendo up to a *ff* high F, before quickly decaying to two concluding *pp* sixteenth notes in oboe and piano.

The Composer: See 1930.

Prizewinners:

- Premier prix: Carlier, Michel Jean; Chieulet, Jean-Claude; Lehembre, Pierre Jules Julie
- Deuxième prix: Caillieret, André Henri; Mancini, Roland Paul Réne Laurent; Semperes, Marcel José Marie

1957

Sancan, Pierre (1916-2008). *Sonatine pour hautbois et piano*.

Commissioned for 1957 *concours*; Also performed in 1962 *concours*.

Dedication: None

Instrumentation: ob, pf

Movements: I. Modéré; II. Andante; III. Presto

Duration: ca. 8'

Publisher: Durand

Professional Recordings:

Devilleeneuve, Hélène (oboe) and Rikako Murata (piano). *Musique française pour hautbois*, 2018, Klarthe, KLA037. CD.

Ferez, Fabrice (oboe) and Marc Pantillon (piano). *At the heart of the 20th century*. Released 2018 by Claves (50-1810). CD.

Rosengren, Bengt (oboe) and Matti Hirvonen (piano). *Conversations*. Recorded 2006-2007, released 2008 by Daphne Records (DAPHNE1030). CD.

van den Hauwe, Joris (oboe) and Dalia Ouziel (piano). *French Oboe Sonatas*. Released 2013 by Aliud (30). CD.

Pedagogical considerations:

- Pitch range: B3→F6. The tessitura is evenly spread in each movement, with many phrases (particularly in movement 1) spanning most of the range of the instrument.
- Rhythm/meter: Movement 1 is metrically ambiguous, largely written in 9/8 meter but with many sections sounding more like 6/8 time. Movements 2 and 3 are more metrically clear. Rhythm is straightforward throughout the piece.
- Endurance: Movement 2 is the most physically demanding, with no written rests for oboe anywhere in the last 2/3 of the movement, growing to a climactic *ff* high F and ending on a *pp* low C#.
- General technique: Movement 1 requires flexibility in leaping between the upper and middle registers, and ends with quick articulated notes up to high F. Movement 3 contains some articulations that are difficult to maintain at the written speed.
- Extended techniques: None
- Ensemble considerations: Movements 1 and 3 are the more difficult movements of the piece for the pianist, with lots of fast lines that intertwine with the oboe part. However, the part is thinly scored, making it more feasible for the pianist.
- Difficulty rating: 2

The Work: The intriguing first movement of this *Sonatine* is based on a mysterious main theme that wanders both harmonically and metrically. Subsequent themes likewise wander but also introduce different characters, both playful and adamant. The contemplative, melancholy second movement presents a challenge in endurance for the oboist, as the bulk of the movement contains no written rests. The cheeky third movement has a brisk tempo that presents the oboist with a few challenges in technique and articulation, and ends with a quote of the main theme from movement 1.

The Composer: Pierre Sancan, French pianist and composer, had his first formal musical studies on piano in Morocco and Toulouse. He then studied with Yves Nat at the Paris Conservatoire, receiving a *premier prix* in piano in 1937 as well as subsequent *premiers prix* in harmony, fugue, accompaniment, and composition. In 1943 he earned the Prix de Rome. At the conclusion of his studies he built his career as both a composer and international performer, and later served as a piano professor at the Conservatoire (1956-1985).⁷⁴

Prizewinners:

- Premier prix: Caillieret, André Henri; Costarini, Jacques; Hennequin, Bernard Réne; Semperes, Marcel José Marie
- Deuxième prix: **Bourgue, Maurice Eugène Jean**; Noel, Paul Maurice

1958

Challan, René (1910-1978). *Divertissement pour hautbois et piano*.
See 1946.

Prizewinners:

- Premier prix: **Bourgue, Maurice Eugène Jean**; Mancini, Roland Paul Réne Laurent; Noel, Paul Maurice
- Deuxième prix: Descarsin, Michel Yves Henri; Mattern, Norbert; Neruanter, Roland Henri; Vaillant, Charles Augustin

1959

Absil, Jean (1893-1974). *Burlesque*, op. 100 (1958).⁷⁵
Performed in 1959 *concours*.

Dedication: None

Instrumentation: ob, pf

Movements: 1

Duration: ca. 4'15"

Publisher: Lemoine

⁷⁴ Grove Music Online, s.v. "Sancan, Pierre," by Charles Timbrell, accessed April 14, 2020, <https://www-oxfordmusiconline-com.ezproxy1.lib.asu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000041424>.

⁷⁵ Grove Music Online, s.v. "Absil, Jean," by Henri Vanhulst, accessed January 27, 2020, <https://www-oxfordmusiconline-com.ezproxy1.lib.asu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000000068>.

Professional Recordings:

Kurlin, Wladimir (oboe) and Marija Karandasova (piano). *Muzyka dlja goboja*. Released 1980 by Melodija. LP.

Pedagogical considerations:

- Pitch range: A#3→G6. Overall tessitura is evenly spread between registers.
- Rhythm/meter: The first half of the piece contains frequent meter changes and includes uneven meters such as 5/8 and 7/16. There are also several instances of increasing rhythmic speed—from sixteenth notes to triplet sixteenths, and from triplet sixteenths to thirty-second notes. Grace notes frequently add character to the melodic line.
- Endurance: Written rests provide adequate time between oboe statements and appear regularly throughout the piece.
- General technique: The fastest section of the piece (*Vivo*) contains multi-octave leaps as well as quick technique in the upper register.
- Extended techniques: None
- Ensemble considerations: The piano part is very active, with intricate rhythms throughout.
- Difficulty rating: 2

The Work: An opening *Andantino* section contains a wandering, unsettled oboe melody that is briefly interrupted by a quiet, furtive *Scherzando* section. Momentum slowly and awkwardly increases in sections of progressively accelerating sequences that quickly lose motion before beginning to build again. This repeatedly interrupted momentum finally coalesces into a jocular *Vivo subito* theme. A brief divergence follows the first statement of the *Vivo subito*, with a vaguely disorienting, dreamlike character in a *Molto meno* section before the return of the *Vivo subito* theme. A *Poco stringendo* then builds up to the climactic final notes of the piece.

The Composer: Jean Absil was born in Belgium and studied at the Brussels Conservatory, where he won first prizes for organ and harmony (1916) as well as for counterpoint and fugue (1917). He then decided to pursue composition as a career and so began composition lessons with Paul Gilson, subsequently winning the Agniez Prize and the Belgian Prix de Rome, and becoming the director of the Etterbeek Music School in 1921. In 1936 he became a professor at the Brussels Conservatory, where he remained until 1959. During this time he also founded the *Revue internationale de musique* and served as president of the Belgian section of the International Society for Contemporary Music. His interest in contemporary music did not fully bloom until after his conservatory training, when he became acquainted with the music of Milhaud, Hindemith, and Schoenberg. In 1937 he published an essay (*Postulats de la musique contemporaine*) in which he “claimed that the distinction between consonance and dissonance is meaningless and that polytonality has existed since the Middle Ages, *The Rite of Spring* being its first full expression.”⁷⁶ He largely wrote instrumental music, including dozens of orchestral, chamber, and solo instrumental pieces.

⁷⁶ Grove Music Online, “Absil, Jean,” Henri Vanhulst.

Prizewinners:

- Premier prix: Descarsin, Michel Yves Henri; Mattern, Norbert; Vailliant, Charles Augustin
- Deuxième prix: Malgoire, Jean-Claude Pascal; Nicolas, Jean-Bernard; Surget, Jean-Pierre Gaston Richard; **Holliger, Heinz Robert**

1960

Shinohara, Makoto (b. 1931). *Obsession pour hautbois et piano*.

Commissioned for 1960 *concours*.

Dedication: None

Instrumentation: ob, pf

Movements: 1

Duration: 7'20"

Publisher(s): Leduc

Professional Recordings:

deVries, Han (oboe) and Rudolf Jansen (piano). *Han de Vries: Schumann, Bartok, Ben, Haim, Poulen, Shinohara*. Released by EMI. LP.

Malgoire, Jean-Claude (oboe) and Danielle Salzer (piano). *Le hautbois moderne*. Released 1970s by CBS (S 34-61142). LP. Rosengren, Bengt (oboe) and Matti Hirvonen (piano). *Conversations*. Recorded 2006-2007, released 2008 by Daphne Records (DAPHNE1030). CD.

Oostenrijk, Pauline (oboe) and Ivo Janssen (piano). *Oboession*. Released 1996 by Challenge Classics (CC72062). CD.

Vogel, Allan (oboe) and Bryan Pezzone (piano). *Oboe obsession*. Recorded 1997, released 2000 by Delos (DE 3235). CD.

Pedagogical considerations:

- Pitch range: B3→F6. The overall tessitura is in the middle range of the instrument.
- Rhythm/meter: While bar lines are given throughout the piece, no meter is specified. This is clear from the composer's note at the beginning of the score, stating that "Meter changes are not indicated." Rhythm is among the most challenging aspects of this piece.
- Endurance: The greatest endurance challenge in this piece is in focusing well enough to maintain the rhythmic content of the piece.
- General technique: This piece is full of florid gestures and technically demanding passages. One such passage in the middle of the piece also requires fast articulations, in 16th notes at quarter note = 160, without many substantial breathing opportunities.
- Extended techniques: None
- Ensemble considerations: This piece is at least as difficult for the pianist as for the oboist, with unusual rhythmic relationships and large interval leaps consistently present throughout the piano part. Both players must have a thorough understanding of the score in order to successfully perform the piece.
- Difficulty rating: 4

The Work: This piece contains a few main themes that each become more and more “obsessive” as they develop, evoking emotions of brooding anguish and frenzied hysteria. A climax of screaming high notes precedes the return of the opening motive, which brings us back to the same emotional place where the piece began. The final notes sound inconclusive, perhaps suggesting that the “obsession” has not ended.⁷⁷

The Composer: Japanese composer Makoto Shinohara studied composition with Tomojirō Ikenouchi in Tokyo and with B.A. Zimmermann, Michael Koenig, and Karlheinz Stockhausen in Cologne. He was a researcher at the Institute of Sonology in Utrecht (1965–6, 1978) as well as visiting professor of Japanese and electronic music at McGill University. Shinohara often combined Western and traditional Japanese musics in unique ways.⁷⁸

Prizewinners:

- Premier prix: Neruanter, Roland Henri; Nicolas, Jean-Bernard
- Deuxième prix: Cognon, Daniel Maurice; Delcambre, Bernard Robert; Groscolas, Réne Marie Louis; Kull, Hans; Malgoire, Jean-Claude Pascal

1961

Brun, François-Julien (1909-1990). *Jeux Sylvestres pour hautbois et piano*.

Commissioned for 1961 *concours*.

Dedication: Madame Lucienne Ledos⁷⁹

Instrumentation: ob, pf

Movements: 1

Duration: 7'30"

Publisher: Leduc

Professional Recordings: None

Pedagogical considerations:

- Pitch range: B3→Gb6. The overall tessitura tends toward the upper register.
- Rhythm/meter: Opening cadenza contains quintuplets and septuplets, requiring great rhythmic independence. Opening of Allegro section requires oboe to play triplets against sixteenths and then quintuplet sixteenths in the piano. Allegro section contains several meter changes, but eighth note remains constant. Some articulations in 3/8 sections, combined with rhythms in piano accompaniment, cloud perception of meter.
- Endurance: Several longer passages throughout the piece, but with plenty of natural breathing spots.

⁷⁷ “Season 37—2002-03, Concert III: Spatial Music/Music & Space,” The University of Iowa Center for New Music, accessed March 17 2020, <https://uiowa.edu/cnm/article/concert-iii-0>.

⁷⁸ Grove Music Online, s.v. “Shinohara, Makoto,” by Judith Herd, accessed February 25, 2020, <https://www-oxfordmusiconline-com.ezproxy1.lib.asu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000025644>.

⁷⁹ No biographical information found.

- General technique: The most difficult aspect of technique in this piece is navigating the many accidentals that appear in each passage in 16ths at quarter note = 120.
- Extended techniques: None
- Ensemble: The piano part is at least as active as the oboe part.
- Difficulty rating: 2

The Work: *Jeux Sylvestres* opens with a piano introduction, marked *Andantino*, containing the main motivic material from which the piece grows: some simple melodic material, and a repetitive sixteenth-note idea. An oboe cadenza follows, soaring up to a high E that marks the beginning of an *Allegro* section. Here, the oboe expands on the melodic material from the piano introduction, while the piano accompaniment explores the same repetitive sixteenth-note material as before. Eventually the oboe also expands on the sixteenth-note material in a bouncy 3/8 section, after which the momentum slows to return to the original *Andantino* setting of the melody (this time played by the oboe). A *meno mosso* section follows, in which the oboe plays the melodic material in a more expressive, lyrical setting. Gradually the rhythmic speed increases into a final setting of the repetitive sixteenth-note material. The piece ends much as it began, slowing back down to *Andantino* for the piano to restate essentially the same material as in the opening bars of the piece, giving way to an oboe cadenza that ascends and fades out on a high F.

The Composer: François-Julien Brun was a flutist, conductor, and composer. He studied at the Conservatoire de Saint-Etienne before entering the Paris Conservatory, where he studied flute with Philippe Gaubert and Marcel Moyse, as well as harmony, fugue, and composition with Paul Dukas, Georges Caussade, and Roger-Ducasse. After earning a *premier prix* in flute, he joined the 46th infantry regiment as a musician, then in 1931 was named *soliste à la Musique de la Garde républicaine*. In 1938, the jury of the Grand International Competition of Vienna awarded him a first prize. After being named *Chef de la Musique de la Garde républicaine* in 1945, he developed a favorable reputation as a conductor. Herbert von Karajan invited him to conduct the Berlin Philharmonic in 1964. He was promoted to lieutenant-colonel in 1967 at the request of the president of the republic of France. Following his retirement from his duties in the Garde républicaine in 1969, Brun continued teaching at the École de la Légion d'Honneur and conducting ensembles in France and abroad.⁸⁰

Prizewinners:

- Premier prix: Surget, Jean-Pierre Gaston Richard; Cognon, Daniel Maurice; Delcambre, Bernard Robert; Groscolas, Réne Marie Louis; Kull, Hans
- Deuxième prix: Perreau, Gérard, Marc Robert; Simard, Jacques Pierre Joseph Adolphe; Denis, Alain Marie; King, Margaret Gavin; Lefebvre, Christian Lucien Roland

⁸⁰ Mayol, *150 ans de Musique à la Garde Républicaine: Mémoires d'un Orchestre*, 158-159.

1962

Sancan, Pierre (1916-2008). *Sonatine pour hautbois et piano*.

See 1957.

Prizewinners:

- Premier prix: Simard, Jacques Pierre Joseph Adolphe; Aubry, Michel Georges Yvon; Denis, Alain Marie; King, Margaret Gavin; Lefebvre, Christian Lucien Roland
- Deuxième prix: Monnin, Dominique Jean-Marie; Sapin, Daniel Réne Marie Joseph

1963

Dubois, Pierre Max (1930-1995). *Variations pour hautbois et piano*.

Commissioned for 1963 *concours*.

Dedication: “The Variations are dedicated to the memory of Prokofiev and the Gavotte movement can be considered a paraphrase of Prokofiev’s Classical Symphony.”⁸¹

Instrumentation: ob, pf

Movements: Prélude, Scherzo, Gavotte, Cadence, Galop

Duration: 7’15”

Publisher: Leduc

Professional Recordings:

Rosengren, Bengt (oboe) and Matti Hirvonen (piano). *Conversations*. Recorded 2006-2007, released 2008 by Daphne Records (DAPHNE1030). CD.

Pedagogical considerations:

- Pitch range C4→Ab6. Tessitura tends toward high register of oboe.
- Rhythm/meter: Movements 1-3 are straightforward in terms of rhythm and meter. *Prélude* and *Scherzo* contain a few instances of mixed meter, while *Gavotte* contains multiple 7- and 11-note groupings. *Cadence* is largely without meter and entirely without piano accompaniment, requiring the oboist to independently create a convincing sense of motion and direction. *Galop* contains mixed meter throughout.
- Endurance: No particular breathing difficulties, though the high tessitura requires extra embouchure care.
- General technique: The tendency toward the upper register makes technical passages more difficult.
- Extended techniques: None
- Ensemble considerations: Piano accompaniment is very simple.
- Difficulty rating: 3

The Work: Elements of each movement of *Variations* can be tied in some way to the simple 16-bar melody introduced in the *Prélude*. These connections are most easily heard in *Scherzo* and *Gavotte*. While the piece as a whole, as well as each movement, are based on “traditional” forms, the composer’s lighthearted nature is readily apparent in the characters of each movement.

⁸¹ Bengt Emil Johnson and Penny Rosengren, CD liner notes written for *Conversations: Music for oboe and piano*, Bengt Rosengren (oboe), Kerstin Nylander (piano), and Matti Hirvonen (piano), 6.

The Composer: Pierre Max Dubois studied both piano and composition at the Paris Conservatoire beginning at age 19, around which time he received his first commission from French Radio, for his *Suite humouristique*. He won the prestigious Prix de Rome (1955) and the Grand Prix of the city of Paris (1964). Dubois conducted and taught internationally, including as professor of analysis at the CNSMDP. He is known for composing works scored for unique combinations of instruments—such as *Easy Sliding* (1981) for trombone quartet and symphony orchestra, and *Hommage à Hoffnung* (1981) for saxophone orchestra. Some of the composer's most prominent musical influences include Milhaud, Françaix and Prokofiev.⁸² A fellow Milhaud student Maguy Lovano wrote of a conversation he had with Dubois, who said:

“By nature, I am impulsive, but there is a hidden part of me which is certainly more serious. However, my character incites me to write gay music. I love humour and I have no pretension of stopping the world in its spin.”⁸³

Prizewinners:

- Premier prix: Monnin, Dominique Jean-Marie; Perreau, Gérard, Marc Robert; Sapin, Daniel Réne Marie Joseph; Venot, Pierre Louis Constant
- Deuxième prix: Caurette, Gérard; Innocent, Gérard Franc André Georges; Cailleaux, Georges Paul Charles

1964

Bitsch, Marcel (1921-2011). *Suite française sur des thèmes du dix-septième siècle*.

Commissioned for 1964 *concours*.

Dedication: Étienne Baudo (Appendix A)

Instrumentation: ob, pf

Movements: I. Pavane; II. Gaillarde; III. Gigue; IV. Rigaudon

Duration: 7'45"

Publisher: Leduc

Professional Recordings:

Ohlsson, Eric (oboe), Timothy Hoekman (piano) and Deloise Lima (piano). *Music for oboe and piano*. Released 2005 by Mark Records (6146-MCD). CD.

Sirucek, Jerry (oboe) and Wallace Hornibrook, piano/harpsichord. *Jerry Sirucek Plays Oboe*. Recorded ca. 1967 by The Coronet Recording Co. LP.

Pedagogical considerations:

- Pitch range: Bb3→F6. Tessitura tends toward the upper register.
- Rhythm/meter: Each movement begins with simple themes that become increasingly rhythmically active as the movement progresses.

⁸² Grove Music Online, s.v. "Dubois, Pierre Max," by Andrea Musk, accessed March 11, 2020, <https://www-oxfordmusiconline-com.ezproxy1.lib.asu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000008231>.

⁸³ Maguy Lovano and John Tuttle, trans., "Pierre-Max Dubois: Biography," Gérard Billaudot Éditeur, updated April 8, 2020, <https://www.billaudot.com/en/composer.php?p=Pierre-Max&n=Dubois>.

- Endurance: No particular difficulties.
- General technique: Most of the technical passages in the piece are scalar in nature, with the fastest sections in 16ths at quarter note = 116 or dotted quarter = 66.
- Extended techniques: None
- Ensemble considerations: The piano part becomes more active in the last two movements, but is always relatively simple.
- Difficulty rating: 2

The Work: Similar to the 1963 commission, each movement of *Suite française* is based on a form that predates the twentieth century—specifically in this case, each is based on a baroque dance form. The LP sleeve for the Jerry Sirucek recording cited above describes the piece as follows: “The *Suite Française* is an excellently crafted four movement work based on eighteenth century French themes. The first movement, *Pavane*, is a beautiful and serious melody which develops into a very intense climax before coming to a quiet ending. The *Gaillarde* and *Gigue* are light dances, definitely French in flavor, employing a light staccato in addition to a singing style. The final movement, *Rigaudon*, is lively, witty, and angular, with occasional moments of apparent disintegration, all very cleverly done.”

The Composer: As a student at the Paris Conservatoire, Marcel Bitsch received awards in harmony (first prize, 1941), counterpoint (medal, 1942), fugue (first prize, 1943), and composition (Prix de Rome, 1945). Beginning in 1956, he became a professor at the same school, teaching harmony and counterpoint until his retirement in 1988. During his time as professor, he also created critical editions of works by J.S. Bach and published three books: *Precis d’harmonie*, *Traite de contrepoint*, and *La Fugue*.⁸⁴

Prizewinners:

- Premier prix: Doehico, Daniel Vincent
- Deuxième prix: Chaylade, Patrick Jean Axel; Innocent, Gérard Franc André Georges; Poucel, Yves Louis Fortuné; Willaumez, Francis Émile Jean; Bamert, Matthias; Schoonbroodt, Hubert Lorenz

1965

Ohana, Maurice (1913-1992). *Neumes pour hautbois et piano* (1965).

Commissioned for 1965 *concours*.

Dedication: None

Instrumentation: ob, pf

Movements: 1

Duration: ca. 8’30”

Publisher: Amphion

Professional Recordings:

Daraux, René (oboe) and Françoise Bonnet (piano). *Oeuvres pour hautbois et piano*. Released 1973 by Calliope (CAL 1816). LP.

