

COMPOSER, CONDUCTOR, CORNETIST: A BIOGRAPHY OF JEAN-BAPTISTE
SCHILTZ (FL.1831-1868) AND A SURVEY OF HIS WORKS FOR CORNET AND PIANO

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North Dakota State University's regulations and meets the accepted standards
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ABSTRACT

In its heyday, the cornet was a popular instrument and the brass instrument of choice for virtuosi worldwide. Cornet soloists such as Jean-Baptiste Arban (1825–1889) and Herbert Lincoln Clarke (1867–1945) impressed audiences with their technical prowess, and the solos they composed for cornet are in wide use today. However, the story of the cornet did not start with Arban or Clarke; an entire generation of cornetists had come before them, and they too wrote their own solos. This generation of cornetists was crucial in the development of the instrument. As performers, they helped to refine the cornet from a musical experiment to an immensely popular instrument, and as composers, their solos helped to propel the cornet on this popular path and inspired later virtuosos like Arban and Clarke.

This disquisition addresses the limited information on early cornetists and their solos by providing new information about composer-cornetist Jean-Baptiste Schiltz (fl.1831-1868). Though Schiltz was an important figure in Paris during the first half of the nineteenth century, little has been written about him or his compositions. By consulting contemporary periodicals and modern scholarship, I am able to provide new biographical information on Schiltz, who was a pioneering performer on cornet, trumpet, and trombone. Additionally, I conduct a survey of Schiltz's many works for cornet and piano. By thoroughly examining some of the surveyed works I demonstrate that Schiltz had a clear understanding of the capabilities of early cornets and cornetists, and that he chose particular melodies, keys, and even the length of the cornet itself in order to work around limitations. I also describe the historical value of the surveyed works and their possible uses today. Ultimately, this disquisition demonstrates that Schiltz was an important historical figure, and that his works for cornet and piano are valuable additions to the trumpet repertoire and ideal for trumpet instructors to use with students.

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CHAPTER 1. INTRODUCTION

Little music withstands the tests of time and changing musical fashions; most works are popular only for a moment and soon forgotten. Such is the case with the works of Jean-Baptiste Schiltz (fl. 1831-1868). Schiltz was a well-known musician in early nineteenth-century Paris who left behind a substantial number of works. Though both Schiltz and his compositions were once celebrated, today Schiltz and his works are little-known. This dissertation addresses this gap in knowledge by providing extensive biographical information on Schiltz as well as a survey of his works for cornet and piano. These efforts illustrate Schiltz's significance in cornet history and the historical importance of his compositions. I believe that these findings will be useful to all who teach trumpet and will serve to direct further scholarly attention toward Schiltz and his works.

Very little is known about Schiltz's works for cornet and piano. Robert Hazen acquired a few of Schiltz's cornet solos and wrote about them in a 1995 article entitled "Parisian Cornet Solos of the 1830s and 1840s: The Earliest Literature for Valved Brass and Piano."¹ In this disquisition, I expand upon Hazen's work to provide a survey of all the known works for cornet and piano with which Schiltz was involved. Schiltz wrote several works on his own throughout his career, such as his *Fantaisie pour cornet-à-pistons et piano sur "La Figurante,"* op. 62 (1838) and his *Roméo et Juliette Fantaisie* (1868).² Schiltz also worked with many other composers on works for cornet and piano, such as Alexandre-Charles Fessy (1804-1856), Alphonse Leduc (1804-1868), Richard Wagner (1813-1883) and others. In this survey, I provide

¹Robert Hazen, "Parisian Cornet Solos of the 1830s and 1840s: The Earliest Literature for Valved Brass and Piano," *International Trumpet Guild Journal*, (May, 1995): 34-38.

²In this document, the terms cornet, cornet-à-pistons, and cornopean will be considered synonymous and refer to the instruments available to performers during Schiltz's time.

information about each work, including publisher, approximate date of publication, and location for works which are still extant. For solos which are based upon works by other composers, details about the related compositions and composers are also provided. To better understand Schiltz's body of work, I analyze the construction of four of his compositions: the *2e fantaisie sur des motifs de "Guillaume Tell,"* composed with Fessy, the *Fantaisie sur "La figurante,"* op. 62 (1838), the *9e fantaisie sur des "Diamants de la Couronne"* (1841), and the *"Roméo et Juliette" fantaisie* (1868). Though Schiltz's output was vast, I feel that these pieces serve to represent his output as a composer.

Biographical information for Schiltz is limited; Schiltz does not appear in any of the standard music reference materials such as *Grove Music Online* or *Die Musik in Geschichte und Gegenwart*. The most complete biography of Schiltz comes from Charles Robert Turner, Jr.'s dissertation, "Six trios pour deux cornet à pistons et ophicléide basse ou cor à pistons (1846), Opus 104, by Jean Baptiste Schiltz: A Performance Edition [sic]."³ To develop Schiltz's biography, I have thoroughly examined Parisian periodicals such as *Le Ménestrel* and *Revue et gazette musicale de Paris* dating from this period in order to find references to his musical activities. I have also located lithographs and manuscripts related to Schiltz and sifted through government documents in an attempt to gain further details about Schiltz's nationality and place of birth.

In addition to creating a biography for Schiltz and conducting a survey of his works, I investigated the design of cornets available to Schiltz and other performers in the late 1830s and early 1840s. The cornet was a very new instrument during Schiltz's early career and underwent

³ Charles Robert Turner Jr., "Six trios pour deux cornet à pistons et ophicléide basse ou cor à pistons (1846), Opus 104, by Jean Baptiste Schiltz: A Performance Edition [sic]," DMA diss., University of North Carolina, Greensboro, 2000.

substantial change during his lifetime. Examining these early cornets shows that Schiltz's compositional choices were limited by the primitive instruments available.

Through these efforts I hope to demonstrate the importance of Schiltz and his works to cornet history. Though he is often overlooked, Schiltz contributed a great deal to music in the nineteenth century and was a pioneering performer on multiple brass instruments. Schiltz's compositions are also important to the cornet's history. Schiltz composed and performed many of his works at a time when the cornet was still being developed as an instrument, and it is likely that his efforts helped it succeed. Schiltz's compositions are less demanding than works by well-known composers like Jean-Baptiste Arban (1825–1889) and Herbert L. Clarke (1867–1945), this fact makes them valuable to performers today. As Robert Hazen notes in his introduction to Joseph Forestier's (1815-1867) *Fantaisie Brillante*, cornet works from this period “not only provide the recitalist with a new and accessible pre-1850 repertoire, but they place the bravura solos of Arban and others of the next generation of cornet soloists in a new historical context.”⁴ Because these works have a limited range and few technical demands, I believe that they will ultimately be used by trumpet teachers. These compositions offer developing students an opportunity to play approachable, but high-quality music at juries, contests, and recitals.

⁴ Joseph Forestier ed. Robert Hazen, “*Fantaisie Brillante* for Cornet-à-Pistons and Piano Obligato,” *International Trumpet Guild Journal* 20 no. 2 (May 1995), 4, accessed November 9, 2014, <http://www.trumpetguild.org/journal/m95/9505Fore.pdf>.

CHAPTER 2. BIOGRAPHICAL INFORMATION FOR JEAN-BAPTISTE SCHILTZ

(FL. 1831 - 1868)

Little biographical information has been published about Jean-Baptiste Schiltz. In contrast, other performer-composers of the era, such as Jean-Baptiste Arban (1825-1889) and François Dauverné (1799-1874) have been extensively researched, and the details of their lives and works are well-known among trumpet players. Though we know comparatively little about Schiltz, it does not mean that he was not also a noteworthy composer and performer. The following chapter shows that Schiltz was a respected performer, conductor, and composer, and that he played a part in many of the important events that occurred in Paris during his lifetime. This chapter uses contemporary newspaper and periodical accounts, as well as other historical documents to shed light on Schiltz's tumultuous life. By doing so, it shows that despite the lack of published information on Schiltz, he was an important musician because of his performing and conducting career, his many publications, and his involvement with some of the most important events and people of the time. It also shows how certain events in Schiltz's life, such as his dismissal from the Paris Opéra, may have led to his obscurity. We can see how little is known about Schiltz by reviewing some of the works that have been written about him.

The most extensive examination of Schiltz's life comes from a dissertation by Charles Robert Turner, Jr., completed at the University of North Carolina Greensboro in 2000.⁵ Turner is a low brass specialist and former instructor at Berea College in Kentucky. His dissertation focuses on Schiltz's *Six trios pour deux cornets-à-pistons et ophicléide basse ou cor à pistons* (1846), an early example of chamber music for brass instruments. In his dissertation, Turner

⁵ Charles Robert Turner, Jr. "Six trios pour deux cornet à pistons [sic] et ophicleide basse ou cor-a-pistons (1846), Opus 104, by Jean Baptiste Schiltz: A Performance Edition." DMA diss., University of North Carolina Greensboro, 2000.

states that “information about the life and career of Jean Baptiste Schiltz (sic), including the dates and places of his birth and death and his correct name, is unknown and thought to be undocumented.”⁶ Turner believes Schiltz was born sometime between 1815 and 1821 and believes that he may have been from one of several German-speaking countries bordering France, or from one of the regions of France bordering those countries. Turner also describes Schiltz's involvement with French military bands and the *Academie Royale de Musique*, now known as the Paris Opéra. Perhaps Turner's greatest contribution to our knowledge of Schiltz is an extensive catalog of his publications.

Schiltz's life has been further examined by three other scholars: Robert Hazen, Elisa Koehler and Stanley Curtis. Hazen's contribution is vitally important, as his 1995 article “Cornet Solos of the 1830s and 40s: The Earliest Repertoire for Valved Brass and Piano” was the first to delve into Schiltz's biography.⁷ Hazen asserts that Schiltz was employed by the Opéra from 1831 to 1854. He also describes the many method books that Schiltz published. Koehler discusses Schiltz in her two books, *A Dictionary for the Modern Trumpet Player* (2015) and *Fanfares and Finesse: A Performers Guide to Trumpet History and Literature* (2014). Her dictionary entry for Schiltz is brief. It describes a few of his chamber works, as well as his interaction with famed composer Richard Wagner (1813-1883).⁸ Koehler, like Hazen, claims that Schiltz was employed by the Opéra from 1831 to 1854.⁹ In *Fanfares and Finesse*, Koehler limits her discussion to one

⁶ Turner, 4.

⁷ Robert Hazen, “Parisian Cornet Solos of the 1830s and 1840s: The Earliest Literature for Valved Brass and Piano,” *International Trumpet Guild Journal*, (May, 1995): 34-38.

⁸ Elisa Koehler, *A Dictionary for the Modern Trumpet Player* (Bloomington, IN; Indiana University Press, 2014) 147-48.

⁹ Koehler, *A Dictionary for the Modern Trumpet Player*, 147-48.

of Schiltz's chamber works. Schiltz's interaction with Wagner is also detailed by Stanley Curtis in a 2013 blog post on his website, "A Second Look at Two 19th-Century Books of Cornet Music: Wagner's Solo Compositions for Cornet."¹⁰ Curtis notes that certain works by Schiltz may actually be edited versions of pieces written by Wagner.

These sources indicate that Schiltz was born somewhere in western Europe, worked at the Paris Opéra for a time, was involved in military bands, and that he wrote a great deal of music. While this is useful, it does not paint a full picture of Schiltz's life, and it does little to describe how important he was as a musician. By examining newspaper and periodical accounts, as well as other historical documents, we can fill the gaps in Schiltz's biography, and also see how important he was.

One of the largest gaps in Schiltz's biography we can now fill is his proper first name. Hazen, writing in 1995, did not provide a first name for Schiltz. Turner, writing in 2000, states that "confusion about Schiltz's correct name continues to exist."¹¹ He mentions that a personnel listing from the Paris Opéra includes the name Jean Baptiste [sic]. Turner also states that conclusive information about his given name does not exist, but this is not the case. On September 30, 1843, Schiltz undertook a legal process to form an organization to begin publishing a new music journal. The court record from this legal process lists him as Monsieur Jean-Baptiste Schiltz, composer and artist of the *Academie Royale de Musique*.¹² Because this

¹⁰ Stanley Curtis, "A Second Look at Two 19th-Century Books of Cornet Music," *TrumpetJourney.com*, August 18, 2013, accessed November 6, 2015 <http://www.trumpetjourney.com/2013/08/18/a-second-look-at-two-19th-century-books-of-cornet-music-wagners-solo-compositions-for-cornet/>.

¹¹ Turner, 5.

¹² Bechem, "Sociétés commerciales," *Gazette des tribunaux: journal de jurisprudence et des débats judiciaires*, (October 7, 1843): 1246, accessed January 4, 2016, http://data.decalog.net/enap1/liens/Gazette/ENAP_GAZETTE_TRIBUNAUX_18431007.pdf.

account was written just a few days after the event, and because it describes Schiltz's occupation in detail, we can definitively state that Schiltz's given name was indeed Jean-Baptiste.

As previously stated, Turner speculates that Schiltz was born in one of the German-speaking areas of Europe, or a part of France which bordered them. New evidence shows that the latter is true. A brief article in the June 23, 1844 printing of the newspaper *La France théâtrale* describes a conflict between Schiltz and Léon Pillet (1803-1868), then director of the Opéra. The author of the article stated:

*Au reste, nous avons lu avec la plus grand attention le journal que rédigé M. SCHILTZ, et nous avouons qu'il nous paraît justiciable, non du tribunal de police correctionnelle, mais bien du tribunal de l'Academie française, pour les attaques intempestives qu'il dirige contre notre langue maternelle, pour les inconcevables pataquès dont il est rempli, pour le style alsacien-charabia, dans lequel il est écrit.*¹³

Translated, it reads:

"Moreover, we have read with the greatest attention the newspaper that Mr. Schiltz edits, and we confess that it appears to us he must answer not to the police court, but rather to the court of the French Academy for the untimely attacks he directs against our native tongue, for the inconceivable *grammatical mistakes* with which [the newspaper] is filled and for the Alsatian-style gibberish in which it is written."¹⁴

These last few words are crucial, because they show that Schiltz was from Alsace. Alsace is the easternmost region of France, situated between the river Rhine and the Vosges Mountains. Alsace shares borders with Germany and Switzerland, and residents of Alsace speak a unique

¹³ "Procès de M. Léon Pillet et de M. Schiltz." *La France théâtrale*, June 23, 1844: 2, accessed November 7, 2015. <http://gallica.bnf.fr/ark:/12148/bpt6k6126177r>.

¹⁴ Translations in this document, unless otherwise noted, are my own.

Germanic dialect known as Alsatian German. Though at present most Alsations speak French, during Schiltz's time learning Alsatian German as a primary language was common.¹⁵ This also explains why sources variously refer to him as M. Schiltz (for *monsieur*) or H. Schiltz (for *Herr*). He was French, but spoke both French and German, making either form of address acceptable.

Unfortunately, it has proven difficult to determine further details about Schiltz's early life. He is not listed in musical encyclopedias, such as the *Musik in Geschichte und Gegenwart* or Grove Music Online, nor does he appear in older reference works such as the first edition of Theodore Baker's (1851-1934) *Biographical Dictionary of Musicians* (1900), Jean-Georges Kastner's (1810-1867) *Manuel général de musique militaire à l'usage des armées françaises* (1848), or François-Joseph Fétis's (1784-1871) *Biographie universelle des musiciens et bibliographie générale de la musique* (1833-44). Primary sources regarding Schiltz's birth and early life have also proven elusive. Though the Alsace region is small (twice the size of Rhode Island), there are many towns within it. Each town has kept its own records regarding births, baptisms, marriage, and deaths. Though many of these records are available online, they are simply scanned versions of the original documents. These documents were written by hand and in French, encumbering the search process. Reviewing digital versions of archived birth records in Colmar and Strasbourg yielded no results, and to search the remaining archived documents in other locations would be beyond the scope of this document. Although the search for details about Schiltz's early life has revealed little information, the details about his later life are more abundant, and reveal a man who excelled as a musician, but also struggled professionally.

¹⁵ Deutsche Welle, "Alsace: Bilingualism a Thing of the Past," filmed 2013, YouTube video, 5:56, posted January, 2013, accessed November 24, 2015, <https://www.youtube.com/watch?v=BYH7OmW7iR0>.

The first concrete evidence we have of Schiltz's activity comes from 1836. In the 1836 *Agenda Musicale*, Schiltz is listed as conductor (*chef de musique*) for the *10e regiment des dragons*, stationed in Tours.¹⁶ The *10e regiment des dragons* was a large heavy cavalry unit. It had its own band, which Schiltz conducted. The publication that contains this information, the *Agenda Musicale*, was a directory for French musicians. It included personnel rosters for bands and orchestras throughout France, and contact information for music merchants, teachers, and for professional and amateur musicians throughout the country. In his dissertation, Turner cites the *Agenda Musicale* as well, but he lists Schiltz as the only trumpet player in the *garde nationale* band of the *3e légion*, not as *chef de musique* of the *10e légion*.¹⁷ This discrepancy stems from a misleading cover page on Turner's source. In his dissertation, Turner cited a reprint of the *Agenda Musicale* printed by Editions Minkoff.¹⁸ Though the book's cover states that it is for the year 1836, it actually contains the 1836 and 1837 printings. The portion which Turner cites is from 1837, not 1836.

Schiltz's rise to prominence began in late 1836. Though he was practically unknown before this point, within a few years he was one of the most well-known musicians in Paris. This is because of his employment at the Opéra, his numerous publications, his many engagements as a conductor, and his involvement with several of the important social events that occurred during this period. By examining each of these three parts of Schiltz's life in turn, we can better understand just how important he was.

¹⁶ Planque, *Agenda musicale pour l'année 1836, 2e Année* (1836; repr. Geneva: Editions Minkoff, 1981), 100.

¹⁷ Turner, 6.

¹⁸ Planque, *Agenda musicale pour l'année 1836, 2e Année*.

Schiltz began playing with the Paris Opéra in late 1836, taking the place of the fourth trumpet player, a man named Rhode (n.d.).¹⁹ Though Schiltz is not listed in the *Agenda Musicale* until 1837, an advertisement in the *Revue et gazette musicale* from December 25, 1836 states that Schiltz is a member of the Opéra.²⁰ Schiltz also took Rhode's place in the *3e légion garde nationale* band in Paris.²¹ It is not clear why Rhode left the Opéra and the *3e légion* band, but Schiltz certainly benefitted. The Opéra orchestra was one of the best in Europe, and being a member put Schiltz in contact with many of the greatest performers and composers of the time. He lived at 11 bis Rue Montholon, a short walk from the Opéra, which was then located at the Salle le Peletier.²² Schiltz would have performed in many of the operas presented there, such as Hector Berlioz' (1803-1869) *Bienvenuto Cellini* (1838), Daniel François Esprit Auber's (1782-1871) *Le lac des fées* (1839), Gaetano Donizetti's (1797-1848) *Les martyrs* (1840) and Fromental Halévy's (1799-1862) *Guido et Ginevra* (1838). This last work, *Guido et Ginevra*, provided Schiltz with an opportunity to step into the spotlight.

In the second act of this opera, Halévy included a march which featured a brass quintet composed of two horns with valves, two valve trombones, and a trombone pitched in F.²³

¹⁹ Planque, *Agenda musicale pour l'année 1837* (1837; repr., Geneva: Editions Minkoff, 1981), 63.

²⁰ "Ouvrages nouveaux de F.-J. Fétis pour paraître dans le courant de janvier," (advertisement), *Revue et gazette musicale de Paris*, December 25, 1836: 467, accessed November 16, 2015, <https://books.google.com/books?id=SL5CAAAAcAAJ>; Planque, *Agenda musicale pour l'année 1837*, 63.

²¹ Planque, *Agenda musicale pour l'année 1837*, 63.

²² Planque, *Agenda musicale pour l'année 1837*, 185.

²³ Hector Berlioz, "Premier representation de *Guido et Ginevra* de Halévy (2e article)," *Revue et gazette musicale de Paris*, March 18, 1838, 115, accessed March 28, 2016, <https://books.google.com/books?id=sr5CAAAAcAAJ>.

Schiltz, though he was hired as a trumpet player, actually played alto trombone for the premiere. Halévy further highlighted Schiltz with an extended solo passage during Guido's aria upon the death of Ginevra.²⁴ Schiltz used a valve alto trombone pitched in E-flat for this solo.²⁵ Hector Berlioz, writing for the *Revue et gazette musicale de Paris* and the *Journal des débats*, noted that the valve alto trombone was an excellent instrument with a markedly different tone from the cornet.²⁶ Berlioz also noted that Schiltz received "heated applause" for his solo during Guido's aria.²⁷ Though this dissertation is concerned primarily with Schiltz's contributions to cornet history, this story shows that Schiltz was a talented and versatile performer comfortable on a variety of instruments and that he was a great asset to the Opéra.

²⁴ Berlioz, "Guido et Ginevra," 115.

²⁵ Fromental Halévy, *Guido et Ginevra*, orchestral score (1838; repr., Heilbronn, Germany: Musik-Edition Lucie Galland, 1994), 241-45, 461-462; Benny Sluchin and Raymond Lapie, *Le trombone à travers les âges* (Paris: Buchet Chastel, 2001), 147.

²⁶ Berlioz, "Guido et Ginevra," 115; Berlioz, "Première représentation de *Guido et Ginevra*, ou *La Peste du Florence*, opera en cinq actes, paroles de M. Scribe, musique de M. Halévy," *Le journal de Rouen*, March 8, 1838: 4, accessed March 28, 2016. <http://plair.univ-rouen.fr/plair/jdr/article/931126?searchTerm=schiltz>.

²⁷ Berlioz, "Guido et Ginevra," *Le journal de Rouen*, 4.



Figure 1. Rosenthal, *Schiltz de l'Académie Royale de Musique*, lithograph. (Paris: Roger et Cie, c.1840), from the collection of the Österreichische Nationalbibliothek, Vienna, Austria, Inventarnummer PORT_00026599_01. Reproduced by permission.

The above lithograph (Figure 1) highlights Schiltz's association with the Opéra and is also the only known image of him. This lithograph is important because it shows that Schiltz must have been a prominent musician, and also because it gives us clues to Schiltz's age. We know many performers and composers from the nineteenth century only through description. This is probably because sitting for a portrait was expensive; for example, a miniature portrait would have cost the equivalent of \$3000 today.²⁸ Given the cost, it is likely that only the most prominent musicians had portraits made. Not only was Schiltz important enough to sit for a portrait, but this portrait was widely distributed. Copies of this lithograph are held by the Bibliothèque Nationale et Universitaire in Strasbourg, France, by the Austrian National Library in Vienna, Austria and also by the New York Public Library in the United States.²⁹ He must have been well-known to have his portrait so widely distributed. The artwork itself also helps us determine Schiltz's age. The portrait was drawn by an artist named Rosenthal (n.d.) and turned into a lithograph by Roger et Cie. It is a bust of Schiltz, who appears to be wearing his concert attire. Though it is impossible to determine an exact age based on Schiltz's appearance, he appears to be middle-aged. Given that this lithograph was created between 1837 and 1844, we can infer that Schiltz was probably born sometime between 1800 and 1815.

It is clear that Schiltz was an important performer in Paris. He played in the Paris Opéra orchestra, one of the best in Europe. He was so skilled that Halévy chose to feature him twice in the opera *Guido et Ginevra*. It is clear that he was also a versatile performer, as his solos in

²⁸ Don Shelton, "Miniature Portraits of the Nineteenth Century: What Did They Cost Then?" *Southeastern Antiquing and Collecting Magazine*, October, 2012, accessed November 9, 2015, <http://www.go-star.com/antiquing/miniature-portraits-19th-century.htm>.

²⁹ The lithographs are identical between the three collections, though the version digitized by Strasbourg has the words "Artiste de l'Académie Royale de Musique" cropped out.

Guido et Ginevra were on trombone, which was not his primary instrument. Schiltz further demonstrated this versatility with his simultaneous career as a conductor.

