

The Paris Conservatoire Concours Oboe Solos: The Gillet Years (1882-1919)

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The halls were quiet during a July 1989 visit to the Paris *Conservatoire national supérieur de musique*; this was, after all, the vacation period. Nevertheless, one could almost hear crowds of anxious and excited students simply by reading the bulletin board notices concerning the annual Paris Conservatoire Concours.

The Concours, the public and reviewed Conservatoire student examination traditionally concluding the academic year, has always been a tremendous opportunity for a young artist.¹ The recognition and publicity certainly must have been appreciated by the students fortunate enough to win a coveted Concours Premier Prix, those students being obliged thereupon to terminate all Conservatoire studies in the discipline for which the prize is awarded and, usually, having to make a career in whatever way possible.

One wonders what career concerns might have been on the mind of Georges Gillet, the eminent oboist who graduated from the Conservatoire in 1869 at the unusually early age of fifteen. Gillet survived and became, to many, possibly the most phenomenal oboist in history, earning accolades for his musicianship, his technique, and his tone. In "Georges Gillet—Master Teacher and Performer" in the 1977 *Journal of the International Double Reed Society*, Laila Storch has written of the respect Gillet earned from his distinguished students; his graduates included Marcel Tabuteau, Alfred Barthel, Alexandre Duvoir, Georges Longy, and Georges Gillet's own nephew, Fernand Gillet. All of these artists had outstanding orchestral careers and also established what many oboists call the French-American school of oboe performance and teaching.

This French-American oboe school comes from a direct line of teaching dating back to the Conservatoire's first years. One particularly interesting aspect of the early history of the Paris Conservatoire was the great emphasis on wind instrument instruction. This was understandable, as the 1793 *Institut national de musique*, directed by Bernard Sarrette, was the product of the combination of two schools, one of which had been the *École gratuite de la garde nationale parisienne*, an adjunct school to the Musique de la Garde Nationale, a musical organization with military-civic functions including, presumably, outdoor concerts.

Sarrette's proposal for the administrative reorganization of the Institut suggested, for example, six oboe professors for twenty-four oboe students, while there were to be twenty-six clarinet professors to teach one hundred and four students.² By 1795, when the Institut had been reorganized as the *Conservatoire de musique*, these numbers were not significantly reduced: four professors of oboe and nineteen of clarinet (compared with eight of violin).³ As in our modern symphonic band, clarinets apparently were needed in numbers similar to those of violins in the orchestra; bassoons were almost as numerous, possibly for reasons of balance. Paris became famous as an important center of brilliant wind instrument execution, and this undoubtedly established the woodwind quintet as we know it; Anton Reicha's twenty-four quintets were inspired by a group of Paris-based woodwind virtuosi which included the oboist Gustave Vogt.

Although Gustave Vogt is the first of the Conservatoire oboe professors with a reasonably well-documented life, some information survives about some of his predecessors. Jacques Schneitzhoeffter (1754-1829) is listed as *Professeur de 1^{er} classe* of flute and oboe at the 1793 Institut.⁴ He apparently taught in various capacities at the Conservatoire after 1800 until the year of his death, and he was in the Opéra orchestra from 1789 to 1820.⁵ Pierre Delcambre preceded Schneitzhoeffter as *Professeur de 2^e classe*. Félix Miolan, another professor on the 1793 oboe faculty, enjoyed the distinction of being the father of Marie Miolan, later Madame Carvalho, the creator of Gounod's operatic heroines Juliette, Marguerite, and Mireille;⁶ Miolan's tenure at the Opéra lasted from 1792 to 1819.

Regarding François-Alexandre-Antoine Sallantin (1754-?), there exists some mystery about names and dates. George Conrey and Constant Pierre state his first name as François;⁷ Philip Bate gives it as Antoine.⁸ Sallantin may have used the name François to avoid confusion with his flutist uncle,⁹ though Conrey suggests that our Sallantin was known as Antoine to his family.¹⁰ He joined the Institut faculty not long after its establishment, and he taught at the Conservatoire until 1816. His career in the Opéra orchestra began in 1770 or 1773 and ended in 1812 or 1813.¹¹ Sallantin took a leave of absence from his Opéra obligations in order to visit

England and to study with the famous oboist Johann Fischer, known to us from Mozart's letters and from a portrait painted by his father-in-law, Gainsborough.¹² Bate gives 1816 as the year of Sallantin's death, although Conrey states that a Conservatoire archivist was still searching for the date in 1986.¹³

Auguste-Georges-Gustave Vogt was born on March 18, 1781, in Strasbourg. A student of Sallantin, Vogt received his Premier Prix in 1799. He began his tenure in the Opéra-Comique orchestra in 1803, and he joined the Opéra orchestra in 1812. Vogt was appointed to a type of assistant or joint professorship at the Conservatoire in 1802,¹⁴ and in 1816 he succeeded to the senior position which he held until 1853. His career also included posts in the orchestras for the Théâtre Montanier (beginning 1798), the Théâtre de l'Ambigu-Comique (1801), the Théâtre-Italien, and the Théâtre-Feydeau.

As a member of the Foot Grenadiers of Napoléon's Imperial Guard, Vogt suffered to a degree from his connections to the Emperor; Bate describes him as having been "purged for suspected Bonapartist opinions."¹⁵ Vogt's reputation seems to have weathered all this, as he subsequently served in various musical organizations under Louis-Philippe in addition to his Opéra and Conservatoire duties. He was First Oboist (1828-1844) for the Société des Concerts du Conservatoire, a newly formed performing organization made up of Conservatoire professors and graduates. He received the *Légion d'honneur* award in 1829.

Vogt shared with Sallantin a preference for a four-keyed oboe which added F Sharp and low B Natural keys to the traditionally used E Flat and low C keys.¹⁶ As it turned out, several of Vogt's students, including Henri Brod, Apollon-Marie-Rose Barret, and Charles-Louis Triébert, were to play significant roles in designing the mechanical additions and refinements which resulted in the Conservatoire System oboe of Gillet's era.

Vogt retired from the Conservatoire in 1853. The succeeding four oboe professors were all Vogt students, and his legacy also includes method books and a rich repertoire of oboe works. He died on May 30, 1870, outliving three of his successors.

Louis-Stanislas-Xavier Verroust was born on May 10, 1814. He received his Premier Prix in 1834, and he held positions in the orchestras of the Palais Royal, the Porte-St.-Martin, the Renaissance, the Théâtre-Italien, and the Opéra. Verroust also served as Chef de Musique for the Second Legion of the Garde Nationale. He succeeded Vogt to the Conservatoire professorship in 1853 and held the post for ten years. He composed at least twelve *Solos de concert*, several of which were used for the Concours during his tenure, and he also composed

numerous sets of variations on popular operatic airs. He died on April 11, 1863.

Verroust's successor, Charles-Louis Triébert, was born on October 31, 1810. Triébert was a Vogt student who had received his Premier Prix in 1829, five years earlier than Verroust. He performed as soloist with the Société des Concerts du Conservatoire and played in the orchestras of the Opéra, the Opéra-Comique, and the Théâtre Italien.

