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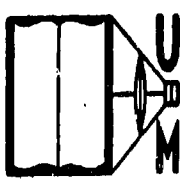

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1949

FRENCH ORGAN SCHOOL
OF THE
17TH AND 18TH CENTURIES

Charles E. Vogan

1948

A Dissertation Submitted in Partial Fulfillment of the Requirements for the Degree of Doctor of Philosophy in the University of Michigan.

PART I

Committee in Charge:
Professor Raymond Kendall, Chairman
Dean Earl V. Moore
Dean Peter Okkelberg
Professor John H. Lowell
Associate Professor Warner F. Patterson



LIVRE
DE SONATES
en Trio

Composé par le Sr D'ANDRIEU
Organiste de St Merry

DEDIÉ
A SON ALTESSE ROYALE
MADAME

Premier Oeuvre

A PARIS

Chez { L'Auteur *Rue Ste Anne proche le Palais.*
Foucault *Rue St Honoré vis à vis la Regle.*

Se trouve aussi chez les Md

1705.

Privilege du Roy

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PREFACE

The author wishes to express his gratitude to Dr. Raymond Kendall, whose guidance and inspiration have made tnis work possible.

The University of Michigan Library, the School of Music Library and Miss Susan Watt, the music librarian, have aided very much in the obtaining of necessary books and microfilms.

We are indebted to the following libraries, which have made available microfilms of manuscripts and rare books in their collections:

Bibliothèque du Conservatoire, Paris

Bibliothèque Nationale, Paris

British Museum, London

Library of Congress, Washington

INTRODUCTION

Alexandre Guilmant's Archives des maîtres de l'orgue, with their scholarly introductions by André Pirro, gave organists of this century their introduction to the treasures of early French organ music. Unfortunately the eight volumes of the Archives ... devoted to French music included only a small part of the material available. Therefore the need for a broader study of the field became apparent.

The primary purpose of the present study has been to determine the extent of the unpublished organ literature which has come down to us from the French composers of the 17th and 18th centuries and to prepare a modern edition of a representative group of these compositions.

A preliminary survey disclosed the fact that, aside from isolated studies on individual composers, little biographical information had been assembled on this group of organists. Therefore a study was made of the organists of the Parisian school and of those provincial organists who were composers or who exerted some influence on the development of French organ style. The results of this investigation have been brought together in the form of a biographical dictionary and form Part I of this thesis. An effort has been made to include all information available on the lesser-known musicians, while only the most pertinent or previously unlisted facts have been included concerning composers for whom complete biographical studies are accessible.

Part II consists of a selection of representative musical examples from the works of the organists of this period. All music which is at present available to the student and performer in modern editions has been omitted from this collection. Those works included have all been copied from microfilms of the original manuscripts or from first editions of music which has not been republished. The treble (G) and bass (F) clefs have been used almost exclusively to make the scores more practical for modern performance. Accidentals have been added where present-day notation practice differs from that of the period of the composition, as in cases where accidentals were placed on only one voice of an octave. When there could be any question of the composer's intent, the accidentals have been placed above the note or enclosed in parentheses beside it.

To clarify performance practices of the period, specifications have been included (Appendix A) for several of the organs on which the works included were originally composed or performed. Also certain pages of instructions for registration and interpretation, drawn from the organ books of the period, have been included (Appendix B). A table of those ornaments, which are most frequently encountered in the music, has been assembled to provide a guide for the performer (Appendix C).

It is hoped that this survey will serve as a guide to students wishing to explore this rich field of organ music and that the musical examples will be a stimulus to performers to revive the beauties of a musical heritage which has been unjustly neglected for over a century and a half.

LIBRARY ABBREVIATIONS

B. B. - Staatsbibliothek, Berlin.

B. C. B. - Conservatoire Royal de Musique, Brussels.

B. Joach. - Bibliothek des Joachimsthalschen Gymnasium, Berlin.

Br. Mus. - British Museum, London.

C. P. - Bibliothèque du Conservatoire, Paris.

P. N. - Bibliothèque Nationale, Paris.

AGINCOURT, François (Jacques-André) d'

See: D'Agincourt, François (Jacques-André)

AMANCE, B. P. Paul d'

A monk of the Sainte-Trinité de la Redemption des Captifs, Father d'Amance was organist of the monastery of his order at Lisieux. The period of his activity can be estimated by the dates on his various compositions: 3 Messes en plain-chant musical, 1671; Messes en plain-chant musical, 1687; 6 Messes, 1701; Additions aux messes, 1707.

Positions:

Organist of the Couvent de la Sainte-Trinité de la Redemption des Captifs at Lisieux.

Works:

Duo pour l'orgue

P. N. Vm 7 1823. No. 6964

Fétis[1] lists "some organ pieces in manuscript, which are in the Imperial Library of Paris." This Duo is the only organ work by d'Amance now listed in the catalogue of that library.

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[1]Fétis. Biographie universelle.... II, 417.

ANFRY (ANFRIE)

Anfry was the organist of the church of Saint-Jacques-du-Haut-Pas from 1744 to 1753.[1]

Positions:

Organist of the church of Saint-Jacques-du-Haut-Pas, 1744-1753.

ANGLEBERT, Jean-Henry d'

See: D'Anglebert, Jean-Henry

AQUIN, Louis-Claude d'

See: Daquin, Louis-Claude

AQUIN DE CHATEAU-LYON, Pierre-Louis d'

See: D'Aquin de Chateau-Lyon, Pierre-Louis

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[1]Raugel, Les Grandes Orgues.... p. 129.

BALBASTRE, Claude

Born: 28 January 1727 in Dijon.

Died: 9 May 1799 in Paris.

The dates for the birth (8 December 1729) and death (9 April 1799) of Balbastre, given by Fétis,[1] were copied by many other writers. The error of Fétis' information has been established by M. Servières,[2] who verified the dates given above with the baptismal record (Archives municipales de Dijon. b. 568, fol. 147) in Dijon and the record of decease in Paris (Archives de la Seine-État civil).

Claude was the son of Bénigne Balbastre and his wife Marie Millot and was baptized in the parish of Notre Dame, Dijon.

According to Lavignac,[3] Balbastre was the nephew and pupil of an organist of Dijon of the same name, whom he followed as organist of the Cathedral of Dijon.

Balbastre went to Paris on 16 October 1750. There he was received with kindness by his compatriot Rameau, who gave him some musical instruction.

On 27 March 1755 Balbastre was heard at the famous "Concerts Spirituels," playing, with orchestra, an organ concerto of his own composition. While the first two sets of Handel's organ concerti had been written and played in England before

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[1]Fétis, op. cit., I, 226.

[2]Servières, Documents inédits.... p. 19.

[3]Lavignac, Encyclopédie.... III, 1511.

this time, the form was new to Parisian audiences. Thereafter the organ concerti of Balbastre were a regular feature of these concerts and "long the delight of Paris."[1]

On 26 March 1756 he became organist of the Church of Saint Roch, following Jean Landrin.

"At the midnight mass he played variations on noëls, which attracted such a crowd that, in 1762 and 1776 the archbishop of Paris forbade it, because of the disorders which resulted from the multitude."[2]

His popularity led to other positions: Organist at the Metropole de Paris (Notre-Dame)(1 October 1760); Organist to Mr. frère du Roi (1776); Maître de clavecin to S. A. R. Mgn. le Duc de Chartres; Organist of the Bernadine Abbey of Panthemont; Organist of Notre-Dame-au-Bois; and Maître de clavecin to Marie-Antoinette.

He participated at the inauguration of new organs at several Parisian churches: Saint-Germain-des-Prés (25 March 1771); Saint-Nicholas-des-Champs (6 August 1777); Saint-Séverin (22 October 1779); and the Cliquot organ at Saint-Sulpice (15 May 1781).

Burney[3] has left a vivid account of his visit to Balbastre in Paris.

"Sunday. I went to St. Rocque, to hear the celebrated M. Balbastre, organist of that church, as well as of Notre

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[1]Burney, History.... II, 976.

[2]Cellier, Alexandre and Bachelin, Henri, L'Orgue. Paris, 1933. p. 165.

[3]Burney, Charles. The Present State of Music in France and Italy. London, 1771. p. 36.

Dame and the Concert Spirituel. I had sent the day before to enquire when M. Balbastre would play, as a stranger from England was very curious to hear him. He was so obliging as to say he should be glad to see me at his house, or would attend me at St. Roque, between three and four o'clock. I preferred the latter, as I thought it would give him least trouble supposing he would, of course, be at church, but I found he was not expected; and that it was in complaisance that he came. He very politely took me up into the organ loft with him, where I could see as well as hear. The organ is an immense instrument, made not above twenty years ago; it has four sets of keys, with pedals; the great and choir organ communicate by a spring; the third row of keys is for the reed stops, and the upper for the echoes. This instrument has a very good effect below; but above the keys are intolerably noisy. M. Balbastre took a great deal of pains to entertain me; he performed in all styles in accompanying the choir. When the Magnificat was sung, he played likewise between each verse several minutes, fugues, imitations, and every species of music, even to hunting pieces and jigs, without surprising or offending the congregation, as far as I was able to discover. In prosing, I perceived he performed the chant on the pedals, which he doubled with the lowest part of the left hand, and upon this basis played with learning and fancy. The bass part was written in semibreves, like our old psalmody. What was sung in the choir, without the organ, was inserted in the Gregorian character.