Schiltz's conducting career was already underway by the time he joined the Opéra, but it began to expand in 1837. In May of that year, Schiltz was chosen to direct the orchestra for the wedding of Duchess Helene of Mecklenburg-Schwerin (1814-1858) to Ferdinand Philippe (1810-1842), the Duke of Orleans and heir to the French throne.³⁰ Clearly this was an important occasion, and Schiltz must have been held in high esteem to be chosen to conduct. Another important conducting engagement came in June 1840. At this time, the French minister of the interior, Charles de Remusat (1797-1875) commissioned Schiltz as the conductor, composer, and arranger for a grand concert of *harmonie* (military wind band) on July 29, 1840 at the Tuileries palace.³¹ Pierre-Alexandre (Adolphe) Specht (1798-1874) applauded the choice, noting that Schiltz was the most important man in military music and that he also published a journal for music in the French Army and *garde nationale*.³² Furthermore, Specht described “Jewish” and “Roman” trumpets that Schiltz intended to use at the performance. The “Jewish” trumpet was most likely a *shofar*, while the “Roman” trumpet was probably a recreation of the Roman *tuba* or

³⁰ *Archives nationales de Paris*, “2e volume Administration des Beaux-Arts (XIXe s.), Fetes des Journees de Juillet,” accessed November 11, 2015, https://www.siv.archives-nationales.culture.gouv.fr/siv/rechercheconsultation/consultation/ir/visionneuseUD.action?udId=d_152_1&formCaller=GENERALISTE&irId=FRAN_IR_000392.

³¹ Pierre-Alexandre Specht, “Nouvelles,” *Revue et Gazette Musicale de Paris*, June 7, 1840: 333, accessed November 11, 2015, <https://books.google.com/books?id=1roGAAAAQAAJ&q=schiltz#v=snippet&q=schiltz&f=false>.

³² “Nouvelles,” *La France musicale*, August 2, 1840: 291, accessed November 13, 2015, <https://books.google.com/books?id=MIBfAAAAcAAJ>.

buccina. Schiltz also composed two of the works on the concert program, a heroic march and a medley based on Giacomo Meyerbeer's (1791-1864) opera *Robert le diable* (1831).³³

Schiltz supplemented these prestigious engagements by conducting at numerous formal dances held at the Salle le Peletier. Between February 5, 1838 and March 1, 1839, Schiltz held the exclusive right to direct these dances at the Salle le Peletier, along with a merchant named Jean-Baptiste Julien Besson (b. 1799).³⁴ These dances were a popular form of entertainment in Paris at the time, and those held at the Opéra featured immense orchestras (up to 180 musicians) and light-hearted music.³⁵ In addition to works for these large orchestras, cornet solos were often performed at these events. In fact, cornet solos were so closely associated with dance music that Berlioz felt compelled to add a cornet solo to the second movement of his *Symphonie Fantastique* (1830) just because it depicted a masked ball.³⁶ Though Schiltz was often hired to conduct, he often took the opportunity to put his cornet-playing skills on display. As late as 1855, Castil-Blaze (1784-1857) wrote that "the whole world remembers the well-played trombone solos by [Antoine Guillaume] Dieppo (1808-1878), and the cornet solos by Schiltz and [Joseph] Forestier (1815-1867)."³⁷

³³ "Nouvelles," *La France musicale*, August 2, 1840: 291, accessed November 13, 2015, <https://books.google.com/books?id=MIBfAAAAcAAJ>.

³⁴ Pernet, "Societes Commerciales," *Gazette des tribunaux: journal de jurisprudence et des débats judiciaires* (March 4, 1839); 458, accessed January 4, 2016, http://data.decalog.net/enap1/Liens/Gazette/ENAP_GAZETTE_TRIBUNAUX_18390304.pdf.

³⁵ James Jackson Jarves, *Parisian Sights and French Principles, Seen Through American Spectacles*, (London: Clarke, Beeton and Co., 1853), 92, 162-172, accessed November 13, 2015, <https://archive.org/details/parisiansightsfr00jarviala>.

³⁶ Ann M. West, "The Cornet Obligato in Hector Berlioz's 'Un Bal' of *Symphonie Fantastique*." *ITG Journal* (February 1993): 12-15.

³⁷ François-Joseph Henri Blaze, *Theatres Lyriques de Paris: l'académie impériale de musique, histoire ...* (Paris, Castil-Blaze, 1855): 352, accessed October 11, 2015,

Schiltz's conducting activities also took him outside of Paris. For example, on June 20, 1841, Schiltz attended a music festival in the town of Braisne (now Braisnes-sur-Aronde), where he was the guest orchestral conductor. The orchestra in this village north of Paris was comprised of amateurs from throughout the region. According to a report in *Le ménestrel*, Schiltz rapidly brought the ad hoc orchestra into line and led them in a very impressive performance.³⁸ Though he was an in-demand conductor and an important performer, Schiltz pushed himself further still and began composing as well.

Schiltz's overall compositional output was substantial and varied. His early efforts were focused on developing method books for woodwind and brass instruments, and on writing solo and chamber works for brass instruments. In fact, Hazen remarks that Schiltz was “among the most prolific of the early Paris cornetists.”³⁹ Schiltz's series of method books are particularly interesting, if for no other reason than the sheer number of them. According to Turner, Schiltz created 14 method books in all.⁴⁰ These were written for bassoon, cornet, horn, ten-key ophicléide, six-key clarinet, fourteen-key clarinet, clairon (a French military trumpet), clavicor (similar to a valve trombone), serpent, trombone, and trumpets with valves, with slides, or with keys. Many of these method books are held by the Bibliothèque nationale de France, and in other institutions throughout the world. Though method books are purely utilitarian, they are important

<https://books.google.com/books?id=r6UJ8oAfPjEC&pg=PA352&dq=schiltz+tout+le+monde+solos&hl=en&sa=X&ved=0CB8Q6AEwAGoVChMIsoiB2dSqyAIVA3k-Ch0mrwdA#v=onepage&q=schiltz%20tout%20le%20monde%20solos&f=false>.

³⁸ “Nouvelles diverses,” *Le ménestrel*, June 20, 1841: 4, accessed November 13, 2015, <http://gallica.bnf.fr/ark:/12148/bpt6k5617823n/f4.image.r=Le%20M%C3%A9nestrel%20:%20journal%20de%20musique%20braisne>.

³⁹ Hazen, 36.

⁴⁰ Turner, 155-57.

because they demonstrate how various instruments were taught at the time, how students were expected to progress and what the instruments themselves were capable of doing. Schiltz's method books are an important part of his overall output because they demonstrate that he was very knowledgeable about the various instruments used in French military music, and they show that he was also interested in pedagogy among his other professional pursuits.

Though Schiltz's method books were numerous, his compositions for solo cornet comprise the vast majority of his output. To list and discuss all of these works would be beyond the scope of this project, but they generally fall into two categories: unaccompanied solo collections intended for amateurs, and accompanied works suitable for serious performers. The unaccompanied works far outnumber those with accompaniment. This makes sense, because the cornet was, according to Richard Wagner, “the favorite amateur instrument among the younger male population of Paris.”⁴¹ Because the cornet was very popular with young amateurs, Schiltz focused his efforts toward them. In essence, these works are short collections of melodies from popular operas and other popular idioms.⁴² They include collections such as *Vive le plaisir!: Cent mélodies et airs favoris des opéras célèbres* (c.1842) (“Long Live Pleasure!: One-hundred Melodies and Favorite Airs from Celebrated Operas”) and *Amusons-nous: Cent mélodies et airs favoris des célèbres, pour cornet seul, à deux et à trois pistons* (c.1841) (“Let’s Have Fun: One-hundred Melodies and Favorite Airs of Celebrated Works, for Solo Cornet with Two or Three Valves”).⁴³

⁴¹ Richard Wagner, *My Life*, vol. 1 (New York: Dodd, Mead and Company, 1911), 229, accessed November 13, 2015, <https://books.google.com/books?id=rOUsAAAAYAAJ>.

⁴² Most of these were written for the cornet, but there is one collection of 21 melodies from operas by Giacomo Meyerbeer (1791-1864) and Fromental Halévy which is written for solo bassoon.

⁴³ Turner, 133-4.

His accompanied solo works are exclusively for the cornet and are the focus of this document. Schiltz wrote accompanied works of this type throughout his career. Some were original works, but most were based on themes from famous operas. Schiltz often collaborated with other composers in writing these works, such as Alphonse Leduc (1804-1868) and Alexandre-Charles Fessy (1804-1856). The solos Schiltz composed along with Fessy are the least known to us today, which is why this document addresses them. Turner cites eleven of these solos, all of which are based on operas which were popular at the time.⁴⁴ Nine of the eleven are based upon operas by Daniel-François Esprit Auber (1782-1871), such as *Le lac des fées* (1839), *Zanetta* (1840) and *Les diamants de la couronne* (1841). The two not based on operas by Auber are the *2e fantaisie sur Guillaume Tell* (1837) which stems from an opera of the same name by Gioachino Rossini (1792-1868) and the *4e fantaisie sur Le pré aux clercs*, which is based on an opera by Ferdinand Herold (1791-1833).⁴⁵ There is one known additional solo which Turner omitted, the *3e fantaisie sur Guise*, based on an 1837 opera by George Onslow (1784-1853).⁴⁶ There is also one solo, the *6e fantaisie*, which was not catalogued by Turner or by Pazdirek. In addition to composing this large number of solo works, Schiltz further demonstrated his versatility by composing chamber works and works for large ensembles. Turner's dissertation focuses on a set of Schiltz's chamber works, his *Trios pour deux cornets-a-pistons et ophicléide basse ou cor a pistons* (1840). Turner also lists five further compositions for wind ensemble as

⁴⁴ Turner, 135-6.

⁴⁵ Ibid.

⁴⁶ Franz Pazdirek, *Universal-Handbuch der Musik-Literatur Aller Volker*, vol. 26 (Vienna: Pazdirek & Co., 1907), 216, accessed November 13, 2015, <https://archive.org/stream/universalhandboo16pazd#page/216/mode/2up>.

well as several duos and trios for wind and brass instruments.⁴⁷ Schiltz also composed six brass quartets (1838) based on Donizetti's *Lucia di Lammermoor* (1835), which Turner did not catalog in his dissertation.⁴⁸

The large number and diverse nature of Schiltz's compositions show that he was certainly an ambitious and prolific writer, but reviewing his output shows that most of his works are derived from the work of other composers in some way. Though most of Schiltz's works are derivative, they are still important because they provide us with great insight into popular music of the early Romantic period. As a consequence of all of his activities performing, conducting, and composing, Schiltz was a high-profile musician in Paris. Because of this stature, he was involved with many of the important events and people of the time.

One of the most important events Schiltz participated in was the wedding of the French crown prince. Prince Ferdinand Philippe, the Duke of Orleans, married Duchess Helene of Mecklenburg-Schwerin on May 30, 1837.⁴⁹ Ferdinand Philippe was heir to the French crown, making this an immensely important event. The wedding was a grand affair, and a ball was held after the ceremony for all of the wedding guests and visiting dignitaries. Schiltz was chosen to conduct the music at this ball.⁵⁰ Conducting for the crown prince and princess clearly shows that

⁴⁷ Turner, 136.

⁴⁸ Jean Baptiste Schiltz, *6 Quatuors sur les motifs de Lucia de Lammermoor de Donizetti pour 2 cornets à piston, trombonne et ophicleide*, musical score, (Paris: Bernard Latte, 1838), accessed November 13, 2015, <http://daten.digital-sammlungen.de/~db/0004/bsb00041127/images/index.html>.

⁴⁹ Encyclopedia Britannica, s.v. "Ferdinand-Louis-Philippe-Charles-Henri, duke d'Orléans", accessed November 13, 2015, <http://www.britannica.com/biography/Ferdinand-Louis-Philippe-Charles-Henri-duc-dOrleans>.

⁵⁰ Archives Nationales de Paris, 2e volume Administration des Beaux-Arts (XIXe s.).

Schiltz was an important person in his day. This is reinforced by his involvement with one of the most important events in early 19th century France, the return of Napoleon's remains to Paris.

Napoleon was one of the most important people in French history. He rose through the ranks of the French military and became Emperor of France, taking over much of Europe in the process. Napoleon died in exile on the island of Saint Helena in 1821. He was buried there, but was exhumed and brought back to Paris in 1840 to be reinterred in a grand ceremony. This was such an important event in French history that it is simply known as the *retour des cendres* or "return of the ashes."⁵¹ During the *retour des cendres*, Napoleon's remains were conveyed by carriage in a large funeral procession to Les Invalides, a facility for war veterans. Several musical ensembles played throughout the procession. A substantial amount of music was required, and the best composers such as Halévy and Adolphe Adam (1803-1856) were selected to provide it. Schiltz was also selected to take part in the music. He worked with Halévy and Auber on two of their funeral marches. He also worked with manufacturer Claude-François Darche (1821-1874) to fabricate thirty special instruments for the occasion which were called *trompettes romaines*.⁵²

⁵¹ Napoleon was not actually cremated; the term merely refers to his remains.

⁵² Contemporary accounts of the *trompettes romaines* can be found at: "Nouvelles-Paris," *La France musicale*, November 29, 1840: 427, accessed November 13, 2015, https://books.google.com/books?id=MIBfAAAcAAJ&dq=editions:BcAGSK_L6xAC&source=gbs_navlinks_s; "Our Weekly Gossip," *The Athenaeum*, December 5 1840: 966, accessed November 29, 2015, <https://books.google.com/books?id=SUoxAQAAMAAJ&pg=PA966#v=onepage&q&f=false>; Information about Darche can be found at: Pierre René, "La famille DARCHE luthiers de Mirecourt et Bruxelles mais aussi facteur d'instruments à vent à Paris," *Facteurs et Marchands de Musique de l'Est de la France*, December 22, 2014, accessed November 13, 2015, http://facteursetmarchandsdemusique.blogspot.com/2014_12_01_archive.html; A surviving example of a *trompette romaine* is at: "Trompette de parade en ré ou en mi bémol dite des cendres de Napoléon," Philharmonie de Paris, accessed November 13, 2015, <http://collectionsdumusee.philharmoniedeparis.fr/doc/MUSEE/0156540>.

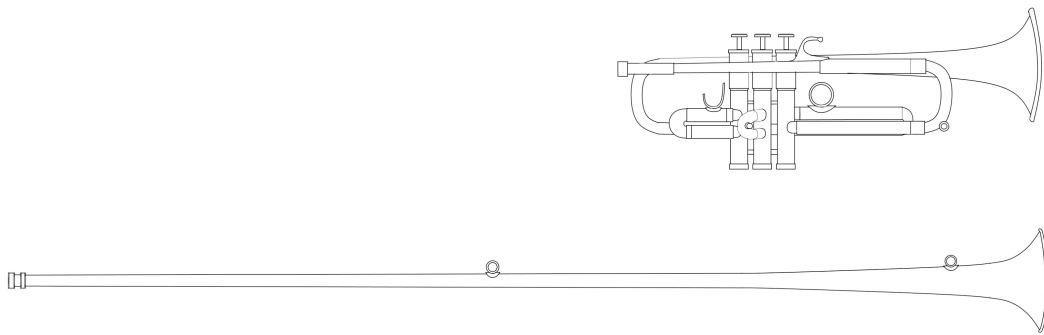


Figure 2. Illustration depicting modern B-flat trumpet and a *trompette romaine*. Above: Modern B-flat trumpet; Below: *Trompette romaine* by Darche. Illustration by author.

These instruments, 17 of which are in the collection of the *Cite de la Musique* in Paris, are straight trumpets based on the design of the Roman *tuba*. Contemporary accounts of their use in a preview performance remarked on how impressive the instruments were and the effect that they had on listeners.⁵³ As Ruth Jordan describes it in her book on Fromental Halévy,

Five days before the procession, two hundred military bandsman (sic) assembled at the Opéra for a dress rehearsal of the three funeral marches. Audience and press were present. Auber's march was described as sacred music, sad in character; Adam's was pronounced the work of a composer who knew everything there was to know about brass bands; Halévy's *Les Cendres de Napoleon* was awarded the highest marks for its gripping new rhythms, its vigorous orchestration, and the powerful effect he drew from the new trumpets, or tubas.⁵⁴

It is clear that Schiltz was an important musician in French society. This is because he was one of a select few chosen to participate in the *retour des cendres*, and because he had the personal connections necessary to have the *trompettes romaines* built. But perhaps the most

⁵³ ES [pseud.], "Les marches funebre de MM. Auber, Halévy, et Ad. Adam," *La France Musicale*, December 13, 1840: 440, accessed 11/13/2015, <https://books.google.com/books?id=MIBfAAAacAAJ>.

⁵⁴ Ruth Jordan, *Fromental Halévy: His Life and Works 1799-1862*, London: Kahn and Averill, 2006: 102-3.

interesting evidence yet of Schiltz's power and influence during this time comes from his interaction with the young Richard Wagner.

Schiltz and Wagner met in 1840, not long after Wagner's arrival in Paris. Though Wagner is now recognized as a major figure in music history, he was at a low point in his career in 1840. Wagner was struggling to make ends meet when Maurice Schlesinger (1798-1871) asked him to create 14 *fantaisies* for cornet and piano, based on popular operas. Wagner knew little about the cornet, but agreed anyway. When he completed the pieces, he submitted them to Schlesinger to have them printed. Schlesinger had Schiltz (whom Wagner called the "best cornet player in Paris") look the pieces over.⁵⁵ Schiltz said that the pieces were completely unplayable, and that Wagner clearly knew nothing about the instrument.⁵⁶ Schiltz offered to edit and finish all of the pieces, but made Wagner share half of his commission. Wagner agreed, and Schiltz eventually published the works under his own name.⁵⁷ This is interesting, because Wagner's reputation is that of a notoriously stubborn, tempestuous and uncompromising composer. As such, Schiltz must have been a highly-respected man to convince Wagner to acquiesce – that, or Wagner was quite desperate for money.

From all of these examples, it is clear that Schiltz was an important part of the Parisian musical scene. He performed with one of the greatest ensembles in Europe, conducted music throughout France, and composed or arranged a vast number of works. As a consequence of these activities Schiltz was involved with many of the most important events and influential people of the time. Why then, if Schiltz was so important, is he so little-known today? I believe

⁵⁵ Wagner, *My Life*, 229.

⁵⁶ Wagner, *My Life*, 229.

⁵⁷ Curtis, "A Second Look..."

this question can be answered by examining his later life. By doing so, it becomes clear that Schiltz was a tempestuous and opinionated person -- traits that interfered with his professional activities, landed him in jail, and relegated him to obscurity.

We can infer much about Schiltz's personality from his activities as a writer. On September 30, 1843, Schiltz formed a company called *Schiltz et Compagnie* to begin publishing a music journal called *L'Europe musicale et dramatique*.⁵⁸ Schiltz was the primary shareholder for the journal as well as the editor. At the same time, Schiltz maintained his position with the Opéra, which was directed by Léon Pillet (1803-1868). Pillet struggled as a director. His tenure was marked by conflicts and scandals, and he was often attacked in the press. Schiltz joined in these attacks in 1844 by writing an article in *L'Europe musicale et dramatique* which lambasted Pillet. Pillet took offense to Schiltz's article and on June 23, 1844 he filed a defamation lawsuit against Schiltz.⁵⁹ The developments in this case were reported by other journals, like *La France théâtrale* and *Le journal des theatres*. According to *Le journal des theatres*, Schiltz's defense was based around the belief that Pillet was a public servant due to the Opéra being a state-subsidized entity.⁶⁰ It is unclear how Pillet being a public servant would have helped his defense, which was ultimately unsuccessful. On July 16, 1844, Schiltz was fined one hundred francs and sentenced to fifteen days imprisonment for defamation and public insults toward Pillet.⁶¹

⁵⁸ Bechem, "Societes commerciales," 1246.

⁵⁹ "Procès de M. Léon Pillet et de M. Schiltz," 2.

⁶⁰ "Nouvelles diverses," *Le journal des théâtres*, June 23, 1844: 4, accessed November 20, 2015, <http://gallica.bnf.fr/ark:/12148/bpt6k5446014z/f4.item.r=schiltz%20societe%20des%20auteurs%20compositeurs%20musique.zoom.texteImage>.

⁶¹ Charles Rosny, "Nouvelles diverses," *La France théâtrale*, July 21, 1844: 231, accessed November 20, 2015, <http://gallica.bnf.fr/ark:/12148/bpt6k6126189z/f8.item.r=pillet.zoom>.

According to *La presse*, Pillet had requested 10,000 francs in damages, but this claim was denied.⁶² Pillet had also dismissed Schiltz from the Opéra, replacing him with a rival cornetist named Joseph Forestier.⁶³ This event must have had an enormous impact on Schiltz. Not only did he lose his job, but his reputation surely suffered as well. After this point, Schiltz was forced to work as a freelance musician.

Details about Schiltz's life are less abundant after his dismissal from the Opéra in 1844. Schiltz had fallen from his lofty position, and he received less attention in the press. Schiltz continued his journalistic efforts in *L'Europe musicale et dramatique* however, and in 1845 he became embroiled in yet another drama, this time involving the famous Belgian inventor Adolphe Sax (1814-1894).

Sax is most famous for inventing the saxhorn and saxophone. At this time, Sax was struggling to get his instruments approved for use in French military bands. Many musicians stood in his way, and Schiltz was foremost among them. According to Albert Lavignac's (1846-1916) *Encyclopédie de la musique et dictionnaire du conservatoire* (1931), Schiltz was upset because he was not named to the commission that would decide the fate of Sax's instruments.⁶⁴ Schiltz wrote the following in *L'Europe musicale et dramatique*:

A blow to the names of Mr. Auber, Mr. Halévy, and two other members of the Academy of Fine Arts; as part of the commission they are impressive, they are distinguished composers whose fame shines; but this does not preclude that there is a radical defect

⁶² "Nouvelles et Faits diverses," *La presse*, July 17, 1844: 3, accessed November 20, 2015, <http://gallica.bnf.fr/ark:/12148/bpt6k429641c/f3.item.r=Schiltz.zoom>.

⁶³ Charles Rosny, "Nouvelles diverses," *La France théâtrale*, August 29, 1844: 6, accessed November 20, 2015, <http://gallica.bnf.fr/ark:/12148/bpt6k6126207f/f8.item.r=schiltz%20forestier%20pillet.zoom>.

⁶⁴ Albert Lavignac, *Encyclopedie de la musique et dictionnaire du conservatoire*, vol. 2 (Paris: Librairie Delgrave, 1931), 3741, accessed November 13, 2015, <http://gallica.bnf.fr/ark:/12148/bpt6k123729r/f308.item.r=schiltz%20sax.zoom.texteImage>.

that, in the interests of art, I do not hesitate for a moment to point out; I see within it that no man can bring, in this question, the experience and authority that provides special knowledge; I see no military music composers who have grown old in the army with the rank of *chef de musique* or trumpet-major, who are unquestionably more competent than anyone in this matter, and whose illuminations would be so valuable. Having been a long time leader of infantry and cavalry music, I present the reflections suggested to me by my experience in this matter.⁶⁵

Schiltz felt he was the best man to judge Sax's instruments, and was frustrated because he was not chosen to take part in the commission. Being excluded shows that Schiltz was no longer the respected man he once was. In retaliation, Schiltz railed against Sax in *L'Europe musicale et dramatique*, stating that the instruments required such inhuman strength to play that soldiers would constantly be in the hospital, that Sax planned to have woodwind instruments banned and replaced with brass saxhorns, and that Sax's instruments were counterfeit copies of instruments made in Germany many years prior.⁶⁶ All of these claims were false, and Lavignac remarked that one could only smile at how ignorant the claims were.⁶⁷ Lavignac also called Schiltz a vain, ignorant, shameless man who held a violent grudge and attacked Sax purely out of his own misguided ambition.⁶⁸ This event shows that Schiltz would do anything to regain the respectability he once had. However, his next line of work was not particularly respectable.

Unable to find work in another orchestra, and having stopped work on *L'Europe musicale et dramatique*, Schiltz turned to a new type of establishment for employment: the *café chantant*. A *café chantant*, or singing café, was a combination of restaurant and concert venue.

⁶⁵ Ibid.

⁶⁶ Lavignac, 3741.

⁶⁷ Ibid.

⁶⁸ Ibid.

