



# The French Influence

Music for Trumpet  
and Piano

Gerard Schwarz  
trumpet

Kun Woo Paik  
piano



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# THE FRENCH INFLUENCE

## Music for Trumpet and Piano

Honegger: Intrada • Ibert: Impromptu

Senée: Concertino - Introduction • Romance • Ballet

Enesco: Légende • Jolivet: Air de Bravoure • Bozza: Caprice

Charlier: Solo de Concours - Allegro deciso • Lent • Final

Pascal: Capriccio

Total Playing Time: 41:33

Gerard Schwarz, trumpet  
Kun Woo Paik, piano

# THE FRENCH INFLUENCE

## Music for Trumpet and Piano

1. Arthur Honegger: Intrada (04:18)
2. Jacques Ibert: Impromptu (02:14)

Henri Senée: Concertino (10:05)

3. Introduction (3:29)
4. Romance (4:04)
5. Ballet (2:29)

6. Georges Enesco: Légende (6:31)

7. André Jolivet: Air de Bravoure (1:23)

8. Eugène Bozza: Caprice (7:53)

Théo Charlier: Solo de Concours (7:19)

9. Allegro deciso; Lent (5:22)
10. Final (1:57)

11. Claude Pascal: Capriccio (1:51)

Total Playing Time: 41:33

Gerard Schwarz, trumpet  
Kun Woo Paik, piano

## **The French Influence, remembrances**

I was very lucky to attend a great public high school in New York City, Performing Arts. In some ways, the students were the most important aspect of the school. We were all passionate about music, dance or drama, and totally committed to growing as artists. Two of my closest friends during those high school years and beyond were Fred Miller and Kun Woo Paik. Fred was a wonderful oboist/English horn player, and Kun Woo was a great pianist. Fred also had a wonderful entrepreneurial spirit and loved to reduce seemingly complex issues to simple ones. In those years, the late 1960s, the recording world was very complex with expensive multitrack recording equipment and fancy studios. The major companies had large production staffs as well. Fred thought he could produce great records with a fine two-track recorder and a good room. With that in mind, he created Harbinger records and asked some of his friends to make recordings of music they liked and wanted to record.

After high school Kun Woo and I attended Juilliard and played many recitals

together for the Lincoln Center student programs. When Fred asked us to make a record for his new label, we chose some of the music we had been doing on those recitals. Fred had a Revox two-track recorder, hired the hall at the New School on 12th Street in Manhattan, tuned the piano, and we made this recording. When I asked Fred recently who did the editing of the recording, he told me it was Joanna Nickrenz. That must have been the first time Joanna and I worked on a project together, as years later, she produced many of my early Delos recordings. Fred produced eight wonderful recordings with Harbinger, but marketing and distribution were a very different task. In the end, Harbinger lasted only until just after the release of *The French Influence*.

When I listen to this recording, it not only brings back wonderful memories of Fred and Kun Woo, but I thoroughly enjoy this charming music. I am so grateful to my dear friend Carol Rosenberger for allowing it to be heard again.

Gerard Schwarz  
New York City 2015

In looking at the history of the trumpet, it is found to be one of the oldest of instruments; yet the trumpet as it exists today is less than one hundred years old. The French influence has been extremely important in bringing the trumpet to its present form. The most significant advance occurred in the period around 1818, when the box valve system was patented jointly by Heinrich Stölzel and Friedrich Blühmel. Generally, the trumpet had been a long brass pipe that could play only the notes in its harmonic series. Differently pitched trumpets were used to accommodate the different keys of a composition.

There was a great deal of resistance to the acquisition of valves for the trumpet, so the cornet (more conical than the trumpet and therefore mellower and more flexible) and the saxhorn (similar to the flügelhorn of today) became the most popular chromatic treble brass instruments. These instruments came into limited use, especially in France, as early as 1828. At first, the valved trumpet had only two pistons, and later, the familiar three. Some trumpets around 1910 had as many as five valves. Composers such

as Berlioz did not abandon the old valveless trumpet, but rather added two cornets to the existing trumpets, forming a section of four instruments — two trumpets and two cornets.

