

THE PROGRESS OF HARP IN THE STRUCTURAL EDUCATIONAL CONTEXT OF THE PARIS CONSERVATORY

Paris Konservatuvarının Yapısal Eğitim Bağlamında Arp'ın Gelişimi

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Abstract

At the end of the eighteenth century, inspired by the Enlightenment ideas, the French Revolution triggered decisive artistic engagements in the Western history. Among the legacies of the Revolution, the establishment of the Paris Conservatory stands out, which since then, has achieved a reputation as the main musical schools in France and a worldwide aesthetic reference. This article reviews the 226-years history of the Paris Conservatory focusing in detail on the formation and education structure of the harp department. This department has earned global respect not only for the prestige of its instructors and award-winning students, but mainly for its contribution in the compositional area and development of the repertoire of this instrument. For the purpose of investigation, a literary research on the subject was carried out and the findings were narrated according to the descriptive method. The study synthesises evolution of the harp as a French triumph through an aesthetic sociological and institutional economic view.

Keywords: French Revolution, Paris Conservatory, Harp Department, Harp Teachers, Repertoire.

Özet

On sekizinci yüzyılın sonlarında aydınlanma fikrinden esinlenen Fransız Devrimi, Batı tarihinde belirleyici sanatsal becerileri tetiklemiştir. Devrimin mirasları arasında, o zamandan beri Fransa'daki ana müzik okulları ve dünya çapında bir estetik referans olarak ün kazanan Paris Konservatuvarı'nın kurulması öne çıkmaktadır. Bu makale Paris Konservatuvarı'nın 226 yıllık tarihini gözden geçirmekte ve arp bölümünün oluşumu ve eğitim yapısına ayrıntılı olarak odaklanmaktadır. Bu bölüm, yalnızca öğretmenlerinin ve ödüllü öğrencilerinin prestijiyile değil, aynı zamanda bu enstrümanın kompozisyon alanına ve repertuarının geliştirilmesine olan katkılarından dolayı küresel saygı kazanmıştır. İnceleme amacıyla konuyla ilgili bir literatür araştırması yapılmış ve bulgular betimleyici yöntemle anlatılmıştır. Çalışma, estetik

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sosyolojik ve kurumsal ekonomik bir bakış açısıyla arpun evrimini bir Fransız zaferi olarak sentezliyor.

Anahtar Kelimeler: *Fransız Devrimi, Paris Konservatuvarı, Arp Bölümü, Arp Öğretmenleri, Repertuvar.*

INTRODUCTION

The 19th century in France was a period of sudden and sharp transformations in the political, economic and social spheres, more aptly called revolutions in the history of Western civilization. These were changes that gave a new direction and speed to the history. The predecessor philosophers of the 19th century were harshly critical of the monarchy based on absolutism (Erkan, 2008:134-136). The absolute system begins to suffer tensions, the consequences of which have profoundly affected society. While the nobility and clerical classes enjoyed political and economic privileges of the land, the bourgeoisie could not find a place in the feudal system of the land, even with its economic power. Financial differences of social classes of France led to the reasons for the revolution. The French bourgeoisie, taking a stand against the nobility, managed to liquidate the feudal structure, and fearing this popular impetus, decided to take decisions that would accelerate the transformations in the country and that had as main objective to control the people in need (Sarica, 1970: 182-183). The early period of the French Revolution was marked by the establishment of the National Assembly and the Declaration of the Rights of Human and the Citizen, one of the most important documents of the historical moment. With the declaration, the principles of freedom and equality became the foundation of the new Constitution of the Republic victoriously declared over the destroyed kingdom (Tanilli, 2006:111-113).

From an artistic point of view, the French Revolution is considered a turning point in history, both in terms of the destruction and the preservation of art (Gamboni, 1997:31). Different artistic styles emerged under the influence of the principles of freedom and equality, or, in other words, these styles can be considered as a result of the free experimentation of the new on the part of the artists (Gombrich, 1986:376). It was during this period that music started to have a social function, reaching the public outside the palaces, and not being contained only on the walls of the palaces and halls. Gradually, nationalist songs, secular cantatas and choirs had become patriotic symbols (Mimaroglu, 1990: 77).

In this context, the need arose to inaugurate new activities to promote national art. It can be mentioning, for example, the creation of musical bands, whose activities stood out on national holidays, when patriotic feelings were exalted. In addition, the planning of reforms and inaugurations of new educational institutions in this area also begins (Dowd, 1951: 533), and, certainly, the main innovation in the musical field was the foundation of the Conservatory of Paris, result of the union from the Royal School of Vocal and Declamation and The Municipal Music School (Pierre, 1900: 124-126).

In a short time, the conservatory demonstrated an extraordinary performance, contributing to the formation of musicians from countless national orchestras, operas and musical groups. The progress of French music is reflected proportionately in the success of the institution's internal departments.

This study chose to investigate the rise of the harp and harpists at the Paris Conservatory, seeking through a sociological perspective of research rooted in history, how this department achieved worldwide reputation.

Historical Background of Paris Conservatory

The success that the Conservatory of Paris achieved in classical music through the centuries may be linked to France's close performance in relation to the beginning of the history of Western music itself.