These cafés were popular in mid-nineteenth-century Paris. John Anthony Galignani's (1796-1873) *New Paris Guide for 1852* describes them as follows:

Cafés Concerts or Chantants are establishments of recent date where the pleasures of the palate are enhanced by those of the ear. They are the favourite evening lounge of the Parisian *bourgeois* who does not object to hearing favourite songs and other music while regaling himself. The artists are, as may be guessed, of third rate quality. There is no admission or ticket required, but the visitor is expected to partake of some refreshment. A trifle is given to the performers, one of whom passes at intervals along the tables to collect the bounty of the audience.⁶⁹

This description shows how Schiltz's career plummeted after being dismissed from the Opéra. He started as a performer of the highest order, and had now fallen to the rank of "third-rate quality." Sometime in early 1850 Schiltz began working as music director at the Café Morel (also known as the Chateau Morel).⁷⁰ He had many duties there, including directing the orchestra and composing light music for the daily performances. *L'argus*, a Parisian newspaper, printed programs for all of these cafés. The Café Morel presented daily concerts lasting from 6:00 PM to 11:00 PM which featured primarily vocal music.⁷¹ A typical program is listed in *L'argus* of May 10, 1850. Schiltz is listed as the composer for several songs on the program for this day including "L'argent!!!" ("Money!"), or "Satan, j'ai vendu mon âme" ("Satan, I have sold my soul").⁷² The words to the latter were written by Charles Vincent (1826-1888) and it was published by Chez Marescq et Cie. Schiltz dedicated the song to Edouard Merlin (n.d.), who

⁶⁹ John Anthony Galignani, *Galignani's New Paris Guide for 1852* (Paris: A. and W. Galignani, 1852) 497-8, accessed November 13, 2015, https://books.google.com/books?id=FIY1kVUhX8YC&printsec=frontcover&source=gbs_ge_summary_r&cad=0#v=onepage&q&f=false.

⁷⁰ "Spectacles du 10 mai 1850," *L'argus*, May 10, 1850: 3, accessed November 15, 2015, <http://gallica.bnf.fr/ark:/12148/bpt6k6371593j/f3.item.r=l'argus%20schiltz.zoom>.

⁷¹ "Spectacles du 10 mai 1850."

⁷² Ibid.

performed it nightly at the Café Morel at this time.⁷³ Other works include the songs “Le bandit” (“The Bandit”) and “Pourquoi me fuir” (“Why flee from me?”), for which Schiltz provided both the words and the music. This was all a major change for Schiltz, who went from performing with the one of Europe’s finest orchestras to writing popular music for hungry Parisians to listen to while they dined. Though Schiltz’s new line of work was not as sophisticated as the Opéra he made the best of it, even if that meant colluding with other cafés and skirting the law once again.

In June 1850, Schiltz was implicated in another lawsuit, but this time as the plaintiff. *Le ménestrel* stated that Schiltz, who was still employed (the report calls him a “musical handyman”) at the Café Morel on the Champs-Élysées, led a conspiracy of other music café owners.⁷⁴ They conspired to avoid paying royalties by only allowing songs that were in the public domain or by foreign artists to be performed in their establishments. The lawsuit alleges that Ms. Anna Picolo, owner of the Café de l’Horloge, broke the terms of this agreement and was liable to Schiltz for damages. Richard Bentley’s (1794-1871) *Miscellany*, vol. 63 (1868) notes that the Café de l’Horloge was better known as the Café de Madame Anna, and featured stage dancing, as well as “Arab songs and other outlandish music.”⁷⁵ It is not clear what the lawsuit’s result was, but it is clear that this was a rough time for Schiltz.

⁷³ Philippe Goninet, “Les morceaux de salon en France au XIXe siècle,” *Musique et tourisme en Baie de Somme*, 2001, accessed November 15, 2015, <http://goninet.philippe.akeonet.com/salon.htm>.

⁷⁴ “Nouvelles diverses,” *Le ménestrel*, June 16, 1850: 3, accessed November 15, 2015, <http://gallica.bnf.fr/ark:/12148/bpt6k5618421r/fl.image.r=schiltz>.

⁷⁵ Richard Bentley, *Bentley’s Miscellany*, vol. 63 (London: Chapman and Hall, 1868), 418, accessed November 15, 2015, https://books.google.com/books?id=ni1LAQAAMAAJ&printsec=frontcover&source=gbs_ge_summary_r&cad=0#v=onepage&q&f=false.

Though this was a trying time for Schiltz, it was not all bad. For example, a poet remarked in 1854 that Schiltz was one of the great performers of the age, and as mentioned above, Castil-Blaze still held Schiltz in high esteem.⁷⁶ Furthermore, performer-composers working at *cafés chantant* or similar establishments was not unheard of; even Arban worked at one called the Casino-Cadet around the same time.⁷⁷ Though Schiltz struggled after the Opéra, he soon reestablished himself and secured work in a new country.

In 1862, Schiltz was engaged as the orchestra conductor at the Casino de Saxon, a well-known resort in Saxon, Switzerland. Saxon is part of the region of Valais, which is known for skiing, wine, and tourism. The casino was cosmopolitan, and a popular destination for people throughout Europe. According to the casino's advertisements, the casino's orchestra was "comprised of the most elite artists, performing the newest music twice a day."⁷⁸ It is not clear what the orchestra performed at the casino, but a concert advertisement from 1862 provides a few hints. On June 9 and 15, 1862, Schiltz directed the casino orchestra in a benefit concert for "the poor and abandoned girls in Valais."⁷⁹ The concert, which took place in nearby St. Maurice, featured the following program: the overture to Rossini's *Guillaume Tell*, a play by Emmanuel

⁷⁶ P. A. Michel, *L'Art Musical, poème en cinq chants, imité de l'Art-Poétique de Boileau* (Paris: Allouard et Koepellin, 1854), 180, accessed November 15, 2015, https://books.google.com/books?id=zrBbAAAACAAJ&vq=schiltz&source=gbs_navlinks_s.

⁷⁷ Louis Barron, *Paris Pittoresque: vie, moeurs, plaisirs*. (Paris: Societe francaise d'editions d'art, 1899), 320, accessed November 11, 2015, https://books.google.com/books?id=94COp9tA7mcC&vq=arban&source=gbs_navlinks_s.

⁷⁸ "Bains du Saxon" (advertisement), *Journal des débats*, June 26, 1863: 4, accessed November 15, 2015, <http://gallica.bnf.fr/ark:/12148/bpt6k4534604/f4.item.r=Schiltz.zoom>.

⁷⁹ Société de St-Maurice, "Représentation donnée par la Société de St-Maurice, avec le concours de l'orchestre du Casino de Saxon...", concert poster, (Lausanne, Switzerland: Hignou et Compagnie, 1862), accessed November 15, 2015, <http://opac.admin.ch:9082/lib/item?id=chamo:57826&theme=Posters>.

Theaulon (1787-1841) entitled *Le Ramoneur* (1834), the overture to François-Adrien Boieldieu's (1775-1834) *La dame blanche* (1825), Ambroise Thomas's (1811-1896) two-act comic opera *Le caïd* (1849), and finally, *Une journée dans le Valais*, composed by Schiltz. From this, we can see that the orchestra played more sophisticated music than that of the Café Morel, and we can also see that Schiltz began composing instrumental music once more.

Schiltz soon returned to writing opera *fantaisies* for the cornet; his *fantaisie* for cornet and piano based on Charles Gounod's (1818-1893) *Roméo et Juliette* (1868) dates from this period. It may also have been his last published work. Past 1868, the only reference to Schiltz is an 1882 notice by the *Société des auteurs, compositeurs, et éditeurs de musique* (SACEM) that Schiltz had not signed for his royalty payments in over five years.⁸⁰ It is likely that Schiltz died in the time between 1868 and 1877. Though details about Schiltz's life after the Opéra are limited and he did not have the same stature as he did before, it is also clear that he was able to redeem himself and continue on as a professional musician despite significant setbacks.

All of this information makes it easy to see that Schiltz was an important historical figure. The events in his early career show that he had great potential. He was extraordinarily active in all aspects of music making, be it composing, conducting, or performing. Had he maintained this activity he could have ended up as well-known as stars like Arban or Dauverné. However, Schiltz did not live up to his potential or gain lasting fame, because of his combative personality and his unusual career. Schiltz's vitriolic writing landed him in jail, and his conflicts with other musicians are well documented. These conflicts forced him out of a career performing with the Paris Opéra. What followed was a career of composing and conducting light music in France and

⁸⁰ "Bulletin annuel de la société des auteurs, compositeurs et éditeurs de musique," *Le Ménestrel*, July 16, 1882: 263, accessed November 15, 2015, <http://gallica.bnf.fr/ark:/12148/bpt6k56156982/>.

Switzerland. As a consequence of these career changes, Schiltz failed to earn lasting recognition in any single aspect of music making. Though Schiltz never reached the heights of Arban or Dauverné, he contributed much to French music in the nineteenth century and he deserves credit for doing so.

CHAPTER 3. CROOKS, BITS, AND CLAPPER KEYS: THE DESIGN OF CORNETS USED IN SCHILTZ'S EARLY CAREER

Throughout this work, I have drawn comparisons between Schiltz and the famous cornetist Jean-Baptiste Arban. Both men were considered masters of the cornet during the nineteenth century, but they wrote different music for very different instruments. To better understand Schiltz's music, we must first understand the instruments that were available during his career, particularly during the 1830s and 1840s. These instruments are very different from those used by Arban and later composers, and influenced Schiltz as a performer and a composer. By examining the history of the cornet as well as the traits of early nineteenth-century cornets, we will see that as a performer and composer, Schiltz was limited by imperfect and constantly changing cornet designs.

For Schiltz, the cornet was a very new instrument. It is difficult to determine a precise date for the invention of the cornet, but it had probably existed for less than a decade before Schiltz began using it. The cornet is generally accepted to be an evolution of the post horn, or *cornet de poste*.⁸¹ This instrument was used by mail coach drivers to announce their arrival and departure, and was a common fixture throughout Europe. The design of these post horns varied throughout Europe. For example, French *cornets de poste* were shorter than German *Posthorns*, though the instruments served the same purpose and were otherwise similar.⁸² At some point between 1825 and 1831, Jean-Louis Antoine (1788–1861) began to modify the design of the German *Posthorn*. Patents by other manufacturers state that Antoine (also known as Halary)

⁸¹ Richard I. Schwartz, "The Cornet Compendium: The History and Development of the Nineteenth-Century Cornet," 2001, Accessed September 18, 2013, <http://www.angelfire.com/music2/thecornetcompendium/>.

⁸² Schwartz, "The Cornet Compendium."

adapted two valves of a type developed by Heinrich Stölzel (1777–1844) to the German post horn.⁸³ This creation was termed the *cornet-à-pistons*.⁸⁴ The cornet quickly became popular. In 1868 Arban noted, "It is a fact that today hardly anybody plays the trumpet any more and that the provincial theaters—and even those in Paris—no longer have artists playing this instrument ... it is generally known that one can be an excellent trumpeter and yet starve to death, whilst everybody can live comfortably by playing the cornet...."⁸⁵

Although this new *cornet-à-pistons* was popular, it was far from perfect. From the date of its invention until the 1860s, the design of the cornet was constantly changed and improved. Numerous designs competed against one another in the marketplace. Manufacturers and performers could not even come to a consensus on which key to use for the instrument's fundamental pitch, let alone perfect the design. Schiltz, who wrote for the earliest cornets, was hindered by three aspects of their design: the use of crooks and bits, the design and construction of cornet valves, and variations in the number of valves.

⁸³ Schwartz, "The Cornet Compendium."

⁸⁴ In this document, *cornet-à-pistons*, cornet, and cornopean are used as synonyms.

⁸⁵ Ole J. Utne, "J. B. Arban," O. J.'s Trumpet Page, 2008, accessed October 28, 2014, <http://abel.hive.no/trumpet/arban/>.



Figure 3. An early cornet in F (unsigned, c. 1850) and a modern cornet in B-flat (Jupiter, c. 2003), with a B-flat trumpet for comparison (Holton, c. 1928). Author's collection. Photograph by Dara Lohnes Davies. Reproduced by permission.

Use of crooks and bits had long been a part of life for brass players. Crooks were long segments of coiled tubing which were inserted between the mouthpiece and the main instrument body. They allowed the fundamental pitch of a brass instrument to be lowered substantially, often by as much as a perfect fifth.⁸⁶ In contrast, bits were smaller segments of straight tubing inserted between the mouthpiece and instrument body, or sometimes into a crook for fine tuning. These bits were used for small changes in pitch. Natural trumpets made by Rainer Egger, for example, use crooks for pitch changes larger than a whole step and bits to lower the pitch of the

⁸⁶ *Encyclopedia Britannica*, s.v. "Crook (musical instrument part)," accessed October 28, 2014, <http://www.britannica.com/EBchecked/topic/143937/crook>.

trumpet by a half step.⁸⁷ This system exists because before valves were developed, brass instruments were limited to notes available in the harmonic series of their fundamental pitch. The only way to play notes outside of that initial harmonic series was to extend the instrument using a crook or bit. By lengthening the instrument, a new harmonic series became available to the performer. This system was adequate for the natural trumpet, but applying it to the cornet proved challenging for both manufacturers and performers.



Figure 4. Comparison of crooks and bits. Above: Crook for cornet in F; below: Bit for cornet in B-flat. Author's collection. Photograph by Dara Lohnes Davies. Reproduced by permission.

Extant examples of early cornets show that they were outfitted with a rather large number of crooks and bits. A cornet made by Marcel-Auguste Raoux (1795–1871) around 1850 includes bits for B-flat and A, and successively longer crooks for A-flat, G, F, E-flat, and an adapter to

⁸⁷ Rainer Egger, "High Natural Trumpet," *Blechblas-Instrumentenbau Egger*, July 2014, accessed October 28, 2014, <http://www.eggerinstruments.ch/index.php/en/historical-instruments/historical-trumpets/high-natural-trumpet>.

allow the instrument to play in D.⁸⁸ The sounding length of this cornet when used with the B-flat bit is the same as a modern trumpet in B-flat, but by adding crooks, it could be made as long as a natural trumpet in D. While including these bits and crooks made the cornet more versatile, it also created problems.

One of the most serious problems relating to the use of bits and crooks is their effect on intonation. All brass instrument valves work by proportionally lengthening the air column of the instrument, by diverting air through loops of extra tubing.⁸⁹ The proportion between the length of a valve loop and the length of the overall instrument is critical to intonation. For example, to lower the pitch of a given instrument by one half step, the tubing length must be increased by about six percent.⁹⁰ For an instrument 100 cm long, the valve loop that lowers the pitch by one half step must then be 6 cm long. If the length of the instrument is increased to 150 cm using a crook, the valve loop must then be 9 cm long to achieve the same effect of lowering the pitch by a half step. This was a major issue with the earliest cornets, as the valve loops on these instruments were not designed to be adjustable.⁹¹ The famous trumpeter and composer Théodore Charlier (1868–1944) describes the situation as follows:

⁸⁸“Annotated Checklist of Trumpets, Flugelhorns, and Cornopeans with Stölzel Valves in The Joe R. and Joella F. Utley Collection of Brass Instruments,” National Music Museum, November 30, 2010, accessed October 28, 2014, <http://orgs.usd.edu/nmm/UtleyPages/StoelzelValveTrumpetsandCornopeans/Stoelzelvalvetrumpetsandcornopeans.html>.

⁸⁹ Edward H. Tarr, *The Trumpet*, (Chandler, AZ: Hickman Music Editions, 2004), 103.

⁹⁰ Thomas Moore, “Why Can’t We Make a Perfectly Tuned Trumpet?” *International Trumpet Guild Journal* (October 2005): 64, accessed October 28, 2014, http://www.trumpetguild.org/_72820_archive/2005journal/200510Science.pdf.

⁹¹ A cornet built by Charles-Joseph Sax with these fixed valve loops is in the collection of the Musical Instrument Museum in Brussels, Belgium. See Géry Dumoulin, “Cornets in the Brussels Musical Instrument Museum: A Survey and a Checklist of an Outstanding Collection,” *Historic Brass Society Journal* 14, (2002): 426, accessed October 28, 2014, http://www.historicbrass.org/Portals/0/Documents/Journal/2002/HBSJ_2002_JL01_015_Dumoulin.pdf.

Formerly, the tubes connected to the valves which provided the additional length needed to lower the instrument's pitch were of fixed length. The instrument, thus constructed, did not support the use of crooks without sounding insufferably out-of-tune.

Around 1830, [Pierre-Joseph Emile] Meifred (1791-1867), professor of valve horn at the Paris Conservatory, conceived the idea of using movable sections of tubing, called "slides", which permit proportional lengthening of the instrument for each crook that is used.⁹²

Because the loops could not be adjusted to compensate for the increased length of the instrument when using crooks, the loops were built as a compromise between the various crook lengths, making the intonation of any note played with valves quite poor. On later instruments, valve slides were adjustable, but their adjustment range was often too small to adjust for the longest crooks. As a result, performers had to use their embouchure to correct the intonation for all notes played with valves. These alterations could not be done quickly and would have been very tiring for performers. Schiltz wrote most of his early works for cornets pitched in F or G, requiring the use of long crooks. Anyone performing these works at the time would have had to cope with these intonation issues, along with the other problems of the early cornet, such as poor quality valves.

The most common type of valve used on French cornets of Schiltz's time was of German design.⁹³ This valve is known as a Stölzel valve, which is a piston-based valve design dating from 1814. In this system the air enters through the bottom of the valve, parallel to the axis of the piston. The air is then diverted at a ninety-degree angle out of the casing if the valve is open, or through a valve loop if the valve is depressed. This sequence is reversed for any other valves

⁹² Théo Charlier, *Trente-six études transcendantes* (Paris: Alphonse Leduc, 1946), 69; Information on Meifred from: Michel LaPlace and Cliff Warren, ed. Stephen Glover, "Thirty-Six Transcendent Studies for Trumpet, Cornet, or Flugelhorn in B-flat," *International Trumpet Guild Newsletter* (May, 1979): 6, accessed March 31, 2016, <http://old.trumpetguild.org/pdf/charlier36studies.pdf>.

⁹³ John Ericson, "Early Valve Designs," Horn Articles Online, accessed October 28, 2014, <http://www.public.asu.edu/~jqerics/earlval.htm>.

connected to this first valve; air enters through the top, perpendicularly to the piston axis, and is diverted ninety degrees downward, parallel to the piston axis. As one might expect for a very early design, this mechanism is simple to construct, but this simplicity has consequences.

One of the issues is the fit of the valves themselves, and whether or not they are airtight. The ideal valve is, of course, one hundred percent airtight; this means that all of the energy the performer puts into the instrument is emitted as sound. Modern piston and rotary valves come close to this goal due to the close tolerances between the valves and their casings, but this is not the case with the Stölzel valve. In 2010, musicologist Sabine Klaus and acoustician Robert Pyle studied several cornets and trumpets to assess the qualities of each instrument. They included a French cornet from 1840 with two Stölzel valves as part of their study. When they examined each instrument to see if it was airtight or not, they found that the Stölzel valve was the least airtight, and that these leaks affected the acoustic impedance of all harmonics on the instrument, making the instrument more difficult to play overall.⁹⁴ My own experience performing on an instrument like the one examined by Klaus and Pyle lends further credence to their findings. On my personal instrument (depicted in Figure 3) the tolerance between each valve piston and its corresponding valve casing is extremely loose. As a consequence, the instrument is nearly impossible to play without the use of special lubricants to create an airtight seal between valve pistons and their casings.

Another issue is the effect that sharp turns and flat surfaces in the valve have on the bore of the instrument. This bore, or inside diameter of the instrument, is critical to intonation on a brass instrument. As stated, the Stölzel valve is an extraordinarily simple design. Modern piston

⁹⁴ Sabine Klaus and Robert Pyle, “Measuring Sound: BIAS Aids Understanding of Brass Instruments,” National Music Museum, January 3, 2011, accessed October 28, 2014, <http://orgs.usd.edu/nmm/UtleyPages/Utleyfaq/BIAS/BIASArticle.html>.

valves, for example, use precision-fit brass passageways which are brazed into the piston. The Stölzel valve, on the other hand, used passageways which were often made of wax or cork.⁹⁵ The bottom passageway of the Stölzel valve was usually flat and did not follow the curvature of the tubing. These two factors created substantial changes in the bore of the instrument, and minute changes in the bore can alter intonation. According to Klaus and Pyle,

In the Stölzel valve, the bore is first abruptly reduced as the windway enters the piston, because the main tubing also serves as the outer valve casing. Sudden bore enlargement occurs when air travels through the piston, due to the angular windway described above. The pulse response diagram clearly indicates such bore irregularities. In an unsigned French corneopean or *cornet à pistons* (NMM 6816), a sudden bore irregularity can be clearly seen in the impulse response graph when the second valve is used....⁹⁶

These bore irregularities also alter the intonation of notes used with one or both valves. For example, Klaus and Pyle found that “the combined use of the two valves versus the use of no valves negatively influences the intonation of certain harmonics. Intonation clearly worsens as valves are pressed down, suggesting that this early valve type indeed had some problems.”⁹⁷ Most harmonics were lowered by ten to twenty cents, while the fifth and tenth harmonics were twenty-five cents sharp. This deviation is nearly double that of a modern B-flat trumpet.⁹⁸

The leaking valves and bore irregularities described above would have hindered performers substantially, but this design creates yet another problem for the performer because the valves move against the direction of air flow when they are depressed. According to hornist

⁹⁵ Ericson, “Early Valve Designs”; Arnold Myers, “Design, Technology and Manufacture Since 1800,” in *The Cambridge Companion to Brass Instruments*, ed. Trevor Herbert and John Wallace (Cambridge: Cambridge University Press, 1997), 121.

⁹⁶ Klaus and Pyle, “Measuring Sound.”

⁹⁷ Ibid.

⁹⁸ Klaus and Pyle, “Measuring Sound.”

John Ericson, “as the air entered the bottom of at least one piston, the valves could push air back at the performer when depressed, creating undesirable backpressure.”⁹⁹ This air pressure would serve to disrupt the player’s embouchure, making highly technical passages and soft playing difficult.

Though these drawbacks in the Stölzel valve were substantial, we must be careful not to overstate these drawbacks and must also acknowledge that opinions differ about the issues they created. Stölzel valves were considered a great advancement over the older system of woodwind-style keys that had been applied to brass instruments (though keys did persist in the form of a clapper or trill key available on some early cornets). Josh Landress, one of the leading brass instrument repair technicians in the United States, believes that “even the supposedly intrinsically inferior cornopeans, with their Stölzel valves, when made by one of the great makers and restored to playing condition, seem to play as well as any horn fitted with any variant version of Périnet valves.”¹⁰⁰ Landress makes two important qualifications; these instruments must be made by one of the “great” manufacturers, and must also be restored. We must understand that most cornetists of the nineteenth century were probably not playing on an instrument made by one of the unspecified “great” manufacturers, as it is safe to assume that this quality would have come with substantial expense. The cornet tested by Klaus and Pyle is in very good unrestored condition, but made by an unknown manufacturer. As such, it probably represents the average cornet of Schiltz’s time. In addition, a modern restoration can easily make these instruments better than new, giving us a skewed perspective of their quality. For example, when Toronto brass technician Ron Partch was allowed to examine a 1920s French horn that had never been

⁹⁹ Ericson, “Early Valve Designs.”

¹⁰⁰ Josh Landress, “The Besson Project,” J. Landress Brass, accessed October 28, 2014, <http://www.jlandressbrass.com/besson.html>.

played, he found that it “leaked like a sieve.”¹⁰¹ Partch goes on to state that older instruments were “built kind of sloppy on purpose,” to account for manufacturing imperfections.¹⁰² It is safe to assume that if construction techniques in the 1920s were imperfect, they were certainly less perfect during Schiltz’s time. The unrestored cornet tested by Klaus and Pyle makes the effect of this “sloppy” construction quite clear. Though the issues created by crooks and low-quality valves were substantial, the earliest cornets had one issue that was even more glaring; the cornets simply did not have enough valves.