Charles-Louis and his brother, Frédéric, inherited the administration of the Triébert instrument firm from their father, Guillaume. Frédéric was largely responsible for the various system changes in the Triébert oboe. Charles-Louis promoted the use of his family's oboes at the Conservatoire, and his professorship undoubtedly assisted his efforts; Bate mentions this advocacy in connection with the Triébert Système 4, the "Système Charles Triébert."¹⁷ Towards the end of the existence of the Triébert establishment the foreman was François Lorée, who set himself up in business soon after the death of Frédéric Triébert. Lorée and Georges Gillet were responsible for the designation, in 1881, of the Lorée oboe as the official Conservatoire oboe, the oboe thus required to be used by students attending the Conservatoire.¹⁸ The Lorées continued the Triébert traditions, with very few changes, even after François Lorée's son Lucien sold the business to Raymond Dubois and went to work as an employee in his old firm.¹⁹ Dubois's daughter married Robert de Gourdon, into whose hands the company passed and in whose family the establishment remains today.

Charles-Louis Triébert served only four years as the Conservatoire oboe professor. Although Frédéric was more involved than his brother in the family business,²⁰ Charles-Louis's work with the Triébert firm may have been a practical reason that he broke tradition by *not* composing the Concours solos for his students but instead using works by his teacher, Vogt. If Triébert's legacy is not graced by a compositional output as well known as that of Vogt, Verroust, or Charles Colin, oboists owe much to him and to his family for the evolution of an oboe system that has changed little since his day.

Charles-Louis Triébert died on July 18, 1867. His successor, Vogt student Félix-Charles Berthélemy, was born on November 4 of 1829, the same year in which Triébert won his Premier Prix. Berthélemy received his Premier Prix in 1849 and served in the Opéra orchestra from 1855 to 1868. He died on February 13, 1868, having lived less than a year after his Conservatoire appointment.

Charles-Joseph Colin, the last Vogt student to hold a Conservatoire oboe professorship, was born in Cherbourg on June 2, 1832. He received his First

Prizes in Oboe (1852), Harmony and Accompaniment (1853), and Organ (1854). In 1857 he won a second place Prix de Rome; the first place winner that year was Georges Bizet. Colin also received the titles of *Officier de l'Académie* and *Chevalier de la Légion d'honneur*.

Unlike his predecessors, Colin seems not to have held a post in the Opéra orchestra, but he did maintain the tradition of drawing from his own compositions or those of earlier oboe professors when proposing the required Concours work during his professorship. He composed eight *Solos de Concours* and a *Grande fantaisie*, all of which are in the same linked-movement style as that used by Vogt and Verroust in their solos. Colin died during the 1881 Concours at the age of forty-nine, and he was succeeded that year as Paris Conservatoire Professor of Oboe by Georges Gillet.

Georges Gillet

Although the starting place for IDRS Journal readers seeking information on Georges Gillet should be the Storch article in the 1977 Journal, the present unavailability of back orders of that issue suggests that a brief sketch of his career in this article will not be entirely superfluous, particularly as events in that career appear to have influenced his choice of solos on at least some occasions.

Georges-Vital-Victor Gillet was born in Louviers on May 17, 1854. He began his oboe studies at about the age of twelve and was soon attending the Conservatoire as a student of Félix-Charles Berthélemy (for less than two months) and Charles-Joseph Colin. Gillet received his Premier Prix in 1869 at the age of fifteen for his performance of that year's required Concours work, Colin's *Deuxième solo de Concours*. He subsequently held positions with the Théâtre Italien, the Concerts Colonne, the Société des Concerts du Conservatoire, the Opéra-Comique, and the Opéra.

Gillet was internationally famous as a soloist. In addition to his duties as Principal Oboist with the Société des Concerts, he performed with the orchestra such works as the oboe concerti of Handel and the Countess of Grandval, and he was a founding member of the Société de Musique de Chambre pour Instruments à Vent, the renowned ensemble formed by Paul Taffanel with a nucleus of one flute and wind octet. (The Boston-based Longy Club, founded in 1900 by former Gillet student Georges Longy, had for many years a standing membership of eleven, a double wind quintet plus piano.) The Société gave the earliest performances of the Gounod *Petite Symphonie*, the Lefebvre *Suite* (not yet under that title), and the Thuille Sextet, as

well as the long-delayed premiere of the Mozart *Symphonie Concertante*, K. 297b.²¹

Notwithstanding his brilliant career as a performer, Gillet exerted at least as overwhelming an influence as a teacher. Many of his students came to the United States, where they enjoyed performance and teaching careers of tremendous importance and length. Students able to trace their pedagogical ancestry back through several generations of teachers to Gillet are still studying the études of Barret, Brod, and Ferling, as well as Gillet's own book of studies; as did Gillet's students, modern oboists often learn scales and broken thirds in sets of three chromatically adjacent keys paired with their relative minors.

Gillet's *Études pour L'Enseignement supérieur du Hautbois* deserves a special mention in any discussion of the Gillet legacy. In his dedicatory remarks to his students at the beginning of the *Études*, Gillet describes the necessity of composing advanced musical studies in order that the new music being written be performable by the emerging generation of oboists. He also suggests that contemporary composers use this book as a guide to new technical possibilities on the oboe. Regardless of whether one thus regards the *Études* as a solution to or as an inspiration for the highly complex passagework found in, for example, the compositions of Debussy and Ravel, oboists owe Gillet and his work a debt of gratitude for rendering playable and logical the inevitably difficult literature found in all eras.

Gillet's achievements were recognized during his lifetime. In 1890 he was created an *Officier de l'Instruction publique* and, in 1904, a *Chevalier de la Légion d'honneur*. It was at that same July 30 ceremony of the Légion award that Gillet student Marcel Tabuteau received his Premier Prix from the Paris Conservatoire.

Georges Gillet's apparently uncompromising personality on the job did not preclude a sympathetic and concerned interest in the welfare of his students. Certainly the death of three of his students in the First World War affected him, as did wartime hardships in general. His retirement for reasons of health went into effect on January 1, 1919, and he died on February 8, 1920. He was buried in Paris's Cimetière Montmartre, the same cemetery where may be found the graves of Berlioz, Nijinsky, and Bernard Sarrette, first director of the Paris Conservatoire.

Georges Gillet influenced today's solo oboe repertoire through his choices of the required works for the oboe participants in the annual Paris Conservatoire Concours. Like most modern performance competitions, the Concours has traditionally included, for each performance category,

a required solo work performed by all of the competitors within that category; Berlioz once penned a story of an Érard piano which, after a competition, gave its own rendition of the Mendelssohn G Minor Concerto.²² Sometimes the required Concours piece for a performance area was composed by the Conservatoire professor for that discipline. When Gillet assumed the Conservatoire oboe professorship in 1881, it had been the tradition within the oboe department for the professor to prepare his students to perform Concours works by the professor himself or, occasionally, by past oboe professors. Gillet broke with this practice by varying the required Concours oboe repertoire through the use of works of such masters as Bach and Handel and by such contemporary composers as Büsser, Ropartz, Lefebvre, and Paladilhe. Charles Colin, Gillet's oboe teacher throughout most of his Conservatoire study, was also well known as a composer of sufficient quality to receive a Prix de Rome.

Each of the required Concours oboe solos during Gillet's professorship allows the necessary display of a competitor's abilities within a brief time. An overview of the solos reveals the personal and stylistic differences expected in a repertoire with composers ranging from Bach and Handel through nineteenth-century oboists to contemporaries of Saint-Saëns and Franck, while the importance to the oboe repertoire of such works as the Paladilhe *Solo*, the Lefebvre *Deux pièces*, and the Guilhaud *Premier concertino*, as well as Gillet's interest in the baroque repertoire, unusual for his time, cannot be overlooked. It is for these reasons that I have chosen to examine, beginning with the 1882 Concours (Gillet's first as Professor of Oboe), the required Concours oboe solos during the nearly forty-year Conservatoire professorship of my "great-grandteacher" Georges Gillet.