Mélinon, Fabrice (oboe) and Pascal Devoyon (piano). *Maurice Ohana: la musique de chamber*. Released 2002 by Timpani (1C1071). CD.

⁸⁴ Evan Benjamin Duke, “Language as a performance parameter: The Marcel Bitsch Vingt Etudes” (DMA diss., University of Kentucky, 2012), 1-2, ProQuest (3578156).

Pedagogical considerations:

- Pitch range: Bb3→F6. Tessitura is evenly spread.
- Rhythm/meter: The opening solo oboe passage is unmetered, but 3/4 meter is prescribed at the piano entrance and various meters are present throughout the piece, providing an organizational framework in which the two players may more easily collaborate.
- Endurance: Rests are evenly spaced throughout the piece.
- General technique: Does not require extremely fast finger technique, though some passages require fast articulation.
- Extended techniques: None
- Ensemble considerations: This piece requires both players to have a thorough understanding of the score, as the parts do not necessarily fit together intuitively. Unique instructions are provided for the pianist in the preface to the work. A “+” above two bracketed notes signifies that any pitches between the two bracketed notes may be played, while a “*” indicates that all of the pitches between the two bracketed notes must be played. Additionally, in one passage the pianist is to place two felted rules on one side and covering the keyboard areas.
- Difficulty rating: 3

The Work: The preface to the score describes neumes as “ritual sequences performed by the aulos in Greek religious ceremonies in the ninth century BC.”⁸⁵ The piece is numbered with six main sections. 1) *Lent*: Solo gestures alternate between oboe and piano. 2) *Vif*: Oboe plays a 7-beat pattern and the two voices begin to collaborate more in both a fast section and a slower, more improvisatory section. 3) *Animé*: A constant quarter note pulse in both instruments is notable because previous sections have had so many varying rhythms. 4) *Lent*: The rhythmic drive of the *Animé* is lost to the improvisatory style of this section, quite similar to the opening of the piece. 5) A piano line marked *ppp* provides a backdrop against which the oboe, marked *ff*, plays more improvisatory lines. 6) Oboe and piano play in rhythmic unison, *pp*, and the piece fades away.

The Composer: Maurice Ohana was born in French colonial Morocco into a family of Spanish heritage, and inherited British citizenship from his father. He spoke English, Spanish, and French. In addition to his studies of the piano music of Chopin and Beethoven starting at age 11, Spanish folk music was an integral part of his upbringing. He studied at the Bayonne Conservatoire until age 18, and soon after went to Paris to study architecture, but within five years he had switched to focus on a piano career. He was very successful as a piano soloist, but soon decided to study composition as well, enrolling at the Schola Cantorum in 1937 as a student of Daniel-Lesur. Around this time he also formed a trio with flamenco dancer and singer La Argentinita and guitarist Ramón Montoya, together touring Spain and northern Europe. His compositional interests expanded to folk musics from other traditions such as African tribal music, and he frequently travelled to Africa to immerse himself in these traditions. He wrote *Neumes pour hautbois et piano* in the mid-1960s, a time in which his mature style emerged. He wrote

⁸⁵ Maurice Ohana, *Neumes pour hautbois et piano* (Paris: Amphion Editions Musicales, 1965), 2.

dozens of stage works, several pieces of incidental music and orchestral music, as well as choral and solo vocal music and many chamber instrumental pieces.⁸⁶

Prizewinners:

- Premier prix: Caurette, Gérard; Chaylade, Patrick Jean Axel; Poulenc, Yves Louis Fortuné; Willaumez, Francis Émile Jean
- Deuxième prix: Chini, André Raymond; Dinouard, Alain Yvon; Delobel, Henri Arthur

1966

Pascal, Claude (1921-2017). *Sonate brève en deux mouvements*.

Commissioned for 1966 *concours*.

Dedication: Étienne Baudo (See Appendix A)

Instrumentation: ob, pf

Movements: 2

Duration: ca. 7'

Publisher: Durand

Professional Recordings: None

Pedagogical considerations:

- Pitch range: Bb3→E#6. Tessitura is evenly spread.
- Rhythm/meter: Mixed meters throughout both movements, with pulse values frequently changing between quarter, eighth, and sixteenth notes. Movement 1 contains 2 measures of 55/16 time; the cadenza at the end of movement 2 is written in 28/16 time.
- Endurance: Plenty of places to breathe.
- General technique: Patterns are quite repetitive within the more technical sections, though they do not always fall easily under the fingers.
- Extended techniques: None
- Ensemble: Generally, no particular ensemble difficulties. In the oboe part, one of the measures written in 55/16 time is printed with the moving parts of the piano line shown in a separate staff directly beneath a long held note in the oboe line in order to make counting easier. The piano part is not overly complicated.
- Difficulty rating: 2

The Work: Movement 1 begins with a theme that wanders both harmonically and metrically, but finally settles into a flowing 3/8 meter in which a semblance of a cadence ends the introduction. This introduction provides a kind of snapshot of the movement, which alternates between sections of metric complexity that tend to be more blunt in character, and sections of metric simplicity which tend to be more lyrical in character. The movement ends with a soft statement that fades out on a high C#, contrasting sharply with the jovial, almost circus-like theme that begins movement 2. Movement 2 is much more consistent in character than movement 1, but does contain a brief section with a lovely, more songlike theme

⁸⁶ Grove Music Online, s.v. "Ohana, Maurice," by Caroline Rae, accessed January 29, 2020, <https://www-oxfordmusiconline-com.ezproxy1.lib.asu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000020292>.

played in unison between oboe and piano, as well as two re-settings of main thematic material that build the energy of the piece to its climactic ending.

The Composer: Claude Pascal entered the solfège class at the Paris Conservatoire at age 10 and earned the first place medal for the class the following year. The Conservatoire director, Henri Rabaud, then recommended him to Walter Straram to sing the role of Yniold in Debussy's *Pelléas et Mélisande* for a 1933 production of the work at the Théâtre des Champs-Élysées. Subsequently Pascal sang in recordings of a variety of works. He soon returned to his Conservatoire studies, earning first prizes in harmony (1939), fugue and counterpoint (1940), music history (1942), and composition (1943). He continued to study piano and conducting before winning the Prix de Rome in 1945 with his cantata *La Farce du contrebandier*. By this point he was well recognized for his work as a composer, particularly for his *String Quartet* (1942), his *L'Album de Lisette et Poulot* (1944), and his *Octet for Wind Instruments* (1944). Pascal taught at the Paris Conservatoire from 1952-1987. His works are mostly published by Durand, Combrel, and A Coeur Joie. Besides *Sonate brève en deux mouvements*, Pascal wrote at least two other works for oboe and piano: *Pièce pour hautbois et piano* (1952, Durand) and *Volte-face* (2013, Sempres).⁸⁷

Prizewinners:

- Premier prix: Chini, André Raymond; Dinouard, Alain Yvon
- Deuxième prix: Jaboulay, Jean-Claude Maurice; Fischbacher, Jürg Richard

1967

Aubain, Jean (1928-2015). *Deux études pour hautbois et piano*.

Commissioned for 1967 *concours*.

Dedication: Gaston Longatte (See Appendix A)

Instrumentation: ob, pf

Movements: I. D'expression; II. D'articulation

Duration: ca. 5'30"-6'

Publisher: Rideau Rouge

Professional Recordings: None

Pedagogical considerations:

- Pitch range: A#3→G6, with roughly equal time spent in each register of the instrument.
- Rhythm/meter: Movement 1 contains two unmetered cadenzas but is otherwise very rhythmically and metrically stable. Movement 2 contains several instances of mixed meter between 2/4 and 3/4, with the half note receiving the main pulse.
- Endurance: No particular difficulties.
- General technique: The *Presto* contains several fast passages built of awkward interval leaps, and faster passages with more stepwise motion—all in a variety of articulations, and generally in eighths at half note = 104.
- Extended techniques: None

⁸⁷ Denis Havard de la Montagne, "Claude Pascal (1921-2017)," *Musica et Memoria*, updated March 2017, http://www.musimem.com/Pascal_Claude.htm.

- Ensemble considerations: The parts fit together logically, and the piano part is rather repetitive so the pianist does not have to learn a wide variety of material.
- Difficulty rating: 2

The Work: *D'expression*—The test of this first movement is for the oboist to create meaningful nuances in each iteration of the rather repetitive main theme. This theme consists of long notes tied across barlines, building tension that releases into individual series of eighth notes. Each iteration of the long note/eighth note progression begins higher than the previous, creating an ascending sequence that reaches a climax—on a high Eb in the introductory section of the piece, and on a high Bb in the closing section. Brief cadenzas separate these sections.

D'articulation: The oboist's test in this movement is to successfully execute the variety of articulations within each phrase at the brisk *Presto* tempo of 104 bpm to the half note. The first statement of the main theme contains a variety of tenuto and staccato markings, with subsequent sections requiring the oboist to repeatedly slur through large downward leaps and also navigate a variety of tongue/slur combinations.

The Composer: In his early years, Jean Aubain began his musical studies in his hometown at the Bordeaux Conservatory. Later he attended the Paris Conservatory, where he studied with Suzanne Plé-Caussade, Olivier Messiaen, and Tony Aubin, earning the Prix de Rome in 1956.⁸⁸ From 1963-1996, he was the director of the Versailles Conservatory.⁸⁹

Prizewinners:

- Premier prix: Giboureau, Michel Louis Maurice; Jaboulay, Jean-Claude Maurice; Marangella, Joël Jani
- Deuxième prix: Protin, Alain Émile Maurice; Reuge, Serge François André; Fiorazzo, Amédéo Armando

1968

Revel, Pierre (1901-1984). *Églogue pour hautbois et piano*.

Commissioned for 1968 *concours*.

Dedication: Étienne Baudo (See Appendix A)

Instrumentation: ob, pf

Movements: 1

Duration: ca. 7'

Publisher: Choudens

Professional Recordings: None

Pedagogical considerations:

- Pitch range: B3→F#6. Overall tessitura is evenly spread throughout the range of the instrument.

⁸⁸ Wikipedia, s.v. "Jean Aubain," last modified April 8, 2018, 01:45, https://de.wikipedia.org/wiki/Jean_Aubain; Bibliothèque nationale de France, Catalogue général, s.v. "Aubain, Jean (1928-....)," last modified January 26, 2005, <https://catalogue.bnf.fr/ark:/12148/cb14847210g>.

⁸⁹ "Obituary: Jean Aubain," *The Clarinet* 43, no. 2 (March 2016): 13.

- Rhythm/meter: The opening recitative section is measured in 4/4 time but leaves the oboist plenty of room for expressive freedom. Successive sections are very straightforward in terms of both rhythm and meter.
- Endurance: No particular difficulties.
- General technique: Fast passages mostly consist of stepwise motion, with a few phrases containing awkward interval leaps. The fastest sections are in triplets at quarter note = 144.
- Extended techniques: None
- Ensemble considerations: Both parts fit together intuitively. Piano accompaniment is thinly scored.
- Difficulty rating: 2

The Work: *Églogue* is a pastoral work in three sections that each grow progressively livelier. *Solitude: Très modéré. Quasi Recitativo* sounds very much as the markings suggest, with largely a solo oboe texture in which the pace is very much up to the oboist. In *Idylle: Calme*, a flowing piano accompaniment pairs with a singing oboe line to create an atmosphere reminiscent of several scenes in nature, such as a gently flowing brook or of clouds floating in the sky. The *Danse* is easy-going at first, with progressively more complicated elaborations in the oboe line—including slurred triplet lines containing large leaps. The piece ends with octave leaps from high F on oboe to low Fs in piano.

The Composer: Pierre Revel taught at the Paris Conservatoire and wrote music for winds, organ, harp, accordion, and keyboard, in addition to oboe.⁹⁰

Prizewinners:

- Premier prix: Pradel, Pierre François Armand; Protin, Alain Émile Maurice; Villette, Alain Abel
- Deuxième prix: Barreton, Jean-Paul; Giot, Michel Marcel; Remaud, Guy Jean Edmond Marie

1969

Semler-Collery, Jules (1902-1988). *Cantilène et Petit Divertissement pour hautbois et piano*.

Commissioned for 1969 *concours*.

Dedication: Étienne Baudo (See Appendix A)

Instrumentation: ob, pf

Movements: I. *Cantilène*; II. *Petit Divertissement*

Duration: ca. 7'

Publisher: Eschig

Professional Recordings: None

⁹⁰ Grove Music Online, s.v. "Yun, Isang," by H. Kunz, accessed March 12, 2020, <https://www-oxfordmusiconline-com.ezproxy1.lib.asu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000030747>; "Revel, Pierre 1901-1984," WorldCat Identities, accessed March 17, 2020, <http://worldcat.org/identities/lccn-n00114745/>.

Pedagogical considerations:

- Pitch range: Bb3→F6. Tessitura is evenly spread.
- Rhythm/meter: *Cantilène* is entirely in common time (with the exception of an unmeasured cadenza which contains several types of note groupings), while *Petit Divertissement* is entirely in 3/8 time.
- Endurance: Multimeasure rests are evenly spaced throughout the piece.
- General technique: The more technical passages tend to fall within the middle range of the instrument, and are not overly fast. *Petit Divertissement* contains rhythms up to triplet 16ths, at eighth note = 160.
- Extended techniques: None
- Ensemble considerations: Oboe and piano parts fit together logically. Relatively little rehearsal time will be needed for experienced players.
- Difficulty rating: 1

The Work: This piece is exemplary of the clarity and “openness of expression” so often attributed to Semler-Collery’s work.⁹¹ As would be expected, *Cantilène* has a very songlike quality. Following a rather lengthy cadenza played at the very beginning of the piece, the oboe’s sweet melody sings over a simple piano accompaniment. The second statement of the melody becomes increasingly melismatic before returning to the original version for the third and final statement. *Petit Divertissement* is likewise simple in content, with a main theme in the oboe played over a rhythmically repetitive piano accompaniment. Successive statements of the theme receive additional embellishments, but a light, graceful quality remains throughout the movement. An intermediate level oboist could successfully perform this piece.

The Composer: Jules Semler-Collery studied at both the Paris Conservatory and the Schola Cantorum before joining the military as a clarinet player and later as conductor of the *Musique des Equipages de la Flotte* (the French Naval Band). He served as president of the jury for the *concours* as well as president of the Confédération Musicale de France. He composed *morceaux de concours* for multiple instruments.⁹²

Prizewinners:

- Premier prix: Barreton, Jean-Paul; Giot, Michel Marcel; Remaud, Guy Jean Edmond Marie; Reuge, Serge François André
- Deuxième prix: Fuisis, Jean-Louis Raymond; Morel, Jacky Paul; Ripoché, Alain Yves Gabriel

1970

Bach, Johann Sebastian (1685-1750). *Concerto in F major*.
Performed in 1970 and 1972.

Aubin, Tony (1907-1981). *Concertino dello scoiattolo per Oboe e Piano-forte o Archi*.
Commissioned for 1970 *concours*.

⁹¹ Britton, “Jean Devémy and the Paris Conservatory *morceaux de concours* for horn,” 48.

⁹² Britton, 47-48.

Dedication: Étienne Baudo (See Appendix A)

Instrumentation: ob, pf/str

Movements: I. Promenade de l'écureuil; II. Le jeu des noisette; III. Sommeil de l'écureuil

Duration: ca. 5'

Publisher: Leduc

Professional Recordings: None

Pedagogical considerations:

- Pitch range: Bb3→E6: Tessitura tends toward the middle range.
- Rhythm/meter: Movement 1 is the least metrically consistent of the three movements, with solo oboe lines marked *à piacere* throughout the first half and lines in mixed meter the second half of the movement. No particular difficulties in movements 2 or 3.
- Endurance: Movement 2 requires a careful breathing plan and contains long passages of fast articulation.
- General technique: The fastest sections are not extreme in tempo (16ths at quarter note = 116), and tend to fall well under the fingers.
- Extended techniques: None
- Ensemble considerations: Cadenza passages in movement 1 require clear communication between players. The piano part will be easy for the experienced player to prepare.
- Difficulty rating: 1

The Work: In *Promenade de l'écureuil* (*Squirrel Walk—Lent, a piacere; Poco animato*), movement is at first sporadic, with solo oboe phrases marked *à piacere* that end with fermatas—as if the squirrel is perhaps stopping periodically to inspect things that have fallen on the ground. Gradually the motion increases to introduce a pleasant *Poco animato* section in which piano and oboe each play the same simple thematic material. The movement ends with solo oboe playing the same slow material from the beginning of the movement. *Le jeu des noisette* (*Hazelnut Game*) consists of playful lines of sixteenth notes in oboe, with bouncing 8th-note accompaniment in piano. In *Sommeil de l'écureuil* (*Squirrel Sleep*), consistent quarter-note piano chords create a peaceful, meditative backdrop for the calm oboe line above it. In the middle of the movement, a quote from the first movement appears, as if the squirrel is perhaps dreaming about events from earlier in the day.

The Composer: Tony Aubin entered the Paris Conservatoire in 1925 and studied harmony, counterpoint, and composition, winning the Prix de Rome in 1930 with his *Actéon*. After studying conducting with Gaubert he was a French radio conductor. In 1945 he became a composition professor at the Conservatory, and in 1979 he became president of the Académie des Beaux-Arts. He wrote stage works, songs, vocal/orchestral pieces, and orchestral and instrumental chamber music.⁹³

⁹³ Grove Music Online, s.v. "Aubin, Tony," by Paul Griffiths and Andrea Musk, accessed February 14, 2020, <https://www-oxfordmusiconline-com.ezproxy1.lib.asu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000001493>.

Prizewinners:

- Premier prix: Fuisis, Jean-Louis Raymond; Jean, Bernard Joseph Christian; Martin, André Jean Georges; Ripoche, Alain Yves Gabriel
- Deuxième prix: Py, Daniel Augustin Émile

1971

Lancien, Serge (1922-2005). *Fantaisie Concertante No. 1 pour hautbois et piano*, movements 1, 2.

Commissioned for 1971 *concours*.

Dedication: Étienne Baudo (See Appendix A)

Instrumentation: ob, pf

Movements: I. Allegro Moderato; II. Vivace; III. Andante

Duration: I. 4'20"; II. 3'30"; III. 3'40"

Publisher: Chappell

Professional Recordings: None

Pedagogical considerations:

- Pitch range: A#3→F6. Tessitura is evenly spread.
- Rhythm/meter: Simple meter throughout movements 1, 2; 5/8, 6/8, and 7/8 meter at the end of movement 3.
- Endurance: Oboe plays fairly constantly throughout, but with several multi-measure rests in each movement.
- General technique: The fastest sections (quarter note = 176) do move quite quickly with mixed meter throughout, but with consistent triplet patterns that generally fall within the staff.
- Extended techniques: Harmonic fingerings.
- Ensemble considerations: The piano part is relatively simple, and the piece overall is easy to put together.
- Difficulty rating: 2

The Work: Movement 1 consists of simplistic, contemplative melodic sections and cadenzas, surrounding a faster development section that is more unsettled in character. Movement 2 is almost tarantella-like in its rhythmic content and forward drive. The outer *Vivace* sections surround a *Moderato* section containing a highly chromatic, wandering, dreamlike theme, including several pitches played with harmonic fingerings (the first extended technique to appear in an oboe *concours* piece). Movement 3, *Andante*, is highly chromatic and somewhat similar in character to the wandering *Moderato* section of movement 2—but it also ends with cadenzas quoting the main theme of Movement 1.

The Composer: Serge Lancien studied at the Paris Conservatoire with Tony Aubin, Henri Büsser, and Noël Gallon, winning the Prix de Rome in 1950, as well as the Hinrichsen Award (1951) and a prize from the *Communauté Radiophonique de Langue Française* (1966, 1969).⁹⁴

⁹⁴ Fletcher, *The Paris Conservatoire and the Contest Solos for Bassoon*, 97.

Prizewinners:

- Premier prix: Gayot, Jean-Christophe Eugène; Morel, Jacky Paul
- Deuxième prix: Merville, François Chislain Claude; Bianco, Jean-Phillippe; Vincent, Axel Mario

1972

Bach, Johann Sebastian (1685-1750). *Concerto in F major*, movement 1.

See 1970.

Roizenblat, Alain (1934-2002). *Libre pour hautbois et piano*.

Commissioned for 1972 *concours*.

Dedication: Étienne Baudo (See Appendix A)

Instrumentation: ob, pf

Movements: 1

Duration: ca. 6'15"

Publisher: Choudens

Professional Recordings: None

Pedagogical considerations:

- Pitch range: B3→E6. Tessitura is evenly spread.
- Rhythm/meter: While bar lines are given occasionally throughout the piece, no specific meters are ever indicated. A note at the beginning of the score states that “The rhythm is never rigorous and is to be interpreted according to the inclination of the soloist.”⁹⁵
- Endurance: There are several passages of extended playing, but also plenty of places to breathe during such passages.
- General technique: Several long, sweeping flourishes up and down multiple octaves in several places; also several extended passages of 16th notes at eighth note = 152 in various metric groupings, with a variety of articulations, and with several large interval leaps.
- Extended techniques: Harmonic fingerings.
- Ensemble considerations: Given the unique nature of the rhythmic/metric elements of this piece, extra rehearsal time may be needed. In several places on the oboe part, fragments of the piano part are given to aid with such difficulties. The piano part is very active in several places.
- Difficulty rating: 3

The Work: The direct translation of “libre” is “free,” and this piece is indeed free in many ways. The rhythmic and metric elements described above are perhaps the most direct contributors to the wide range of free interpretive decisions possible in the piece. Additionally, many passages in the oboe part travel freely up and down

⁹⁵Peter A. Bloom, “Reviewed Works: Three Bagatelles for Oboe and Harpsichord (Piano) by Elizabeth Maconchy; Suite in D for Oboe and Harpsichord (Piano) by Stephen Dodgson; Libre, pour hautbois et piano by Alain Roizenblat; Sonatine aux bois, pour hautbois et piano by Henri Sauguet; Adagio, pastorale e scherzo per oboe e pianoforte by Lino Liviabella; Sonatina for Oboe and Piano by Christopher Headington,” *Notes* 32, no. 1 (1975): 145, doi:10.2307/896342.

much of the range of the instrument multiple times in quick, sweeping gestures. In form, the piece generally alternates between cadenza-like sections, in which very few (if any) bar lines are given and a wide range of pacing possibilities are available, and fast-paced sections which are measured with bar lines but do not have specified written meter, and contain occasional markings such as “*sans rigueur rythmiquement*.” This piece is for the advanced oboist.