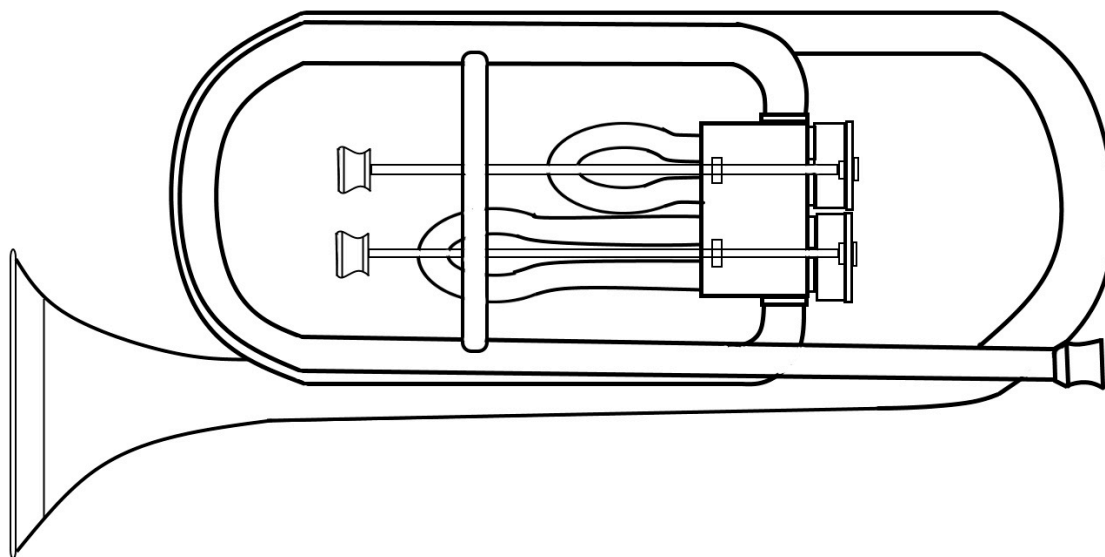


Figure 5. Illustration based on an engraving of a two-valve trumpet designed by Christian Friedrich Sattler (1778-1842). As seen in E. F. F. Chladni, “Nachrichten von einigen (theils wirklichen theils vielleicht nur angeblichen) neueren Erfindungen und Verbesserungen musikalischer Instrumente,” *Allgemeine Musikalische Zeitung* 23 (June 6, 1821): 411, accessed January 30, 2016, <https://books.google.com/books?id=BNDAAAACAAJ&pg=PA411>. Illustration by author.

¹⁰¹ Chase Sanborn, *Brass Tactics* (Toronto, ON: Chase Sanborn, 2003), 75.

¹⁰² Sanborn, 75.

Initial experiments with valved instruments usually included two valves. One of the earliest depictions, an 1821 engraving of a trumpet designed by Christian Friedrich Sattler, (1778–1842) shows an instrument with two valves.¹⁰³ The two-valve system worked well on the trumpet because of its length; trumpet players were accustomed to playing above the eighth harmonic, where one half-step and one whole-step valve will suffice to play a chromatic scale. The same applies to the modern horn in F. This system works fine for long instruments like the early nineteenth-century trumpet or horn, but very poorly on the cornet.¹⁰⁴ Because the cornet in F (as used by Schiltz) is half the length of the horn in F, playing up to the eighth harmonic can be difficult. It is especially difficult on the cornet tested by Klaus and Pyle due to its poor playing characteristics. Because high harmonics are difficult to reach, the cornet is limited to melodies in the lower register. However, two valves are insufficient to bridge all the gaps between the third, fourth, and fifth harmonics—the register where melodies could easily be played. As a consequence, the notes in the example below are not playable on a two-valve cornet.



Example 1. Unplayable notes on a two-valve cornet. Adapted from Jean-Baptiste Schiltz, *L'Art du cornet à 3 pistons* (Paris: Aulagnier, 1843): 1, <http://gallica.bnf.fr/ark:/12148/bpt6k9634439k/f9.item.r=schiltz.zoom> (accessed January 30, 2016).

It is important to note that, in the example above, the notes shown are given in French cornet notation. This method of notation came about because the cornet was usually limited to the first five or six harmonics. When the cornet was first developed, composers' only frames of

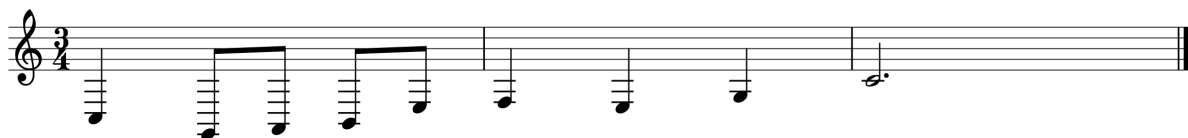
¹⁰³ "A History of the Vienna Horn," Vienna Horns of Scotland, accessed October 28, 2014, <http://www.viennahornsofscotland.com/history/>.

reference for high brass notation came from the natural trumpet and horn. In the notation for these instruments, the second harmonic (regardless of the instrument's fundamental pitch) is always written as a C3 below the treble clef staff. The notation then follows the harmonic series, to which these instruments were limited. See Example 1 below as an example of notation for the natural trumpet and horn.



Example 2. Notation method for natural trumpet and horn.

This method of notation works very well on the natural trumpet and horn, as most melodies are played high in the harmonic series on these instruments. However, melodies on the cornet are played in the lower part of the harmonic series. When the cornet was first developed, this same notation was used for cornet music. Schiltz called this type of notation “German” notation as it was particularly common in Germany.¹⁰⁵ Applying this method of notation to the cornet made cornet music difficult to read and required the use of many ledger lines, as in the following example (example 2).



Example 2 shows how difficult music written in the German notation was to read. To remedy the situation, the famed cornetist Jean-Louis Dufrène (1810-1866) suggested that the notation be shifted up by one octave.¹⁰⁶ His reasoning was based on the relationship between the cornet and the horn. Dufrène asserted that the cornet was simply a horn pitched one octave higher, so the two instruments should share the same notation.¹⁰⁷ With notation for natural horn, the lowest written E (the fifth harmonic) is always placed on the first line of the treble clef staff. Dufrène believed that the lowest written E for cornet should be placed on that same line, although on cornet it would have been played as the third harmonic, using the first and second valves. Dufrène's argument was well reasoned and music written in this manner was much easier to read. This can be clearly seen in example 3, which is the same melody as example 2, but written in Dufrène's notation, which Schiltz called "French" notation.



Example 4. Melody from Example 2 written in French notation.

Because it was easier to read, this style of notation became the standard in France and is now standard worldwide for modern valve trumpets and cornets.¹⁰⁸ For further information on

¹⁰⁶ Dufrène's last name is sometimes given as Dufresne. His full name appears in: François Gasnault, *Guinguettes et lorettes: bals publics et danse sociale à Paris entre 1830 et 1870* (Paris: Aubier, 1986): 105; Jean-Claude Yon, *Jacques Offenbach* (Paris: Gallimard, 2000): 39. Dates of birth and death were found in: David Baptie, *Musicians of All Times: A Concise Dictionary of Musical Biography* (London: J. Curwen, 1889): 64, accessed March 26, 2016, <https://books.google.com/books?id=zIFJAQAAMAAJ>.

¹⁰⁷ Jean-Louis Dufrène, *Grande methode raisonnée de cornet-trompette à pistons* (Paris: Gambaro, 1834): 2, accessed March 23, 2016, <http://gallica.bnf.fr/ark:/12148/bpt6k312291g/f8.item.r=methode%20cornet.zoom>.

¹⁰⁸ Schiltz, *L'art du cornet*, 1.

Schiltz and Dufrène's approaches to notation, see Appendices C and D. Though the problem of notating cornet music was quickly solved, the solution for the gaps in the cornet's range was long in coming.

Etienne-François Périnet (fl. 1829–1855) patented a three valve cornet in 1829, but this system did not come into immediate use.¹⁰⁹ Instead, manufacturers continued to make inexpensive two-valve cornets. The two-valve cornet examined by Klaus and Pyle was made in or around 1840 for example, and other two-valve examples from the same decade made by Charles-Joseph Sax (1790-1865), Emmanuel Jean-Marie Dujariez (1802-1867) and the company of Griesling & Schlott are owned by the museum of the *Cité de la Musique* in Paris.¹¹⁰



Figure 6. A two-valve cornet with crooks. From the collection of the National Music Museum, Vermillion, SD. Photograph by author.

It is clear that the earliest cornets were substantially compromised. The use of crooks and bits hampered intonation, and the poor quality valves limited technique and agility. The

¹⁰⁹ Schwartz, "The Cornet Compendium."

¹¹⁰"Cornet à pistons, Griesling & Schlott, Berlin, 1820-1835, E.1542, profil gauche," Europeana, accessed October 28, 2014, http://europeana.eu/portal/record/03708/masc__URL_play_asp_ID_0246007.html?start=27&query=cornet+pistons&startPage=25&rows=24.

widespread use of two-valve instruments limited Schiltz's compositional choices in his early works, and design issues limited him to specific crooks, keys, and even particular notes when writing for the early cornet. Schiltz described this issue himself in his method book, *L'art du cornet à trois pistons* (1843). In it, he states that "It is not possible to play in C major and minor because of the absence of the supertonic D, or in D because of the absence of the tonic. The same happens in A major by the absence of G-sharp, which also eliminates A-flat by the absence of the tonic, and so on."¹¹¹ Conducting a survey of Schiltz's works for cornet and piano and detailed examination of several pieces will make Schiltz's compositional resourcefulness even more clear.

¹¹¹ Schiltz, *L'art du cornet*, 1.

CHAPTER 4. A SURVEY OF WORKS FOR CORNET AND PIANO BY JEAN-BAPTISTE SCHILTZ

The preceding chapters in this dissertation have described Schiltz's biography, as well as the cornets available to him during the early part of his career. Examining these topics has made it clear that Schiltz was one of the most progressive performers in nineteenth-century Paris. Though Schiltz was clearly a forward-thinking performer, his most important contributions to music history were his compositions. Though he was an extraordinarily prolific writer and his solos for cornet and piano are some of the first ever written, Schiltz's compositions are little known and not well understood.

To help others better understand Schiltz's importance as a composer, I have created a survey of Schiltz's works for cornet and piano. As a part of this survey, I describe Schiltz's known works for this instrumentation. Because only a handful of works were available at the time of writing, I focus upon four works to represent his output: his *2e fantaisie sur des motifs de "Guillaume Tell"* (1837) which he composed along with Alexandre-Charles Fessy (1804-1856), his *Fantaisie sur "La Figurante"*, op. 62 (1838), his *9e fantaisie sur "Des diamants de la couronne"* (1841), also composed with Fessy, and his *"Roméo et Juliette" Fantaisie* (1868). For each of these four works, I describe the circumstances of its composition and provide biographies of other musicians involved in its creation. In addition, I analyze its structure, describe Schiltz's approach in its composition, and describe the musical qualities that make it unique.

I undertook this project to get a sense of how prolific Schiltz was as a composer and to better understand his compositions. By doing so, I help the trumpet playing community better understand the scope of Schiltz's contributions to cornet repertoire and the significance of his works, particularly those from the 1830s and 1840s. These efforts give new context to works

written during the latter half of the nineteenth century and extend our knowledge of cornet repertoire back nearly to the time the instrument was invented.

Determining how many works for cornet and piano Schiltz composed was a difficult task. To do so, I relied on a number of sources, ranging from nineteenth-century music advertisements to conversations with archivists and scholars throughout the United States and Europe. Three sources were vital in my search for compositions: Charles Robert Turner, Jr.'s dissertation (2000), Franz Pazdirek's (1848-1915) *Universal-Handbuch der Musik-Literatur aller Völker* (1907), and e-mail correspondence with Robert Hazen, author of the article "Parisian Cornet Solos of the 1830s and 1840s: The Earliest Literature for Valved Brass and Piano," which appeared in the *International Trumpet Guild Journal* in 1995.

In addition to these three sources, I consulted a number of newspaper advertisements and publisher's catalogs dating from the 1830s to the 1870s. I accessed these materials through online archives such as *Gallica* (the online archive of the Bibliothèque Nationale de France), Google Books, and the Internet Archive eBook collection.

To complete my search for Schiltz's music for cornet and piano, I consulted the OCLC WorldCat library union catalog and also searched the online catalogs of the following libraries: the Bibliothèque diocésaine of the Diocèse de Quimper in Quimper, France; the British Library in London, UK; the Österreichische Nationalbibliothek in Vienna, Austria; the Deutsche Nationalbibliothek in Frankfurt am Main, Germany; the Bayerische Staatsbibliothek in Munich, Germany; the Bar-Ilan University Library in Ramat-Gan, Israel; the Lila Acheson Wallace Library at the Juilliard School in New York, NY; the Royal Library of Belgium in Brussels; the National Library of Luxembourg in Luxembourg City; the Bibliothèque du monastère at the Abbaye de Saint-Maurice in Saint Maurice, Switzerland; the Russian State Library in Moscow; and the Library of Congress in Washington, DC.

My research shows that Schiltz composed at least sixty-five works for cornet and piano. All of these works were created between 1837 and 1868. This is a far cry from the three cited by Frank Romero in his 2001 dissertation “*Morceaux de concours pour trompette et cornet, Contest Pieces of the Paris Conservatory 1835-1899*,” and shows how much energy Schiltz put into composition.¹¹² His rival Forestier, for example, composed only twenty.¹¹³ Even famous composers like Jean-Baptiste Arban and Herbert L. Clarke (1867-1945) were less prolific. Schiltz was able to work so quickly because most of his works in this genre are arrangements or *fantaisies* based on works by other composers. Though they are not entirely original works, they are important to cornet history and significant contributions to the development of cornet repertoire.

One of Schiltz’s most interesting additions to cornet repertoire is his arrangement of Giulio Marco Bordogni’s (1789-1856) famous *vocalises*. Originally composed as vocal etudes around 1829, Bordogni’s *vocalises* have remained in constant use ever since. For example, versions transposed into bass clef (1928) by Joannes Rochut (1881-1952) have become a staple of trombone study, and versions by Mark Tezak (1996), Jay Lichtmann (2003), and others are commonly used in trumpet studios worldwide. Schiltz took Bordogni’s *vocalises* and provided piano accompaniments for them, creating the *Vocalises de Bordogni, arrangées en forme d’études pour cornet à pistons avec acc. de piano* (1841), published by Adolphe Catelin. Though these *vocalises* are not Schiltz’s original work, they do show that Schiltz may have been the first to realize their utility to those who play brass instruments. Though Schiltz’s insight into how

¹¹² Frank E. Romero, *Morceaux de concours pour trompette et cornet, Contest Pieces of the Paris Conservatory 1835-1899* (DMA diss., University of Oklahoma, 2001), 33.

¹¹³ Ibid.

useful the vocalises could be is noteworthy, his greatest compositional contributions are his *fantaisies* on popular and operatic themes.

The *fantaisie* was one of the most popular genres of the nineteenth century. Compositions in this genre have no set form and are improvisatory in style; each work is a unique potpourri of original or pre-existing material. Often *fantaisies* were written using themes from popular ballets or operas, with original variations on those themes or other original material added in. Some composers even wrote *fantaisies* using entirely original material. Though *fantaisies* have no set form, they all share some common traits. Typically, the *fantaisie* is a solo work for solo piano or for a solo instrument with piano accompaniment. They are typically short, single-movement works lasting only a few minutes. They emphasize the performer's virtuosity, similar to the more common theme-and-variation form. Unlike theme-and-variation form, however, *fantaisies* generally use multiple themes throughout, without any return of previous thematic material. Hornist Anneke Scott, a performer who specializes in performing operatic *fantaisies*, describes the genre as follows:

During this period the opera fantasia offered virtuoso musicians the opportunity to demonstrate a number of aspects of their playing that were viewed as highly desirable by their audiences. The choice of themes, especially if Italian in origin, was a la mode and their settings offered the musician the opportunity to demonstrate his amazing skills both in performing a melody in a vocal style as well as showing off with spectacular embellishments.¹¹⁴

Because these *fantaisies* use themes written by other composers, it is easy to discount them as less important than original works. However, it is important to note that the *fantaisie* was an important part of all instrumental music in the nineteenth century. Again, according to Scott,

¹¹⁴ Anneke Scott, liner notes to *Songs of Love, War, and Melancholy: Operatic Fantasias by Jacques-Francois Gallay (1795-1864)* CD. (London: Resonus Limited RES10153, 2015): 5-6. Accessed February 13, 2016, http://www.resonusclassics.com/freedownload/RES10153_booklet_300dpi.pdf.

Fundamentally though, the trend for opera fantasias could be seen as a reflection of a deeply held philosophical belief dominating the French cultural scene of this time – namely, that music was an imitative art. As a result of this view, vocal music was thought to be the most efficient at awaking sentiments in the audience, while instrumental music was regarded as perilously close to lacking this capacity.¹¹⁵

Because vocal music was the model for much of the instrumental music in the nineteenth century, it is easy to see why composers of instrumental music chose to use pre-existing vocal music in their works. Furthermore, for instruments like the cornet, no cornet-specific repertoire had yet been created, so it was up to performers like Schiltz to compose their own works. Scott summarizes the situation admirably. She states that

Solo instrumentalists were, by default, composers as well and charged with creating much of their own repertoire. This was especially the case with wind and brass instrumentalists, who saw rapid development of their instruments during the century. This made them best placed to understand both the risks and the potential of emerging designs and techniques.¹¹⁶

All of this makes it clear that the *fantaisie* was an important genre in the nineteenth century. By combining the melodies and vocal style of popular composers with their own virtuosic technique, instrumental performers like Schiltz rapidly created a repertoire for new instruments like the cornet. Now that we understand how and why Schiltz wrote as he did, we can examine his *fantaisies* in detail.

Schiltz wrote *fantaisies* for cornet and piano throughout his life. His earliest works of this type date from 1837, just after he joined the Paris Opéra, and his last known composition is a *fantaisie* based upon an opera by Charles Gounod (1818-1893). Schiltz's *fantaisies* can be divided in several ways, but I have chosen to examine them in two groups, based upon when the

¹¹⁵ Scott, 5-6.

¹¹⁶ Scott, 5.

works were composed. First, I will describe *fantaisies* Schiltz wrote while the cornet was still being developed, as these works share certain common characteristics.

Schiltz's early works, composed in the late 1830s and throughout the 1840s, are immensely important works in the cornet's history. They are important because they show the cornet in its early stages of development, and because they are some of the earliest works for cornet and piano which survive today. Schiltz composed many of these early works in collaboration with other composers, but also wrote many works on his own. I will first address works Schiltz wrote alone, then address those written with other composers. The first known composition for cornet and piano written by Schiltz alone is his *Fantaisie brillante sur "Guido et Ginevra,"* op. 48.¹¹⁷ This work was composed in 1838, probably shortly after the premiere of Halevy's *Guido et Ginevra* upon which it is based. Schiltz's association with this opera is quite strong, as he played an important role in its premiere as described in Chapter 2 of this document.¹¹⁸ No further information can be provided as there is no extant version of this work. The next work which I could locate was Schiltz's *Fantaisie sur "La Figurante"* (1838), which I will discuss in detail later in this chapter. Schiltz composed several other pieces during this time, but many of them, such as his *Fantaisie sur "Le postillon"* (1837), have been lost. Due to the sheer number of works Schiltz composed, my discussion will be limited to representative examples with characteristics that stood out during the research process, such as originality or historical importance. One very interesting work from this period is Schiltz's *Fantaisie sur les plus beaux motifs d'opéra d'Adolphe Adam* (1844). This *fantaisie* is based upon melodies from operas by the composer Adolphe Adam (1803-1856), such as *Le postillon de Lonjumeau* (1836)

¹¹⁷ Turner, 151.

¹¹⁸ Turner lists the publisher for this work as Brandus et Cie., but I believe that Brandus simply acquired the catalog of another publisher.

and *La reine d'un jour* (1839). The most interesting aspect of this work is its dedication to David Buhl (1781-1860), the second trumpet player in the Paris Opéra who was famous for standardizing the many trumpet calls used in the French military.¹¹⁹ Schiltz wrote several other works by himself, but also wrote many other works in collaboration with other composers.

One of the most well-known “collaborations” between Schiltz and other composers is his interaction with Richard Wagner (1813-1883). As described in Chapter 2 of this document, Wagner created fourteen *fantaisies* for the cornet for the publisher Maurice Schlesinger (1798-1897). Schlesinger had Schiltz examine Wagner’s work, and Schiltz found it unacceptable. Schiltz agreed to correct Wagner’s works in exchange for half of the commission. According to Curtis, it is unclear whether or not Wagner had completed all fourteen of the *fantaisies*.¹²⁰ It is also unclear how much Schiltz actually modified the works before they were published. As a consequence, I have chosen not to dwell on these works, such as the *24e fantaisie sur “La favorite,”* (1841) *25e fantaisie sur “La guitarero,”* (1841) and others listed in Appendix A. Though Schiltz’s contributions to these works may be limited, he also contributed to another set of operatic *fantaisies* with Alexandre-Charles Fessy (1804-1856) which are fine examples of early compositions for the cornet.

Schiltz collaborated with Fessy to create thirteen *fantaisies* based on popular operatic themes. All of these works were composed in Paris between 1837 and 1846, making them some of the earliest known works for cornet and piano. These works are important to Schiltz’s overall output because they demonstrate how he collaborated with other prominent musicians in Paris,

¹¹⁹ Brian Proksch, “Buhl, Dauverné, Kresser, and the Trumpet in Paris, ca. 1800–1840,” *Historic Brass Society Journal* 20, 2008: 70, Accessed February 15, 2016, http://www.historicbrass.org/portals/0/documents/journal/2008/hbsj_2008_jl01_004_proksch_4349.pdf.

¹²⁰ Curtis, “A Second Look.”

and because they show how he adapted operatic themes for the primitive two-valve cornets available at the time. It is not clear how the relationship between Schiltz and Fessy began, though both men were active musicians in the *Garde nationale* and may have met through this organization.¹²¹ Fessy was also an important figure in Parisian music at the time. He was, like Schiltz, a prolific composer, particularly for military band. Unlike Schiltz, Fessy was an early supporter of Adolphe Sax's (1814-1894) development of the saxhorn and wrote several compositions which utilized it. In addition to collaborating with Schiltz, Fessy collaborated with other instrumentalists, including the clarinetist Friedrich Berr (1794-1838) and the cornetists Joseph Forestier and Jean-Baptiste Arban. Ultimately, Schiltz's collaboration with Fessy on these thirteen *fantaisies* shows that he was an integral part of the Parisian music scene at this time and ranks him among other well-known performers such as Arban, Forestier, and Berr.

All of Schiltz's early compositions, including those composed in collaboration with Fessy, share certain common characteristics. In chapter 3 of this document, I provided detailed information about the instruments available to Schiltz early in his career. Here this information is put into context, as Schiltz's early compositions were written for those primitive instruments. These early works were all composed for two-valve cornets and require long crooks to play. Every extant composition from this period, save for the *10e fantaisie sur "Le duc d'Olonne,"* is written for the cornet in F.¹²² This instrument is actually a regular cornet in B-flat, with a long crook added to lower its pitch a perfect fourth to F. This use of the F crook is not unique to Schiltz but to early cornet literature, as the crook system was rarely used by the 1850s. Though Schiltz did not explicitly state that his works were written for two-valve cornets (except in those

¹²¹ Planque, *Agenda musicale pour l'année 1837*, 84.

¹²² The *10e fantaisie sur "Le duc d'Olonne"* is written for the cornet in G. Further examination is needed to determine why Schiltz chose this crook.

written with Wagner), his careful avoidance of any note requiring a third valve makes it clear that he wrote with the two-valve instrument in mind. This will be explained in greater detail later in this chapter.

Schiltz's early compositions and his works written in collaboration with Fessy provide us with many fine examples of early cornet literature. They are valuable to us today because they show how composers approached creating repertoire for the then-new *cornet-à-pistons* and because they show the cornet's development in their music. Though these early works are clearly valuable, they represent only a portion of his output. Schiltz's later works represent the cornet at a different stage of development, and his collaboration with with composer and publisher Alphonse Leduc (1804-1868) was far more fruitful than his work with Fessy.