The Paris Conservatoire Concours Oboe Solos, 1882-1919

It will be noted that the following list of the required Paris Conservatoire Oboe Concours works includes the 1919 solo, notwithstanding Gillet's retirement effective at the beginning of 1919. The listing has been done by year, and the information presented includes the composer, title, edition(s) known to me, biography of the composer,²³ a brief description of the work, and a listing of the Concours winners for the given year, with some of the major positions they subsequently held. Laila Storch's compilation of Premier Prix and Second Prix recipients formed the basis for these listings, which were augmented by the Accessit (Honorable Mention) winners found in George Conrey's "The Paris Conservatory: Its Oboe Professors, Laureates (1795-1984)" in the 1986 IDRS Journal.²⁴ Ms. Storch's

*familiarity with the history of Gillet and his predecessors was of invaluable help in identifying these solos. The designation 'OP' indicates an out-of-print edition, with availability subject to change. The solos by Colomer, Mouquet, Reuchsel, and Wormser were located only by a visit to the Bibliothèque Nationale. There are two Southern Music Company collections of oboe solos which include Concours works: **Fifteen grands solos de concert** and **The Oboist's Concert Album**. Albert J. Andraud, the editor of these two collections, titles each numbered Colin work **Solo de Concert**, while the Millereau and Leduc editions use the designation **Solo de Concours**.*

1882

Charles Colin:

Deuxième solo de Concours, Op. 39

Edition: Leduc

The list of Concours oboe solos from Georges Gillet's professorship begins with the required solo first used in 1869, the year of Gillet's Premier Prix. Colin was Professor of Oboe at the Conservatoire during most of Gillet's study there, Félix-Charles Berthélemy having died there less than two months after Gillet's official admittance into the Conservatoire oboe class. Gillet chose Colin solos for seven of the Concours, more times than he used any other composer's works.

The *Deuxième solo de Concours* could serve as the textbook nineteenth-century Concours oboe solo in its almost operatic style. The fast-slow-fast format allows a soloist to display dramatic, lyric, and coloratura qualities. In the *Deuxième solo*, a piano introduction in C Major launches the *Allegro* in which brilliant scales alternate with calmer sections. The *Andante* is in ABA form, with the second A section resembling the ornamented A style often used in Colin and Verroust slower movements. There follows a recitative, a type of passage not otherwise found in the Concours oboe solos of Colin. The *Allegretto* is rounded off by an *Allegro vivace* in the same key and meter.

Premier Prix: Louis-Napoléon Pellegrin
Albert Weiss

Second Prix: César-Paulin Aubert
Jean-Baptiste Chassaing

Premier Accessit: Jules-Victor Bertain

1883

Georges Guilhaud:

Premier concertino en sol mineur

Editions: Costallat, Southern

(Fifteen grands solos)

The Guilhaud *Concertino* opens with two forte statements in the piano, each followed by ascending

staccati oboe scales in a recitative. The opening lyrical theme shows off the upper and middle ranges of the oboe, while the secondary theme bears a motivic resemblance to the opening chords. The ensuing operatic *Andante* is followed by an *Allegretto* dominated by more ascending scales and an increasingly important triplet figure, the work concluding with a high G above the staff.

Second Prix: Bertain (see 1882)
 Premier Accessit: Henri Gundstøtt
 Désiré-Alfred Lalande
 Second Accessit: Louis-Jean-Baptiste Bas
 (Solo Oboe, Opéra; Société
 des Concerts du
 Conservatoire)

1884

Charles Colin:

Troisième solo de Concours, Op. 40

**Editions: Leduc, Southern
 (Oboist's Concert Album)**

Charles Colin's *Troisième solo de Concours* opens with a moderately virtuosic *Allegro moderato*. After a cadenza, there is an *Andante* set in ABA form, the last A section preceded by a two-measure piano interlude of quick harmonic changes; the Southern edition wisely requests the pianist not to rush the upward chromaticism, as the harmony and the oboist both need to breathe. The A section returns, decorated with thirty-second note filigree, and the coda is built on melodic fragments from the B section.

The last movement, an *Allegro*, employs wide slurred intervals in the oboe writing and is rounded off by a *Più mosso* coda.

Premier Prix: Bertain (see 1882)
 Chassaing (see 1882)
 Second Prix: Gundstøtt (see 1883)
 Lalande (see 1883)
 Premier Accessit: Bas (see 1883)
 Second Accessit: François Aragon

1885

Gustave Vogt:

Quatrième concertino en ré mineur

Edition: Costallat (OP)

As noted earlier, Vogt was a champion of the four-keyed oboe. Notwithstanding this conservatism, several of Vogt's students were involved in technical additions to the oboe mechanism. The *Quatrième concertino* would seem to have been a complex and chromatic work for Vogt's instrument. It should be remembered, however, that what we know as Vogt's *Troisième solo de concert* evolved from revisions of

the less chromatically intricate *Deuxième concerto*.²⁵ The *Quatrième concertino* performed by Gillet's students may have been the result of similar changes.

The work, in three connected movements, involves brilliant diatonic and chromatic passagework. The opening *Allegro non troppo* displays a touch of Wieniawski in the harmony. The *Larghetto cantabile* is in ABA form, while the *Rondo finale*, in sonata rondo form, provides a welcome variety of scoring as its themes recur.

Premier Prix: Bas (see 1883)
 Maxime-Léon Maury
 Second Prix: Gustave-Georges-Léopold
 Longy (Lamoureux
 Orchestra; Colonne
 Orchestra; Solo Oboe,
 Boston Symphony;
 Founder, Longy
 School of Music,
 Cambridge, MA; Founder,
 Longy Club; Conductor,
 Boston Orchestral Club;
 Founder, Boston
 Musical Association)
 Premier Accessit: Georges-César Hurel

1886

Charles Colin: *Septième solo de Concours*

**Editions: Leduc, Millereau (OP), Southern
 (Oboist's Concert Album)**

The *Septième solo de Concours* begins with an *Andante* set in the frequently used ABA form. As in the *Troisième solo*, the decorated A follows a piano interlude of interest for its rapidly changing harmony. The ensuing *Allegro non troppo* resembles the dramatic first movements of other solos, though this section actually functions as a ritornello before the *Allegro* cabaletta. The work concludes with a *Più mosso* in the same meter and key.

Premier Prix: Hurel (see 1885)
 Longy (see 1885)
 Premier Accessit: Alfred-François Robert

1887

Stanislas Verroust:

Quatrième solo de concert, Op. 77

**Editions: Costallat, Southern
 (Oboist's Concert Album)**

The *Quatrième solo de concert* has enjoyed a reputation as one of the most substantial and popular Concours compositions by Stanislas Verroust. This is the only one of the twelve Verroust Concours solos listed with three arrangements of

the accompaniment, a band version by Mastio in addition to the customary piano and string settings. Presumably this is the band arrangement in the Bibliothèque Nationale; in that arrangement, by Mastio, the first oboe (band) part and the solo oboe part are the same. It was the only Verroust composition used by Gillet as a Concours work.