Valved trumpets didn't come into popular use until the end of the 19th century and were generally pitched in F; not the piccolo type of F trumpet occasionally used today, but the long (or low) F trumpet of the 18th and 19th centuries, with valves added.

In France, there were numerous trumpet players who influenced composers, thus affecting the future of the instrument. François Dauverné (1799-1874) was Professor of Trumpet at the Paris Conservatoire from 1833 to 1869. In 1857, he published a method for trumpet in which each chapter dealt with a different type of instrument, including his own bugle à clefs. Dauverné wrote a number of quartets, taking advantage of the new chromatic possibilities of the instruments. Most importantly, he taught Joseph Jean-Baptiste Laurent Arban (1825-1889), whose mastery of the valved cornet established its use in the

future. Arban became the first Professor of Cornet at the Paris Conservatoire.

In 1870, Arban wrote what is still considered the most important method for the cornet (and modern trumpet as well). Still universally studied, Arban's method has become the trumpet player's bible. Arban toured extensively in France, Germany and England. He was the first to apply the triple staccato, or triple tonguing (an extremely rapid way of repeating notes with the tongue, rather than using the valves), to the cornet. From Arban's method for the cornet:

“It may appear somewhat strange to undertake the defense of the cornet at a time when this instrument has given proofs of its excellence, both in the orchestra and in solo performance, where it is no less indispensable to the composer, and no less liked by the public than the flute, the clarinet, and even the violin; where, in short it has definitely won for itself the elevated position to which the beauty of its tone, the perfection of its mechanism, and the immensity of its resources so justly entitle it.”

It is interesting to note that well over a hundred years later, trumpet players are still trying to make an important place for the solo trumpet.

Other significant advances were made by the great manufacturers and inventors of brass instruments. Antoine Joseph Sax (known as Adolph Sax) lived in France for most of his life, and his newly invented instruments were championed by composers such as Berlioz, Halévy, and G. Kastner. During the mid-18th century, other manufacturers living in France were Gustav Besson, Cousenon, Courtois, and Thibouville-Lamy. Important performers worked with these manufacturers to improve their instruments. One of the most important individuals involved in the establishment of a higher pitched trumpet was Merri Franquin, who became a professor at the Paris Conservatoire after Arban. He worked with Thibouville-Lamy trying to improve the higher pitched trumpets in C and D.

Franquin later added two pistons to the three-piston trumpet, but this new instrument failed to establish itself as a standard. His direct influence may be

noted on this record in Georges Enesco's **Légende**, which was written in 1948 and is dedicated to Franquin.

Every year, there are competition pieces written for the entrance and graduation examinations at the Paris Conservatoire. This tradition for cornet and trumpet began in about 1898. In 1949, Enesco was commissioned to write four *concours* pieces — one each for flute, harp, violin, and trumpet. At this time, Enesco was probably teaching in New York (1946-1950), though he was born in Romania (as George Enescu) in 1881 and had spent much of his life in Paris. **Légende** was written in the French tradition of trumpet playing.

While Franquin was teaching in Paris, Théo Charlier (1868-1944) was teaching at the Royal Conservatory in Liege, Belgium. Charlier was also an excellent performer, and wrote an important etude book entitled *36 Études Transcendantes*, which posed many new problems and advances for the new piston trumpet (soprano), piston cornet, or bugle (flügelhorn). The Charlier **Solo de Concours** presented here was written for the sopra-

no trumpet in B flat. Like the Enesco, it is a competition piece, which has an unusual 5/4-metered Russian folk section as its finale.

The opening work is Arthur Honegger's **Intrada**. This work was also written for a competition, the International Music Competition held in Geneva in 1947. Honegger (1892-1955) was born in France and became a very important figure in French music as a member of the famous Les Six.

The **Impromptu** by Jacques Ibert (1890-1962) was commissioned by the Koussevitsky Music Foundation together with two other works — one for solo viola and one for solo cello. It was written in 1951, and besides its natural French flavor, it incorporates some ideas from American jazz.