Schiltz began collaborating with Alphonse Leduc a few years after working with Fessy. The first piece resulting from this relationship which can be reliably dated is *Les perles d'Italie: 3 fantaisies concertants*, which was written in 1850. Schiltz was working at the Café Morel in Paris at this time, writing songs for featured vocalists at the café as well as light instrumental music. It is unclear how the partnership between Schiltz and Leduc began, but it would last for the next sixteen years and result in twenty-six works for cornet and piano. Perhaps as a consequence of Schiltz's work at the café, several of the works from this collection are not based on operas, but on *chansons*. The *chanson* was one of two important genres of French vocal music at the time, the other being the *mélodie*. A *mélodie* was a serious, expressive work akin to the German *Lied*, whereas the *chanson* was less serious and more suited to the café than the concert hall. Two *chanson*-based works by Schiltz and Leduc the *Trois fantaisies expressives* (1856), which are based on three *chansons* by the composer Aristide de Latour (1808-1855) and the "*L'oiseau bleu*" *fantaisie* (n.d.), based on a song of the same name by Alphonse Thys (1807-1879). Many of the works by Schiltz and Leduc were operatic *fantaisies* of the type Schiltz had

composed throughout his career, but the works composed with Leduc tend to be based on older works than those composed with Fessy. For example, they created a *fantaisie* on themes from Wolfgang Amadeus Mozart's (1756-1791) opera *Le nozze de Figaro* (1786), as well as one based on Gaspare Spontini's (1774-1851) *La vestale*, which premiered in 1807. It seems that the subject matter for many of these works was chosen simply based on the works to which Leduc already had rights through his publishing company. Overall, the works created by Schiltz and Leduc tend to be more commercial than those Schiltz wrote early in his career. However, Schiltz did compose outside of his partnership with Leduc, and these works are the high point of his writing for cornet and piano.

Schiltz appears to have stopped working with Leduc in 1866. Soon after, Schiltz published two *fantaisies* through another firm, Choudens. These two works are both based on operas by Charles Gounod (1818-1893), *Faust* (1868) and *Roméo et Juliette* (1868). The *Roméo et Juliette fantaisie* will be examined in great detail later in this chapter, but both it and the *Faust fantaisie* are substantial works, written for a more modern, three-valve cornet in A. Though they are longer and more challenging than Schiltz's early works, they are still written in the melody-driven style Schiltz had used years prior. As such they pale in comparison to works by Arban, which are purely virtuosic vehicles. Arban was well-established as the leading cornetist of his day by 1868, and most other works written after this point emulate Arban's emphasis on virtuosity. In this way, Schiltz's last compositions represent the pinnacle of his writing cornet and piano, and at the same time, show how far cornet technique had evolved without him.

The preceding information gives a fair overview of Schiltz's total output as a composer. Between 1837 and 1868 he wrote sixty-five works for cornet and piano. Most of these works are *fantaisies*, paraphrases of popular songs and operas. Though he composed many works on his own, he also collaborated with well-known composers such as Alexandre-Charles Fessy and

Alphonse Leduc. This information does not paint the entire picture, though; to truly understand Schiltz's compositions we must examine some of them in depth.

In order to better understand Schiltz's body of work, I have chosen to examine four of his compositions in detail. Though Schiltz's output was vast, I feel that the following four pieces adequately represent his output. The *2e fantaisie sur des motifs de "Guillaume Tell"* (1837), composed with Fessy, is the earliest extant composition with which Schiltz was involved. Schiltz's *Fantaisie sur "La figurante,"* op. 62 (1838) is included because it is the earliest solo for cornet and piano he composed independently. I selected the *9e fantaisie sur des "Diamants de la Couronne"* (1841) because it was composed while Schiltz was at the peak of his career with the Paris Opéra and represents the large set of pieces he composed with Fessy, based on operas by Daniel-Francois Esprit Auber. I chose to examine Schiltz's *"Roméo et Juliette" fantaisie* (1868) because it is his last known composition, and because it displays his approach to writing for a more modern instrument. Though I believe that these four works represent Schiltz's output, there are other important works I was unable to include. Schiltz composed many other pieces, but in many cases the only remaining copies are at the *Bibliothèque Nationale de France*. The limited scope of this document and my own limited resources prevented me from accessing these works. Furthermore, I obtained manuscript copies of several works composed by Schiltz and Alphonse Leduc, but elected not to include these works as I could not verify their accuracy or authenticity. Though the works Schiltz created with Leduc and Wagner are omitted from this study, I believe the works I selected appropriately represent Schiltz's compositional style. For each *fantaisie*, I describe the opera upon which it is based. I also provide information for other musicians involved in its creation. I then analyze how Schiltz created the *fantaisie* by comparing it to a score of the full opera. In doing so, I point out notable differences between the two versions, including key changes, original material, added ornamentation, and other pertinent information. I

have elected not to conduct harmonic analysis or to deeply examine the motives present in these works because I believe those processes would demonstrate the original composer's process, rather than that of Schiltz. Though these analyses are intentionally brief, they reveal much about Schiltz's manner of composition and about early-nineteenth-century cornet solos in general.

2e fantaisie sur des motifs de "Guillaume Tell" (1837)

Schiltz's *2e fantaisie sur des motifs de "Guillaume Tell"* is based upon one of Giachino Rossini's (1792-1868) most famous operas, *Guillaume Tell* (1829). This is a four-act work in the French *grand opéra* style, which is based on an 1804 play by Friedrich von Schiller (1759-1805).¹²³ The play itself is based upon the legend of William Tell, a Swiss nationalist of the fourteenth century who fought against Austrian rule. In Rossini's opera, Tell helps a Swiss prisoner escape from the Austrian governor Gesler. Gesler, in retaliation, forces Tell to shoot an apple off of his own son's head as punishment for the act. The conflict between Gesler and Tell escalates, Tell is once more imprisoned, but rescued by Arnold, another nationalist. Together Tell and Arnold lead a revolution against their Austrian rulers.¹²⁴ This opera is also notable because it was Rossini's last opera, and it is well-known today for its famous overture.

Schiltz composed this work along with Alexandre-Charles Fessy. As stated above, Fessy was a well-known composer for brass instruments in his own right, and he was also one of the leading pianists and organists in Paris. It is unclear what Fessy's role in composing this work was, though because he was a pianist, he probably had substantial input on the piano accompaniment. The work itself was published by Eugène-Théodore Troupenas (1798-1850),

¹²³ Richard Osborne, "Guillaume Tell (ii)" *The New Grove Dictionary of Opera*, *Grove Music Online*, *Oxford Music Online*. Oxford University Press, accessed February 22, 2016, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/O002744>.

¹²⁴ "Productions: Guillaume Tell," Royal Opera House, 2016, accessed February 22, 2016, <http://www.roh.org.uk/productions/guillaume-tell-by-damiano-michieletto>.

who held the rights to publish the original opera as well. Though the opera was premiered in 1829, an abridged version was presented on April 17, 1837 to much acclaim.¹²⁵ Because Schiltz and Fessy's work can be dated to 1837 via its plate number (T.465), and because an important revival of the opera was presented in April of that same year, I suspect that Schiltz and Fessy created this *fantaisie* shortly after the abridged performance on April 17 to capitalize on its success.

The *fantaisie* itself is written for a cornet pitched in F and is comprised of seven sections. One section appears to be original material added by Schiltz or Fessy, while the others are based on various parts of the opera. To determine how this *fantaisie* was constructed, I consulted an original piano score for the *fantaisie* from my personal collection, a digitized facsimile of the cornet part obtained from the Bibliothèque diocésaine de Quimper in Quimper, France, and a version of the full opera for piano and voice created by Louis Niedermeyer (1802-1861).¹²⁶

The first section (mm. 1-16) of the *Fantaisie* is a portion of the famous overture. Schiltz and Fessy changed little from the original work, aside from transposing their version to E-flat minor rather than the original E minor.¹²⁷ They altered the sixteenth bar by adding a B-flat dominant seventh chord which allows for a transition into the next section, which is in E-flat major and based on the romance "Sombre forêt," or "Dark Forest."¹²⁸

¹²⁵ Osborne, "Guillaume Tell (ii)."

¹²⁶ Louis Niedermeyer, "*Guillaume Tell*," *opéra en quatre actes, partition réduit au piano et chant*, 5th ed. (Paris: Leon Grus, 1877). <http://hz.imslp.info/files/imglnks/usimg/7/78/IMSLP20952-PMLP07234-Rossini-GuillaumeTellvsF1.pdf>.

¹²⁷ Niedermeyer, 1.

¹²⁸ Alexandre-Charles Fessy and Jean-Baptiste Schiltz, *2e fantaisie sur des motifs de "Guillaume Tell"*, (Paris: E. Troupenas, 1837): 1.

The second section (mm. 17-54) of the *fantaisie* is longer than the first. It is based on the romance “Sombre forêt” which occurs in the second act of Rossini’s opera. In this romance, the character Mathilde, an Austrian, sings about her love for Arnold, a Swiss nationalist. In addition to being longer than the first section, this second section is also more heavily edited. The introduction and first strophe are omitted in the *fantaisie*, which picks up at m. 35 of the original.¹²⁹ This section of the *fantaisie* is also transposed to E-flat major from the original A-flat major. I believe that this is to put the cornet part in a comfortable range for the performer, and also to avoid the key of concert A-flat, which is not playable on a two-valve cornet due to its use of written E-flats and A-flats. A printed A-flat does occur in the *fantaisie* at m. 39, but it is marked in the piano score as *ad lib.*¹³⁰ Aside from these changes, this section differs little from the original, aside from the final cadenza (m. 53), which Schiltz and Fessy present in a slightly simplified form.

The next section of the *fantaisie* (mm. 55-68) does not appear to correlate with any material from the opera. I examined the vocal score by Niedermeyer, as well as a full orchestral score by Troupenas, and was unable to locate this section. This leads me to conclude that this section is an original interlude composed by Schiltz and Fessy in order to transition between sections.

The fourth section of the *fantaisie* (mm. 71-115) corresponds to the end of Act I, scene ii, seventy-five measures before Hedwige’s recitative “Sur nos têtes le soleil brille.” This section of the *fantaisie* begins at bar seventeen of this portion of the opera. Schiltz and Fessy took an interesting approach when adapting this melody to the cornet. The original portion of the opera is

¹²⁹ Niedermeyer, 207.

¹³⁰ Fessy and Schiltz, “*Guillaume Tell*,” 2.

pitched in C major, but it is transposed into F major in the *fantaisie*. However, because the cornet itself in this work is pitched in F, the cornet part is written in C major—the same written pitches as the original opera. In essence, the piano part is the only part transposed in this section. I suspect that Schiltz and Fessy did this simply because the melody was already in the ideal key and register for the instrument. After the first two bars of this section, which correspond to mm. 17-18 of the original opera, Schiltz and Fessy skip ahead to m. 27.¹³¹ In this section, the melody alternates between the cornet and piano, but is otherwise unaltered from the original opera. This section of the *fantaisie* segues directly into the next, which is an interlude based upon a duet between Guillaume and Arnold and one of the most interesting parts of the entire *fantaisie*.

What makes this section (mm. 133-158) interesting is how extensively the source material, the duet “Où vas-tu?” from Act I, seems to have been re-arranged. What is also noteworthy is that the cornet takes an accompanimental role at this point. The cornet part is based on motives from the duet but does not correspond exactly to any part of the opera. The piano part is the focus of this section, and is constructed in a unique way. The first seven measures of this section (mm. 116-122 of the *fantaisie*) are actually the end of the duet, at m. 155 of the opera, “Du danger quand sonnera l’heure,” but transposed from A-flat major to F major.¹³² The next four measures (mm. 122-125) are the previous four measures transposed up a perfect fourth.¹³³ Measures 126-132 correlate to the seven bars before Arnold enters on the words “O Mathilde,” which is the next section of the *fantaisie*.

¹³¹ Fessy and Schiltz, “*Guillaume Tell*,” 5.

¹³² Niedermeyer, 77.

¹³³ Fessy and Schiltz, “*Guillaume Tell*,” 7.

The duet “O Mathilde, idole de mon âme” is sung by Guillaume and Arnold early in the opera’s first act, as part of the larger duet “Où vas-tu?” Though technically a duet, it is essentially an aria for Arnold, with Guillaume providing interjections and occasional countermelodies. Schiltz and Fessy adapted this duet by incorporating Guillaume’s countermelodies into the piano part. Measure 140 of the *fantaisie* provides a good example of this.¹³⁴ Schiltz and Fessy also transposed this section from E-flat major to B-flat major to avoid the written A-flat for cornet which would be unavoidable if played in its original key.¹³⁵ Aside from having been adapted from a duet to solo instrument and accompaniment and a change of key, this section is largely unaltered.

Measures 159 to 171 of the *fantaisie* again show clever composition by Fessy and Schiltz. This section begins with the same melody as m. 116, but transposed up a perfect fourth and with the third note lowered by one half step. The same melody is transposed up a perfect fourth again in m. 161, accompanied by an Alberti bass pattern. Schiltz and Fessy then create a modulatory sequence based upon the upper-neighbor motif present in the previous four measures, which works its way to a dominant-seventh chord on C as harmonic preparation for the final section.

The final section of the *fantaisie* is based on scène vi of the first act, a rousing chorus singing the praises of the sons of Guillaume Tell. As with the fourth section, the piano part has been transposed from C major into F major, but the melody is printed at the same pitch as was originally written. Because the cornet is pitched in F, the melody sounds in F major instead of C major. Everything is essentially the same as the original opera until m. 205. From m. 205 to the

¹³⁴ Fessy and Schiltz, “*Guillaume Tell*,” 8.

¹³⁵ Niedermeyer, 75.

end of the *fantaisie* is an original conclusion based on a potpourri of themes from the chorus. Measure 219, for example, gives the violin accompaniment from the original opera to the cornet, instead of the melody. This violin accompaniment is flashy and very challenging on the cornet, and would have to be performed slurred, or using triple-tonguing. It is an extravagant and fitting end to the entire work. An abbreviated form of my analysis appears in Table 1 below.

Table 1. Analysis of Schiltz and Fessy's *2e fantaisie sur des motifs de "Guillaume Tell."*

<i>Fantaisie</i>	<i>Opera</i>	<i>Comments</i>
m. 1 – 16	Introduction of overture	Transposed from E minor to E-flat minor, m. 16 used as transition into next section
m. 17 – 54	Act II, Scène ii: Romance: “Sombre forêt”, starting at “Toi, du berger”	Transposed from A-flat major to E-flat major, introduction and first strophe omitted, cadenza simplified
m. 55 – 70	Original material	Original interlude between “Sombre forêt” and next section
m. 71 – 115	Act I, Scène ii: 75 measures before “Sur nos têtes le soleil brille”	Piano part transposed to F major, melody as originally written (sounds in F major)
m. 116-132	Rearranged fragments of “Où vas-tu?” plus original material to create interlude	
m. 133 – 158	Act I, Scène ii: Duo “Où vas-tu?” at “O Mathilde, idole de mon âme!”	Transposed from E-flat major to B-flat major
m. 159–171	Original material	Transitional material based on m. 116 of <i>fantaisie</i> , ending on dominant of next section
m. 172 – 242	Act I, Scène vi: Pas d’archeurs et chorus : “Gloire, honneur au fils de Tell!” at “Enfans de la nature”	Transposed to F major, m.205 onward original conclusion based on themes from chorus and orchestral parts

This analysis shows that that Schiltz and Fessy put substantial effort into this composition. Rossini's original melodies are altered, transposed, and reworked throughout the *fantaisie*, with original material also added in. What is most interesting about the *2e fantaisie sur des motifs de "Guillaume Tell"* is the material Schiltz and Fessy chose to use when writing it. For modern audiences, the overture would seem the most obvious place to take musical materials from; it is an outstanding work which is familiar to even non-musicians through its use in popular culture. Schiltz and Fessy chose to use only the opening of the overture, which is seldom heard today. Because they chose parts of the opera unfamiliar to today's audiences, this *fantaisie* provides us a new perspective on Rossini's iconic opera.

Fantaisie sur "La Figurante" op. 62

Schiltz's *Fantaisie sur "La Figurante"* (1838) is one of the most interesting works examined in this document. As with the others, it is based upon an opera. In this case, it is based upon Louis Clapisson's (1808-1866) *La Figurante, ou L'amour et la danse* (1838). Clapisson, like Schiltz, is not a well-known composer today. He was the son of a horn player and trained as a violinist. He studied violin and composition at the Paris Conservatory, and played at the Théâtre Italien and Paris Opéra throughout his time at the conservatory. His most well-liked compositions were not operas, but comic *chansonnettes* and popular songs. He eventually made a career teaching harmony at the Paris Conservatory and was also a member of the Academia Imperial das Bellas Artes in Rio de Janeiro, Brazil.¹³⁶

Though Clapisson was known primarily as a composer of popular songs, he achieved much as a composer of comic operas. *La figurante* was his first successful opera. It was

¹³⁶ Josiane Bran-Ricci and Hervé Lacombe. "Clapisson, Louis." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed March 2, 2016, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/05853>.

premiered on August 24, 1838, at the Opéra-Comique in Paris. It was well-received, and had forty-six performances. *La figurante* is a comic opera in five acts. No English-language libretto or synopsis was available at the time of writing, so I have created a brief synopsis from the French libretto, written by famed playwright and librettist Eugène Scribe (1791-1861).¹³⁷ A more detailed synopsis is included as Appendix B.

The story of *La Figurante* is a typical comic opera plot, full of topsy-turvy situations and intrigue. It revolves around a struggling background dancer (*figurante*) at the Opéra named Judith. She falls in love with a French count named Arthur, who is being forced to become a priest by his controlling uncle. Arthur, assisted by his womanizing Spanish friend Valdésillas, uses Judith as a pawn to avoid this fate. Arthur makes sure that he is seen consorting with Judith, who is of much lower stature. Arthur's plan is to use their fake relationship to convince his uncle that he is immoral and unfit for priesthood. Though at first Arthur merely uses Judith, he eventually realizes that he returns her affections. Just as Arthur realizes he loves Judith, she is abducted from the opera by Pachéco, the Spanish minister of police. It is revealed that Judith is actually Seraphina, estranged niece of the wealthy (and extremely conservative) Duke of Lemos in Madrid. The Duke arranges for Judith to be married to none other than Valdésillas. Judith is heartbroken by her abduction and by Arthur's manipulation. Arthur, along with a singer named Palmyre, arrive in Madrid to rescue Judith. Though Judith initially rejects Arthur, she forgives him. Unfortunately, Judith is set to be married to Valdésillas the same day. Together Judith, Arthur, and Palmyre concoct a plan to discredit Valdésillas, which succeeds. Judith convinces

¹³⁷Eugène Scribe, *Œuvres Complètes de Eugène Scribe*, (Paris: E. Dentu, 1879), Accessed March 2, 2016, <https://books.google.com/books?id=I3vvAAAAMAAJ&lpg=PA216&ots=jrbUeAhiDq&dq=scribe%20la%20figurante&pg=PA187#v=onepage&q=scribe%20la%20figurante&f=false:189-314>.

the Duke to allow her to marry Arthur and return to Paris by dancing a profane bolero, proving to him that despite her noble birth, her place in society is to be a *figurante*, not a Spanish countess.

Schiltz composed his *fantaisie* on *La figurante* soon after the work was premiered. Though this *fantaisie* is not Schiltz's first composition, it is the earliest for which music still exists. The work was published by Mme. Lemoine et Cie., a small Parisian publishing firm which also published the opera *La figurante* itself. Schiltz chose to write for the cornet in F in this work, as he did in many of his other opera *fantaisies*. I found that this *fantaisie* can be divided into seven sections. To determine this, I consulted a facsimile of the original piano and cornet parts provided by the Bibliothèque diocésaine de Quimper in Quimper, France.¹³⁸ I was unable to obtain a vocal score for this work, so I instead consulted a full orchestral score of the opera available on the Archive.org eBook database.¹³⁹

To begin his *fantaisie*, Schiltz selected the duet “J’étais interdite et tremblant” from the second act. This is a duet between Judith and Palmyre, where Judith reveals that her relationship with Arthur is a sham and that he does not love her. Schiltz chose to transpose this section from A major to F major. The cornet part, then, shows the same written pitches as the original opera score, and the piano part is simply transposed to match the cornet. The first eight measures of this first section of the *fantaisie* match the opera exactly. From mm. 9–15 of the *fantaisie*, Schiltz deviates from the original work and simply repeats the four-measure piano introduction heard in m. 1-4. Schiltz then segues to m.16 of the opera, which is an introduction to Judith's next

¹³⁸ Jean-Baptiste Schiltz, *Fantaisie sur “La figurante”* op. 62 (Paris: Mme. Lemoine et Cie., 1838).

¹³⁹ Louis Clapisson, *La figurante, ou L’amour et la danse* (Paris: Mme. Lemoine et Cie., 1838), accessed March 2, 2016, <https://archive.org/stream/lafiguranteoulam00pfull#page/n3/mode/2up>.

entrance. Schiltz makes no further changes to the music, but instead stealthily segues into the next section.

The second section (mm. 24-73) is based off of Arthur's cavatina, "Elle m'amait." It is found in the conclusion of the second act, after Arthur finds Judith's letter to his uncle and realizes he truly loves her. The first six measures (24-29) of this section serve as an introduction, but Schiltz took them from the end of the cavatina, not the beginning. In this section, the first six measures and last six measures (68-73) are identical. Aside from that alteration, Schiltz made no changes to the cavatina aside from transposing the music into F major, with the cornet part having the same written pitches as seen in the full opera score.

Schiltz called upon material from the first scene of the opera for the third section of his *fantaisie* (mm.75-125). This is a couplet, or witty song in a popular style which features Judith.¹⁴⁰ In it, she describes her backstory and her optimism about being a dancer at the Opéra. To introduce this section, Schiltz reuses the last eight measures (118-125) as an introduction, just as in the previous section. Schiltz also transposed this section into F major, in keeping with the previous two sections. Aside from that, little is changed in this section.

The fourth section (mm. 126-179) is an original variation by Schiltz on the melody from the previous section. Schiltz's variation techniques are fairly simple. He maintains the original overall structure between sections, as well as phrase lengths and phrase endings, and simply adds passing notes and neighbor tones between the notes of the original melody to create flowing sixteenth-note lines. Schiltz also inserts a cadenza at m. 148, which is a brief exploration of the cornet's G major scale and G major arpeggio with added F-sharp.

¹⁴⁰ Richard Wagner, "Opera and Drama, Part I: Opera and the Construction of Music," *The Musical World* 33, June 16, 1855: 374, accessed March 12, 2016, <https://books.google.com/books?id=-5kPAAAYAAJ&lpg=PA374>.

The fifth section (mm. 180-205) of Schiltz's *fantaisie* is based on the duet "Allons ma chère, point de mystère" from the middle of the opera's second act. At this point in the story, Judith reveals to Palmyre that Arthur has abandoned her. Schiltz transposed this section from E major to C major, providing some contrast with the previous sections, which were in F major. As with many of the previous sections, Schiltz chose to retain the original printed pitches for the cornet part, and transpose the piano accompaniment to fit. However, the original pitches were written in soprano clef rather than treble clef. Schiltz simply ignored the clef that was originally written and added a treble clef instead, causing all the notes to be transposed up a minor third. The original part could not have been played on a two-valve cornet at concert pitch, so Schiltz's clef change is not without purpose. Schiltz made only one other alteration to the music; in mm. 203-205 he inserted his own ending which is simply a perfect authentic cadence in C major.

The next section of Schiltz's *fantaisie* (mm. 181-270) contrasts sharply with the previous section. While the fifth section was very lyrical and expressive, the sixth is a lively waltz taken from slightly later in the same act. In the opera, Palmyre sings about Pachéco's foolishness and audacity, a comedic moment which occurs just before he abducts Judith. In addition to transposing the music to F major, Schiltz took several liberties with the melody in this section, adding neighbor tones and passing tones throughout to make the cornet part more virtuosic. Taking this a step further, Schiltz omits the melody from the original opera starting in m. 262 of the *fantaisie*, instead giving the accompanying violin part to the cornet, which features rapid arpeggiations.

Schiltz concludes the *fantaisie* (mm. 271-321) with a lively duet from the end of the opera's third act, "Je t'aime mon coeur me le dit." At this point in the opera, Valdésillas and Pachéco sing together about Valdésillas's new-found love for Judith. Here again Schiltz retains the printed pitches and transposes the piano part to match, putting this section in F major rather

than the original C major. As with the previous section, Schiltz inserts many passing tones and neighbor tones into the melody to make the cornet part more challenging, and he concludes the section with an original coda which reinforces the tonic key of F major. See Table 2 for an abbreviated version of this analysis.

Table 2. Analysis of Schiltz's *Fantaisie sur "La figurante"* op. 62.