The dramatic *Allegro* progresses from sustained wide ranging phrases to increasingly florid passages. The *Andante* is in ABA form in which the second A section is less obviously decorated than usual for similar sections in Verroust or Colin works. The cadenza preceding the second A section is more elaborate in the Southern edition than in the older publication. The work ends with a brilliant *Rondo* in a polacca style.

Premier Prix: Robert (see 1886)
 Premier Accessit: Jules-Claude Clerc
 Désiré-Clément
 Lenom (Boston Symphony
 Orchestra; Longy Club)
 Second Accessit: Albert-Duplessis Gillet
 Louis Marx

1888

Charles Colin:
Cinquième solo de Concours, Op. 45
Editions: Leduc, Southern
(*Oboist's Concert Album*)

The opening *Andantino* of the *Cinquième solo de Concours* is in ABA form with a coda. The *Allegro* gives the oboist many display opportunities with scales and arpeggios over a steady eighth-note accompaniment. A contrasting episode in a slower tempo leads not to a reprise of the *Allegro* but to an *Allegro* coda.

Premier Prix: Jules Clerc (see 1887)
 Henri Mabile
 Premier Accessit: Albert Gillet (see 1887)
 Pierre-François Giraud
 Second Accessit: Georges Gilbert

1889

Gustave Vogt:
Quatrième concertino en ré mineur
 (See 1885)

Second Prix: Alexandre-Joseph-Marie
 Busson Charles-Augustin-
 Louis Gaudard (Solo Oboe,
 Opéra; requested by
 Gillet to serve as substitute
 Professor of Oboe at
 Conservatoire during
 Gillet's 1918 leave of absence)

Premier Accessit: Joseph-Jean Foucault
 Marx (see 1887)
 Second Accessit: Alfred-Charles Barthel (Solo
 Oboe, Chicago Symphony
 Orchestra)

1890

Georges Guilhaud:
Premier concertino en sol mineur
 (See 1883)

Premier Prix: Busson (see 1889)
 Gaudard (see 1889)
 Second Prix: Barthel (see 1889)
 Giraud (see 1888)
 Premier Accessit: Gilbert (see 1888)
 Second Accessit: Jean Duverger

1891

Charles Colin:
Sixième solo de Concours, Op. 46
Editions: Leduc, Southern
(*Oboist's Concert Album*)

The first movement of the *Sixième solo de Concours* is an *Andante* very much in the cavatina style. The B section of the *Andante* involves wide leaps and florid passages, while the A reprise includes a major-key statement of the opening theme. The setting of the final *Allegro moderato* in E Minor within a G Minor composition is vindicated by the connecting G Major tonality of the *Più mosso* coda.

Premier Prix: Barthel (see 1889)
 Second Prix: Clément-Achille Derlique
 Foucault (see 1889)
 Premier Accessit: Duverger (see 1890)
 Second Accessit: Louis-Florent-Alfred Bleuzet
 (Solo Oboe, Opéra;
 Société des
 Concerts du Conservatoire;
 succeeded Gillet as
 Professor of Oboe at
 Conservatoire)
 Georges-Ernest Malézieux

1892

**Comtesse de Grandval (Marie-Félicie-Clémence
 de Reiset): *Concerto en ré mineur, Op. 7***
Editions: André (OP), Southern
(separately and in *Oboist's Concert Album*)

Marie-Félicie-Clémence de Reiset, the Comtesse de Grandval, was born in Saint-Rémy-des-Monts (Sarthe) on January 21, 1830. She studied composition with Flotow and Saint-Saëns, and she composed operas and other vocal works. It could well have been Saint-Saëns who accompanied Gillet

in the Comtesse's *Concerto* during the famous 1887 St. Petersburg tour involving Saint-Saëns and Taffanel, Gillet, and Turban of the Société de Musique de Chambre pour Instruments à Vent. In admonishing his students not to complain about cold fingers when they had central heating, Gillet referred to the low temperature of a St. Petersburg concert hall in which he performed the *Concerto*.²⁶ Even before using the work for the Concours, Gillet frequently performed the *Concerto*, apparently with orchestral accompaniment.

The *Concerto* is set in three movements. The first movement, an *Allegro moderato* in sonata allegro form, is not so remarkable for its theme at the oboe entrance as for the persistent ascending and descending pairs of slurred sixteenth-notes, particularly in the exposition and coda. The second movement is a charming *Andantino con moto*, while the concluding *Moderato maestoso* has a touch of the sonata rondo about it. There is a Franckian sweep in the closing pages, and the brilliant slurred sixteenth-note pairs assert themselves in a most demanding coda.

Premier Prix: Foucault (see 1889)
François Jean
Second Prix: Arthur-Léon Bridet
(Professor of Oboe, Lyons
Conservatoire)
Joseph Soulier
Premier Accessit: Bleuzet (see 1891)
Malézieux (see 1891)
Second Accessit: Charles-Constant Soulas

1893

Charles Colin: *Solo en sol mineur* (?)

I was not able to trace more specific information as to the identity of the Colin solo used in 1893; Colin's *Grande Fantaisie* is in G Minor, although it is likely that the Conservatoire records would show that title. The *Sixième solo de Concours*, also in G Minor, had been used as recently as 1891, and there is no other case during the Gillet years of so soon a repeated use of a Concours oboe solo. This mystery work could be yet another Colin solo, one not as readily available as the *Solos de Concours* and the *Grande Fantaisie*.

Premier Prix: Bleuzet (see 1891)
Bridet (see 1892)
Second Prix: Jean-Baptiste-Adolphe
Charcouchat
Premier Accessit: Soulas (see 1892)

1894

Georges Guilhaud:

Premier concertino en sol mineur

(see 1883)

Premier Prix: Louis-Théodore Rey
Second Prix: Malézieux (see 1891)
Albert Rey (father of Odette
Rey—see 1916)
Second Accessit: Henri-Alphonse Bergès

1895

Charles Colin:

Cinquième solo de Concours, Op. 45

(see 1888)

Premier Prix: Lucien-Michel Leclercq
Albert Rey (see 1894)
Second Prix: Paul-Gustave Brun
Soulas (see 1892)
Premier Accessit: Armand Creusot

1896

Gustave Vogt: *Quatrième concertino en ré mineur*

(see 1885)

Second Prix: Creusot (see 1895)
Premier Accessit: Fernand-Jules-Alexis-Oscar
Dutercq Francis-Ernest-
Eugène Mondain

1897

Charles Lefebvre: *Pièce en la mineur*

(see 1902)

Premier Prix: Brun (see 1895)
Creusot (see 1895)
Mondain (see 1896)
Second Prix: Charles-Ernest-Fernand-
Vital Gillet (nephew of
Georges Gillet;
Solo Oboe, Boston
Symphony Orchestra;
Professor of Oboe, New
England Conservatory)

1898

Émile Paladilhe: *Solo* Editions: Heugel (OP), Rubank (titled *Concertante*), Southern (*Fifteen grands solos*)

Émile Paladilhe was born in Montpellier on June 3, 1844. At the Paris Conservatoire he studied piano with François Marmontel (teacher of Bizet, Debussy, and d'Indy), organ with François Benoist (*Chef du chant* at the Opéra), and counterpoint with Halévy. He was a Premier Prix recipient in Piano and Organ in 1857, and he was awarded a Prix de Rome in 1860 for his cantata *Le Czar Ivan IV*. He composed many operas, sacred works, orchestral compositions, and

songs, and he was a member of the Institut of France. His opera *Patrie!* was particularly successful; earlier, Verdi had obtained from Sardou the libretto rights, and Paladilhe had to wait close to a year for Verdi to withdraw his claim.²⁷ Paladilhe died in Paris on January 6, 1927.