Henri Senée's **Concertino** was written for cornet à pistons in B flat early in this century. It exists in two versions, one with piano and another with orchestra. The Concertino may sound somewhat old-fashioned, but it is a delightful and thoroughly engaging work.

Among the French composers represented in the second part of the program are André Jolivet (1905-1974), Claude Pascal (b. 1921) and Eugène Bozza (1905-1991). Jolivet's **Air de Bravoure** is brief and highly virtuosic, and can be played unaccompanied. Jolivet wrote both a concerto and a concertino for trumpet, as well as using the instrument in certain chamber works.

Another important trumpet teacher/performer was Eugène Foveau, who began to teach at the Paris Conservatoire while Merri Franquin was still there. Bozza's **Caprice** was dedicated to Foveau, as were so many *concours* pieces. Bozza was a very prolific composer and wrote many works for the trumpet.

Claude Pascal was a noted teacher and composer in Paris — a professor at the Paris Conservatoire from 1952 until 1987. His **Capriccio** is light and short and was written about 1953.

— Gerard Schwarz

Internationally recognized for his moving performances, innovative programming and extensive catalog of recordings, American conductor **Gerard Schwarz** serves as Music Director of the All-Star Orchestra, an ensemble of top musicians from America's leading orchestras featured in a television series airing throughout the United States on public television. The series appears on DVD (Naxos) and has been awarded three Emmy Awards and an ASCAP Award. Schwarz also serves as Music Director of the Eastern Music Festival in North Carolina and Conductor Laureate of the Seattle Symphony.

With more than 300 world premieres to his credit, Schwarz has always felt strongly about commissioning and performing new music. A 2013 initiative with the Eastern Music Festival and the Bonnie McElveen Hunter Commissioning Project has enabled ten new world premieres from American composers for the festival over a period of ten years. Richard Danielpour's *A Prayer for Our Time* was featured in the summer of 2013 and John Corigliano's work for violin and orchestra was performed in 2014. During Schwarz's tenure with the festival, he has

expanded audiences to the largest in its history, incorporated a composer-in-residence program, developed three new concert series and increased the focus on new works with 15 world premieres over three seasons.

A prolific recording artist, Schwarz's total discography numbers nearly 350 on more than 11 labels. His pioneering cycles of American symphonists such as William Schuman, David Diamond and Howard Hanson have received high critical praise, as have his acclaimed series of Stravinsky ballets, symphony cycles of Robert Schumann, Gustav Mahler and Dmitri Shostakovich as well as his orchestral works of Richard Wagner, Richard Strauss and Rimsky-Korsakov. More than 50 discs featuring Gerard Schwarz and the Seattle Symphony – with works by 54 composers ranging from the baroque to contemporary periods – were released between 2012 and 2014. In addition to his numerous recordings with the Seattle Symphony, he has also recorded with the Berlin Radio Symphony, Czech Philharmonic, English Chamber Orchestra, Juilliard Orchestra, London Symphony, Los Angeles Chamber Orchestra, New York Chamber

Symphony, Orchestre National de France, Philadelphia Orchestra, Royal Liverpool Philharmonic, Tokyo Philharmonic and Eastern Music Festival.

A sought-after guest conductor, Schwarz has led many of the world's greatest orchestras and opera companies. He has appeared with the Juilliard Opera, Kirov Opera, Mostly Mozart Festival, San Francisco Opera, Seattle Opera and Washington National Opera and has led 21 productions with the Seattle Opera as well as appearing on some of the world's most prestigious concert stages.

A graduate of The Juilliard School, Schwarz joined the New York Philharmonic in 1972 as co-principal trumpet, a position he held until 1977. Schwarz's numerous previous positions include Music Director of New York's Mostly Mozart Festival, Music Director of the Royal Liverpool Philharmonic and Music Director of the Los Angeles Chamber Orchestra and New York Chamber Symphony.

Schwarz, a renowned interpreter of 19th-century German, Austrian and Russian repertoire, in addition to his not-

ed work with contemporary American composers, completed his final season as music director of the Seattle Symphony in 2011 after an acclaimed 26 years – a period of dramatic artistic growth for the ensemble. Maestro Schwarz was instrumental in the building of Benaroya Hall; amassed a critically acclaimed discography of more than 140 recordings, numerous television programs and concert broadcasts; implemented music education programs, including new series and the successful Soundbridge Center; and significantly increased audience attendance.