<i>Fantaisie</i>	<i>Opera</i>	<i>Comments</i>
1-23	Act II, Scene v. Duo, "J'etais interdite et tremblant" p. 139	Transposed from A major to F major
24-73	Act II, Scene viii. Cavatine, "Elle m'aimait" p. 214	Transposed from C major to F major 24-29 is last 6 measures re-used as introductory material
74-125	Act I, Scene i. 1er Couplet "Ah quel sort prospere". p.30	Transposed from Concert Bb to Concert F 74-82 is last 8 measures of couplet used as introduction instead of conclusion
126-179	n/a	Original Variation by Schiltz on "Ah quel sort prospere"
180-205	Act II, Scene v. Duo, "Allons ma chère, point de mystère" p. 142-3	Transposed from E major to C major
181-270	Act II Scene vii. Duo, "Voyez donc quelle audace" Allegretto, p. 207	Transposed from C major to F major 262 is modified version of violin part with abbreviated ending
271-321	Act III Scene ix Duo "Je t'aime mon coeur me le dit" p.254	Melody ornamented by Schiltz Last 4 bars original ending

This analysis shows that Schiltz composed this work in seven sections, drawing material from the first three acts of the original opera, with some of his own material added in. Though Schiltz's *Fantaisie sur "La figurante"* op. 62 is one of his earliest works, I found it to be one of the most rewarding to examine. The opera upon which the *fantaisie* is based, Clapisson's *La figurante*, has not been performed since the nineteenth century. This is a shame; the complicated plot is surprisingly relevant today, and the music is excellent and well-suited to the libretto. The

cornet part is also surprisingly difficult, even though it was written for the crude and underequipped cornets available in the late 1830s.

9ème Fantaisie sur des motifs des “Diamants de la couronne” (1841)

I chose to examine Schiltz and Fessy’s *9ème Fantaisie sur des “Diamants de la couronne,”* because it is one of several works by the two composers based upon the works of Daniel-François Esprit Auber. Auber was an enormously successful composer of both serious and comic operas, known for the use of popular forms and well-crafted melodies.¹⁴¹ *Les diamants de la couronne* is one of Auber’s comic operas, with a libretto by Eugene Scribe (1791-1861) which details the exploits of the devious young queen Maria Francesca of Portugal and the sale of the Portuguese crown jewels. The three-act opera is set in late-eighteenth-century Portugal, and features eight primary characters: the corrupt Minister of Police, Count Campo-Mayor; Diana, his daughter; Don Enrique, his nephew; Don Sébastien, a young military officer; Rebolledo, leader of a counterfeiting ring, and the counterfeiter’s “niece,” a master criminal known only as “La Catarina.”¹⁴²

The plot revolves around two marriages; the young Queen Maria Francesca of Portugal to an undetermined noble suitor, and the planned marriage of Enrique to his cousin Diana. Enrique and Diana have no interest in marrying one another. Enrique is interested only in La Catarina, whom he encountered by accident after seeking shelter in an old monastery during a storm, and

¹⁴¹ Herbert Schneider, “Concerning Daniel-François Esprit Auber,” liner notes to *Les diamants de la couronne: opéra comique en 3 actes de D-F E Auber*, Mandala MAN 5003/05, 2000:13.

¹⁴² Eugene Scribe and Jules-Henri Vernoy de Saint-Georges, *Les diamants de la couronne* (Amsterdam: Elix & Co., 1843), accessed March 13, 2016, <https://books.google.com/books?id=VsJSAAAcAAJ&dq=les%20diamants%20de%20la%20couronne&pg=PP8#v=onepage&q&f=false>.

Diana is in love with Sébastien, the military officer.¹⁴³ At the same time as their marriage is to occur, it is revealed that the crown jewels have been stolen. Enrique and Diana confess their love for Catarina and Sébastien respectively, and Count Campo-Mayor conducts an investigation into the theft, suspecting Rebolledo and La Catarina. Campo-Mayor, having been bribed by the Spanish court, also announces that the Queen is to marry the prince of Spain. The Queen knows that Campo-Mayor has been bribed, and in retaliation, he is threatened with dismissal by the young Queen for losing the crown jewels. Through many plot twists and turns, it is ultimately revealed that “La Catarina” was actually the Queen all along, and that she counterfeited the real crown jewels in order to sell them and finance the government without corruption from the likes of Campo-Mayor. The Queen and Enrique are married, as are Diana and Sébastien, and counterfeiter Rebolledo becomes the new Minister of Police.¹⁴⁴

This opera was premiered on March 6, 1841 by the Opéra-Comique in Paris.¹⁴⁵ It became popular very quickly, and rights to its publication were acquired by Troupenas. Because Schiltz and Fessy created such a large number of *fantaisies* for Troupenas, it would seem that they were the “go-to” composers in this genre for him. Because Schiltz and Fessy’s *fantaisie* was published by July 25, 1841, I suspect that they worked quickly to take advantage of Auber’s new opera.¹⁴⁶

¹⁴³ Schneider, “Concerning Daniel-François Esprit Auber,” 14.

¹⁴⁴ Daniel-François Esprit Auber ed. Arthur Sullivan and J. Pittman, *Les diamants de la couronne*, (London: Boosey & Co. 1871): iv, accessed March 11, 2016, <https://archive.org/details/lesdiamantsdelac00aube>.

¹⁴⁵ Herbert Schneider, "Auber, Daniel-François-Esprit," *Grove Music Online*, Oxford Music Online, Oxford University Press, accessed March 13, 2016, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/01489>.

¹⁴⁶ “Nouveautés musicales chez E. Troupenas et Cie,” (print advertisement) *La France musicale*, July 25, 1841: 264, accessed March 12, 2016, <http://gallica.bnf.fr/ark:/12148/bpt6k69658b/f267.image.r=schiltz%20fessy%20diamans>.

Schiltz and Fessy composed this *fantaisie* for the cornet in F, just as they had in the 2^e *fantaisie* described above. The *fantaisie* can be broken down into nine sections. Determining how Schiltz and Fessy assembled this *fantaisie* from Auber's opera was difficult, as I was unable to acquire an unedited vocal score of the original opera. For this analysis, I used a vocal score of the full opera edited by Arthur Sullivan and Josiah Pittman which was published in 1871.¹⁴⁷ I also used a 1999 recording of the full opera which was recorded at the Théâtre Impérial de Compiègne, published by Mandala.¹⁴⁸ The only extant copy of the *fantaisie* itself is held by the music library at Bar-Ilan University in Ramat-Gan, Israel, which houses the collection of the late hornist Meir Rimon (1946-1991). The cornet part does not survive for this work, but it is written into the piano score and may be easily reproduced.

The first section (mm. 1-32) of this work, as with the 2^{me} *fantaisie*, is based upon the first thirty-three bars of the opera overture. In this section, the cornet part uses the same written pitches as in the original opera, and the piano part is transposed from C major to F major to match the cornet. Aside from transposition, it is essentially unchanged, save for m. 31 of the *fantaisie*. In the original opera, the last two beats of this measure have a motif which expands chromatically from a perfect fourth, to a tritone, to a perfect fifth. Schiltz and Fessy alter this to a diatonic scalar passage from printed B natural to A above, presumably to avoid the G-sharp written in the original, which could only be played on the common two-valve cornet by using the flat seventh partial on the first valve.

¹⁴⁷ Daniel-François Esprit Auber ed. Arthur Sullivan and J. Pittman, *Les diamants de la couronne*, (London: Boosey & Co. 1871), accessed March 11, 2016, <https://archive.org/details/lesdiamantsdelac00aube>.

¹⁴⁸ Théâtre Impérial de Compiègne, *Les diamants de la couronne: opéra comique en 3 actes de D-F E Auber*, (CD) Mandala MAN 5003/05, 2000.

The second section (mm. 33–43) is original transitional material by Schiltz and Fessy, based off of the melody from the beginning of the overture. It consists of sequences and figuration of this one-measure motif, with a short, cadenza-like ending for the piano which ends on an F dominant-seventh chord to prepare for the next section, based on the *air varié* “Ah, je veux briser ma chaîne.”

The next section of the *fantaisie*, mm. 44-59, presents the theme for a set of two variations which follow. The theme is from Catarina’s aria “Ah, je veux briser ma chaîne.” This aria occurs just after a duet by Diana and Catarina. In this aria, Catarina sings about her frustration with love, followed by a set of extravagant melismatic variations. Schiltz and Fessy transposed this section to B-flat major, presumably to avoid modulating to a distantly-related key. They also took a few liberties with the melody; grace notes are added in m. 53 of the *fantaisie*, for example. The last beat of m. 57 as well as the last two beats of m. 58 are also slightly altered.

Measures 60–76 of the *fantaisie* are labeled as the first variation of the variation set, but their relationship to the theme is not clear. This section of the *fantaisie*, which is for piano alone, includes repeats, where no section of the opera does. The right-hand melody bears no obvious relationship to the theme or to other variations in the original aria. Because of these factors, I believe that this section is original work by Schiltz and Fessy. Though this variation is original, the next variation is clearly based on Auber’s work.

The second variation on “Ah, je veux briser ma chaîne” begins at m. 77 in the *fantaisie*. Schiltz and Fessy took liberties with this variation as well, changing the melody slightly in m. 83, 84, 86, 88, and 92. This is then followed by an original piano-only transition which terminates in a B-flat dominant seventh chord in m. 100.

The bolero which begins in m. 101 presents another mystery. As with the first variation on “Ah, je veux briser ma chaîne,” this section does not seem to correspond to any section of the opera. The bolero from the opera directly precedes “Ah, je veux briser ma chaîne.” Though both the *fantaisie* and the opera feature typical bolero rhythms, the similarities seem to end there as the *fantaisie* has a different form and melody. It is clearly not due to editing by Sullivan and Pittman, as the 1999 recording was performed from a different edition and features the same bolero. This could be original work by Schiltz and Fessy, placed in the *fantaisie* because the bolero from the opera is a duet that may not have worked well in their composition. Though this section raises many questions, the next is easily understood.

For the final section (mm. 187–322) of the *fantaisie*, Schiltz and Fessy turned their attention back to the overture for material. It begins with a fanfare from the solo cornet, which is taken from the brass section fanfare at m. 199 of the overture. Schiltz and Fessy transposed this section into B-flat major, but it is otherwise untouched. After the fanfare, Schiltz and Fessy selected material from m. 51 of the overture, a martial brass feature with dotted rhythms throughout. This portion is transposed from F major into B-flat major for continuity with the previous material, but remains largely the same as the original until m. 308. Here Schiltz and Fessy deviated from the original material and composed their own ending. The entire work concludes with a six-measure coda with elaborate figurations in the cornet part. See Table 3 below for an abbreviated form of the above analysis.

Table 3. Analysis of Schiltz and Fessy's *9e fantaisie sur des motifs des "Diamants de la couronne."*

<i>Fantaisie</i>	<i>Opera</i>	<i>Comments</i>
1-32	Beginning of Overture ¹⁴⁹	Transposed from C major to F major, cornet part as originally written
33-43	Original	Transitional/Modulatory material based on melody from m.1 of overture
44-59	Aria con variazioni: Theme "Ah! Spezzar vo' mia catena" ("Ah, je veux briser ma chaîne" in original French score) ¹⁵⁰	Transposed from D major to B-flat major
60-76	Original	Piano-only variation of "Ah! Spezzar vo' mia catena"/ "Ah, je veux briser ma chaîne"
77-92	Variation of "Ah! Spezzar vo' mia catena", beginning at "Amor ten va"/ "Amour va-t'en" ¹⁵¹	
93-100	Original	Transitional material
101-186	Original	An original bolero
187-322	Overture starting at m. 199	Transpositions from C and F major into B-flat major, original ending starts at m. 308

This analysis shows that Schiltz and Fessy wrote this *fantaisie* in eight sections, half of which are original material. The composers included more original material in this work than in the other three compositions I examined. Because of this, examining Schiltz and Fessy's *Fantaisie sur des "Diamants de la couronne"* was challenging. The process illustrated how much work went into some of their compositions. It was remarkably difficult to detect which sections were taken from Auber and which were original. This shows that both Schiltz and Fessy

¹⁴⁹ Auber ed. Sullivan, 1.

¹⁵⁰ Auber ed. Sullivan, 146; Liner notes to *Les diamants de la couronne: opéra comique en 3 actes de D-F E Auber*, Mandala MAN 5003/05, 2000: 42.

¹⁵¹ Auber ed. Sullivan, 147; Liner notes to *Les diamants*, 42.

were deeply familiar with Auber's style, enough to create new material that could easily pass as Auber's.

“Roméo et Juliette” Fantaisie (1868)

The 1868 *“Roméo et Juliette” Fantaisie* is Schiltz's last known work. Like all of the other works analyzed within this chapter, it is based upon an opera. In this case, Charles Gounod's (1818-1893) *Roméo et Juliette* (1867) serves as the inspiration for Schiltz's work. Gounod's opera itself is based upon William Shakespeare's (1564-1614) famous tragedy, *Romeo and Juliet* (1597). This work is one of Shakespeare's most famous and one of the most well-known plays written in English. The plot revolves around two teenage lovers (the titular Romeo and Juliet) whose relationship is endangered by their feuding families. Ultimately, poor communication leads to their demise.

Gounod's opera sticks largely to the plot set out by Shakespeare, though the libretto is a French translation created by Jules Barbier and Michel Carré.¹⁵² It was first staged at the Théâtre-Lyrique in Paris on April 27, 1867.¹⁵³ It was a major success with frequent performances throughout the nineteenth century, and remains part of operatic repertoire to this day. Along with the opera *Faust* (1859) and the *Ave Maria* descant (1853) based on the first prelude from Johann Sebastian Bach's (1685-1750) *Well-Tempered Clavier* (1722), *Roméo et Juliette* is one of Gounod's finest works and a fine basis for Schiltz's *fantaisie*.¹⁵⁴

¹⁵² Steven Huebner, "Gounod, Charles-François," *Grove Music Online, Oxford Music Online*, Oxford University Press, accessed February 26, 2016, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40694>.

¹⁵³ Ibid.

¹⁵⁴ Huebner, "Gounod."

Schiltz composed this *fantaisie* sometime in 1868. As previously stated, this *fantaisie* is his latest known work in any genre. The *fantaisie* itself was published in Paris, by Choudens. The Choudens publishing firm was then owned by Antoine de Choudens (1825-1888), a Swiss immigrant working in Paris.¹⁵⁵ Choudens held the publishing rights to Gounod's operas, so it makes sense that they published Schiltz's work as well. The only known physical copy of this work resides at the Bibliothèque Nationale de France in Paris, who have created a digital facsimile of the piano and cornet parts accessible through their database *Gallica*.

The *Roméo et Juliette fantaisie* is written for a three-valve cornet pitched in A. This is a more modern instrument than Schiltz wrote for in his early works. Cornets in A were commonly used until the early twentieth century, and the A tuning was so prevalent that many cornets of this time featured a quick-change mechanism such as a rotary valve to allow easy transitions between the keys of B-flat and A. In addition to writing for a more modern instrument, Schiltz also demanded more from the performer in writing this work. The *fantaisie* is longer than most of his others, and requires proficiency in the upper and lower registers of the instrument.

The *fantaisie* is comprised of four sections, all of which are drawn from Gounod's opera. To determine how Schiltz constructed this *fantaisie*, I consulted a digital facsimile of the work available through the *Bibliothèque nationale de France* as well as an 1873 Choudens vocal score of the complete opera, which was accessed through the Archive.org database.¹⁵⁶

As one might expect, Schiltz's *fantaisie* begins with the same material as Gounod's opera. Schiltz chose to use the first 35 measures of the Overture-Prologue. Schiltz made few

¹⁵⁵ Anik Devriès-Lesure, *Dictionnaire des éditeurs de musique français* vol. 2 (Geneva: Editions Minkoff, 1988), 107.

¹⁵⁶ Charles Gounod, *Roméo et Juliette* (Paris: Choudens, 1873), accessed March 12, 2016, <http://www.archive.org/stream/romoetjulietteop1873goun#page/2/mode/2up>.

changes aside from transposing the section from F major to D major. Examining the cornet part makes Schiltz's logic behind the transposition obvious. Schiltz chose to write this work for a cornet pitched in A, a transposing instrument. To play a scale which sounds in C major on this cornet, the performer must play a written E-flat major scale. By transposing this section from F major to D major, the cornet part can be written in F major rather than A-flat major. This makes the cornet part easier to perform. The only other alteration Schiltz made to this section was to add a coda at mm. 33–34. In the opera, the Ouverture-Prologue ends on the mediant, whereas Schiltz moves from the mediant in m. 32, to the supertonic in m. 33, and finally to the dominant in m. 34. This allows for a smooth transition in to the second section.

The next section (mm. 35-97) of Schiltz's *fantaisie* is based on scene iv of the opera, the madrigal "Ange adorable." Though Gounod terms this a madrigal, it is simply a duet between Romeo and Juliet. At this point in the opera, Romeo and Juliet have just met. They speak briefly, and Romeo kisses her hand before he is forced to flee by Juliette's cousin Tybalt.¹⁵⁷ Where Schiltz's adaptation of the Ouverture-Prologue was very simple, this section of the *fantaisie* is more complex. Again Schiltz transposed the music from F major to D major. In this case, the written pitches for cornet are the same as in the original opera, but because the cornet in A is a transposing instrument, they sound in D major rather than the printed F major. Measures 35–63 of the *fantaisie* match the opera, note for note. Schiltz begins to depart from the original material in m. 64 by arpeggiating portions of the melody. I believe that Schiltz altered the melody from mm. 64–80 in order to make the cornet part more interesting for both audience and performer, as the original melody features many sustained pitches. Measure 81 to beat one of m. 86 are all as

¹⁵⁷ Dimitri Murashev, "Roméo et Juliette by Charles Gounod Libretto," *D.M.'s Opera Site*, accessed March 12, 2016, http://www.murashev.com/opera/Rom%C3%A9o_et_Juliette_libretto_French_English.

written in the opera. The remainder of m. 86 through m. 89 are Schiltz's own work, a simple extension of the original phrase which ends on an A dominant seventh chord, to lead into the concluding material. The concluding material for this second section of the *fantaisie* is simply the last seven bars of the duet, played by the piano alone.

The third section (mm. 98–183) of Schiltz's *fantaisie* is based upon the opera's first scene. The section Schiltz used begins at m. 273 of the opera's introduction, with Juliet's entrance on the word "écoutez." In the opera, this portion is Juliet's debut at the Capulet's ball, where all the party-goers marvel at her grace and beauty. It is a demanding aria for the vocalist and requires a good command of the upper register. Schiltz mitigated these demands in his *fantaisie* by transposing this section from G major down to D major. In addition, Schiltz opted to use the lower ossia part in the opera in m. 122 of the *fantaisie*, and also includes a lower ossia part at mm. 162–163, the high point of the section. Aside from these alterations, this section is as written in the opera.

The final section (mm. 184–357) of this *fantaisie* is one of the most well-known parts of the entire opera, Juliet's arietta "Je veux vivre." This is a very lively waltz in ternary form, often used as a concert aria. Schiltz again transposed this aria from G major to D major to ease the demands on the cornet's upper register. This section, like those that precede it, is almost exactly as Gounod wrote it, except for the last ten measures. Measures 346–348 are Schiltz's own, and m. 349 to the end are the last eight measures of the arietta, with the cornet playing what was originally written for the first violin. This lively and demanding aria is a fitting end to the *fantaisie*. The above analysis can be seen in abbreviated form in Table 4 below.

Table 4. Analysis of Schiltz's "*Roméo et Juliette*" *fantaisie*.

<i>Fantaisie</i>	<i>Opera</i>	<i>Comments</i>
1-34	Beginning of Overture-Prologue p.2-3	Transposed from concert F to concert D major
35-97	Act I, Scene iv, Madrigal, "Ange adorable"	Transposed from Concert F to Concert D major Rearranged fragments, added ornamentation
98-183	Act I, Scene i, Introduction at m. 273 "Ecoutez! Ecoutez!" p 23	Transposed from G to D major Lower/Ossia part used Reworked ending to transition into new section
184-357	Act I, Scene iii, Ariette, "Je veux vivre" p 43	Transposed from G to D major Ending slightly reworked

What I found most interesting about this work is the contrast between its difficulty and its simplicity. Overall, Schiltz's *Roméo et Juliette fantaisie* has a simple, four-section structure. Schiltz modified the original material very little; usually just what was needed to make the cornet part more idiomatic, and to allow transitions between sections. Despite this simplicity, it requires greater cornet technique and stronger playing fundamentals than many of his other works. These demands show that cornet technique improved a great deal between the 1830s and 1868.

The above analyses make the construction of each *fantaisie* very clear. Each is constructed in several sections, using melodies from overtures, arias, duets, and other similar materials from operas. Each of the works has its unique qualities, as well. The works Schiltz composed with Fessy take many liberties with the original material, particularly the *9e fantaisie sur des "Diamants de la couronne."* They also tend to give the piano a large role in the work, which comes as no surprise as Fessy was a renowned pianist and organist. The works that Schiltz composed on his own tend to be simple in construction, and give the cornet a prominent role.

The process of surveying Schiltz's compositions for cornet and piano analyzing these four works has demonstrated a great deal. By surveying his works in this genre, I found that

Schiltz may be the most prolific composer for cornet and piano. He attained this through collaboration with other composers working in Paris, and by striving for simplicity. Though Schiltz did not adhere rigidly to the original materials when composing his *fantaisies*, my analyses have shown that he rarely strayed far, selecting melodies that suited the cornet well and altering them only as much as necessary to make the cornet part idiomatic and musically satisfying. It is also clear that Schiltz did not write his *fantaisies* as virtuoso showpieces; each cornet part has its difficulties, but all are approachable and emphasize melody and expression over complexity and technique. This information paints an admirable portrait of Schiltz as a composer, but to complete the picture we must examine Schiltz in historical context, and determine how important Schiltz truly was and what his works mean to us today.

CHAPTER 5. CONCLUSION: SCHILTZ'S IMPORTANCE IN MUSIC HISTORY AND THE VALUE OF HIS COMPOSITIONS

In Paris, the first half of the nineteenth century was a time of social upheaval. This period saw the rise and fall of Napoleon, military occupation by foreign powers and other political tumult. In the midst of this turmoil, the technological advancements of the Industrial Revolution radically altered many aspects of Parisian life, from clothing manufacture to transportation.¹⁵⁸ Music was not immune to these changes. The Classical style of Joseph Haydn and Wolfgang Amadeus Mozart gave way to Romanticism—a change initiated by Ludwig van Beethoven and adopted by other composers like Franz Schubert and Étienne Nicolas Méhul. The cornet, which was developed around 1825, lies at the intersection of these changes in society, technology, and music. It was a popular instrument among members of the growing middle class. Its development was spurred by the new technology of valves for brass instruments, and its unique capabilities caused it to become a cornerstone of music in nineteenth-century Paris. As the cornet's popularity increased through the early nineteenth century, the number of compositions for it skyrocketed, as did the skill level of the best performers. By the time renowned cornetist Jean-Baptiste Arban began teaching cornet at the Paris Conservatory in 1868, the cornet had become a virtuosic solo instrument and retained a vital role in art music well into the twentieth century.

The history of the cornet after Arban's rise to prominence is well-known, and Arban's compositions (and those by subsequent composers) period constitute a substantial part of current trumpet and cornet repertoire. The development of the valve itself has also been the subject of a great deal of research due to its pivotal role in the evolution of brass instruments. Though this

¹⁵⁸ "Industrial History: France," *European Route of Industrial Heritage*, accessed February 1, 2016, <http://www.erih.net/industrial-history/france.html>.

information is valuable, scholars have often overlooked what occurred between the cornet's development in 1825 and its introduction to the Paris Conservatory in 1868.

This dissertation addresses this lack of knowledge by examining the life and works of one of the first known cornetists, Jean-Baptiste Schiltz. Schiltz is not well known among trumpet and cornet players today. Few scholars have written about him, and those who have written about him have said little. Though many of his compositions still exist, they are rarely performed today. This occurs despite the lack of early-nineteenth-century compositions in trumpet and cornet repertoire. To increase our awareness of Schiltz and his compositions, I have completed a detailed biography of him, described the cornets available to him during the peak of his career as a cornetist, and conducted an extensive survey of his works for cornet and piano. My research into Schiltz's biography has shown that he was a troubled but celebrated cornet player and composer who performed with the Paris Opéra and led bands and orchestras throughout France and Switzerland. My investigation into the properties of the earliest cornets shows that Schiltz used and wrote for cornets that varied widely in design, construction, and quality. My survey of his works for cornet and piano shows that Schiltz was a very prolific composer with a keen understanding of cornet technique and the capabilities of early instruments. This research is important to trumpet and cornet scholarship today because it demonstrates that Schiltz was a true pioneer of the cornet and one of the most important performers in Paris in the 1840s. It also demonstrates that his compositions are markedly different from cornet repertoire of the late nineteenth century, and that they are remarkable given the primitive state of cornet design during his early career. By examining his biography and his works, it is clear that Schiltz developed substantial technique on the cornet. His technique is impressive given that he was one of the first people to perform on the cornet, and that the cornets available to him during his early career lacked many of the advancements available to later performers like Arban. Given all of this,

another question remains: why has Schiltz been overlooked by many trumpet scholars?