The Composer: Alain Roizenblat was a professor at the Conservatoire de Rueil-Malmaison, and also served as *Inspecteur de la musique de la Ville de Paris* from 1981-1992.⁹⁶

Prizewinners:

- Premier prix: Merville, François Chislain Claude; Py, Daniel Augustin Émile
- Deuxième prix: Parrot, Raynald Alain; Pechereau, Daniel Raphael Étienne; Bertheas André Francis; Hamer, Daniel Claude Marcel; Homs, Jean-Louis

1973

Mozart, Wolfgang Amadeus. *Concerto in C major*, K314, movements 2, 3, with the cadenzas by S. Baudo (1778).

Performed in 1973, 1975, 1981, 1983, 1997.

Gartenlaub, Odette (1922-2014). *Silhouette pour hautbois et piano*.

Commissioned for 1973 *concours*; Also performed in 1987 *concours*.

Dedication: Étienne Baudo (See Appendix A)

Instrumentation: ob, pf

Movements: 1

Duration: ca. 6'15"

Publisher: Rideau Rouge

Professional Recordings: None

Pedagogical considerations:

- Pitch range: Bb3→F#6. Tessitura is evenly spread.
- Rhythm/meter: Mixed meter throughout, with an unmeasured cadenza toward the end of the piece. Though precise rhythms are written throughout the piece, a successful performance will give the impression of gestures rather than specific rhythms.
- Endurance: Plenty of places to breathe throughout, as the written gestures are each generally short in duration.
- General technique: Each phrase contains several fast gestures in the oboe part, with varying rhythms and pitch content.
- Extended techniques: Quarter-tone fingerings and trills; Vibrato markings.
- Ensemble considerations: This piece requires two strong, independent players as well as plenty of rehearsal time in order to establish clear communication and a sense of flow in the performance.
- Difficulty rating: 3

⁹⁶ Bibliothèque nationale de France, Catalogue général, s.v. “Roizenblat, Alain (1934-2002),” last modified January 31, 2007, <https://catalogue.bnf.fr/ark:/12148/cb14782713b>.

The Work: *Silhouette* contains three main sections. The first section is based on a motive consisting of a long, sustained note followed by two or more shorter notes in rapid succession. The long, sustained notes (played by the oboe) grow progressively higher in pitch as the piano part grows in rhythmic complexity. The same basic motive returns in the second section, this time with a faster tempo and a *leggierissimo* character that contrasts with the heavier, more deliberate character of the first section. The third and final section begins with an unmeasured oboe cadenza marked *Lento e espressivo*, that explores various quarter-tone trills and sound colors. The main motive returns in both oboe and piano as the motion of the piece increases through a *stringendo molto* to a final run of eighth notes in the oboe, ending on a *fff* F#6.

The Composer: Odette Gartenlaub began her piano studies at the Conservatoire at age 9, winning a *premier prix* five years later at age 14 and then the International Gabriel Fauré Piano Competition at age 15.⁹⁷ She continued her studies at the Conservatoire in harmony, fugue, and counterpoint. In spite of the fact that she, as a Jewish student, was not allowed to study there beginning in 1942,⁹⁸ Gartenlaub returned to the school after the Liberation and won first prizes in all three subjects, as well as the Prix de Rome in 1948.⁹⁹ She maintained an active piano career throughout the 1950s.¹⁰⁰ An active pedagogue, she taught at the Conservatoire from 1959-1989, founded the Association des professeurs de formation musicale (APFM) in 1984, and was president of the APFM until 1995.¹⁰¹ She wrote music of various genres, including thirteen contest pieces.¹⁰²

Prizewinners:

- Premier prix: Parrot, Raynald Alain; Pechereau, Daniel Raphael Étienne
- Deuxième prix: n/a

1974

Handel, George Frideric (1685-1759). *Sonata in G minor*.

Daniel-Lesur [Lesur, Daniel Jean Yves] (1908-2002). *Nocturne pour hautbois et piano* (1974).

Commissioned for 1974 *concours*.

Dedication: None

Instrumentation: ob, pf/orch

Movements: 1

⁹⁷ Britton, "Jean Devémy and the Paris Conservatory morceaux de concours for horn," 74.

⁹⁸ Denis Havard de la Montagne, "Odette Gartenlaub (1922-2014)," *Musica et Memoria*, published October 2014, <http://www.musimem.com/gartenlaub.htm>.

⁹⁹ Fletcher, *The Paris Conservatoire and the Contest Solos for Bassoon*, 80.

¹⁰⁰ Havard de la Montagne, "Odette Gartenlaub (1922-2014)."

¹⁰¹ Britton, "Jean Devémy and the Paris Conservatory morceaux de concours for horn," 75.

¹⁰² Britton, 76.

Duration: ca. 6'

Publisher: Choudens

Professional Recordings:

Penot, Jean-Michel (oboe) and Bernard Calmel (conductor). *Daniel-Lesur: Oeuvres orchestrales*. Recorded September 1993 by Pavane Records (ADW7302). CD.

Pedagogical considerations:

- Pitch range: Bb3→G6
- Rhythm/meter: Mixed meter throughout, including an unmeasured cadenza. Rhythmic content ranges from long, singing lines to busy sections comprised of sixteenths, quintuplets, and sextuplets.
- Endurance: Consists of long passages with very few written rests of one measure in length or more. Slower sections require a particularly well-planned breathing strategy.
- General Technique: Cadenza contains an ascending sequence of octave leaps; *Meno allegro* contains sixteenths, quintuplets and sextuplets in various patterns at quarter note = 104.
- Extended techniques: Harmonic fingerings.
- Ensemble considerations: Though the oboe and piano parts are tightly interwoven and thickly scored, the rhythmic interplay between parts is intuitive and easy to follow.
- Difficulty Rating: 3

The Work: The opening *Adagio ma non troppo* presents a soft, simple theme played by the oboe, consisting of long, arched lines played over a lush accompaniment. The *Allegro* solo oboe cadenza that follows shifts quickly to a more virtuosic style, with ascending chromatic octave leaps and accelerating rhythmic patterns. A *Meno allegro* follows, beginning with fluttering tremolos in the oboe that build up to quick chromatic patterns marked *brillante*. The overall motion gradually slows down until material from the opening of the piece returns, followed by a reprise of the *brillante* section that builds up to a high G marked *f*. The last section, marked *Lento* and *p*, contrasts sharply with the preceding climax, calling in its last repeated gesture for harmonic fingerings that create an echo, fading out to nothing.

The Composer: Daniel-Lesur studied organ and composition from an early age with Tournemire, who had also taught Lesur's mother, composer Alice Thiboust. From 1919-1929 he studied harmony, counterpoint and fugue, and piano at the Conservatoire. From 1935-1964 he taught counterpoint at the Schola Cantorum, and also served as director there beginning in 1957. Maurice Ohana was among his students there. In 1936 Lesur joined together with Messiaen, Jolivet, and Baudrier to found La jeune France (see Jolivet biography under 1945 entry). He later served as *Inspecteur Principal de la Musique* (1969-1973), *Administrateur de la Réunion des Théâtres Lyriques Nationaux* (1971–3) and *Inspecteur Général*

de la Musique (beginning 1973). He wrote incidental, orchestral, choral, and chamber music, as well as several songs, piano solos, and organ solos.¹⁰³

Prizewinners:

- Premier prix: Grenat, Bertrand Marie Robert; Penot, Jean-Michel Joseph Charles
- Deuxième prix: Cousu, Philippe Emmanuel

1975

Mozart, Wolfgang Amadeus (1756-1791). *Concerto in C major*, K314, movements 2, 3 (1778).
See 1973.

Zbar, Michel (b. 1942). *Ronde pour hautbois et clavier(s)* (1974-1975).

Commissioned for 1975 *concours*.

Dedication: None

Instrumentation: ob, pf (The composer notes that the “Clavier” may be a piano, electronic or traditional organ, or any other instrument. Vibraphone or marimba would be appropriate percussion instruments. The score may be adapted to the chosen instrument.)

Movements: n/a

Duration: ca. 6’

Publisher: Rideau Rouge

Professional Recordings: None

Pedagogical considerations:

- Pitch range: Bb3→F6
- Rhythm/meter: None of the sequences are assigned a meter, though occasionally approximate durations are indicated. Rhythms are meant to be freely interpreted as well.
- Endurance: Not overly difficult in terms of breath support, but requires a great deal of mental flexibility.
- General technique: Requires flexible technique through the range of the instrument.
- Extended techniques: Quarter-tones, glissandi.
- Ensemble considerations: This piece requires each player to flexibly adapt to the possibilities inherent in aleatoric music. Difficulties of pacing between players are more easily navigated using the composer’s indications of when to listen for the other instrument’s entrances/releases.
- Other: This piece is written using unconventional notation, which is explained in the composer’s preface.
- Difficulty rating: 4

The Work: *Ronde* is an aleatoric work in which oboe and another instrument (preferably a keyboard instrument of some kind) play a series of sequences in the order they choose within the parameters established by the composer. Twelve sequences

¹⁰³ Grove Music Online, s.v. “Daniel-Lesur,” by Paul Griffiths, accessed February 4, 2020, <https://www-oxfordmusiconline-com.ezproxy1.lib.asu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000007175>.

(A1, A2, A3...D1, D2, D3) are arranged in a loop into which each instrumentalist may enter wherever they choose at the beginning of each repetition of the loop, as long as the letters of the starting sequences correspond between instruments. Between repetitions of the loop, the performers play one of four *sequences fixes* (labeled A-D), playing the sequence that shares the same letter as the sequence they just finished playing within the loop. Once all four *sequences fixes* have been played, both players move on to a new aleatoric sequence that concludes the piece.

The Composer: Michel Zbar is known for his electronic music. In 1992 he became director of l'École nationale de musique et de danse de Montreuil, Seine-Saint-Denis.¹⁰⁴

Prizewinners:

- Premier prix: Arrignon, Daniel Jean-Paul; Chavana, Jean-Philippe Marie Louis; Cousu, Philippe Emmanuel; Fougeroux, Christian Jacques Réne; Laroche, Guy; Migard, Pierre Roger Frédéric
- Deuxième prix: n/a

1976

Mozart, Wolfgang Amadeus (1756-1791). *Sonata in F Major* (after the Oboe Quartet, K370, 1781).

Performed in 1976, 1987, 1994.

Delerue, Georges (1925-1992). *Jeu d'alternances*.

Commissioned for 1976 *concours*.

Dedication: Pierre Pierlot (See Appendix A)

Instrumentation: ob, pf

Movements: 1

Duration: 6'30"

Publisher: Salabert (given on CNSMDP list); Editions Transatlantiques (consulted for this project); Eschig

Professional Recordings: None

Pedagogical considerations:

- Pitch range: A#3→G6. Tessitura is evenly spread.
- Rhythm/meter: Mixed meter throughout, with a few instances of unusual rhythm such as quintuplet quarter notes over 3 beats; otherwise, no particular rhythmic difficulties.
- Endurance: A few longer passages require carefully planned breaths.
- General technique: *Allegro* sections (quarter note = 128) require agile technique as well as quick articulation.
- Extended techniques: None
- Ensemble considerations: Regular occurrences of offbeat entrances in both oboe and piano require rhythmic consistency. Generally the piano part is much less active than the oboe part.

¹⁰⁴ Bibliothèque nationale de France, Catalogue général, s.v. "Zbar, Michel (1942-....)," last modified February 2, 2007, <https://catalogue.bnf.fr/ark:/12148/cb13901392p>.

- Difficulty rating: 3

The Work: *Jeu d'alternances* means “alternation game.” Alternations within the music, and a playful, game-like character, are evident in many places throughout the piece. The main theme, played first in the piano and then in the oboe, alternates between emphasizing beats 1 and 3, and emphasizing beats 2 and 4 of each measure. Frequent alternations of meter occur throughout the piece, as do alternations of tempo. In some places, piano chords are to be played from top to bottom in the right hand, and from bottom to top in the left hand. The unpredictability of the music contributes to the overall playful character of this piece.

The Composer: Georges Delerue is largely known as a French film composer. He studied composition at the Paris Conservatoire with Milhaud and Büsser, first receiving a *premier prix* in composition and then, in 1949, the Prix de Rome. Milhaud, noting Delerue’s talent for dramatic music, encouraged him to pursue opportunities to create such music. In the 1940s he wrote theater music, orchestral works, operas, and ballets. In the 1950s he began composing film music, writing more than 350 film scores throughout his career—most of them French, but also some British and American. He received four Academy Award nominations as well as one Oscar. Throughout his career, however, Delerue also remained an active composer of concert music.¹⁰⁵

Prizewinners:

- Premier prix: Chenuet, Gérard Léon Fernand; Part, Stéphane; Poullot, Jean-François Fernand Lucien
- Deuxième prix: Ognibene, Christian-Jacques César

1977

Krommer, Franz (1759-1831). *Concerto in F major, Allegro, Adagio and Rondo*.

Landowski, Marcel (1915-1999). *Souvenir d'un jardin d'enfance pour hautbois et piano*. Commissioned for 1977 *concours*.

Dedication: None

Instrumentation: ob, pf/orch

Movements: 1

Duration: ca. 4'

Publisher(s): Salabert; Eschig (orch)

Professional Recordings:

Decker, Laurent (oboe), Ensemble Orchestral Harmonia Nova (Didier Bouture, conductor). *Marcel Landowski*. Released 1990 by Cybelia (CY 862). Also Released 1995 by Disques Chamade (CHCD 5639/40/41). CD.

¹⁰⁵ Clément Fontaine and Mark Wallace, trans., CD liner notes written for *Georges Delerue*, Lise Beauchamp (oboe) and Sara Laimon (piano), 11; Grove Music Online, s.v. “Delerue, Georges,” by Mark Brill, accessed March 12, 2020, <https://www-oxfordmusiconline-com.ezproxy1.lib.asu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000007464>.

Pedagogical considerations:

- Pitch range: Cb4→F6. Phrases tend to start in the low/middle register and end in the upper register of the instrument.
- Rhythm/meter: Several duple rhythms within compound meter; otherwise very straightforward.
- Endurance: No particular difficulties.
- General technique: The piece moves slowly overall, and is more a test of expression than of technical ability.
- Extended techniques: None
- Ensemble considerations: Accompaniment consists almost entirely of dotted quarter note patterns in compound meter.
- Difficulty rating: 2

The Work: *Souvenir d'un jardin d'enfance*, a “delicate pastorage,”¹⁰⁶ is special because of the simplicity and transparency of the music. The oboe is at the forefront through the entire piece, with piano playing little else other than underlying chord progressions. A four-note idea played by the oboe at the very beginning provides the basis for the rest of the music. While Landowski originally composed the piece for oboe and piano for the purposes of the *concours*, he later arranged it for oboe and strings.¹⁰⁷

The Composer: Marcel Landowski is known as both a composer and a music administrator in France. As a young child he attended the Marguerite Long school, and it was there at the age of seven that he decided that he wanted to become a composer. By age seventeen he was a student at the Paris Conservatoire, where he studied harmony, counterpoint, composition, and conducting. Throughout his career he was known for rejecting avant garde ideas, in his own compositions. He had a special affinity for stage music. As an administrator, he held positions as director of the Boulogne-Billancourt conservatory, music director of the Comédie-Française, inspector-general of music education, director of the music department in the Ministry of Cultural Affairs, and director of cultural affairs for the city of Paris. In these positions, Landowski reformed the opera, founded festivals and ensembles such as the Orchestre de Paris, and created the Association Musique Nouvelle en Liberté in an effort to improve music teaching and creativity.¹⁰⁸

Prizewinners:

- Premier prix: Pateau, Didier Paul Raymond; Phillippe, Bernard Adrien Marie; **Walter, David**
- Deuxième prix: Friberg, Vincent Joseph Christian Jean; Loulier, Gilles José

¹⁰⁶ Alain Cochard and Michael Stoddart, trans., CD liner notes written for *Marcel Landowski*, Laurent Decker (oboe) and Ensemble Orchestral Harmonia Nova (Didier Bouture, conductor), 4.

¹⁰⁷ Cochard and Stoddart, CD liner notes written for *Marcel Landowski*, 4.

¹⁰⁸ Grove Music Online, s.v. "Landowski, Marcel," by Bruno Serrou, accessed March 16, 2020, <https://www-oxfordmusiconline-com.ezproxy1.lib.asu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000015952>.

1978

Haydn, Franz Joseph (1732-1809). *Concerto in C major*, movement 1 (ca. 1800).

Sauguet, Henri (1901-1989). *Cantilène pastorale* (1978).

Commissioned for 1978 *concours*.

Dedication: None

Instrumentation: ob, pf

Movements: 1

Duration: 6'20"

Publisher: Billaudot

Professional recordings:

Menzel, Fabian (oboe) and Bernhard Endres (piano). *Französische Sonaten für Oboe und Klavier*. Released 1998 by Antes Edition (BM31 .9117). CD.

Pedagogical considerations:

- Pitch range: C4→E6. Tessitura tends toward the middle register.
- Rhythm/meter: Dotted 16th-note rhythmic patterns throughout; grace notes interspersed throughout many phrases; Mixed meter, both simple and compound, throughout.
- Endurance: Several places to breathe mid-phrase; multi-measure rests are in the last half of the piece.
- General technique: Tempos make technical passages easily achievable.
- Extended techniques: None
- Ensemble considerations: The piano part is roughly equal to the oboe part in terms of difficulty. The parts fit together intuitively.
- Difficulty rating: 2

The Work: The *Andante moderato* introduction displays two main motivic elements. The first is a broad, stately idea; the second is a flowing *cantabile*. These two motives are paired side by side within the same phrases throughout the introduction, and elements of both appear throughout the piece as various styles and characters unfold.

The Composer: Henri-Pierre Sauguet [Poupard] began his musical training as a pianist in his childhood, becoming organist and choirmaster at Floirac in 1916 at age 15. Three years later he had begun studying with Joseph Canteloube in Montaubon, where Léon Moulin introduced him to figures such as Satie, Koechlin and Milhaud. Milhaud and Les Six clearly caught his attention, as Sauguet and two colleagues formed a Groupe des Trois, clearly referencing the name of the *Groupe des Six*. It was in association with this group that nineteen-year-old Henri took on his mother's maiden name (Sauguet) as a pseudonym to replace his last name by birth (Poupard), so that his father would not feel his name was tainted by modern music. Milhaud eventually invited Sauguet to Paris to meet Les Six in January 1922, and recommended him to take lessons from Koechlin for at least the next five years. One of Sauguet's first significant works, *Le plumet du colonel* (1924), premiered in a double bill with Stravinsky's *L'histoire du soldat*. He would eventually write 8 operas and 26 ballets over the course of his career. During World War II, Sauguet served briefly in the military, sought to help his

Jewish friends however he could, and composed multiple stage works as well as his first symphony, which he dedicated to “the innocent victims of the war.” Sauguet was also a critic early in his career, having written for *L’Europe nouvelle*, *Le jour*, and *La bataille*. He was elected as Milhaud’s successor to the Académie des Beaux-Arts, and served as president of multiple music organizations in France.¹⁰⁹

Prizewinners:

- Premier prix: Friberg, Vincent Joseph Christian Jean; Loulier, Gilles José; Ognibene, Christian-Jacques César; Schirrer, Daniel Charles
- Deuxième prix: Poupelin, Jean-Marie; Zannettacci-Stephanopoli, Jacques François

1979

Strauss, Richard (1864-1949). *Oboe Concerto*, movement 1 nos. 5-17; movement 2 nos. 24-32, 4 measures before no. 36 to 5 measures after no. 47.

Performed in 1979, 1982, 1985, 1996.

Dubois, Pierre Max (1930-1995). *Hautbois Dormant: Suite accompagnée de piano*. Commissioned for 1979 *concours*.

Dedication: Pierre Pierlot (See Appendix A)

Instrumentation: ob, pf

Movements: I. Prélude; II. Sarabande; III. Gavotte; IV. Gigue

Duration: ca. 6’40”

Publisher: Leduc

Professional Recordings: None

Pedagogical considerations:

- Pitch range: B3→A6. The upper register of the instrument is emphasized relatively more than the middle or low registers.
- Rhythm/meter: Rhythmic patterns are generally straightforward. Sarabande contains an instance of 4 against 3. The *Gigue* contains a few instances of septuplets in compound meter.
- Endurance: No particular breathing difficulties.
- General technique: The exploration of the upper register of the instrument makes this piece more challenging than it might otherwise be, particularly in the *Gigue*.
- Extended techniques: None
- Ensemble considerations: No particular difficulties. The piano part is generally straightforward, with the *Prélude* having the thickest scoring.
- Difficulty rating: 3

The Composer: See 1963.

The Work: *Hautbois Dormant* is a four-movement suite for oboe and piano. Because the characters evoked in each movement are generally lively and cheerful, the

¹⁰⁹ Grove Music Online, s.v. "Sauguet [Poupard], Henri(-Pierre)," by Jeremy Drake, accessed March 16, 2020, <https://www-oxfordmusiconline-com.ezproxy1.lib.asu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000024633>.

implication of the title seems to refer not to the overall mood of the piece but perhaps rather to the bygone nature of the suite form of the piece. This suite nonetheless has a modern flair, with a rather loose sense of tonality (in place of the unified key structure of the Baroque suite) resulting from a strong presence of chromaticism and quartal harmony. The consistent use of the extreme high register of the oboe also makes this piece more modern.

Prizewinners:

- Premier prix: Benet, Michel Fortune Antoine; Poupelin, Jean-Marie; Zannettacci-Stephanopoli, Jacques François
- Deuxième prix: Latil, Jean-Claude Pierre; Saumon, Pascal; Douillard, Jean Michel Jacques Alain; Lenoble, Hervé Paul

1980

Vivaldi, Antonio (1678-1741). *Concerto in C major*.

Performed in 1980 and 1986.

Delerue, Georges (1925-1992). *Prélude et danse pour hautbois et orchestre à cordes*.

Commissioned for 1980 *concours*.

Dedication: Pierre Pierlot (See Appendix A)

Instrumentation: ob, pf/orch

Movements: 1

Duration: 6'45"

Publisher: Billaudot (both ob/pf and ob/orch versions)

Professional Recordings:

Beauchamp, Lisa (oboe) and Sara Laimon (piano). *Georges Delerue*. Released 8 April 2008 by Disques Cinémusique (DCM-CL 201).

Pedagogical considerations:

- Pitch range: C4→G6. Tessitura is evenly distributed.
- Rhythm/meter: Instances of triplet rhythms in simple meter, and of duple rhythms in compound meter, throughout. Mixed meter (both simple and compound) throughout.
- Endurance: Very few rests longer than one measure.
- General technique: Requires agility through the range of the instrument, with 16th and 32nd-note patterns up to dotted quarter = 80.
- Extended techniques: None
- Ensemble considerations: The piano part starts slowly but becomes more and more active as the piece continues.
- Difficulty rating: 3

The Work: Though *Prélude et danse* was originally scored for oboe and string orchestra, Paris Conservatory oboists performed the version for oboe and piano in the 1980 *concours*. In his film scores, Delerue showed clear preference for the oboe as a solo instrument to express characters' feelings in a wide variety of contexts.¹¹⁰ Similarly, a wide variety of musical characters are evident throughout this piece,

¹¹⁰ Clément Fontaine and Mark Wallace, trans., CD liner notes written for *Georges Delerue*, Lise Beauchamp (oboe) and Sara Laimon (piano), 13.

in the eerie tension of the *prélude* as well as the often unpredictable action of the *scherzando*.

The Composer: See 1976.

Prizewinners:

- Premier prix: Bonnet, Bernard Marie Robert; Latil, Jean-Claude Pierre; Saumon, Pascal
- Deuxième prix: Louis, Jean-François Georges Emmanuel; Badin, Marc Marius Lucien; Hacquard, Laurent Joseph

1981

Mozart, Wolfgang Amadeus (1756-1791). Concerto in C major, K314 (1778).

See 1973.

Bernaud, Alain (b. 1932). *Variations pour hautbois et piano*.

Commissioned for 1981 *concours*.

Dedication: Pierre Pierlot (Appendix A)

Instrumentation: ob, pf

Movements: Theme and six variations

Duration: 7'

Publisher: Billaudot

Professional Recordings: None

Pedagogical considerations:

- Pitch range: Bb3→G6. The overall tessitura falls within the middle range of the instrument, with a few notable departures from that range, such as sudden leaps up to G6 at the end of Variations 2 and 3.
- Rhythm/meter: Both the Theme and Variation 1 indicate that oboe is to play in 9/8 time while piano is to play in 3/4 time. There are, however, very few spots where the piano pulse contains anything other than quarter notes, so this metric difference does not create many potential ensemble issues. The end of Variation 1 requires the student to play four notes to a beat in compound meter. From Variation 2 forward, oboe and piano play in the same meter.
- Endurance: No particular difficulties.
- General technique: Tempos are mostly moderate, with the more technical passages of the piece falling within the mid to low range of the instrument. Variation V (*Presto*) is the fastest of the variations (in 8ths at dotted quarter = 152) and contains some awkward passages, but it is a short variation.
- Extended techniques: None
- Ensemble considerations: The piano part tends to be rhythmically slower than the oboe part, with the exception of the *Presto*, in which both instruments play fast triplet passages.
- Difficulty rating: 2

The Work: *Variations* consists of a theme and six variations. The theme, marked *Semplice*, consists of a melody in G minor played by the oboe in the middle range of the instrument, with lots of chromaticism in the piano accompaniment.

Variation 1, *poco piu vivo*, pairs a lively oboe line built of triplets with a piano

accompaniment consisting of a nearly constant quarter note pulse, with much of the same chromaticism that was first presented in the Theme. Variation 2, though marked *poco meno mosso*, still has a lively character as the oboe plays sixteenth-note lines with varying articulations throughout. The variation ends with a sudden leap up to G6, the first time the oboe has leaped above its middle range. Variation 3, *Lento assai*, pairs constant quarter-note patterns in the piano with syncopated patterns in the oboe, which again ends the variation with a sudden leap to G6. Variation 4, *Con fantasia*, unsurprisingly has much more rhythmic variation in the oboe line than in previous variations, and much simpler piano accompaniment, creating a more improvisatory mood than in previous sections. Variation 5 places oboe and piano in canon in an animated *Presto*. Variation 6 returns to material from the main theme, with oboe and piano exchanging the role of playing the theme and playing accompaniment.

The Composer: Alain Bernaud studied at the Paris Conservatory as a student of Tony Aubin. After winning the Prix de Rome in 1957, he spent three years at the Villa Medici, during which time he wrote works for saxophone, orchestra, and choir. Upon his return to France he began writing scores for television programs, short films and feature films. In 1963 he became professor of music theory for instrumentalists at the Paris Conservatory; in 1971 he was appointed professor of harmony. He taught there until his retirement in 1999.¹¹¹

Prizewinners:

- Premier prix: Badin, Marc Marius Lucien; Grindel, Christophe Marc Luc; Leclerc, Benoît Georges André
- Deuxième prix: Roy, Philippe Bernard Jean; Dunoyer de Segonzac, Louis Jean Gilbert

1982

Strauss, Richard (1864-1949). *Oboe Concerto* (1945).

See 1979.

Margoni, Alain (b. 1934). *Petit théâtre pour hautbois et piano*.

Commissioned for 1982 *concours*

Dedication: Pierre Pierlot (See Appendix A)

Instrumentation: ob, pf

Movements: 5

Duration: 7'

Publisher: Billaudot

Professional Recordings: None

Pedagogical considerations:

- Pitch range: Bb3→G#6. Most passages throughout the piece tend to cover most of this range, though G#6 only appears once.
- Rhythm/meter: A wide variety of rhythms and meters are present throughout the piece, some of the more unusual being a bar of 4/4 + 1/8 meter in movement 1, and the division of 3/2 meter into four equal beats in the oboe part in movement 3.

¹¹¹ “Alain Bernaud: Le Compositeur,” on Alain Bernaud’s official website, revised January 12, 2013, http://abernaud.free.fr/Alain_Bernaud/le_Compositeur.html.

- Endurance: While the oboe plays fairly continuously throughout the piece, each movement is short enough to allow the player sufficient rest time to prevent excessive fatigue.
- General technique: Requires flexibility through the range of the instrument, but with the fastest material (in sixteenth notes, marked quarter note = 132) generally containing material that falls comfortably under the fingers.
- Extended techniques: Flutter tongue.
- Ensemble considerations: The piano part is reasonably attainable. Frequent shifts in both tempo and character demand thorough understanding of the piece from both players.
- Other: Some aleatoric elements within the piece, including *ad libitum* repeated high A's without specified written rhythm for the oboe in movements 1 and 5, as well as a group of notes in the piano part in the finale with the instructions, "quickly play these notes in random order."
- Difficulty rating: 3

The Work: Each movement in *Petit théâtre* evokes a different scene. Movement 1 provides an introduction, with a patchwork of themes and ideas that appear throughout the piece. Movement 2 is slow and contemplative at first, with a slightly agitated, recitative-like section partway through the movement. In movement 3, low, half note cluster chords in the piano accompany awkwardly-placed dotted quarter notes in the lower register of the oboe, each to be played with a *sfp* gesture. The awkwardness of this opening section introduces the ironic march that unfolds. Following an introduction evoking a scene change, movement 4 contains two contrasting ideas: a dialogue between oboe and piano in which each instrument plays a short two- to four-note gesture in quick succession in a "call and response" manner, and songlike material in the oboe recalling elements from previous movements. As the final "scene," movement 5 recalls material from previous movements, but generally in a more subdued manner, until the sound softly fades away through the final bars.

The Composer: Alain Margoni studied at the Conservatoire with Aubin, Challan, Forestier, Martenot, and Messiaen, earning a Prix de Rome in 1959. He later became a professor there, as well as music director at the Comédie Française. He wrote several other *morceaux de concours*.¹¹²

Prizewinners:

- Premier prix: Roy, Philippe Bernard Jean; Arnaud, Jean Pierre Marie Marcel; Costarini, Didier Roger Jean-Charles; Dunoyer de Segonzac, Louis Jean Gilbert; Hacquard, Laurent Joseph; Legros, Irving Jean Adrien
- Deuxième prix: n/a

¹¹² Fletcher, *The Paris Conservatoire and the Contest Solos for Bassoon*, 87; Bibliothèque nationale de France, Catalogue général, s.v. "Margoni, Alain (1934-....)," last modified January 5, 2007, <https://catalogue.bnf.fr/ark:/12148/cb14785675b>.

1983

Mozart, Wolfgang Amadeus (1756-1791). *Concerto in C major*, K314 (1778).
See 1973.

Petit, Pierre (1922-2000). *Fritto Misto pour hautbois et piano*.

Commissioned for 1983 *concours*.

Dedication: Pierre Pierlot (See Appendix A)

Instrumentation: ob, pf

Movements: 1

Duration: ca. 7'

Publisher: Leduc

Professional Recordings: None

Pedagogical considerations:

- Pitch range: Bb3→G#6. Tessitura tends toward the middle range.
- Rhythm/meter: Each new section is consistent in its own meter, with simple, compound, and irregular meters present throughout the piece. The faster sections contain the more complex meters.
- Endurance: The faster sections require the most endurance (both physical and mental), particularly the initial *Rapide*, with its steady stream of triplet sixteenths that continues for 13 bars.
- General technique: The fastest sections are quite fast (*Rapide*), with some awkward patterns. (No specific tempo markings given.)
- Extended techniques: None
- Ensemble considerations: The fast sections in irregular meter will take the most work to put together between instruments. In slower sections, piano is much less active and the oboist can determine the pace of each phrase more flexibly.
- Difficulty rating: 3

The Work: *Fritto Misto* is an Italian dish made of various foods, usually seafood, deep-fried in batter.¹¹³ Similar to its namesake dish, Pierre's *Fritto Misto* contains a mixed palette of musical styles, alternating between slower sections marked *sensuel* and *tranquille*, and fast, animated sections in various meters.

The Composer: Pierre Petit was a French composer and pianist, as well as a radio and television producer and the director of l'École normale de musique de Paris.¹¹⁴ He said:

“At a time when boring music alone seems to deserve the name of great music...I consider it necessary to defend, not only so-called

¹¹³ “Fritto Misto,” Google Dictionary, accessed March 17, 2020, https://www.google.com/search?q=google+dictionary&rlz=1C1EKKP_enUS717US717.

¹¹⁴ Bibliothèque nationale de France, Catalogue général, s.v. “Petit, Pierre (1922-2000),” last modified May 15, 2013, <https://catalogue.bnf.fr/ark:/12148/cb12044007n>.

“light” music, but all kinds of music that holds more account of sensitivity than of reason.”¹¹⁵

Petit entered the Paris Conservatory in 1942, where he studied analysis with Georges Dandelot, harmony with Nadia Boulanger, fugue with Noël Gallon, and composition with Henri Büsser, winning the Prix de Rome in 1946. In 1963 he became director of l'École normale de musique de Paris, a position he held for nearly 40 years. He was a popular host for several television programs, as well as a music critic for the weekly publication *Le Figaro littéraire*. He was best known for his stage works including both operas and ballets, but also wrote orchestral, vocal, and instrumental chamber works.¹¹⁶

Prizewinners:

- Premier prix: Picard, Jean Michel Louis Yves; Roussel, Denis Georges Marcel; Herve, Alain Jean Yves
- Deuxième prix: Zamora, Pascal Claude André; Carette, Pierre

1984

Leclair, Jean-Marie (1697-1764). *Concerto*, Op. 7, No. 3, *Adagio* and *Allegro assai* (1737).

Calvi, Gérard (1922-2015). *Paghjella pour hautbois et piano*.

Commissioned for 1984 *concours*.

Dedication: Pierre Pierlot (See Appendix A)

Instrumentation: ob, pf

Movements: 1

Duration: ca. 6'50"

Publisher: Société d'Éditions Musicales Internationales (S.E.M.I.)

Professional Recordings: None

Pedagogical considerations:

- Pitch range: Bb3→G#6. Tessitura shifts from passage to passage.
- Rhythm/meter: Much of the piece is unmetred, leaving plenty of room for artistic freedom within the melismatic sections.
- Endurance: While the oboist will play continuously through much of the piece, they may also pace many of the sections however they may choose in order to best strategize their breathing plan.
- General technique: Much of the technical passagework in the piece is improvisatory in nature, with the overall pacing of such passages being left up to the oboist.
- Extended techniques: Pitch bending, flutter tonguing.

¹¹⁵ Bernard Gavoty et Daniel Lesur, *Pour ou contre la musique moderne?* Paris: Flammarion, 1957, 258, quoted in Denis Havard de la Montagne, “Pierre-Petit (1922-2000): fin musicien lettré et indépendant!” *Musica et Memoria*, accessed March 17, 2020, <http://www.musimem.com/petit.htm>.

¹¹⁶ Denis Havard de la Montagne, “Pierre-Petit (1922-2000): fin musicien lettré et indépendant!” *Musica et Memoria*, accessed March 17, 2020, <http://www.musimem.com/petit.htm>.

- Ensemble considerations: Requires thorough understanding of the score and clear communication between players, particularly in the unmetred sections of the piece. May take relatively more rehearsal time to create a truly cohesive interpretation of the piece.
- Difficulty rating: 3

The Work: In his preface to the score, Calvi writes:

“Paghjella is the Corsican polyphonic song par excellence. In three voices, it is not an improvisation, but has been transmitted orally through the ages. It was after staying in Corsica, and especially after listening to a recording at the sound archives collection of the Phonothèque Nationale, that I decided to write an instrumental piece inspired by this wonderful traditional music. A commission for a contest piece for oboe at the CNSM de Paris gave me the occasion.”¹¹⁷

The Garland Encyclopedia of World Music explains that Paghjella is “Corsican polyphony sung on social occasions” in which “three male soloists normally sing in three parts in a style reminiscent of twelfth- and thirteenth-century medieval polyphony.” The three voices are known as *secunda*, *terza*, and *bassa*, each with their own distinct timbre, and “when the singers change vocal roles...they change their vocal timbre to suit the part,” with the *secunda* being “high and strained,” the *terza* “harsh and metallic,” and the *bassa* “more relaxed, in medium register, with a darker timber than the others.” The texts come from Corsican poetry, and “the term *paghjella* (from *paghja* ‘pair’) seems to refer to the pair of half verses, which together make one line of the poem and a sung strophe.” Within each verse, “the melismas must be sung precisely; they guide the voices to the semifinal and final cadences, thus playing an important part in organizing the strophes.”¹¹⁸ Calvi’s *Paghjella* generally seems to treat the oboe as a *secunda* voice, with melismatic lines in the upper register of the instrument. A 3-voice texture is not always present, as much of the time the piano simply plays sustained chords, making the oboe part sound more like an improvised cadenza than part of a sung polyphony. The piece alternates between the melismatic theme introduced at the beginning of the piece, and more strictly measured passages of straight sixteenths in both oboe and piano.

The Composer: Gérard Calvi (born Grégoire Élie Krettly) studied at the Paris Conservatoire, winning the Prix de Rome in 1945.¹¹⁹ Throughout his career, he

¹¹⁷ Gérard Calvi, *Paghjella pour hautbois et piano* (Paris: Société d’Editions Musicales Internationales, 1984), preface.

¹¹⁸ Garland Encyclopedia of World Music, s.v. “Corsica,” Timothy Rice, James Porter, and Chris Goertzen, eds., accessed February 10, 2020, https://search.alexanderstreet.com/view/work/bibliographic_entity%7Creference_article%7C1000228033.

¹¹⁹ “Gérard Calvi: Biography,” IMDb, accessed March 17, 2020, https://www.imdb.com/name/nm0005992/bio?ref_=nm_ov_bio_sm.

composed the music for hundreds of songs by Frank Sinatra, Liza Minnelli, Trini Lopez, and others, and scored several films.¹²⁰

Prizewinners:

- Premier prix: Guillaumot, René Jean; Tys, Jacques Louis Robert; Zamora, Pascal Claude André
- Deuxième prix: Deschamps, Dominique Georges Marie Albert; Fukuda, Masao; Guermendi, Gaetan Louis Raymond

1985

Jolivet, André (1905-1974). *Sérénade pour quintette à vent et hautbois principal*, movements 3 and 4 (1945).

See 1945.

Strauss, Richard (1864-1949). *Oboe Concerto* (1945), “avec les coupures habituelles.”

See 1979.

Weber, Alain (1930-2019). *Synecdoque pour hautbois seul* (1970).¹²¹

Performed in 1985 *concours*.

Dedication: Jacques Vandeville (See Appendix A)

Instrumentation: Solo oboe

Movements: 1

Duration: 6’

Publisher: Leduc

Professional Recordings: None

Pedagogical considerations:

- Pitch range: B3→F6. Tessitura is evenly spread.
- Rhythm/meter: Unmeasured, other than half bar lines between phrases. Complex rhythms throughout, particularly in the aleatoric sequence.
- Endurance: A feasible breathing plan would be simple to construct.
- General technique: Most of the technical passagework is in the quick gestures that appear throughout the piece, which often contain awkward leaps.
- Extended techniques: Quarter-tone trills.
- Ensemble considerations: n/a
- Difficulty rating: 4

The Work: *Synecdoque*, a “freely treated serial (work),”¹²² is a challenging piece to play convincingly. The musical content consists of gestures more than melodies, and these gestures often cover a large pitch range. The oboist must have precise command of the complex rhythmic relationships within each phrase, and pace

¹²⁰ “Gérard Calvi,” Discogs, accessed March 17, 2020, <https://www.discogs.com/artist/604071-G%C3%A9rard-Calvi>.

¹²¹ “Alain Weber: Selection d’oeuvres,” Union Nationale de Compositeurs de Musique, accessed March 17, 2020, <http://uncm.chez.com/alainweber/catalogue.html>.

¹²² Antoine Zuccarelli, “Alain Weber,” Union Nationale de Compositeurs de Musique, accessed March 17, 2020, <http://uncm.chez.com/alainweber/biographie.html>.

each phrase well. An aleatoric sequence in the middle of the piece allows the performer an extra opportunity for creative liberty. As a whole, the piece progresses from rhythmically slow explorations of timbre (including quarter-tone trills), to increasingly rhythmically complex gestures, back to slow timbral explorations that end the piece.

The Composer: Alain Weber began his studies at the Paris Conservatory in 1941, earning the Prix de Rome in 1952—the same year he won the *Prix Sogeda* for his ballet *Le Petit Jeu*. He began teaching pedagogy, music theory, and counterpoint at the Paris Conservatory in 1957. In 1982 he received the *Grand Prix du disque français* for his *La Rivière Perdue*. He served as a member of the symphonic commission Société des auteurs, compositeurs et éditeurs de musique (SACEM) from 1980-1983. Weber also taught workshops internationally on several occasions in countries including Tunisia, Canada, Yugoslavia, and Taiwan. He died on November 14, 2019 at age 88.¹²³

1986

Vivaldi, Antonio (1678-1741). *Concerto in C major*.
See 1980.

Martinů, Bohuslav (1890-1959). *Concerto pour hautbois* (1955).
Performed in 1986 and 1997.

1987

Mozart, Wolfgang Amadeus (1756-1791). *Sonata in F Major* (after the Oboe Quartet, K370, 1781).
See 1976.

Gartenlaub, Odette (1922-2014). *Silhouette pour hautbois et piano*.
See 1973.

1988

Bach, Johann Sebastian (1685-1750). *Sonata in G minor*, movement 1.

Schumann, Robert (1810-1856). *Drei Romanzen*, op.94, No. 1 (1849).

Berio, Luciano (1925-2003). *Studie zu Sequenza VII* (1969).

Performed in 1988 *concours*.

Dedication: Heinz Holliger (See Appendix A)

Instrumentation: Solo oboe

Movements: 1

Duration: ca. 6'

¹²³ Wikipedia, s.v. “Alain Weber,” last modified January 31, 2020, 11:29,
https://en.wikipedia.org/wiki/Alain_Weber.

Publisher(s): Universal Edition (indicated on CNSMDP list); Breitkopf & Härtel
(Consulted for this entry; in *Pro Musica Nova*, Heinz Holliger, ed., HG 782)

Professional Recordings: None

Pedagogical considerations:

- Pitch range: Bb3→G6
- Rhythm/meter: Unlike the full *Sequenza VII*, this *Studie* uses conventional notation for bar lines, rhythmic values, and tempo, though no time signature is ever indicated. A wide variety of rhythmic subdivisions are present throughout the etude.
- Endurance: Requires a high level of both mental and physical endurance.
- General technique: Several quick passages consisting of large leaps between registers, covering nearly all of the written pitch range of the piece.
- Extended techniques: Alternate timbre fingerings, double trills, timbre trills, flutter tongue, multiphonics, multiphonic tremolos, multiphonic double trills, double harmonics. Double tonguing is also useful in several places.
- Ensemble considerations: n/a
- Difficulty Rating: 5

The Work: The CNSMDP list of oboe *concours* pieces lists Heinz Holliger as composer of an *Etude sur la Sequenza VII*, but, based on the following information, it seems clear that the CNSMDP list actually refers to Berio's preliminary work to his own *Sequenza VII*, edited and published by Heinz Holliger.