In his nearly five decades as a respected classical musician and conductor, Schwarz has received hundreds of honors and accolades including four Emmy Awards, 13 Grammy nominations, seven ASCAP Awards and numerous *Stereo Review* and *Ovation* Awards. He holds the Ditson Conductor's Award from Columbia University, was the first American named Conductor of the Year by *Musical America* and has received numerous honorary doctorates. In recognition of his outstanding achievements, the city of Seattle named the street alongside Benaroya Hall "Gerard Schwarz Place." The



state of Washington further recognized Schwarz by giving him the honorary title of "General" for his extraordinary contributions as an artist and a citizen.



**Kun Woo Paik** is considered one of the most important pianists of his generation. Born in Seoul, Kun Woo Paik gave his first concert at the age of ten, performing the Grieg Piano Concerto with the Korean National Orchestra. At the age of fifteen, Kun Woo Paik moved to New York to study with Rosina Lhévinne at The Juilliard School, later studying with Ilona Kabos in London. Winning the Naumburg award and becoming the Gold Medalist at the Busoni International Piano Competition helped launch Paik's career. His international career then took off following his first New York

appearances, in which he performed the complete piano works of Maurice Ravel at Lincoln Center and made his orchestral debut at Carnegie Hall.

In 1974, Paik made his European debut with three consecutive recitals at London's Wigmore Hall, followed in 1975 by a recital in Berlin's Philharmonic Hall. Since then he has closely collaborated with such conductors as Lorin Maazel, Mariss Jansons, Long Yu, Sir Neville Marriner, Wolfgang Sawallisch, Jiří Bělohlávek, Dmitri Kitaenko, James Conlon, John Nelson, Eliahu Inbal and Antoni Wit, and performed with such orchestras as the New York Philharmonic, Saint Petersburg Philharmonic, London Symphony, BBC Symphony, Orchestre de Paris, Berlin Symphony, Hungarian National Philharmonic, Oslo Philharmonic, Rotterdam Philharmonic and Warsaw Philharmonic. He is also a regular guest artist at festivals including the Berlin Festwochen, Aix-en-Provence, La Roque d'Anthéron, Ravinia, Mostly Mozart, Colmar, Montreux, Dubrovnik, Aldeburgh and Moscow Easter Festival. In 2000 he became the first Korean artist to be officially invited to perform in China.

Kun Woo Paik's numerous recordings include works by Scriabin and Liszt, complete works for solo piano by Musorgsky, Rachmaninov's complete piano concertos and Rhapsody on a Theme of Paganini (under Vladimir Fedoseyev for BMG). His recording of Prokofiev's complete piano concertos received both Diapason d'or of the year and Nouvelle Académie du disque awards in France.

As an exclusive Decca artist and to celebrate the 250th anniversary of J.S. Bach's death in 2000, he recorded Busoni's transcriptions of Bach's organ works, followed by an album of Fauré's piano compositions, which won all the major prizes in France. More recently, he released Chopin's complete works for piano

and orchestra with Antoni Wit and the Warsaw Philharmonic.

Kun Woo Paik has also recorded all thirty-two Beethoven sonatas for Decca, to critical acclaim: "Paik's sense of drama, his wit, mastery of nuance, thoughtfully weighted chords and fleet-fingered virtuosity, all are remarkable." (Rob Cowan, *The Independent*)

Kun Woo Paik lives in Paris. For 21 years (from 1993 to 2014) he was the Artistic Director of the Emerald Coast Music Festival in Dinard, France. In 2000 he was made the "Chevalier de l'ordre des arts et des lettres" by the French government.

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Recorded at New School Hall, Manhattan in 1971

Producer: Fred Miller

Engineering: Hank O'Neal

Editing: Joanna Nickrenz

Mastering: Dmitriy Lipay

Art Design/Layout: Lonnie Kunkel

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