I believe there are several reasons why scholars have overlooked Schiltz. Foremost among these is the course of his career. Schiltz was active as a composer, conductor, and as a cornetist. Schiltz transitioned between these three occupations throughout his professional life and was not recognized as a specialist in any one of those three areas. Furthermore, Schiltz's personal conduct severely interfered with his career, causing him to spend time in jail and to be remembered by Albert Lavignac as a "vain, ignorant, and shameless man."¹⁵⁹ Another reason why performers and scholars may have overlooked Schiltz is the perceived mediocrity of Parisian performers in general. Stories about the incompetency of Parisian brass players are common in scholarly literature. For example, Hector Berlioz (1803–1869), after his 1843 visit to Germany, remarked that the skill of German trumpeters far exceeded the abilities of players in all of France.¹⁶⁰ Musicologist Edward Tarr attributes French trumpeters' problems to "their pronounced predilection to the cornet."¹⁶¹ Even Arban is not held in the highest regard by modern scholars; trumpet scholar David Hickman asserts that Arban's abilities would not match a modern professional's.¹⁶² Though this explains why Schiltz may have been overshadowed as a performer, it does not explain why his compositions have been neglected.

One reason that Schiltz's compositions have been neglected is because many believe music for cornet to be substandard. One of Schiltz's colleagues at the Opéra, François Georges Auguste Dauverné (1799-1874) called it the "soul of the quadrille" – a popular nineteenth-

¹⁵⁹ Lavignac, 3741.

¹⁶⁰ Tarr, 109.

¹⁶¹ Ibid., 110.

¹⁶² Utne, "J. B. Arban."

century dance accompanied by formulaic music.¹⁶³ Berlioz's distaste for the cornet and its music is also well documented. In his book *Grand traité d'instrumentation et d'orchestration modernes* (1844), Berlioz states that

the cornet is very popular in France at the moment, particularly in that musical world where loftiness and purity of style are not thought of as truly essential qualities. As a result it has become the solo instrument that is indispensable for quadrilles, galops, variations and other second-rate compositions. Since we are now used to hear it playing in dance orchestras melodies that are more or less devoid of originality and distinction, and since its timbre has neither the nobility of the horn nor the pride of the trumpet, it is rather difficult to introduce the cornet to the elevated melodic style.¹⁶⁴

Other critics from the more recent past have shown bias against the cornet as well. In his book *Musical Wind Instruments* (1939), historian Adam Carse states that “the cornet was eagerly adopted and used for playing light music and dance tunes, or for rendering trivial, sentimental or ornate solos in open-air bands or at popular concerts; in fact, it became associated with a type of music which may justly be called second-rate.”¹⁶⁵

Though the criticism of cornet music is quite severe, not everyone disapproved of the cornet. Schiltz's rival Joseph Forestier, for example, was considered so talented by one critic that “in his hands, the cornet lost all of its vulgarity.”¹⁶⁶ It is also vital to keep in mind the time in which these critics wrote, as well as their prejudices. For example, Carse also stated that

Now that only a 16th or a 32nd part of an inch in the taper of the tube and depth of the mouthpiece-cup separates the two instruments, the difference between the “vulgar” cornet and the “noble” trumpet has almost reached vanishing-point; either or both may be

¹⁶³ Tarr, 110.

¹⁶⁴ Hector Berlioz, ed. Richard Strauss, *Treatise on Instrumentation*, trans. Theodore Front (New York: Edwin F. Kalmus, 1948), 295.

¹⁶⁵ Adam Carse, *Musical Wind Instruments* (New York: Da Capo Press, 1965): 250.

¹⁶⁶ X.Y.Z. [pseud.], “Théâtres de Paris – Opéra,” *La France théâtrale*, December 14, 1845, accessed October 30, 2013, <http://gallica.bnf.fr/ark:/12148/bpt6k6126207f/f8.texte.r=forestier.langEN>.

played equally badly or equally well; in fact, the dance bands of the present century have proved in a most convincing manner that the trumpet can be played in a style which is infinitely more vulgar and degrading than the very worst style of cornet-playing.¹⁶⁷

The “dance bands of the present century” that Carse refers to are jazz bands, and their “vulgar and degrading” style has gained worldwide acceptance as an art form. If jazz from the early twentieth century was “infinitely more vulgar” than cornet music, and jazz is now accepted as a part of art music, then surely cornet music must follow.

It is clear that Dauvern , Berlioz, and Carse, believe that music can be easily classified. To them, composers are great artists, or they are mere craftsmen; some compositions are masterworks, and the rest are scarcely worth considering. However, there is no truly objective way to rate music. For example, the cornet music that Carse thought was “second-rate” may be first rate to someone else. Music does not have to reach the greatest depths of artistic expression to be enjoyable, and music of any type can serve a purpose. This concept—that lesser works serve an important purpose—is supported by Eva Hoffman in her 1983 *New York Times* article entitled “Minor Art Offers Special Pleasures.” In it, she states:

When we hear our first Mozart Sonata, we may recognize in it a kind of perfection. But the perfection seems utterly natural. It is there, like a landscape or a lovely face—just itself, as if it had always existed and could not be otherwise. And it is just such peak artistic experiences that point to the uses of the less than great....[T]he minor work can be an esthetic eye-opener, a possibly more useful key to the secrets of art than the more completely achieved one.¹⁶⁸

This is in part because a minor work shows its construction, its artifice, much more easily. All works of art are artifacts, all are made by people who make deliberate decisions. But in the most accomplished works, those choices are difficult to perceive. In terms of how it is put together, “War and Peace” challenges us to take apart its seamless fabric, but it never quite reveals itself. But take a novel by Graham Greene, or by Iris Murdoch, and all of a sudden much becomes clear... We can see the writer turn his characters and twists of

¹⁶⁷ Carse, 250.

¹⁶⁸ Eva Hoffman, “Minor Art Offers Special Pleasures,” *The New York Times*, February 27, 1983, accessed April 1, 2016, <http://www.nytimes.com/1983/02/27/books/minor-art-offers-special-pleasures.html>.

plot this way and that; we can say, "Ah, so this is how it's done." And we can appreciate the skill and the intelligence—the craft in the art—with which everything keeps moving along, all the threads are tied up together and our interest is kept pricked at just the right—less than fever-pitch—temperature.¹⁶⁹

I believe that Schiltz's music fits precisely in this niche. It is unassuming and rudimentary, but this nature allows us to easily understand its construction and its purpose. For example, Schiltz's variations on "Ah, quel sort prospere" in his *Fantaisie sur "La Figurante"* are simple to understand for the performer and for the listener. This stands in distinction to works like Marcel Bitsch's (1921-2011) *Quatre variations sur un theme de Domenico Scarlatti* (1950) or Robert Russell Bennett's (1894-1981) *Rose Variations* (1955). These standard works in trumpet literature are masterfully written, but their more advanced techniques create a barrier of understanding for the uninitiated.

Schiltz's music can also help us better understand the time in which it was written. Many of the popular works written around the same time, such as Berlioz's *Symphonie Fantastique* (1830) and Franz Liszt's (1811-1886) *Les préludes* (1856) are deeply artistic, immensely innovative, and sufficiently universal that they transcend the time in which they were written to become classic, timeless works. Schiltz's works are clearly oriented toward the popular trends of the first half of the nineteenth century. Though they now show their age, their popular orientation helps us understand that era in music history. Hoffman describes it as follows:

...[W]hen we stumble on a painter or novelist who has led a more secluded existence, we can experience the great pleasure of surprise; we can come to such artists with fresh perceptions, notice their particular charm - in a word, make them ours.

And it may be that one of the more pleasurable attributes of minor art is in fact the quality of particularity, the emphasis on the immediate and immediately recognizable circumstances. A more profound work in any medium—a Beckett play, say, or a David Smith sculpture—may penetrate more deeply into the heart of its time and each epoch's version of the human condition. But the minor works, precisely because they remain

¹⁶⁹ Hoffman, "Minor Art."

closer to the surface, can often reflect more vividly, perhaps more mimetically, the glitter and noise of each time's vanity fair.¹⁷⁰

One way that Schiltz's music for cornet and piano may find acceptance is in trumpet education. More specifically, Schiltz's works are ideal for developing students. As noted in Chapter 4, Schiltz's works were innovative and challenging for their time, but have become much more approachable as performers skills have improved. This has created a gap in trumpet repertoire; works like those found in Walter Beeler's (1908-1973) compendium *Solos for the Trumpet Player* (1963) or Hale A. Vandercook's (1864-1949) *Trumpet Stars* series (1938) are approachable, but were written for pedagogical purposes, not artistic ones. In contrast, standard works in trumpet repertoire, such as Joseph Guy Ropartz's (1864-1955) *Andante et Allegro* (1903), Clarke's *Maid of the Mist* (1912) or Arban's many *fantaisies* and variations are artistic and entertaining to listen to, but may be too difficult for some students. Schiltz's works bridge this gap. They are expertly written, moderately difficult and designed to engage audiences—traits which make them invaluable to the trumpet community.

The research conducted as part of this dissertation makes two things clear. First, it shows that Schiltz was an important part of cornet history and due to the cornet's role as an adjunct to the trumpet, to trumpet history as well. Second, it demonstrates that Schiltz's works for cornet and piano are historically important, cleverly written, and well worth performing. Though these works have been neglected because of misjudgments by performers, critics, and scholars, times have changed and musical styles have changed along with them. As Hoffman states in her article,

For the aspiring artist, the minor, the unfinished, or even the botched work, may be a more instructive model for how things should - and should not be done. For the amateur spectator, such works are the daily fare which provide good, honest nourishment - and which can lead to appreciation of more refined, or deeper pleasures.¹⁷¹

¹⁷⁰ Hoffman, "Minor Art."

¹⁷¹ Ibid.

Though Schiltz and his works for cornet and piano have remained obscure to this day, I believe the time has come to acknowledge Schiltz's contributions to music history and to perform his compositions once again.

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APPENDIX A. LIST OF WORKS FOR CORNET AND PIANO BY JEAN-BAPTISTE

SCHILTZ

Extant Column Key:

Y: Yes

N: No

Locations:

BnF: Bibliothèque nationale de France, Paris, France

BDQ: Bibliothèque diocésane de Quimper, Quimper, France

J: Lila Acheson Wallace Library, The Juilliard School, New York, NY

BIU: Bar-Ilan University Library, Ramat-Gan, Israel

MAU: Mount Allison University Library, Sackville, NB, Canada

RH: Personal collection of Robert Hazen

AC: Author's personal collection

Q: Former collection of Jean-Louis Ques (current location unknown)¹⁷²

in Ms.: In manuscript

Comments Column Key:

(P): Found in Franz Pazdirek, *Universal-Handbuch der Musik-Literatur aller Völker*, vol.

26 (Vienna: Pazdirek & Co., 1907), 216-217, accessed November 13, 2015,

<https://archive.org/stream/universalhandboo16pazd#page/216/mode/2up>.

(T): Found in Charles Robert Turner Jr., "Six trios pour deux cornet à pistons et ophicléide basse ou cor à pistons (1846), Opus 104, by Jean Baptiste Schiltz: A Performance Edition [sic]," DMA diss., University of North Carolina, Greensboro, 2000: 151-153.

¹⁷² Jean-Louis Ques, "Reliure de 7 partitions. XIXème pour cornet-à-pistons et piano." eBay.fr. February 17, 2014. Accessed February 17, 2014. http://www.ebay.fr/sch/isaq_fr/m.html?item=390768622891. Note that this listing is no longer active, but was found at the given URL in 2014.

Table A1. Known works by Schiltz for cornet and piano.

TITLE OF WORK	OP.	PUBLISHER	DATE IF KNOWN	EXTANT	COMMENTS
<i>2e fantaisie sur les motifs de "Guillaume Tell"</i>		E. Troupenas et Cie. (Paris)	1837	Y (BDQ, AC)	Based on Gioachino Rossini's (1792-1868) opera <i>Guillaume Tell</i> (1829). Composed with Alexandre-Charles Fessy (1804-1856). (T) (P)
<i>Fantaisie sur "Le postillon"</i>		Delahante (Paris)	1837	N	Based on Adolphe Adam's (1803-1856) opera <i>Le postillon de Lonjumeau</i> (1836)
<i>Fantaisie sur "La Figurante"</i>	62	Mme. Lemoine (Paris)	1838	Y (BDQ)	Dedicated to Joseph Gebhardt Kresser (d.1848). Based on Louis Clapisson's (1808-1866) opera <i>La Figurante</i> (1838).
<i>Fantaisie brillante sur "Guido et Ginevra"</i>	48	Schlesinger; Brandus (reprint) (Paris)	1838	N	Based on Fromental Halevy's (1799-1862) opera <i>Guido et Ginevra</i> (1838) ¹⁷³ (T)
<i>Fantaisie sur des motifs de "Marguerite"</i>		E. Boieldieu (Paris)	1838	Y (BnF)	Based on François-Adrien Boieldieu's (1775-1834) unfinished opera <i>Marguerite</i> (1830). Publication date is based on publisher Ernest Boieldieu, who was only in operation from July 1838 to December 1838. ¹⁷⁴ (P)
<i>8e fantaisie sur "Zanetta"</i>		E. Troupenas et Cie. (Paris)	1840	Y (J)	Based on Daniel-François Esprit Auber's (1782-1871) opera <i>Zanetta</i> (1840). Composed with Alexandre-Charles Fessy (1804-1856) (T) (P)
<i>24e fantaisie sur "La favorite"</i>	101	Schlesinger; Grus (reprint) (Paris)	1841	Y (RH)	Based on Gaetano Donizetti's (1797-1848) opera <i>La favorite</i> (1840). For cornet with two or three valves. Written by Richard Wagner, edited by Schiltz. (T) (P)
<i>9e fantaisie sur "Les diamants de la couronne"</i>		E. Troupenas et Cie. (Paris)	1841	Y (BIU)	Based on Daniel-François Esprit Auber's (1782-1871) opera <i>Les diamants de la couronne</i> (1841). Title page misspells "diamants" as "diamans." Composed with Alexandre-Charles Fessy (1804-1856) (T) (P)
<i>Fruit de l'étude: Six duos faciles et brillants pour piano et cornet...</i>		E. Troupenas et Cie. (Paris)	1841	N	Compendium of six easy solo works for students, based on French, Italian, and German melodies. Composed with Julius Benedict (1804-1885) ¹⁷⁵ (T)
<i>Fantaisie sur "Richard"</i>	117	Schonenberger (Paris)	1842	N	Based on the romance "Une fièvre brûlante" from André Gretry's (1741-1813) opera <i>Richard coeur-de-lion</i> (1784). ¹⁷⁶

¹⁷³ "Musique nouvelle publiée par Maurice Schlesinger," (print advertisement) *Journal des débats politiques et littéraires*, December 21, 1838, accessed March 11, 2016, <http://gallica.bnf.fr/ark:/12148/bpt6k440068v/f4.item.r=%22guido%20et%20ginevra%22%20schiltz.zoom>.

¹⁷⁴ Devriès-Lesure, 63.

¹⁷⁵ "Nouveautés musicales chez E. Troupenas et Cie."

¹⁷⁶ "Nouvelles Publications Musicales," (print advertisement), *La mélodie*, (September 10, 1842): 4, accessed March 28, 2016, <http://gallica.bnf.fr/ark:/12148/bpt6k62778402/f4.item.r=schiltz%20op.zoom>; Augener & Co., *Catalogue of Augener & Co.'s Universal Circulating Musical Library with Supplements* (London: Augener & Co., 1861): 1112, accessed March 11, 2016, <https://books.google.com/books?id=6w4IAAAQAAJ&pg=PA1112>.

Table A1. Known works by Schiltz for cornet and piano (continued).

TITLE OF WORK	OP.	PUBLISHER	DATE IF KNOWN	EXTANT	COMMENTS
<i>10e fantaisie sur "La part du diable"</i>		E. Troupenas et Cie. (Paris)	1843	Y (RH)	Based on Daniel-Francois Esprit Auber's (1782-1871) opera <i>La part du diable</i> (1843). Turner erroneously cites the <i>fantaisie on Duc d'Olonne</i> as the <i>10e fantaisie</i> . Composed with Alexandre-Charles Fessy (1804-1856). (T) (P)
<i>Fantaisie sur "Le puits d'amour"</i>	176	B. Latte (Paris)	1843	Y (BnF)	Based on Michael William Balfe's (1808-1870) opera <i>Le puits d'amour</i> (1843). (P)
<i>Fantaisie sur les plus beaux motifs d'opera d' Adolphe Adam</i>		Chabal (Paris)	1844	Y (RH)	Dedicated to M. David Buhl (1781-1860), Chevalier de la Légion d'Honneur.
<i>12e fantaisie sur "La sirène"</i>		E. Troupenas et Cie. (Paris)	1844	Y (cornet only, J)	Based on Daniel-Francois Esprit Auber's (1782-1871) opera <i>La sirène</i> (1844). Composed with Alexandre-Charles Fessy (1804-1856). (T) (P)
<i>13e fantaisie sur "La barcarolle"</i>		E. Troupenas et Cie. (Paris)	1846	Y (BnF)	Based on Daniel-Francois Esprit Auber's (1782-1871) opera <i>La barcarolle</i> (1845). Composed with Alexandre-Charles Fessy (1804-1856). (T) (P)
<i>Les perles d'Italie: 3 fantaisies concertants</i>		Alphonse Leduc (Paris)	1850	Y (BnF)	Three <i>fantaisies</i> , perhaps of a more serious nature, based on Italian themes. Composed with Alphonse Leduc (1804-1868). (P)
<i>Trois fantaisies expressives</i>		Alphonse Leduc (Paris)	1856	Y (BnF, Q)	Composed with Alphonse Leduc (1804-1868). Listed in <i>Bibliographie de la France</i> of 1856. Fantasies contained within are based upon the songs "L'arabesque des jeunes élèves," "Elle est partie," and "La fille de la vallée." by Aristide de Latour (1808-1855) ¹⁷⁷ (P)
<i>"Le bijou perdu d'Adam," premiere fantaisie pour cornet-à-pistons et piano concertants</i>		Alphonse Leduc (Paris)	1857	Y (BnF)	Based on Adolphe Adam's (1803-1856) opera <i>Le bijou perdu</i> (1853). Composed with Alphonse Leduc (1804-1868) (P)
<i>"Le cor des Alpes," fantaisie pour cornet-à-pistons</i>		Alphonse Leduc (Paris)	1857	Y (BnF)	Based on Heinrich Proch's (1809-1878) song <i>Le cor des alpes</i> or <i>Das Alpenhorn</i> (1836). Composed with Alphonse Leduc (1804-1868). (P)
<i>"Oberon," fantaisie pour cornet-à-pistons</i>		Alphonse Leduc (Paris)	1861	Y (BnF)	Based on Carl Maria von Weber's (1786-1826) opera <i>Oberon</i> (1826). Composed with Alphonse Leduc (1804-1868) (P)
<i>Fantaisie sur des motifs de "Mina"</i>		Alphonse Leduc (Paris)	1862	Y (BnF, AC in Ms.)	Based on Ambroise Thomas's (1811-1896) opera <i>Mina</i> (1843). Composed with Alphonse Leduc (1804-1868) (P)
<i>"Marguerite d'Anjou," fantaisie pour cornet-à-pistons</i>		Alphonse Leduc (Paris)	1862	Y (BnF)	Based on Giacomo Meyerbeer's (1791-1864) opera <i>Marguerite d'Anjou</i> (1820, rev. 1826). Composed with Alphonse Leduc (1804-1868) (P)
<i>"Mathilde de Sabran" fantaisie pour cornet-à-pistons</i>		Alphonse Leduc (Paris)	1864	Y (BnF)	Based on Gioachino Rossini's (1792-1868) opera <i>Mathilde de Sabran</i> (1821) Composed with Alphonse Leduc (1804-1868). (P)

¹⁷⁷ "Necrologie," *Le guide musicale* 42, December 13, 1855: 4, accessed March 11, 2016, <https://books.google.com/books?id=TdhIAAAAcAAJ>; *Bibliographie de la France, ou journal général de l'imprimerie et de la librairie* (Paris: Chez Pillet aîné, 1856): 237, accessed March 11, 2016, <http://gallica.bnf.fr/ark:/12148/bpt6k6205360j/f244.image.r=schiltz>.

Table A1. Known works by Schiltz for cornet and piano (continued).

TITLE OF WORK	OP.	PUBLISHER	DATE IF KNOWN	EXTANT	COMMENTS
"Les gardes de la Reine," valse		Choudens (Paris)	1865	N	A waltz based on Dan Godfrey's (1831-1903) waltz <i>Les gardes de la reine</i> (1865). Composed with Jules Minard (1826-1910) ¹⁷⁸ (P)
"Souvenir de Munich!" fantaisie pour cornet-à-pistons		Alphonse Leduc (Paris)	1866	Y (BnF)	No further information available. (P)
"Faust" fantaisie pour cornet-à-pistons		Choudens (Paris)	1868	Y (BnF, AC in Ms.)	Based on Charles Gounod's (1818-1893) opera <i>Faust</i> (1859). (P)
"Roméo et Juliette" fantaisie pour cornet-à-pistons		Choudens (Paris)	1868	Y (BnF)	Based on Charles Gounod's (1818-1893) opera <i>Roméo et Juliette</i> (1867). (P)
1er fantaisie sur "L'ambassadrice"		E. Troupenas et Cie. (Paris)	1837?	N	Based on Daniel-Francois Esprit Auber's (1782-1871) opera <i>L'ambassadrice</i> (1836). Composed with Alexandre-Charles Fessy (1804-1856) (T) (P)
3e fantaisie sur "Guise"		E. Troupenas et Cie. (Paris)	1837?	N	Based on George Onslow's (1784-1853) opera <i>Le duc de Guise</i> (1837). Composed with Alexandre-Charles Fessy (1804-1856). (P)
4e fantaisie sur "Le pré aux clercs"		E. Troupenas et Cie. (Paris)	1838?	N	Based on Ferdinand Herold's (1791-1833) opera <i>Le pré aux clercs</i> (1832) (T) (P)
5e fantaisie sur "Le domino noir"		E. Troupenas et Cie. (Paris)	1838?	N	Based on Daniel-Francois Esprit Auber's (1782-1871) opera <i>Le domino noir</i> (1837). Composed with Alexandre-Charles Fessy (1804-1856) (T) (P)
6e fantaisie sur...?		E. Troupenas et Cie. (Paris)	1838?	N	Not catalogued by Turner or Pazdirek. Unlikely to be based on an opera by Auber as he composed none between <i>Le domino noir</i> (1837) and <i>Le lac des fées</i> (1839). No other information found.
Fantaisie sur "Le brasseur de Preston"		Costallat (Paris)	1838?	N	Based on Adolphe Adam's (1803-1856) opera <i>Le brasseur de Preston</i> (1838) (P)
7e fantaisie sur "Le lac des fées"		E. Troupenas et Cie. (Paris)	1839?	Y (cornet only, J)	Based on Daniel-Francois Esprit Auber's (1782-1871) opera <i>Le lac des fées</i> (1839). Composed with Alexandre-Charles Fessy (1804-1856) (T) (P)
28e fantaisie sur "La vestale" de Mercadante	107	Gallet (Paris)	1841?	N	Based on Saverio Mercadante's (1795-1870) opera <i>La Vestale</i> (1840) (P)
29e fantaisie sur "Giselle"	108	Gallet (Paris)	1841?	N	Based on Adolphe Adam's (1803-1856) ballet <i>Giselle</i> (1841) (P)
30e fantaisie sur "Giselle"	109	Unknown; possibly Meissonier, acquired by Henri Le Boulch	1841?	Y (MAU, currently missing)	Based on Adolphe Adam's (1803-1856) ballet <i>Giselle</i> (1841).