From the 12th century to the beginning of the 14th century, France was a pioneer in entering the world of European music with its institutions and new methods of composition, becoming a distinct artistic centre of the Middle Age. With the Renaissance, art and music continued to be supported by institutions that dominated cultural and political life, and France's cathedrals and royal castles became art houses. Especially during the 17th century, several schools were consecutively opened in the country, prominent among them: the Royal Academy of Painting and Sculpture (1648), the Royal Academy of Dance (1661), the Academy of Inscriptions and Belles-Lettres (1663), the Academy of Sciences (1666), the Opera Academies (1669) that becoming the Royal Academy of Music in (1672) and Royal Academy of Architecture (1671) (Cook and others, 2001).

However, in the 18th century, while France showed signs of reclusion and economic weakness, its neighbours Italy and Germany

advanced within the capitalist system and made significant advances in the development of their institutions and conservatories.

It was only at the end of the 18th century, in the preceding years of the Revolution, that a new royal school was inaugurated influenced by the musical innovations of the neighbouring countries. In 1783, by decision of the Council of State of France, the Royal School of Vocal and Declamation was inaugurated under the direction of François-Joseph Gossec, whose main goal was to bring music to the whole country, to educate students who came so much from the countryside as well as from the city. And, moreover, according to Pierre (1900:1-2) students who graduated from this institution could get job in the operas.

Nine years later, another school appear in the scenery of the beginning of the First Republic. In 1792, the Municipal School of Music under the direction of Bernad Sarrette was inaugurated with the function of educating the members of the National Guard of Music, made up of Republican volunteers. However, in the following year, according to the decree of the new Constitution of the National Convention, the school is renamed the National Music Institute (Hondré, 1996:83).

The last school founded in the royal period and the first school opened in the republican period were of fundamental importance for the musical future of the country. It was precisely in the fourth year of the French Republic, in 1795, that the Royal School of Vocal and Declamation and the Municipal Music School merged into a single institution: the Paris Conservatory of Music.

Bernard Sarrette was appointed as director of the conservatory, and among the political objectives of the newly opened school were its active participation in republican events in addition to the development of disciplinary methods. Together with Sarrette, the administration of the institution was formed by five education inspectors appointed by the National Institute of Sciences and Arts and four professors who were recruited indiscriminately among the professors of the school (Pierre, 1900:124).

With the union of the two schools, the new Paris Conservatory had in its first year an impressive number of 115 teachers and 600 students as seen in Table 1 (Pierre, 1900:125).

Table 1. Departments and Number of Teachers in the First Year of the Paris Conservatory

Departments	Professors
Solfège	14
Clarinet	19
Flute	6
Hautbois	4
Bassoon	12
1st horn	6
2nd horn	6
Trumpet	2
Trombone	1
Serpent	4
Buccina and Tuba	1
Timpani	1
Violin	8
Bass	4
Double bass	1
Harpichord	6
Organ	1
Vocalisation	3
Vocal music beginning	4
Vocal music	2
Instrumental accompaniment	3
Composition	7
Total:	115

As can be seen in Table 1, most of these teachers were clarinet players, followed by solfège instructors and then the bassoon players. It is also noted that the percussion and woodwinds instruments were prevalent in the educational grade, mainly due to national military bands that were all over the country.

Although the development and expansion of the Conservatory's departments was modest in the first ten years, three facts of this period can be highlighted: in 1801, the construction of the library building; in 1803, the actualisation of the *Prix de Rome*; and, in 1806, the formation

of the student orchestra. It is known that library was created, along the Conservatory itself in 1795, however, the construction of a new building was a landmark for the celebration of the sixth years of the foundation (Pierre, 1900:141). Since then and for more than two hundred years, this local was a meeting point for distinguished masters of the music. Today, the remarkable library worldwide knows as *Médiathèque Hector Berlioz*¹, continues to rendering online services to the public.

Regarding the prestigious *Prix de Rome*, it can be considered that it was implemented only in the composition category at the conservatory, and aimed to encourage the future young students of this department. In this way, supporting this category, the government would be investing in the future of French music itself. Among the winners of this scholarship were many talented composers such as Jacques Fromental Halévy, Hector Berlioz, Georges Bizet, Claude Debussy, Gustave Charpentier and Florent Schmitt (Aktüze, 2003:482).

The Academy of Fine Arts organized the competition and scholarships were offered by the French Government for young scholars to study at the Villa Medici, knowing also as the French Academy in Rome, for the period of 4 years.

While the composition department was favoured with a competition, students from other departments had the opportunity and the incentive to develop with the formation of the symphony orchestra of the Conservatory. Founded in 1806, under the conductorship of François-Antoine Habeneck, the student orchestra was an important step that students mastered before embarking on professional life (Yavaş, 2018:3). After graduation, the young graduates became professional musicians employed in the *Théâtre National de l'Opéra-Comique*, *Théâtre-Italien* and *Comédie-Française* theatres.

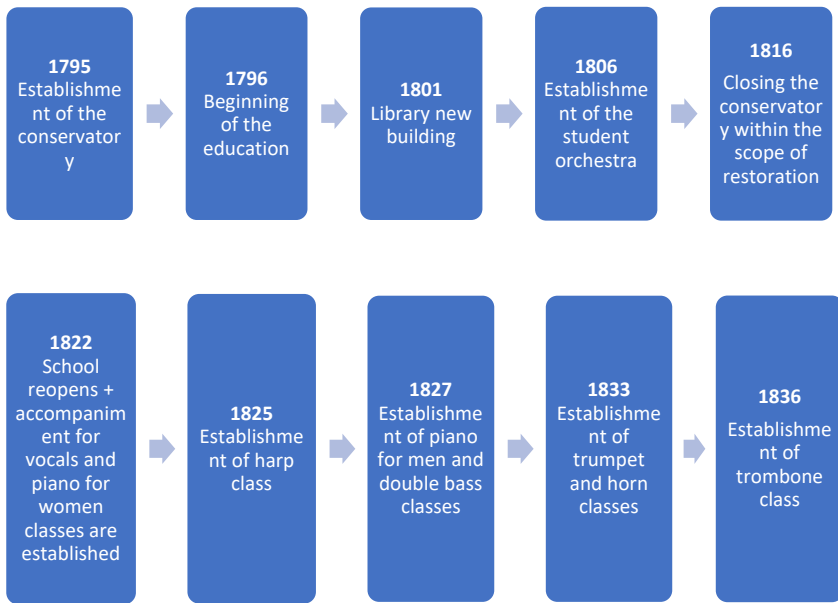
Therefore, it can be said that in these modest twenty years, the Conservatory gained impulse in the quality of teaching with the facts highlighted above. However, the development process was sharply interrupted due to political reasons.

The Conservatory, perceived as a result of the revolution, was officially closed under the Bourbon Restoration² in 1816, following the dismissal of Bernard Sarrette two years before.

The Conservatory was reopened for teaching in 1822 under the direction of the Italian composer Maria Luigi Carlo Zenobio Salvatore Cherubini. Director until his death in 1842, Cherubini made attempts to increase the prestige of the school to protect the conservatory from

political problems such as the effects of the revolution (Yavaş, 2018:3). In name of the strengthening of teaching quality, Cherubini established the system of admissions and graduation competitions, the complemented formal teaching methods, the strengthened vocal teaching, and opened new classes, including: piano accompaniment for vocal, piano for women, piano for men, harp, double bass, trumpet, horn and trombone. The timeline of the first three decades of Paris Conservatory can be seen below:

Figure 1. Timeline of the Conservatory from 1795 to 1836



Following the disciplinary steps of Cherubini, the third director of the Conservatory Daniel François Esprit Aubert was in the leadership for the long period of twenty-nine years. Aubert developed the education mainly in the singing and dance departments, entrusting the classes to prominent French artists. From that moment on, the institution started to gain certain prestige, and, as the conservatory's recognition increased, also grew the demand for young French talent. This fact continues to be reflected in later years, and, although there were rules and regulations to limit enrollments, admission exams increased significantly (Fig. 2)

Charles Louis Antonie Ambroise Thomas succeeded Auber and became the fourth principal to continue the school's innovations. Thomas

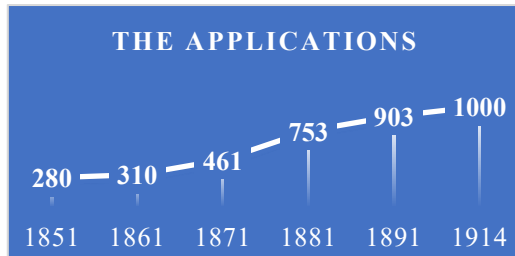
started the history of music course in 1871, invited the illustrious virtuoso harpist Alphonse Hasselmans to head the harp department in 1884, and introduced viola lessons in 1894.

Both Thomas and his successor, the fifth director of the Conservatory Théodore Dubois, expanded the school by inviting relevant names from the music world to leverage the quality of education. The illustrious César Franck, Charles-Marie Widor and Alexandre Guilmant were hired to teach organ lessons; for piano lessons were called Raoul Pugno, Louis Diémer, Édouard Risler, all of Frederick Chopin's lineage; to teach violin the virtuoso Martin Marsick and for the composition, Gabriel Fauré (http-2).

In 1905, Fauré became the sixth director of the conservatory and held the position for 15 years. During his tenure, he contributed to expanding the repertoire of the lied singing form, encouraged the practice of chamber music, provided the mandatory musical history classes for students of harmony and composition, opened the orchestra conducting department, started the timpani classes and introduced the art of mime to singing students (Yavaş, 2018:4).

With Fauré on the board and excellent professors in the departments, the Conservatory gained popularity and the number of applications has reached its peak, having increased by 257% in the period of 63 years as shown in Figure 2.

Figure 2. Conservatory application numbers between 1851-1914

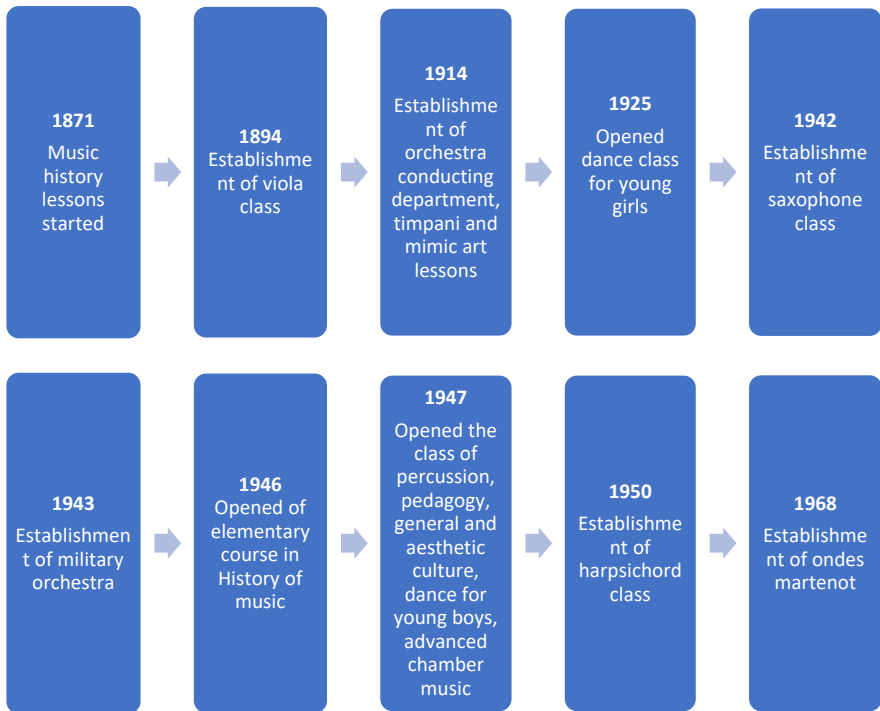


It was during Fauré's management that the most prominent names in the French Impressionist period Claude Debussy and Maurice Ravel accepted the invitation to participate in the jury of the traditional *Concour*³.

Fauré's successor, the seventh director Henri Rabaud, worked in the difficult years between the World Wars. During this period, the hiring of contemporary musicians Paul Dukas and Marcel Dupre stands out.

Claude Delvincourt, the eighth director and known as the innovator, assumed the post between 1941 and 1954. Many classes opened under his directorate: saxophone classes, elementary course of history of music, percussion classes, course of pedagogy, course of general and aesthetic, dance for young boys, advanced chamber music, seminar of history of music, harpsichord, and the course of ondes martenot (Orton and Davies, 2001). In the middle of World War II, during the German occupation and concerned with the protection of his students, Delvincourt founded a military orchestra at the school to prevent students from being called on by the army (Yavaş, 2018: 5).

Figure 3. Timeline of the Conservatory from 1871 to 1968



With the end of the Second World War, in 1946, the Paris Conservatory suffered changes in consequence of the separation of the music and dramatic departments becoming the National Conservatory of Dramatic Art and the National Superior Conservatory of Music in Paris. After that, respectively Marcel Dupré, Raymond Loucher, Raymond Gallois-Montbrun undertook the duty of directors. Marc Bleuse, who was the twelfth director, started the construction of the new conservatory

building, under the project of the City of Music. The building was opened in 1990 during the reign of Alain Louvier and which is still actively used today.

Table 2. List of directors and the period of work.

	Directors	Years in office
1	Bernard Sarrette (1765-1858)	1795-1814
2	Luigi Cherubini (1760-1842)	1822-1842
3	Daniel Aubert (1782-1871)	1842-1871
4	Ambroise Thomas (1811-1896)	1871-1896
5	Théodore Dubois (1837-1924)	1896-1905
6	Gabriel Fauré (1845-1924)	1905-1920
7	Henri Rabaud (1873-1949)	1921-1941
8	Claude Delvincourt (1888-1954)	1941-1954
9	Marcel Dupré (1886-1971)	1954-1956
10	Raymond Loucher (1899-1979)	1956-1962
11	Raymond Gallois-Montbrun (1918-1994)	1962-1983
12	Marc Bleuse (1937)	1984-1986
13	Alain Louvier (1945)	1986-1991
14	Xavier Darasse (1934-1992)	1991-1992
15	Marc-Olivier Dupin (1954)	1993-2000
16	Alain Poirier (1954)	2000-2009
17	Pascal Dumay (1956)	2009-2010
18	Bruno Mantovani (1974)	2010-2019
19	Émilie Delorme (1975)	2020-

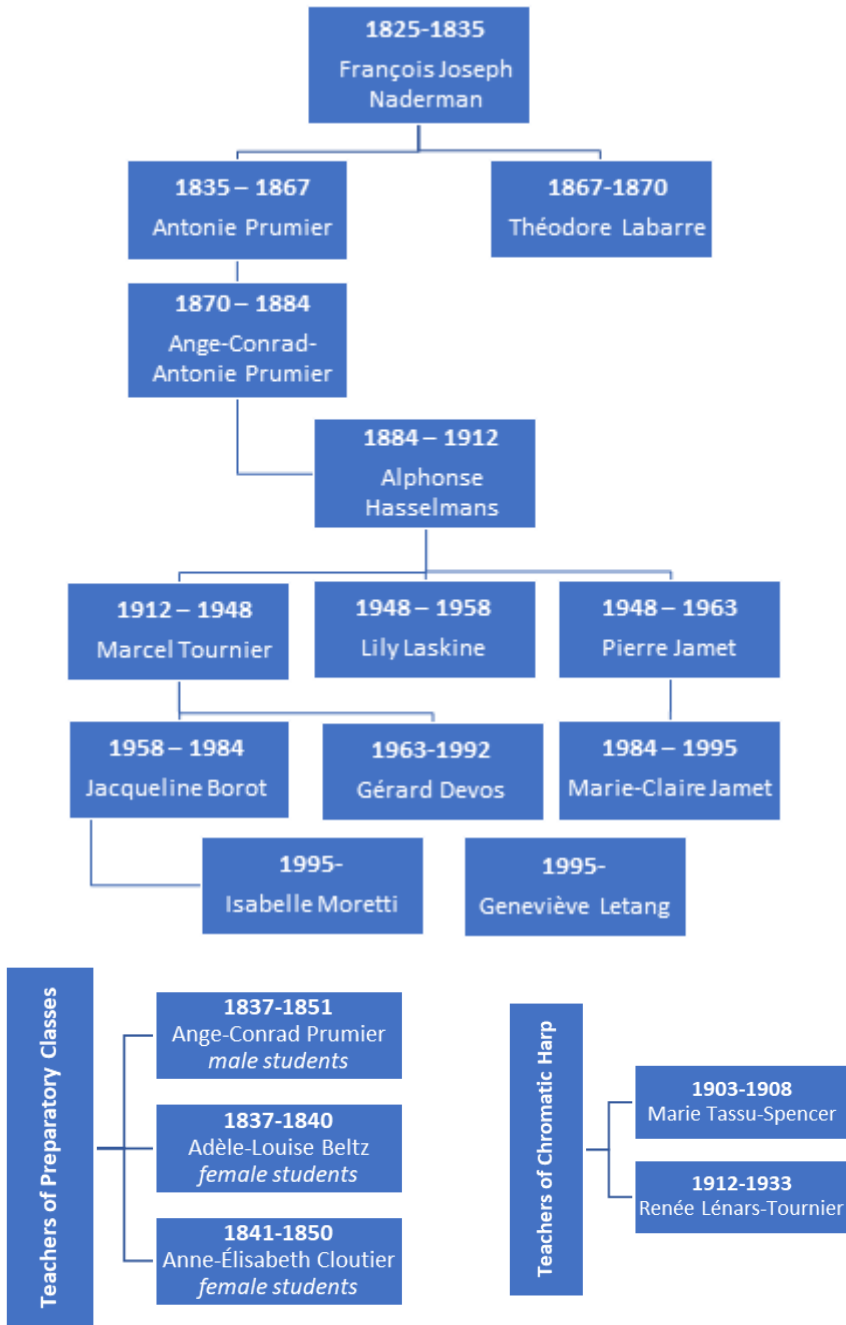
During the management period of Alain Louvier, the three-stage education system project – Bachelor, Master and Doctorate – initiated by the Bologna Declaration, was approved within the scope of higher education studies. After Louvier, Xavier Darasse, Marc-Olivier Dupin, Alain Poirier, Pascal Dumay and Bruno Mantovani continued in the position of director. As of 2020, for the first time in the history of the conservatory, a female director, Émilie Delorme was appointed director (Tab. 2).

Harp Department

After the French Revolution, the harp began to leave the domestic rooms and began to enter the concert halls (Yavaş, 2018:6). In 1825,

exactly 30 years after the establishment of the conservatory, harp lessons were introduced by François Joseph Naderman in the director Henri Rabaud's period. As a consequence, the number of harpists increases and the reputation reached in Paris has spread across England and Germany. The tradition of home education of private lessons has undergone significant changes and talented young Europeans have begun to attend the Paris Conservatory (Zingel, 1976:5). From that time, the technical and musical tradition passed from teacher to student in the genealogical tree of the harp department of the Paris Conservatory; thus beginning the domain of the French style of the harp playing throughout Europe (Fig. 4).

Figure 4. Harp Department genealogical tree



Naderman, the founder of the French harp school, have contributed to the relatively less diverse harp repertoire with his works, probably due to the limited possibilities of the single-action pedal harp. Although he was seen as an authority by his students and colleagues (Zingel, 1976:9), Naderman could not approach the double-action pedal harp⁴ from an objective perspective, since the Naderman harps produced by his older brother did not have a double-action pedal system and continued his career with single-action pedal harps. In 1835, Naderman passed away while Luigi Cherubini was working as director. After his death, one of his students, Antoine Prumier began teaching the harp class and thus, the double-action pedal harp had finally replaced the single-action pedal harp in the school (Rensch, 1989:198). While his name is not even mentioned in many sources that have discussed the Paris Conservatory, Prumier was the teacher who served the conservatory the most, after Marcel Tournier, with his 32 years career as a harp teacher. Furthermore, Antoine Prumier not only taught but also had composed 74 works of fantasies, rondos, various themes for the harp, and a harp method book (Aber-Count, 2001).

Afterwards, respectively Théodore Labarre and Prumier's son Ange-Conrad-Antoine Prumier taught to the harp class (Fig. 4). Labarre was a musician who had developed himself in the field of counterpoint such as Naderman and Prumier, his predecessors. Moreover, in 1823, while continuing his education, he won the second prize in the *Prix de Rome* with his cantata *Pyramus et Thisbé* (Robert and Clampin, 2001).

Although the Paris Conservatory gained an international reputation shortly after its establishment, it did not display a universal approach in its education policies (Cook, 2001). The administration of the conservatory, which for many years prioritized the idea of nationalism, changed this attitude with the sociological point of view of music during the management of Ambroise Thomas, and in 1884, after Ange Prumier's death, Belgian harpist Alphonse Hasselmans appointed the harp class. Hasselmans, who is regarded as the creator of modern French harp music despite being Belgian, studied harp with Elias Parish-Alvars' student Gottlieb Krüger, Félix Godefroid and the young Prumier (Rensch, 1989:163). In view of, Naderman trained Godefroid, it was an expected result that Hasselmans would be successful in the creation of the French harp school.

According to the information frequently used in many sources, Antonie Prumier and his son Ange Prumier used all five fingers while playing the harp (Rensch, 1989:163) and also taught their students the

same technique. No doubt Hasselmans was familiar with the five-finger technique, nevertheless, he found the use of four fingers more ergonomic, which he learned from his teachers Krüger and Godefruid, and trained his students in this direction when creating the French harp school. Hasselmans explained this in his article *La harpe et sa technique*;

The little finger is normally much shorter, it is necessary then, to permit the player to reach the chords, to modify the hands in such a way, that the quality of sound is altered in a very noticeable and disastrous manner. This truth, however evident, did not prevent this method from flourishing (Crocker, 2013:52)

All the teachers at the Paris Conservatory until Hasselmans wrote methods, studies, and pieces for the harp. But Hasselmans composed new works that could show the virtuosity at the harp, and his students adopted easily his original musical approach. Among the students of Hasselmans, there were valuable harpists such as Henriette Renié, Marcel Tournier, Carlos Salzedo, Marcel Grandjany, Micheline Kahn, Lily Laskine and Pierre Jamet who made the French harp school alive and spread. Laskine said that Hasselmans was very demanding concerning technical work in Carl Swanson's article *Hasselmans Remembered by His Students* in The American Harp Journal. Each week they had to learn two studies apart from Larivière's exercises, solo works and concertos, and at least one of these etudes had to be by heart. Moreover, in the same article, Kahn emphasized the success achieved by Hasselmans' discipline with the following words; "When he took over the class, I think Prumier preceded him, there were two or three students. It was he who built up the class and created the French school of harp playing" (Swanson, 1984:11)

At the present time, harp education in high standard is provided in many schools outside the Paris Conservatory, however, the backgrounds of those institutions around the world carry out a connection with the Paris Conservatory. For example, Grandjany, who both worked with Renié and was a student of Hasselmans at the conservatory, was the head of the harp department of the Juilliard School of Music in United Nations. Likewise, Salzedo continued his career as a harp teacher at the Philadelphia Curtis Institute of Music until his death, and both of them educated outstanding artists and harp teachers (Govea, 1995:109-255). Almost all of Hasselmans' students were interested in counterpoint, and they composed numerous works that would enhance the French harp repertoire in which he created. In this way, they displayed an aesthetic sociological approach by creating a perverse effect on the socio-aesthetic. Although their works were produced by being influenced by the social

structure, their aesthetically innovative attitude has become a factor affecting the social structure. Consequently, their works first influenced harpists and students, then non-harpist composer, and thus became the basis of all harp classes to be established after harp class of Paris Conservatory.

Influence of the Harp Department on New Creations

In this period, one of the most important names in this aesthetic sociological creation was Henriette Renié. Hasselmans must have seen this ability of creation in Renié, who he encouraged the most among his students. According to Govea (1995:231), as the distance between the Paris Conservatory and the house of Renié's was too long for either of them to travel given the transportation of the day, lessons were arranged at the Érard⁵ studio, midway between, and here the two worked intently at her progress. Apparently, the conservatory had a special permit from the Érard company for these lessons, showing how the economic and artistic strength of the Paris Conservatory was provided remarkable support for the education process of the harp class. This was also a very valuable opportunity for Renié and Hasselmans to have the chance to work on Érard's newest and most high technical instruments during this training period. Probably, with this experience, Renié and Hasselmans played an effective role in the creation of new harp models and repertoires. Certainly, the development of new harp models and repertoire was based on collaborations between harpists and harp companies. Still, two narratives can be mentioned below.

Firstly, Auguste Wolff, Camille Pleyel's son-in-law and one of Pleyel⁶ factory's partners, who wanted to keep away from the ongoing rivalry between the Érard and Naderman harp companies, burned harps worth around 200,000 francs, either completed or in production, as well as all the materials used in its construction. One of the reasons why he did not want to participate in this competition must be that he refrained from risky investments made in a developing double-action pedal harp. However, after the destruction of the Pleyel pedal harps in 1855 (Blassel, 2007), composers such as Richard Wagner, Gabriel Fauré, Richard Strauss continued to compose chromatic passages for the instrument. In August 1894, Belgian harpists Godefroid and Hasselmans suggested to Auguste Wolff's son-in-law and Pleyel's director Gustave Lyon (Haine and Meeüs, 1986:187), to continue the producing of the double-action pedal harp, but he started working on a new idea, instead of producing the double-action pedal harp, following his father-in-law's foresight (Blassel,

2007). The opinion of Lyon was the development of a chromatic harp⁷ without pedals, as well as a keyboard, with stable tuning (Chen, 2008:41), as a result of which Lyon began to think about a simpler and more affordable chromatic system (Devaere, 2001).

Secondly, Renié was involved in the invention of the chromatic harp, seen as a rival to the pedal diatonic harp, with the dialogue quoted below. Probably after Godefroid and Hasselmans interviewed with Lyon, and Lyon began designing the chromatic harp, Renié complained to Lyon about the difficulties the pedals of the harp cause in playing chromatic passages and imagined a pedalless harp.

As she prepares to play at the house of Gustave Lyon, a family friend, Henriette shouts:

- The devil's instrument! If only these pedals did not exist!- I will make harp without pedal for you (Montesquiou, 1998:22).

In 1896, Gustave Lyon invented a chromatic harp that eliminated the need for pedals found in conventional harp by favour of an extra set of strings (Blassel, 2007). Alongside the methods written by Gustave Lyon and MarieTassu-Spencer to increase the recognition of chromatic harp, Debussy was asked to compose a new piece (Chen, 2008:5). Then, in 1904, *Danse Sacrée et Danse Profane* for the chromatic harp and string orchestra was composed and dedicated to its creator, Gustave Lyon (Mascia, 2018:8). Invented almost two centuries ago, the double-action Érard harps came up against to risk of retreat into background with the cration of the chromatic harp. In spite of this, the Érard company requested Maurice Ravel, Debussy's colleague, to develop new composition using the double-action pedal harp. Thus, in 1905, *Introduction et Allegro* for a septet of harp, flute, clarinet and string quartet was written (Egan, 2018:8-17). These developments not only contributed to the harp repertoire but also demonstrate the effective stance that the institution played in the development of the harp instrument.

As it can be seen, the harp makers of the time were fundamental in the collaboration of the compositional creation of new repertoires. Furthermore, manufacturers also supported economically by becoming traditional sponsorships to the competitions organized by the conservatory, which will set an example for worldwide competitions. As comprovation fact of this is that the Érard company presented new harp for several times the first prizes of the *concours* (Blassel, 2007). Because of that until today in harp competitions such as Israel and USA International Harp Competition offer a harp as first prize ([http-3](#), [http-4](#)).

Because of this prize, the participation of harpists in the competitions increased, and, while the works composed for the competitions were played by more musicians, therefore the composers were also encouraged to write more, thus expanding the harpistic repertoire. This compositional motivation reflected and found space in other countries as well. For example, Renié had composed numerous works that reach the large masses the art of harp. In 1911, she composed the *Danse des lutins* for the solo harp with acrobatic structure (Yavaş, 2018:19) as a mandatory piece at the International Geneva Competition, and in 1926 this piece brought Renié a music recording award, the *Prix du disc* (Haefner, 2019). Her name was so important in this period the next international harp generation names as Marcel Grandjany, Mildred Dilling, and Susann McDonald became her students. While Renié was in such demand as a teacher as well as a performance artist, she was expected to become the next teacher of the harp department of the Paris Conservatory, with Hasselmans' support. But, to the disappointment of Renié and Hasselmans, manager Gabriel Fauré gave the task to another Hasselmans student, Marcel Tournier. (Fig. 4).

Image 1. Tournier's 1935 harp class at the conservatory (<http://5>)



All these disappointments aside, Tournier was not a candidate to be ignored, he was considered to be the most famous harpist after Hasselmans because of his numerous harp works (Grimes, 1986:12-14). Moreover, he provided the longest service to the conservatory by teaching the harp class for 36 years.

Last Generation

In 1948, after Marcel Tournier retired the class split into two, Hasselmans's two successful students, Lily Laskine and Pierre Jamet took over these posts, during Claude Delvincourt's directorate. Thus, Laskine was the first female instructor to head the main harp class since its

establishment (Govea, 1995: 155) and set an example for female teachers who would continue her class after Laskine. It was not the first time that Laskine had found a place in the male-dominated community. In 1909, she was accepted to Paris Opera despite her young age, thuswise the first time a woman was included in the orchestra since the establishment of the Opera's Orchestra. Following Laskine and Jamet, Tournier's two students, Jacqueline Borot and Gérard Devos continued this task (Schwarzkopf, 2015: 42) (Fig. 4). Jacqueline Borot, who studied on Pléyel chromatic harp with Tournier's wife Renée Lénars-Tournier and won first prizes in *concours* with chromatic harp in 1931 and pedal harp in 1934, taught to the harp class from 1958 to 1984, after Lily Laskine (Rensch, 1989:165). Gérard Devos, who won the first prize at the *concours* held in 1947, took over Pierre Jamet's class and continued this task with Borot. Later, when Jacqueline Borot retired in 1984, she was replaced by Pierre Jamet's daughter and student Marie-Claire Jamet, who was also a student of Marcel Tournier (Rensch, 1989:197-201). The names who teach in the harp class are not limited to this.

According to Paul Wehage of Music Fabrik, Caroline Tardieu was the assistant harp teacher at the Paris Conservatory at the beginning of the twentieth century, working under both Alphonse Hasselmans and Marcel Tournier. When Tournier was away, serving in the military during World War I, Madame Tardieu became the de facto harp professor for the duration of the war (Huntley, 2008:60).

In addition to these, Teachers of Chromatic Harp Classes and Teachers of Preparatory Classes, which were opened separately for men and women, also served in the Paris Conservatory Harp Department. In 1995, when Marc-Olivier Dupin was the director, Geneviève Letang-Gintzburger and Isabelle Moretti-François assumed this task and continue. Letang's field is sight-reading, orchestra, and chamber music in the harp section, while Moretti's is the solo harp. Two professional harpists maintain a supportive education system for their students in every aspect ([http-2](#)).

CONCLUSION

This study analysed the development of the Paris Conservatory and the harp department in the historical process and synthesized it from an aesthetic sociological and institutional economic point of view. After the French Revolution, the Paris Conservatory, which carried the missions of the revolution for the creation and performance of music that would reinforce the needed national feelings, and although it initially

depicted a military band school, it soon turned to the artistic field and progressed. Furthermore, the conservatory, supported by the French Government, had the institutional economic power to easily realize its artistic productions. For this reason, the conservatory has made remarkable attempts to develop both the academic approach and French music. Six years after its opening, the notable music library building known as the *Médiathèque Hector Berlioz* was opened, and 8 years later, the *Prix de Rome* was organized to encourage of the students of the composition department.

The *concours*, organized by the Paris Conservatory and whose winners were named as professional musicians, was another contest that encouraged the studies of the students. Evaluating the students in terms of musical, technical and sound interpretation, the *concours* played a major role in increasing the success of the conservatory, as they were targets that enhanced the level of education and performance. Additionally, the *concours* which provided this aesthetic development were supported economically by sponsorships such as the instruments presented as the first prize and financing the works composed for the harp by the harp companies. These supports to the harp department not only helped the Paris Conservatory's harp class achieve international success but also new types of harp such as chromatic harp created through collaborations with harp companies, thus making a great contribution to the art of harp. Although the traditional *concours* has taken on a different style, nowadays it still applied at the conservatory admission.

In the historical cycle, the rivalry between Érard and Pleyel companies increased with the invention of the chromatic harp of the Pleyel company and went through the erroneous process of racing the double-acting pedal harp and the chromatic harp in the same lane. Pleyel's chromatic harp and Érard's double-action pedal harp had to be treated as two completely different instruments. Nevertheless, even this unfortunate approach brought many works to the harp repertoire.

The harp department, which was established in the conservatory in 1825 and was at the centre of the study, achieved a much more valuable accomplishment than its success in the aforementioned the *concours* and the *Prix de Rome* competitions, and created the French harp school in terms of both performance and composition. Undoubtedly, the most remarkable name in this creation is the Belgian harpist, Alphonse Hasselmans. He pioneered the development of harp art with an aesthetic sociological approach and put it into its still effective form today with his students. Naturally, in this creative process, his students Henriette Renié,

Marcel Grandjany, Marcel Tournier and Carlos Salzedo were his biggest supporters with their works and the mission they carried to the schools they taught. Each of them played an effective role in the transmission of this teaching from generation to generation in different schools. Thus, this aesthetic sociological approach they exhibited has expanded by taken reference in every harp department established after the Paris Conservatory for nearly two centuries.

The main reason for the strong progress of the French harp school, whose effects are seen on every continent today, is that the majority of the Paris Conservatory harp class composed works for the harp. However, when the works composed for the harp are examined today, it is seen that most of them were produced by non-harpist composers. The effect and results of this situation on the art of harp can be considered as another research topic. Will the French harp school, which is still a product of the 19th century, be followed in the coming centuries, or will a new creation change the understanding of performance and aesthetics? Apparently that although nowadays harp music is changing with new tendencies, its basis is the traditional French harp school, which has been tested and appreciated over and over for two hundred years.

Footnotes

¹ Hector Berlioz spent five years studying at the library before becoming a student at the conservatory, and, later on, even having won the *Prix de Rome* (1830), he never became a composer teacher of the institution. Hector Berlioz was appointed librarian in 1839 and worked there until the end of his life.

² Bourbon Restoration, (1814–30) in France, the period that began when Napoleon I abdicated and the Bourbon monarchs were restored to the throne. The First Restoration occurred when Napoleon fell from power and Louis XVIII became king. Louis' reign was interrupted by Napoleon's return to France (see Hundred Days), but Napoleon was forced to abdicate again, leading to the Second Restoration. The period was marked by a constitutional monarchy of moderate rule (1816–20), followed by a return of the ultras during the reign of Louis' brother, Charles X (1824–30). Reactionary policies revived the opposition liberals and moderates and led to the July Revolution, Charles's abdication, and the end of the Bourbon Restoration (<http-1>).

³ During several years, the Paris Conservatory organized a contest, or the *Concours*, at the end of the year in which successful students were recognized as professional musicians. One of the characteristics of the *Concours* were the obligatory works called *Morceaux Imposé*, in which the students were evaluated in terms of musical, technical and sound interpretation. Nowadays, the contest does not happen as it used to, however its tradition continues within the annual educational teaching as a way of evaluating its students (Yavaş, 2018:32-35).

⁴ In the late eighteenth-century, Erard improved the single-action harp, allowing it to create enharmonic tones. He added another set of disks, creating the double-action pedal harp, which was able to be played in all keys and produce enharmonic tones for harp glissandos. This harp, with its new capabilities, attracted many composers. Many composers wrote more solo pieces that introduced the new harp into the salons of the bourgeoisie and aristocrats in Europe (Chen, 2008:1-2).

⁵ Érard; a piano, harp making and musical notation publishing company. Founded by Sebastian Érard in Paris in 1777 by the aid of the Duchess of Villeroy, in 1780, was developed in partnership with his brother Jean-Baptiste Érard. The branch was opened in London in 1786, but closed in 1890. The institution broke new ground in 1796 with the first grand piano, in the 1810s with the double-action pedal harp produced by his nephew Pierre Érard and in 1960, merged with the French piano maker 'Gaveau' (Aktüze, 2003:193).

⁶ Pleyel; founded in Paris in 1807 by Austrian composer, publisher, Ignaz Josef Pleyel, introduced by famous pianists such as Kalkbrenner, Chopin, Cramer, and Moscheles. Despite in 1861, by 'Gaveau-Érard' and in 1976 by Schimmel was acquired, the company continued to manufacture piano under the same name(Aktüze, 2003:469).

⁷ This cross-strung chromatic harp had two rows of strings that crossed in the middle. One was a C major scale or white key scale, the other the black key pentatonic scale. The Pleyel harp originally had a thin steel column and a wide metal neck. A row of tuning pins lined the right and left sides of the neck. The sounding board of the harp contained a steel plate to which was attached the double row of strings. From the top right hand side of the neck, white strings were threaded from the tuning pins to the eyelets (holes) of the left side of the sounding board. Black or dark strings were grounded in alternating twos and threes, just like the black notes of a keyboard, were threaded from the left side tuning pins to the eyelets on the right side of the sounding board. The cross-strung chromatic harp, with a range of 6 1/2 octaves, was 74 inches in height,

and weighed over 130 pounds. For the new music demand of chromaticism in late nineteenth and early twentieth-century, Lyon's ideal of the cross-strung chromatic harp was to eliminate pedal noise, and to create stable tuning. Most important it was to enable the performer to perform highly chromatic passages at fast tempos, as on the keyboard (Chen, 2008:2-3)

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