

The **PARIS CONSERVATORY** **FLUTE ALBUM**

Edited by **NANCY ANDREW**
Co-edited by *Clifford Benson & R.J. Miller*

16 Short Lyric Pieces for Flute and Piano



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MUSIC

Piano

The Paris Conservatory Flute Album

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Edited by
NANCY ANDREW

Piano accompaniments and co-editing by

Clifford Benson

and

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CONTENTS

Adrien Barthe - Andante	22
Adrien Barthe - Andantino con moto	27
Adrien Barthe - Moderato	25
Jules Cohen - Andantino	14
Charles Colin - Allegretto	5
Theodore Dubois - Allegretto	16
Jules Duprato - Allegro Moderato	20
Alphonse Duvernoy - Allegretto	36
Alphonse Duvernoy - Allegro Moderato	38
Ernest Guiraud - Allegretto Scherzando	8
Georges Marty - Allegretto	29
Jules Mouquet - Andantino	42
Emile Paladilhe - Allegretto moderato	11
Gabriel Pierné - Modéré	40
Raoul Pugno - Très doux et très tranquille	33
Paul Vidal - Allegro Moderato	31

“It is my great pleasure to present this collection of pieces originally intended as the sight reading exam for the flute class of the Paris conservatoire. Each piece is a little jewel and could be used as an encore to a recital or even in the main part of a recital. Nancy Andrew has done a magnificent job of preparing them for publication. I look forward with great joy to include them in my future recitals.”

Sir James Galway

PREFACE

For well over a century it has been the tradition at the Paris Conservatory to commission two pieces for each instrument for use at the annual examination or *concours*: a short sight-reading piece and a competition solo of six to eight minutes. Many of the competition solos have become repertoire standards, but the sight-reading pieces, called *Morceaux à déchiffrer* or *Lectures à vue* are less well known. A notable exception for flute is Gabriel Faure's *Morceau de concours*, commissioned in 1898, the same year as his famous *Fantaisie*, Op. 79. Other flute pieces in this genre by Léo Delibes, Jules Massenet, and Paul Taffanel have been published more recently.

The sixteen compositions in this collection were all written as sight-reading examination pieces. Several were used for the *concours* in successive years and many also appeared on entrance auditions. It should be noted that they tend to test the musical accomplishments of the performer far more than the technical prowess. The editors hope that performers will find them useful in groupings or as encore pieces and that teachers will enjoy using them with their students. This is their first publication.

The selections by Colin, Guiraud, Paladilhe, Dubois and Duprato were originally written for flute and cello. A piano part has been arranged for this edition, but they may also be performed as originally intended; a flute and cello score for this purpose is available online. The Andantino by Jules Cohen was originally scored for flute and string quartet and is presented here in a version for flute and piano. The original piano part for the Andantino by Jules Mouquet has been lost and has been reconstructed for this edition by Clifford Benson. The pieces by Barthe, Marty, Vidal, Pugno, Duvernoy and Pierné are printed here exactly as they are shown in the copyist's score.

In preparing this edition, the editors consulted both the copyist's scores and, when available, the autograph scores, both sets of which are housed at the *Archives Nationales* in Paris (C.A.R.A.N.). In every instance, the fidelity of the original has been maintained. Many of these pieces have specific and significant original markings, perhaps to assist the sightreading performers. It should be noted that the accent marking (\geq) indicates melodic stress, not a punched accent as in more recent usage.

The editors wish to thank scholar and flutist Edward Blakeman for his assistance with the initial research. Blakeman has edited six of the Taffanel pieces for publication by Hunt Edition (Presser). Inspiration also came from William Waterhouse, who had edited a similar collection of the sight-reading pieces for bassoon for Universal Edition. William Bennett and James Galway offered encouragement. We thank Metropolitan State College of Denver and Youngstown State University's Dana School of Music for their support. And finally, we dedicate this collection to Clifford Benson (1946-2007), who so beautifully composed several of these piano parts.

BIOGRAPHIES OF THE COMPOSERS

All of the composers in this collection were trained at the Paris Conservatoire, earned first prizes in areas such as harmony, counterpoint and fugue, and piano, and later became professors there. Although not well known today, many won the prestigious *Prix de Rome* and had distinguished careers as composers in the Paris of their time. They were, in fact, so well-respected that each was named a *Chevaliers de la Legion d'honneur*, one of the highest government awards a musician could receive.

ADRIEN BARTHE (1828-1898)

Grat-Norbert Adrian Barthe won the *Prix de Rome* in 1854 and taught harmony at the Paris Conservatoire from 1881 until his death. He composed oratorios and operas, such as *La fiancée d'Abydos* which was premiered at the *Theatre Lyrique* in 1865, and is best known today for his *Passacaille* for wind quintet. He also wrote a treatise on harmony that was widely used.

JULES COHEN (1835-1901)

Jules Emile David Cohen earned first prizes in piano, organ, and counterpoint and fugue. He taught at the Conservatoire for 35 years, mostly as a vocal ensemble director, and was chorus master at the Paris Opera for 20 years. He specialized in the composition of *opera-comiques*, of which several brought him considerable success, as well as composing choruses for revivals at the *Comédie Française*. Other works include piano pieces, symphonies, overtures, and masses.

CHARLES COLIN (1832-1881)

A versatile musician, Charles-Joseph Colin was awarded first prizes in oboe, organ, harmony and accompaniment, and counterpoint and fugue. He played in many of the Paris orchestras and was organist at St. Denis-du-St. Sacrement. In 1867, he was appointed captain of the *Musiciennes de la Garde Nationale* and, in 1868, Professor of Oboe at the Conservatoire, holding both positions until his death. His compositions consist mainly of solos and exercises for the oboe and other woodwinds.

THEODORE DUBOIS (1837-1924)

Francois Clement Theodore Dubois had a brilliant career as a composer and educator. He won his first prizes in harmony, fugue, and organ. In 1861 was awarded the *Prix de Rome*, after studying intensively with Ambroise Thomas. In 1871, he was appointed professor of harmony at the Conservatoire and in 1877 succeeded Saint-Saëns as organist at the Madeleine. From 1896-1905 he served as head of the Conservatoire, succeeding Fauré. He produced operas, oratorios, symphonic and chamber works, and church music, with many works widely performed. His treatise on fugue and his theory and solfège textbooks are still in use at the Conservatoire today.

JULES DUPRATO (1827-1892)

Jules-Laurent-Anarcharsis Duprato earned first prizes in harmony and accompaniment and counterpoint and fugue and in 1848 won the coveted *Prix de Rome*. He became the orchestra conductor at l'Athenee in 1864 and was appointed professor of harmony and counterpoint at the Conservatoire in 1866. As a composer, he was mainly known for his numerous operettas and choruses.

ALPHONSE DUVERNOY (1842-1907)

A talented pianist, Victor Alphonse Duvernoy at first intended to devote himself to the concert stage after winning his first prize in piano in 1855 and a second prize in harmony and accompaniment in 1859. However, he became increasingly interested in composing and produced several successful operas, symphonic works, and chamber works as well as pieces for piano, alone and with orchestra. He also served as Professor of Piano at the Conservatoire from 1886 until his death.

ERNEST GUIRAUD (1837-1892)

Ernest Guiraud was born in New Orleans, Louisiana, the son of a French musician, but came to Paris to study at the Conservatoire, winning the *Prix de Rome* in 1859. He was appointed professor of harmony and accompaniment at the Conservatoire in 1876 and served as professor of advanced composition from 1880 to 1892, succeeding Victor Masse. He wrote several operas and *opera-comiques*, most of which were moderately successful, but he is best remembered for the orchestral suite he arranged from Bizet's *Carmen*.

GEORGES MARTY (1860-1908)

Georges Marty earned his first prize in solfege in 1875, first prize in harmony in 1878, and the *Grand Prix de Rome* in 1882. In 1892 he was appointed chorus master at the Theatre Eden and director of the vocal ensemble classes at the Conservatoire. The following year he became chorus master at the Paris Opera. From 1901 until his death he served as conductor of the Concerts du Conservatoire and the Opera Comique. A prolific composer, he wrote several successful operas, songs, and piano pieces and was greatly influenced in style by his teacher and mentor, Jules Massenet.

JULES MOUQUET (1867-1946)

Of all the composers in this collection, Jules Mouquet may be the best known to flutists as his three-movement work *La Flute de Pan* and his Concerto for Flute are both considered standard repertoire. He won his first prize in counterpoint and fugue in 1893 and the *Grand Prix de Rome* in 1896. Among his successful works were operas, including *Andromede*, an oratorio, *le Sacrifice d'Isaac*, string quartets, songs, and symphonic overtures.

EMILE PALADILHE (1844-1926)

A child prodigy, Emile Paladilhe entered the Paris Conservatoire at the age of 9 as a protégé of Halevy. He won his first prize in piano in 1857 and a first prize in organ and the *Prix de Rome* in 1860. Of his operatic compositions, two productions—*Patrie* and *L'Amour africaine*—were particularly successful at the Paris Opera. He also composed two masses, a symphony, piano pieces, and several chamber works.

HENRI PIERNÉ (1867-1937)

Henri Constant Gabriel Pierné earned his first prize in solfege in 1874, in piano in 1879, in organ in 1882, in counterpoint and fugue in 1881, and in 1882 was awarded the *Prix de Rome*. He succeeded Cesar Franck as organist of Saint Clothilde in 1890, a post he held for eight years. From 1903 until 1910 he served as deputy conductor at the *Concerts Colonne*, and, after the death of E. Colonne, its primary conductor. Although he was never a professor at the Conservatoire, he did serve on its directing committee for many years. He composed operas, ballets, symphonic suites and overtures, piano and organ pieces, and chamber music. Many of his works remain in the standard repertoire today.

RAOUL PUGNO (1852-1914)

Stephane Raoul Pugno won prizes in piano, harmony, solfege, and organ between 1866 and 1869. He served as organist at Saint Eugene from 1872 to 1892 and taught at the Conservatoire, first as professor of harmony, 1892-96, and later as professor of piano, 1896-1901. Particularly known as a pianist, he earned a world-wide reputation as an interpreter of Mozart and as a champion of the works of Cesar Franck for piano and orchestra. He also often appeared in recitals with the violinist Ysaye. He wrote several successful operas, ballets, songs, and works for piano.

PAUL VIDAL (1863-1931)

Paul Antonin Vidal took first prize in harmony in 1879, in counterpoint and fugue in 1880, and won the *Prix de Rome* in 1883. From 1892 until his death he was active as chorus master and later conductor at the Paris Opera. He taught solfege and accompanying at the Conservatoire from 1894 until 1910, after which date he became professor of composition. He had numerous successes with operas and ballets at the Paris Opera and the *Opera-Comique*. He was also important as a composer of sacred music, including cantatas and motets, and published many arrangements of music from earlier periods. Several of his pedagogic works, including a treatise on harmony, are still in use.

The Paris Conservatory Flute Album

16 Short Lyric Pieces for Flute

I

(1873, 1892)

Charles Colin (1832-1881)

piano arrangement by Clifford Benson

edited by Nancy Andrew and Clifford Benson

Allegretto

Flute

Piano

mp

mp

pizzicato in 'Cello

cresc.

mf

mp

cresc.

mf

mp

mf

mf

6

11

12



This collection is the first-ever publication of 19th-20th Century exam pieces composed for the **Paris Conservatory**, meticulously compiled, arranged and edited by accomplished flutist **Nancy Andrew**. All 16 pieces include solo flute part with piano accompaniments. Optional digital downloads of the original cello/ string ensemble accompaniments for the first seven pieces are available at keisersouthernmusic.com.

"It is my great pleasure to present this collection of pieces originally intended as the sight reading exam for the flute class of the Paris Conservatoire. Each piece is a little jewel and could be used as an encore to a recital or even in the main part of a recital. Nancy Andrew has done a magnificent job of preparing them for publication. I look forward with great joy to include them in my future recitals."

Sir James Galway

Works included

Adrien Barthe	Allegretto (1895)
	Andante (1886)
	Moderato (1891)
Jules Cohen	Andantino (1878)
Charles Colin	Allegretto (1873)
Theodore Dubois	Allegretto (1880)
Jules Duprato	Allegro Moderato (1882)
Alphonse Duvernoy	Allegretto (1897)
	Allegro Moderato (1899)
Ernest Guiraud	Allegretto Scherzando (1874)
Georges Marty	Allegretto (1893)
Jules Mouquet	Andantino (1924)
Emile Paladilhe	Allegretto moderato (1875)
Gabriel Pierné	Modéré (1918)
Raoul Pugno	Très doux et très tranquille (1896)
Paul Vidal	Allegro Moderato (1894)

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