¹⁷⁸ E. Delaroche, "Le monde & la ville," *Figaro: journal non politique* 277, October 4, 1910: 2, accessed March 9, 2016, <http://gallica.bnf.fr/ark:/12148/bpt6k2889883/f2.item.r=jules%20minard.zoom>.

Table A1. Known works by Schiltz for cornet and piano (continued).

TITLE OF WORK	OP.	PUBLISHER	DATE IF KNOWN	EXTANT	COMMENTS
<i>25e fantaisie sur "Le guitarero"</i>	102	Schlesinger; Brandus (reprint) (Paris)	1841?	N	Based on Fromental Halevy's (1799-1862) opera <i>Le guitarero</i> (1841). Likely written by Richard Wagner, edited by Schiltz. (T)
<i>26e fantaisie sur "Robert le Diable"</i>	103	Schlesinger; Brandus (reprint) (Paris)	1841?	N	Based on Giacomo Meyerbeer's (1791-1864) opera <i>Robert le diable</i> (1831). Likely written by Richard Wagner, edited by Schiltz. (T)
<i>32e fantaisie sur "la Reine de Chypre"</i>	124	Schlesinger; Brandus (reprint) (Paris)	1841?	N	Based on Fromental Halevy's (1799-1862) opera <i>La reine de chypre</i> (1841). Likely written by Richard Wagner, edited by Schiltz. (T)
<i>Le progrès: Six duos non difficiles, sur des motifs français, italiens, et allemands, d'après Benédicet et de Bériot.</i>		E. Troupenas et Cie. (Paris)	1842?	N	Compendium of six easy solo works for students, based on French, Italian, and German melodies. Composed with Julius Benedict (1804-1885) (T)
<i>11e fantaisie sur "Le duc d'Olonne"</i>		E. Troupenas et Cie. (Paris)	1843?	N	Based on Daniel-Francois Esprit Auber's (1782-1871) opera <i>Le duc d'Olonne</i> (1842). Composed with Alexandre-Charles Fessy (1804-1856). (T) (P)
<i>"Reine d'un jour" fantaisie</i>		Costallat (Paris)	after 1839	N	Based on Adolphe Adam's (1803-1856) opera <i>Reine d'un jour</i> (1839) (P)
<i>"Norma" fantaisie pour cornet-à-pistons</i>		Choudens (Paris)	after 1844	N	Based on Vincenzo Bellini's (1801-1835) opera <i>Norma</i> (1831) (P)
<i>"Si j'étais roi" air</i>		Alphonse Leduc (Paris)	after 1852	N	Based on Adolphe Adam's (1803-1856) opera <i>Si j'étais roi</i> (1852). (P)
<i>Deux fantaisies elegantes</i>		Alphonse Leduc (Paris)	after 1853	N	A set of two <i>fantaisies</i> based on Adolphe Adam's (1803-1856) operas <i>Le bijou perdu</i> (1853) and <i>Si j'étais roi</i> (1852) (P)
<i>21e fantaisie</i>	71	Gallet (Paris)		N	No further information available. (P)
<i>Six bagatelles</i>		Benoit (Paris)		N	May be original work. No further information available. (P)
<i>Bouquet de mélodies: dix petites fantaisies</i>		Alphonse Leduc (Paris)		N	Ten <i>fantaisies</i> for cornet and piano based on melodies by Gaetano Donizetti (1797-1848), Felice Blangini (1781-1841), Carl Maria von Weber (1726-1826), Ferdinando Bertoni (1725-1813), Nicola Vaccai (1790-1848), Wolfgang Amadeus Mozart (1756-1791), and Gioachino Rossini (1792-1868) (P)
<i>Trois caprices sur "Les huguenots"</i>		Benoit (Paris)		N	Three caprices based on Giacomo Meyerbeer's (1791-1864) opera <i>Les huguenots</i> (1836). (P)
<i>Trois petites fantaisies</i>		Alphonse Leduc (Paris)		N	Three short <i>fantaisies</i> , based on "Redis à ta grand'mere," "Chanson napolitane," and "Blanche." Probably intended for students. (P)
<i>Trois bagatelles pour cornet-à-pistons et piano concertants</i>		Alphonse Leduc (Paris)		Y(BnF)	Three bagatelles: "Cavatine italienne," "Theme de Carafa," (Michele Carafa, 1787-1872) and "Il Furioso " (1833) by Gaetano Donizetti (1797-1848) (P)
<i>"Robert le diable" fantaisie</i>		Benoit (Paris)		N	Based on Giacomo Meyerbeer's (1791-1864) opera <i>Robert le diable</i> (1831). (P)
<i>"Barbier de Séville" fantaisie</i>		Alphonse Leduc (Paris)		N	Based on Gioachino Rossini's (1792-1868) opera <i>Le barbier de Séville</i> (1816). Composed with Alphonse Leduc (1804-1868). (P)
<i>"Canzonetta napolitane," fantaisie</i>		Alphonse Leduc (Paris)		N	Based on a Neapolitan song. Composed with Alphonse Leduc (1804-1868). (P)

Table A1. Known works by Schiltz for cornet and piano (continued).

TITLE OF WORK	OP.	PUBLISHER	DATE IF KNOWN	EXTANT	COMMENTS
<i>Trois fantaisies de salon</i>		Alphonse Leduc (Paris)		Y (Q)	Three <i>fantaisies</i> intended for entertainment. Based on "Dors mon ange," a theme by Gaetano Donizetti (1797-1848) and a theme by Saverio Mercadante (1795-1870). Composed with Alphonse Leduc (1804-1868) (P)
<i>"Niobe," fantaisie pour cornet-à-pistons</i>		Alphonse Leduc (Paris)		N	Based on Giovanni Pacini's (1796-1867) opera <i>La niobe</i> (1826). Composed with Alphonse Leduc (1804-1868) (P)
<i>"Les noces de Figaro," fantaisie pour cornet-à-pistons</i>		Alphonse Leduc (Paris)		N	Based on Wolfgang Amadeus Mozart's (1756-1791) opera <i>Le nozze de Figaro</i> (1786) (P)
<i>"L'oiseau bleu," fantaisie</i>		Alphonse Leduc (Paris)		N	Based on Alphonse Thys's (1807-1879) song "L'oiseau bleu" (c.1834-41). Composed with Alphonse Leduc (1804-1868) (P)
<i>Perles melodiques: Dix fantaisies pour cornet-à-pistons et piano</i>		Alphonse Leduc (Paris)		N	Ten melodic <i>fantaisies</i> based on the following: Gaetano Donizetti's (1797-1848) operas <i>Roberto Devereux</i> (1837) and <i>Parisina</i> (1833), Gioachino Rossini's (1792-1868) operas <i>Otello</i> (1816), <i>La cenerentola</i> (1817), <i>La donna del lago</i> (1819), <i>Mosè in Egitto</i> (1818), <i>Zelmira</i> (1822) and <i>Mathilde de Sabran</i> (1821), and Vincenzo Bellini's (1801-1835) operas <i>La straniera</i> (1829) and the aria "Casta diva" from <i>Norma</i> (1831). Composed with Alphonse Leduc (1804-1868) (P)
<i>"Petite fleur des bois," fantaisie</i>		Alphonse Leduc (Paris)		N	Based on Francesco Masini's (1804-1863) song "Petite fleur des bois" (n.d.). Composed with Alphonse Leduc (1804-1868) (P)
<i>"Souvenir de Allemagne," fantaisie</i>		Alphonse Leduc (Paris)		N	Likely based on German songs. Composed with Alphonse Leduc (1804-1868). (P)
<i>"Souvenir d'enfance," fantaisie</i>		Alphonse Leduc (Paris)		N	Likely based on French childrens' songs. Composed with Alphonse Leduc (1804-1868). (P)
<i>"La voile égarée," fantaisie dramatique</i>		Alphonse Leduc (Paris)		Y(Q)	Based on Pierre-Jacques Cheret's (1793-1864) song <i>La voile égarée</i> (c.1842). Composed with Alphonse Leduc (1804-1868) (P)
<i>"Vestale," fantaisie</i>		Alphonse Leduc (Paris)		N	Based on Gaspare Spontini's (1774-1851) opera <i>La vestale</i> (1807). Composed with Alphonse Leduc (1804-1868). (P)

APPENDIX B. SYNOPSIS OF CLAPISSON'S "*LA FIGURANTE*."

Characters:

Judith, the *figurante*

Palmyre, the singer

Arthur, the aristocratic Frenchman

The Duke of Lemos in Spain

Valdésillas, Arthur's immoral friend

Pachéco, a minister of police in Spain

Act I

The opera revolves around two characters, Judith and Arthur. Judith is a background dancer (an extra dancer) at the Paris Opéra. She is uneducated, destitute, and very naive. Arthur, in contrast, is a sophisticated young nobleman. Judith and Arthur met two months prior to the events of the opera. Judith was walking through a torrential downpour after a rehearsal when she was splashed by Arthur's passing carriage. Arthur took pity on Judith and gave her a ride to her aunt's house. Judith was immediately smitten with Arthur, though he never even introduced himself. Unable to contact him, Judith thought that she would never see him again. The opera begins with Judith and the other dancers practicing before their entrance in an opera. The dancing master calls everyone to their places early. Judith protests, as she does not perform until the tenth scene. The dancing master fines her 20 francs (over a month's salary) for her insubordination, which reduces her to tears. Judith prepares to go on stage and is putting on her shoes when Palmyre, one of the lead singers, mocks them for being ugly and provincial. Palmyre and another dancer Angela discuss seeing a man named Valdésillas waiting in the hallway. Valdésillas is supposed to be working as an envoy from Spain, but is far more interested in going to the Opéra and flirting with the dancers and singers. Judith mentions Arthur to Palmyre and

Angela when Arthur suddenly enters. He states that he has been searching for Valdésillas, who was not in his hotel room. Palmyre and Angela then exit to perform on stage, leaving Judith alone with Arthur. Judith offers him a seat, which he accepts, not recognizing her as the girl from the carriage. Valdésillas enters and begins to flirt with Judith, who distracts him by directing him to Arthur. At this point, it is revealed that Arthur is Count Arthur de Villefranche. Judith describes her panic as she realizes she's fallen in love with a nobleman, but she is interrupted by her cue to dance and exits onto the stage.

Arthur and Valdésillas speak briefly; Valdésillas about his love of French women, Arthur about his uncle (a cardinal) urging him to become a member of the clergy. Arthur has been trying to comply, but his only desire is to become a military officer. Valdésillas concocts a plan to get him out of the clergy; Arthur must cause a great scandal, ideally with a young lady, that would make him unsuitable for religious life. Arthur objects, but Valdésillas convinces him, saying that they only need to start a rumor, and that the gossipy ladies at the Opéra will make it so his uncle hears the story right away. In the intervening time, Judith has written a letter to Arthur, re-introducing herself. She had placed it in her coat pocket, but it fell out, where Palmyre found it. She and Valdésillas read it aloud as they exit, laughing and mocking Judith's spelling mistakes.

Unaware of the situation, Judith attempts to speak to Arthur, who finally recognizes her. Palmyre and Valdésillas return, still reading the letter. Judith recognizes it and is mortified. Arthur attempts to comfort her. Valdésillas senses an opportunity and tells Palmyre that Arthur is in love with Judith, and that he seeks to marry her. This is the beginning of the rumor needed to get Arthur out of the priesthood. Judith laments that everyone mocks her, but Palmyre tells Judith that Arthur wishes to marry her. Palmyre is incensed that this extra dancer (the *figurante* of the title) could be chosen over her, and spreads the rumor even further. Judith leaves with Arthur to end the act.

Act II

This act starts six months after the previous one. Palmyre comes to Judith, who is “living” with Arthur, for a favor. She is seeking revenge against Valdésillas for corrupting her friend Angela. Judith reveals that Arthur has abandoned her. He sends gifts, but she has not seen him for months. To maintain the ruse that he and Judith live together, Arthur has his carriage driven to his home every night, while he secretly lives in a hotel nearby. This makes it appear that Arthur is living with a woman out of wedlock—cause for major scandal in the early nineteenth century. This is all merely a set up to help Arthur get out of joining the priesthood. Judith mentions that Arthur said if she needed anything, she need only to write, but Judith is afraid to do so because was mocked so much the last time she wrote a letter. At this point, Arthur shows up unexpectedly. He and Judith discuss the lack of contact between them, and Arthur invites her to go to the Tuileries gardens with him. They depart, and Pachéco, the Spanish minister of police, appears, searching for Judith. When he learns that Judith is a dancer at the Opéra, he is mortified. When he learns that she is in love with Arthur, he is doubly so. Pachéco leaves, and Judith returns. She remarks that everyone saw her and Arthur together, and no sooner does she say so than a letter arrives from Arthur’s uncle, the cardinal. He threatens her, and offers her money to leave Arthur.

Judith overcomes her fear of writing and writes a response rebuffing the cardinal, but realizes she is late for a performance and rushes off to the opera. Arthur enters, stating that now that his ruse is complete, he will leave unannounced and join the military instead of the priesthood. He notices Judith’s letter, and reads it. Taken by her devotion to him, he realizes his own love for Judith. Palmyre arrives and tells him that Judith has been abducted from the Opéra.

Act III

In Act III, the scene shifts from Paris to Madrid. Watching a bullfight, Valdésillas and

Pachéco discuss Valdésillas's impending marriage to the niece of the extremely conservative Duke of Lemos. The Duke appears, and describes his niece Seraphina. Seraphina had been estranged from the family for 15 years and was living in France to be educated at a convent, as part of her father's dying wish. She was supposed to be supported in her education by her sizeable inheritance. Seraphina has just returned, brought back from France to Madrid. She appears and is introduced to Valdésillas. Valdésillas remarks that she looks familiar, but she is haughty and dismissive toward him. Valdésillas and the Duke leave to see the King, and Seraphina addresses Pachéco. She reveals that she knows Pachéco had stolen her inheritance and abandoned her in Paris, where she became a dancer at the Opéra. Seraphina, it is thus revealed, is actually Judith. She uses this knowledge to blackmail Pachéco for Arthur's whereabouts. Pachéco reveals that Arthur is also in Madrid. Soon after, Arthur bursts into the room, searching frantically for Judith. He rushes to her, but she pretends not to recognize him, in a reverse of the beginning of the opera. Valdésillas tells Arthur that Seraphina/Judith is his betrothed. Both Arthur and Judith remark in asides that they are unable to be together.

Act IV

Judith discusses her upcoming wedding to Valdésillas with the Duke of Lemos. The Duke states that the king has confirmed that they will be wed the next day. Judith protests, but the Duke says that the king found Valdésillas conduct and morals impeccable and that she has no say in the matter. The next morning, Judith confirms with Pachéco that Arthur is still in town, and orders him to keep Arthur from leaving Madrid. Pachéco's new wife arrives at the house, the poor widow of a French officer. When Judith hears her speak, she realizes that Pachéco's wife is actually Palmyre, the singer from the Opéra. They move out of earshot of the others and reminisce about their time at the Opéra and the freedom and independence it offered them. Judith reveals to Palmyre that she loves Arthur, but is set to be married to Valdésillas, whom Palmyre

hates deeply. They begin to concoct plans to fix the situation, but Palmyre is forced to leave.

Pachéco and the Duke discuss an impending duel between Valdésillas and Arthur.

Valdésillas is angry at Arthur for his attempts to contact Judith, and has challenged him to a duel.

Arthur arrives at the house, seeking to leave Madrid, having been blocked at the city gates. When

he reveals his name, he is apprehended by Valdésillas's guards. Judith is left with no way to end

her marriage and is downtrodden. Suddenly, Palmyre reappears, with a stack of flirtatious letters

that Valdésillas wrote to her and the other Opéra dancers. With this evidence, she goes to the

Duke to end her engagement to because he is clearly an immoral man. Valdésillas tries to excuse

his behavior by saying that he had lived too long in France, and took on their customs.

Valdésillas is sent away, ending the act.

Act V

Palmyre and Judith meet to discuss their plans. Palmyre believes Pachéco has left Madrid,

leaving no one to speak up for Arthur. Judith says that Pachéco must be around, because she is

still blackmailing him into saving Arthur. Both Pachéco and Arthur are in hiding, and make plans

to get Arthur out of trouble. Arthur states that he has written the Duke a strongly worded letter

demanding his release on account of his noble birth and the alliances between France and Spain.

The Duke reads the letter and discovers Arthur and Pachéco. He leaves in a rage, prepared to

punish Arthur. Judith arrives and intervenes. She says that because she cannot marry Valdésillas,

she has chosen to marry Arthur, and that the Duke may not punish Arthur because of that. The

Duke refuses to go along, so Judith reveals that Arthur's earlier attempts to contact her were not

by mistake; she really is Judith, the Opéra dancer. The Duke refuses to believe her, so she takes a

pair of castanets off of a nearby table and dances a profane bolero, proving that she really is who

she says. She implores him to relent, as she would prefer to live her old life at the Opéra than to

be a noble in Madrid. The Duke, who is very conservative and disturbed by Judith's profane display, gives in. The opera concludes with Arthur and Judith celebrating that they have reunited.

APPENDIX C. A TRANSLATION OF JEAN-LOUIS DUFRÈNE'S (1810-1866)
DESCRIPTION OF NOTATION PRACTICES FOR THE CORNET FROM HIS
***GRANDE METHODE RAISONNÉE DE CORNET-TROMPETTE À PISTONS* (1834)¹⁷⁹**

J'indique ici deux manières d'écrire pour le Cornet qui sont également en usage: la première adoptée par la plupart des Compositeurs est vicieuse; la seule difficulté quelle offre pour la lecture serait une raison suffisante pour la rejeter, mais elle pêche aussi par la régularité. Le Cornet-à-pistons n'est autre chose qu'un petit COR ou COR à l'octave, et le rapport qui existe entre ces deux instruments, est le même que celui que existe entre la petite Flute et la grande, comme on écrit la musique, indistinctement, pour la petite ou la grande Flute, on doit aussi employer pour le Cornet la même notation que pour la musique de Cor, et ce qui prouve clairement que cela d'être ainsi, c'est que le Mi que l'on écrit habituellement au-dessous les lignes pour le Cornet-à-pistons, est l'unisson du Mi sur la première ligne pour le cor, c'est donc incontestablement sur la première ligne, qu'il faut écrire aussi le premier Mi du Cornet. Cette manière étant plus exact et plus facile à lire, je l'adopterai pour tout le cours de cet ouvrage et j'engage les Compositeurs à suivre mon exemple dans l'intérêt du progrès de l'art qui exige la suppression de toute difficulté inutile.¹⁸⁰

I indicate here two ways to write for the cornet which are equally in use. The first, adopted by most composers, is vicious; the sheer difficulty which it provides for reading would be reason enough to reject it, but it must also be rejected in the search for consistency. The cornet

¹⁷⁹ Friedrich Anzenberger, "Method Books for Valve Trumpet to 1850: An Annotated Bibliography," *Historic Brass Society Journal* 9, 1997: 54, accessed March 26, 2016, http://www.historicbrass.org/portals/0/documents/journal/1997/hbsj_1997_jl01_004_anzenberger.pdf.

¹⁸⁰ Jean-Louis Dufrène, *Grande methode raisonnée de cornet-trompette à pistons* (Paris: Gambaro, 1834): 2, accessed March 23, 2016, <http://gallica.bnf.fr/ark:/12148/bpt6k312291g/f8.item.r=methode%20cornet.zoom>.

is nothing but a small horn or horn pitched an octave higher, and the relationship between the two instruments is the same as the one that exists between the piccolo and the flute. Just as music is written identically for piccolo or for flute, we must also use for the cornet the same notation which used for horn music. What clearly proves this is that the “E” which is usually written below the staff for the cornet, is the unison of “E” on the first staff line for the horn. Thus it is incontestable that the first staff line must also be the first “E” of the cornet. This way, being more precise and easier to read, I will adopt for the entirety of this book, and I urge composers to follow my example in the interest of artistic progress, which requires the removal of all unnecessary difficulties.

**APPENDIX D. A TRANSLATION OF A PORTION OF JEAN-BAPTISTE SCHILTZ'S
L'ART DU CORNET A TROIS PISTONS (1840) WHICH DETAILS THE ADDITION OF
A THIRD VALVE TO THE CORNET AND NOTATION PRACTICES FOR THE
CORNET**

AVIS IMPORTANT.

Cette Méthode à trois Pistons étant la seule que Monsieur SCHILTZ ait composée, et la seule qu'il avoue être de lui, on doit regarder tout autre Méthode qui porterait son nom comme un ouvrage faux, et une usurpation. L'éditeur de celle-ci en poursuivra les débitants devant les tribunaux par autorisation de l'auteur.

INTRODUCTION.

Le cornet-à-pistons connu depuis long tems [sic] en Allemagne, ne fut importé en france [sic] qu'en 1830. Il obtint un accueil et un succès sans exemples, admis dans les concerts, au bal, dans les grandes et petites réunions, il fut l'objet d'une exaltation qui aveugla au point de na pas laisser voir ses défauts; ce ne fut qu'après l'enthousiasme passe qu'on remarqua son imperfection et qu'on travailla pour y remédier, car avec le cornet a deux pistons il est impossible de rendre les notes suivantes:

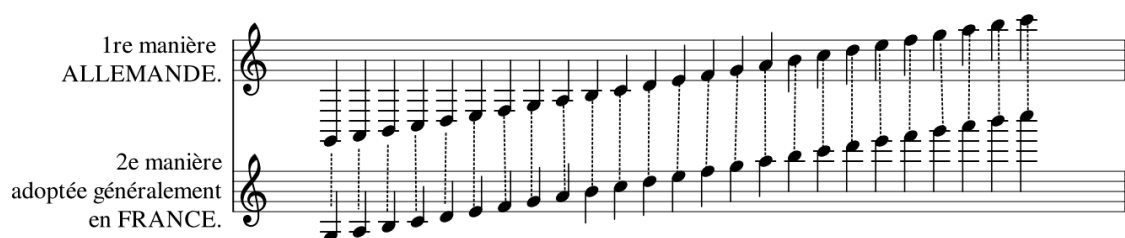


Il n'est pas possible alors de faire la Gamme en Ut majeur et mineur par l'absence du Ré, la Gamme ou Ré par l'absence de la Tonique. Celle de La par l'absence du Sol# et celle en La b par l'absence de la tonique, &. &.

On est parvenu à aplanir ces difficultés et ces lacunes, par l'addition d'un troisième piston, cette amélioration permet de parcourir un étendue de trois Octaves, sans le moindre obstacle et d'exécuter toute espèce de musique, en ayant recours toute fois au corps de rechange.

Je ne crois pas devoir m'étendre d'avantage sur la supériorité du cornet à trois pistons, comparativement au premier, comme en toutes choses le mieux détruit le bien, le cornet à deux pistons a donc cesse d'exister.

On écrit la Musique pour le cornet a pistons de deux manière. En Allemagne surtout les compositeurs se guident sur l'ancien cornet ordinaire (poste horne) et l'écrivent ainsi qu'il suit:



AN IMPORTANT NOTICE

This method for the three-valve cornet being the only one that Mr. Schiltz has composed, and the only one which he admits to be his own, one must consider other methods bearing his name as counterfeit works and as an infringement. The publisher of this work shall pursue legal action against their retailers, by permission of the author.

INTRODUCTION

The valve cornet has been known for some time in Germany, and was imported to France in 1830. It received a warm welcome and success beyond compare, being admitted to concerts, balls, and to large and small gatherings. It was the subject of an exaltation that obscured its faults; it was not until this enthusiasm had passed that its imperfections were noticed and we

worked to remedy them, because with the two-valve cornet it is impossible to play the following notes:



It is not possible to play in C major or C minor because of the absence of the supertonic D, or in D because of the absence of the tonic. The same happens in A major by the absence of G-sharp, which also eliminates A-flat by the absence of the tonic, and so on.

We managed to overcome these difficulties and gaps with the addition of a third valve. This improvement allows one to play three octaves without hindrance and to execute every kind of music without always resorting to the use of crooks.

I do not think I have to expand further on the superiority of the three-valve cornet compared to the first type. Because that which is best always destroys that which is merely good, the two-valve cornet will therefore cease to exist.

Music is written for the valve cornet in two ways. In Germany especially, composers are guided by the old *cornet ordinaire* (post horn) and would write as follows:

