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THE NOELS OF THE EIGHTEENTH-CENTURY FRENCH ORGAN SCHOOL

University of Washington

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The Noels of the Eighteenth-Century
French Organ School

by

Janet Satre Tobiska

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of the requirements for the degree of

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CHAPTER I

ORIGIN OF THE ORGAN NOELS

The noel variations of the eighteenth-century French organ school have their roots in the vernacular religious songs, beloved by the people and sung at the Christmas Eve Midnight Mass.

There are two basic sources of noel tunes: pre-existing melodies, and tunes newly written by known composers.¹ The pre-existing melodies may have come from liturgical hymns or the liturgical dramas of the Middle Ages, or from the drinking songs sung at Christmas night banquets.² Many others probably came from secular songs to which sacred texts were set.

"Noël" is the word for the Christmas season in France, although in earlier centuries the word was used as a cry of joy on festive state occasions. Duncan records its use "at the proclamation of Henry VI, . . . at the baptism of Charles VI in December 1368; . . . and the entry into Paris of Charles VII in 1437, when the people proclaimed their

1 Eileen Morris Guenther, "Composers of French Noel Variations in the 17th and 18th Centuries," The Diapason, December 1973, p. 1.

2 Ibid.

pleasure by loud cries of 'Noël, Noël.'"³ The word "noël" is also related to the word for birthday (Latin: natalis) and as such pertains to the celebration of the birth of Christ.⁴

These religious songs were actually in the nature of folk songs. Grimes says "they were originally the songs of the people, stressing the human side of Jesus and his mother, and simplifying the important themes of the Bible."⁵

By the fifteenth century, collections of noel texts began to appear, and while the sixteenth-century collections were still limited to texts, one important exception was the Fleur des Noëls, published at Lyon in 1535.⁶ In the seventeenth century several collections known as "Bibles de Noël" were published, again rarely with melodies, though composers of that century, such as Lully and Campra, did compose noel tunes.

By the end of the sixteenth century noel tunes were set polyphonically, and in the seventeenth century instrumental versions also appeared. At the same time keyboard variations on the noel tunes were published, those by Nicolas Gigault in 1682 and Nicolas Lebègue in 1685 being the first.

3 Edmondstone Duncan, The Story of the Carol (New York: Charles Scribner's Sons, 1911), Appendix B, pp. 223-224.

4 Ibid., p. 7.

5 Conrad Grimes, "The Noels of Louis-Claude Daquin," The Diapason, December 1968, p. 24.

6 Guenther, "French Noel Variations," p. 1.

The use of the noels within the Christmas Eve Midnight Mass was prevalent in all of France. Grimes gives an account of a seventeenth-century service in Avignon in which certain noels were used to announce the entrances of Mary and Joseph, the angels, and the Magi.⁷ Marc-Antoine Charpentier (1634-1704) included polyphonic settings of twelve noels in his Messe de Minuit, some to be performed independently, others to be used as parody tunes for the vocal settings.⁸

During the eighteenth century many important French organist-composers drew upon these noel tunes to write and improvise partita-like variations for the organ. These variations on familiar tunes, highly ornamented and colorful, became extremely popular with the people of France. Crowds flocked to hear Daquin, and Balbastre was even forbidden by the Archbishop of Paris to play noels on the organ because the multitudes that came to hear him did not have the proper respect for the Church.

These noel variations, a combination of harpsichord variation technique and the forms used in the Organ Mass and Livres d'Orgue of the French Classical school, will be

⁷ Grimes, "Noels of Daquin," p. 24.

⁸ James R. Anthony, French Baroque Music from Beaujoyeux to Rameau (New York: W.W. Norton and Company, Inc., 1974) p. 221.

the subject of this paper. The writer will examine representative works of each of the major composers, showing the development and eventual decline of the genre, a decline which parallels that of the eighteenth-century French organ school in general.

While the writer included none of the noels in her graduate recitals, documented in Appendixes II and III, she has been interested in them since her first hearing of Daquin's "Grand Jeu et Duo." This interest led to the study of the genre, the inclusion of noels in various Christmas programs, services, and recitals, and finally to this paper.

CHAPTER II

THE EIGHTEENTH-CENTURY FRENCH ORGAN AND ITS MUSIC

At no other time in organ history were the design of the instrument and its music so closely related and so standardized as during the French Classical period, 1600-1800. By the time of the great French organist, Jean Titelouze (1563-1633), the French organ had begun to assume its basic characteristics, and for the next two hundred years, the only changes were additions to the original scheme.

The standard instrument was designed with two manuals, the Grand Orgue and the Positif, and a pedal division. Smaller organs had only these two manuals, while larger instruments added auxiliary manuals for solo and echo purposes. The Grand Orgue was generally based on the 16' Montre (a Principal or Diapason stop, called Montre--"to show"--because the pipes showed in the front of the casework), and contained a 16' Principal Chorus, including two Mixtures: a 4-rank Fourniture and a 3-rank Cymbale. It also contained either an 8' or 16' Flute Chorus with a 5-rank solo Cornet (8', 4', 2 2/3', 2', 1 3/5', often treble

only)¹, and both chorus and solo reeds. The Positif organ, or Petit Orgue, was mounted behind the organist on the front of the gallery, and was designed to be similar to the Grand Orgue, but on a smaller scale. It was based on an 8' Montre, so contained an 8' Principal Chorus, including Fourniture and Cymbale, usually an 8' Flute Chorus, and at least one solo reed, such as the Cromorne. The Positif could sometimes be coupled to the Grand Orgue. The Pédale was meager by our standards today, or by eighteenth-century German standards, but was designed to participate in the ensemble, rather than be a supporting bass for it. Consequently it was based on the 8' pitch, and contained Flutes 8' and 4' and a reed or two, such as Trompette 8' and Clairon 4'. The flutes were capable of carrying one voice in a dignified polyphonic work, while the reeds were used to sound either a bass or tenor cantus firmus in a Mass movement based on

1 The Cornet appeared in several different forms. E. Harold Geer, Organ Registration in Theory and Practice (Melville, N.Y.: Belwin-Mills, 1957), p. 248, defines it as "a five-rank mixture, consisting of wide scale pipes of unison, octave, twelfth, fifteenth, and seventeenth pitches, without break. Usually only in the upper part of the keyboard. Sometimes placed on a separate, raised chest, when it is called Cornet Séparé (=Mounted Cornet)." Fenner Douglass, The Language of the Classical French Organ (New Haven: Yale University Press, c1969), p. 110, says that in later organs the Cornet V was always found on the Récit manual, again on a separate chest. "The Grand Cornet V might have occupied space contiguous to the Cornet de Récit, but it was, of course, played from the Grand Orgue." If each rank of the Cornet could be drawn individually, it was known as the Cornet Décomposé.

chant. The Pédale stops were sometimes borrowed from the Grand Orgue, or the Pédale could be coupled to the Grand Orgue by means of a pull-down device (Tirasse) that operated the notes of the Grand Orgue from the Pédale. The specifications Jean Titelouze prepared for the Church of St. Godard in Rouen show the design of the early seventeenth-century French organ:²

Grand Orgue (48 notes--CC-c³, lacking CC#)

Diapasons	Flutes	Trumpets 8', 4'
16', 4', 2'	8', 4', 2 2/3'	Régale 8'
Fourniture IV	2', 1 1/3', 1'	
Cymbale III	Cornet V	

Positif (48 notes--CC-c³, lacking CC#)

Diapasons 8', 4'	Flute 2 2/3'	Cromorne 8'
2'		
Fourniture III		
Cymbale II		

Pédale (28 notes--CC-f¹, lacking CC# and c#¹)

Flutes 8', 4'	Trumpet 8'
---------------	------------

Coupler: Positif to Grand Orgue

The later seventeenth-century organ was based on the above plan, but expanded to include more stops and manuals. While the Grand Orgue and Positif remained much the same (the later Positif did contain a complete Flute Chorus), up to three additional manuals appeared, often with only a very

² Geer, Organ Registration, pp. 243-244. N. 70, p. 243, states that the pedal stops were borrowed from the Grand Orgue.

few stops on each. Designed for special effects, such as solos or echos, these manuals were often of a shorter compass than the Grand Orgue or the Positif, containing only treble stops. The Récit contained approximately twenty-five notes and consisted of perhaps just two stops, a Cornet V and a Trompette 8'. The Echo manual might be of the same compass as the Récit, or an octave longer, and would contain a Cornet V, a Trompette 8', a Flute 8', or other solo stop. Geer says the Echo division "was located in the lower part of the chamber, underneath the main chests, so that the tone was somewhat confined, giving the impression of remoteness."³ If there were a fifth manual, it would be a Bombarde, containing a 16' reed chorus: Bombarde 16', Trompette 8', and Clairon 4'. The Pédale division remained small, with often only two or three stops, usually at the 8' pitch, even though the largest division, the Grand Orgue, was based on the 16' Principal. Beginning with the lowest, the order of the manuals was Positif, Grand Orgue, [Bombarde], Récit, and Echo.

The specifications of the organ built by Alexandre Thierry between 1679 and 1686, under the direction of Nicolas Lebègue, for the Church of Saint-Louis des Invalides in Paris, are a good example of the late seventeenth-century French organ:⁴

³ Geer, Organ Registration, p. 245.

⁴ Ibid., p. 246.

Grand Orgue (48 notes--CC, DD-c³)

Diapasons 16', 8', 4', 2'	Bourdons 16', 8' Flutes 8' (treble), 3 1/5'	Trumpets 8', 4' Voix humaine 8'
Fourniture V	2 2/3', 2', 1 3/5'	
Cymbale V		

Positif (48 notes--CC, DD-c³)

Diapasons 8', 4' 2'	Bourdons 8', 4' Flutes 2 2/3' 2 3/5', 1 1/3'	Cromorne 8' Petite voix humaine 8'
Fourniture IV		
Cymbale III		

Récit (25 notes--c¹-c³)

Cornet V	Petite trom- pette 8'
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Echo (25 notes--c¹-c³)⁵

Cymbale III	Bourdon 8' Cornet V	Cromorne 8'
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Pédale (30 notes--AAA, CC, DD-f¹)⁶

Flute 8'	Trumpet 8'
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While this organ appears not to contain a tremulant (Tremblant), many instruments of the time often had two of them, a Tremblant fort and Tremblant doux, or a strong one and a mild one, for use with various stop combinations.

By the end of the eighteenth century, the organ had grown still more: often every division had at least two reeds, and the Pédale sometimes included 16' stops when the

⁵ Peter Williams, The European Organ, 1450-1850 (Bloomington: Indiana University Press, c1966), p. 179, gives the compass of this manual as 37 notes, C-c³.

⁶ Williams, The European Organ, p. 179, gives a shorter compass, AAA-F, 20 notes.

Grand Orgue had become so large that it was based on a 32' Principal. The most outstanding organ builder of this period was Francois-Henri Cliquot (1728-1791), who came from a family of organ builders, having followed his father, uncle, and grandfather in the profession. Some of his Parisian organs included those in the churches of Sainte-Chapelle, Saint-Sulpice, and Saint-Gervais where the Couperin family served as organists for several generations.

The most important and complete authority on the late eighteenth-century French organ was a Benedictine monk, Dom Bédos de Celles (1709-1779), whose four-volume work, L'Art du facteur d'orgues (The Art of Organ Building), written between 1766 and 1778, contains not only information on organ building, but also includes a volume for the organist with instructions regarding registration, tempi, and styles.⁷ While Dom Bédos was writing at the end of the Classical French period and admitted that certain stops and their uses had changed since the time of Nicolas Lebègue at the beginning of the century, his instructions are valid for the interpretation and registration of most eighteenth-century French organ music, including a large portion of the noels.

French Classical organ music had a unique style inde-

⁷ François Bédos de Celles, The Organ Builder, trans. by Charles Ferguson (Raleigh, N.C.: Sunbury Press, 1977), complete in 2 volumes.

pendent of the German and Italian schools, and was influenced largely by opera, dance, and clavecin (harpsichord) music. John Shannon says

the French Classical style stresses grace, sensitivity, melodic nuance, and small scale. These qualities are best developed in compositional formats of limited extent. Large formal orders with complex thematic transformations, intricate contrapuntal workings, and the like are not only inappropriate: Had they been employed, they would have destroyed the style itself. This is an art which could exist only in the miniature.⁸

He further states that the music "is intimately tied to a conception of an instrument. The instrument and the style are two sides of the same coin. The French composer expected a precise registration for each genre of composition in the tradition. His works, then, depend upon a highly regimented conception of registration, unknown in other countries."⁹ To aid in achieving this conventionalized result, many composers included lengthy instructions on registration and performance practice with their compositions. Nicolas Gigault, Nicolas Lebègue, André Raison, and Michel Corrette, all of whom were noel composers, appended such instructions to their Livres d'Orgue, often including tables giving precise directions for the performance of various ornaments.

Fenner Douglass categorizes the different compositional

⁸ John R. Shannon, Organ Literature of the Seventeenth Century, A Study of Its Styles (Raleigh, N.C.: Sunbury Press, 1978), p. 100.

⁹ Ibid.

styles according to their musical textures, arriving at four basic groups:

1. Broad textures, including Plein jeu, Grand jeu, Fugue, and Fond d'orgue.
2. Contrapuntal textures, such as Duo, Trio, Quatuor, and certain fugues.
3. Melodic textures, as Récits de dessus, en taille, and en basse.
4. Composite textures, including Dialogue, Offertoire, and variations, chaconnes, passacaglias, etc.¹⁰

Each group, indeed each sub-group, was a definite compositional style, and required an exact registration.

The Plein jeu, which was both a specific compositional style and a registration, was the most conservative type of music in the literature. It was made up of four, sometimes five, contrapuntal voices that moved within a clear harmonic texture. These were the most serious pieces in the repertoire, often used for the beginning movement of organ Masses. Because the style is so sedate and conservative, there are few Plein jeu movements found in the noels, the latter being for the most part of a lighter character. The Plein jeu registration consisted of the Montre 16', Bourdon 16', Montre 8', Bourdon 8', Prestant 4', Doublette 2', Fourniture, and Cymbale on the Grand Orgue, coupled with the Petit plein jeu on the Positif: Bourdon 8', Montre 8', Prestant 4', Doublette 2', Fourniture, and Cymbale. The Pédale sometimes carried a cantus firmus, in which case the

¹⁰ Douglass, Language of the Classical French Organ, pp. 106-107.

Trompette 8' of that division had sufficient strength to sound through the Plein jeu combination.

The Grand jeu was not so much a specific compositional style, as a combination of stops used in various types of pieces, such as Dialogues, Offertoires, and variations.

The registration called for Grand Orgue Bourdon 8', Prestant 4', Nazard 2 2/3', Quarte de Nazard 2', Tierce 1 3/5', Trompette 8', Clairon 4', Cornet V, and sometimes the Tremblant fort, though Dom Bédos later objected to its use.¹¹

The Petit grand jeu (Positif) was usually coupled to the above combination, and consisted of Prestant 4', Bourdon 8', Nazard 2 2/3', Tierce 1 3/5', and Cromorne 8'. The Cornets and reeds of the Récit and Echo might also be used, as might the Pédale Trompette. The registration was designed to show off the reeds, and was used for the most brilliant pieces in the literature. It is often found in the final verses of noels or in Dialogue sections where the Grand jeu alternates with another combination.

The French Fugue was slight in comparison to that of the German school; in fact, the term fughetta probably provides a more accurate description of the music. Reeds, in combination with foundation stops, such as the 8' Bourbons, were the usual registrations for fugues.

¹¹ Douglass, Language of the Classical French Organ, p. 108.

Douglass describes the Fond d'orgue (foundation of the organ) as "always a combination of all the Flutes and Principals at 16', 8', and 4' pitches, possibly coupling the Positif to the Grand Orgue."¹² Pieces using this registration were likely to be slow in motion and thick in texture, and so were not often found among the noels.

The contrapuntal textures, particularly the Duo and the Trio, are the most frequently found textures in the noels. For Duos, many registrations were possible, with the left hand usually playing on the louder manual. Geer says that the two "most common procedures were 1) to use two Tierce combinations, or 2) to play the upper part on a Cornet or Tierce and the lower part on a Trompette."¹³ Tierce combinations varied somewhat, but never consisted solely of the Tierce 1 3/5'. According to Douglass, the Jeu de tierce du Positif (Tierce combination on the Positif) could vary from as few as four stops: Bourdon 8', Prestant 4', Nazard 2 2/3', and Tierce 1 3/5', to as many as seven: Bourdon 8', Prestant 4', Flute 4', Nazard 2 2/3', Doublette 2', Tierce 1 3/5', and Larigot 1 1/3'.¹⁴ Douglass describes two Tierce combinations for the Grand Orgue, the Grand jeu de tierce, which included all the Cornet pitches (8', 4',

¹² Douglass, Language of the Classical French Organ, p. 109.

¹³ Geer, Organ Registration, p. 249.

¹⁴ Douglass, Language of the Classical French Organ, pp. 111 and 121.

2 2/3', 2', 1 3/5') plus the 16' Bourdon and 16' mutations-- 3 1/5' and 5 1/3'--where available; and the Petite tierce du Grand Orgue, which lacked the 16' fundamental and its mutations. By the time of Dom Bédos, the Grand jeu de tierce on the largest organs included the 32' fundamental.¹⁵ Tierce combinations were also used for solos (Récits), in which case they were accompanied by soft stops (jeu doux), rather than functioning as one of two equal contrapuntal voices. Many times the composer specified the registration in the title of his composition, as in Louis-Claude Daquin's setting of "Or nous dites Marie" (Now tell us, gentle Mary). The full title reads "II. Noël en Dialogue, Duo, Trio, sur le Cornet de Récit, les Tierces du Positif et la Pédalle de Flûte." This means that the registration to be used is the Cornet V on the Récit manual and the Tierce combination on the Positif, with the 8' Flute in the Pedal. The tune will be treated in turn as an accompanied Dialogue with the melody alternating between the Positif and Récit manuals, as a Duo for the upper voice on the Cornet and the lower on the Tierce, and as a Trio for the same combination with the addition of the Pedal Flute. Duos were generally light and lively pieces, to be played rapidly and boldly, though there were some of a more serious nature. For instance, Daquin's instructions that his second noel, cited above, be played

¹⁵ Douglass, Language of the Classical French Organ, pp. 111 and 121.

"Lentement et très tendre" (slowly and very tenderly), include the Duo also, making a rapid tempo clearly out of character.

There were two different types of organ Trios during this period: the first was on two manuals, with the two upper voices (à deux dessus) set together against the lower third voice; the second was for three distinct divisions (à trois claviers), using two manuals, with the Pedal taking the third voice. For the Trio à deux dessus, one common registration was the Positif Cromorne, alone or with the addition of the 8' Bourdon and/or 4' Flute or Prestant, for the upper parts; and a Tierce combination, sometimes with the Tremblant doux (mild tremulant) on the Grand Orgue. Another possibility was to play the upper two voices on a Positif Tierce combination or on the Récit Cornet Séparé, with the lower voice on the Grand Orgue Trompette 8'. Other Duo combinations might also be used. Registrations for Trios à trois claviers were similar to Duos, and Trios à deux dessus, with the addition of the Pedal Flutes or Jeu de tierce, a pedal combination available after about 1750. The interpretation of Trios varied a great deal according to the character of the individual composition, but in general they tended to be less lighthearted than Duos.

The Quatuor, a less frequently seen form, was not found among the noels. The registrations used for the Quatuor concentrated on achieving clarity for each of the four

voices by using the standard melodic registrations, many of which have been seen in the Duos and Trios. A Quatuor could be performed on three keyboards, in which case a possible registration might be Soprano: Récit-Cornet; Alto: with the soprano or tenor, according to the material; Tenor: Positif-Cromorne, with Prestant or other high stop; Bass: Pédale-Bourdon or Tierce. Quatuors could also be written for four keyboards; two likely registrations were: 1) Soprano: Récit-Trompette; Alto: Grand Orgue-Tierce; Tenor: Positif-Cromorne and Prestant; Bass: Pédale-Bourdon or Tierce; or 2) Soprano: Récit-Cornet; Alto: Grand Orgue-Trompette; Tenor: Positif-Tierce; Bass: Pédale-Bourdons.¹⁶

Those compositions with a predominant solo line were known as Récits, a term used also for one of the divisions of the organ. Récit referred to the voice sounding the melodic line, often a flexible, ornamented line derived from the vocal récit of the Lully opera. This solo line could be treated alone, in Dialogue with another solo combination, or in Dialogue with itself, contrasting its upper and lower ranges. The registration and solo range were nearly always indicated in the title, such as récit en dessus de tierce (in the soprano on a Tierce combination), récit de tierce en taille (in the tenor on a Tierce combination), or basse de trompette (in the bass on the Trompette). Except for the

¹⁶ Geer, Organ Registration, p. 250.

Trompette de Récit en dessus (Récit Trompette in the soprano), reed stops were not used alone, but with their "foundation" of flue stops, which varied slightly depending on the range in which the reed was to sound. In general, however, the usual "foundation" for Trompettes and Cromornes was Bourdon 8' plus Prestant 4', while the "foundation" for the Voix Humaine was the Bourdon 8' and Flute 4'.¹⁷

The character of each solo composition varied according to its solo register, with en taille (tenor) récits being the most serious in the literature. Shannon says the grandest of the en taille récits was the Tierce en taille, "a genre upon which the composers lavished particular care."¹⁸ Rapid, ornate scale passages were typical of this composition, found in the organ Masses of composers such as Couperin and Grigny, and occasionally among the noels, as in Daquin's setting of "Une jeune pucelle" (A young maiden). Récits for the Cromorne en taille lacked the florid passages of the Tierce en taille, but retained the serious nature, as did the Tierce en dessus. Récits for Trompette (en dessus and basse) and for basse de Cromorne tended to be of a lighter, livelier character, while the Voix Humaine, less assertive than the other reed stops, was used for pieces of

¹⁷ Douglass, Language of the Classical French Organ, p. 112.

¹⁸ Shannon, Organ Literature of the Seventeenth Century, pp. 112-113.

a more restrained, intimate nature, such as the Elévation of the Mass. The Voix Humaine compositions often used the solo stop in Dialogue with itself, and would conclude with all voices on that stop, as did Nicolas Lebègue in his noel setting of "Puer Nobis Nascitur" (A boy is born to us). André Raison's setting of the same tune is also for Voix Humaine, and is labeled "Elévation," emphasizing both its restraint and its other-worldly nature.

Composite textures, such as Dialogues, Offertoires, and sets of variations, were comprised of different sections written in many of the above styles. The noels readily fall into this category, for they were sets of variations that might contain a Duo, a Trio, a brilliant Grand jeu, a Basse de Trompette, and a Grand jeu laced with lively Echo sections on lesser manuals. Most of the French Classical forms may be found within the noels, making a study of the organ and its music imperative for the understanding of the noel genre. Once the standardized instrument, the conceptualized forms, and the appreciation of the graceful, charming, style-in-miniature are comprehended, the study and interpretation of the noels, each of them an overview of the French Classical style, becomes a fascinating subject.

CHAPTER III

NICOLAS GIGAULT

Nicolas Gigault, the first of the known noel composers, was born probably in Paris in 1624 or 1625,¹ the son of a low-ranking law-enforcement officer.² While there is no definite information on his musical training, Norbert Dufourcq, in his L'Orgue Parisien sous le règne de Louis XIV, says that Gigault studied with Pierre Richard,³ who died in 1652 and whom Gigault replaced as organist at the church of Saint-Nicolas-des-Champs in the same year. Other possible teachers mentioned by several scholars are Jean Titelouze, Pierre de la Barre, Charles Racquet, Jean Denis, and Etienne Richard, the son of Pierre Richard.⁴

Though Gigault's family was financially poor, he was fortunate to marry a Marie Aubert, who came from a wealthy heritage. Because of this, he was able to acquire several instruments for his home, including harpsichords, stringed

1 Willi Apel, The History of Keyboard Music to 1700, translated and revised by Hans Tischler (Bloomington: Indiana University Press, c1967, 1972), p. 729.

2 Eileen Morris Guenther, "Composers of French Noel Variations in the 17th and 18th Centuries," The Diapason, December 1973, p. 4.

3 Norbert Dufourcq, editor, L'Orgue Parisien sous le règne de Louis XIV (Copenhagen: Wilhelm Hansen, c1956), biographical notes.

4 Guenther, "Composers of French Noel Variations," p. 4.

instruments, and an organ of seven stops.⁵ This musical environment apparently affected his five children, for two of his sons became organists and a daughter married an organ builder.

Nicolas Gigault was a well-known organist during his lifetime, serving not only at the church of Saint-Nicolas-des-Champs, but also at Saint-Honoré, Saint-Martin-des-Champs, and l'Hôpital Saint-Michel. Besides being an organist and composer, he was an organ consultant, a judge of auditions for organists' positions in various churches, and a teacher of composition, his most famous pupil being Jean-Baptiste Lully.

Gigault published two volumes of compositions, the Livre de Musique dédié à la Très Sainte Vierge (in which the noels are contained), printed in 1682; and the Livre de Musique pour l'Orgue of 1685. The latter is a huge work, containing more than 180 pieces, called by Dufourcq an "inventory of all the forms that the organist could use on the pipe organ."⁶ Dedicated to the memory of Titelouze, these kyries, fugues, trios, récits, and versets are particularly useful to the organist because they are designed with numerous cadences so that the musician may stop con-

5 Norbert Dufourcq, La Musique d'Orgue Française de Jehan Titelouze à Jehan Alain, Seconde Edition Révue et Augmentée (Paris: Librairie Floury, 1949), p. 72.

6 Ibid.

veniently during the Mass.

The former volume, Livre de Musique dédié à la Très Sainte Vierge, is unavailable in modern edition, but was obtained from the Bibliothèque Nationale in Paris, France. The work, which the composer says may be played on the organ or the clavecin, and also on the lute, viols, violins, flutes, and other instruments, is divided into two parts, containing not only the ten noels, but also versets on the Conditor at the beginning of each section, plus other short versets, and an Allemande presented in its simple version followed by an ornamented version illustrating the use of the port de voix (appoggiatura).

Of Gigault's ten noels, which are all in the keys of D minor (lacking B-flat in the key signature) or D Major, three contain eight verses, four are made up of six verses each, two have only two verses, and the final noel is a combination of one verse each of "Les Bourgeois de Chastre" (The Bourgeois of Chastre), and "Vous qui désirez sans fin" (You who seek unceasingly). Gigault's variations follow a basic pattern of a two-voice statement (à 2 p. [arties]) of the theme, a two-voice variation, a three-voice variation, a three-voice variation in Dialogue, a three-voice variation with the two upper voices together on one manual and separate from the lowest voice (à 3. 2 dessus), and a four-voice variation alternating between two manuals (à 4. à 2 Ceurs [choirs]). Gigault arrives at his different numbers

of verses merely by adding to, or deleting from, his basic pattern. For instance, in the eighth and ninth noels, "Chantons je vous prie" (Let us sing, I beg of you) and "Noël pour l'amour de Marie" (Sing we noel in adoration), each two verses in length, all of the middle variation forms are omitted, leaving only the first verse à 2, and the final verse à 4. à 2 Ceurs. The final composition, comprising one verse each of two noels, presents each noel in the initial simplest two-part form.

Gigault begins his noels with an eight-verse setting of the tune "A la venue de Noël" (At the coming of Christmas), which he has preceded by a short original prelude, a device so unusual in the noel collections that it will not be seen again for three-quarters of a century, when Michel Corrette begins his "Où s'envont ces gays Bergers" (Where are these happy shepherds going?) with a short prelude. Claude Balbastre, in 1770, will preface his noels with a prelude which is not designated as a companion to a specific piece, but is a prelude to the entire collection. The first verse of "A la venue de Noël" follows Gigault's pattern in that it is a simple two-voice statement of the tune. Immediately obvious are the dotted rhythms found throughout the music of Gigault, and shown in example 1, the beginning of the first verse. The frequent use of this rhythmic figure tends to become monotonous; indeed, Apel suggests that "one may approach them . . . with some discretion" and

Example 1. Nicolas Gigault, "A la venue de Noël,"
meas. 1-4.



omit a portion of the dotted rhythms, playing them as even eighth or sixteenth notes.⁷ The second verse is another simple two-voice setting, while the third verse, again for two voices, is composed entirely in dotted eighth and sixteenth notes, note values half the length of those found in the previous verses. This technique, shown in example 2, will be known as Diminution in the works of subsequent noel

Example 2. Gigault, "A la venue de Noël," meas. 33-34.



composers. Gigault's virtuoso effects are evident in the long, rapid scale passages of the fourth verse, as seen in example 3.

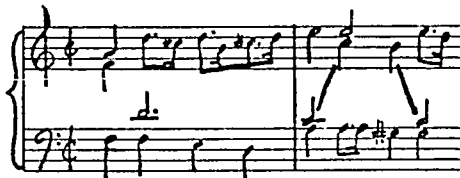
7 Apel, History of Keyboard Music, p. 731.

Example 3. Gigault, "A la venue de Noël," meas. 49-52.



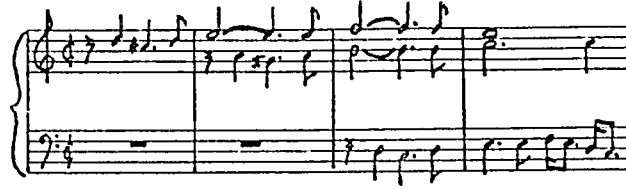
The fifth verse is a three-voice Dialogue, an awkward form as used by Gigault. While later noel composers will use the Dialogue to indicate a shift of the melody, or even the entire texture, from one manual to another, Gigault's Dialogues most often shift the melody rapidly among the three voices, remaining on the same manual, as will be seen in later examples. In this noel, however, the tune remains in the soprano, while the middle voice moves between the right and left hands in leaps often as great as an octave, shown in example 4.

Example 4. Gigault, "A la venue de Noël," meas. 69-70.



Verse 6 (a 3. 2 dessus) is a trio for the upper two voices together, separate from the bass. Gigault says in his Avertissement (Preface) to this volume that the Pedal Flute may be used for the lowest voice. Example 5 shows the imitative entrances of this verse, not seen in the

Example 5. Gigault, "A la venue de Noël," meas. 81-84.



other verses of this noel. Also unique to this verse is the Tierce de Picardie at its conclusion; not even the final verse uses the major chord at its ending, but cadences in the minor. The seventh verse, another trio, this time for the upper voice separate from the lower two, contains some surprising chromaticism and harmonic changes, as shown in example 6, taken from the third phrase of the verse. The

Example 6. Gigault, "A la venue de Noël," meas. 105-108.



eighth and final verse, a 4. a 2 Ceurs, is a four-voice variation alternating between two choirs (manuals), in this respect similar to the Dialogues of subsequent composers. Gigault explains in his Avertissement that the double bar lines indicate manual changes, a device he uses disconcertingly often, calling for changes in the middle of phrases, sometimes only a measure apart. This verse also shows Gigault's use of the short-long dotted rhythm known both as

the Scotch snap and the Lombard rhythm, an effect the composer seems to enjoy, possibly as a contrast to his seeming overuse of the long-short pattern. The entire eighth verse will be quoted in example 7 in order to demonstrate Gigault's use of manual changes and the Scotch snap, as well as to point out unique dissonances in the third phrase, created by descending stepwise bass and tenor lines.

Example 7. Gigault, "A la venue de Noël," meas. 113-128.

The image displays three systems of musical notation for piano accompaniment. The first system shows the initial measures with a treble and bass clef, a 4/4 time signature, and a key signature of one sharp (F#). The second system is labeled "Phrase 3" and features several notes circled in red, highlighting specific dissonances. The third system continues the piece, ending with a double bar line and a final circled note in the bass line.

The fourth noel in the collection, "Or nous dites Marie" (Now tell us, gentle Mary), containing six verses, follows Gigault's standard variation pattern exactly. Example 8, from the first verse of this carol, again shows the composer's use of the Scotch snap, as well as the duple rhythm of the tune. Subsequent noel composers will treat

Example 8. Gigault, "Or nous dites Marie," meas. 1-6.



this tune in a relaxed triple meter, giving it more of a dance-like quality. The third verse, for three voices, exhibits some chromatic alterations, seen in example 9, while

Example 9. Gigault, "Or nous dites Marie," meas. 29-34.



verse 4, the three-voice Dialogue, makes effective use of syncopation, followed by two rapid scale passages, shown in example 10. The sixth verse, for two Choirs, uses rapid

Example 10. Gigault, "Or nous dites Marie," meas. 49-53.



manual changes and much chromaticism, seen in example 11, to bring the noel to a close.

Example 11. Gigault, "Or nous dites Marie," meas. 71-76.



Gigault's sixth noel, "Laissez paistre vos Bestes" (Let your animals graze), is an eight-verse setting of the tune, following his standard variation plan with the addition of another two-voice variation and an extra four-voice setting for two Choirs. The fifth verse is the three-voice Dialogue in which the melody shifts rapidly from one voice to another, as seen in example 12. The seventh and eighth

Example 12. Gigault, "Laissez paistre vos Bestes," meas. 152-156.



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verses are both for four voices on two manuals, with the eighth verse exhibiting the uses of harmonic change and syncopation as effective variation techniques, shown in example 13.

Example 13. Gigault, "Laissez paistre vos Bestes,"
meas. 283-289.

The image shows two systems of musical notation for piano accompaniment. The first system consists of two staves (treble and bass clef) with a key signature of one sharp (F#) and a common time signature (C). The notation includes various rhythmic values such as eighth and sixteenth notes, along with rests and slurs. A small annotation '(G. P. R.)' is present in the first measure of the upper staff. The second system continues the piece with similar notation, featuring more complex rhythmic patterns and slurs.

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The lively "Où s'en vont ces gays bergers" (Where are these happy shepherds going?) is the seventh carol setting in Gigault's collection. Containing eight verses, it follows the usual pattern, but with the addition of two two-voice variations before the trios begin. As in all of Gigault's writing, the dotted rhythms are prevalent, with the first four measures of the second verse (example 14) show-

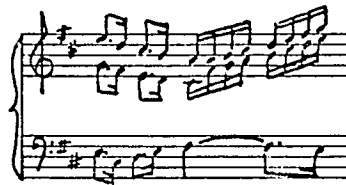
Example 14. Gigault, "Où s'en vont ces gays bergers,"
meas. 13-16.

The image shows a single system of musical notation for piano accompaniment. It consists of two staves (treble and bass clef) with a key signature of one sharp (F#) and a common time signature (C). The notation features dotted rhythms and chromaticism, with several measures circled in the bass staff to highlight specific rhythmic or harmonic elements. The upper staff contains a melodic line with eighth and sixteenth notes.

ing some startling chromaticism as well as the use of the Scotch snap. The seventh verse, a trio with the two upper

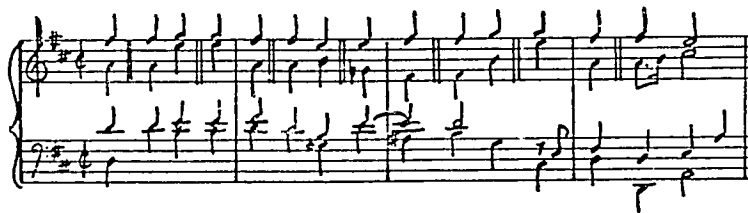
parts separate from the lowest, is made up almost entirely of dotted rhythms, but in the third measure from the end of the verse a surprising passage in rapid sixteenth-note parallel thirds appears (example 15), again showing Gi-

Example 15. Gigault, "Où s'en vont ces gays bergers," meas. 82.



gault's use of technically demanding sections and further supporting his reputation as a virtuoso. The eighth verse, in four voices for two Choirs, uses the technique of manual changes to an extreme, requiring a shift of the hands every two beats for most of the verse, as shown in example 16.

Example 16. Gigault, "Où s'en vont ces gays bergers," meas. 85-88.



(While the manual changes apply to the entire grand staff, the double bars are used only for the treble clef to facilitate reading.)

The remainder of Gigault's noels are very similar to those discussed here, for Gigault does not show the great

number of different variation techniques that will be in evidence in the works of later composers. However, Gigault was a pioneer in the field of noel writing, and it is only natural that subsequent composers should build on what he had done, and surpass him. His music is lively, expressing the vitality of the joyful Christmas season, and deserves to be heard.

Nicolas Gigault was a religious man, as can be seen in his dedication of this volume to la Très Sainte Vierge (the Very Holy Virgin). He lived a long and full life, dying in 1707, and was succeeded by his son Joachim at the church of Saint-Nicolas-des-Champs.

CHAPTER IV

NICOLAS ANTOINE LEBÈGUE

Held in high esteem by King Louis XIV, and the most honored of his organists,¹ Nicolas Lebègue was one of the earliest of the noel composers. Born in approximately 1630 in Laon, he was the son of a miller. Though the records of the Cathedral of Notre Dame de Laon are missing between 1631 and 1652, Dufourcq hypothesizes that the young Nicolas received his first musical training as a choir boy in the Cathedral, and that his first organ teacher was the titular organist of the Cathedral, Jacques Blanchette.²

In 1665 Lebègue's mother Marie LeNain died and his father remarried, possibly with the disapproval of his son.³ It was probably at this time that Nicolas moved to Paris where he had relatives from both sides of his family. Many outstanding organists were serving in Paris at the time, among them François Roberday (a teacher of Lully), Jean Racquet, Louis Couperin, Nicolas Gigault (also a teacher of

1 Norbert Dufourcq, La Musique d'Orgue Française de Jehan Titelouze à Jehan Alain, Seconde Edition Révue et Augmentée (Paris: Librairie Flourey, 1949), pp. 65 and 64.

2 Norbert Dufourcq, Nicolas Lebègue (Paris: Editions A. et J. Picard et Cie., 1954), pp. 24-27.

3 Dufourcq, Lebègue, p. 27.

Lully), and Etienne Richard. Lebègue may have studied with a number of these organists, or with Jacques Champion de Chambonnières, clavecinist to the French court. Dufourcq suggests that Etienne Richard assisted Lebègue in obtaining the organist's position at Saint-Merry, also known as Saint-Médéric, on December 18, 1664.⁴ This was a sister church of the Cathedral of Notre Dame, both a college as well as a parish church, and an important one in the aristocratic section of Marais. Eileen Guenther says that his duties there were heavy, with over four-hundred services per year.⁵

Lebègue also served as an organ consultant, giving advice to the Parisian churches of Saint-Séverin and Saint-Jean en Grève, as well as to the cathedrals at Chartres, Bourges, and Narbonne. Dufourcq tells us that at Saint-Quentin Lebègue chose the organ builder.⁶ He apparently was an organ and harpsichord builder himself, and was friendly with other builders, partly due to the fact that his uncle, Henri Mayeux, was, again according to Dufourcq, a master instrument-builder for the king.⁷

In 1678 Lebègue was chosen for one of the quarterly positions at the Chapel Royal, upon the death of Abbé Joseph Chabanceau de la Barre. Until this time the post was

4 Dufourcq, Lebègue, p. 36.

5 Eileen Morris Guenther, "Composers of French Noel Variations in the 17th and 18th Centuries," The Diapason, December 1973, p. 4.

6 Dufourcq, La Musique d'Orgue Française, p. 65.

7 Ibid., p. 64.

held by one man, but so many organists qualified for the position that the king chose four organists, each to play for a quarter of the year. Those selected were Jacques Thomelin, Jean Buterne, Guillaume-Gabriel Nivers, and Nicolas Lebègue.⁸ The king was always pleased to hear Lebègue, whether at Versailles or elsewhere, and although Lebègue maintained his position at Saint-Merry all his life, he was always willing to play at any celebration where the king required his services.⁹

Lebègue composed two books of Pièces de Clavecin, the first in 1677, the second possibly a year later; and three Livres d'Orgue, dated 1676, 1678-79, and 1685. The first two Livres each appeared in three editions, the third in two. Dufourcq describes Lebègue the composer as a "man of the past and also of the future."¹⁰ Although his Premier Livre d'Orgue contains seventy-five versets on the eight ecclesiastical modes as used by Titelouze, he was one of the first to introduce and systematically exploit the forms that would be used by French organists throughout the eighteenth century: Duos, Trios, Basses de Trompette, Dialogues, and Récits. Apel describes the Récits de Tierce (or Cromhorne) en taille "in which the left hand executes an energetic, declamatory solo part, accompanied by the right hand

8 Dufourcq, Lebègue, p. 49.

9 Dufourcq, La Musique d'Orgue Française, p. 65.

10 Ibid., p. 66.

and an obbligato pedal part" as "the most peculiar, most interesting type of French organ music, and the only one that has no counterpart in any other country."¹¹ In the Preface to his Premier Livre d'Orgue, Lebègue says the work is mainly for scholars and virtuosos, and is to show those organists who are not able to come to Paris the various types of stops in use there. He further explains that the versets, while not based on liturgical themes, can be used at different times in the Mass, for the Psalms or Canticles, the Offertory, or even the Elevation. He also includes a table of ornaments and instructions for registration and playing in various styles,¹² one of the first organists of the French Classical school to do this, although Chambonnières, in his Pièces de Clavecin (written in 1640, published in 1670), had included an explanatory table of symbols for ornamentation.¹³

The Deuxième Livre d'Orgue, written for those with "moderate ability,"¹⁴ contains verses for the Mass, and nine Magnificats. While the compositions in the Premier Livre required use of the pedals, the pieces in the Deuxième

11 Willi Apel, The History of Keyboard Music to 1700, translated and revised by Hans Tischler (Bloomington: Indiana University Press, c1967, 1972), p. 727.

12 Fenner Douglass, The Language of the Classical French Organ (New Haven: Yale University Press, c1969), pp. 179-183.

13 Manfred F. Bukofzer, Music in the Baroque Era (New York: W.W. Norton, c1947), p. 171.

14 Dufourcq, La Musique d'Orgue Française, p. 67.

Livre can be played without them.

The Troisième Livre d'Orgue, containing ten Offertoires, four Simphonies, eight Elévations, nine Noëls, and a character piece imitating the chimes of a clock ("Les Cloches"), shows Lebègue's work as a concert organist as well as a liturgical one. The emerging style of organ music, departing from the polyphony of Titelouze, can be seen in the imitations of orchestral instruments and bells, and in Lebègue's tendency toward secular, dance-like, four-measure phrases. Apel says that Lully's orchestral overtures served as models for Lebègue's four organ Simphonies.¹⁵

Nicolas Lebègue was one of the first French organists to write variations on noel tunes, a genre that was to become increasingly popular in eighteenth-century France. Only Nicolas Gigault, in his Livre de Musique dédié à la Très Sainte Vierge, published in 1682, and containing ten noels as well as other pieces, predates Lebègue. It is not known if Lebègue used Gigault's works as a model, but it is notable that while Gigault's pieces are for organ, harpsichord, or other instruments such as lutes, viols, or flutes, Lebègue's noel variations are written strictly for organ.

Guenther says "Lebègue's variations are in a beautifully simple melodic style."¹⁶ Corliss Arnold describes the

15 Apel, History of Keyboard Music, p. 728.

16 Guenther, "Composers of French Noel Variations," p. 5.

carols themselves as "familiar music, intimate, picturesque, and very human, reflecting the ordinary French citizen's naive pleasure at the coming of the Christmas season."¹⁷ Lebègue begins each noel with a simple harmonization of the tune, then varies it with light figuration and changes of registration. He often repeats the last phrase or two as a Coda, sometimes at the end of each verse, but more especially at the end of the composition.

Lebègue's first noel variation, "A la venue de Noël" (At the coming of Christmas), is the longest of his carol settings, consisting of six verses. The lively D minor melody is first treated as a solo in the soprano voice, accompanied by two and sometimes three voices in the left hand. The last four measures are repeated in a more highly ornamented fashion as a type of Coda, as is Lebègue's custom, although Conrad Grimes says that the last line of the text is often repeated, explaining the two-measure repetitions at the ends of the succeeding verses.¹⁸ The third verse again places the solo melody in the soprano, this time ornamenting it with continual eighth-note motion in a twisting line, as seen in example 17. In verse 4 the melody is treated simply, with the continuous eighth-note motion

¹⁷ Corliss Arnold, Organ Literature: A Comprehensive Survey (Metuchen, New Jersey: Scarecrow Press, 1973), p. 127.

¹⁸ Conrad Grimes, "The Noels of Louis-Claude Daquin," The Diapason, December, 1968, p. 24.

Example 17. Lebègue, "A la venue de Noël,"
meas. 22-24.



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now found in the moving bass line. Lebègue may have set verse 5 pictorially, for here the rhythm changes to a triple meter. Since, according to Grimes, verse 5 tells of the journey of the three Wise Men,¹⁹ the triple rhythm on the Petit jeu very likely portrays the Magi, as seen in example 18. Verse 6, still in triple meter, is a brilliant con-

Example 18. Lebègue, "A la venue de Noël," meas. 43-46.



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cluding statement on the Grand jeu, with the last phrase, now four measures long in triple meter, expanded to five measures by means of a hemiola, shown in example 19. The whole composition ends on a joyful Tierce de Picardie.

¹⁹ Grimes, "Noels of Daquin," p. 25.

Example 19. Lebègue, "A la venue de Noël," meas. 79-83.



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The second of Lebègue's noels is "Une Vierge Pucelle" (A Virgin most pure), titled "Une jeune pucelle" (A young maiden) by other noel composers. The tune is a popular melody found throughout Europe; Bach used it in his chorale settings "Von Gott will ich nicht lassen." The text is a poem in praise of Mary, and tells of Gabriel's startling announcement to her: she will be the mother of the Savior.²⁰ Lebègue's setting, only two verses in length, begins with a simple statement of the D minor tune on the Plein jeu in a predominantly three-voice harmonization. In the Preface to his Premier Livre d'Orgue Lebègue directs that a Plein jeu movement be played slowly.²¹ The second verse is a Dialogue between a chordal statement on the Grand Orgue and an ornamental Duo on the Positif, possibly reflecting the conversation between Mary and Gabriel concerning the coming birth. Examples 20 and 21 show both parts of the Dialogue. Lebègue concludes with his tra-

20 Grimes, "Noels of Daquin," p. 26.

21 Douglass, Classical French Organ, p. 180.

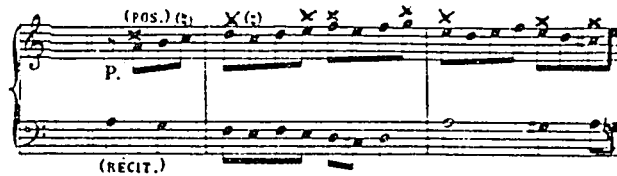
ditional Coda, in this instance a four and five-voice chordal statement on the Grand Orgue.

Example 20. Lebègue, "Une Vierge Pucelle," meas. 24-28.



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Example 21. Lebègue, "Une Vierge Pucelle," meas. 28-30.



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The fifth noel in Lebègue's collection is "Or nous ditte Marie" (Now tell us, gentle Mary), Pour la Voix Humaine. Apel shows the rhythmic changes the melody underwent from Gigault's 1682 setting to Pierre Dandrieu's in 1715, reproduced here in example 22, and describes it as a

Example 22. Apel, rhythmic changes in "Or nous ditte Marie"

Gigault. 1682

Lebègue. 1685

Dandrieu. 1715

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"change from a grave stride to a dance-like elan."²² While Daquin and others set this tune over a ground bass, Lebègue begins in that fashion but interrupts with the melody en basse, though hints of the descending "bass" line can then be found in the alto. This is the only one of Lebègue's noels in which he indicates the registration in the title. The Preface to his Premier Livre d'Orgue further explains that a Voix Humaine movement should be played "a bit slowly, also reflecting the singing style; the accompaniment on the Positif Bourdon, the Fluste, or the Montre."²³ The text, a dialogue between the poem's author and Mary,²⁴ is portrayed in the shifting of the melody from the soprano (dessus) to the bass with each phrase. The second and final verse retains the melody in the soprano throughout, but indicates that the second and fourth sections are to be played "Toute la Voix Humaine" (All on the Voix Humaine), where some harmonic changes are employed. Lebègue closes this G minor setting with his customary repetition of the last phrase, now with the treble sounding an octave higher than before, and with all parts on the Voix Humaine.

The third noel, "Noël pour l'amour de Marie" (Sing we noel in adoration), contains four verses, the third of which is a Duo on the Positif with the melody ornamented by con-

22 Apel, History of Keyboard Music, p. 729.

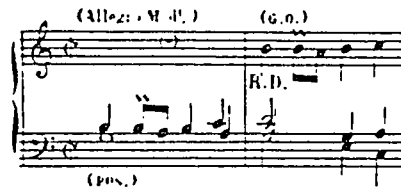
23 Douglass, Classical French Organ, p. 180.

24 Ruth Heller, compiler, Christmas, its Carols, Customs, (Chicago: Hall and McCreary, 1948), p. 83.

tinuous eighth-note figuration. The fourth verse is a Dialogue between the Grand Orgue and the Positif.

The fourth noel, "Noël, cette journee" (This day of celebration), is a lively G Major setting, beginning with one measure of pre-imitation, the only instance of this in Lebègue's carol settings, seen in example 23. The second

Example 23. Lebègue, "Noël, cette journee," meas. 1-2.



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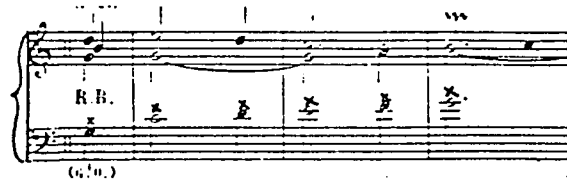
and final verse contains an alternation of the melody between the soprano and the bass.

The sixth noel is a four-verse setting of the lovely "Puer nobis nascitur" (A boy is born to us), the tune of which was composed or adapted by Michael Praetorius (1571-1621).²⁵ The remaining three noels, "Les Bourgeoises de Châtre" (The Bourgeois of Châtre), "Où s'en vont ces gays Bergers" (Where are these happy shepherds going?), and "Laissez paistre vos Bestes" (Let your animals graze) all exhibit use of the Dialogue, one of the forms Lebègue was the first to use. "Les Bourgeoises de Châtre," two verses in

²⁵ The Hymnbook, (Richmond: Presbyterian Church in the United States, et al., c1951), p. 51.

length, also makes use of the Duo, and, in the second verse places the melody in the lowest voice (en basse), though it is actually in the tenor range, shown in example 24. This

Example 24. Lebègue, "Les Bourgeoises de Châtre," meas. 44-47.



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is as close as Lebègue comes to a Récit en taille in his noels, though he uses the form in his Premier Livre d'Orgue. "Où s'en vont ces gays Bergers," in duple meter, changes to a triple meter in its second verse, and returns to the duple in the third and final verse containing Duo sections. The ninth noel, "Laissez paistre vos Bestes," is the only setting containing a single verse.

Lebègue's noels, when compared with those of later composers, are in a simpler style. Dufourcq says of them, "Lebègue does not seek technical difficulty and does not really wear out his gifts as a virtuoso. It is in simplicity that these naive texts, which sing in the ears of everybody, are meant to be treated. Others after him will be able to multiply the Doubles (variations), develop the acceleration and the prowess of the players; Lebègue wants to remain accessi-

ble to everybody."²⁶ Because the noels contained no pedal parts and could be played on a small organ, Ronald Hough and Eileen Guenther suggest that they were performed on a portatif organ as entertainment at Versailles.²⁷ Lebègue's interest in the coloristic effects of the organ, first evident in his Premier Livre d'Orgue, in which he demonstrates the various stops in use on the larger organs of Paris, can be seen in the changes of registration required for each verse of the noels. Harmonically, these pieces exhibit a modal flavor, particularly those in minor keys (numbers 1, 2, and 5), because of the cross relations between the raised and lowered sixths and sevenths, as seen in example 25 from "Une Vierge Pucelle."

Example 25. Lebègue, "Une Vierge Pucelle," meas. 22-23.



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Guenther says that the end of Lebègue's life was beset with financial and physical difficulties and that when he died on

²⁶ Dufourcq, Nicolas Lebègue, p. 106.

²⁷ Ronald Allen Hough, "The Organ Works of Nicolas Lebègue," (D.Mus.A. dissertation, University of Illinois, 1969), p. 85; Guenther, "Composers of French Noel Variations," p. 5.

July 6, 1702, "he was mourned not only as a great virtuoso, but also as a humble, pious, conscientious man, who had devoted his life to the service of the church."²⁸ Dufourcq tells us that the title of "organist" was the most important one to Lebègue, and that though "his music is sometimes frivolous," he "has the right to our recognition and admiration," that "his work reflects the aspirations of an epoch," and that he "imperceptibly orients himself toward the concert organ and there leads, in his retinue, the French school."²⁹ His ability as a teacher can be seen in the fact that Nicolas de Grigny, one of the greatest organists of the French school, was his pupil.

28 Guenther, "Composers of French Noel Variations," p. 5.
29 Dufourcq, La Musique d'Orgue Française, pp. 64 and 70.

CHAPTER V

ANDRÉ RAISON

Very little is known about the life of André Raison, including his dates. Apel says that he must have been born in the 1640's because he was an organist at the Abbey of Sainte-Geneviève-du-Mont in Paris from 1666 to 1716.¹ However, Eileen Guenther believes that he was born in 1650.² François Joseph Fétis states that his teacher was Jean Titelouze,³ but that is unlikely since Titelouze died in 1633. C.F. Abdy Williams suggests that there were two organists named Titelouze.⁴ Even the date of Raison's acceptance of the position at Sainte-Geneviève is in question, for although Apel gives the year as 1666,⁵ both Guenther and Williams set it as 1687, a difference of twenty-one years.⁶

1 Willi Apel, The History of Keyboard Music to 1700, translated and revised by Hans Tischler (Bloomington: Indiana University Press, c1967, 1972), p. 731.

2 Eileen Morris Guenther, "Composers of French Noel Variations in the 17th and 18th Centuries," The Diapason, December 1973, p. 5.

3 François Joseph Fétis, Biographie universelle des musiciens (Paris: Librairie de Firmin Didot Freres, Fils et Cie, 1870), VII, p. 166.

4 C.F. Abdy Williams, The Story of Organ Music (London: Walter Scott Publishing Co., 1905), p. 146.

5 Apel, History of Keyboard Music, p. 731.

6 Guenther, "Composers of French Noel Variations," p. 5 and Williams, Organ Music, p. 147.

Raison also was organist for the church of the Jacobins in the Rue Saint-Jacques, the acquisition date of this position being likewise unknown. Guenther explains that in the privilege (license) application for his Premier Livre d'Orgue of 1688, Raison is listed as "organiste de l'abbaye de Ste. Geneviève du Mont," and in the application for the Deuxième Livre d'Orgue, 1714, he is "organiste de l'abbaye de Sainte Geneviève du Mont et du grand couvent et collège des Jacobins rue St. Jacques."⁷ From this it can be concluded only that Raison became organist at Sainte-Geneviève sometime before 1688, and that he accepted the post at the church of the Jacobins sometime after 1688. He held both positions until his death.

Raison's Premier Livre d'Orgue contains versets for five organ Masses and an Offerte celebrating the King's return to city hall (l'Hôtel de ville) after an illness; strains of "Vive le Roy" can be heard in this work. In this volume Raison includes a table of ornaments and instructions for registration and performance of the various types of pieces found in his Livre. He also states that the object of his work is "to show organists, both male and female, who are shut up in provincial cloisters, how to make use of the excellent novelties and the increase in the num-

7 Guenther, "Composers of French Noel Variations," p. 5.

ber of keyboards introduced by modern organ-builders."⁸
 Raison also indicates fingering in some of his works, and further instructs the performer to pay attention to the dance rhythms found in the different pieces, but to play them more slowly because of the sanctity of the place (i.e., the Church).⁹

The Deuxième Livre d'Orgue, of 1714, contains six compositions praising God for "the peace so much desired," which Apel says refers to the Peace of Utrecht (1713) or of Rastatt (1714);¹⁰ one Allemande, and nineteen noels, sixteen of which are varied, the other three being only a single harmonized statement of the tune. The noels are arranged by key, as in the French clavecin suites, beginning with six pieces in D minor, followed by one in G minor, three in C Major (interrupted by one in F Major), four in G Major, two in D Major, and two in A Major. In most cases the key signatures are incomplete: the D minor pieces have no flat, the D Major pieces have only one sharp, and the A Major compositions only two.

As do many noel composers, Raison begins his collection with "A la venue de Noël" (At the coming of Christmas). The subject, or tune, is in the tenor, but since all parts are to be played on the Grands jeux, it is not easily recognizable

8 Williams, Organ Music, p. 147.

9 Apel, History of Keyboard Music, p. 731.

10 Ibid., p. 732.

below the moving soprano and more stationary alto. Raison also uses this unusual technique, not a true Récit en taille, for the initial verse of two other noels, "Où s'en vont ces gais Bergers" (Where are these happy shepherds going?), and the Elévation on "Puer nobis nascitur" (A boy is born to us). In the second verse of "A la venue de Noël" the composer places the melody in the soprano, treating it as a solo (Récit) with a two-part accompaniment below it. The third and final verse presents the tune in a Diminution in which the melody is ornamented with note values twice as fast as the unit of beat, the half note. Example 26 shows the Diminution and also demonstrates Raison's partiality toward ornamentation, which can also be seen in example 27, the concluding cadence of this noel, where the melody is embroidered with sixteenth and thirty-second notes.

Example 26. Raison, "A la venue de Noël," meas. 33-36.



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Example 27. Raison, "A la venue de Noël," meas. 46-48.



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The second noel, entitled "Le même Noël en triple," is another set of variations on "A la venue de Noël," this time treated in a triple meter, though not entirely successfully. In the first two verses Raison allows the melodic figure to maintain its original rhythm, thereby creating the awkwardness of weak beats becoming strong beats, and four-measure phrases shortening to three-bar units, shown in example 28.

Example 28. Raison, "Le même Noël en triple," meas. 1-3.



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The third and fourth variations are in a more comfortable 12/8, and the fifth verse allows the melody to follow its natural accents, as example 29 illustrates.

Example 29. Raison, "Le même Noël en triple," meas. 40-43.



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Raison's fifth noel, a setting of the beautiful "Or nous dites Marie" (Now tell us, gentle Mary), is notable in

several ways. The work begins with a ten-bar introduction treating the opening figure of the melody in imitative counterpoint, seen in example 30.

Example 30. Raison, "Or nous dites Marie," meas. 1-5.



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This treatment is continued in verse 1, a Récit, and in verse 3, a Trio. The fourth and last verse, a Dialogue between the Petit jeu and the Grand jeu, displays Raison's use of echo effects in the rapid manual changes required, as shown by example 31. Example 31 also displays Raison's ad-

Example 31. Raison, "Or nous dites Marie," meas. 77-83.



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ditional ornamentation approaching a cadence and demonstrates his favorite cadence pattern: a trilled third of the chord in the alto voice of the final measure.

Of the remaining noels, four more show the use of con-

trapuntal imitation: the sixth, "Une jeune pucelle" (A young maiden), the seventh, "Noël poitevin," which also begins with an imitative introduction, the thirteenth, "Les Bourgeois de Châtres" (The Bourgeois of Châtres), and the ninth, "Laissez paître vos Bestes" (Let your animals graze), labeled Fugue sur le Sujet (example 32). The fugue is actu-

Example 32. Raison, "Laissez paître vos Bestes," meas. 1-4.



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ally an introduction based on the first four notes of the theme, with hints of the carol melody appearing as the sixteen-measure fugue unfolds. Of the ensuing five verses, three are treated imitatively, with the second verse a Récit à la Basse and the third verse a Trio. The final verse, En Dialogue, is greatly extended in length because of the echoes among the Grand jeux, the Cornet Séparé or Petits jeux, and the Eco. In the Preface to his Premier Livre d'Orgue Raison says the "Cornet séparé and the Eco are used when there are four manuals. If there are only three, the repetitions are taken on the third manual. The Dialogue can even be played on two manuals, for then one has only to cut off the Tierces and Nazards on the Grand and Petit Orgue,

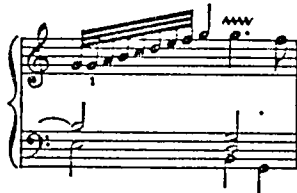
with the Tremblant."¹¹ Clearly the composer wanted his music to be accessible to all organists, including those in possession of smaller instruments.

The longest of the noel settings is the eighth, "Où s'en vont ces gais Bergers." Containing nine verses, it is one verse longer than the eight-verse text to which it is set,¹² and displays virtually all of Raison's variation techniques, including Dialogue with sujet en taille, all on the Grands jeux, ornamented figuration in an accompanying voice, Récit, Duo with a dotted rhythm (lourer) accompaniment, Trio, Dialogue with echoes, another Trio, a Duo in 6/8, and a final quarter note statement on the Cornet with sixteenth note accompaniment, Diminution sur le Cromorne. The noel closes with a slow (lentement) and stately Coda or refrain on the Grands jeux. Example 33 shows a thirty-second note scale passage, this one from the end of the first verse of "Où s'en vont ces gais Bergers." These are common in Raison's noels, and are not limited to slower Récits but occur even in lively movements such as this.

11 Fenner Douglass, The Language of the Classical French Organ (New Haven: Yale University Press, c1969), p. 184.

12 Henry Poulaille, La Grande et Belle Bible des Noël Anciens, XVIIe et XVIIIe siècles (Paris: Editions Albin Michael, 1950), p. 358.

Example 33. Raison, "Où s'en vont ces gais Bergers," m. 22.



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The only composition in the collection calling for use of the pedal is the fifteenth, the Elévation on "Puer nobis nascitur." Even this is marked "Pédalle de Flutes. Si l'on veut" (Pedal flute, if one wishes). Because the ornamented melody is in the tenor, the bass part is more comfortably played by the pedal, as example 34 from the first

Example 34. Raison, "Puer nobis nascitur," meas. 9-11.



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verse shows. The noel continues with three more variations, a Récit, a Diminution au Dessus with the melody ornamented with eighth notes, and a Diminution à la Basse in which the tune is accompanied by eighth note figuration. At the conclusion of the piece Raison says that it may be played as a Rondeau by always repeating the first verse.

The final carol, "Noël cette journée" (This day of celebration), only one verse in length, is subtitled Rondeau. It alternates between "Toute la voix humaine" (All parts on the voix humaine) and a Récit on the same stop with a Jeu doux (soft stop) accompaniment. The carol tune itself is peculiar because its first phrase is three-and-one-half bars long, while the second is two-and-one-half. Since the second phrase is a partial repetition of the first, it is forced to begin in the middle of the measure, as seen in example 35. Daquin's solution to this problem was a change of meter from 2/2 to 3/2 and back to 2/2.

Example 35. Raison, "Noël cette journée," meas. 1-6.

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This collection of noels shows Raison's love or ornamentation and coloristic effects, devices he carries almost to the extreme when he places trills on every note in a rapid tempo, or when he changes manuals every second chord for an echo passage, as seen in example 36. Yet his music has

Example 36. Raison, "Où s'en vont
ces gais Bergers," meas. 76-78.



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charm, grace, and agility, and is appropriate to the festive air of the Christmas season.

Raison is probably best known for his Christe from the Mass on the Second Tone, a Trio en Passacaille whose ostinato theme is identical to that used by Bach in his Passacaglia in C minor. While many authorities say that Bach borrowed the theme from Raison, Dufourcq speculates on the existence of an earlier common source.¹³

Raison's most famous student, Louis-Nicolas Clérambault, dedicated his Premier Livre d'Orgue to his teacher and succeeded him at the church of the Jacobins in 1719.¹⁴ Dufourcq says that Antoine Dornel was called to the Abbey of Sainte-Geneviève in 1716 to be Raison's assistant, and that he became titular organist in 1719.¹⁵ From these two

13 Norbert Dufourcq, La Musique d'Orgue Française de Jehan Titelouze à Jehan Alain, Seconde Edition Revue et Augmentée (Paris: Librairie Flourey, 1949), p. 75.

14 Apel, History of Keyboard Music, p. 744.

15 Dufourcq, La Musique d'Orgue Française, p. 108.

facts we can conclude that André Raison died in 1719, though no definite record exists.

CHAPTER VI

PIERRE AND JEAN-FRANÇOIS DANDRIEU: UNCLE AND NEPHEW

Pierre Dandrieu and his nephew Jean-François published noel collections under similar titles: Noëls, O Filii, Chansons de Saint Jacques, Stabat Mater et Carillons by Pierre, and Noëls, O Filii, Chansons de Saint Jacques et Carillons by Jean-François. Both are "extremely varied and set for the organ and the clavecin." Pierre's are "all revised and enlarged," Jean-François' are a "new edition, revised, corrected, and enlarged by new variations on the ancient Noëls as well as on the new ones." Though the noels of Pierre Dandrieu are not available in modern edition, they were obtained on microfilm from the Bibliothèque Nationale in Paris, with examination by the present writer proving that Jean-François took at least eighty-seven variations from Pierre, of the 198 variations on forty-seven pieces, forty-five of which are noels, in the nephew's collection, contained in Volumes 12, 16, 19-20, and 22 of L'Organiste Liturgique.¹ Jean-François Dandrieu's "borrowings" from his uncle fall into three categories: 1. exact copies,

1 Jean-François Dandrieu, Noëls, ed. by Gaston Litaize and Jean Bonfils, in L'Organiste Liturgique, Volumes 12, 16, 19-20, 22 (Paris: Editions musicales de la Schola Cantorum, c1955).

2. the same melodic line, but different accompaniment, and
 3. a slightly varied melody and accompaniment, often with thinner texture, or altered rhythmic patterns to create a more graceful, flowing effect. In the category of exact copies also fall those few noels which Jean-François transposed, note for note, to a different key, such as "Marchons marchons gaiement" (Let us march, let us march happily), which he changed from D minor to A minor. Regardless of the borrowing, however, the music of both composers is delightful, their innovations being especially intriguing.

Pierre Dandrieu

While the date of Pierre Dandrieu's birth is not known, Apel gives it as circa 1660.² He was a priest and organist at Saint-Barthélemy in Paris, at which post he was succeeded by his nephew Jean-François upon the former's death in 1733.

Little else is known about Pierre Dandrieu's life except for one incident involving the unscrupulous Louis Marchand. It seems that in 1691 Marchand decided he wanted the organ position at Saint-Barthélemy, then in the hands of "a very honest man, the priest Dandrieu."³ With his co-conspirator, the organ builder Henry Lesclap, Marchand wrote a

² Willi Apel, The History of Keyboard Music to 1700, translated and revised by Hans Tischler (Bloomington: Indiana University Press, c1967, 1972), p. 742.

³ Norbert Dufourcq, La Musique d'Orgue Française de Jehan Titelouze à Jehan Alain, Seconde Edition Révue et Augmentée (Paris: Librairie Floury, 1949), p. 96.

letter to one of the church officials, accusing Dandrieu of having an affair with a woman of ill-repute. Dandrieu apparently took the case to court and won, demanding a confession which Marchand signed March 22, 1691.⁴

Dufourcq says that in 1714 Dandrieu obtained a license to publish his collection of noels,⁵ in what appears to be a second edition because of the words "Le Tout revú, augmenté" (All revised, enlarged) in the title, an opinion supported by Apel.⁶ Confusion has long existed over the authorship of these noels, for some time attributed to Jean-François, but later research by André Pirro (Archives des maîtres de l'orgue) and others has shown them to be by Pierre. Jean Bonfils discovered the noel collection by Jean-François in a library in Brussels, thereby solving the mystery.⁷

Pierre Dandrieu, a prolific composer who wrote a total of 245 variations on thirty-seven noels and three other pieces (with two pages missing from the original publication, these figures are a close approximation), arranged his noels by key, in the manner of clavecin suites, using the tonalities of D minor, F Major, G Major, A minor, and C Major. He begins his collection with a monumental fifteen-verse

4 Dufourcq, La Musique d'Orgue Française, p. 96.

5 Ibid., p. 115.

6 Apel, History of Keyboard Music, p. 742.

7 Dandrieu, Noëls, L'Organiste Liturgique, Vol. 12, p. 3.

setting of "A la Venue de Noël" (At the coming of Christmas), followed by a seven-verse setting of "Une jeune pucelle" (A young maiden). Apel feels the influence of Lebègue is clearly seen in the music of Pierre Dandrieu, especially in this composition, the same tune as Lebègue's "Une Vierge Pucelle," which Apel says Dandrieu treats "in the very same fashion."⁸ While the variation techniques used are not exactly the same, both composers treat the theme with simplicity and dignity, though Dandrieu's setting is five verses longer than Lebègue's two-verse noel. Examples 37 and 38 show one instance of striking similarity between the

Example 37. Lebègue, "Une Vierge Pucelle," meas. 11-14.



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Example 38. P. Dandrieu, "Une jeune pucelle," meas. 11-14.



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8 Apel, History of Keyboard Music, p. 742.

two composers, in the accompanying lines, harmonies, and ornamentation, taken from the first verse of each of their settings. Lebègue's first verse is a harmonized statement on the Plein jeu, while Dandrieu's is a Récit with a Fonds doux accompaniment. Example 39 shows Dandrieu's embellishment of the solo line preceding the cadence point of the first verse, one of the first instances of coloratura writing in all of the noels. The second and third verses both

Example 39. P. Dandrieu, "Une jeune pucelle," meas. 20-23.



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use the technique of Diminution, in which the melody is set within, and surrounded by, notes half the value of those in verse 1, shown in example 40 from verse 2. The fourth verse

Example 40. P. Dandrieu, "Une jeune pucelle," meas. 24-28.



is a Trio on the manuals for two upper voices and one lower (à 2 dessus). Of interest here are the imitative entrances of the phrase beginning with an ascending fourth, as shown

in example 41, a contrapuntal technique used four times in Example 41. P. Dandrieu, "Une jeune pucelle," meas. 64-66.



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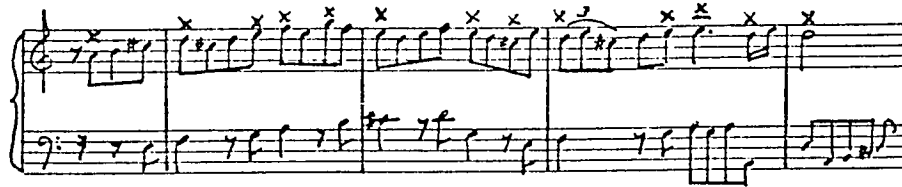
this verse. Verses 5 and 6 are both Duos, with the soprano melody stated simply in verse 5, and accompanied by rapid eighth-note motion in the left hand. Verse 5 is a tribute to Pierre Dandrieu's inventiveness, as he exhibits several variation techniques within the two-voice structure. Example 42 shows the imitative entrances of the soprano melody

Example 42. P. Dandrieu,
"Une jeune pucelle," meas. 104-108.



and its accompaniment in the first phrase, while example 43 shows the accompaniment motion reduced to eighth and quarter notes as the melody line becomes more complex. Example 44, from the final two phrases of the verse, displays the melody simply stated, now accompanied by arpeggiated triplets, the first use of an Alberti bass figure in the noels

Example 43. P. Dandrieu,
 "Une jeune pucelle," meas. 108-112.



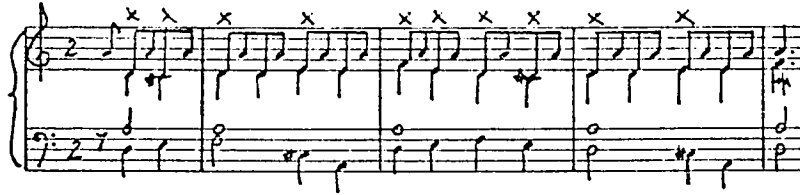
Example 44. P. Dandrieu,
 "Une jeune pucelle," meas. 131-132.



of any composer. The final verse is a brilliant Grand jeu, alternating between the Grand Orgue and the Positif.

Pierre Dandrieu's seventh noel, "Je me suis levé" (I will arise), is an eight-verse setting displaying several different variation techniques, including a Récit in the first verse, Diminution using eighth notes and triplets in the second and third verses respectively, Trios in the fourth and fifth verses, and Duos in the sixth and seventh. The eighth verse, a Grand jeu, employs a technique not seen in previous noel collections, one that in a modified form will be favored by Jean-François Dandrieu. Example 45 shows this technique, in which the melody is set in quarter notes as the lower note in eighth-note figuration. It will be seen that Jean-François makes frequent use of this device,

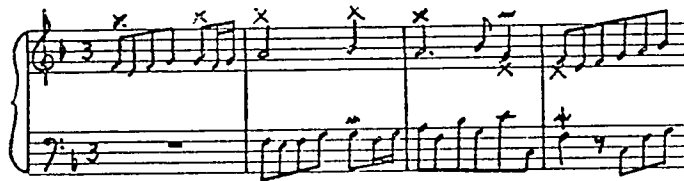
Example 45. P. Dandrieu, "Je me suis levé," meas. 84-88.



though he eliminates the quarter note, thereby thinning the texture to one voice.

One of the loveliest noels set by any of the composers is "Puer nobis nascitur" (A boy is born to us), the twelfth in Pierre Dandrieu's collection. After a simple harmonized statement of the theme as a Récit, the tune is treated as a Duo in verse 2. Example 46 shows the imitative entrances of the two voices, as well as the eighth-note figuration surrounding the melody. The third verse is a Trio a 2 dessus,

Example 46. P. Dandrieu,
"Puer nobis nascitur," meas. 17-20



in which the alto voice suddenly disappears from the last phrase, only to be given the melody in an immediate repetition of the final phrase. The fourth verse is a two-part canon over a pedal point F in the style of a Musette, a technique named for the French bagpipe, and favored by noel composers, in which the pedal point imitates the Mu-

sette's drone. Example 47 shows this device, while in example 48 can be seen the Musette and canon both continuing in the fifth verse, with the melody now embroidered by eighth notes. The sixth verse, a Grand Jeu Dialogue for

Example 47. P. Dandrieu,
"Puer nobis nascitur," meas. 69-73.

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Example 48. P. Dandrieu,
"Puer nobis nascitur," meas. 88-91.

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Positif and Grand Orgue, begins with the melody in the tenor, but transfers the noel tune to the soprano where it is surrounded by eighth notes in the second half of the verse. The seventh verse brings the noel to a conclusion in an expanded Dialogue for Grand Orgue, Positif, and Echo.

"Quand le Sauveur Jesus-Christ fut ne de Marie" (When

the Savior Jesus Christ was born of Mary), when known as "Quand Dieu naquit à Noel" (When the Lord was born at Christmas), is a setting of Francois Colletet's poem found in his 1665 collection Noëls nouveaux et cantiques spirituels.⁹ Dandrieu's noel exhibits several variation techniques in its nine verses, including the usual Duos, Diminutions, and Trios. Of special interest is the fourth variation, en viéle, in which he imitates the hurdy-gurdy by alternating repetitions of a pedal point G and the fifth and octave above it, as shown in example 49. Verse 5 accompa-

Example 49. P. Dandrieu, "Quand le Sauveur," meas. 59-62.



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nies the soprano eighth-note motion with half-note chords in the left hand, an accompaniment duplicated in verse 6 under sixteenth-note figuration. The final verse, on the Grand jeu, makes use of eighth notes that alternate by phrase from one voice to another. When the figuration is in

⁹ Henry Poulaille, La Grande et Belle Bible des Noëls Anciens, XVIIe et XVIIIe siècles (Paris: Editions Albin Michel, 1950), pp. 152, 157-161.

the soprano, the left hand is given three and four-part chords in an isorhythmic pattern, seen in example 50. It

Example 50. P. Dandrieu, "Quand le Sauveur," m. 199-203.



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seems surprising that, in view of the fact that Dandrieu had used echo techniques in other of his noels, he did not use them on the short repeated phrases of this noel, the places in which Daquin was to use the echoes so effectively forty years later.

"Noël pour l'amour de Marie" (Sing we noel in adoration), Dandrieu's twenty-fourth carol setting, contains in its second verse the earliest instance of articulation markings found in the noel collections. Shown in example 51 are three groups of two-note slurs, a sign for notes inégales, according to Couperin.¹⁰

¹⁰ François Couperin, L'Art de Toucher le Clavecin, ed. and trans. by Margery Halford (Port Washington, N.Y.: Alfred Publishing Co. c1974), pp. 10-11. Notes inégales (unequal notes) are an unequal subdivision of the beat, in which the first note is given a longer value than the second (lourer), or the second longer than the first (couler). This sign indicates the former.

Example 51. P. Dandrieu,
"Noël pour l'amour de Marie," m. 23.



Dufourcq describes Pierre Dandrieu as a "bridge" between Lebègue and Daquin.¹¹ Certainly the influence of Lebègue was present in "Une jeune pucelle," and there are hints of Daquin in "Quand le Sauveur," as demonstrated by examples 52 and 53, taken from the last verses of Dandrieu's and Daquin's settings of the same tune. While Dandrieu

Example 52. P. Dandrieu, "Quand le Sauveur," m. 203-205.



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Example 53. Daquin, "Quand Dieu naquit à Noël," m. 166-168.



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seems to lack the flair and technical brilliance of Daquin, his writing is far from dull and is more varied and accomplished than that of Raison. The limited use of the pedal indicates the intended purpose of these noels, for organs large and small, and for the harpsichord.

Jean-François Dandrieu

Jean-François Dandrieu, the son of a grain-merchant, Jean Dandrieu, and his wife, Françoise Rondeau,¹² was born in Paris in 1682. He was one of five children, his sister Jeanne-Françoise also being a talented organist. Dufourcq says that he was a child prodigy and speculates that he studied with Henri Mayeux (Lebègue's cousin) or possibly with Clérambault or Jean-Baptiste Moreau.¹³ Jean-François succeeded Mayeux at Saint-Merry (Lebègue's church) in 1704, when Mayeux could no longer hold the position because of illness. On July 19, 1705, Dandrieu, was named the titular organist at Saint-Merry.¹⁴ In 1721, he was appointed organist to the Chapel Royal, upon the resignation of Jean-Baptiste Buterne;¹⁵ Dandrieu would in turn be succeeded by another noel writer, Louis-Claude Daquin. In 1733 Jean-

12 Eileen Morris Guenther, "Composers of French Noel Variations in the 17th and 18th Centuries," The Diapason, January 1974, p. 1.

13 Dufourcq, La Musique d'Orgue Française, p. 111.

14 Guenther, "Composers of French Noel Variations," p. 1.

15 Dufourcq, La Musique d'Orgue Française, p. 111.

François became the titular organist at Saint-Barthélemy, upon the death of his uncle.

Dufourcq describes Dandrieu's abilities as an organist, saying, "he plays in all cases with a prodigious facility, and if the work does not always adapt itself to the setting of the church, it denotes a particularly gifted spirit! The virtuosity of the artist must equal that of the greatest."¹⁶

In addition to being an organist, Dandrieu also judged competitions for organ positions and supervised the rebuild- and restoration of organs. As a composer he wrote primarily for keyboard, although included in his works are a Livre de Sonates en trio for two violins and bass (1705), a Livre de Sonates à violon seul (ca. 1720), and some songs. He composed three Livres de Pièces de Clavecin (1724, 1728, 1734), and his Premier Livre de Pièces d'Orgue was published posthumously in 1739.¹⁷ Dandrieu also wrote a book on harpsichord accompanying, Principes de l'accompagnement du clavecin, which appeared in three editions, 1718, 1727, and 1777. The date of publication of the noels is uncertain, though Guenther says that Jean Bonfils determined from the biographical information in the inscription on the noels' title page, that it must have been between 1727 and 1733, the reason being that Dandrieu is listed as organist to the king

¹⁶ Dufourcq, La Musique d'Orgue Française, p. 111.

¹⁷ Guenther, "Composers of French Noël Variations," p. 3.

but not as organist at Saint-Barthélemy.¹⁸ The problem with this logic is that Dandrieu became organist to the king in 1721, not 1727, so his volume of noels very likely was published some time in the twelve years between his appointment to the Chapel Royal and his acceptance of the post at Saint-Barthélemy.

Jean-François Dandrieu's noel collection contains forty-five Christmas pieces, plus "Chansons de St. Jacques" and the Easter piece "O Filii," both varied in the same manner as the noels, and a composition in imitation of bells (an exact copy of his uncle's piece by the same name), "Carillon ou Cloches" (Carillon or Bells). The noels are arranged according to key, with eleven pieces in D minor, five in A minor, three in A Major, eight in C Major interrupted by one in C Minor, four in F Major, eight in D Major, and five in G Major. The collection begins with the usual "A la Venue de Noel," which Dandrieu has set with six verses, all borrowed from his uncle, using the variation techniques of Récit, Diminution, Duo, Trio, and Dialogue.

The second noel, "Une jeune pucelle," shows Jean-François' borrowing from his uncle, for the first verse is nearly identical to that of Pierre including the more highly ornamented final phrase (see example 39). Jean-François has changed one ornament and one chord, and has added repeat

¹⁸ Guenther, "Composers of French Noel Variations," p. 3.

signs at the end of the eighth measure and at the end of the verse, but all else remains the same. He likewise borrows the second verse from Pierre, but the remaining four verses are Jean-François', bringing the total number of verses to six, where Pierre had seven. The third, fourth, fifth, and sixth verses are all en Duo sur les Tierces, with the fifth verse displaying a technique Jean-François favors, and similar to a device found in Pierre's writing (see example 45): the melody is heard as the lower (rather than the upper) note in figuration, shown in example 54. Verse 6 contains

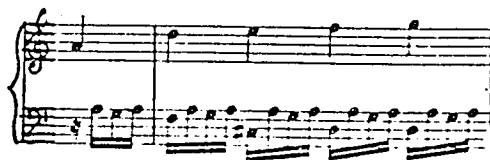
Example 54. J.-F. Dandrieu,
"Une jeune pucelle," meas. 72-73.



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another appearance of an Alberti bass accompaniment, first seen occasionally in Pierre's noels, and now used more frequently; shown in example 55, it will become a popular technique to be used by subsequent writers.

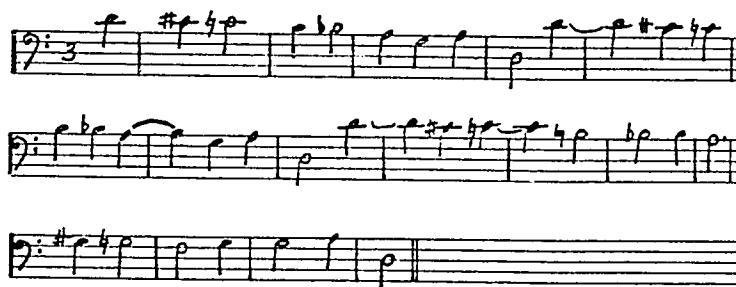
Example 55. J.-F. Dandrieu,
"Une jeune pucelle," meas. 87-88.



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A comparison of both composers' settings of the very lovely "Or nous dites Marie" (Now tell us, gentle Mary), will show Jean-François' methods of borrowing from Pierre, though the nephew has actually shortened the composition from seven verses in his uncle's setting, to six in his own. With the exception of two ornaments, the first verses are identical Récits heard over a ground bass, shown in example 56. Nicolas Lebègue began his setting of the same tune with

Example 56. P. and J.-F. Dandrieu,
"Or nous dites Marie," ground bass, meas. 1-16.



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a similar descending line, and future composers such as

Louis-Claude Daquin will also use the ground bass technique for this noel. Jean-François again copies from Pierre in the second verse, still a Récit, now with sixteenth and thirty-second-note ornamentation, as well as the usual frequent embellishments in each measure, the first instance of an entire verse set in coloratura style in the noels, a portion of which is shown in example 57. The third verse

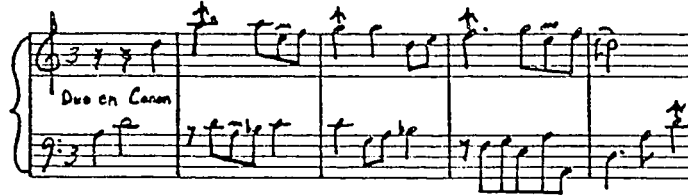
Example 57. P. and J.-F. Dandrieu,
"Or nous dites Marie," meas. 24-28.



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of each composer is a Duo en Canon in which the accompanying voice leads in the first half of the verse and follows in the second half. It is in this variation that Jean-François' borrowing is more subtle and is actually an improvement, for he relaxes some of Pierre's quarter notes to eighths, and ties some repeated notes, as shown in examples 58 and 59, creating a more flowing line. The fourth verse

Example 58. P. Dandrieu, "Or nous dites Marie," m. 33-37.



Example 59. J.-F. Dandrieu,
"Or nous dites Marie," meas. 33-37.



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is a Trio en Canon in Pierre's setting, a Trio sur les Flûtes in Jean-François'. In the first half of the verse, Jean-François borrows his uncle's upper two voices, but varies the accompanying third voice; however, in the second half of the verse, where Pierre breaks the canon, Jean-François continues the imitative treatment begun at the opening of the variation. Pierre's fifth verse is a Trio à trois Claviers (Trio on three keyboards), the first appearance of this type of trio in the noels, previous trios having been written for two upper voices together on one manual (à 2 dessus). Example 60, from the beginning of the variation, shows the melody in the soprano, accompanied by the alto at the interval of a third below. The melody then moves to the

Example 60. P. Dandrieu, "Or nous dites Marie," m. 65-69.



alto, returns to the soprano, and again to the alto for the close of the verse. Jean-François also used the Trio à trois Claviers treatment, reserving it for his final verse. However, he simplifies the first half of the verse, and links it to his first verse by placing the ground bass line in the alto, then transferring it to the bass, as seen in example 61. The second half of the verse he copies directly

Example 61. J.-F. Dandrieu,
"Or nous dites Marie," meas. 81-88.

Le même en Trio

The image shows a musical score for three staves. The top staff is in treble clef, the middle staff is in alto clef, and the bottom staff is in bass clef. The music consists of a series of notes and rests, with some notes marked with a small 'x' above them. The score is arranged in four measures. Below the staves, the text "Pedales de Flûtes" is written.

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from his uncle. Pierre's sixth and seventh verses are very similar, with the melody heard en Basse for the first half of each verse, then en Dessus for the second half. The ac-

companiments for the en Basse sections, for the most part eighth notes in parallel thirds, are identical. Jean-François places the melody of his fifth verse entirely in the lowest voice, but simplifies the two upper accompanying voices by eliminating Pierre's parallel thirds in all but four measures. From this comparison it can be seen that Jean-François took the best of his uncle's work, improved some of it by means of rhythmic changes, removed the repetitious section, and linked the closing to the opening by re-statement of the initial ground bass.

Jean-François' fourth noel, "Joseph est bien marié" (Joseph married well), displays many of his most interesting variation techniques. The first two verses, the only two borrowed from Pierre, marked Musette because of the drone bass, exhibit the hurdy-gurdy accompaniment seen earlier (example 49). The second verse wraps the melody in eighth-note figuration over the hurdy-gurdy, as shown in example 62.

Example 62. J.-F. Dandrieu,
"Joseph est bien marié," m. 13-14.



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The third verse is a Duo, the fourth is a Basse de Trompette, and the fifth verse is a three-level Dialogue for the Grand

Orgue, Récit Cornet, and Positif Larigot combination. The first half of the sixth verse places the tune in the lower notes of eighth-note figuration on the Trompette, found alternating between the bass and soprano, as shown in example 63. The second half of the verse, while still alternating

Example 63. J.-F. Dandrieu,
"Joseph est bien marié," m. 77-78, 81-82.



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between bass and soprano, puts the melody in the upper note of the figuration. The seventh verse enfolds the theme in garlands of triplets for the Cornet and Trompette in what may be a pictorial representation of the text in which the angels come to see the infant Redeemer Jesus, and all join in singing "Gloria."¹⁹ The joyous eighth and last verse treats the melody as the first note in an Alberti bass figure, used in both bass and soprano as seen in example 64. The anonymous text for this noel, from a sixteenth-century collection, Grandes Bibles des Noëls from Troyes, is unusual

¹⁹ Henry Poulaille, Bible des Noëls Anciens des origines au seizième siècle (Paris: Club des Éditeurs, Édition Nouvelle, 1958), p. 357.

Example 64. J.-F. Dandrieu,
"Joseph est bien marié," m. 113-114, 117-118.



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because it looks at the Christmas story from Joseph's point of view, telling of his anger at finding that Mary was pregnant, and his change of heart after the visit from the angel. After Jesus' birth, the angels, shepherds, and Wise Men come and we all pray for peace, joy, and a happy life for Mary, and we see that, with all the wondrous things that have happened, truly "Joseph married well."²⁰

Dandrieu's seventh noel, "Adam fut un pauvre homme" (Adam was a poor man), not set by Pierre, begins as a Récit for the Trompette séparée.²¹ While the meter here is a

²⁰ Poulaille, Bible des Noël's Anciens, pp. 356-358.

²¹ This designation has not occurred earlier in the noels. I understand it to mean a Trompette mounted on a separate chest and played from a separate manual. Peter Williams, in The European Organ, 1450 to 1850 (Bloomington: Indiana University Press, c1966), p. 185, describes F. Thierry's 1733 organ at Notre-Dame, Paris, which had a separate reed manual, the Bombarde, containing a Bombarde 16', two Trompettes 8', and a Clairon 4', all with their own chest and wind supply. While this Bombarde manual was rare, the Récit manual often contained only a Cornet V and Trompette, making the Trompette, in effect, séparée.

lilting 6/4, Daquin will set the same tune in 2/4, using a dotted rhythm. Dandrieu's second verse, a Trio with an independent pedal part, places the melody in the middle voice, while the third verse is a Duo in the French Diminution style. Of interest here are some of the first articulation marks seen in the noel collections so far examined, shown in example 65. The wedge was a sign for staccato, as the stac-

Example 65. J.-F. Dandrieu,
"Adam fut un pauvre homme," m. 44.



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cato dot was not in use in France at the time.²² The fourth verse, a Trio en dialogue for Trompette séparée, Cromorne, and Pédalle is almost a Musette because the Pédalle is so stationary, though it does involve some motion between tonic and dominant. The first phrase is announced in the soprano on the Trompette, while the tenor rests before taking up the second phrase on the Cromorne. Example 66 shows the tenor entrance, as well as Dandrieu's use of the two-note slurs,

²² Howard Ferguson, Keyboard Interpretation from the 14th to the 19th Century, An Introduction (New York: Oxford University Press, 1975), pp. 61, 102. Dots over paired notes indicated notes inégaux; a dot on the second of two slurred notes meant the couler, a short-long inégaux.

a sign for notes inégales, according to Couperin.²³ In the

Example 66. J.-F. Dandrieu,
"Adam fut un pauvre homme," m. 58-59.



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third phrase the melody returns to the soprano, but is again in the tenor for the fourth and final phrase of the verse, after which Dandrieu adds a Coda, placing the tenor melody momentarily above the soprano in the repetition of the third phrase, seen in example 67. The melody returns to the so-

Example 67. J.-F. Dandrieu,
"Adam fut un pauvre homme," m. 72-74.



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23 Couperin, L'Art de Toucher le Clavecin, pp. 10-11.

prano for the restatement of the final phrase, which includes another appearance of the paired slurs. En Tambourin is the designation Dandrieu has given the last verse.

Westrup and Harrison give two definitions for Tambourin:

1. A long, narrow drum, played with one stick when used, especially in Provence (tambourin de Provence), with a small, one-handed recorder (flûtet, galoubet) to accompany dancing.
2. The tambourin de Béarn (I. alto basso), was a zither with gut strings sounding only the tonic and dominant, and was used similarly with a small recorder to accompany dancing. The term tambourin was applied to a dance so accompanied which was introduced by Rameau into his opera-ballet Les Fêtes d'Hébé (1739) and into his Pièces de clavecin.²⁴

Example 68 illustrates the repeated bass line depicting the drumbeat. Dom Bédos de Celles, in his L'Art du facteur

Example 68. J.-F. Dandrieu,
"Adam fut un pauvre homme," m. 83-86.



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d'orgues (The Art of Organ Building), (1766-78), Part 3, Chapter IV, quoted by Fenner Douglass, states: "To imitate a Fife, on the Grand Orgue, use the Petit Bourdon with the Quarte de Nasard and Doublette. On the Positif, the two

²⁴ J.A. Westrup and F.Ll. Harrison, The New College Encyclopedia of Music (New York: W.W. Norton, c1960), pp. 645-646.

8's, Prestant and Larigot. Airs de Fifre and de Tabourin [fife and drum music] (brackets Douglass') are played on the Grand Orgue, and the keyboard of the Positif is beaten to imitate a drum."²⁵ Thus the registration for a Tambourin is very bright, as the Petit Bourdon can be either an 8' or 4' stop,²⁶ and the Quarte de Nasard and Doublette are both 2' pitches.²⁷ On the Positif, after the two 8' stops Dom Bédos recommends, the Prestant is a 4' pitch, while the Larigot is a 1 1/3' stop.²⁸

The eighth noel, "Chrétien qui suivez l'Eglise" (Christian, [you] who follow the Church), again borrowed from Pierre, is another ground bass setting. Example 69 shows the rhythmic changes the melody will have undergone from the time of Dandrieu's setting to Daquin's, in approximately 1757, similar to the changes that occurred in "Or nous dites Marie," cited in the chapter on Nicolas Lebègue (example 22.)

25 Fenner Douglass, The Language of the Classical French Organ (New Haven: Yale University Press, c1969), pp. 211-212.

26 Ibid., p. 205.

27 Ibid., p. 86.

28 Ibid., pp. 86, 91.

portant notes in Dandrieu's bass line are marked; the extraneous notes occur because of the rhythmic change in the melody. This bass line is also similar to that used in settings of "Or nous dites Marie" (see example 56, this chapter).

Dandrieu's nineteenth carol setting, "Noël pour l'Amour de Marie" (Sing we noel in adoration), contains five verses, the last three of which are Duos. Notable here are the final two verses, not borrowed from Pierre, both entirely in treble clef. The fourth verse exhibits simple horn motion, shown in example 72, while the fifth verse embellishes the horn motion with eighth-note figuration, seen in example 73.

Example 72. J.-F. Dandrieu, "Noël pour l'Amour de Marie," meas. 49-52.



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Example 73. J.-F. Dandrieu, "Noël pour l'Amour de Marie," meas. 65-68.



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Dandrieu uses the same horn motion technique in his first

setting of "Chantons je vous prie" (Let us sing, I beg of you), containing three verses. It is interesting that Daquin set "Noël pour l'Amour de Marie" and "Chantons je vous prie" together in the same noel, while Dandrieu treated the two tunes separately, but with similar variation techniques.

Because both Dandrieus wrote more sets of noel variations than most composers, they used tunes not found in other noel collections. One that has become a favorite of the present writer is Jean-François' sixteenth; "Chanton de Voix Hautaine" (Sing with proud voices), the last four verses of which are taken from Pierre. The text recalls Adam, Eve, and the serpent, tells of God deciding to take human form to save man from his sins, and recounts the Christmas story from Gabriel's announcement to Mary about the coming birth, to the arrival of the Wise Men. Each verse ends with the chorus "O bonté souveraine! Ne nous oubliez pas" (O sovereign grace! Do not forget us).³⁰ The noel setting is full of dignity and majesty, as well as a certain sense of melancholy, befitting Original Sin and linking Advent to the Passion. The melody is in A minor, though it begins as if in E minor, centered around E, with both F-sharp and D-sharp in the theme. The first verse is marked Basse de Trompette ou en Trio (Basse de Trompette or in Trio). The theme is in Dialogue with itself, with each of the two phrases heard

³⁰ Poulaille, Noëls Anciens XVIIe et XVIIIe siècles, pp. 302-303.

twice, the first time in the octave centering around middle C, and the second time one octave lower. The variation treatment is also a Trio, with the two upper voices entering in imitation, as shown in example 74. The second verse is a

Example 74. J.-F. Dandrieu, "Chanton de Voix Hautaine," m. 1-3.

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Dialogue en Grand Jeu for the Positif and the Grand Orgue, and the third verse is a Duo with the lower voice functioning as an accompaniment with Alberti-bass-like eighth-note figures. It is at this point that Dandrieu stops writing out the repetition of each of the two phrases, nor does he indicate them by use of repeat signs in the fourth through eighth verses. (The repetitions are not necessary to fit the text.) The fourth verse is a lively Tambourin, contrasting with the following variation, a Récit with the melody in the soprano. In the sixth verse the tune is treated en Basse de Voix humaine, in the seventh it is en Trio with the theme still in the lowest voice, and the final verse is a delightful Duo en canon. In performing this noel, it seems more appropriate to postpone the second verse, en Grand Jeu, playing it at the end of the variations where it

brings the piece to a powerful close.

Jean-François Dandrieu's forty-five noels vary in length from one to nine verses. All exhibit some of the types of variation discussed here, including Duos, Trios, Récits, Dialogues, Musettes, Tambourins, and various types of ornamental and accompanimental figuration. Since his writing is artistic and musical without being repetitious, one wonders why he bothered to copy from his uncle. Jean Bonfils, in the Preface to his edition of Jean-François' noels, suggests "according to the habits of an age less 'sensitive' than ours as to artistic ownership, would not Jean-François revive his uncle's book, accommodating nevertheless the taste of the day, and completing it by adding some new noels?"³¹ The title of Jean-François' volume seems to corroborate this theory, for it is called a "New Edition, Revised, Corrected, and Enlarged by New Variations on the Ancient Noels as well as on the New Ones."³² Though he does not acknowledge whose noels he is "revising, correcting, and enlarging," he admits some of the material existed prior to this collection.

According to Dufourcq and the archives of Saint-Merry, Jean-François' health was not good, though it is not known from what illness he suffered. However, because of it, in 1725, in recognition of his twenty-two years of service to

31 J.-F. Dandrieu, Noëls, p. 3.

32 Ibid., p. 2.

the church, the church authorities granted him a room with a fireplace, in a house adjoining the church, so that he could rest, and warm himself in winter and refresh himself in summer.³³ Jean-François Dandrieu died at age 56, in 1738, only five years after the death of his uncle. His sister Jeanne-Françoise succeeded him at Saint-Barthélemy where he was buried.

33 Dufourcq, La Musique d'Orgue Française, p. 111.

CHAPTER VII

LOUIS-CLAUDE DAQUIN

Louis-Claude Daquin has been called the "king of the noel writers."¹ Born July 4, 1694, in Paris, he was descended from Rabelais on his mother's side of the family and of Jewish ancestry on his father's.² He was the godson of the famous harpsichordist Elisabeth Jacquet de la Guerre, from whom he most likely received his first music lessons. At the age of six he gave a concert for His Majesty King Louis XIV, and at age eight began composition lessons with Nicolas Bernier. When he was twelve he assumed the position of organist at Sainte-Chapelle, which post had belonged to his godmother's husband, and also became organist at the Cloister Petit-Saint-Antoine, a position he held until his death.

In 1727 Daquin prevailed over Jean-Phillipe Rameau in a hotly contested competition for the organist's position at Saint-Paul's. Louis Marchand, Daquin's friend, rival, and possibly teacher, willed to him the position at the monas-

1 Norbert Dufourcq, La Musique d'Orgue Française de Jehan Titelouze à Jehan Alain, Seconde Edition Révue et Augmentée (Paris: Librairie Floury, 1949), p. 115.

2 Eileen Morris Guenther, "Composers of French Noel Variations in the 17th and 18th Centuries," The Diapason, January 1974, p. 3.

tery of the Cordeliers upon the former's death in 1732. In 1739 Daquin succeeded Jean-François Dandrieu at the Chapel Royal, where he served "by quarter" (the position was shared by four organists, each working a quarter of the year). In 1755 he was appointed to serve at the Cathedral of Notre Dame, also by quarter. It seems that these positions were held simultaneously, a common practice in France at the time, for all sources indicate that Petit-Saint-Antoine, Saint-Paul, the Cordeliers, the Chapel Royal, and Notre Dame were Daquin's until his death in 1772.

Daquin was the foremost organ virtuoso of his century; Dufourcq says that harpsichordists and organists of the middle of the eighteenth century regarded him as "le maître" (the master).³ Daquin was famous for his noel improvisations; according to Dufourcq he was able to improvise on a popular theme for "entire quarters of an hour without preparation and without repeating himself."⁴ These improvisations were heard not only in the Christmas Eve services, but also at the Concert Spirituel, secular concerts of sacred music; and at an annual playing of noels at Saint-Merry, subsidized by a special foundation. But the noels were most popular at the Christmas Eve service, and the people so crowded into Saint-Paul's to hear Daquin that their entries

3 Dufourcq, La Musique d'Orgue Francaise, p. 116.

4 Ibid., p. 117.

and exits had to be regimented.⁵

Daquin was a composer of a cantata, motets, and numerous organ pieces such as duos, trios, and fugues, of which only the cantata survives. The other pieces, supposedly in manuscript form, have not been found.⁶ In 1735 he published his Premier Livre de Pièces de Clavecin, and approximately twenty years later his Nouveau Livre de Noël pour l'Orgue et le Clavecin Dont la plupart peuvent s'exécuter sur les Violone, Flutes, Hautbois, etc (New Book of Noels for the Organ and the Harpsichord, of which most can be played on the violins, flutes, oboe, etc) This collection of noels was dedicated to the Duke of Eu, the sovereign prince of Dombes, and admirer of Daquin.

The Nouveau Livre de Noël contains twelve sets of variations. Thomas Brown states that "most of these exhibit little evidence of the organ idiom, but some demand the instrument for adequate performance."⁷ Though the harpsichord variation technique is evident in much of Daquin's writing, his specified registrations require the organ for an effective variety of tone color.

Conrad Grimes has divided Daquin's noels into three

5 Michel Brenet (Pseudonym for Marie Bobillier), Les Concerts en France Sous L'Ancien Régime, Unabridged reprint of the first edition published in Paris, 1900 (New York: Da Capo Press, 1970), p. 380.

6 Guenther, "Composers of French Noel Variations," p. 4.

7 Thomas K. Brown, "The French Baroque Organ Tradition," (Ph.D. dissertation, Florida State University, 1967), p. 69.

categories:

1. Those which are descriptive and seem to follow the noel text verse by verse.
2. Those with ground basses and similar melody patterns.
3. Those which are strictly musical variations.⁸

According to Grimes, the first, third, and perhaps the sixth noels fit into the first category.⁹ Of these, the first, "A la venue de Noël" (At the coming of Christmas), and the third, "Une bergère jolie" (A pretty shepherdess), are the most interesting, although the sixth, "Qu'Adam fut un pauvre homme" (Adam was a poor man), contains some lively alternation among the Grand Orgue, Récit, and Echo manuals, plus sections to be played on the Positif Cromhorne, thus requiring a four-manual instrument.

Noël I, Sur les Jeux d'Anches, Sans Tremblant (on the reed stops, without tremulant), for manuals only, is based on a poem found in Lucas le Moigne's 1520 collection Chansons de Noël nouvaulx. Grimes' translation of the first verse reads:

As Christmas-tide comes once again
 Let us rejoice with songs of mirth;
 God's covenant with sinful men
 Now is revealed to all the earth.¹⁰

A 1535 collection, La Fleur des Noëls, published at Lyon, contained the same text with the tune used by Daquin, though the origin of the tune is unknown.

⁸ Conrad Grimes, "The Noels of Louis-Claude Daquin," The Diapason, December 1968, p. 24.

⁹ Ibid.

¹⁰ Ibid.

Daquin sets the ten verses of the text with ten lively variations, ranging from simple two-part counterpoint to a four-part harmonization on the Grand jeu, and from quarter and eighth-note motion, to triplet eighths, sixteenths, and finally scale passages in thirty-second notes. The first verse, measures 1-10, announces God's new covenant with man on the Cromhorne of the Positif. While Grimes does not include the complete text of the noel verses in his article, his summaries will be used to aid in the description of the variations to follow.¹¹ The subject of verse 2, measures 11-20, the devil's pride before the Fall, is shown by the twisting ornamented version of the theme, played on the Ré-cit Cornet and accompanied by the Positif Cromhorne, seen in example 75.

Example 75. Daquin, Noël I,
"A la venue de Noël," m. 10-13.



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The Grand jeu in the treble announces the birth of the Lord in verse 3, measures 21-30, while the accompaniment, now ex-

¹¹ Grimes, "Noels of Daquin," pp. 24-25.

panded to two parts, remains on the Positif. Verse 4, measures 31-40, alternates the Grand jeu and Petit jeu antiphonally, with four-part chords on the Grand Orgue and three-voice harmony on the Positif. The text "tells of the angels and shepherds praising God and singing of peace on earth."¹² Verse 5, measures 41-50, the first half of the Premier Double, musically depicts the three Wise Men by the use of a triplet accompaniment in a Duo for the Recit Cornet and the Positif Cromhorne. In verse 6, measures 51-60, the Kings' return home is shown by moving the triplets from the bass to the treble of the Duo for the same combination that was found in verse 5. Grimes feels the "rapid scramble of sixteenth-notes at the deceptive cadence seems to be Herod's unceasing pursuit of the Wise Men for 'three days and nights,'"¹³ shown in example 76.

Example 76. Daquin, Noël I,
"A la venue de Noël," m. 56-58.



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The Deuxième Double introduces sixteenth-notes into the

12 Grimes, "Noels of Daquin," p. 25.

13 Ibid.

accompaniment of verse 7, measures 61-70, still a Duo for Cornet and Cromhorne, and verse 8, measures 71-80, embellishes the melody with the sixteenth notes in the treble, set against quarter and eighth-note motion in the accompaniment. Example 77 shows the cross figure occurring in both voices just before the cadence of verse 8. Though this is a symbol for Christ, Grimes calls it a "Hail, Mary."¹⁴

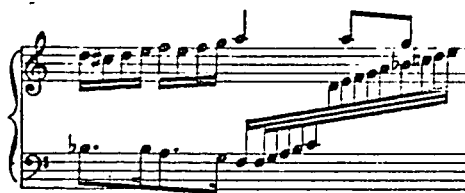
Example 77. Daquin, Noël I,
"A la venue de Noël," m. 78-80.



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Verse 9, measures 81-90, still in Duo, returns the sixteenth notes to the accompaniment, this time in an Alberti bass pattern. Example 78, an ascending thirty-second-note F Ma-

Example 78. Daquin, Noël I,
"A la venue de Noël," meas. 88.



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¹⁴ Grimes, "Noels of Daquin," p. 25.

major scale, occurs twice before the cadence of this verse, and is, according to Grimes, the "symbol for the promise of Paradise."¹⁵ The final verse, measures 91-106, is a chordal setting for alternating sections treated as a double echo on the Grand jeu, Récit Cornet, and Echo. Grimes states, "the doxological final section, with its ecstatic repetitions of 'Noél, Noël, Noël,' praises the Redeemer with eloquent and passionate chromaticism."¹⁶

The second descriptive noel to be discussed is number III: En Musette, En Dialogue et En Duo, Très Tendrement. Of a different character than "A la venue de Noël," this set of variations is to be played "very tenderly" in the manner of a Récit. Grimes translates the first verse of the text, "Une bergère jolie," by an anonymous author, as:

Once a shepherdess lighthearted
'Rose one morning bright and fair,
To the field she quickly started
Leading all the sheep flock there;
From above angelic singing
Soon resounded through the sky,
Sweet the music gently ringing
Filled her ears with songs on high.¹⁷

The musette was an eighteenth-century French bagpipe that became popular in the pastoral entertainments of the French courts. Its use in an organ setting implies a pedal point to simulate the bagpipe's drone and is especially appropriate in this pastoral-style noel. Daquin calls for

15 Grimes, "Noels of Daquin," p. 25.

16 Ibid.

17 Ibid.

Cromhorne with Bourdon over 8' flutes in the pedal to imitate the bagpipe's sound. In measures 1-25, the first of the seven verses, the shepherdess plays her tune on the Musette in the tenor, an unusual feature, for Daquin seldom places the melody in a voice other than the soprano. Verse 2, measures 26-49, heralds the announcement of the Lord's birth by means of horn calls on the Musette combination, with a second sustained G of the same pitch as the original pedal point added in the tenor. The shepherds depart for Bethlehem, leaving the shepherdess alone to sing her song on the Re'cit Cornet in verse 3, measures 50-73. The noel tune is once again in the tenor, now embellished with triplets and sixteenth notes. Example 79 shows canonic imitation in the last half of the verse as the shepherdess decides also

Example 79. Daquin, Noël III,
 "Une bergère jolie," m. 57-58, 65-66.

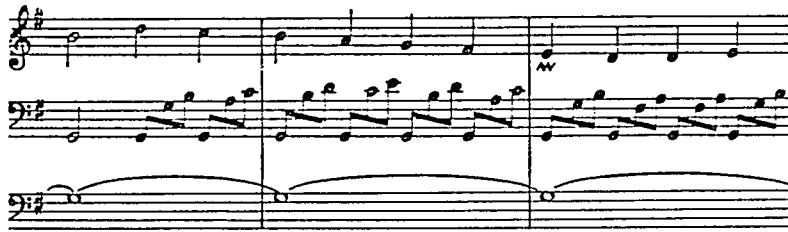


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to go to Bethlehem. Verse 4, measures 74-97, is a Duo for the melody on the Cornet in the treble accompanied by triplet figuration on the Cromhorne. Because of the leaps in

the accompanying voice, (example 80), it may be assumed this is one of the variations appropriate for harpsichord or other instruments, as Daquin had indicated in the title of this collection. In verse 5, measures 98-121, the treble melody

Example 80. Daquin, Noël III,
"Une bergère jolie," m. 81-83.



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on the Cornet, seen in example 81, is highly ornamented,

Example 81. Daquin, Noël III,
"Une bergère jolie," m. 117-118.



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exemplifying "one of Daquin's virtuoso techniques."¹⁸

Grimes says the subject of this verse is God's wrath di-

18 Brown, "French Baroque Organ Tradition," p. 70.

rected toward Adam for eating the forbidden fruit, with Adam's reaction shown by the "disjunct flourishes" in the treble line, and the sins of future generations "multiplied in terms of thirty-second notes."¹⁹ In verse 6, measures 122-145, the melody is stated simply on the Récit Cornet while the repetitive accompaniment pattern on the Positif Cromhorne suggests the imprisonment of mankind under Satan's power. In the second half of the variation, the accompaniment abruptly changes to a leaping joyous treatment reminiscent of the instrumental triplets found in verse 4, now depicting new hope for man with the birth of the Holy Child.²⁰ The last verse, measures 146-169, is especially pictorial, with all Christians joining to pay homage to Christ, symbolized by both hands on the Cromhorne. God interrupts with a gentle demand for our hearts, on the Cornet (example 82),

Example 82. Daquin, Noël III,
"Une bergère jolie," m. 149-151.

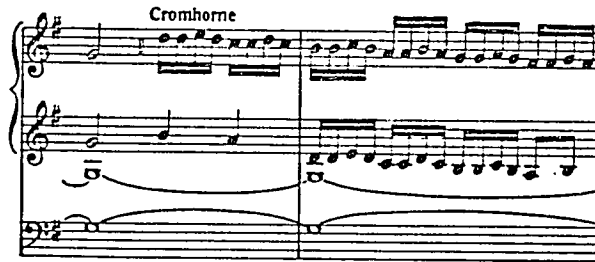


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19 Grimes, "Noels of Daquin," p. 25.
20 Ibid.

and "all join the simple shepherdess in skipping down the Cromhorne (musette) on their joyful journey."²¹ (Example 83.)

Example 83. Daquin, Noël III,
"Une bergère jolie," m. 160-161.



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The second category of Daquin's noels, those constructed on ground basses, include the second, seventh, and eleventh pieces in the collection. Noël II: En Dialogue, Duo, Trio, sur le Cornet de Récit, les Tierces du Positif et la Pédalle de Flûte is based on a tune found in a fifteenth-century manuscript as well as in Lucas le Moigne's Noëlz, dated 1500.²² It is best known by the repeated line of the text, "Or nous dites Marie." Ruth Heller gives the following English version of the first verse, a song in dialogue form:

Now tell us, gentle Mary,
What did Gabriel say to Thee?

²¹ Grimes, "Noels of Daquin," p. 25.

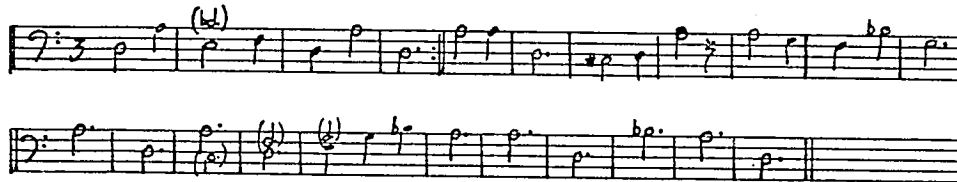
²² Ibid.

Now tell us of the tidings
That he brought to Galilee.
He told me I was favored,
That I would be the One
God chose to be the Mother
Of Jesus, His own Son.²³

This noel is also found in the Oxford Book of Carols with another set of words, "Nous voici dans la ville."²⁴ Gigault, Lebègue, Pierre Dandrieu, Jean-François Dandrieu, Raison, Beauvarlet-Charpentier, and Balbastre all wrote noel variations on this tune.

Daquin's ground bass, in its simplest form, is shown in example 84.

Example 84. Daquin, Noël II,
"Or nous dites Marie," ground bass.²⁵



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The melody, without its repeated and non-essential notes, also has a simple formula, seen in example 85. Grimes says that all three melodies from this group "follow a descending

²³ Ruth Heller, compiler, Christmas, its Carols, Customs, and Legends (Chicago: Hall and McCreary, 1948), p. 83.

²⁴ Percy Dearmer and others, The Oxford Book of Carols (London: Oxford University Press, c1964) pp. 194-195.

²⁵ Conrad Grimes, "The Noels of Louis-Claude Daquin," The Diapason, December 1968, p. 26.

Example 85. Daquin, Noël II,
"Or nous dites Marie," melodic formula.²⁶



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tetrachord with final cadence reminiscent of the old romanesca or passamezzo melodies."²⁷

Verse 1, measures 1-26, alternates the melody on the Tierce du Positif and the Cornet de Récit, showing the dialogue nature of the text. While the melody is in the left hand, it is not a true en taille, as its range for the most part lies above the soft two-voice accompaniment played by the right hand. Daquin directs that this noel be played "Lentement et très tendre" (slowly and very tenderly).

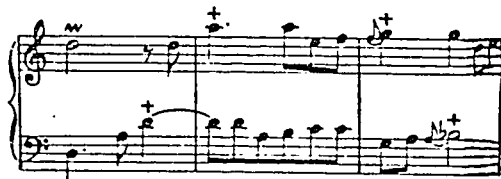
Verse 2, measures 27-52, is a Trio for the melody on the Récit Cornet and the accompanimental second voice on the Tierce du Positif, all over the ground bass in the Pédalle.

In verse 3, measures 53-76, the bass drops out, leaving a Duo in canonic imitation, seen in example 86. The Duo continues in verse 4, measures 77-100, with the accompanying voice in scalewise passages using the melodic and natural D minor scales, covering a range of three-and-one-half

²⁶ Conrad Grimes, "The noels of Louis-Claude Daquin," The Diapason, December 1968, p. 26.

²⁷ Ibid.

Example 86. Daquin, Noël II,
"Or nous dites Marie," m. 56-58.



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octaves. The last verse, measures 101-126, is again a Trio with the ornamented melody on the Cornet harmonized in parallel thirds, sixths, and tenths in the equally ornamented accompanimental voice on the Tierce, shown in example 87.

Example 87. Daquin, Noël II,
"Or nous dites Marie," m. 117-119.

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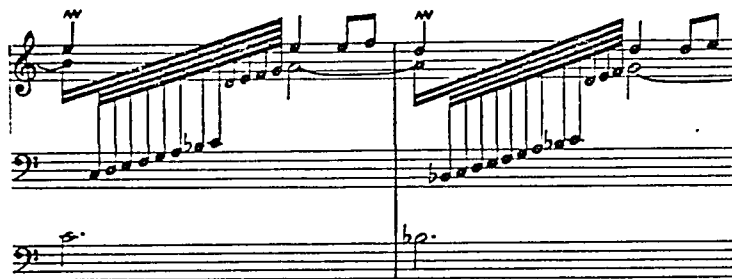
The ground bass returns to the pedal in a form only slightly different from that of the first variation.

The second noel from this group is number VII, "Chrétien qui suivez l'Eglise" (Christian, [you] who follow the Church) En Trio et En Dialogue, Le Cornet de Récit, de la

in the melodic structure of "Or nous dites Marie" and Chrétien qui suivez l'Eglise" and suggests that they perhaps have a common source. As further proof of his theory he points out that both Jean-François Dandrieu and Nicolas Lebègue used ground basses similar to Daquin's "Chrétien qui suivez l'Eglise" in their settings of "Or nous dites Marie."³⁰

The second verse, measures 26-49, of this noel is a Trio with the melody on the Cornet de Récit. The second voice, on the Tierce du Positif, is paired with the first, often duplicating it in parallel thirds or sixths. The third verse, measures 50-73, is another example of Daquin's virtuoso writing, seen in example 90, with rapid scale pas-

Example 90. Daquin, Noél VII,
"Chrétien qui suivez l'Eglise," m. 51-52.



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sages found in the accompanying tenor voice during the first half of the variation. The second half of the variation

30 Grimes, "Noels of Daquin," p. 26.

closes with a Trio texture similar to that of the second verse. It is surprising that Harvey Grace, in his book French Organ Music, uses this noel as an example of Daquin's poor writing, saying, "in his anxiety to make his music suitable for divers instruments, he frequently spoils it from an organ point of view."³¹ However, these toccata-like flourishes are typical of ground-bass variation techniques, helping to provide variety and progression in a form based on a static harmonic and melodic framework. Daquin's use of these techniques shows his knowledge of musical styles; Grace's criticism is undeserved.

The third noel in this category is number XI: En Récit en Taille, sur la Tierce du Positif avec la Pédalle de Flûte et en Duo. Of interest are the words en taille, because once again the pitch of the left-hand melody is too high to be a true tenor part. Grimes says the text of this noel is a paraphrase of a secular love song, "Une jeune fillette de noble coeur." His translation of the religious version, "Une jeune Pucelle," is:

Maria was a maiden of noble worth,
Who worshipped God, Creator of all the earth;
Lo, Gabriel descended in his glory
And told to her the story
Of Christ the Savior's birth.³²

³¹ Harvey, Grace, French Organ Music, Past and Present (New York: H.W. Gray, c1919), p. 37.

³² Grimes, "Noels of Daquin," p. 26.

The melody is that of a popular tune, found throughout Europe. It appeared in Germany as early as 1550, under the titles "Einmal ging ich spazieren" and "Von Gott will ich nicht lassen." Frescobaldi used the tune in his Partita sopra Monicha from his Toccate E Partite, Primo Libro, 1615.³³ Lebègue's noel setting of this tune bears the title "Une Vierge Pucelle."

The simplified ground bass of this noel is given in example 91. Its descending line resembles that of the previous noel.

Example 91. Daquin, Noël XI,
"Une jeune Pucelle," ground bass.³⁴



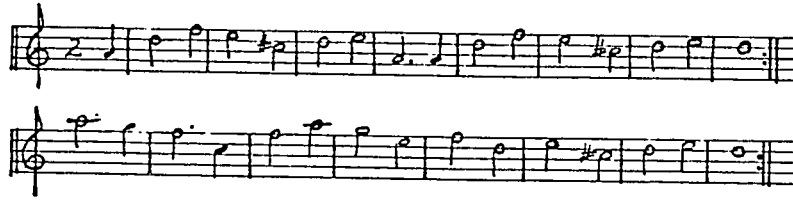
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Example 92 shows the simplified melodic structure. In many ways it is so similar to the structure of that of "Chrétien qui suivez l'Eglise" that it seems to be an expanded form of that melody.

³³ Willi Apel, The History of Keyboard Music to 1700, translated and revised by Hans Tischler (Bloomington: Indiana University Press, c1967, 1972), pp. 463, 804: n49.

³⁴ Conrad Grimes, "The Noels of Louis-Claude Daquin," The Diapason, December 1968, p. 26.

Example 92. Daquin, Noël XI,
 "Une jeune Pucelle," melodic structure. ³⁵



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This noel with six verses is to be played "Lentement et tendrement" (slowly and tenderly). Grimes describes each verse of the text though the settings are not entirely pictorial. The first verse, measures 1-25, a description of Gabriel's announcement to Mary, has the melody on the Tierce du Positif, with a soft two-part accompaniment for the right hand, in addition to the ground bass. In verse 2, measures 26-49, Mary asks Gabriel to explain how she can be the Mother of God, in an ornamented variation of the melody, still on the Tierce. Verse 3, measures 50-73, is a Duo between the melody on the Récit Cornet and the imitative accompaniment on the Tierce. The Duo extends into verse 4, measures 74-97, with both parts ornamented in stepwise eighth notes as Gabriel continues the reassurances he began in verse 3. The Duo goes into triplet motion in verse 5, measures 98-121, as Mary ponders Gabriel's message.³⁶ In verse

³⁵ Conrad Grimes, "The Noels of Louis-Claude Daquin," The Diapason, December 1968, p. 26.

³⁶ Ibid.

6, measures 122-146, the ground bass returns as the melody is once again heard on the Tierce with the soft accompaniment of the first verses. This final verse is notable in that it contains elements of all the other variation treatments found in this noel: simple statement, florid ornamentation, and eighth-note and triplet motion. Grimes describes the extended cadence, shown in example 93, as the "most extreme chromaticism found in any of these noels."³⁷

Example 93. Daquin, Noél XI,
"Une jeune Pucelle," m. 143-146.



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These three noels on ground basses are interesting in the similarities of their treatments. All are in D minor, all begin with a left hand melody that lies within the same range as the accompaniment and weaves in and out through it, and all are set in Récit style and are to be played "tenderly." The melodies all begin with an anacrusis, and are all heard on the Tierce du Positif. The similarities in

37 Grimes, "Noels of Daquin," p. 26.

the ground basses and melodic structures have already been noted.

The last group of noels, those that are strictly musical variations, is the largest, including the fourth, fifth, eighth, ninth, tenth, and twelfth pieces in the set. The fourth noel, "Noël, cette journée" (This day of celebration) is En Duo, Sur les jeux d'anches, Sans Tremblant. In G Major, it contains seven verses, several of which are Duos. The third and seventh verses contain alternating sections on the Grand jeu and the Positif. Of interest is the meter which changes from 2/2 to 3/2 to 2/2 at the beginning and end of each variation.

Noël V, "Je me suis levé" (I have arisen, or, I awoke), tells the story of a little shepherd boy and his friend and their journey to Bethlehem where they see the Baby Jesus and take him their gifts.³⁸ Containing seven verses, it is the only noel Daquin has set completely en duo, possibly symbolizing the two boys. It exhibits a rhythmic crescendo beginning with a quarter-note statement and progressing through eighth notes, triplets, and sixteenth notes in successive variations. The D minor melody is always in the upper voice.

Daquin himself titled Noël VIII "Noël Etranger" (Foreign Noel). The tune seems not to appear in earlier

38 Grimes, "Noels of Daquin," p. 26.

sources³⁹ and has not been set by any other noel composers. Grimes speculates that Daquin wrote the melody himself.⁴⁰ In a lively 6/8 in G Major, it has both Duo variations and Echo sections between the Grand jeu and the Positif.

Noël IX Sur les Flutes is in D Major and actually contains two tunes. The first, "Noël pour l'amour de Marie" (Sing we noel in adoration⁴¹), is to be played very tenderly with the right-hand accompaniment, also in treble, on the Positif. The second melody, entering in measure 77, a contrast to the first, is "Chantons je vous prie" (Let us sing, I beg of you). Also in D Major, it is marked "gaiment" (gaily) and is to be played on the Grand Orgue and the Positif. It would seem to require a brighter registration than that of the previous section. At the close of the second section there is a return to the first melody.

Noël X, Grand Jeu et Duo, is a six-verse setting of "Quand Dieu naquit à Noel" (When God was born at Christmas). Grimes says it is one of the most famous noels in François Colletet's 1665 collection, Noëls nouveaux et cantiques spirituels.⁴² The text contains a repetitious tongue-twister, "Et n'o, n'o, n'o, n'o, / Et n'offrit, frit, frit, / Et n'o, n'o, et n'offrit,"⁴³ virtually untranslatable, cor-

39 Grimes, "Noels of Daquin," p. 26.

40 Ibid., p. 27.

41 Ibid.

42 Ibid.

43 Ibid.

responding to measures 10-15 of the first verse, shown in example 94. Grimes states that Colletet modelled his poem

Example 94. Daquin, Noël X,
 "Quand Dieu naquit à Noël," m. 10-13



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on the popular drinking song "Quand la Mer Rouge apparut," which also contains the tongue-twister, and that he directed his words to be sung to the tune of the drinking song.⁴⁴ The tune, with some slight variations, can also be found as a Spanish villancico. Called "El Desembre Congelat," it too contains the tongue-twister.⁴⁵ Daquin's delightful G Major setting of this tune is very lively, alternating contrapuntal Duo sections with chordal sections on the Grand jeu. The final chordal section creates a double echo effect on the tongue-twister by alternating the Grand jeu, the Récit Cornet, and the Cornet d'echo, seen in example 95.

44 Grimes, "Noels of Daquin," p. 27.

45 Norberto Guinaldo, Five Spanish Carols for Organ (St. Louis: Concordia Publishing House, c1968), p. 12.

Example 95. Daquin, Noël X,
 "Quand Dieu naquit à Noël," m. 170-173.



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The final noel in the collection, another Grand Jeu et Duo, is called "Noël Suisse," indicating that it came from Switzerland. The text used with it is that of "O Dieu de clémence"⁴⁶ (O God of mercy). In A minor, it is marked "pessament" (heavily) and is full of dotted rhythms in both the Duo and chordal sections.

Daquin, always a popular performer, continued to draw large crowds until the end of his life. Rameau said of him "he has always saved for the organ the charm and the majesty which belong to it."⁴⁷ Thomas Brown says "Louis Daquin is the last significant voice of the French Baroque, an age which had moved far away from its earlier traditions of liturgical polyphonic organ music."⁴⁸ Daquin died on July 15, 1772, and was buried in the church of Saint-Paul.

⁴⁶ Grimes, "Noels of Daquin," p. 27.

⁴⁷ Guenther, "Composers of French Noel Variations," The Diapason, January 1974, p. 4.

CHAPTER VIII

MICHEL CORRETTE

Michel Corrette, born in 1709 at Rouen, was the son of Gaspard Corrette, composer and organist at Saint-Herbland in Rouen. Michel became organist at Sainte-Marie-Madeleine in Paris in 1726, and acquired the same position at the Grand Priory of France in 1737. In 1750 he became organist at the Jesuit College church, later known as Saint-Paul-Saint-Louis; in 1759 he was designated organist to the Prince of Condé, and in 1780 was appointed to the same position for the Duke of Angoulême.

Corrette was a prolific composer as well as a writer of method books for various instruments, including harpsichord, violoncello, violin, flute, harp, guitar, hurdy-gurdy, and mandolin. Gwilym Beechey says "the great number and variety of Corrette's compositions make him a sort of French Telemann."¹ Guenther relates an amusing anecdote concerning Corrette's school of music, at which, apparently, his students made little progress, causing other Parisian musicians

1 Michel Corrette, Premier Livre d'Orgue and Nouveau Livre de Noël's, ed. by Gwilym Beechey in Recent Researches in the Music of the Baroque Era, Vol. XVIII (Madison, Wisconsin: A-R Editions, c1974), Preface, p. vii.

to dub the students "les anachorètes," literally "the hermits," but also a French pun: "les ânes à Corrette," "the blockheads of Corrette."²

Corrette wrote five volumes of organ music, which Beechey says "considerably outweigh the individual legacies of most of his Parisian colleagues."³ The Premier Livre d'Orgue, his Opus 16, was published in 1737, but the remaining four volumes were published without dates. While Eugene Borrel, in Die Musik in Geschichte und Gegenwart, gives the dates for the Deuxième Livre d'Orgue and Troisième Livre d'Orgue as 1750 and 1756, respectively, and the Nouveau Livre de Noël's avec un Carillon, Pour le Clavecin ou L'Orgue as 1753,⁴ Beechey thinks that the "second" and "third" organ books both were published before 1755, and that the Noël's date from much earlier, the late 1730's or early 1740's. He bases his assumption concerning the Noël's on the composer's Preface to them, which Beechey says "refers pointedly and exclusively to music in the first organ book; from the composer's remarks, one may infer that the Noël's were Corrette's second publication for organ."⁵ Beechey states that Cor-

2 Eileen Morris Guenther, "Composers of French Noel Variations in the 17th and 18th Centuries," The Diapason, January 1974, p. 3.

3 Corrette, Premier Livre d'Orgue and Nouveau Livre de Noël's, p. vii.

4 Eugene Borrel, "Corrette, Michel," Die Musik in Geschichte und Gegenwart, ed. by Friedrich Blume (Basel: Bärenreiter, 1952), II, 1692.

5 Corrette, Premier Livre d'Orgue and Nouveau Livre de Noël's, p. vii.

rette's last volume for organ, XII Offertoires pour orgue, was published in 1766.⁶

In the Preface to his Premier Livre d'Orgue, Corrette gives detailed registration instructions for some of the pieces in the volume, but does not distribute the instructions throughout the pieces themselves. He also includes a brief table defining his tempo markings, which range from "very slow" (Adagio--très lentement) to "fast" (Presto--avec rapidité). The significant point here is that neither Allegro nor Vivace are regarded as fast tempi, Allegro being described as "légèrement, mais d'un mouvement Modéré" (lightly, but with a moderate motion), and Vivace as "avec vivacité mais plus modéré que l'Allegro" (with sprightliness, but more moderate than Allegro).⁷

Corrette's Avertissement (Forward) to the Nouveau Livre de Noëls, printed in full in Beechey's edition of the Noëls, explains that these pieces for harpsichord or organ may also be played by violins, flutes, violas, and violoncellos, or "the same group of instruments may also be combined with the

⁶ Corrette, Premier Livre d'Orgue and Nouveau Livre de Noëls, p. vii. MGG, II, 1692-93, gives the date for the XII Offertoires as 1764, and also lists an even later organ book, Pieces pour l'orgue dans un genre nouveau a l'usage des dames religieuses, 1787.

⁷ Corrette, Premier Livre d'Orgue and Nouveau Livre de Noëls, p. viii.

organ, in the manner of Mr. Handel,"⁸ Corrette also states that, since his previous Noëls in concerto form for flute, violin, musette, viole, and basso continuo (circa 1733) met with such approval, he hopes the present volume will meet with similar success. He explains that such words as "Grand jeu," "Positif," "Cornet," etc., refer to the choice of organ stops and have nothing to do with harpsichord, and adds that he indicates fingering in the most difficult passages.⁹

Corrette's Noëls are grouped by key in four suites, the first in D minor, the second in G Major, the third in A minor, and the fourth in C Major. While the first three suites each contain four noels, the fourth suite includes seven compositions, the sixth of which is made up of four short noel settings. All of the pieces in this noel collection show a much greater leaning toward harpsichord style than is evident in earlier collections; indeed, the compositional style seems to be more Classical than Baroque, more like Haydn than Couperin, leading one to suspect that the later assumed date of publication, 1753, is more correct than the earlier date in the late 1730's. Even Daquin's Nouveau Livre de Noëls, written in approximately 1757,¹⁰ gives the appearance of an earlier style than Corrette's.

⁸ Corrette, Premier Livre d'Orgue and Nouveau Livre de Noëls, p. viii.

⁹ Ibid.

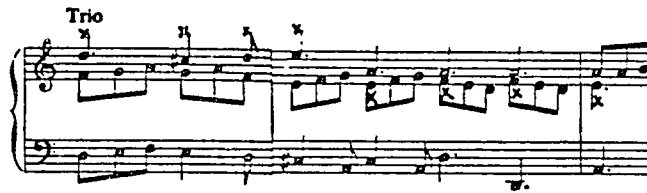
¹⁰ Guenther, "Composers of French Noel Variations," p. 4: n91.

The first composition in the collection is an eight-verse setting of "A la venue de Noël," five verses of which are en duo, typical of Corrette's style. While no registration indications are written in the composition, with the exception of Grand jeu, Corrette's Preface to his Premier Livre d'Orgue of 1737 gives three possible Duo registrations.¹¹ Likewise, many other organ composers of the French Classical era had written registration instructions which by this time had become so standardized that all organists knew the appropriate combinations of stops for a Duo or a Trio. The first verse, a simple two-voice statement of the eight-measure melody, is followed by another Duo, now with the melody slightly ornamented by dotted rhythms, heard over a bass part almost identical to that of the first verse. The third verse, on the Grand jeu, contains two and three-voice chords for the right hand, accompanied by a continuous line of dotted rhythms in the left hand. The fourth and fifth verses are again both Duos, with the carol tune embroidered by sixteenth-note figuration in the fourth verse over an uncomplicated bass, while the melody is simply stated in the soprano of the fifth verse, accompanied by an Alberti bass figure in the left hand. The sixth verse, also a Duo, changes from the alla breve meter to a lilting 12/8, and the

¹¹ Fenner Douglass, The Language of the Classical French Organ (New Haven: Yale University Press, c1969), p. 200.

noel is heard amid triplet figures. The seventh verse is a Trio in which the melody begins in the soprano, quickly shifts to the alto, as shown in example 96, and returns to

Example 96. Corrette,
"A la venue de Noël," m. 52-54.



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the soprano, seen in example 97. The final verse, another

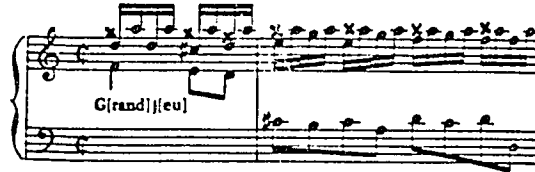
Example 97. Corrette,
"A la venue de Noël," m. 56-58.



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Grand jeu setting, exhibits several different variation techniques. Example 98 shows the noel tune appearing as the lower note in Alberti bass-like figuration in the soprano, a technique first seen in Pierre and Jean-François Dandrieu's noels. Corrette's use of octave passages, unseen in the

Example 98. Corrette,
"A la venue de Noël," m. 60-61.



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noels of earlier composers, and shown in example 99, seems

Example 99. Corrette,
"A la venue de Noël," m. 62-63.



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to support the later publication date assigned to this collection by Borrel in the MGG. In this verse, extended by repetition of phrases or of partial phrases, melodic treatment varies rapidly, often within a phrase, rather than maintaining a consistent style throughout one variation, a further indication of a departure from the earlier type of writing. Example 100 shows the melody emerging from a sixteenth-note passage into block chords, all within a single phrase. Example 101 shows the tune suddenly hidden in the alto voice of a chordal measure, after which it returns to

Example 100. Corrette,
"A la venue de Noël," m. 66-67.



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Example 101. Corrette,
"A la venue de Noël," m. 73-74.



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the soprano. The composition closes with a four-measure cotta based on a descending D-minor arpeggiated figure, seen in example 102, reminiscent of the opening of Johann Pachel-

Example 102. Corrette,
"A la venue de Noël," meas. 78.



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bel's E-minor "Toccatà," shown in example 103.

Example 103. Pachelbel,
"Toccata in E Minor," m. 1.¹²

Allegro

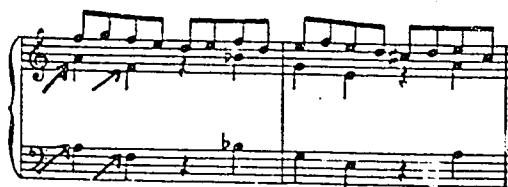
Gt.

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Corrette's third noel, a four-verse setting of "Une jeune pucelle," is indicated for the Grand jeu, which seems unduly sturdy for this gentle tune. After a straightforward statement of the carol in the first verse, the second verse begins as a Duo with the soprano melody ornamented by eighth notes. However, Corrette's octaves begin to steal into the accompanying part, as seen in example 104, and a chordal accompaniment takes over for four measures, with the octaves returning for the final four measures of the verse. The third verse embellishes the melody with triplets in the soprano for four measures, moves the tune to the alto while the triplets float above it, and returns the melody to the

¹² Treasury of Early Organ Music, ed. by E. Power Biggs (Bryn Mawr, Pa.: Theodore Presser, sole representative for Mercury Music Corporation, c1947), p. 57. Pachelbel lived from 1653 to 1706.

Example 104. Corrette,
"Une jeune pucelle," m. 31-32.



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soprano, now an octave lower than at the beginning of the
verse, as shown in examples 105 and 106. In the second half

Example 105. Corrette,
"Une jeune pucelle," m. 47-48.



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Example 106. Corrette,
"Une jeune pucelle," m. 49-50.



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of the verse a chordal passage appears for two bars, the
melody is embellished with triplets in the soprano, then in

the alto, and returns to the soprano for the final cadence. The fourth and final verse contains a myriad of variation techniques, as well as some of Corrette's own fingering, shown in example 107. (D signifies main droite, right hand, and G, main gauche, left hand.) The melody appears in re-

Example 107. Corrette,
"Une jeune pucelle," m. 61-63.



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peated notes, scale passages, chords, soprano sixteenth-note figuration, and bass sixteenth-note figuration before the variation ends. All of these techniques within a single verse again suggest a departure from the earlier compositional techniques and indicate a changing musical style.

The final piece in Suite I, "Noel provençal," is a three-verse setting, entirely en duo, and all in the Tambourin style with its tonic and dominant bass, as seen in the chapter on Pierre and Jean-François Dandrieu.

The most exciting piece in Suite II is the second one, "Bon Joseph écoute moy" (Good Joseph, listen to me), also seen as "Quand the Sauveur Jesus Christ" (When the Savior Jesus Christ) in Pierre Dandrieu's Noëls and "Quand Dieu

naquit à Noël" (When God was born at Christmas) in the music of Daquin and others. In many ways Corrette's setting is similar to Daquin's; while the dates of both composers' Noëls are approximate, Corrette's may have predated Daquin's by four years, though since Daquin was the more famous of the two and by all reports an honorable man, it seems unlikely that he would copy another's work. Corrette's setting contains six verses, as does Daquin's, both composers beginning with the first two verses en duo. The similarity continues with the third verses set on the Grand jeu, but here Corrette's tendency to shift the melody among several voices again exhibits itself, for the tune is first heard in the bass, but moves to the alto after just two-and-one-half measures. The second half of the verse is full of surprises, for Corrette seems to place the melody in octaves in the bass, only to introduce it in the soprano, creating a moment of canon between the parts, after which the melody shifts to the alto, all of which can be seen in example 108.

Example 108. Corrette,
"Bon Joseph écoute moy," m. 34-38.



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Again, like Daquin's, the fourth verse is a Duo in triplets, but Corrette sets the fifth verse on the Grand jeu rather than writing a variation in sixteenth notes, as found in Daquin's setting. It is in both the fifth and sixth verses that Corrette uses a change of octave for the "tongue-twister" part of the tune, shown in example 109, instead of Da-

Example 109. Corrette,
"Bon Joseph écoute moy," m. 71-73.



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quin's echoes. The sixth verse is in Dialogue form, with the opening statement a Duo between the Positif and the Récit Cornet, followed by the final eight bars on the Grand jeu, in which the noel tune shifts from bass octaves, to alto, and soprano.

The third noel in Suite II is "Un jour Dieu se resolut," (One day God resolved), seen as an Offertoire in Jean-François Dandrieu's Noëls. Corrette treats his two-verse setting as a Récit de Trompette, one of only two in this style among the Noëls, the other being "Michaut qui causoit ce grand bruit" (Michaut, who caused this disturbance?) from Suite IV. Both exhibit more imitative accompaniments than are usually used by Corrette, harmonized to a great extent

with horn motion. "Tous les Bourgeois de Chastres," (All the bourgeois of Chastres) , the final noel in Suite II, begins with a four-bar imitative introduction on the Larigot combination before the theme enters as a Basse de Trompette, the only designation of this type in Corrette's Noëls. The Basse de Trompette is not maintained for even the entire first verse, however, as the melody is given to the Petit Cornet and accompanied on the Positif. Example 110 shows the melody embellished by eighth notes in the bass on the

Example 110. Corrette,
"Tous les Bourgeois de Chastres," m. 25-27.

The musical score for Example 110 consists of two staves. The upper staff is labeled "Positif" and the lower staff is labeled "Grand jeu". The music is in 3/4 time and features a melody in the upper staff with eighth-note accompaniment in the lower staff. The score covers measures 25, 26, and 27.

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Grand jeu for verse 2, while example 111 exhibits the unusual octave treatment given the opening phrase of verse 3.

Example 111. Corrette,
"Tous les Bourgeois de Chastres," m. 55-58.

The musical score for Example 111 consists of two staves. The upper staff is labeled "55" and the lower staff is labeled "Grand jeu". The music is in 3/4 time and features a melody in the upper staff with eighth-note accompaniment in the lower staff. The score covers measures 55, 56, 57, and 58.

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The most extensive noel setting in Suite III is the final one, "Noël Suisse" (Swiss noel). Containing eight verses, it displays numerous variation techniques, including three verses en duo, one marked Grand jeu, and three others in the same style that may be assumed to be Grands jeux. Though the melodic treatment varies, the melody is confined to the soprano in the first five verses; not until the sixth verse, a chordal Trio, does the tune move to the bass where it remains only briefly, as seen in example 112. In verse 7

Example 112. Corrette,
"Noël Suisse," m. 70-72.



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the theme is heard first in the alto, then in octaves in the bass, and finally in the soprano as both the lower and then the upper notes in sixteenth-note figuration. Example 113 shows the melody moving from the bass octaves through the soprano sixteenths. Verse 8 is the most unusual, for the left hand part is entirely in octaves. In his Preface to the Noëls, Corrette says of this variation, "those who can-

Example 113. Corrette,
"Noël Suisse, m. 88-95.

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not play so many consecutive octaves in the left hand may play only the lower notes."¹³ Example 114 shows the octaves as well as the different types of melodic treatment, much in the style of harpsichord writing and again indicating a later compositional date.

¹³ Corrette, Premier Livre d'Orgue and Nouveau Livre de Noëls, p. viii.

Example 114. Corrette,
"Noël Suisse," m. 107-112.

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The final suite contains seven compositions, the sixth of which is actually four noel tunes treated consecutively. Noels 3 and 7 are both Musette settings, the only pieces in the entire collection with any pedal parts. The tunes used are "Quoy ma voisine est tu [faché]" (Why are you angry, my neighbor?), also set as a Musette by J.-F. Dandrieu, and "A Minuit fut fait un reveil" (There comes an awakening at midnight), the second tune to this text, found as the fortieth noel setting of J.-F. Dandrieu. Both of Corrette's settings are Trios with the upper two voices moving imitatively over the static bass.

The fifth noel, "Où s'envont ces gays Bergers," (Where are these happy shepherds going?), is unusual because it is

preceded by a nineteen-bar imitative prelude. Set on the Grand jeu, it is harmonized for the most part in horn motion and has a martial air. The noel itself has eight variations, the first of which is a Dialogue for Duo and Grand jeu. The second verse is a Grand jeu setting, while the third and fourth verses are both Duos, all with the carol tune in the soprano, though embroidered by eighth notes on the Cornet in the third verse. The fifth verse, another Grand jeu variation, sets the theme in the tenor, as shown in example 115. The sixth verse is a Duo with groups of

Example 115. Corrette,
"Où s'envont ces gays Bergers," m. 71-72



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sixteenth notes alternating between voices, while the melody remains in the upper voice. The seventh verse, a Grand jeu, treats the melody first in triplet figuration in the soprano and then as the upper note in chords for the right hand. Example 116 shows the melody, momentarily in the alto, and then returning to the soprano. The eighth verse is another of Corrette's spectacular concluding variations, using a good deal of ornamental figuration and several variation

Example 116. Corrette,
 "Où s'envont ces gays Bergers," m. 99-101

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techniques. Example 117 shows the left hand broken octaves

Example 117. Corrette,
 "Où s'envont ces gays Bergers," m. 108-110.

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played over the right hand melody, while example 118 illustrates the theme treated as the second note of each triplet figure. In spite of all the flourishes, however, the noel ends on a less bombastic note because each phrase is followed by an echo.

Example 118. Corrette,
 "Où s'envont ces gays Bergers," m. 116-117.

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The sixth noel setting, entitled Tambourins, treats one verse of each of four noels, all en duo with the simple alternating tonic and dominant tambourin bass. The first two noels are titled, "Sçavez vous mon cher voisin" (Do you know me dear neighbor?) and "Joseph et la Vierge Marie" (Joseph and the Virgin Mary). The third and fourth tunes, untitled, have been set by other composers and are both settings of the text "Chantons je vous prie" (Let us sing, I beg you). Noel 3 can be found as J.-F. Dandrieu's forty-fourth carol, while Noel 4 appears in Daquin's ninth setting and J.-F. Dandrieu's twenty-seventh.

Corrette's sprightly noels, while in the tradition begun by Gigault and firmly established by Lebègue and subsequent writers, show a turning point in form and style. The old contrapuntal techniques are largely abandoned, except for occasional points of imitation, as the homophonic type of accompanied melody begins to emerge. Study of Corrette's

Premier Livre d'Orgue of 1737 shows this change dramatically, for it is still in the older polyphonic style, again justifying the later date given to the Nouveau Livre de Noëls.

After a lifetime that spanned nearly an entire century, Michel Corrette died in Paris in 1795.

CHAPTER IX

JEAN-JACQUES BEAUVARLET-CHARPENTIER

Little more than the bare facts are known about the life of Jean-Jacques Beauvarlet-Charpentier. Born June 28, 1734, at Abbeville, he was the son of Jean-Baptiste Beauvarlet, a dyer, and his wife, Marie-Jeanne Elizabeth Demonchy.¹ There seems to be no record of the acquisition of the name "Charpentier," for he was not related to Marc-Antoine Charpentier, but he published under that name, and, according to Guenther, was also known as "Beauvarlet-Charpentier père,"² no doubt to distinguish him from his son Jacques-Marie, also an organist.

Jean-Jacques was organist at Saint-Paul in Lyon, then moved to Paris in 1771 to assume the same position at Saint-Victor. In 1772 he won the contest for the organist's post at Saint-Paul in Paris, left vacant by the death of Daquin; in 1777 he became organist at the Chapel of Saint-Eloi des Orfevres, and in 1783 was named one of the four organists at Notre-Dame, which position he shared with Armand-Louis Couperin (the grandson of François "le Grand"), Claude Bal-

1 Eileen Morris Guenther, "Composers of French Noel Variations in the 17th and 18th Centuries," The Diapason, February 1974, p. 5.

2 Ibid.

bastre, and Nicolas Séjan. All sources seem to agree that Beauvarlet-Charpentier was one of the cleverest and most talented organists of his time; it is known that he appeared as organist at the Concert Spirituel at least once, May 9, 1771.³

Beauvarlet-Charpentier's works for organ consist of Six Fugues pour Orgue (Opus I and VI), Trois Magnificats (Opus VII), Journal d'Orgue à l'usage des paroisses et communautés religieuses, and Douze Noëlés variés pour l'orgue, avec un Carillon des Morts (Opus XIII). Norbert Dufourcq describes the Fugues as "pretentious and of a disconcerting mediocrity," and says the Magnificats are scarcely any better.⁴ Beauvarlet-Charpentier's works for other instruments include several sets of variations on popular tunes for piano or harpsichord (Opus V, IX, XI, XII) and two sets of variations for two pianos (Opus XX and XXI), plus Deux Concertos for piano, (Opus X), and sonatas for violin and piano.

The Douze Noëlés, published in 1773-1775,⁵ exhibit features not seen in previous noel collections: the style is more pianistic, with increased use of consecutive chords and

3 Guenther, "Composers of French Noel Variations," p. 5 and n130.

4 Norbert Dufourcq, La Musique d'Orgue Française de Jehan Titelouze à Jehan Alain, Seconde Edition Revue et Augmentée (Paris: Librairie Floury, 1949), p. 102.

5 Guenther, "Composers of French Noel Variations," p. 5. Peter Williams, in The European Organ, 1450-1850 (Bloomington: Indiana University Press, c1966), p. 186, puts the date at circa 1785.

octaves; the writing is more chromatic; changes of harmonization are used as a variation technique; and written-out cadenzas, in the style of those found in Classical concerti, appear in some of the noels.

Beauvarlet-Charpentier has arranged the noel variations by key, with the first seven in C Major or C minor, the eighth and ninth in D minor, tenth and eleventh in A Major, and the final one in F minor. The number of verses per noel ranges from two to nine, with four noels having six verses each, two having five verses, and one each with two, three, seven, and nine verses respectively. The third composition is a Tambourin setting of four different noels, and the fifth piece embellishes each half of the verse immediately following its simple statement.

Beauvarlet-Charpentier's first noel variation, "Laissez paître vos bêtes" (Let your animals graze), contains three verses, the first two en duo with the exception of two chords at two cadence points in the first verse. The second verse concludes with a cadenza, seen in example 119, that leads into the repeated portion of the verse. The final verse, for the Grand Choeur, is extended by echo sections on the Positif and Echo manuals.

Example 119. Beauvarlet-Charpentier,
"Laissez paître vos bêtes," m. 47-48.



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The second noel variation, while without a title, is a five-verse setting of "Chantons je vous prie" (Let us sing, I beg you), the same tune found in Daquin's ninth noel. The first verse, a Dialogue between the Grand Choeur and the Positif, contains the first instance of an augmented sixth chord seen in any of the noels thus far. Shown in example 120, it is the result of chromatically altered passing

Example 120. Beauvarlet-Charpentier,
"Chantons je vous prie," m. 19-24.

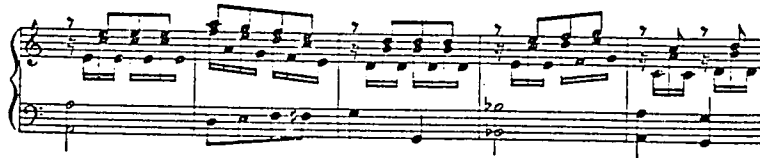


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tones, but is quite an innovation in these harmonically simple tunes. The second and third verses are both Duos,

with the accompaniment to the third verse made up almost entirely of sixteenth-note broken octaves. The fifth and final verse is a lively Grand Choeur with the melody in eighth notes in the soprano over an alternating sixteenth-note pattern in the alto, accompanied by several different bass figures. Example 121 illustrates the melodic treatment used in this verse, while example 122 shows a portion

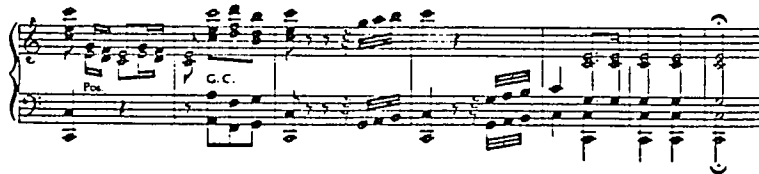
Example 121. Beauvarlet-Charpentier,
"Chantons je vous prie," m. 90-94.



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of the eight-measure Codetta with its octaves and chords, a

Example 122. Beauvarlet-Charpentier,
"Chantons je vous prie," m. 106-112.



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passage that looks more than a little pianistic.

The fourth noel is a six-verse setting of "Ah! ma voisine êtes-vous fâchée?" (Ah! my neighbor, are you angry?),

also seen as "Quoy ma voisin[e] es[t] tu [fâché]" (Why are you angry, my neighbor?) in the works of Jean-François Dandrieu and Corrette. With the exception of octave doublings at three cadence points, the first four verses are en duo. The melody is stated simply in the first verse and embellished with triplets in the second verse and with sixteenths in the fourth verse, but the treatment in the third verse is considerably different from that of previous composers, for the tune is hidden in eighth-note leaps and in syncopation, as shown in example 123. The fifth verse is a com-

Example 123. Beauvarlet-Charpentier,
"Ah! ma voisine," m. 37-42.



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combination of two-and three-voice writing, "pour les petites flûtes" (for the little [soft] flutes), and is to be played staccato. Example 124, from the second part of the verse, also shows Beauvarlet-Charpentier's use of chromatic alterations in this very Classic-sounding variation. The final verse ornaments the melody with sextuplet sixteenths, a technique employed three times in the Douze Noëls, and ends with an elaborate cadenza. Example 125 illustrates the sixteenth-note pattern as well as the cadenza, introduced by

Example 124. Beauvarlet-Charpentier,
"Ah! ma voisine," m. 79-81.



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the customary second inversion of the tonic chord, and
played over a pedal point G.

Example 125. Beauvarlet-Charpentier,
"Ah! ma voisine," m. 106-110.

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Beauvarlet-Charpentier has labeled his sixth piece Noël dans le Goût de la Symphonie Concertante (Noel in the style of the Symphony Concertante), the tune of which is "Où s'en vont ces gais bergers?" (Where are these happy shepherds going?). Example 126 shows the entire first verse, a Dialogue between the Positif and the Grand Choeur, as a

Example 126. Beauvarlet-Charpentier,
"Où s'en vont ces gais bergers?" m. 1-16.

Allegretto

Positif

Grand Choeur

Pos.

G. C.

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reference for comparing changes of harmonization in subsequent variations. The second verse, a Duo, embellishes the melody with triplet figuration in a Dialogue between the

Récit Cornet and the Positif Cromorne.⁶ In the third verse the triplets move to the bass, accompanying the quarter-note soprano melody, harmonized largely in thirds. Example 127 illustrates the chromatic alterations in the bass line of the second half of the third verse. The melody of the

Example 127. Beauvarlet-Charpentier,
"Où s'en vont ces gais bergers?" m. 44-48.



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fourth verse, a Dialogue for Positif and Echo, is harmonized in thirds and embellished by chromatic neighboring tones, as seen in example 128. The opening phrase of the fifth verse

Example 128. Beauvarlet-Charpentier,
"Où s'en vont ces gais bergers?" m. 48-50.



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⁶ The suggested registrations are given by the editor, Richard Peek, in accordance with information found in eighteenth-century French treatises.

is shown in example 129, illustrating the changes of harmonization used by Beauvarlet-Charpentier in this Dialogue between Positif and Grand Choeur. Though the verse begins in A minor, the tonality returns to C Major for the final cadence. The sixth verse exhibits several variation tech-

Example 129. Beauvarlet-Charpentier,
"Où s'en vont ces gais bergers?" m. 64-68.



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niques for the soprano melody, including sixteenth-note figuration, quarter notes embellished by suspensions at the interval of a second, and a leaping eighth note figure ornamented by trills, shown in example 130. The seventh verse

Example 130. Beauvarlet-Charpentier,
"Où s'en vont ces gais bergers?" m. 92-93.

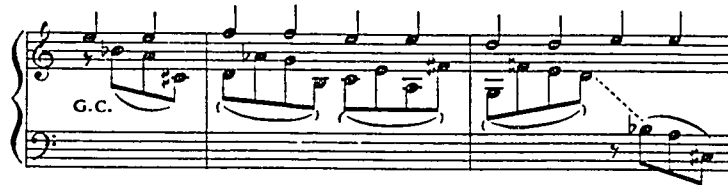


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begins with two voices and gradually expands to three and

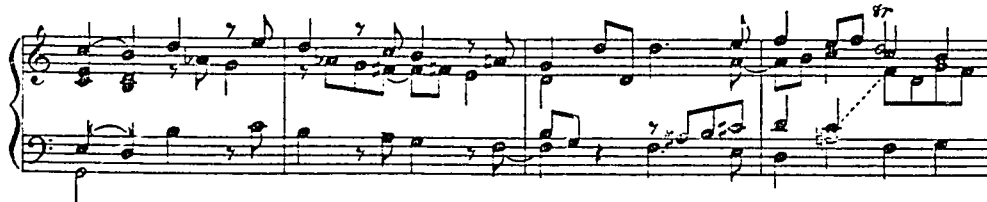
finally four, with the melody beginning in the soprano for the first phrase, and dropping an octave and shifting to the alto in the second phrase where it drops still another octave, although remaining in the second voice for the duration of the phrase. This is the first instance of melodic shift, a technique popular with Corrette, that has been seen in Beauvarlet-Charpentier's Noëls. The accompaniment is filled with chromatic alterations, illustrated in examples 131 and 132, giving the verse a pensive flavor, and

Example 131. Beauvarlet-Charpentier,
"Où s'en vont ces gais bergers?" m. 96-98.



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Example 132. Beauvarlet-Charpentier,
"Où s'en vont ces gais bergers?" m. 104-107.

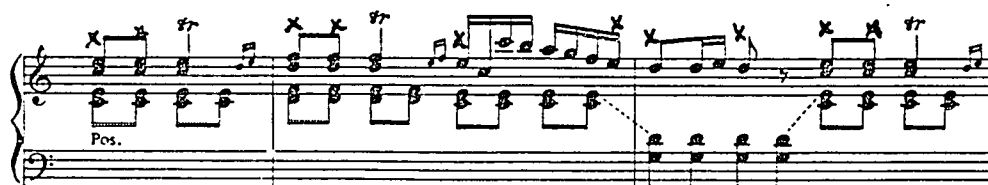


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there is a designated pedal part in the last phrase, the only one in Beauvarlet-Charpentier's Noëls, with the excep-

tion of the drone in the Tambourin settings in Noël III. The eighth verse has a dance-like quality due to the addition of repeated eighth notes on the odd beats at the beginning of the verse, and the interjection of sixteenth-note passages, shown in example 133. The variation is

Example 133. Beauvarlet-Charpentier,
"Où s'en vont ces gais bergers?" m. 112-114.



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treated as a Dialogue for the Positif and the Echo, with the alternations between the divisions coming sometimes by phrase and sometimes by beat. The final verse makes use of syncopation alternately in the melody and the accompaniment, as well as changes of harmony throughout the verse, beginning in D minor, and touching on A minor before concluding with repeated C Major chords. The entire verse, a three-way Dialogue for Grand Choeur, Récit Cornet, and Positif, is shown here in example 134.

Example 134. Beauvarlet-Charpentier,
 "Où s'en vont ces gais bergers?" m. 124-139.

The musical score consists of four systems of music. The first system shows the piano accompaniment with a treble and bass clef. The second system includes a part for the Cornet, with a 'G.C.' (Gloria C) marking. The third system includes a part for the Pos. (Trumpet), with a 'G.C.' marking and a '*' symbol. The fourth system shows the piano accompaniment with a '2 4' time signature marking.

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The seventh composition, a Noel for the Elevation on the tune "Or dites-nous Marie" (Now tell us, gentle Mary), exhibits some of Beauvarlet-Charpentier's most pianistic writing in his Noëls, particularly in the first verse with its alternating octaves and chords in the left hand, as shown in example 135.

Example 135. Beauvarlet-Charpentier,
"Or dites-nous Marie," m. 1-4.



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The composer's tenth noel setting is "Grand [Quand?] Jesus naquit à Noel." Several different variation techniques are employed in the six verses, including echo effects, chromatic passing tones, and changes of harmony, plus the customary triplet and sixteenth-note figuration. In the last phrase of the final verse the composer makes use of the German augmented sixth chord, the second appearance of an augmented sixth chord in the Douze Noëls, seen in example 136.

Example 136. Beauvarlet-Charpentier,
"Grand Jesus naquit à Noel," m. 108-112.



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The eleventh piece is a Noël en Grand Choeur on "Votre bonté grand Dieu" (Your grace, great Lord), the only other setting of which is found in the noels of Claude Balbastre. The third verse again contains an augmented sixth chord, this time in its Italian version, while the fourth verse, a Dialogue on the Récit Cornet and Echo Flutes 8' and 2',⁷ uses very rapid manual changes, shown in example 137.

Example 137. Beauvarlet-Charpentier,
"Votre bonté grand Dieu," m. 86-91.



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The final noel is "Il est un petit ange" (He is a little angel), another set of words for the "Noël Suisse" seen in most collections. The first verse of this F minor set-

⁷ Registration based on editor's suggestions.

ting, marked "Fiérement" (Proudly), is en fugue, with the noel tune serving as a countersubject for two of the three entrances of the subject. The noel tune itself shifts frequently between the soprano and alto voices, an unusual feature in Beauvarlet-Charpentier's Noëls. In the first part of the fourth variation the melody is surrounded by sixteenth notes and trills, as seen in example 138. In the

Example 138. Beauvarlet-Charpentier,
"Noël Suisse," m. 93-96.



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second part of the verse, the tune is hidden in sixteenth notes, but returns to the original figure, now an octave higher, for the closing phrases. The seventh and final verse, a Dialogue for Grand Choeur and Positif, is full of chromaticism in the accompanying lines, even containing G-flats which function not as Neapolitans, but as the subdominant of the submediant (D-flat Major), en route to the relative major (A-flat), again showing the use of harmonic changes as a variation technique.

Beauvarlet-Charpentier's Douze Noëls have been seen to exhibit several new variation techniques, including chromaticism, harmonic change, syncopation, and different types

of ornamental figuration. At the same time, the old styles of writing, such as Basse de Trompette, Récit de tierce en taille, and Récit de Cromorne are no longer in use. The melody remains for the most part in the upper voice, even when nearly obscured by figuration. Beauvarlet-Charpentier's Douze Noëls are full of Classical elegance and grace, clearly belonging to the period of Mozart and Haydn, though part of the legacy of the early "noélistes."

Jean-Jacques Beauvarlet-Charpentier died in Paris on May 6, 1794, after being deprived of his work at Saint-Paul and Saint-Victor because of the Revolution (1789).

CHAPTER X

CLAUDE BALBASTRE

Claude-Bénigne Balbastre, born in Dijon on January 22, 1727, was the son of Bénigne Balbastre, an organist in Dijon who replaced Jean Rameau, the father of Jean-Phillipe Rameau, at the Founders Church Saint-Etienne. Claude Balbastre studied in Dijon with his father and also with Claude Rameau, the younger brother of Jean-Phillipe. In 1743 he succeeded Claude Rameau at the Founders Church, also known as the Cathedral of Dijon, apparently remaining in that position until he left for Paris in 1750, where he studied with Jean-Phillipe Rameau.

In March 1755, at the Concert Spirituel, he played his own concerto for organ and orchestra, Paris' first exposure to this form. Its success was immediate, and he subsequently wrote thirteen more, but none of the fourteen survive today.¹ He was appointed to the staff of the Concerts Spirituel, was named organist at Saint-Roch (also Saint-Rocque) in 1756, and became one of the four organists at the Cathedral of Notre-Dame in 1760, serving with Armand-Louis Cou-

1 Eileen Morris Guenther, "Composers of French Noel Variations in the 17th and 18th Centuries," The Diapason, February 1974, p. 4.

perin, Louis-Claude Daquin, and Nicolas Séjan.

As Balbastre's fame as an organ virtuoso continued to grow, huge crowds thronged to hear his noel variations at the Christmas Eve Midnight Mass at Saint-Roch. These crowds became so unruly that in 1762 the Archbishop of Paris prohibited him from playing for Midnight Mass, and Balbastre and his noels found their welcome in the salons.

Balbastre became the teacher of "Monsieur" (the brother of Louis XVI), and of Marie Antoinette, accepted the position as organist at the Bernardine Abbey of Panthémont, and was chosen as one of the four organists at Versailles. The celebrated music historian, Charles Burney, visited Balbastre in Paris, and found him a charming and gracious host, as well as a talented musician. Burney reported that Balbastre had in his home both a beautifully painted harpsichord bearing a portrait of Rameau, and a large organ. Burney also was impressed with the organ, built by Cliquot, at Saint-Roch, describing it as "immense," "having four sets of keys, and pedal," and "not more than twenty years old."²

In addition to being an organist and composer, Balbastre was also a judge of new and restored organs, and served as a consultant for the construction of new instruments and the rebuilding of existing ones.

² Charles Burney, The Present State of Music in France and Italy, A facsimile of the 1773 London Edition (New York: Broude Bros, 1969), pp. 37-39.

Balbastre's works for keyboard include Pièces de Clavecin avec deux Fugues pour l'Orgue (1748), Pièces de Clavecin (1759), Sonates en quatuor (for harpsichord, two violins or two horns, and bass), and the Recueil de noels formant quatre suittes avec des variations pour le clavecin et le forte-piano,³ dated approximately 1770.⁴ It is particularly interesting that no book of noels exists expressly for the organ, though clavecin music of the period was generally considered to be interchangeable with organ music. Most scholars agree that the noels found in Balbastre's published collection were the same ones he performed at Saint-Roch.

As indicated by the title of his collection, Balbastre's noels are in the suite form favored by writers for harpsichord. The suites, each containing six noels, are classified by key, the first in D, the second in A, the third and fourth in G and C respectively. The noels are often arranged to contrast in mode and style, while many of the tunes used are less familiar Burgundian noels from Balbastre's native area of France.

The first suite opens with a graceful 16-measure Pre-lude in D Major, an unusual feature in the noel collections, for it is an independent composition not based on a pre-ex-

3 Guenther, "Composers of French Noel Variations," p. 4.

4 Claude Balbastre, Livre de Noëls, ed. by Gaston Litaize and Jean Bonfils, in L'Organiste Liturgique, Vol. 48 (Paris: Editions musicales de la Schola Cantorum, c1955) Preface.

isting melody. Balbastre's first noel setting is the customary "A la Venue de Noël" (At the coming of Christmas), in which he follows the traditional procedure of employing ever more rapid note values, a pattern he does not follow as religiously as have other noel writers. It is indicative of the solidification of the major-minor tonal system that Balbastre is the first of the noel composers to use the B-flat in the key signature of this D-minor piece. Because Balbastre's notation for embellishments is somewhat different from that of previous noel composers studied, as shown in example 139, an explanation is included here. The petite

Example 139. Balbastre,
"A la Venue de Noel," m. 1-4.



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croix, "+," which can be either a trill (tremblement) or a mordent (pincé) when placed above a note,⁵ is a trill in Balbastre's music. For the mordent, Balbastre uses the "∩" on the right side of the note.⁶ The Port de Voix et Pincé

5 Paul Brunold, Traité des Signes et Agréments Employés par les Clavecinistes Français des XVIIe et XVIIIe Siècles (Nice: George Delrieu & Cie., 1956), pp. 9, 18.

6 Brunold, Traité des Signes et Agréments, p. 18.

(appoggiatura and mordent), found in the fourth measure of example 139, should be executed according to example 140.⁷

Example 140. Execution of Port de Voix et Pincé.



Verse 2 of "A la Venue de Noël" employs the customary practice of Diminution, embellishing the melody with eighth notes, which Balbastre has carefully labeled Croches Egales (eighth notes equal) to differentiate them from the traditionally alternated longer and shorter rhythms (notes in-égales) applied to eighth-note passages during that period. Example 141, from the second verse of "A la Venue de Noël,"

Example 141. Balbastre,
"A la Venue de Noël," m. 10-13.



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7 Brunold, Traité des Signes et Agréments, p. 22.

shows the aspiration, "v," used to shorten slightly the value of the note over which it is placed. Couperin, in his L'Art de Toucher le Clavecin, says it is necessary to detach the notes over which it is placed less quickly in tender and slow pieces than in those which are light and rapid."⁸ The third verse of this noel setting places the eighth notes in the lower voice, while the fourth and fifth verses employ triplet figuration in the upper and lower voices respectively. The sixth verse embroiders the melody with sixteenths, and the seventh verse, the only one that is not a Duo in this noel, is a Grand jeu setting for Grand Clavier (Grand Orgue) and petit Clavier (Positif).

Balbastre's second noel, the D-minor "Joseph est bien marié" (Joseph married well), is interrupted after its third verse by another noel, "Mes bonnes gens attendés moi" (My good folk, wait for me). This lively D-Major melody, also seen as "A Minuit fut fait un Reveil" (There was an awakening at midnight) in the works of other composers, contrasts well with "Joseph est bien Marié," giving this noel a three-part form, as the first tune is heard again in two more verses following the single statement of "Mes bonnes gens attendés moi."

"Où S'en vont ces gais bergers" (Where are these happy

⁸ François Couperin, L'Art de Toucher le Clavecin, ed. and trans. by Margery Halford (Port Washington, New York: Alfred Publishing Co., c1974), p. 34.

shepherds going), the third noel in the first suite, is in D Major, its eight verses providing a contrast with the first two D-minor noels in this suite. While the first two verses are en duo, the third verse begins with three voices, the upper two of which are accompanied by an Alberti bass. After the first four measures, however, the alto voice disappears, leaving the single melody still accompanied by the Alberti bass. The fourth verse, again a Duo, places the melody in an Alberti-bass-like figure in the soprano, as shown in example 142. In the fifth verse the tune is heard

Example 142. Balbastre,
"Où S'en vont ces gais bergers," m. 36-40.



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as the second note in pairs of alternating eighth notes. Shown in example 143, it can be seen that the melody appears off the beat and is "surrounded" by the accompanimental notes.

Example 143. Balbastre,
 "Où S'en vont ces gais bergers," m. 48-52.



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While Balbastre most often confines the noel tune to the soprano, in the sixth verse he displays a variety of treatments, including changes of voice and range as well as changes of texture. The melody begins in the alto as eighth notes heard off the beat in an Alberti bass figure under a continuous trill, but moves to the soprano while the eighth-note figure continues as an accompaniment. In the second half of the verse, the melody alternates between a single voice in the alto range, and the upper of the two voices when the soprano enters as Balbastre cleverly weaves the alto melodic line into an accompaniment. The entire sixth verse is shown in example 144 for ease in understanding the preceding description. The eighth and final verse is a chordal Grand jeu statement of the noel, followed by a brief Codetta, a favorite device of Balbastre's, shown in example 145.

Example 144. Balbastre,
"Où S'en vont ces gais bergers," m. 60-72.

Bourdon 8, Flûte douce 4 ou Prestant 4, Doublette 2]

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Example 145. Balbastre,
"Où S'en vont ces gais bergers," m. 98-100.

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The fourth noel, "Ah ma Voisine es tu fâchée" (Ah, my neighbor, are you angry), marked Gracieusement (gracefully) by the composer, once again makes a fitting contrast with the previous noel in this suite. Example 146 shows the use of the petite croix "+" between two notes. According to

Example 146. Balbastre,
"Ah ma Voisine es tu fachée," m. 1.



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Brunold, this is a Port de Voix (appoggiatura) and should be executed as shown in example 147.⁹ The first verse begins

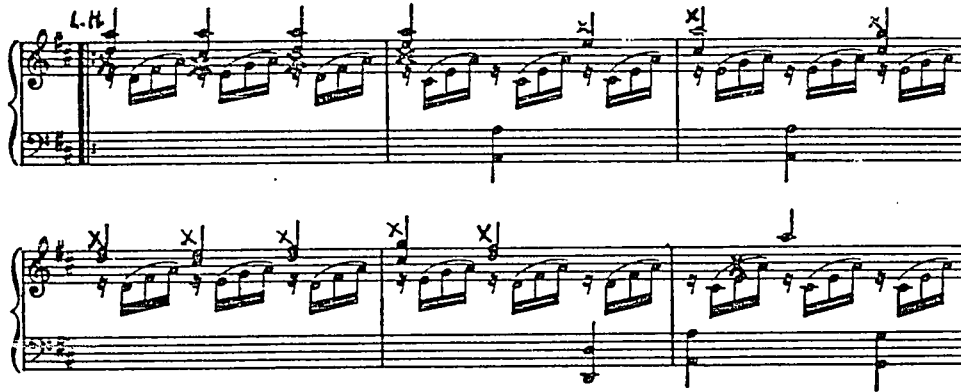
Example 147. Execution of Port de Voix.



and ends in a Musette style with repeating broken octaves in the bass, though the middle section breaks from that treatment. The writing alternates between three and four voices, rather than Balbastre's customary two. The fifth verse of this noel is clearly written for harpsichord or piano but is no less interesting because of that fact. Example 148 shows the left-hand "crossovers" that outline the melody, found most often in the soprano but occasionally in the alto.

⁹ Brunold, Traité des Signes et Agréments, pp. 20-21.

Example 148. Balbastre,
 "Ah ma Voisine es tu fachée," m. 79-84.



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The sixth verse, for three voices with an occasional two-voice passage, exhibits the same Classical charm one would expect to find in a variation by Haydn or Mozart. While the melody begins in the alto, it shifts between alto and soprano in the second half of the verse, as shown in example 149. The seventh and final verse is once again a Duo setting with a simple statement of the melody accompanied by a triplet Alberti bass. The final six bars are a Codetta with the penultimate bar, marked Lent, changing to 3/2 meter for a brief cadenza, shown in example 150.

Example 149. Balbastre,
"Ah ma Voisine es tu fachée," m. 97-108.

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Example 150. Balbastre,
"Ah ma Voisine es tu fachée," m. 131-132.

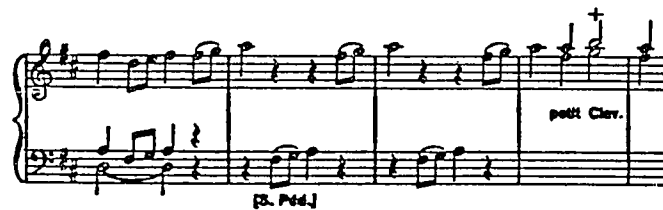
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"Tous les Bourgeois de Châtres" (All the bourgeois of Châtres), the fifth noel, contains several variation techniques, including a statement of the opening theme in octaves, a three-voice chordal section, and a shifting of the melody between voices and in various ranges. While the first two verses are in a sprightly 2/4, the third and

fourth verses, labeled Pastorale, are in a graceful 6/8, with the 2/4 returning for the final verse, a Tambourin setting.

The last noel in the first suite is the brilliant "Quand Jesus naquit à Noel" (When Jesus was born at Christmas). As did Daquin, Balbastre makes use of echo effects in the tongue-twister part of François Colletet's poem. The fourth verse is a Grand jeu with the melody alternating between the bass and tenor, and the echo section treated as changes of range between the upper and lower parts, as shown in example 151. In the fifth verse, a triplet embellishment

Example 151. Balbastre,
"Quand Jesus naquit à Noel," m. 71-74.



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of the noel tune, the composer has indicated that the tongue-twister section be played faster (plus vite). The sixth and last verse begins as a Duo, but quickly changes to a chordal treatment, shown in example 152. The echo section alternates between the Positif and the Grand Orgue, with the Grand Orgue playing, instead of the melody, widely spaced D-Major chords, seen in example 153.

Example 152. Balbastre,
"Quand Jesus naquit à Noel," m. 102-104.



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Example 153. Balbastre,
"Quand Jesus naquit à Noel, m. 106-108.



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The second suite, in A Major and minor, begins with "Votre bonté grand dieu" (Your grace, great Lord). In 2/4 meter and labeled gay et marqué (bright and marked), it abounds with sixteenth notes. The fifth verse, an example of Balbastre's pianistic writing, places the melody in the middle note of a right hand sixteenth-note tremolo figure, over left hand octaves, all seen in example 154. This fifth verse is followed by a noel in 6/8 meter whose title is unknown, after which is heard the final verse of "Votre bonté grand dieu."

Example 154. Balbastre,
"Votre bonté grand dieu," m. 105-108.



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The exuberance of the previous noel is followed by the majesty of the dotted rhythms found in the A-minor "Il est un petit l'ange" (He is a little angel), the Noël Suisse. The fifth and sixth verses of this noel are the most unusual, the fifth being predominantly one-voice triplets outlining the melody as the last note of each triplet, shown in example 155. The sixth and final verse, a Grand jeu, con-

Example 155. Balbastre,
"Il est un petit l'ange," m. 56-58.



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tains some surprising suspensions, shown in example 156, more effective on the organ than on the clavecin or piano.

Example 156. Balbastre,
 "Il est un petit l'ange," m. 76-79.



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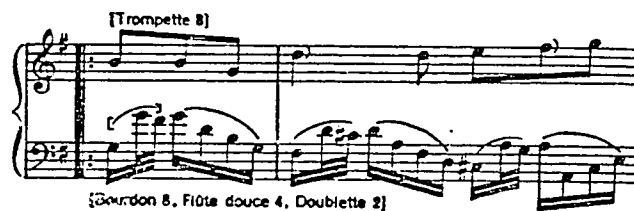
The fourth and fifth pieces in the second suite are two Burgundian noels, "Au jô deu de pubelle" (A toast to Dance--god of maidens!), and "Grand déi, ribon ribeine" (Great gods! Now this way, now that!). The first, in a lively 6/8, is marked Fanfare and is designed to precede and follow the graceful "Grand déi" in an ABA form.

The final piece in this suite, "A Cei-ci le moître De to l'univar!" (Of these the Master of all the Universe!), another Burgundian noel, is actually two noels in one, for after its third verse, three verses of "Ô Jour Glorieux" (O Glorious Day) in the contrasting A-minor mode are heard. The piece ends with a triumphal A-Major Grand jeu setting of "A Cei-ci le moître" in which the melody constantly shifts among the soprano, alto, and tenor voices.

The same variation techniques and late-eighteenth-century styles found in the first two suites of Balbastre's noels are found in the third and fourth suites, though the settings are somewhat shorter with fewer variations per noel.

The fifth noel of the third suite, the Burgundian "Vé Noei Blaizôte" (Away with thee, our Braggart!), is the same tune used by Jean-Baptiste Lully in the Menuet of the Second Act of his Le Bourgeois-Gentilhomme. Two echoes from the past appear in the third noel of the third suite, and in the first noel of the fourth suite. The former, "Ô jour ton divin Flambeau" (O day, your holy flame), marked Lentement (slowly), is in the ornamented Récit style of the earlier composers, while the latter, "Or nous dites Marie" (Now tell us, gentle Mary) is set over a ground bass in a style similar to that of previous noel composers. The sixth piece in the third suite, "Fanne coraige, le diale â mor" (Take courage, I present you to death), uses a lively ostinato rhythm in the accompaniment of the third verse, a unique feature in Balbastre's noels, shown in example 157. The final composi-

Example 157. Balbastre,
"Fanne coraige, le diale â mor," m. 22-23.



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tion of the fourth suite is actually a combination of three noels, "Il n'est rien plus tendre" (There is nothing more tender), "Si C'est pour oter la vie" (If it is to remove

life), and "A Minuit fut fait un reveil" (There was an awakening at midnight), set in the ever-popular Musette style.

Balbastre's noels, while not strictly for organ, are certainly playable on that instrument, and are more colorful because of the varieties of registration available. Sometimes the pianistic aspect of his writing is obvious in octave or arpeggio passages, especially when these go beyond notes found on the organ manuals, but this fact need not deter one from performing and enjoying these noels.

According to Guenther, Balbastre gradually lost his organ positions and his students after the French Revolution of 1789, and his last years were unhappy ones.¹⁰ He died in Paris on May 9, 1799.

¹⁰ Guenther, "Composers of French Noel Variations," p. 4.

CONCLUSION

Throughout the eighteenth century the noel variations for organ flourished alongside the other forms of French organ composition: Masses, Suites, and Hymns. All of these were characterized by a style that was more homophonic than polyphonic, and that dwelt not on the larger forms such as preludes and fugues, but on elegant and graceful shorter pieces. While the entire French Classical style is one based on miniatures, the organ compositions for the Church were short for a practical reason: only a brief time was allotted to the organ between the various sections of the Mass. Therefore, French organ music conformed to the style galant partly out of necessity.

The organ noels found their place in the Church during the Christmas Eve Midnight Mass, achieving such popularity among the people that many organist-composers began to put on paper what had originally been an improvised form. It was only natural that these noel variations, while based on simple tunes that lacked complex harmonies and required no modulation, should nevertheless follow the forms of organ composition in use at the time. Hence a study of the noels presents a clear picture of the organ music of eighteenth-century France, including its departure from the earlier

polyphonic styles, already an established fact by the eighteenth century, its changing character brought about by the influence of the harpsichord, and its final evolution into a style so closely approximating that of the German-Austrian Classical style, that certain passages from the later noels might be mistaken for the writing of Mozart or Haydn.

Popular with all the noel writers was the Duo, at first an imitative contrapuntal technique as used by the earlier composers, later becoming more homophonic as the lower voice took on a strictly accompanimental character, particularly in the noels of Beauvarlet-Charpentier and Balbastre. The Duo was frequently used as the basis for Diminution, another noel variation technique used by all of the composers, in which the rhythmic treatment progressed from longer to shorter and shorter note values with each succeeding verse. Changes of registration for various Duo verses provided changes of tone color within the same texture. Beginning with the Dandrieus, the Alberti bass appeared as an accompanimental device in the Duo.

Trios, also frequently used in the noels, were of two varieties: the first, à deux dessus (for two upper voices), placed the two higher voices together on one manual with the third lower voice heard separately on a second manual. The second variety, à trois claviers (for three keyboards), set the two upper voices on separate manuals, and placed the

lowest voice in the pedal. This latter technique was used less often, largely due to the fact that many of these noel collections were for organ or harpsichord, and the harpsichord seldom had a pedalboard.

Récits, coloratura solo settings with soft accompaniments, were a form used by the earlier composers that nearly disappeared in the noels by the end of the century. As the writing became more influenced by harpsichord style, solo textures were abandoned in favor of big chords, octaves both solid and broken, and rapid figuration between the two hands that quickly traversed the length of the keyboard, all of which were seen in examples from the works of Corrette, Beauvarlet-Charpentier, and Balbastre.

Grands jeux, chordal settings using the reed stops, were found throughout the century, both as brilliant final verses, and as homophonic verses interspersed between the contrapuntal Duos and Trios. Heard along with the Grands jeux were Echos in which phrases or portions of phrases were repeated on successively softer manual registrations.

Dialogues, in which the melody shifted from one stop combination to another, or from one range to another on a single stop, were common in the works of all of the noel composers, though the former type was more frequently used.

As the century progressed, many of the forms became increasingly more difficult to define. Dialogues and Echos became nearly the same; voices appeared and disappeared

Example 159. Mozart, Piano Sonata in A Major,
K. 331, first movement, m. 19-20.



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Thus the noels exhibit a change in character from the beginning of the century to its close. The old forms are evident in the first half of the century and reach their apex in the noels of Daquin, whose works show the greatest sense of style and taste, and require the greatest technical facility. Michel Corrette, writing at approximately the same time as Daquin, seems to be the turning point, for the old forms begin to disappear, to be replaced by new techniques signalling the approach of a new age.

The French organ noels are considered by some writers to be insignificant, even decadent. John Shannon says "in the noëls the traits of simplicity, surface charm, naivete, and musical shallowness are substituted for the elegance, grace, polish, and grandeur characteristic of the literature as a whole."¹ Yet this is the same author, cited in

¹ John R. Shannon, Organ Literature of the Seventeenth Century, A Study of Its Styles (Raleigh, N.C.: Sunbury Press, 1978), p. 126.

Chapter 2, who said "the French Classical style stresses grace, sensitivity, melodic nuances, and small scale . . . Large formal orders . . . would have destroyed the style itself. This is an art which could exist only in the miniature."² Each verse of a noel is a miniature, a small-scale version of one of the French Classical forms. Because the themes used were simple folk tunes, little harmonic development took place, but large-scale development was not a characteristic of the French Classical style in any case. Elegance, grace, and polish are certainly evident in Daquin's writing, Lebègue's noels are full of dignity, and the grandeur of Jean-François Dandrieu's "Chanton de Voix Hautaine" (Sing with proud voices) cannot be denied. Certainly the character of the noel writing changes in the last half of the century, but it bears a strong kinship to the writing of the Austrian Classicists (though, of course, a set of noel variations would lack the depth and breadth of a piano sonata). Nevertheless, the noel composers were writing in the style of their time: as the times changed, so did they; they very likely would have been considered foolish if they had done otherwise. Therefore, the noels must be appreciated for what they are: sets of variations on delightful Christmas carols, each noel a

² Shannon, Organ Literature of the Seventeenth Century, p. 100.

compendium of forms, the whole school presenting an overview of the late French Classical period and pointing the way to a new musical period.

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APPENDIX I

ALPHABETICAL LISTING OF NOELS
AS USED BY THE COMPOSERS IN THIS STUDY

"A Cei-ci le moître De t^o l'univar!"

Balbastre (with "Ô Jour Glorieux" in #12)

"A la Venue de Noël"

Balbastre

Beauvarlet-Charpentier

Corrette

Dandrieu, J.-F.

Dandrieu, P.

Daquin

Gigault

Lebègue

Raison

"A Minuit fut fait un Reveil" also known as "Mes bonnes gens
attendés moi" (Tune 1)

Balbastre (with "Joseph est bien Marié" in #2)

Dandrieu, J.-F., set twice

Dandrieu, P.

Raison

"A Minuit fut fait un Reveil" (Tune 2)

Balbastre

Corrette

Dandrieu, J.-F.

Dandrieu, P.

"(Qu') Adam fut un pauvre homme"

Dandrieu, J.-F.

Daquin

"Adam où es tu"

Dandrieu, J.-F.

Dandrieu, P.

"Ah ma Voisine es tu fachée" also known as "Quoy ma . . . "

Balbastre

Beauvarlet-Charpentier

Corrette

Dandrieu, J.-F.

Dandrieu, P.

Raison

"Allons voir ce divin Gage"

Dandrieu, J.-F.

Dandrieu, P.

"Au jô deu de pubelle"

Balbastre

"Bergers allons voir dans ce Lieu"

Dandrieu, J.-F.

"Chanton(s) de Voix Hautaine"

Dandrieu, J.-F.

Dandrieu, P.

"Chantons je vous prie Noël (hautement)" (Tune 1)

Beauvarlet-Charpentier (Noel II, untitled, varied slightly)

Corrette (Suite IV, #6, Tambourins, untitled, #d.)

Dandrieu, J.-F.

Dandrieu, P.

Daquin (with "Noël pour l'amour de Marie" in #IX)

Gigault

"Chantons je vous prie Noël" (Tune 2)

Corrette (Suite IV, #6, Tambourins, untitled, #c.)

Dandrieu, J.-F.

Dandrieu, P.

"Chantons je vous prie Noël (hautement)" (Tune 3)

Corrette

Dandrieu, P.

"Chrétien qui suivez l'Eglise"

Dandrieu, J.-F.

Dandrieu, P.

Daquin

"Comment tu oze petite Rose"

Balbastre

"Divine Princesse"

Balbastre

"Écoutés merveilles"

Corrette

"Fanne coraige, le diale â mor"

Balbastre

"Grace soit rendüe à Dieu de la Sus"

Dandrieu, P.

"Grand déi, ribon ribeine"

Balbastre

"Il est un petit L'ange" also known as "Noël Suisse" and

"O Dieu de clémence"

Balbastre

Beauvarlet-Charpentier

Corrette

Dandrieu, J.-F.

Daquin

"Il fait bon Aimer"

Dandrieu, J.-F.

"Il n'est rien de plus tendre"

Balbastre

Dandrieu, J.-F.

"Jacob que tu es habile"

Dandrieu, J.-F.

Dandrieu, P.

"Je me suis levé"

Corrette

Dandrieu, J.-F.

Dandrieu, P.

Daquin

"Je rends Graces à mon Dieu"

Balbastre

"Joseph est bien Marié"

Balbastre (with "A Minuit fut fait un Reveil" in #2)

Beauvarlet-Charpentier

Corrette

Dandrieu, J.-F.

Dandrieu, P.

Raison

"Joseph et la Vierge Marie"

Corrette (Suite IV, #6, Tambourins)

"Joseph revenant un jour"

Balbastre

"Joseph tu es bien joyeux"

Dandrieu, J.-F.

Dandrieu, P.

"Laissez paistre vos bestes"

Balbastre

Beauvarlet-Charpentier

Corrette

Dandrieu, J.-F.

Dandrieu, P.

Gigault

Lebègue

Raison

"Le Roy des Cieux vient de Naître"

Dandrieu, J.-F.

Dandrieu, P.

"Mais ou san es allé Nau" also seen as "Mais on . . . "

Dandrieu, J.-F.

Dandreiu, P.

"Marchons marchons gaiement"

Dandrieu, J.-F.

Dandrieu, P.

"Michaut qui causoit ce grand bruit"

Corrette

Dandrieu, J.-F.

Dandrieu, P.

"Noei vén. J'aivon criai Si for"

Balbastre (with "Vé Noei Blaizôte" in #17)

"Noel cette journée"

Dandrieu, J.-F.

Dandrieu, P.

Daquin

Lebègue

Raison

"Noel de Saintonge"

Dandrieu, J.-F.

"Noel Etranger"

Daquin

"Noël poitevin"

Dandrieu, J.-F.

Raison

"Noël pour l'amour de Marie"

Beauvarlet-Charpentier

Dandrieu, J.-F.

Dandrieu, P.

Daquin (with "Chantons je vous prie" in #IX)

Gigault

Lebègue

"Noël provençal"

Corrette

"Nous sommes en voie"

Beauvarlet-Charpentier (Noel #III, Plusiers en Tambourin,
untitled)

Dandrieu, J.-F.

Dandrieu, P.

"O createur"

Raison

"O Dieu! que n'etois je en vie! Ou bien que n'etois-je icy"

Raison

"Ô jour ton divin Flambeau"

Balbastre

"Ô Jour Glorieux"

Balbastre (with "A Cei-ci le moître De tô l'univar!"
in #12)

Beauvarlet-Charpentier (Noel #III, Plusiers en Tambourin)

"O Nuit heureuse Nuit"

Dandrieu, J.-F.

"Or nous dites Marie"

Balbastre

Beauvarlet-Charpentier

Dandrieu, J.-F.

Dandrieu, P.

Daquin

Gigault

Lebègue

Raison

"Or voyla noel passé"

Gigault

"Où s'en vont ces gays bergers"

Balbastre

Beauvarlet-Charpentier

Corrette (sic - "On . . .")

Dandrieu, J.-F.

Dandrieu, P.

Gigault

Lebègue

Raison

"Puer nobis nascitur"

Dandrieu, J.-F.

Dandrieu, P.

Lebègue

Raison

"Quand je Méveillai et eus assez dormi"

Dandrieu, J.-F.

Dandrieu, P.

"Quand Jesus naquit à Noel" also known as "Quand le Sauveur
Jesus Christ fut né de Marie," "Quand Dieu naquit à Noel,"
and "Bon Joseph écoute moy"

Balbastre

Beauvarlet-Charpentier

Corrette

Dandrieu, J.-F.

Dandrieu, P.

Daquin

"Que tu grô jan, quei folie"

Balbastre

"Quel désordre dans la nature"

Balbastre

"Qui à ce peu machuret"

Balbastre

"Savez-vous mon cher voisin?"

Beauvarlet-Charpentier (Noel #III, Plusiers en Tambourin)

Corrette (Suite IV #6, Tambourins)

Dandrieu, J.-F.

Dandrieu, P.

"Si C'est pour oter la vie"

Balbastre

Dandrieu, J.-F.

Dandrieu, P.

Raison ("NOËL des Sts Innocens")

"Sortons de nos Chaumines" (also "Chaumieres")

Dandrieu, J.-F.

Dandrieu, P.

"Tous les Bourgeois de Chastres"

Balbastre

Beauvarlet-Charpentier (Noel #III, Plusiers en Tambourin)

Corrette

Dandrieu, J.-F.

Dandrieu, P.

Gigault (with "Vous qui désirez sans fin" in #10)

Lebègue

Raison

"Un jour Dieu se resolut"

Corrette

Dandrieu, J.-F.

"Une bergère jolie"

Dandrieu, J.-F.

Dandrieu, P.

Daquin

"Une Vierge Pucelle" also known as "Une jeune pucelle"

Corrette

Dandrieu, J.-F.

Dandrieu, P.

Daquin

Gigault

Lebègue

Raison

"Vé Noei Blaizôte"

Balbastre (with "Noei ven. J'aivon criai Si for" in #17)

"Voici le jour solemnel"

Corrette

Dandrieu, J.-F.

Dandrieu, P.

Gigault

Raison

"Votre bonté grand dieu"

Balbastre

Beauvarlet-Charpentier

"Vous qui désirez sans fin"

Corrette

Dandrieu, J.-F.

Dandrieu, P.

Gigault (with "Tous les Bourgeois de Chastres" in #10)

Raison, set twice

APPENDIX II

DOCUMENTATION FOR AN ORGAN RECITAL

GIVEN ON MAY 1, 1977

The recital given on May 1, 1977, was the first University of Washington student recital performed on the newly rebuilt Balcom and Vaughan pipe organ in the University United Methodist Temple, Seattle, Washington. Of the original organ, a 40-rank Kimball installed in 1927, 17 ranks (1,057 pipes) were retained. A new console was built, and 33 ranks (1,843 pipes) were added, making an organ of 50 ranks, 42 voices, and 2,900 pipes. Complete specifications of the organ follow this report.

The analytical program notes here included, and the printed program, a facsimile of which is found at the conclusion of this report, are to be used in conjunction with the tape recording of the performance listed in the University Record Library Catalog.

The writer wishes to express her sincere appreciation to Professor Walter A. Eichinger of the University of Washington organ department for his guidance and direction in the planning and preparation of this program.

Vincent Lübeck: Prelude and Fugue in E Major

Vincent Lübeck (1656-1740) was one of the three great organists living at the height of the North German school of organ playing in the late seventeenth century. The other two were Dietrich Buxtehude (1637-1707) and his pupil Nicolaus Bruhns (1665-1697).¹ In 1702 Lübeck was appointed organist at the Church of St. Nicolas in Hamburg, the city which ranked first in opera and organ music at the turn of the eighteenth century.² The organ at the Church of St. Nicolas was built by Arp Schnitger, the leading North German builder of the period, in 1682-1687 and, with four manuals, pedals, sixty-two stops, and over 4400 pipes, was considered one of the best in Hamburg.³ Lübeck remained at this position until his death.

Only six of Lübeck's Preludes and Fugues have been preserved; these follow the characteristic "Buxtehude" five-part form, a blending of the instrumental toccata and the vocal canzona.⁴ The E Major Prelude and Fugue opens with a brilliant sectional toccata, alternating rapid sixteenth-

1 Hermann Keller, Lübeck Orgelwerke (Frankfurt: C. F. Peters Corporation, c1940), Preface.

2 Ibid.

3 Ibid.

4 Hermann Keller, Buxtehude Orgelwerke, Band I: Praeludien und Fugen (Frankfurt: C. F. Peters Corp., c1938), Preface.

note passages with "Adagio" Chordal passages. The first fugue begins with a subject that outlines the tonic triad and contains the repeated notes characteristic of the North German fugue. A counter-subject enters in the fourth bar and accompanies the subject. The fugue closes with repeated quarter-note chords in the manual parts over an ascending quarter-note scale passage in the pedals.

The middle movement is a toccata for manuals only, with the theme treated fugally. The subject opens with the same descending notes that were used in the previous fugal section, outlining the tonic triad.

The second fugue, in the triple meter typical of the "Buxtehude" five-part form, contains both subject and counter-subject. The final toccata, a very short extension of the fugue, contains only ten measures, including a three-bar "Adagio" coda at the close.

Nicolas de Grigny: Messe

Nicolas de Grigny (circa 1671-1703) was born into a musical family in Reims, journeyed to Paris where he probably studied with Nicolas Lebègue, and returned to Reims in 1695 to become organist of the Cathedral, a post he retained until his untimely death in 1703.⁵

5 Willi Apel, The History of Keyboard Music to 1700, translated and revised by Hans Tischler (Bloomington: Indiana University Press, c1967, 1972), p. 739.

Grigny's Premier Livre d'Orgue (1699) contains an organ Mass based on Cunctipotens Genitor Deus⁶ and paraphrases on five Gregorian hymns. His works are typical of the French Classic organ school in their use of dotted rhythms, ornamentation, and registration indications serving as titles and designating styles. However, his use of polyphony, especially in five parts, while his contemporaries were writing accompanied solos, is noteworthy.

The five Kyrie settings performed here are good examples of Grigny's style. The Premier Kyrie en taille, à cinq presents the chant melody in whole notes in the tenor (en taille), played on the pedal with foundation stops and reeds at 8' and 4' pitches. The remaining four voices combine with it contrapuntally in a basically chordal texture.⁷

The Fugue à cinq, qui renferme le chant du Kyrie uses (renferme--"contains" or "includes") the chant melody as its subject, section by section, in its entirety. This five-voice fugue displays two of the colors of the organ, the Cromorne on the Positif and the Cornet on the Récit. The pedal uses soft 16' and 8' stops.

Grigny displays his skill and ingenuity in the Cromorne en taille à deux parties. The style, a Récit, or recita-

6 James R. Anthony, French Baroque Music from Beaujoyeulx to Rameau (New York: W. W. Norton and Co., Inc., 1974), p. 275.

7 Apel, History of Keyboard Music, p. 739.

tive-like solo, with the melody in the tenor, is not unusual, but the notable aspect here is that the solo is actually two parts treated contrapuntally, creating yet another five-voice piece. This lovely movement, richly ornamented and freely played, makes a striking contrast with the more lively Trio which follows. It is no accident that the opening notes of this Récit correspond to the third, fourth, fifth, and sixth notes of the Kyrie melody.

The first half of the Trio en Dialogue delightfully alternates the soprano solo between the Positif Cromorne and the Récit Cornet, while the second half treats the solo contrapuntally in two parts, with the soprano on the Cornet and the alto on the Cromorne. The pedal, using 16' and 8' flutes, provides the third part. The first three notes of the Trio theme appear to be drawn from the corresponding notes of the Kyrie.

The Dialogue sur les grands jeux, literally "Dialogue on the big stops," makes use of the Grand jeu (Great organ: Bourbons and Flutes of all pitches except 16', including mutations; Prestant 4', Cornet, Trumpets 8' and 4') contrasted with the Petit jeu (Positif: Bourbons and Flutes of all pitches, optional Cromorne).⁸ The movement begins with a majestic eight-measure introduction on the Grand jeu, fol-

⁸ E. Harold Geer, Organ Registration in Theory and Practice (Melville, New York: Belwin-Mills Publishing Corp., 1957), p. 248.

lowed by a livelier seventeen-measure section, the first seven measures of which are played on the Petit jeu, with the final ten measures appearing on the Grand jeu. This section is followed by a still livelier one, thirty-eight measures in length, that is an alternation of the solo line between the soprano and bass voices as well as between the Grand and Petit jeux. With this exciting Dialogue the kyrie portion of the organ Mass comes to a close.

With Nicolas de Grigny and François Couperin the French organ school of the seventeenth century reached its highest musical level.⁹ It is no wonder that the story of J. S. Bach's study of Grigny's music by copying the Premier Livre d'Orgue is generally accepted as true. One has only to look at Bach's ornamentation and flowing contrapuntal lines to see the influence of Nicolas de Grigny.

Ernst-Bach: Concerto in G Major (BWV 592)

The Concerto in G Major is a transcription by Johann Sebastian Bach of a concerto for violin and orchestra by the young Prince Johann Ernst, nephew of the Duke of Saxe-Weimar. The composition dates from some time between 1708 and 1717, when Bach was Organist and Chamber Musician (the latter title increased to Concertmaster) at the court of Saxe-Wei-

⁹ Anthony, French Baroque Music, p. 273.

mar.¹⁰ It was during this period that Bach was influenced by Italian music and he made a number of transcriptions of Italian instrumental concerti for performance on keyboard instruments, five for organ (BWV 592-6) and seventeen for harpsichord (BWV 592a, 972-987).¹¹ The work presented here, while not strictly by an Italian, is in the Italian solo concerto style, after Vivaldi, with the sequence of three movements alternating fast-slow-fast.

The opening "Allegro" contrasts the binary rhythms of the ritornello on the Oberwerk (Swell) with the triplets of the solo sections on the Rückpositiv. These manual changes are carefully indicated by Bach, an unusual feature at this time. This lively movement alternates the ritornello and solo sections five times and makes much use of the sequential passage found in the second half of the ritornello theme.

The second movement, a "Grave" in E minor, again contrasts the Oberwerk and Rückpositiv organs. The solo is actually a duet, treated contrapuntally and played on the Rückpositiv, accompanied by soft stops on the Oberwerk. It is framed by identical six-bar ritornelli in dotted rhythms.

The final "Presto," though in ritornello form, has no manual changes. The main theme, heard twice in G Major,

¹⁰ Scott Cantrell, "Bach's Concerto Transcriptions," Music, The AGO and RCCO Magazine, October 1976, p. 43.

¹¹ Ibid., p. 44.

and once in D Major from which it quickly modulates, is characterized by sixteenth-note broken chords in contrary motion in the manual parts. This movement, full of vitality, shows its debt to the Italian violin style.

César Franck: Choral No. 1 in E Major

César Franck (1822-1890) was "the greatest organ composer of the French school in the nineteenth century."¹² Born in Belgium, he went to Paris for his education and remained there as organist at Sainte Clotilde and organ professor at the Paris Conservatory. The Trois Chorals, written in 1890, three weeks before the composers's death, comprise the last group of Franck's twelve major organ works. Written for the Cavallé-Coll organ at Sainte Clotilde, all of these works exhibit Romantic harmonies, chromaticism, and motivic development.

None of the Trois Chorals is based on a pre-existing tune; instead they are founded on melodies conceived by Franck in a closely-knit, hymn-like style. The Choral No. 1 opens with a stately theme that is not the actual chorale, but is what Tournemire calls a "satellite": thematically related to the chorale, but not the chorale itself.¹³ Two

¹² Corliss Arnold, Organ Literature: A Comprehensive Study (Metuchen, New Jersey: The Scarecrow Press, Inc., 1973), p. 191.

¹³ Charles Tournemire, César Franck (Paris: Delagrave, 1931), p. 29. (Now out of print.)

more satellite themes are heard, the first of which bears a considerable resemblance to the third and sixth phrases of the true chorale, which itself finally appears in measure 46, stated ethereally on the Voix humaine with tremolo.

The overall form, a theme with variations, manifests itself in the next section, beginning at measure 65. Here the foundation stops, Hautbois, and Trompette play an embellishment of Satellite 1 in flowing sixteenth notes. There are modulations to G Major and E-flat Major, and the ornamented satellite theme is heard alternating in the soprano, alto, and tenor voices. At measure 89 the chorale returns in E Major, once again on the Voix humaine.

Measures 106-125 comprise a free section connecting variations 1 and 2. The registration is big, including foundation and reed stops, and the tempi vary from "Maestoso" and "Largo" to "Poco animato." The sixteenth-note theme heard in the "Poco animato" sections is derived from the embellishments found in the second variation, to follow.

Variation 2, which begins in the parallel minor, is also a long development leading to a final, triumphal statement of the chorale at the end of the work. In this section the various themes are heard in all of the voices, the chorale theme is fragmented and given a syncopated rhythmic treatment, and several keys are explored, including E-flat minor, G minor, B-flat minor, C-sharp minor, and B minor. Throughout the second variation the registration builds con-

tinually, creating a feeling of excitement. In measure 216, triplets suddenly enter in B-flat Major, increasing the tension. All of the voices rise chromatically, the Positif and Great reeds are added, and a thrilling climax is reached as the chorale theme returns for a final statement on the full organ, with the pedal echoing the theme in canon with the block chords on the manuals. The embellished form of Satellite 1 from the first variation returns in the last five measures in canon over a pedal point E to bring the Choral No. 1 to a brilliant finish.

Paul Hindemith: Sonata I

Paul Hindemith (1895-1963) was one of the most influential musicians of the twentieth century. Born in Germany, educated at the Frankfurt Conservatory, he was a gifted violist, conductor, theoretician, author, and teacher, as well as a composer.

As a theorist he developed a tonal system relating each of the twelve notes of the chromatic scale to a single note, the "tonal center." Thus no tone was foreign to that center, only more closely or distantly related to it. The advantage of such a system was that it made possible an harmonic analysis of complex contemporary music, while being equally applicable to earlier, simpler compositions. Hindemith described this system in his book Unterweisung im Tonsatz (Craft of Musical Composition), written in 1937, and

translated into English in 1942 by Arthur Mendel.

The young Hindemith went through several phases in his compositional styles, including Late Romanticism and dissonant Expressionism, before arriving at his own "style," sometimes described as neo-Baroque or neo-Classical, and characterized by dissonant counterpoint and use of Baroque and Classic forms.

Hindemith wrote for nearly every instrument, especially for those orchestral instruments lacking in solo literature. These pieces became known as " . . . Gebrauchsmusik (everyday music, useful music, functional music) . . ." ¹⁴

When Hitler came to power, Hindemith left Germany, spending two years in Turkey before eventually coming to the United States in 1940. He taught at Yale University for thirteen years, returning to Europe in 1953, settling in Switzerland where he remained until his death in 1963.

Hindemith's organ compositions include three sonatas and two concerti. The first two sonatas were written in 1937, the third in 1940. The first concerto, for Organ and Chamber Orchestra, was composed in 1928. The second, for organ and full orchestra, was written in 1962 for the new organ in New York's Lincoln Center Philharmonic Hall.

Sonata I shows Hindemith's use of dissonance within a

¹⁴ Peter S. Hansen, An Introduction to Twentieth Century Music, Second Edition (Boston: Allyn and Bacon, Inc., 1967), p. 266.

contrapuntal texture, as well as his reliance on Classical forms. His phrases, often of irregular length, begin on a consonance, move to dissonances, and return to end on a consonance. Chords constructed of superimposed fourths are a favorite device of his. The first movement is in sonata-allegro form, in a basically four-voice texture. The subordinate theme is treated in a fugue-like manner, again showing the composer's use of earlier forms. While the movement begins with a forte, the dynamic level never goes beyond it, and, in fact, much of the movement is mezzo-forte or even piano. The key center, in accordance with Hindemith's theory, is neither major nor minor, but has a strong feeling of E-flat minor; frequent modulations occur. The close of the first movement is pianissimo, with the subordinate theme set in the tenor, between pedal points E-flat in the bass and B-flats in the alto and soprano, the final E-flat minor chord becoming major.

The second movement is in three sections, each almost a movement in itself. The first section, "Sehr langsam," is a lovely trio in two-part form. The dynamic level, piano, rises to a forte at the climax in the fourteenth measure, after which it recedes again to a piano. The tonal center is E, largely E minor, with the Picardy third again appearing in the final chord.

"Phantasie, frei," the second section of the second movement, is the most dissonant part of the sonata. Corliss

Arnold describes this set of variations with its shifting tonalities as ". . . probably the most passionate movement in all three sonatas."¹⁵

The final section of the second movement, "Ruhig bewegt," is a quiet rondo in E-flat. The sixteenth-note motives in Theme A are reminiscent of motives from the first movement. A treatment of Theme D, in 9/8 meter on 4' and 2' stops, is one of the most charming moments in the entire sonata. With a stretto treatment of the head of Theme A over a pedal point E-flat, the Sonata I draws to a pianissimo close in E-flat minor.

Maurice Duruflé:

Choral varié sur le thème du "Veni Creator"

Maurice Durufle (b. 1902), French organist and composer, was an organ student of Tournemire, Vierne, and Gigout, and a composition student of Paul Dukas.¹⁶ Since 1930 he has been organist at Saint-Etienne-du-Mont in Paris. As a composer his output is small, with four significant works for organ, a Requiem based on Gregorian themes, and some choral, orchestral, and chamber pieces. In addition he has reconstructed improvisations by both Tournemire and Vierne from recordings made by the artists in 1930.¹⁷ Nelson describes

¹⁵ Arnold, Organ Literature, p. 208.

¹⁶ Robert Kent Nelson, "The Organ Works of Maurice Duruflé," Music, The AGJ and RCCO Magazine, July 1977, p. 31.

¹⁷ Ibid., p. 32.

Durufle's style of composition as "essentially an idiom of the early 20th century."¹⁸

The Choral varié sur le thème du "Veni Creator" comprise the final movement of the Prelude, Adagio et Choral varié, Opus 4. Composed in 1930, the work won First Prize in a competition sponsored by "Les Amis de l'Orgue" in the same year. The entire composition is based on the Pentecost hymn "Veni Creator," one of the oldest hymns of the Church.

The hymn-tune is stated completely, in five-part harmony, in the "Choral." In Variation I the theme is played on the oboe at the eight-foot pitch in the pedal. It is accompanied by a soprano theme drawn from the third phrase of the chorale, and by a two-part left-hand figure in flowing triplets. The Second Variation is for manuals only. In three-voice texture, the melody is heard in quarter notes in the soprano, and is accompanied by triplet eighth notes in the alto against duple eighths in the tenor (which often moves into the alto range).

Variation III is a canon at the fourth between the soprano, played by the pedal at the 4' pitch, and the alto, all accompanied in four parts with string celestes. The Fourth Variation is a brilliant toccata utilizing canonic imitation and other contrapuntal devices to provide an exciting finale to this beautiful work.

¹⁸ Nelson, "Duruflé," Music, p. 32.

FACSIMILE OF RECITAL PROGRAM

THE UNIVERSITY OF WASHINGTON

THE SCHOOL OF MUSIC AND THE OFFICE OF LECTURES AND CONCERTS

Present

JANET TOBISKA, *organ*

in a

RECITAL

Sunday, May 1, 1977

University United Methodist
Temple, 3:00 PM

PROGRAM

VINCENT LÜBECK
(1656-1740)

Prelude and Fugue in E Major

NICOLAS DE GRIGNY
(1671?-1703)

Messe

Premier Kyrie en taille, à cinq
Fugue à cinq, qui renferme le chant du Kyrie
Cromorne en taille à deux parties
Trio en dialogue
Dialogue sur les grands jeux

JOHANN ERNST-J.S. BACH
(1696-1715) (1685-1750)

Concerto in G Major (BWV 592)
Allegro
Grave
Presto

INTERMISSION

CÉSAR FRANCK
(1822-1890)

Choral No. 1 in E Major (1390)

PAUL HINDEMITH
(1895-1963)

Sonata I (1937)
Mässig schnell
Sehr langsam - Phantasie - Ruhig bewegt

MAURICE DURUFLÉ
(b. 1902)

Choral varié sur le thème du "Veni Creator"
Op. 4 (1930)

Janet Tobiska is a student of Walter A. Eichinger.

This recital is given in partial fulfillment of the requirements for the degree of Doctor of Musical Arts.

ORGAN SPECIFICATIONS

UNIVERSITY UNITED METHODIST TEMPLE, SEATTLE, WASHINGTON

BALCOM & VAUGHAN PIPE ORGANS, INC. OPUS 822 RB, 1977

50 ranks, 42 voices, 2900 pipes (33 new ranks, 1843 new pipes)

I. GREAT ORGAN

	Unenclosed
QUINTATEN	61 16"
PRINCIPAL	61 8"
ROHRFLOETE	61 8"
*GEMSHORN	61 8"
OCTAVE	61 4"
Quintaten (ext. 16')	24 4"
**PRINCIPAL	61 2"
**MIXTURE 15-19-22-26	244 IV
TRUMPET	61 8"
Krummhorn	(Positiv) 8"
Chimes	(Echo)
Spare Knob	
Great	(Inoperative on **) 4"
Echo	8"
Echo	4"

II. SWELL ORGAN

	Enclosed
*GEDECKT	68 16"
*DIAPASON	68 8"
*SALICIONAL	68 8"
*VOLX CELESTE	68 8"
*Gedeckt (ext. 16')	12 8"
PRINCIPAL	68 4"
KOPPELFLOETE	68 4"
NASAT	61 2 2/3'
Koppelfloete (ext. 4')	5 2"
TERZ	61 1 3/5'
MIXTURE 19-22-26-29	244 IV
*FAGOTT	68 16"
TROMPETTE	68 8"
*Oboe (ext. 16' Fagott)	12 8"
*CLARINET	68 8"
Clarion (ext. 8' Trompette)	12 4"
*Oboe (ext. 8')	12 4"
Tremulant	
Swell	16"
Swell	Unison Off
Swell	4"
Echo	8"

Inter-manual couplers: SG 16-8-4; PG 16-8-4;
 FS 8; SP 16-8-4; GP 8-4; SP 8-4; PP 8-4; EP 8
 Pistons: G7 S7 P7 E5; Ped 7 (Toe studs) Gen 8
 (Manual & toe studs) Reversibles: GP SP PP
 (Manual & toe studs) EP SG PG SP (Manual only)
 Sforzando (Manual & toe stud) Crescendo Pedal;
 Wicks combination action, capture system, 1959
 (*) 17 ranks (1057 pipes) retained from the
 1927 Kimball

III. POSITIV ORGAN

	Unenclosed
BORDUN	61 8"
Quintaten	(Great) 8"
*DULCIANA (in Sw)	61 8"
*UNDA MARIS (in Sw)	61 8"
SPIELFLOETE	61 4"
KLEIN PRINZIPAL	61 2"
KLEIN NASAT	61 1 1/3'
SIFFLOETE	61 1"
KRUMMORN	61 8"
*ENGLISH HORN (in Sw)	61 8"
Tremulant	
Cymbelstern	
Positiv	16"
Positiv	Unison Off
Positiv	4"

IV. ECHO ORGAN

	Enclosed
*FLUTE	61 8"
*FLUTE CELESTE	61 8"
*VIOLE AETHERIA	61 8"
*VOX ANGELICA	61 8"
*VOX HUMANA	61 8"
*Tremulant	
*Chimes	

V. PEDAL ORGAN

	Unenclosed
Resultant	32"
*DIAPASON	32 16"
*GAMBA	32 16"
SUBBASS	32 16"
Gedeckt	(Swell) 16"
Quintaten	(Great) 16"
OCTAVE	32 8"
Gemshorn	(Great) 8"
Quintaten	(Great) 8"
Gedeckt	(Swell) 8"
CHORAL BASS	32 4"
NACHTHORN	32 4"
Quintaten	(Great) 2"
MIXTURE 22-26-29	96 III
POSALNE	32 16"
Fagott	(Swell) 16"
Trompette	(Swell) 8"
Krummhorn	(Positiv) 4"
Oboe	(Swell) 4"
Spare Knob	

William J. Bunch, President, Balcom & Vaughan
 Eugene H. Nye, Tonal Consultant
 Walter A. Eichinger, Consultant

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APPENDIX III

DOCUMENTATION FOR AN ORGAN RECITAL

GIVEN ON MAY 7, 1978

The following analytical program notes for an organ recital given on May 7, 1978, at the University United Methodist Temple, Seattle, Washington, are to be used in conjunction with the printed program, a facsimile of which appears at the end of this report, as adjuncts to the tape recording of the performance listed in the University Record Library Catalog.

The writer wishes to express her deep appreciation to Professor Walter A. Eichinger of the University of Washington organ department for his help, guidance, and direction in the planning and preparation of this program.

J. P. Sweelinck:

"Mein junges Leben hat ein End"

Corliss Arnold calls Jan Pieterszoon Sweelinck (1562-1621) the ". . . most outstanding organist, composer, and teacher in northern Europe during this period."¹ Born in

¹ Corliss Arnold, Organ Literature: A Comprehensive Survey (Metuchen, New Jersey: The Scarecrow Press, 1973), p. 47.

Deventer, The Netherlands, he studied with his father and perhaps with Zarlino in Venice, though that cannot be proven. Nevertheless, an Italian influence is evident, particularly in his toccatas.²

Sweelinck was organist at the Oudekerk in Amsterdam from 1580 until his death and was known as deutscher Organistenmacher (maker of German organists)³ because so many German organists came to study with him. Among his students were Heinrich Scheidemann, Jakob Praetorius, and Samuel Scheidt.⁴

Sweelinck's compositional style is a combination of contrapuntal techniques and the figuration found in the writing of the English virginalists. That there was a link between English and Netherlands composers is evident in the inclusion of some of Sweelinck's compositions in the Fitzwilliam Virginal Book.⁵ Sweelinck wrote ricercars, preludes, toccatas, fantasias, and variations on chorale, secular, and dance melodies.

The variations on the secular tune "Mein junges Leben hat ein End" is one of seven sets of variations by Sweelinck on secular tunes. In it can be found examples of many of his variation techniques, including the "changing variation,"

2 Willi Apel, The History of Keyboard Music to 1700, translated and revised by Hans Tischler (Bloomington: Indiana University Press, c1967, 1972), p. 331.

3 Arnold, Organ Literature, pp. 47 and 559.

4 Ibid., p. 559.

5 Ibid., p. 44.

in which each section of the theme is treated differently, particularly by the addition of figuration in the lower voices.⁶ Apel calls this " . . . a variation type of great variety and vivacity. . ." ⁷

Sweelinck begins not with a statement of the theme, but immediately with the first variation. However, it is a simple four-part setting, with the tune in the upper voice. The theme is in two sections, with each repeated (a a' b b'), and the phrase lengths are irregular, with "a" four measures long and "b" six measures in length. The melodies of the last two measures of each phrase are identical, and the second two measures of "b" are the same as the first two measures of the same phrase. The changing variation technique is already evident with differences in harmony, counterpoint, and rhythm in the repetition of each phrase.

The second variation uses more imitation and introduces rapid scale passages in parallel thirds and sixths, one of the virtuoso effects found in English virginal music.⁸ In the last phrase is found one of only two instances in this entire work in which the melody is heard in a voice other than the soprano: four measures from the end of this variation it appears in the tenor.

Variations three, four, and five each display an in-

6 Apel, History of Keyboard Music, p. 335.

7 Ibid.

8 Ibid., p. 301.

crease in figuration in each successive setting. The English virginal techniques of repeated notes, broken chords, and left-hand leaps are all in evidence.⁹ Changing variation devices are especially prevalent, as in the third variation, in which the figuration accelerates from duple sixteenths, to triplet sixteenths, to thirty-second notes. In each of these three variations an increase in dynamics is appropriate, in keeping with the corresponding increase in figuration.

The sixth variation is again a simple four-part setting, similar to the first variation. It is in both "b" phrases that the melody is again heard in the tenor. A quiet registration, again similar to that of the first variation, is an effective way of bringing the piece to a close.

J. S. Bach:

Prelude and Fugue in E Minor, BWV 548

The Prelude and Fugue in E Minor of J. S. Bach (1685-1750) was written between 1730 and 1740, during Bach's Leipzig employment, and is among his last great free organ compositions, the others in this category being the Preludes and Fugues in C Minor (BWV 546), C Major (BWV 547), B Minor (BWV 544), and E-flat Major (BWV 552).¹⁰ Geiringer calls

⁹ Apel, History of Keyboard Music, p. 301.

¹⁰ Hermann Keller, The Organ Works of Bach, trans. by Helen Hewitt (Frankfurt: C. F. Peters, c1967), p. 147.

the E Minor Prelude and Fugue one of " . . . Bach's most powerful and extensive organ compositions."¹¹ It is interesting that Bach used the concerto form in both the Prelude and the Fugue.¹²

Keller describes the Prelude as having a principal theme and two subordinate themes, all interrelated by means of a three-note descending melodic figure, first seen in the second beat of each of the first four measures.¹³ In measures seven through eleven the principal theme is joined by descending scale passages in the tenor, reinforcing the unifying effect of the original motive.

The first subordinate theme enters in measure nineteen and is an outgrowth of the principal theme, including the descending motive on the second beat. The principal theme reappears, in ritornello style, in B minor, in measure thirty-three.

The second subordinate theme makes its appearance in measure fifty-one. Its dotted-eighth and sixteenth-note figure at first seems to be unrelated to the other themes, but examination of its inversion in measure ninety proves it to be a descending line, and also a melodic match for the upper part in measure fifteen, part of the principal theme.

11 Karl Geiringer, Johann Sebastian Bach: The Culmination of an Era (New York: Oxford University Press, 1966), p. 242.

12 Keller, Organ Works of Bach, p. 147.

13 Ibid., p. 154.

Thus all of the themes are related.

The principal theme returns four times throughout the Prelude before its final recurrence as an exact restatement of measures seven through eighteen, with a cadence on the major tonic.

The E Minor Fugue is described by Keller as ". . . not only the most daring, but also the most difficult technically of all of Bach's fugues."¹⁴ It is sometimes known as "the Wedge" because of the two opposing lines in its subject, which begin on a unison "E" and gradually expand to an octave. The Fugue makes use of the concerto form, as did the Prelude, but also incorporates the toccata and is therefore a mixture of forms.

In the first sixty measures the subject is introduced, with a countersubject, in all four voices, some related material is heard, and the subject is restated in three of the four voices. In measure sixty the large middle section of the Fugue begins, a seemingly improvisatory toccata made up of what Keller calls a "rocking" motive¹⁵ and long scale passages. The fugue subject makes occasional entrances throughout the toccata section, this time without its counter-subject. It is interesting that the upper note of the rocking motive gradually descends, much in the same manner

14 Keller, Organ Works of Bach, p. 155.

15 Ibid., p. 156.

that the fugue subject ascends, and that the pedal part accompanying the scale passages is often an extension of the last part of the fugue subject containing the octave leap. Keller discusses this and shows that the toccata section, though apparently free, is very much related to the entire Fugue.¹⁶ Following the toccata, a complete restatement of the opening sixty measures is heard, concluding the great Fugue in E Minor.

W. A. Mozart: Fantasie in F Minor, K. 608

Wolfgang Amadeus Mozart (1756-1791) wrote very little for organ, although he loved it and called it " . . . the king of instruments."¹⁷ His seventeen Church Sonatas for organ and instrumental ensembles constitute his total output, there being no solo works, though there is evidence that some have been lost.¹⁸

The Fantasie in F Minor, K. 608, is the second of three pieces Mozart wrote for a mechanical organ in a clock. These clock organs had been known since the sixteenth century, and by the seventeenth and eighteenth centuries had become fashionable pieces of furniture for the homes of the nobility.

16 Keller, Organ Works of Bach, p. 156.

17 Jack W. Jones, "W. A. Mozart and the Clock Organ," Music, the AGO and RCCO Magazine, June 1977, p. 40.

18 Jones, "Mozart," p. 40.

Mozart was commissioned by Count Josef Deym to write his first clockwork piece in 1790. Count Deym, while an officer in the Austrian army, had killed an opponent in a duel and had had to flee from Vienna. He went to Holland, then to Italy, eventually returning to Vienna under the name Herr Müller. In Italy Count Deym had learned how to make wax figures and plaster casts of art objects and thus supported himself with his own wax museums and art galleries. In July, 1790, Field Marshal Laudon died, and Deym, wishing to create a memorial exhibit in his honor, commissioned Mozart to write some funereal music to be played on a mechanical organ as background music. This apparently was Mozart's K. 594, Adagio and Allegro. The Fantasia in F Minor, K. 608, soon followed, as did the Andante in F Major, K. 616. Haselboeck believes all three works were commissioned by Deym, with both K. 594 and K. 608 used as background music for the memorial exhibit, and K. 616 used on a smaller instrument in the "Bedroom of the Graces," another scene in Deym's show.¹⁹ Jones, however, feels there is no substantiation for the belief that K. 608 and K. 616 were commissioned by Deym and says "what has often been stated as fact is really only an inference from the nature of the music, in light of the knowledge that Deym's gallery was the sole place of its kind in Vienna."²⁰

19 Hans Haselboeck, "New Information About Mozart's Clockwork Pieces," The Diapason, November 1977, p. 12.

20 Jones, "Mozart," p. 40.

The Fantasie in F Minor is in three large sections, Allegro, Andante, and a reprise of the opening Allegro. If one subdivides the Allegro sections, the form becomes sonata-rondo: ABA-C-ABA plus coda.²¹ Section A is made up of broad chords interspersed with passages of dotted rhythms reminiscent of the French overture style. Richner and Shay suggest that these rhythms be double-dotted in the established French style.²² Section B is a fugue showing Mozart's contrapuntal skill in the use of melodic inversion and stretto. At the conclusion of the fugue a quick modulation occurs, putting the return of A briefly in the key of F-sharp minor before it settles in F minor with a cadence on the dominant.

Section C (Andante) is a quiet theme and three variations in A-flat Major, concluding with a cadenza leading to section A. The following B section is this time a double fugue, leading again to A, which finishes with a brilliant coda.

Leo Sowerby:

Symphony in G Major, "Fast and Sinister"

Arnold describes Leo Sowerby (1895-1968) as " . . . the

²¹ Thomas Richner and Edmund Shay, "Mozart's Three Pieces for Clock Organ," Music, the AGO and RCCO Magazine, June 1977, p. 46.

²² Ibid.

most prominent American organ composer of the mid-twentieth century."²³ From 1925 to 1962 he taught composition at the American Conservatory in Chicago, and from 1927 to 1962 was organist-choirmaster at St. James' Cathedral, Chicago. He served as director of the College of Church Musicians at the National Cathedral in Washington, D.C., from 1962 to 1968.

Sowerby wrote much music for the church, although Arnold states that approximately " . . . three-fourths of Sowerby's organ compositions were designed for concert and recital use."²⁴ His music is post-Romantic in style, with use of string and orchestral reed stops indicated in many of his registrations. His writing, usually for organs with at least three and often four manuals, is often complicated and challenging.

The Symphony in G Major is "Sowerby's largest single work for organ solo."²⁵ Published in 1932, it was dedicated to the Canadian organist Lynnwood Farnam, who died in 1930. "Fast and Sinister" is the second movement of the Symphony. In 5/4 meter, it is a free rondo: Introduction-AB-A(B)C-A(B)(C)-Coda, Sowerby's plan being "that each successive appearance of the A theme brings along with it rhythmical at-

23 Arnold, Organ Literature, p. 272.

24 Ibid., p. 273.

25 Ibid.

tributes of the subsidiary themes."²⁶

The first section (Introduction-AB) begins with a sixteen-measure Introduction, followed by the first statement of A, a rapid eighth-note passage characterized by a rising octave leap, presented in the pedals and eighteen measures later in the right hand. Theme B follows with its unique rhythm: half-half-quarter. After a reiteration of the B rhythm against eighth-note figuration drawn from A, the section ends with an energetic octave passage for the manuals, crescendo pedal open.

The second section (A(B)C) begins quietly with material from the Introduction followed by the return of A, again in the pedal and then in the right hand. The C theme, characterized by an upward leap of a sixth, enters in the pedal after a descending sequential passage over a pedal point E. The rhythm of B combines with an ever-expanding pedal passage derived from C with the organ gradually increasing to a fortissimo. Then B is heard over a pedal ostinato taken from A, fortississimo, C is heard in octaves in all parts, and the second section broadens to a close.

Section three (A(B)(C)-Coda) begins with a contraction of the intervals from C over a quiet pedal part from the Introduction after which is heard the modified form of C, over A in the bass. C then begins an ascending and descend-

²⁶ David Mulbury, jacket notes for Sowerby, Symphony in G Major (Lyrichord LLST 7306).

ing E Major scale, maintaining its own rhythm (quarter, dotted-quarter, eighth, quarter, quarter) in the pedal, while A is heard in the right hand. B joins in the left hand and material from all of the themes leads to the Coda, introduced by a fortississimo statement of B over a broken octave E in the pedal. This is followed by a pedal cadenza on the full organ, and the movement closes with quadruple forte chords in the B rhythm.

Olivier Messiaen:

La Nativité du Seigneur, "Dieu parmi nous"

Olivier Messiaen (b. 1908) is one of the foremost composers, organists, and teachers of the twentieth century. Born into a literary family, he entered the Paris Conservatory at age eleven where he studied organ with Dupre and composition with Dukas. In 1931 he was appointed organist at Sainte Trinité in Paris, a position he has held since then. In 1936 he became a professor at the Ecole Normale de Musique and at the Schola Cantorum. Some of his more famous students are Pierre Boulez, Karlheinz Stockhausen, and Luigi Nono.

As a composer, Messiaen's style is highly individualistic. His 1944 Technique of My Musical Language discusses his works to that date, explaining what he is communicating in his very symbolic writing. A devout Roman Catholic, Messiaen continually expresses a theology of joy. He has

been influenced not only by his religion but also by Nature (birds and mountains), Oriental art and culture, Russian music, plainsong, and the Tristan legend. Under these influences he has studied birdsong and Hindu rhythms, incorporating them into his music, and has used both Russian music and plainsong as bases for his compositions. He considers the Tristan legend the epitome of love, symbolic of the Savior's love and sacrifice for the world. Messiaen has further created his own scales (Modes of Limited Transposition) and has developed a type of rhythmic augmentation and diminution by the addition or subtraction of a dot, creating irregular rhythmic patterns.

La Nativité du Seigneur (The Nativity of the Lord) (1935) is a set of nine meditations on the birth of Christ. Messiaen depicts several persons present at the event, including the Angels, the Shepherds, and the Wise Men, and also communicates theological meanings of the birth: God's eternal purposes, the Word, Jesus' suffering, and God's living among us. Each of these nine meditations is preceded by the verses of Scripture to be depicted musically.

"Dieu parmi nous" (God Among Us) is the ninth meditation from this great work. The Scriptures, taken from Ecclesiasticus and the Gospel of St. John and St. Luke, read: "Words of the communicant, of the Virgin, and of the whole Church: So the Creator of all things gave me a commandment, and he that made me caused my tabernacle to rest. The Word

was made flesh and dwelt among us. My soul doth magnify the Lord, and my spirit hath rejoiced in God my Savior." The movement begins with descending fortissimo dissonant chords in irregular rhythms, constituting the principal theme which symbolizes the descent of Christ to earth. The second theme, entering in the fourth measure, is a quiet contrast to the first theme, and is played on the foundation stops and string celestes. This theme represents love, the love of Christ for the whole Church. The third theme, found in measure eight, is joyous and florid: the Magnificat. While it is not truly a birdsong, it is Messiaen's first use of the birdsong style. The three themes are developed until the first theme appears over a dominant pedal point and bursts into a brilliant toccata based on the second part of theme one. Messiaen describes it: "The toccata in E Major is the piece itself, all the large development which precedes having been only the preparation of it."²⁷ The work ends on an E Major chord with the added sixth, full organ, "in a triumphant glee."²⁸

²⁷ Olivier Messiaen, The Technique of My Musical Language, trans. by John Satterfield, Vol. I: Text (Paris: Alphonse Leduc, c1944 and 1956), p. 42.

²⁸ Ibid.

FACSIMILE OF RECITAL PROGRAM

THE UNIVERSITY OF WASHINGTON

THE SCHOOL OF MUSIC AND THE OFFICE OF LECTURES AND CONCERTS

Present

JANET TOBISKA, *organ*

in a

GRADUATE RECITAL

Sunday, May 7, 1978

University United Methodist
Temple, 3:00 PM

P R O G R A M

SWEELINCK
(1562-1621)

Mein junges Leben hat ein End

BACH
(1685-1750)

Prelude and Fugue in E Minor, BWV 548

MOZART
(1756-1791)

Fantasie in F Minor, K. 608

INTERMISSION

LEO SOWERBY
(1895-1962)

Symphony in G Major (1932)
Fast and Sinister

OLIVIER MESSIAEN
(b. 1908)

La Nativité du Seigneur (1935)
Dieu parmi nous

Janet Tobiska is a student of Walter A. Eichinger.

This recital is given in partial fulfillment of the requirements
for the degree of Doctor of Musical Arts.

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