The Paladilhe *Solo* is one of the best known of the oboe Concours works from any period. A brisk succession of chords announces an oboe cadenza followed by a lyrical *Andante assai moderato* distinguished by harmonic exploration from G Minor to B Minor and back. The *Allegro non troppo* is a rondo based on a major-key variation of the *Andante assai moderato* theme.

Premier Prix:	Fernand Gillet (see 1897)
Second Prix:	Hector-Joseph-Eugène-Alberic Huc
Premier Accessit:	Charles-Louis-Raymond-François Clerc
Second Accessit:	Jules-Victor Bouillon Eugène-René-Alphonse Bourbon Louis Cottin

1899

B. M. Colomer: *Fantaisie en la* Edition: Breitkopf (OP)

The *Fantaisie* is dominated by two motives: a ringing set of descending chords in the piano introduction, and a hesitant oboe theme punctuated by rests. The generally lyric mood leaves one unprepared for the bravura coda, in which elements of the two main themes are blended.

Premier Prix:	Bourbon (see 1898) Huc (see 1898)
Second Prix:	Charles Clerc (see 1898)
Premier Accessit:	Bouillon (see 1898) Marie-Nestor Dulphy

1900

Comtesse de Grandval: *Andante and Finale* from *Concerto en ré mineur, Op. 7* (See 1892)

Premier Prix:	Jean-Baptiste-Raoul Andraud (at thirteen years, Gillet's youngest recipient of Premier Prix in Oboe; died in First World War) Bouillon (see 1898) Charles Clerc (see 1898)
Second Prix:	Horace Hurm
Premier Accessit:	August Gobert (Société des Concerts du Conservatoire)
Second Accessit:	Maurice-Constant Mercier (Garde Républicaine Band)

1901

Henri Büsser: *Pièce en si bémol, Op. 22* Edition: Leduc

Henri-Paul Büsser was born in Toulouse on January 16, 1872. He studied at the Paris Conservatoire with Guiraud, the composer of the *Carmen* recitatives. There were also private studies with Gounod, Widor, and Franck, and, in 1893, Büsser received a second place Prix de Rome for his cantata *Antigone*. He held the choirmaster post with the Opéra-Comique, and his 1902-1951 tenure as conductor at the Opéra was interrupted only during the Second World War. He served as President of the Académie des Beaux Arts, taught composition at the Conservatoire, and conducted the third performance of Debussy's *Pelléas et Mélisande*. He orchestrated Debussy's *Petite suite* as well as the extant orchestral version of the same composer's *Printemps*. Büsser died in Paris on December 30, 1973.

The listener encountering the *Pièce* for the first time might notice anticipations of the second movement of the Saint-Saëns oboe sonata; the work is in B Flat, and there is an introduction alternating a flowing oboe line with piano arpeggios. Also, as in the Saint-Saëns, there is a piano vamp following the introduction. The main body of this work presents an exuberant juxtaposition of six-eight and two-four meters as well as a reflective middle section resembling early Debussy.

Premier Prix:	Hurm (see 1900)
Second Prix:	Gobert (see 1900) Mercier (see 1900)
Second Accessit:	Louis Asselineau Jean-Arnaud-Marcel Balout (Opéra-Comique)

1902

Charles Lefebvre: *Deux pièces, Op. 102* Editions: Durand (OP), Southern (titled *Andante and Allegro as a separate set* and in *Fifteen grands solos*)

Charles-Édouard Lefebvre was born in Paris on June 19, 1843. He received a Prix de Rome in 1870 for his cantata *Le Jugement de Dieu*, and he later taught at the Paris Conservatoire. Lefebvre composed operas, orchestral works, and chamber music that includes an often-played *Suite* for woodwind quintet. He died in Aix-les-Bains on September 8, 1917.

The *Andante*, the first of the pieces, seems to have been the Concours oboe solo for 1897.²⁸ It is very much in the typical style for these lyrical movements in which brief piano introductions are followed by cantabile oboe themes subject to adventuresome harmonic exploration. The chief

analytical interest is the unity generated by the uses, including inversions, of the oboe's opening melodic fourth. The *Allegro* is notable for some tricky syncopations and quintuplet figures. Otherwise, this work is technically within the reach of any oboist who can get through the cadenza towards the end; for this reason, as well as for reasons of sheer melodic appeal, this set has deservedly remained one of the more popular Concours solos.

Premier Prix: Gobert (see 1900)
 Premier Accessit: Balout (see 1901)
 Jules-Antoine-Hubert
 Pontier (Opéra-Comique)
 Second Accessit: Adolphe-Gaston Henri (died
 in First World War)
 Alexandre-Joseph Rouzeré

1903

Henri Dallier: *Fantaisie caprice*
Editions: Belwin (Kalmus), Evette and Schaeffer
(OP), Southern (separately and in
***Fifteen grands solos*)**

Henri-Édouard Dallier was born in Rheims on March 20, 1849. His association with the Paris Conservatoire included organ study with Franck, First Prizes in Fugue and Organ, and a position as Professor of Harmony. He held organ posts at Saint-Eustache and at the Madeleine, and he was the organist for the funeral of Fauré, Dallier's predecessor at the Madeleine. Dallier died in Paris on December 23, 1934.

The *Fantaisie caprice* alternates slow arpeggios between the piano and the oboe in the B Minor introduction. The *Moderato* section which dominates the rest of the piece involves both performers with some wide leaps and brilliant scales.

Premier Prix: Mercier (see 1900)
 Second Prix: Balout (see 1901)
 Premier Accessit: Henri (see 1902)
 Rouzeré (see 1902)
 Second Accessit: Jules Vaillant
 Gustave-Ferdinand Victor

1904

Louis Diémer: *Légende, Op. 52*
Edition: Evette and Schaeffer (OP)

Louis Diémer was born in Paris on February 14, 1843. He received his Conservatoire Premier Prix in Piano at the age of thirteen as a student of Marmontel. He also received First Prizes in Harmony and Fugue, as well as a Second Prize in Organ. He succeeded Marmontel as Professor of Piano at the Conservatoire, and he was the pianist

with the Société de Musique de Chambre pour Instruments à Vent. Diémer also was involved with editions of early keyboard compositions and with the construction of harpsichords. Contemporary composers wrote works for him, and Mieczyslaw Horszowski remembered his playing as being "very clean" and "clear."²⁹ Diémer died in Paris on December 21, 1919.

The *Légende* opens with a dramatic piano introduction, *Andante moderato*, increasingly dominated by a dotted figure which carries over into the somber oboe theme. In the *Allegro molto* which follows, a restless oboe melody is supported by a sweeping and technically formidable accompaniment. The secondary *Meno* section gives the piano a comparative rest and the oboe some challenging sixteenth-note passagework. The *Andante moderato* and *Allegro molto* sections return as a recapitulation, and the work as a whole boasts a well-balanced ABAB form in the keys of G Minor, B Flat Major, A Flat Minor (!), and G Major, respectively.

Premier Prix: Balout (see 1901)
 Marcel-Paul Tabuteau-
 Guérineau (English horn,
 New York Symphony; Solo
 Oboe, Metropolitan Opera;
 Solo Oboe, Philadelphia
 Orchestra; Professor of
 Oboe, The Curtis Institute
 of Music)
 Second Prix: Henri (see 1902)
 Pontier (see 1902)
 Premier Accessit: Vaillant (see 1903)
 Victor (see 1903)

1905

Adolphe Deslandres: *Introduction et Polonaise*
Editions: Evette and Schaeffer (OP),
Nova (in *A Nineteenth-Century Collection*,
ed. James Brown)

Adolphe-Édouard-Marie Deslandres was born in Batignolles, Monceaux, on January 22, 1840. His Paris Conservatoire teachers included Aimé-Ambroise-Simon Leborne (Opéra librarian) and François Benoist. Deslandres, who composed operas and choral works, was organist at Sainte-Marie. He died in Paris on July 30, 1911.

The *Introduction* is a gentle barcarolle with a minimum of restlessness in the piano accompaniment. The *Polonaise* resembles the polacca movements of Verroust and Colin works, but the passagework is more intricate, and the style suggests Ambroise Thomas or Sarasate. The *Polonaise* is a test of a player's endurance, as there

are two trios separating the main sections of the movement.

Premier Prix: Pontier (see 1902)
 Second Prix: Rouzeré (see 1902)
 Georges-Marius Serville
 (Professor of Oboe,
 Toulouse Conservatoire)
 Second Accessit: Gaston-Louis Longatte
 (Professor of Oboe,
 Vincennes Conservatoire)
 Georges-Antoine Riva
 André Tournier

1906

Émile Paladilhe: *Solo*

(See 1898)

Premier Prix: Serville (see 1905)
 Vaillant (see 1903)
 Second Prix: Louis-Joseph Stien
 Tournier (see 1905)
 Premier Accessit: Longatte (see 1905)
 Riva (see 1905)
 Second Accessit: Marcel-Prosper-Léon
 Durivaux (Professor of
 Oboe, Nancy Conservatoire)
 Georges-Ernest Rigot

1907

Guy Ropartz: *Pastorale et danses* Editions: Enoch, Mills (from Enoch), Belwin (Kalmus)

Joseph-Guy-Marie Ropartz was born in Guingamp, Côtes-du-Nord, on June 15, 1864. Ropartz studied with Dubois, Massenet, and Franck, and he served as Director of the Conservatoire in Nancy, where he also conducted orchestral concerts. Ropartz retired to Lanloup-par-Plouha, Côtes-du-Nord, where he died on November 22, 1955.

The work is in two sections. The opening *Pastorale* presents several themes in a piano-oboe dialogue in which the increasingly elaborate harmony suggests Franck and Dukas. While the opening theme of the *Pastorale* begins with a fourth, that of the *Danses* inverts that interval into a fifth, and there are more obvious thematic echoes of the *Pastorale* to be heard. The work closes with a tranquil coda based on themes from both earlier sections.

Premier Prix: Longatte (see 1905)
 Pierre Mathieu (New York
 Symphony; Columbia
 Broadcasting Symphony;
 St. Louis Symphony)
 Second Prix: Georges Bonneau (Solo

Oboe, Concerts Lamoureux)
 Riva (see 1905)
 Premier Accessit: Durivaux (see 1906)
 Rigot (see 1906)
 Second Accessit: Myrtille-Gilbert-Gontran
 Morel (Garde Républicaine
 Band; Solo Oboe, Concerts
 Colonne; brother of
 conductor Jean Morel)

1908

Comtesse de Grandval: *Concerto en ré mineur, Op. 7*

(See 1892)

Premier Prix: Bonneau (see 1907)
 Riva (see 1905)
 Tournier (see 1905)
 Second Prix: Durivaux (see 1906)
 Morel (see 1907)
 Rigot (see 1906)
 Premier Accessit: Alexandre Duvoir (Solo
 Oboe, Minneapolis
 Symphony Orchestra;
 R.K.O. Studios Orchestra,
 Los Angeles)
 Second Accessit: Charles-Paul Burgunder

1909

André Wormser: *Ballade en ré* Edition: Wormser (OP)

André-Alphonse-Toussaint Wormser was born in Paris on November 1, 1851. He studied piano with Mar-montel and theory with Bazin at the Paris Conservatoire, where he won a Premier Prix in Piano in 1872. His cantata *Clytemnestre* won him a Prix de Rome in 1875. Wormser died in Paris on November 4, 1926.

The atmospheric *Très modéré* introduction, employing an oboe melody against a high ostinato accompaniment, recalls the Sibelius Violin Concerto. This work is distinguished for its sudden mood changes, the presence of a few technically demanding passages within the basically slow tempo of the piece, and some occasional suggestions of Poulenc in the homophonic texture and changing meter.

Premier Prix: Morel (see 1907)
 Rigot (see 1906)
 Second Prix: Joseph Corne
 Jean-Paul Dennes
 Premier Accessit: Roland Lamorlette (Opéra-
 Comique; Société des
 Concerts du Conservatoire)
 Second Accessit: Louis-Marius Speyer
 (English horn, Boston
 Symphony)

1910**Jules Mouquet: *Bucolique, Op. 31*
Edition: Evette and Schaeffer (OP)**

Jules Mouquet was born in Paris on July 10, 1867. He studied harmony with Xavier Leroux, a student of Massenet and of Théodore Dubois, Mouquet's composition teacher. Mouquet's prizes include a Prix de Rome in 1896 for his *Melusine*, the Prix Tremont in 1905, and the Prix Chartien in 1907. Beginning in 1913 he served as Professor of Harmony at the Conservatoire. He died in Paris on October 25, 1946.

The *Bucolique* is in two movements played without pause. The *Largo* contains an almost jaunty oboe melody over a calm accompaniment. The ensuing *Allegro* employs a nimble theme in two different speeds within the same tempo. The *Allegro* retains thematic elements from the *Largo*, most aggressively so in a trio section whose new key dominates the rest of the work.

Premier Prix:	Corne (see 1909) Dennes (see 1909) Durivaux (see 1906)
Second Prix:	Marcel-Georges-Émile Debureau Duvoyer (see 1908) Lamorlette (see 1909)
Premier Accessit:	Maurice-Hippolyte-Marie Saivin (Professor of Oboe, Toulouse Conservatoire) Speyer (see 1909)
Second Accessit:	Fernand-Louis Frion Émile-Léonce Priam (Garde Républicaine Band) Raymond-Auguste-Désiré Saint-Quentin (died in First World War)

1911**Johann Sebastian Bach:
Andante and Finale from the Fifth Sonata
Editions: (Various editions of Sonata for Flute
and Basso Continuo, BWV 1034;
see following text)**

Gillet often performed the great Bach choral masterpieces, and he encouraged his students to study Bach's non-oboe works, much as oboists do today. The sonata movements used in the 1911 Concours probably were the last two movements of the Sonata for Flute and Basso Continuo, BWV 1034; this work corresponds to the Fifth Sonata of a Peters 1939 publication of the traditional set of six. The *Andante* is in a set of three Bach flute-keyboard sonata movements arranged by Gillet for oboe and piano and titled *Trois petites pièces* (published by

Richault and Costallat). That set is out of print, but the three movements are published separately in the Southern *Fifteen grands solos* collection as *Menuet, Andante*, and *Rondo*.

Premier Prix:	Debureau (see 1910) Lamorlette (see 1910) Speyer (see 1910)
Second Prix:	Louis-Jean-Lucien Prévot Saivin (see 1910)
Premier Accessit:	Frion (see 1910) Priam (see 1910) Saint-Quentin (see 1910)
Second Accessit:	René-Paul-Gabriel-Jean- Baptiste Moreau

1912**Henri Büsser: *Pièce en si bémol, Op. 22*
(See 1901)**

Premier Prix:	Frion (see 1910) Priam (see 1910) Saivin (see 1910)
Second Prix:	Fortuné-Edmond Dufour (Professor of Oboe, Bordeaux Conservatoire) Saint-Quentin (see 1910)
Premier Accessit:	Moreau (see 1911) Charles-Adolphe Vasseur

1913**Eugène Cools: *Prélude et Danse, Op. 89*
Edition: Mounot (OP)**

Eugène Cools was born in Paris on March 27, 1877. His teachers at the Conservatoire included Fauré and Widor. Beginning in 1907 Cools served as assistant at the Conservatoire to Gédalge, the fugue and counterpoint professor who also taught Ravel, Enesco, Koechlin, Milhaud, and Honegger, among others. Cools later held the positions of Music Critic for *Le Monde Musical* and Editor-in-Chief for the music publisher Eschig. He died in Paris on August 5, 1936.

The *Prélude*, marked *Lento*, begins with an unaccompanied oboe solo. The *Danse*, an *Allegro scherzando* in an alternating two-four/three-four meter, derives its main theme from the principal melody of the *Prélude*.

Premier Prix:	Dufour (see 1910) Saint-Quentin (see 1910)
Second Prix:	Vasseur (see 1912)
Premier Accessit:	Louis-Joseph-Eugène Rambaldi
Second Accessit:	Roger-Raymond-Jacques- Pierre Gauthier

1914

Émile Paladilhe: *Solo*

(See 1898)

Premier Prix: Vasseur (see 1912)
 Second Prix: Albert-Jules Debondue
 (Opéra-Comique; Solo
 Oboe, Concerts Padeloup)
 Rambaldi (see 1913)
 Premier Accessit: Aimé-Avit Boudard
 Second Accessit: Georges-Marcel Barguerie
 Léon-Marie-Paul
 Combrisson
 Marcel-François-Alfred Honoré

1915

**George Frideric Handel: *Larghetto and Allegro*
from *Sonate en sol mineur***

**Editions: Various, including Belwin (Kalmus),
 Boosey and Hawkes, J. Schubert (OP),
 Southern (*Oboist's Concert Album*)**

Handel's G Minor Sonata has long been a staple of the baroque repertoire for oboe. The work is in four movements, two of which, the *Larghetto* and an *Allegro*, were used for the 1915 Concours. It is difficult to say just which *Allegro* was heard; the second movement *Allegro* logically succeeds the first movement *Larghetto* and offers a variety of technical demands, while the finale *Allegro* is a brilliant cascade of eighth-note runs.

Gillet often performed the Sonata at concerts of the Société de Musique de Chambre pour Instruments à Vent, probably with Société pianist (and harpsichord revival pioneer) Louis Diémer at the keyboard. An authenticity complication has resulted from the possibly incorrect designation of oboe as the solo instrument for this work. The autograph gives violin and viola da gamba (alternative) as the intended solo instruments for the Sonata. The range of the last movement is too low for the oboe, and Handel's octave-higher alternatives might be related to his use of this movement in another work; at any rate, these alterations did not find their way into a contemporary oboe edition of the Sonata.³⁰

Second Prix: Maurice Louet

1916

Henri Büsser: *Églogue, Op. 63*

**Editions: Belwin (Kalmus),
 Southern (*Fifteen grands solos*)**

There is a touch of Franckian harmony in the *Églogue*, which contains an *Andante* with a singing oboe line over a sustained accompaniment and an *Allegro vivo* distinguished by constantly changing meters.

Second Prix: Léon-Michel Nazzi (Solo
 Oboe, Orchestre de la
 Suisse Romande; Geneva
 Conservatoire; New York
 Symphony; English horn,
 New York Philharmonic)
 Premier Accessit: René-August Bassot
 Odette-Marie-Anais Rey
 (Gillet's only female Prix
 winner; daughter of Albert
 Rey—see 1894)

1917

Amédée Reuchsel: *Ballade***Edition: Lemoine (OP)**

Amédée Reuchsel was born in Lyons on March 21, 1875. He pursued studies in organ and harmony at the Brussels Conservatoire, and his musical education continued in Paris, where he studied with Fauré. Reuchsel edited the text *Solfège classique et moderne* for the Paris Conservatoire. He died in Montereau (Loire) on July 10, 1931.

The *Ballade* opens with an *Andantino un poco recitativo*, and the cadenza passagework has the A Minor Dorian mode feeling which anticipates the Vaughan Williams oboe concerto of more than thirty years later. The succeeding *Andante* is followed by an *Allegro* full of supreme technical challenges; slurred octave scales abound, and there are passages worthy of the most intricate études of Ferling and Gillet.

Premier Prix: Nazzi (see 1916)
 Second Prix: Lucien-Joseph-Francis De
 Nattes
 Odette Rey (see 1916)
 Second Accessit: Léandre Bellandou

1918

Jules Mouquet: *Bucolique, Op. 31*

(See 1910)

Premier Prix: De Nattes (see 1917)
 Premier Accessit: Jean-Maurice-Gabriel
 Moulinet

1919

Charles Lefebvre: *Deux pièces, Op. 102*

(See 1902)

Premier Prix: Bassot (see 1916)
 Debondue (see 1914; also
 received Prix d'Excellence
 in 1919)
 Second Prix: Honoré (see 1914)
 Premier Accessit: Jean-Albert-Charles Roux
 Second Accessit: Jean-Constant Devergie
 (Boston Symphony)

The Solos

Bold type indicates first use of solo (during Gillet's professorship) as Oboe Concours work.

*Dedicated to Gillet

- 1882 **Charles Colin: *Deuxième solo de Concours*, Op. 39**
- 1883 **Georges Guilhaud: *Premier concertino en sol mineur****
- 1884 **Charles Colin: *Troisième solo de Concours*, Op. 40**
- 1885 **Gustave Vogt: *Quatrième concertino en ré mineur***
- 1886 **Charles Colin: *Septième solo de Concours***
- 1887 **Stanislas Verroust: *Quatrième solo de concert*, Op. 77**
- 1888 **Charles Colin: *Cinquième solo de Concours*, Op. 45**
- 1889 Gustave Vogt: *Quatrième concertino en ré mineur*
- 1890 Georges Guilhaud: *Premier concertino en sol mineur*
- 1891 **Charles Colin: *Sixième solo de Concours*, Op. 46**
- 1892 **Comtesse de Grandval (Marie-Félicie-Clémence de Reiset): *Concerto en ré mineur*, Op. 7***
- 1893 Charles Colin: *Solo en sol mineur* [see text]
- 1894 Georges Guilhaud: *Premier concertino en sol mineur*
- 1895 Charles Colin: *Cinquième solo de Concours*, Op. 45
- 1896 Gustave Vogt: *Quatrième concertino en ré mineur*
- 1897 **Charles Lefebvre: *Pièce en la mineur*** [from *Deux Pièces*, 1902]*
- 1898 **Émile Paladilhe: *Solo***
- 1899 **B. M. Colomer: *Fantaisie en la****
- 1900 Comtesse de Grandval: *Concerto en ré mineur*, Op. 7
- 1901 **Henri Büsser: *Pièce en si bémol*, Op. 22**
- 1902 **Charles Lefebvre: *Deux pièces*, Op. 102***
- 1903 **Henri Dallier: *Fantaisie caprice****
- 1904 **Louis Diémer: *Légende*, Op. 52**
- 1905 **Adolphe Deslandres: *Introduction et Polonaise***
- 1906 Émile Paladilhe: *Solo*
- 1907 **(Joseph) Guy Ropartz: *Pastorale et danses****
- 1908 Comtesse de Grandval: *Concerto en ré mineur*, Op. 7
- 1909 **André Wormser: *Ballade en ré****
- 1910 **Jules Mouquet: *Bucolique*, Op. 31***
- 1911 **Johann Sebastian Bach: *Andante and Finale from the Fifth Sonata***
- 1912 Henri Büsser: *Pièce en si bémol*, Op. 22
- 1913 **Eugène Cools: *Prélude et Danse*, Op. 89***
- 1914 Émile Paladilhe: *Solo*
- 1915 **George Frideric Handel: *Larghetto and Allegro from Sonate en sol mineur***
- 1916 **Henri Büsser: *Églogue*, Op. 63**
- 1917 **Amédée Reuchsel: *Ballade****
- 1918 Jules Mouquet: *Bucolique*, Op. 31
- 1919 Charles Lefebvre: *Deux pièces*, Op. 102

On April 30, 1986 the present writer, accompanied by pianist Lisa Bergman, gave a doctoral recital of solos required for the Paris Conservatoire Oboe Concours during Gillet's professorship. The following works were performed:

Andante from Sonata,
 BWV 1034 Johann Sebastian Bach
Quatrième solo de concert, Op. 77
 Stanislas Verroust
Fantaisie caprice

Henri Dallier
Pastorale et danses
 Guy Ropartz
Légende, Op. 52
 Louis Diémer

NOTES

¹ Some Concours in certain disciplines were closed to the public, or at least they were during the first years of the twentieth century. The Concours for wind instruments were public, as were those for Piano; those for Preparatory Piano and for Accompaniment were not. The Concours for all strings except Violin were public. See Théodore Dubois, "L'enseignement musical," in *Encyclopédie de la musique et dictionnaire du Conservatoire* (Paris: Librairie Delgrave, 1913-1931), Pt. 2, 6: 3451.

² Kristine Klopfenstein Fletcher, *The Paris Conservatoire and the Contest Solos for Bassoon* (Bloomington: Indiana University Press, 1988), 5.

³ Constant Pierre, *Bernard Sarrette et les origines du Conservatoire nationale de musique et de déclamation* (Paris: Delalain frères, 1895), 181.

⁴ *Ibid.*, 37.

⁵ George A. Conrey, "The Paris Conservatory: Its Oboe Professors, Laureates (1795-1984)," *Journal of the International Double Reed Society* 14 (July 1986): 8; Pierre, 37n.

⁶ Pierre, 37n.

⁷ Conrey, 8; Pierre, 52.

⁸ Philip Bate, *The Oboe*, 3rd ed. (London: Ernest Benn, 1975), 207.

⁹ Conrey, 8.

¹⁰ *Ibid.*, 9.

¹¹ Pierre, 52n; Bate, 207; Louis Bleuzet, "Hautbois," in *Encyclopédie de la musique et dictionnaire du Conservatoire* (Paris: Librairie Delgrave, 1913-1931), Pt. 2, 3: 1541; Conrey, 8.

¹² Conrey, 9; Martha Hamilton-Phillips, "Gainsborough's Musical Circle," *Ovation* 10, no. 5 (June 1989): 44.

¹³ Bate, 207; Conrey, 7. Birthdate may be 1754 (Bate, 207) or 1755 (Conrey, 8.)

¹⁴ Bate, 208; Conrey, 11n.

¹⁵ Bate, 208.

¹⁶ Phillip T. Young, *The Look of Music* (Seattle: University of Washington Press, 1980), 148.

¹⁷ Bate, 70.

¹⁸ Constant Pierre, *Les facteurs d'instruments de musique* (Paris: Sagot, 1893; reprint, Geneva: Minkoff, 1971), 321. Also Laila Storch, "Georges Gillet—Master Teacher and Performer," *Journal of the International Double Reed Society* 5 (June 1977): 11.

¹⁹ Laila Storch, "100 Years F. Lorée: 1881-1981," *Journal of the International Double Reed Society* 9 (June 1981): 37.

²⁰ An early edition of the Barret Method printed during Vogt's Conservatoire professorship contains a list of subscribers to the method; this list includes Charles-Louis and Frédéric Triébert, both of them designated as professors of oboe in Paris but with no teaching institution specified.

²¹ Storch, "Gillet," 4-5. The present (Margelli) article is not the place to deal with the musicological authenticity

questions; the Société's performance, with piano reduction, used the clarinet version that was a recent (1868) discovery.

²² Harold C. Schonberg, *The Lives of the Great Musicians* (New York: W. W. and Norton and Company, Inc., 1970), 145-6.

²³ Biographies for Vogt, Verroust, and Colin are found earlier in the text; no biographies were located for Guilhaud and Colomer. Bach and Handel should need no introduction.

²⁴ Storch, "Gillet," 18-19. The various lists consulted had some minor differences regarding names. Additional *prénoms* were Marie for Pellegrin (1882) and Georges for Tournier (1905), while spelling alternatives included Charcouchat/Carcouchet (1893), François/Françoise Clerc (1898), Adolphe/Rodolphe Henri (1902), and Boudard/Boudart (1914). Mabile (1888) was not found in every source.

²⁵ Charles-David Lehrer, "An Introduction to the 16 Oboe Concertos of Gustave Vogt and a Discussion of the Nineteenth Century Performance Practices Preserved Within Them," *Journal of the International Double Reed Society* 16 (July 1988): 41.

²⁶ Storch, "Gillet," 12.

²⁷ Paul Landormy and Joseph Loisel, "L'Institut de France et le Prix de Rome," in *Encyclopédie de la musique et dictionnaire du Conservatoire* (Paris: Librairie Delgrave, 1913-1931), Pt. 2, 6: 3549.

²⁸ The Durand edition of the *Deux pièces* lists 1897 as the applicable Concours year; this could suggest that both pieces were used that year.

²⁹ Mieczyslaw Horszowski, interview by Laila Storch, 4 March 1979, Philadelphia; quoted by Laila Storch, interview by author, n.d., Seattle, notes.

³⁰ G. F. Handel, *The Three Authentic Sonatas* (London: Nova Music, 1979), iii.

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Tad Margelli, lecturer in oboe at Central Washington University, pursued undergraduate studies at Pacific Lutheran University and at the Curtis Institute of Music. He completed his Doctor of Musical Arts degree at the University of Washington, where he studied with Laila Storch. During his studies at the University, he served on several occasions as acting oboist with the Soni Ventorum. He was principal oboist with the Pacific Northwest Wagner Festival Orchestra for the 1979 Ring and was principal oboist with the Northwest Chamber Orchestra for six seasons. Dr. Margelli is oboist with the CWU Wind Quintet, and he conducts the CWU Double Reed Band. In addition to his University duties, Dr. Margelli occupies the English horn chair of the Pacific Northwest Ballet Orchestra.