“A preliminary draft of *Sequenza VII* is Berio's *Study to Sequenza VII*. This piece appears in *Pro Musica Nova: Studies for Playing Avant-garde Music*, of which Heinz Holliger is the editor. In the appendix of this volume, Holliger writes, ‘This is the first version of *Sequenza VII*. Since the piece is based on almost the same compositional material as the final version, but presents it in a much simpler manner, it becomes an ideal preparatory study to one of the most important works in contemporary oboe literature.’ Holliger was generous to publish this work, as it was probably an original score given to him for his own use. ...In the appended notes to *Study to Sequenza VII*, Holliger offers many of the same suggestions for fingerings as he does in the score of *Sequenza VII*.”¹²⁴

The Composer: Luciano Berio is considered to be “the leading Italian composer of his generation.” Though his first musical studies were on piano, a hand injury during World War II necessitated greater focus on composition when he entered the Milan Conservatory in 1945. In 1955, alongside Bruno Maderna, Berio opened the *Studio di Fonoglia* in Milan, which accommodated electronic music projects from international composers. Over the next several years, Berio was in high demand internationally as both a composer and a teacher. In 1950 he had married the American singer Cathy Berberian, but by the mid 1960s they were divorced—

¹²⁴ Carrie Marie Vecchione, “‘Sequenza VII’ by Luciano Berio: Background, analysis and performance suggestions” (DMA Monograph, Louisiana State University and Agricultural & Mechanical College, 1993), 15-16, 64, ProQuest (9419933).

though their professional relationship continued with works including *Sequenza III* for female voice (1965). In 1974 Boulez extended to Berio an invitation to lead the electro-acoustic section of IRCAM in Paris, which Berio accepted and remained there until 1980, at which point he moved to Florence to continue the work he had started in Paris with his research institute Tempo Reale. In Florence, he was also active as an opera and musical theater composer. But Berio's most iconic, idiomatic works are his fourteen solo sequenzas, some of which he later embellished in his *Chemins* series.¹²⁵

Castanié, Gérard (birth/death dates unknown). "*Et in arcadia ego*": *Le Tarot du hautboïste, 22 pièces pour hautbois solo*. No. 8: *La justice* and No. 9: *L'ermite*.

Performed in 1988 *concours*.¹²⁶

Dedication: Each of the 22 movements has a different dedicatee. No. 8 is dedicated to Jean Louis Capezzali, while No. 9 is dedicated to Maurice Bourgue. (See Appendix A)

Instrumentation: Solo oboe

Movements: 22

Duration: No. 8: ca. 3'30"-4'30"; No. 9: ca. 2'30"-3'

Publisher: Leduc. Printed in two volumes (Nos. 1-11 and nos. 12-22).

Professional Recordings: None

Pedagogical considerations:

- Pitch range: No. 8: A#3→C6, with the bulk of the movement in the lower register of the instrument. No. 9: A#3→G6, with the tessitura evenly spread.
- Rhythm/meter: Both Nos. 8 and 9 contain sections of unmeasured music as well as longer sections of mixed meter, with a variety of rhythmic subdivisions and ornamentations throughout each movement.
- Endurance: The oboist may pace each phrase according to their own taste.
- General technique: The challenge of this music comes more from the extended techniques required to play it (see below) than from the speed or number of notes in the piece.
- Extended techniques: No. 8: Quarter-tones, glissandi, flutter tongue, quarter-tone oscillations, quarter-tone double trill, tremolos, harmonic fingerings, multiphonics, circular breathing. No. 9: Quarter-tone fingerings and trills, multiphonics, glissandi, harmonic fingerings, circular breathing.
- Ensemble considerations: n/a
- Difficulty rating: 4

¹²⁵ Grove Music Online, s.v. "Berio, Luciano," by David Osmond-Smith and Ben Earle, accessed March 26, 2020, <https://www-oxfordmusiconline-com.ezproxy1.lib.asu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000002815>.

¹²⁶ While the title page of the Leduc edition names includes a "*Concours du Conservatoire National Supérieur de Musique de Paris*" indication, and movement 9 is dedicated to Maurice Bourgue (CNSMDP oboe professor of the time), I have not classified this piece as "commissioned" because it is unlikely that a piece of this length would have been specifically commissioned for the *concours*.

The Work: Each of the 22 movements in this piece is named after one of the 22 Major Arcana tarot cards.¹²⁷ In the preface to the score, Castanié acknowledges that a performance of all 22 movements at once would be undesirable for both the performer and the audience, and so suggests that the performer select one or a few of these pieces to play at the same concert. When possible, he advises that the performer integrate the drawing of tarot cards into the performance, playing the movements that correspond to the cards that are drawn. The overambitious, adventurous performer may learn all 22 movements and be surprised to learn which movements will be played at the performance; or, the performer may simply predetermine which movements to play and make the card drawing appear “random” at the performance. Castanié also recommends that the audience have a representation of each card printed in the program or projected onto a screen for reference during the performance. Accompanying texts, to be printed in a program or, more desirably, read by a narrator, are published separately from the score. The various fingerings to be used in the piece were determined with help from Didier Pateau and Jacques Vandeville (see Appendix A).¹²⁸

The Composer: No biographical information found.

1989

Couperin, François (1668-1733). *Les goûts-réunis, ou Nouveaux concerts*, No. 6.

Dorati, Antal (1906-1988). *Duo Concertante for oboe and pianoforte* (1983).
Performed in 1989 *concours*.

1990

Hotteterre, Jacques-Martin [‘le Romain’] (1673-1763). *Suite in E minor*.

Berio, Luciano (1925-2003). *Sequenza VII pour hautbois solo* (1969).
Also a performance option in 1996.

1991

Couperin, François (1668-1733). *Les goûts-réunis, ou Nouveaux concerts*, No.7 in G minor.

Schenker, Friedrich (1942-2013). *Monolog für Oboe* (1968).

Performed in 1991 *concours*.

Dedication: Burkhard Glaetzner (See Appendix A)

Instrumentation: Solo oboe

Movements: 1

Duration: ca 7’

Publisher: Deutscher Verlag für Musik (DVFM)

Professional Recordings:

¹²⁷ Wikipedia, s.v. “Major Arcana,” Wikipedia, last modified April 7, 2020, 01:05,
https://en.wikipedia.org/wiki/Major_Arcana.

¹²⁸ Gérard Castanié, “*Et in arcadia ego*”: *Le tarot de hautboïste, 22 pièces pour hautbois solo* (Paris: Alphonse Leduc, 1990), 1-3.

Glaetzner, Burkhard (oboe). *Monolog für Oboe solo*. Recorded 22 February 1969 by Rundfunk der DDR. Reel-to-reel tape.

Glaetzner, Burkhard (oboe). *Wenzel, Goldmann, Bredemeyer, Schenker, Matthus*. Recorded 1974 by Berlin: Nova (8 85 078). LP. WC/Naxos/ArkivMusic/AllMusic

Pedagogical considerations:

- Pitch range: Bb3→Ab6. Tessitura is evenly spread.
- Rhythm/meter: No specified meter (other than in a brief section in the middle of the piece), though bar lines appear frequently throughout the piece. Specified rhythms require careful counting. Contains multiple sections marked “*rhythmisch frei*” in which the player is especially encouraged to pace the given notes to their own taste.
- Endurance: This piece requires a good deal of both physical and mental endurance. Suggested breath marks are written into the score.
- General technique: Several passages requiring agile technique throughout the range of the instrument.
- Extended techniques: Timbre trills, double trills, multiphonics, alternate timbre fingerings, flutter tongue, specialized vibrato.
- Ensemble considerations: n/a
- Difficulty rating: 4

The Work: *Monolog* explores many contemporary techniques and sound possibilities on the oboe. The preface to the score states that the piece was written in 1968, and Burkhard Glaetzner premiered it at the music academy in Leipzig on April 2 in that same year. Since then, the piece has been performed at many international competitions.¹²⁹

The Composer: Friedrich Schenker studied trombone with Gunter Kochan at the Hochschule für Musik Hanns Eisler Berlin from 1961-1964. From 1965-1968 he then studied composition with Fritz Geissler at the Leipzig Hochschule, simultaneous with his responsibilities as solo trombonist in the Leipzig Radio Symphony Orchestra (1964-1982). There he played with Burkhard Glaetzner, with whom he co-founded the avant-garde music ensemble Gruppe Neue Musik “Hanns Eisler” in 1970. Around this time, Schenker was among the most radical avant-garde artists in East Germany, with many of his concert hall performances inciting scandals. In 1982 he became a contemporary music adviser at the Leipzig Gewandhaus during Kurt Masur’s tenure. In 1983 he became a composition lecturer at the Leipzig Hochschule, and in 1986 he became a member of the East German Academy of Arts. Throughout his career he received several prizes for his compositions, which include songs, choral works, chamber music, and orchestral music.¹³⁰

¹²⁹ Friedrich Schenker, *Monolog für Oboe* (Leipzig: Deutscher Verlag für Musik), 5.

¹³⁰ Grove Music Online, s.v. “Schenker, Friedrich,” by Eckart Schwinger and Lars Klingberg, accessed February 21, 2020, <https://www-oxfordmusiconline-com.ezproxy1.lib.asu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000024803>; Friedrich Schenker, *Monolog für Oboe* (Leipzig: Deutscher Verlag für Musik), 5.

1992

Bach, Johann Sebastian (1685-1750). *Concerto in G minor*.

Méfano, Paul (b. 1937). *Asahi pour hautbois solo et dispositif électronique* (1992).

Commissioned for 1992 *concours*.

Dedication: None

Instrumentation: ob, electronics

Movements: 1

Duration: ca. 4'25"

Publisher: Ed. Musicales Européennes (given on CNSMDP list); Babel Scores (consulted for this project)

Professional Recordings:

Bourgue, Maurice (oboe). *Scintillante*. Released 1999 by 2e2m. CD.

Pedagogical considerations:

- Pitch range: Bb3→G6, with many phrases covering nearly this entire range.
- Rhythm/meter: Complex rhythms throughout, in a wide variety of meters. Often an arrow notation is used to indicate that a rhythm should accelerate or grow slower, and squiggly beams are used to indicate that a rhythm should be played unevenly.
- Endurance: The oboist plays fairly constantly, but can pace phrases to meet breathing needs.
- General technique: This piece requires flexible command in all registers of the instrument.
- Extended techniques: Timbre trills; harmonic fingerings; flutter tongue; alternative timbre fingerings. Alternative fingerings are presented at the end of the score.
- Ensemble considerations: A reverberator is used in several places.
- Difficulty rating: 4

The Work: *Asahi* in Japanese means “rising sun.” Méfano first wrote this piece in 1992 in Japan. In a preface to the score, Maurice Bourgue describes the piece as “a monody in which appear sound effects recalling the sounds of Indian flute.” These unique timbral differences achieved on the oboe combine with the echo effects of the reverberator to create a unique musical experience for the listener. Méfano writes in the preface of the “sounds of extraordinary sweetness” and “timbres...which had never been used before” that he sought out to create this musical experience.¹³¹ The piece requires a highly advanced skill level from the oboist.

The Composer: Paul Méfano studied composition at the Paris Conservatory with Dandelot, Desportes, Messiaen, and Milhaud, as well as at the Basle Musik-Akademie with Boulez, Stockhausen and Pousseur. As founder of the new music ensemble 2e2m, he has conducted more than 500 first performances since 1971. He also founded two publication companies: Editions du Mordant (for the publication of contemporary music), and Editions Musicales Européennes (for

¹³¹ Paul Méfano, *Asahi pour hautbois solo et dispositif électronique* (BabelScores, 2012), 8.

music by young composers).¹³² He lived briefly in the United States and Germany before returning to France, where he has since served as director of conservatories at Champigny-sur-Marne (1972-1988) and Versailles (1996-2005), as well as professor of composition and orchestration at the Paris Conservatory. His many awards include the Chevalier de l'Ordre National du Mérite (1980), the Grand prix National de la Musique (1982), Commandeur de l'Ordre des Arts et des Lettres (1985), and SACEM's Symphonic Music Prize (1989).¹³³

1993

Bach, Johann Sebastian (1685-1750). *Sonata in G minor*, BWV 1030.

Denisov, Edison (1929-1996). *Solo für Oboe* (1971).

Performed in 1993 *concours*.

Dedication: Heinz Holliger (See Appendix A)

Instrumentation: Solo oboe

Movements: 1

Duration: ca. 3'45"

Publisher(s): Deutscher Verlag für Musik (8079); Breitkopf & Härtel (in *Pro Musica Nova*, Heinz Holliger, ed., HG 782)

Professional Recordings:

Holliger, Heinz (oboe). *Die Neue Domäne für Oboe*. Recorded 20 November 1974, released 1975 by Denon (78-760800). LP.

Pedagogical considerations:

- Pitch range: Bb3→G#6. Falls mostly within the mid range of the instrument, with a few leaps into the extreme high register in the middle of quick gestures.
- Rhythm/meter: Completely unmeasured; Various rhythmic relationships present throughout the piece.
- Endurance: Easily paced to the breathing needs of the performer.
- General technique: The fastest sections require the oboist to leap quickly between extreme registers of the instrument.
- Extended techniques: Quarter-tones, multiphonics, wide tremolos (with suggested fingerings), pitch bending, flutter tonguing, double trills, multiphonic tremolos, alternate timbre trills, double harmonics, rolling tones.
- Ensemble considerations: n/a
- Difficulty rating: 4

The Work: *Solo für Oboe* is an engaging piece for both performer and listener, treating two main motivic ideas (slower rhythms with offbeat entrances, and much faster rhythms that jump back and forth across the range of the oboe) with a variety of

¹³² Grove Music Online, s.v. "Méfano, Paul," by Jeremy Drake, accessed February 19, 2020, <https://www-oxfordmusiconline-com.ezproxy1.lib.asu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000018262>.

¹³³ "Paul Méfano," BabelScores: Contemporary Music Online, accessed March 17, 2020, <https://www.babelscores.com/composer?userid=6017&view=vendorprofile>.

playing techniques in each phrase, so that each statement contains new colors and soundscapes. Fingerings and other playing instructions are included at the back of the score and occasionally directly in the score.

The Composer: Edison Vasil'yevich Denisov grew up in Soviet Russia. In his youth, the sound of his neighbor playing mandolin impacted him deeply. Soon thereafter he began casual studies of guitar and clarinet before taking piano classes at the Tomsk Music School in 1946. Denisov began composing around this time, while also studying physics and mathematics at Tomsk University. Once he graduated in 1951, he corresponded with Shostakovich over his decision of whether to pursue a career in engineering or in music. Shostakovich encouraged him to study with Shebalin at the Moscow Conservatory, which Denisov did, graduating again in 1956. Following graduate studies, he taught analysis and counterpoint as well as orchestration. Upon the fall of the Soviet regime, he was finally allowed to teach composition as well. Denisov "was one of the most important leaders of the post-Shostakovich generation in Russia."¹³⁴

1994

Mozart, Wolfgang Amadeus (1756-1791). *Oboe Quartet*, K370 (1781).
See 1976.

Raynal, Gilles (b. 1954). *Sonate pour hautbois et piano*, Op. 21 (1994).
Commissioned for 1994 *concours*.

Dedication: David Walter (See Appendix A)

Instrumentation: ob, pf

Movements: 1

Duration: ca. 9'

Publisher: Billaudot

Professional Recordings:

Walter, David (oboe) and Yuki Nakajima (piano). *Le hautbois inédit*, Released 2006 by Polymnie (POL 170 418). CD.

Walter, David (oboe) and Claire-Marie Le Guay (piano). *A Sacris*. Released 1995. CD.

Pedagogical considerations:

- Pitch range: C4→G6.
- Rhythm/meter: Although the outer sections of the piece are largely written in simple meter, beat subdivisions within these sections frequently change from duple, to triple, to quintuple subdivisions. Beat subdivisions at the 12/16 *Presto* are generally more consistent.
- Endurance: The oboist has freedom to pace solo sections according to breathing needs. The *Presto* moves quickly enough that breath support is not difficult to maintain.

¹³⁴ Grove Music Online, s.v. "Denisov, Edison," Michael Norsworthy and Gerard McBurney, accessed March 12, 2020, <https://www-oxfordmusiconline-com.ezproxy1.lib.asu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000053202>.

- General technique: A *Presto* section contains technically demanding passages that nonetheless avoid the extreme high register.
- Extended techniques: Harmonic fingerings.
- Ensemble considerations: Oboe and piano parts will not necessarily fit together intuitively on first reading; several gestures throughout slower sections require closer familiarity with the score.
- Difficulty rating: 3

The Work: Raynal's *Sonate* begins and ends with slow sections surrounding a brief *Presto* section in the middle of the piece. Each slow section begins with solo oboe in improvisatory style, with piano joining in to add color and rhythmic interest. The first slow section ends with a sustained high F# in the oboe and a shimmering piano line also in the upper register of the instrument. Gradually piano returns to the lower register to introduce the brisk *Presto* section that follows. With constant triplets in the bass line, this section has a rapid forward drive, but suddenly fades away with a sustained high G in the oboe and, once more, a shimmering piano line in the upper register. The slow, improvisatory section that follows concludes the piece.

In the author's personal correspondence with the composer, M. Raynal explained that he was given five months to write this piece, with several parameters: the piece was to be for oboe and piano, from 7-10 minutes in length, with a melodic line and no avant-garde techniques. Additionally, the composer stated that since the publication of this piece, he has collaborated with many professional oboists in Europe on this piece, which has been well received.¹³⁵

The Composer: Gilles Raynal began his musical studies at the Conservatoire de musique de Clermont-Ferrand, where he received gold medals in writing, composing, and conducting. In 1981 he was accepted to the École Normale de Paris, and there studied (and earned first prize in) fugue with Ginette Keller, as well as composition with Max Deutsch and conducting with Alexander Myrat. Following Deutsch's death, he studied composition with Michel Philippot at the Paris Conservatory. His success with his first work, *Quatuor à cordes N°1* (1982), solidified his decision to become a composer. He was a founding member of the Musique d'Aujourd'hui association in Clermont-Ferrand, which later became the Musiques Démusérées Festival. He also formed the Orchestre Symphonique des Dômes in the Auvergne in 1984, and has since conducted more than 600 concerts with this ensemble. In 1985 he joined Franco Donatoni's class at the Milano Académie Internationale Supérieure de Musique, where he composed and conducted contemporary works. Upon his return to the Auvergne in 1987, he became a composition professor at the Conservatoire de musique de Cournon d'Auvergne. He also became music director for La Semaine d'Art Contemporain as well as Les Ateliers Concerts. Raynal's catalogue includes about sixty works, and he has won several international prizes.¹³⁶

¹³⁵ Gilles Raynal, e-mail message to author, March 7, 2020.

¹³⁶ "Gilles Raynal: Biography," Personal website of Gilles Raynal, accessed March 17, 2020, <https://www.gilles-raynal.com/biographieen.html>.

1995

Marais, Marin (1656-1728). *Les folies d'Espagne* (1701).

Amy, Gilbert (b. 1936). *Jeux pour 1 à 4 hautbois* (1970).

Performed in 1995 *concours*

Dedication: None

Instrumentation: 1-4 ob

Movements: The piece is organized into Tropes, Variation, and Responses.

Duration: ca. 10'

Publisher(s): Universal Edition; Breitkopf & Härtel (in *Pro Musica Nova*, Heinz Holliger, ed., HG 782; contains Holliger's realization of Ob. 3 *Répons*)

Professional Recordings: None

Pedagogical considerations:

- Pitch range: Bb3→B6
- Rhythm/meter: The *Tropes* and *Variation* are unmetered, while the preface to the score states that each of the four *Réponses* are metered using “number (indications)” that “(refer) to a unit of metronomic values” given on a table printed on each page “to show the combinations possible for each structure. ...The metronomic (values) may be permuted freely.”¹³⁷
- Endurance: The greatest difficulty is regarding mental endurance, due to both the aleatoric nature of the piece and the wide variety of extended techniques required throughout the piece.
- Extended techniques: Flutter tongue, multiphonics, harmonics, alternative timbre fingerings, double harmonics.
- Ensemble considerations: This piece may be played by solo oboe; by solo oboe with tape; or by up to four oboists. When only two or three total oboists are playing, different combinations of the four *Réponses* parts are possible (1+2, 1+3, 1+2+3, 1+2+4, 1+3+4) as determined by the players. All four parts are equally challenging.
- Other: Uses unconventional notation, explained in the preface to the score.
- Difficulty rating: 4

The Work: *Jeux* is an aleatoric piece of music consisting of three Tropes, one Variation, and four *Réponses* that may be played at the performers' discretion according to the general framework prescribed by the composer. Whether the work is played by one player or up to four, the preface to the score states that “The first oboist takes the main role, that of foreman and leader. He places himself in the centre of the performance area with the assistants facing him,” so they may better see and respond to the soloist's cues, using the range of musical possibilities allowed in their individual parts. The preface also states that “A version with tape could also be envisaged, in which the soloist would pre-record secondary (fixed) sequences and afterwards perform with them.”¹³⁸

¹³⁷ Amy Gilbert, *Jeux pour 1 à 4 hautbois* (London: Universal Edition, 1972), preface.

¹³⁸ Amy Gilbert, *Jeux pour 1 à 4 hautbois* (London: Universal Edition, 1972), preface.

The Composer: Gilbert Amy studied philosophy before deciding to pursue a career in music. He studied at the Paris Conservatory with Simone Plé-Caussade, Henriette Puig-Roget, Darius Milhaud and Olivier Messiaen. In 1967, at age 31, Amy succeeded Pierre Boulez as director of concerts at Domaine musical, until the ensemble's final year in 1974. He has conducted numerous orchestras throughout Europe. In 1976, Amy founded le Nouvel orchestre philharmonique de Radio-France and was the orchestra's conductor/artistic director until 1981, leading nearly 100 concerts and recordings. In 1982 he taught at Yale, then from 1984-2000 he was director of the Conservatoire national supérieur de musique et de danse de Lyon. He has composed continuously since the 1950s and his works include instrumental, chamber, and ensemble pieces, with many of them earning the composer various prizes and awards. Gilbert Amy became a member of the Académie des Beaux Arts in 2013.¹³⁹

1996

Strauss, Richard (1864-1949). *Oboe Concerto* (1945).
See 1979.

The Strauss Concerto was mandatory; each performer could then choose between the following pieces:

Berio, Luciano (1925-2003). *Sequenza VII pour hautbois solo* (1969).
See 1990.

Castiglioni, Niccolò (1932-1996). *Alef* (1965).

Indicated as an optional piece for 1996 *concours*

Dedication: Heinz Holliger (See Appendix A)

Instrumentation: Solo oboe

Movements: Six pages that can be played in six different arrangements determined by the composer, so that six different versions of the piece are possible.

Duration: approx.. 9'

Publisher: Ars Viva Mainz

Professional Recordings:

Holliger, Heinz (oboe). *The spectacular Heinz Holliger plays music by Berio, Castiglioni, Holliger, Huber, Krenek [and] Lehmann*. Released 1971 by Philips (6500 202). LP.

Indermühle, Thomas (oboe). *Karura: Works for Oboe Solo*. Recorded 2006; released 2009 by Camerata Tokyo, Inc. (CMCD-28184). CD.

Malgoire, Jean-Claude (oboe). *Le hautbois moderne*. Released 1970s by CBS (34-61142). LP.

Zoboli, Omar (oboe). *Niccolò Castiglioni: "Wind Music."* Released 1992 by Divox (CDX-29209).

¹³⁹ "Gilbert Amy, compositeur: Biography," Personal website of Gilbert Amy, accessed March 17, 2020, <http://gilbertamy.com/#biographie>.

Zoboli, Omar (oboe). *Castiglioni: "Si, l'oboe!"* Released 2009 by Divox (CDX-20802). CD.

Pedagogical considerations:

- Pitch range: Bb3→B6. The most technically demanding passages are made all the more difficult by their focus on the high register.
- Rhythm/meter: No meter indicated. In many cases, breaks between phrases are indicated by the absence of a staff (simply white space on the page), rather than written-out rests of specified rhythmic values. Tempo markings are given, however, at the top of each of the six pages.
- Endurance: No particular breathing difficulties.
- General technique: Requires advanced technical facility, particularly in the upper range of the instrument. Geoffrey Burgess calls double-tonguing “virtually mandatory” to the performance of page 2, which consists entirely of 32nd notes (at 8th note = 144) with large leaps in and out of the extreme high register of the instrument, with given passages begin either all tongued or all slurred. Page 6 contains two-part writing that pairs low C#s with a soft, oscillating figure.¹⁴⁰
- Extended techniques: Alternative timbre fingerings, microtonal trills, multiphonic trills, double trills, harmonic fingerings, double harmonics, flutter tonguing.
- Ensemble considerations: n/a
- Difficulty rating: 5

The Work: *Alef* is one of several oboe pieces by Castiglioni. As in his other oboe pieces and in his other music in general, the composer’s “fondness for upper registers” is readily apparent, with a prolonged ascent to B6 in one section as one example. Castiglioni’s affinity for “the investigation of timbre” is also evident in the piece’s various extended techniques listed above. The piece’s lack of set performance order (see “Movements” above) demonstrates the composer’s aversion to “any unnecessary superstructures” as well as his liking for playfulness in his music.¹⁴¹

The Composer: Niccolò Castiglioni was born in Milan, Italy, where he studied piano and graduated from the Milan Conservatory in 1952. He subsequently received a composition degree from the same institution, thereafter continuing his compositional education with informal studies at the Salzburg Mozarteum and the Internationale Ferienkurse für Neue Musik in Darmstadt. Beginning in 1966, he spent four years in the United States teaching at various schools of music; ten years later, he began teaching at Italian conservatories in Trent, Como, and Milan. Throughout his life, Castiglioni was influenced by a range of compositional styles, from neo-Classicism to Expressionism to avant garde music. The classes in Darmstadt led him to write many essays on various topics such as timbre as well as a distaste for the predictability of tonal music.¹⁴² In a 1995 interview, Luigi

¹⁴⁰ Burgess and Haynes, *The Oboe*, 271, 295-296.

¹⁴¹ Grove Music Online, s.v. "Castiglioni, Niccolò," by Antonino Geraci, accessed March 12, 2020, <https://www-oxfordmusiconline-com.ezproxy1.lib.asu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000005132>.

¹⁴² Grove Music Online, "Castiglioni, Niccolò," Antonino Geraci.

Pestalozza asked him to explain how he sought to “free (sound)...from unnecessary superstructures.” Castiglioni responded that he worked to attain “the greatest clarity possible” (often accompanied by “a marked preference for the high register”), to allow for expressivity, and to incorporate playful elements into his music.¹⁴³

1997

Each performer was to select one of the three following pieces:

Mozart, Wolfgang Amadeus (1756-1791). *Concerto in C major*, K314 (1778).

See 1973.

Kalliwoda, Johann Wenzel (1801-1866). *Concertino*, op. 110.

Martinů, Bohuslav (1890-1959). *Concerto pour hautbois* (1955).

See 1986.

The following piece was required of every performer:

Yun, Isang (1917-1995). *Inventionen für zwei Oboen* (1983).

Performed in 1997 *concours*.

Dedication: Burkhard Glaetzner and Ingo Goritzki (See Appendix A)

Instrumentation: 2 ob

Movements: I. Triller; II. Glissandi; III. Vorschläge; IV. Harmonie

Duration: ca. 14-15'

Publisher: Bote & Bock

Professional Recordings:

Zoboli, Omar (oboe) and Verena Bosshart (flute). *Trio*. Released 1997 by Jecklin (JD 718-2). CD.

Weinzierl, Elisabeth and Edmund Wächter (flutes). *Flute News*. Recorded 1998 by Neos (11819-20). CD.

Pedagogical considerations:

- Pitch range: A#3→A6. Tessitura varies from movement to movement. Ob. 1 especially tends toward the extreme high register in movement 1.
- Rhythm/meter: Each movement is in consistent simple meter, with rhythms that are easy to follow.
- Endurance: Both performers play fairly constantly throughout the piece, but breath marks are included in the score and plenty of opportunities for staggered breathing between players are present throughout the piece.
- General technique: The more technically demanding movements (I. Triller and III. Vorschläge) have moderate tempos and are most difficult where the high register is involved.

¹⁴³ Richard Causton, "Niccolò Castiglioni in Interview, 1995 by Luigi Pestalozza," *Tempo - A Quarterly Review of Modern Music* 63 (April 2009): 15-17, <http://login.ezproxy1.lib.asu.edu/login?url=https://search-proquest-com.ezproxy1.lib.asu.edu/docview/1216832?accountid=4485>.

- Extended techniques: *Triller*: Double trills. *Glissandi*: Quarter- and whole-tone pitch bending/glissandi. *Vorschläge*: flutter tongue. *Harmonie*: Double harmonic tremolos.
- Ensemble considerations: Potential difficulties in fitting the parts together are mitigated by the fact that the parts are printed in score format, so performers can track each other's progress as they play.
- Difficulty rating: 4

The Work: Each “invention” focuses on a different playing technique or musical idea, with the respective titles aptly describing what a listener might expect to hear in each movement. In *Triller*, both standard and double trills are present in both parts along with rhythms such as quintuplets and sextuplets, with each performer often playing a trill or a rhythmic idea in canon with the other throughout the movement. The oboe 1 player must have good command of the extreme high register in order to play this movement successfully. *Glissandi* moves more slowly and explores a variety of pitch bending from note to note, whether coloring pitches with quarter-tone bending up or down, or bending a pitch “en route” to the next pitch. *Vorschläge* presents performers with the challenge of maintaining forward motion and basic rhythmic structure amidst the busyness of constant ornamentation. *Harmonie* is another slower movement exploring various harmonic progressions and ending with both performers playing double harmonic trills.

The Composer: Isang Yun was born in what is now South Korea and began composing at age 14. In the early 1940's he moved to Japan, where he studied in Tokyo and at the Osaka Conservatory. In opposition to the Japanese occupation of Korea, he joined an underground group when he returned to his home country and was subsequently imprisoned by occupation authorities. After World War II he taught music in his hometown (Tonyong), then at Seoul University. In 1955 he won the Seoul City award, making it possible for him to study at the Paris Conservatory (with Pierre Revel) and in Germany, where he settled in 1964. Three years later, Mr. Yun and his wife were abducted by South Korean agents from their apartment and were taken to be tried for visiting North Korea four years previously. He was convicted of treason and sentenced to life in prison, with his wife receiving a sentence of three years in prison. Two years later, a protest from the West German Government and a petition from a group of musicians led by Igor Stravinsky led to their release. The Yuns became German citizens in 1971. Mr. Yun's primary goal as a composer was to combine East Asian and Western musics.¹⁴⁴

¹⁴⁴ Grove Music Online, “Yun, Isang,” H. Kunz; Allan Kozinn, “Isang Yun, 78, Korean-Born Composer Pursued by His Homeland,” *New York Times*, November 7, 1995, <https://www.nytimes.com/1995/11/07/world/isang-yun-78-korean-born-composer-pursued-by-his-homeland.html>.

1998

Dalbavie, Marc-André (b. 1961). *Interlude IV pour hautbois*.

Commissioned for 1998 *concours*.

Dedication: None

Instrumentation: Solo oboe

Movements: 1

Duration: 8'30"- 9'

Publisher: Jobert

Professional Recordings:

Lynch, Mary (oboe) and Seattle Symphony (Ludovic Morlot, conductor). *Dalbavie: La source d'un regard*. Released 2019 by Seattle Symphony Media (SSM1022).

Pedagogical considerations:

- Pitch range: Bb3→G6, with much of the part in the mid to upper register of the instrument.
- Meter: No prescribed meter or barlines throughout. Quarter note tempi are indicated throughout, and overall duration (8'30"-9') is specified.
- Endurance: Difficult—several extended passages without any rests marked.
- General technique: Lightning-fast, masterfully agile technique required to successfully perform this piece, much of which consists of continuous thirty-second notes traveling through the entire range of the instrument at quarter note = 90.
- Extended techniques: Multiphonics; tremolos between multiphonics; double trills; double tonguing necessary in some sections (32nds at quarter=84-90); circular breathing useful in several passages.
- Difficulty rating: 5

The work: As suggested by the title of the work, Dalbavie did indeed write three interludes prior to this piece: for violin (1987-88), saxhorn/tuba (1992), and viola and piano (1992).¹⁴⁵ Seven years after the *concours* commission, *Interlude IV* became the oboe solo part for Dalbavie's 2005 work *La marche des transitoires*, scored for oboe soloist, flute, clarinet, horn, harp, piano, 2 violins, viola, cello and bass. Ensemble Sospeso commissioned *La marche* and premiered it at a concert celebrating the 80th birthday of Pierre Boulez at Carnegie Hall on May 10, 2005.¹⁴⁶ The same material then became the basis for Dalbavie's 2009 *Oboe Concerto*, written for Alexei Ogrintchouk.¹⁴⁷

¹⁴⁵ Grove Music Online, s.v. "Dalbavie, Marc-André," by Anne Sédès, accessed March 12, 2020, <https://www-oxfordmusiconline-com.ezproxy1.lib.asu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000045099>.

¹⁴⁶ "Marc-André Dalbavie: La marche des transitoires- Partition et matériel," Catalogue, Gérard Billaudot Éditeur, accessed March 17, 2020, <https://www.billaudot.com/en/catalog.php?cs=1&dox=Marc-Andr%C3%A9%20Dalbavie>.

¹⁴⁷ Paul Schiavo, CD liner notes written for *Dalbavie: La source d'un regard*, Mary Lynch (oboe) and Seattle Symphony (Ludovic Morlot, conductor), 18.

The composer: After winning several first prizes at the Paris Conservatoire (1980-86), Dalbavie went to the musical research department at IRCAM (Institut de Recherche et Coordination Acoustique/Musique) and also studied conducting with Pierre Boulez.¹⁴⁸ He began teaching orchestration at the Paris Conservatoire in 1997.¹⁴⁹ His works make frequent use of electronic sounds and also explore spatial writing (works written for particular venues/to be played by performers sitting in particular configurations).

1999

Silvestrini, Gilles (b. 1961). *Aloë pour hautbois et piano* (1987).

Performed in 1999 *concours*

Dedication: None

Instrumentation: ob, orch/pf

Movements: 1

Duration: ca. 9'

Publisher: Billaudot (both piano and orchestral versions)

Live performance recording (Version with orchestra):

Silvestrini, Gilles (oboe) and Orchestre Symphonique Français (Laurent Petitgirard, conductor). "Aloe - Gilles Silvestrini," recorded July 1996. Streamed online 21 February 2020 from <https://www.youtube.com/watch?v=HBOOfq0IWGY>.

Pedagogical considerations:

- Pitch range: Bb3→F6. The piece begins in the middle register of the oboe, and the pitch range expands as the piece unfolds. Toward the end of the piece, the tessitura tends to the high register.
- Rhythm/meter: Mixed meter, mostly simple. Though the character is often calm and relaxed, fast-paced rhythmic gestures abound in nearly every phrase .
- Endurance: A practical breathing plan is not difficult to achieve.
- General technique: Slow sections contain several fast-paced gestures through the range of the instrument; The *Vif* section contains fast slurred triplet runs full of large interval leaps.
- Extended techniques: Harmonic fingerings.
- Ensemble considerations: The piano reduction is thickly scored, though practical and manageable.
- Difficulty rating: 3

The Work: *Aloë* is an intriguing work to listen to, evoking both peaceful and stormy scenes of nature. In the orchestral version, the various instruments create a rich variety of sound colors as a backdrop for the solo oboe voice. The strings open the piece with soft cluster chords that create an ethereal atmosphere into which the oboe enters with peaceful, though somewhat rhythmically complex, improvisatory lines. The tempo gradually increases through each section with a brooding intensity that coalesces into a loud, stormy passage filled with fast passages of

¹⁴⁸ Grove Music Online, "Dalbavie, Marc-André," Anne Sédès.

¹⁴⁹ "Marc-André Dalbavie: Biography," Gérard Billaudot Éditeur, accessed March 17, 2020, https://web.archive.org/web/20100224070425/http://www.billaudot.com/__english/compo_dalb.html.

triplets in the oboe, reaching a climax on a *ff* high F. The forceful energy of these passages dissipates to return to the calm, ethereal atmosphere of the beginning of the piece, ending with a series of birdsong-like gestures in the oboe.

The Composer: Gilles Silvestrini won a *premier prix* for oboe at the Paris Conservatory in 1985, then studied composition at the École Normale de Musique from 1986-1988.¹⁵⁰ He is best known for his oboe music, particularly his *Six Études*, but he has also written several pieces of chamber music for piano, winds, and strings.¹⁵¹

¹⁵⁰ Paul A. Chinen, “Gilles Silvestrini and Art: A Look at French Impressionistic Artwork, Poetry, and their Influence on Virtuoso Etudes for the Solo Oboe,” abstract (DMA Lecture Recital Essay, University of Miami, 2019), ProQuest (13879553).

¹⁵¹“About the author: Gilles Silvestrini,” Editions Delatour, accessed March 17, 2020, http://www.editions-delatour.com/en/364_silvestrini-gilles.

TRENDS OBSERVED IN TWENTIETH CENTURY *MORCEAUX DE CONCOURS*

Genres

Twentieth century *morceaux de concours* for oboe include a wide variety of styles and genres. Many of the pieces fall into one or more of the following categories:

Fantaisies/Pastorales, which explore a variety of themes, usually beginning with a slow theme and alternating between various characters throughout the piece, often including substantial cadenzas. These include works by Dallier, Le Boucher, Pierre, Bozza, Brown, and Lancen.

Paired pieces, which contain two movements or main sections that allow the player to display two contrasting styles. These include pieces by Lefebvre, Delmas, Grovlez, Forêt, Golestan, Rivier, Planel, Souderes, Aubain, Semmler-Collery, and Delerue.

Theme and Variations, which require the player to elaborate on a main theme in a variety of styles and often with increasing technical difficulty. Canal, Mazellier, Lamy, Dubois, and Bernaud each wrote pieces in this category.

Sonatas/Sonatinas by Dutilleux, Mihalovici, De Breville, Sancan, Pascal, and Raynal.

Character pieces by Balay, Absil, Shinohara, Brun, Aubin, Gartenlaub, Delerue, Landowski, Dubois, Margoni, Petit, and Silvestrini.

Pieces evoking musics of various cultures and eras, by Forêt (*Grave et Allegro giocoso*), Büsser (*Asturias*), Mazellier, Planel, Bitsch, Ohana, Calvi, and Méfano.

Solo oboe pieces, by Weber, Castanie, Holliger, Berio, Schenker, Denisov, Castiglioni, and Dalbavie.

Difficulty

Generally, required pieces became more and more difficult over time, suggesting heightening playing standards for graduating students. These higher standards are evident in the following trends:

Raised overall pitch range, with the average for the highest pitch written in a given piece raising noticeably in the 1980s and 1990s. Previous to 1980, the decade with the highest number of pieces ascending to at least G6 was the 1950s, with four such works. But in the 1980s, six pieces went up to at least G6, with three of those pieces extending up to Ab6 (only one piece, played in 1963, had previously ascended up to Ab6). Eight pieces in the 1990s ascended to at least G6, with two ascending to Ab6, one ascending to A6 (one had done this previously, in 1979), and two ascending to B6.

Expansion of playing techniques to include extended techniques. The first few *morceaux de concours* to include extended techniques on the oboe were assigned in the early 1970s, and included harmonic fingerings and quarter tone fingerings. A few pieces including flutter tonguing, double trills, pitch bending, and multiphonics were assigned in the 1980s. Every year in the 1990s, pieces were assigned that included some or all of the above techniques, among others.

A wider variety of repertoire was required in the latter 20th century. Beginning in 1970, at least one piece from the standard repertoire and one piece from the contemporary repertoire began to be assigned, as opposed to the sole assignment of a single commissioned piece in all previous decades.

According to my own assigned difficulty ratings, an obvious overall increase in difficulty level is apparent over the course of the twentieth century, with the first

commissioned piece from the time period in question receiving a difficulty rating of 1 in 1921, and the last commissioned piece in 1998 receiving a difficulty rating of 5. Approximately the first two decades, from 1921-1938, included level 1-2 pieces only. 1939 saw the first level 3 piece with Bozza's *Fantaisie Pastorale*. The next several decades included a mix of difficulty ratings, but from 1983 onward, none of the pieces received a rating below 3, and the only three pieces receiving a 5 were assigned in 1988 or later.

Renown

Based on the number of available professional recordings for each piece, a few of the pieces specifically commissioned for twentieth century *morceaux de concours* for oboe have clearly become part of the standard oboe repertoire. The three most-recorded works commissioned for the *concours* are Bozza's *Fantaisie Pastorale* (at least 13 professional recordings), Jolivet's *Serenade* (at least 15 professional recordings), and Dutilleux's *Sonate* (at least 25 professional recordings). At least 4 professional recordings have been made of works by Grovlez, Sancan, and Shinohara; at least 2-3 professional recordings have been made of works by Rivier, Bitsch, Ohana, and Lefebvre. The remainder of the works classified as "commissioned" within this catalog are less widely known, though the variety of musical styles and difficulty levels represented by these pieces present a good base of musical opportunities for players of various levels.

CONCLUSION

Twentieth century *morceaux de concours* provide a wide variety of repertoire for today's oboists. The somewhat formulaic nature of the nineteenth century contest pieces—consisting of some combination of a sweet, expressive melody and a more virtuosic Allegro section, often with a cadenza separating contrasting sections, and an obligatory flashy ending—contrasts sharply with the diversity of styles present among twentieth century pieces. Several of the pieces performed in the 1920s, such as Dallier's *Fantaisie Caprice* and Lefebvre's *Deux Pièces*, were composed within a few years of the turn of the century and are rather similar in style to the nineteenth century pieces. But by the middle of the century, pieces as distinctly different as Jolivet's virtuosic, intricate *Serenade* (1945) and Soudères's slightly minimalist *Stances et Mouvement perpétuel* (1951) were performed within just a few years of each other, and the mixture of musical styles and playing techniques displayed in each new commission only became more varied as time went on. Perhaps such discontinuity has contributed to the oboe community's relative lack of familiarity with these pieces, as their only common ground is their status as *concours* pieces and it is not only difficult but inaccurate to speak of them as a single genre. However, the range of musical possibilities present in these pieces provides a wealth of exciting performance opportunities for players of various levels—from the young undergraduate student to the expert professional—that can and should be explored more frequently.

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APPENDIX A

DEDICATEES

Dedicatees are listed alphabetically by last name.

Bajeux, Pierre (1899-1961)

Pierre Bajeux studied with Louis Bleuzet at the Paris Conservatoire, earning a *premier prix* in 1925. Later he served as professor of oboe at the Conservatoire from 1942-1959.¹⁵²

Baudo, Étienne (1903-2001)

Étienne Baudo entered the oboe class of Louis Bleuzet at the Paris Conservatoire in 1922 and earned a *premier prix* just two years later, in 1924. He played with the Opéra Comique and was solo oboist of the Paris Opéra and the Concerts Lamoreux, playing under many of the great conductors of his time. Baudo was also an active chamber musician. He served as interim professor of oboe at the Paris Conservatoire in 1960 and 1961, and became an official professor in 1962, retiring from that position in 1973.¹⁵³

Bleuzet, Louis (Florent Alfred) (1874-1941)

Louis Bleuzet was a student of Georges Gillet, receiving a *premier prix* for oboe in 1893. He went on to a successful performance career: in 1896 he was principal soloist at the Opéra Comique and the Concerts Colonne; in 1901 he was solo oboist at the Société des Concerts du Conservatoire; in 1904 he joined the Opéra orchestra.¹⁵⁴ Upon Gillet's retirement in 1919, Bleuzet served as an interim professor before officially being appointed as oboe professor at the Paris Conservatoire in 1920, a post he held until 1941.¹⁵⁵ Bleuzet premiered Charles Koechlin's Sonata, op. 58 in 1922,¹⁵⁶ and published an etude book, *Technique du hautbois*, for his students at the Conservatory.¹⁵⁷

Bourgue, Maurice (b. 1939)

Maurice Bourgue earned a *premier prix* in 1958, as well as first prizes at competitions in Birmingham, Prague, and Budapest. He was solo oboist in the Orchestre de Paris until 1979, and there founded a wind octet with other orchestra members. Bourgue began teaching at the Paris Conservatory in 1979, and at the Geneva Conservatory in 1993. His recordings include the concertos of Albinoni and Vaughan Williams; trio sonatas of Zelenka and Handel (with Heinz Holliger); and lots of

¹⁵² Conrey, "The Paris Conservatory: Its Oboe Professors, Laureates (1795-1984)," 11.

¹⁵³ Laila Storch, trans., "Obituaries," *The Double Reed* 25, no. 1 (2002): 115-116, <https://www.idrs.org/publications/82-the-double-reed-2002-25-1/#page=1>; Conrey, 12.

¹⁵⁴ André Raoult and Ehsan Ahmed, trans., "Louis Bleuzet," *The Double Reed* 24, no. 3 (2001): 135, <https://www.idrs.org/publications/80-the-double-reed-2001-24-3/#page=1>.

¹⁵⁵ Conrey, 11.

¹⁵⁶ Burgess and Haynes, *The Oboe*, 194.

¹⁵⁷ Burgess and Haynes, 335.

twentieth-century French oboe music. He premiered Berio's *Chemins IV* and Ligeti's *Double Concerto*.

Capezzali, Jean Louis (b. 1959)

Jean Louis Capezzali began playing oboe at age 14. He took a year of lessons at the Schola Cantorum in Paris before studying with Gaston Longatte at the Versailles Conservatory, where he earned a gold medal and a *prix d'honneur* as well as an oboe teaching certificate. In 1979 he became the principal oboist of the Concerts Lamoureux, and in 1984 was named the solo oboist of the Orchestre philharmonique de Radio France. He won international competitions in Geneva and Prague. In 1988, Capezzali succeeded Maurice Bourge as full professor at the Paris Conservatory when Bourgue went to teach in Geneva. In 1998 he began teaching at the Lyon Conservatory, and has since become oboe professor at the Haute École de Musique du Conservatoire de Lausanne.¹⁵⁸

Gaudard, Charles Augustin Louis (fl. 1890-1920)¹⁵⁹

Louis Gaudard earned a *premier prix* in oboe at the Paris Conservatory in 1890. Thereafter he played with the Garde républicaine,¹⁶⁰ the Société Moderne d'Instruments a vent,¹⁶¹ the Concerts Colonne, and the Opéra.¹⁶²

Gillet, Georges (Vital Victor) (1854-1920)

Georges Gillet began his oboe studies at age 12, soon thereafter entering the Paris Conservatory where he studied briefly with Félix Berthélemy (1867-1868)¹⁶³ and then with Charles Colin. He earned his *premier prix* in 1869 at age 15 for his performance of Colin's *Deuxieme solo de Concours*. Thereafter he performed with the Théâtre Italien, the Concerts Colonne, the Société des Concerts du Conservatoire, the Opéra-Comique, and the Opéra. He was also a founding member of Taffanel's Société de Musique de Chambre pour Instruments a Vent. He succeeded his teacher Charles Colin as oboe professor at the Conservatory in 1881, and remained there until he retired for health reasons in 1919.¹⁶⁴

¹⁵⁸ "Jean Louis Capezzali," Artists, Buffet Crampon Paris, accessed March 18, 2020, <https://www.buffet-crampon.com/en/artist/jean-louis-capezzali/>.

¹⁵⁹ Burgess and Haynes, *The Oboe*, 401.

¹⁶⁰ Burgess and Haynes, 334.

¹⁶¹ Bibliothèque nationale de France, Catalogue général, "Notice no. FRBNF45467619," accessed March 18, 2020, <https://catalogue.bnf.fr/ark:/12148/cb45467619v>.

¹⁶² Mayol, *150 ans de Musique à la Garde Républicaine: Mémoires d'un Orchestre*, 76.

¹⁶³ Conrey, "The Paris Conservatory: Its Oboe Professors, Laureates (1795-1984)," 11.

¹⁶⁴ Margelli, "The Paris Conservatoire Concours Oboe Solos: The Gillet Years (1882-1919)," 43.

Gillet's teaching influence was uncommonly expansive. In his first year as professor, he endorsed François Lorée's Triébert *système 6* oboe as "the official instrument of the Conservatoire."¹⁶⁵ This model eventually disseminated internationally as Gillet's students took up appointments throughout the world (especially in the US).¹⁶⁶ He collaborated with Lorée on instrument design for several years.¹⁶⁷ Gillet was among the first oboists to record music, and was known for exploring others' music rather than writing his own. This reputation is supported by the fact that he broke with the tradition of composing *morceaux de concours* for his students; instead, he selected a variety of works by baroque composers (Bach, Handel) and contemporary composers alike. Consequently, many of these pieces remained in print several years into the twentieth century.¹⁶⁸ In spite of his reputation as a performer rather than a composer/performer, *his Études pour L'Enseignement supérieur du Hautbois* are among the most widely used advanced oboe études to this day. Many other Conservatory oboists continued this legacy by writing more and more technically demanding études; in fact, "more studies were written by and for the oboists of the Paris Conservatoire than any other."¹⁶⁹ Gillet's pupil Marcel Tabuteau is considered to be the founder of the American school of oboe playing.¹⁷⁰ His nephew Fernand Gillet was principal oboe in the Boston Symphony Orchestra (1925-1946) and taught at the New England Conservatory.¹⁷¹

Glaetzner, Burkhard (b. 1943)

Burkhard Glaetzner, "the most important oboe soloist of the former East Germany,"¹⁷² had his earliest music lessons on recorder, starting at age 10. Four years later, he began playing oboe at the Spezialschule für Musik in der Rheinsberger Straße in Berlin. In 1962 he entered the Deutschen Hochschule für Musik Berlin ("Hanns Eisler"), where he studied with Werner Wätzig. From 1966-1982 he was solo oboist with the Rundfunk-Sinfonie-Orchester Leipzig. Glaetzner actively worked to create music ensembles of his own, starting with the "Aulos" trio in 1968. Originally this group

¹⁶⁵ Burgess and Haynes, 172.

¹⁶⁶ Burgess and Haynes, 170.

¹⁶⁷ Burgess and Haynes, 194.

¹⁶⁸ Burgess and Haynes, 193.

¹⁶⁹ Burgess and Haynes, 203.

¹⁷⁰ Burgess and Haynes, 200.

¹⁷¹ Grove Music Online, s.v. "Gillet, Georges(-Vital-Victor)," by Geoffrey Burgess, accessed March 18, 2020, <https://www-oxfordmusiconline-com.ezproxy1.lib.asu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000045247>.

¹⁷² Burgess and Haynes, 204.

performed both Baroque and contemporary music, but by 1971 the contemporary music aspect was largely addressed by the *Gruppe Neue Musik „Hanns Eisler“ Leipzig* (which Glaetzner co-founded with Friedrich Schenker).¹⁷³ Glaetzner has an extensive solo performance resume, including several pieces by Schenker (*Concerto*, “*Hommage à Haydn*”; *Missa Nigra*; *Concerto for oboe, bassoon, piano, and orchestra*; *Sonate für Oboe und Klavier*). He began teaching at the Hochschule der Künste Berlin in 1992. He has performed and taught internationally, and recorded an extensive repertoire.¹⁷⁴

Goritzki, Ingo (b. 1933)¹⁷⁵

Ingo Goritzki played flute for 20 years before he played oboe, at a flute teacher’s suggestion. He then studied with Helmut Winschermann in Detmold, before having the chance to collaborate with Pablo Casals and Sandor Vegh in Paris. Eventually he became solo oboist for the Basel Symphony Orchestra and for the Frankfurt Radio Symphony Orchestra. He has since performed as a soloist internationally. In 1976 he began teaching at the Staatliche Hochschule für Musik und Theater in Hannover, and later at the Staatliche Hochschule für Musik und Darstellende Kunst in Stuttgart. He is co-founder of the Musikalische Akademie Stuttgart. Besides *Inventionen*, Isang Yun wrote at least one other piece for Goritzki: his *Duetto Concertante* for oboe and English horn, cello, and strings.¹⁷⁶

Holliger, Heinz (b. 1939)

Heinz Holliger is known not only as “the ‘superstar’ of the avant-garde oboe” and “the most recorded oboist of all time,”¹⁷⁷ but also as a talented composer, conductor, and pianist. He began studying the oboe at age 11 with Cassagnaud, later graduating from the Bern Conservatory. From 1958-1959 he continued his oboe studies with Pierre Pierlot in Paris, where he also studied piano with Yvonne Lefébure. After winning first prizes for oboe competitions in Geneva (1959) and Munich (1961), as well as the soloist prize of the Schweizerischer Tonkünstlerverein (1960), he returned to Switzerland to study composition with Pierre Boulez at the Basle Academy (1961-1963). He taught oboe at the Staatliche Musikhochschule of Freiburg beginning in 1965, all the while remaining an active international performer and recording artist (often alongside his wife, the harpist Ursula Holliger) as well as an ambitious composer, with his output including not only

¹⁷³ Grove Music Online, “Schenker, Friedrich,” Eckart Schwingr and Lars Klingberg.

¹⁷⁴ “Burkhard Glaetzner: Vita,” Personal website of Burkhard Glaetzner, accessed March 18, 2020. <http://www.burkhard-glaetzner.de/vita.html>.

¹⁷⁵ Burgess and Haynes, 204.

¹⁷⁶ Ingo Goritzki, interview by Bruce Duffie, “Oboist Ingo Goritzki: A Conversation with Bruce Duffie,” accessed March 18, 2020, <http://www.bruceDuffie.com/goritzki2.html>.

¹⁷⁷ Burgess and Haynes, 277- 278.

oboe works but also other chamber music, orchestral works, and vocal and stage music. He has recorded works from various eras while still remaining a champion of contemporary oboe music and techniques. He is among the most influential oboists of the twentieth century.¹⁷⁸

Longatte, Gaston Henri (birth/death dates not found)

Gaston Longatte earned a *premier prix* in 1932.¹⁷⁹ He later taught at the Conservatoire de Valenciennes, where his students included Pierre Pierlot,¹⁸⁰ Jean-Louis Capezzali,¹⁸¹ and Alain de Gourdon.¹⁸² He encouraged Albert Glotin to pursue the cane business;¹⁸³ revised an edition of Henri Brod's etudes,¹⁸⁴ and was part of a jury at the International Competition in Munich in 1954. After listening to 15-year-old Heinz Holliger's performance, he exclaimed: "About that one, mind you, we will hear a lot!"¹⁸⁵

Messenger, André (1853-1929)

André Messenger studied at the École Niedermeyer and had lessons with Saint-Saëns. Subsequently he took Fauré's place as *organiste de chœur* at St Sulpice. For a few years in the 1870s he was a stage composer at the Folies-Bergère, and stage works would become his main compositional endeavor throughout his career. He had greatest success in composing comic stage works, and eventually became musical director of the Opéra-Comique from 1897-1904. Around this time he also began working at Covent

¹⁷⁸ Grove Music Online, s.v. "Holliger, Heinz," by Michael Kunkel and Jürg Stenzl, accessed March 18, 2020, <https://www-oxfordmusiconline-com.ezproxy1.lib.asu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000013230>.

¹⁷⁹ Conrey, "The Paris Conservatory: Its Oboe Professors, Laureates (1795-1984)," 13.

¹⁸⁰ "A Living Legend—Pierre Pierlot: An Interview," *The Double Reed* 23, no. 1 (2000): 83, <https://www.idrs.org/publications/74-the-double-reed-2000-23-1/#page=4>.

¹⁸¹ Eric Taver, "The Oboe in France," *The Double Reed* 22, no. 3 (1999): 87, <https://www.idrs.org/publications/72-the-double-reed-1999-22-3/#page=4>.

¹⁸² Laila Storch, "Robert de Gourdon (1912-1993): A Tribute," *The Double Reed* 16, no. 3 (1993): 37, <https://www.idrs.org/publications/51-the-double-reed-1993-16-3/#page=4>.

¹⁸³ Laila Storch, "Albert Glotin of Ezanville," *The Double Reed* 2, no. 3 (December 1980): 10, <https://www.idrs.org/publications/104-the-double-reed-1980-3-3/>.

¹⁸⁴ Andre Lardot and Geoffrey Burgess, trans., "Henri Brod, Oboist, Maker, Inventor, Composer (13th June 1799-6th April 1839): Part II of II," *The Double Reed* 27, no. 4 (2004): 69, <https://www.idrs.org/publications/93-the-double-reed-2004-27-4/#page=66>.

¹⁸⁵ Ehsan Ahmed, trans., "Heinz Holliger: Profiles and interviews by Bernard Delcambre, Andre Lardot, Pierre Boulez, Guy Laroche and Phillipe Albera," *The Double Reed* 25, no. 1 (2002): 11, <https://www.idrs.org/publications/82-the-double-reed-2002-25-1/>.

Garden, as an administrator and occasionally as a conductor. From 1907-1914 he served as co-director of the Opéra-Comique alongside Leimistin Broussan. In 1908 he was appointed conductor of the Société des Concerts du Conservatoire, but by 1919 he resigned from this position due to conflicts with deputy conductor Philippe Gaubert and other orchestra members. In 1926 he was elected president of the Société des Auteurs et Compositeurs Dramatiques, then was made a *commandeur* of the Légion d'honneur in 1927. By this point his health was declining rapidly, and he passed away in February 1929.¹⁸⁶

Pierlot, Pierre (1921-2007)

Pierre Pierlot took lessons with Gaston Longatte at the Conservatoire de Valenciennes for three years before beginning his studies at the Paris Conservatoire,¹⁸⁷ where he studied with Louis Bleuzet and earned his *premier prix* in oboe in 1941.¹⁸⁸ He played as a soloist in the Société des Instruments à Vent, the Concerts Lamoureux, the Opéra Comique, and the Paris Opéra, and was a founding member of both the Ensemble Baroque de Paris and the Quintette à Vent de France.¹⁸⁹ Pierlot also premiered works by many contemporary French composers—so much so that Billaudot established the “Pierre Pierlot Collection” of new (and standard) oboe works.¹⁹⁰ He taught Heinz Holliger in Paris from 1958-1959 (see entry for “Heinz Holliger”), and served as oboe professor at the Paris Conservatoire from 1974-1984. He is known for redefining the French oboe sound to include “bright tone and constant fast vibrato.”¹⁹¹ He is among the most-recorded oboists of the twentieth century, having recorded works from multiple eras.¹⁹²

Vandeville, Jacques (birth date not found)

Jacques Vandeville is a French oboist who has won international awards in Prague, Munich, Moscow, Geneva, and Vienna, and has performed in the Czech Philharmonic and Concertgebouw Amsterdam. He rediscovered French 18th century

¹⁸⁶ Grove Music Online, s.v. “Messenger, André,” by John Wagstaff and Andrew Lamb, accessed March 18, 2020, <https://www-oxfordmusiconline-com.ezproxy1.lib.asu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000018492>.

¹⁸⁷ “A Living Legend—Pierre Pierlot: An Interview,” 83.

¹⁸⁸ Conrey, “The Paris Conservatory: Its Oboe Professors, Laureates (1795-1984),” 11.

¹⁸⁹ “A Living Legend—Pierre Pierlot: An Interview,” 83.

¹⁹⁰ Burgess and Haynes, 202-203.

¹⁹¹ Burgess and Haynes, 202.

¹⁹² Burgess and Haynes, 202, 207, 382.

music by Chedeville, Hotteterre and Montéclair. He has released nearly 50 recordings, several of which have received awards.¹⁹³ Several contemporary solo oboe pieces have been dedicated to him, including *Solfeggietto no. 4* by Claude Ballif and *Sarc* by Maurice Ohana.¹⁹⁴

Walter, David (b. 1958)

David Walter earned a *premier prix* in oboe in 1977,¹⁹⁵ after which he won competitions in Munich, Prague, Geneva, Belgrade, and Ancona. As a soloist he has performed on five continents. Walter is an active chamber musician, particularly as a member of the Quintette Moragues (founded 1980). He has conducted the Mariinsky St. Petersburg, the Simon Bolivar orchestra, the orchestra of Rennes, the Metropolitan Lisbon, the National Orchestra of Ile-de-France (Paris) and the Royal Orchestra of Wallonia, among others. He has composed thirty pieces of music (mostly chamber music works) and transcribed over 1000. He has been professor of oboe and chamber music at the Paris Conservatoire since 1987, and also taught at the Guildhall School of Music in London from 1997-2009.¹⁹⁶

¹⁹³ Author unknown, CD liner notes written for *Bach, Telemann: Sonates*, Jacques Vandeville (oboe) and Jean-Michel Louchart (organ), 12.

¹⁹⁴ James Lakin, "Reviews of Oboe Music," *The Double Reed* 2, no. 3 (December 1979): 24-25, <https://www.idrs.org/publications/63-the-double-reed-1979-2-3/>.

¹⁹⁵ Conrey, "The Paris Conservatory: Its Oboe Professors, Laureates (1795-1984)," 11.

¹⁹⁶ "David Walter: Oboist, Conductor, Professor, Composer, Arranger," Personal website of David Walter, accessed March 18, 2020, https://www.davidwalter.fr/David_2/Biography.html.

APPENDIX B

TWENTIETH CENTURY *MORCEAUX DE CONCOURS* CHRONOLOGICALLY BY
PERFORMANCE YEAR

Pre-20th century titles are listed as presented on the CNSMDP list.

- 1920: Handel, George Frideric. *Concerto in G minor*.
1921: Dallier, Henri. *Fantaisie Caprice*.
1922: Bach, Johann Sebastian. *Sonata No. 5, Andante and Finale*.
1923: Balay, Guillaume. *Échos d'armor*.
1924: Handel, George Frideric. *Sonata No. 2, movements 1, 2*.
1925: Büsser, Henri. *Pièce en si bémol*, Op. 22.
1926: Lefebvre, Charles. *Deux pièces pour hautbois*, Op. 102.
1927: Handel, George Frideric. *Sonata No. 1 in C minor, Adagio and Allegro*.
1928: Delmas, Marc. *Complainte et air de ballet*.
1929: Grovlez, Gabriel. *Sarabande et Allegro pour hautbois et piano*.
1930: Forêt, Félicien. *Grave et allegro giocoso pour hautbois et piano*.
1931: Büsser, Henri. *Asturias sur des themes espagnols pour hautbois et piano*, Op. 84.
1932: Le Boucher, Maurice. *Fantaisie Concertante pour hautbois et piano*.
1933: Maugué, Jules-Marie-Laur. *Pastorale pour hautbois et piano*.
1934: Gaubert, Philippe. *Intermède Champêtre*.
1935: Pierné, Paul. *Fantaisie-Pastorale pour hautbois et piano*.
1936: Canal, Marguerite. *Thème et variations*.
1937: Handel, George Frideric. *Sonata No. 2 in G minor*.
1938: Golestan, Stan. *Elégie et danse rustique pour hautbois*.
1939: Bozza, Eugène. *Fantaisie Pastorale pour hautbois et piano*, Op. 37.
1940: Mazellier, Jules. *Thème varié languedocien pour hautbois*.
1941: Handel, George Frideric. *Concerto in G minor*.
1942: Büsser, Henri. *Pièce en si bémol pour hautbois*, Op. 22.
1943: Rivier, Jean. *Improvisation et Final pour hautbois et piano*.
1944: Planel, Robert. *Prélude et Danse pour hautbois et piano*.
1945: Jolivet, André. *Sérénade*.
1946: Challan, René. *Divertissement pour hautbois et piano*.
1947: Dutilleux, Henri. *Sonate pour hautbois et piano*.
1948: Damase, Jean-Michel. *Rhapsodie pour hautbois et piano*.
1949: Martelli, Henri. *Adagio, Cadence et Final pour hautbois et piano*, Op. 71.
1950: Desportes, Yvonne. *Matin d'été pour hautbois et piano*.
1951: Soudères, Valérie. *Stance et Mouvement perpétuel pour hautbois et piano*.
1952: Lamy, Fernand. *Pastorales variées pour hautbois et piano (ou orchestre)*.
1953: Mihalovici, Marcel. *Sonatine pour hautbois ou violon et piano*, op. 13.
1954: Bréville, Pierre de. *Sonatine pour hautbois (ou flute, ou violon) et piano*.
1955: Brown, Charles. *Fantaisie Agreste pour hautbois et orchestre à cordes (ou piano)*.
1956: Forêt, Félicien. *Andante Pastoral et Scherzetto*.
1957: Sancan, Pierre. *Sonatine pour hautbois et piano*.
1958: Challan, René. *Divertissement pour hautbois et piano*.
1959: Absil, Jean. *Burlesque*, op. 100.
1960: Shinohara, Makoto. *Obsession pour hautbois et piano*.
1961: Brun, François-Julien. *Jeux Sylvestres pour hautbois et piano*.
1962: Sancan, Pierre. *Sonatine pour hautbois et piano*.

- 1963: Dubois, Pierre Max. *Variations pour hautbois et piano*.
- 1964: Bitsch, Marcel. *Suite française sur des thèmes du dix-septième siècle*.
- 1965: Ohana, Maurice. *Neumes pour hautbois et piano*.
- 1966: Pascal, Claude. *Sonate brève en deux mouvements*.
- 1967: Aubain, Jean. *Deux études pour hautbois et piano*.
- 1968: Revel, Pierre. *Églogue pour hautbois et piano*.
- 1969: Semler-Collery, Jules. *Cantilène et Petit Divertissement pour hautbois et piano*.
- 1970: Bach, Johann Sebastian. *Concerto in F major*.
Aubin, Tony. *Concertino dello scoiattolo per Oboe e Piano-forte o Archi*.
- 1971: Lancen, Serge. *Fantaisie Concertante No. 1 pour hautbois*, movements 1, 2.
- 1972: Bach, Johann Sebastian. *Concerto in F major*, movement 1.
Roizenblat, Alain. *Libre pour hautbois et piano*.
- 1973: Mozart, Wolfgang Amadeus. *Concerto in C major*, K314, movements 2, 3.
Gartenlaub, Odette. *Silhouette pour hautbois et piano*.
- 1974: Handel, George Frideric. *Sonata in G minor*.
Daniel-Lesur [Lesur, Daniel Jean Yves]. *Nocturne pour hautbois et piano*.
- 1975: Mozart, Wolfgang Amadeus. *Concerto in C major*, K314, movements 2, 3.
Zbar, Michel. *Ronde pour hautbois et clavier(s)*.
- 1976: Mozart, Wolfgang Amadeus. *Sonata in F Major* (after the *Oboe Quartet*, K370).
Delerue, Georges. *Jeu d'alternances*.
- 1977: Krommer, Franz. *Concerto in F major, Allegro, Adagio and Rondo*.
Landowski, Marcel. *Souvenir d'un jardin d'enfance pour hautbois et piano*.
- 1978: Haydn, Franz Joseph. *Concerto in C major*, movement 1.
Sauguet, Henri. *Cantilène pastorale*.
- 1979: Strauss, Richard. *Oboe Concerto*, movement 1 nos. 5-17; movement 2 nos. 24-32,
4 measures before no. 36 to 5 measures after no. 47.
Dubois, Pierre Max. *Hautbois Dormant: Suite accompagnée de piano*.
- 1980: Vivaldi, Antonio. *Concerto in C major*.
Delerue, Georges. *Prélude et danse pour hautbois et orchestre à cordes*.
- 1981: Mozart, Wolfgang Amadeus. *Concerto in C major*, K314.
Bernaud, Alain. *Variations pour hautbois et piano*.
- 1982: Strauss, Richard. *Oboe Concerto*.
Margoni, Alain. *Petit théâtre pour hautbois et piano*.
- 1983: Mozart, Wolfgang Amadeus. *Concerto in C major*, K314.
Petit, Pierre. *Fritto Misto pour hautbois et piano*.
- 1984: Leclair, Jean-Marie. *Concerto, Op. 7, No. 3, Adagio and Allegro assai*.
Calvi, Gérard. *Paghjella pour hautbois et piano*.
- 1985: Jolivet, André. *Sérénade pour quintette à vent*, movements 3 and 4.
Strauss, Richard. *Oboe Concerto*.
Weber, Alain. *Synecdoque pour hautbois seul*.
- 1986: Vivaldi, Antonio. *Concerto in C major*.
Martinů, Bohuslav. *Concerto pour hautbois*.
- 1987: Mozart, Wolfgang Amadeus. *Sonata in F Major* (after the *Oboe Quartet*, K370).
Gartenlaub, Odette. *Silhouette pour hautbois et piano*.

- 1988: Bach, Johann Sebastian. *Sonata in G minor*, movement 1.
 Schumann, Robert. *Drei Romanzen*, op.94, No. 1.
 Berio, Luciano. *Studie zu Sequenza VII*.
 Castanié, Gérard. “*Et in arcadia ego*”: *Le Tarot du hautboïste, 22 pièces pour hautbois solo*. No. 8: *La justice* and No. 9: *L’ermite*.
- 1989: Couperin, François. *Les goûts-réunis, ou Nouveaux concerts*, No. 6.
 Dorati, Antal. *Duo Concertante for oboe and pianoforte*.
- 1990: Hotteterre, Jacques-Martin [‘le Romain’]. *Suite in E minor*.
 Berio, Luciano. *Sequenza VII pour hautbois solo*.
- 1991: Couperin, François. *Les goûts-réunis, ou Nouveaux concerts*, No.7 in G minor.
 Schenker, Friedrich. *Monolog für Oboe*.
- 1992: Bach, Johann Sebastian. *Concerto in G minor*.
 Méfano, Paul. *Asahi pour hautbois solo et dispositif électronique*.
- 1993: Bach, Johann Sebastian. *Sonata in G minor*, BWV 1030.
 Denisov, Edison. *Solo für Oboe*.
- 1994: Mozart, Wolfgang Amadeus. *Oboe Quartet*, K370.
 Raynal, Gilles. *Sonate pour hautbois et piano*, Op. 21.
- 1995: Marais, Marin. *Les folies d’Espagne*.
 Amy, Gilbert. *Jeux pour 1 à 4 hautbois*.
- 1996: Strauss, Richard. *Oboe Concerto*.
 Berio, Luciano. *Sequenza VII pour hautbois solo*.
 Castiglioni, Niccolò. *Alef*.
- 1997: Mozart, Wolfgang Amadeus. *Concerto in C major*, K314.
 Kalliwoda, Johann Wenzel. *Concertino*, op. 110.
 Martinů, Bohuslav. *Concerto pour hautbois*.
 Yun, Isang. *Inventionen für zwei Oboen*.
- 1998: Dalbavie, Marc-André. *Interlude IV pour hautbois*.
- 1999: Silvestrini, Gilles. *Aloë pour hautbois et piano*.

APPENDIX C

TWENTIETH CENTURY *MORCEAUX DE CONCOURS* ALPHABETICALLY BY

COMPOSER

Each piece is listed alphabetically by composer last name, along with the respective performance year(s). Pre-20th century titles are listed as presented on the CNSMDP list.

- Absil, Jean. *Burlesque*, op. 100. (1959)
Amy, Gilbert. *Jeux pour 1 à 4 hautbois*. (1995)
Aubain, Jean. *Deux études pour hautbois et piano*. (1967)
Aubin, Tony. *Concertino dello scoiattolo per Oboe e Piano-forte o Archi*. (1970)
Bach, Johann Sebastian. *Concerto in F major*. (1970, 1972)
Bach, Johann Sebastian. *Concerto in G minor*. (1992)
Bach, Johann Sebastian. *Sonata No. 5, Andante and Finale*. (1922)
Bach, Johann Sebastian. *Sonata in G minor*, movement 1. (1988)
Bach, Johann Sebastian. *Sonata in G minor*, BWV 1030. (1993)
Balay, Guillaume. *Échos d'armor*. (1923)
Bernaud, Alain. *Variations pour hautbois et piano*. (1981)
Berio, Luciano. *Studie zu Sequenza VII*. (1988)
Berio, Luciano. *Sequenza VII pour hautbois solo*. (1990, 1996)
Bitsch, Marcel. *Suite française sur des thèmes du dix-septième siècle*. (1964)
Bozza, Eugène. *Fantaisie Pastorale pour hautbois et piano*, Op. 37. (1939)
Bréville, Pierre de. *Sonatine pour hautbois (ou flute, ou violon) et piano*. (1954)
Brown, Charles. *Fantaisie Agreste pour hautbois et orchestre à cordes (ou piano)*. (1955)
Brun, François-Julien. *Jeux Sylvestres pour hautbois et piano*. (1961)
Büsser, Henri. *Asturias sur des thèmes espagnols pour hautbois et piano*, Op. 84. (1931)
Büsser, Henri. *Pièce en si bémol*, Op. 22 (1925, 1942)
Calvi, Gérard. *Paghjella pour hautbois et piano*. (1984)
Canal, Marguerite. *Thème et variations*. (1936)
Castanié, Gérard. "Et in arcadia ego": *Le Tarot du hautboïste*. (1988)
Castiglioni, Niccolò. *Alef*. (1996)
Challan, René. *Divertissement pour hautbois et piano*. (1958)
Couperin, François. *Les goûts-réunis, ou Nouveaux concerts*, No. 6. (1989)
Couperin, François. *Les goûts-réunis, ou Nouveaux concerts*, No.7 in G minor. (1991)
Dalbavie, Marc-André. *Interlude IV pour hautbois*. (1998)
Dallier, Henri. *Fantaisie Caprice*. (1921)
Damase, Jean-Michel. *Rhapsodie pour hautbois et piano*. (1948)
Daniel-Lesur [Lesur, Daniel Jean Yves]. *Nocturne pour hautbois et piano*. (1974)
Delerue, Georges. *Jeu d'alternances*. (1976)
Delerue, Georges. *Prélude et danse pour hautbois et orchestre à cordes*. (1980)
Delmas, Marc. *Complainte et air de ballet*. (1928)
Denisov, Edison. *Solo für Oboe*. (1993)
Desportes, Yvonne. *Matin d'été pour hautbois et piano*. (1950)
Dorati, Antal. *Duo Concertante for oboe and pianoforte*. (1989)
Dubois, Pierre Max. *Hautbois Dormant: Suite accompagnée de piano*. (1979)
Dubois, Pierre Max. *Variations pour hautbois et piano*. (1963)
Dutilleux, Henri. *Sonate pour hautbois et piano*. (1947)
Forêt, Félicien. *Andante Pastoral et Scherzetto*. (1956)
Forêt, Félicien. *Grave et allegro giocoso pour hautbois et piano*. (1929)
Gartenlaub, Odette. *Silhouette pour hautbois et piano*. (1973, 1987)

Gaubert, Philippe. *Intermède Champêtre*. (1934)
 Golestan, Stan. *Elégie et danse rustique*. (1938)
 Grovlez, Gabriel. *Sarabande et Allegro pour hautbois et piano*. (1929)
 Handel, George Frideric. *Concerto in G minor*. (1920, 1941)
 Handel, George Frideric. *Sonata No. 1 in C minor, Adagio and Allegro*. (1927)
 Handel, George Frideric. *Sonata No. 2, movements 1, 2*. (1924)
 Handel, George Frideric. *Sonata No. 2 in G minor*. (1937)
 Handel, George Frideric. *Sonata in G minor*. (1974)
 Haydn, Franz Joseph. *Concerto in C major, movement 1*. (1978)
 Hotteterre, Jacques-Martin [‘le Romain’]. *Suite in E minor*. (1990)
 Jolivet, André. *Sérénade*. (1945, 1985)
 Kalliwoda, Johann Wenzel. *Concertino, op. 110*. (1997)
 Krommer, Franz. *Concerto in F major, Allegro, Adagio and Rondo*. (1977)
 Lamy, Fernand. *Pastorales variées pour hautbois et piano (ou orchestre)*. (1952)
 Lancen, Serge. *Fantaisie Concertante No. 1, movements 1, 2*. (1971)
 Landowski, Marcel. *Souvenir d’un jardin d’enfance pour hautbois et piano*. (1977)
 Le Boucher, Maurice. *Fantaisie Concertante pour hautbois et piano*. (1932)
 Leclair, Jean-Marie. *Concerto, Op. 7, No. 3, Adagio and Allegro assai*. (1984)
 Lefebvre, Charles. *Deux pièces pour hautbois, Op. 102*. (1926)
 Maugüé, Jules-Marie-Laur. *Pastorale pour hautbois et piano*. (1933)
 Marais, Marin. *Les folies d’Espagne*. (1995)
 Margoni, Alain. *Petit théâtre pour hautbois et piano*. (1982)
 Martelli, Henri. *Adagio, Cadence et Final pour hautbois et piano, Op. 71*. (1949)
 Martinů, Bohuslav. *Concerto pour hautbois*. (1986, 1997)
 Mazellier, Jules. *Thème varié languedocien*. (1940)
 Méfano, Paul. *Asahi pour hautbois solo et dispositif électronique*. (1992)
 Mihalovici, Marcel. *Sonatine pour hautbois ou violon et piano, op. 13*. (1953)
 Mozart, Wolfgang Amadeus. *Concerto in C major, K314*. (1973, 1975, 1981, 1983, 1997)
 Mozart, Wolfgang Amadeus. *Oboe Quartet, K370*. (1976, 1987, 1994)
 Ohana, Maurice. *Neumes pour hautbois et piano*. (1965)
 Pascal, Claude. *Sonate brève en deux mouvements*. (1966)
 Petit, Pierre. *Fritto Misto pour hautbois et piano*. (1983)
 Pierné, Paul. *Fantaisie-Pastorale pour hautbois et piano*. (1935)
 Planel, Robert. *Prélude et Danse pour hautbois et piano*. (1944)
 Raynal, Gilles. *Sonate pour hautbois et piano, Op. 21*. (1994)
 Revel, Pierre. *Églogue pour hautbois et piano*. (1968)
 Rivier, Jean. *Improvisation et Final pour hautbois et piano*. (1943)
 Roizenblat, Alain. *Libre pour hautbois et piano*. (1972)
 Sancan, Pierre. *Sonatine pour hautbois et piano*. (1957, 1962)
 Sauguet, Henri. *Cantilène pastorale*. (1978)
 Schenker, Friedrich. *Monolog für Oboe*. (1991)
 Schumann, Robert. *Drei Romanzen, op.94, No. 1*. (1988)
 Semler-Collery, Jules. *Cantilène et Petit Divertissement pour hautbois et piano*. (1969)
 Shinohara, Makoto. *Obsession pour hautbois et piano*. (1960)
 Silvestrini, Gilles. *Aloë pour hautbois et piano*. (1999)

Soudères, Valérie. *Stance et Mouvement perpétuel pour hautbois et piano*. (1951)
Strauss, Richard. *Oboe Concerto*. (1979, 1982, 1985, 1996)
Vivaldi, Antonio. *Concerto in C major*. (1980, 1986)
Weber, Alain. *Synecdoque pour hautbois seul*. (1985)
Yun, Isang. *Inventionen für zwei Oboen*. (1997)
Zbar, Michel. *Ronde pour hautbois et clavier(s)*. (1975)

APPENDIX D

TWENTIETH CENTURY *MORCEAUX DE CONCOURS* BY DIFFICULTY RATING

Pieces for which full entries are available are listed alphabetically by composer last name within each category, along with the year that corresponds to the piece's first entry in the Annotated Bibliography.

Level 1: Requires basic technique, with moderate tempos and pitch range.

- Aubin, Tony. *Concertino dello scoiattolo* (1970)
Balay, Guillaume. *Échos d'armor* (1923)
Büsser, Henri. *Asturias* (1931)
Büsser, Henri. *Pièce in si bemol* (1925)
Semler-Collery, Jules. *Cantilène et Petit Divertissement* (1969)
Dallier, Henri. *Fantaisie-caprice* (1921)
Delmas, Marc. *Complainte et air de ballet* (1928)
Forêt, Félicien. *Grave et allegro giocoso* (1930)
Gaubert, Philippe. *Intermède Champêtre* (1934)
Golestan, Stan. *Elégie et danse rustique* (1938)
Grovlez, Gabriel. *Sarabande et allegro* (1929)
Lefebvre, Charles. *Deux pieces* (1926)
Maugüé, Jules-Marie-Laur, *Pastorale* (1933)
Pierné, Paul. *Fantaisie Pastorale* (1935)

Level 2: Contains slightly more challenging technique, with increased tempos, pitch range, and/or endurance.

- Absil, Jean. *Burlesque* (1959)
Aubin, Jean. *Deux Études* (1967)
Bernaud, Alain. *Variations* (1981)
Bitsch, Marcel. *Suite Française* (1964)
Brown, Charles. *Fantaisie Agreste* (1955)
Brun, François-Julien. *Jeux Sylvestres* (1961)
Damase, Jean-Michel. *Rhapsodie* (1948)
Bréville, Pierre de. *Sonatine* (1954)
Lancen, Serge. *Fantaisie Concertante No. 1* (1971)
Landowski, Marcel. *Souvenir d'un jardin d'enfance* (1977)
Le Boucher, Maurice. *Fantaisie Concertante* (1932)
Martelli, Henri. *Adagio, Cadence et Final* (1949)
Pascal, Claude. *Sonate brève en deux mouvements* (1966)
Planel, Robert. *Prélude et Danse* (1944)
Revel, Pierre. *Eglogue* (1968)
Rivier, Jean. *Improvisation et Final* (1943)
Sancan, Pierre. *Sonatine* (1957)
Sauguet, Henri. *Cantilène pastorale* (1978)

Level 3: Difficult technical passages, often including the high register of the instrument.

May require a few extended techniques.

- Bozza, Eugène. *Fantaisie Pastorale* (1939)
Calvi, Gérard. *Paghjella* (1984)
Challan, René. *Divertissement* (1946)
Delerue, Georges. *Jeu d'alternances* (1976)
Delerue, Georges. *Prélude et danse* (1980)
Desportes, Yvonne. *Matin d'été* (1950)
Dubois, Pierre-Max. *Hautbois Dormant* (1979)
Dubois, Pierre-Max. *Variations* (1963)
Dutilleux, Henri. *Sonate* (1947)
Forêt, Félicien. *Andante, Pastorale et Scherzetto* (1956)
Gartenlaub, Odette. *Silhouette* (1973)
Lamy, Fernand. *Pastorales variées* (1952)
Lesur, Daniel. *Nocturne* (1974)
Margoni, Alain. *Petit théâtre* (1982)
Mazellier, Jules. *Thème varié languedocien* (1940)
Mihalovici, Marcel. *Sonatine* (1953)
Ohana, Maurice. *Neumes* (1965)
Petit, Pierre. *Fritto Misto* (1983)
Raynal, Gilles. *Sonate* (1994)
Roizenblat, Alain. *Libre* (1972)
Silvestrini, Gilles. *Alöe* (1999)
Soudères, Valérie. *Stances et Mouvement perpétuel* (1951)

Level 4: In addition to difficult technique, may also present special difficulties in notation, ensemble work, and/or the amount of extended techniques required.

- Amy, Gilbert. *Jeux* (1995)
Castanié, Gérard. "*Et in arcadia ego*": *Le Tarot du hautboïste* (1988)
Denisov, Edison. *Solo* (1993)
Jolivet, André. *Serenade* (1945)
Méfano, Paul. *Asahi* (1992)
Schenker, Friedrich. *Monolog* (1991)
Shinohara, Makoto. *Obsession* (1960)
Weber, Alain. *Synecdoque* (1985)
Yun, Isang. *Inventionen* (1997)
Zbar, Michel. *Ronde* (1975)

Level 5: Presents extreme technical challenges.

- Berio, Luciano. *Studie zu Sequenza VII.* (1988)
Castiglioni, Niccolò. *Alef* (1996)
Dalbavie, André. *Interlude IV* (1998)

APPENDIX E

TWENTIETH CENTURY *MORCEAUX DE CONCOURS* BY INSTRUMENTATION

Pieces with unique instrumentation (that is, anything other than ob, pf) for which full entries are available are listed alphabetically by composer last name within each given category, along with the year that corresponds to the piece's first entry in the Annotated Bibliography, and the assigned difficulty rating.

Oboe and orchestra

- Aubin, Tony. *Concertino dello scoiattolo*, 1970 (1).
Bozza, Eugène. *Fantaisie Pastorale*, 1939 (3).
Brown, Charles. *Fantaisie Agreste*, 1955 (2).
Büsser, Henri. *Pièce in si bemol*, 1925 (1).
Büsser, Henri. *Asturias*, 1931 (1).
Delerue, Georges. *Prélude et danse*, 1980 (3).
Golestan, Stan. *Elégie et danse rustique*, 1938 (1).
Lamy, Fernand. *Pastorales variées*, 1952 (3).
Landowski, Marcel. *Souvenir d'un jardin d'enfance*, 1977 (2).
Lesur, Daniel. *Nocturne*, 1974 (3).
Maugüé, Jules-Marie-Laur. *Pastorale*, 1933 (1).
Mazellier, Jules. *Thème varié languedocien*, 1940 (3).
Silvestrini, Gilles. *Alöe*, 1999 (3).

Woodwind Quintet

- Jolivet, André. *Sérénade*, 1945 (4).

Multiple oboes

- Amy, Gilbert. *Jeux*, 1995 (4).
Yun, Isang. *Inventionen*, 1997 (4).

Solo oboe

- Berio, Luciano. *Studie zu Sequenza VII*, 1988 (5).
Castanié, Gérard. "*Et in arcadia ego*": *Le Tarot du hautboïste*, 1988 (4).
Castiglioni, Niccolò. *Alef*, 1996 (5).
Dalbavie, André. *Interlude IV*, 1998 (5).
Denisov, Edison. *Solo*, 1993 (4).
Schenker, Friedrich. *Monolog*, 1991 (4).
Weber, Alain. *Synecdoque*, 1985 (4).

Oboe and electronics

- Méfano, Paul. *Asahi*, 1992 (4).

Oboe and other (open instrumentation)

- Zbar, Michel. *Ronde*, 1975 (4).