"After church M. Balbastre invited me to his house to see a fine Rucker harpsichord which he has had painted inside and out with as much delicacy as the finest coach or even snuff-box I ever saw at Paris. On the outside is the birth of Venus; on the inside of the cover the story of Rameau's most famous opea, Castor and Pollux; earth, hell, and elysium are there represented; in elysium, sitting on a bank, with a lyre in his hand, is that celebrated composer himself; the portrait is very like, for I saw Rameau in 1764. The tone of this instrument is more delicate than powerful; one of the unisons is of buff, but very sweet and agreeable; the touch very light, owing to the quilling, which in France is always weak.

"M. Balbastre had in the same room a very large organ, with pedals, which it may be necessary for a French organist to have for practice; it is too large and coarse for a chamber, and the keys are as noisy as those at St. Roque. However, M. Balbastre did his best to entertain and oblige me, and I had a great reason to be satisfied both with his politeness and performance."

This meeting took place in 1770, not 1776 as stated by M. Servières.[1]

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[1]Servières, loc. cit.

Positions:

Organist of the cathedral of Dijon,

Organist of the church of Saint-Roch, Paris, 26 March 1756 - Revolution,

Organist of the cathedral of Notre-Dame, Paris, 1 October 1760-1793

Organist to Mr. frère du Roi

Organist of the Bernadine abbey of Panthemont, Paris

Maître de clavecin to S. A. R. Mgn. le Duc de Chartres

Organist of the church of Notre-Dame-au-Bois, Paris

Maître de clavecin to Marie-Antoinette

Works:

Pièces de Clavecin avec deux fugues pour l'orgue par le sieur Balbastre, organiste de la Cathédrale de Dijon.... 1748. C. P. Réserve du Conservatoire, No. 672

Recueil de noëls, formant quatre suites avec des variations pour le clavecin et le forte piano. Paris, s. d. P. N. - Vm 7. 5741.

While this volume of noëls was not published for organ, it can give us an illustration of Balbastre's composition in this form, for which he was so celebrated in his own generation.[1] Since much of the music of this period was written for clavecin or organ, it seems possible that these are the noëls, which Balbastre played with such success at Saint-Roch.

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[1]For two Noels of Balbastre, see Part II, Pp. 1-7, of this Thesis. Part II is bound separately.

BARRE, Abbé Joseph de la

See: De la Barre, Abbé Joseph

BARRE, Pierre-Chabanceau de la

See: De la Barre, Pierre-Chabanceau

BEAUVARLET-CHARPENTIER, Jacques-Marie

Born: 3 July 1766 in Lyon.

Died: 7 September 1834 in Paris.

Jacques-Marie Beauvarlet-Charpentier, who was the son of Jean-Jacques Beauvarlet-Charpentier and Marie Birol, was born in Lyon, where his father was the organist of the church of Saint-Paul. He studied organ and composition with his father and made his first public appearances as organist at that church. The elder Charpentier became organist of the church of Saint-Paul in Paris in 1772 and Jacques-Marie assisted his father in this post for some time as his reversioner.

During the Revolution and the years following, Charpentier appears to have been able to adapt his political views to the fashion of the moment, supporting alike the Republic, the Empire, and the Restoration in his works.

He became organist of the church of Saint-Germain-des-Prés in 1815, following Miroir. With the restoration of the churches, he also assumed his father's post at Saint-Paul-Saint-Louis. In 1831 (not 1815 as Servières[1] states) he became organist of the church of Saint-Eustache.[2] He also held the post at the Chapelle des Missions étrangères.

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[1]Servières, op. cit., p. 23.

[2]Raugel, Les Grandes Orgues.... p. 195.

We are indebted to Servières[1] for the correction of the date of the death of Charpentier, 7 September 1834 instead of the November date listed by Fétis[2] and his followers.

Positions:

Reversioner at the church of Saint Paul, Paris, ?-1793

Organist of the church of Saint-Germain-l'Auxerrois

Organist of the church of Saint-Paul-Saint-Louis, Restoration - 1831

Organist of the church of Saint-Germain-des-Prés, 1815-1833

Organist of the church of Saint-Eustache, 1831-1834

Organist of the Chapelle-des-Missions-étrangères

Works:

Messe en sol min. pour l'orgue. oe 13.

B. B. - Because of the present state of the German libraries, it has not been possible to obtain this work for study.

Journal d'orgue

P. N. - Vm 11. 115.

6 Hymnes pour les principals fêtes de l'année, avec fugue et autres versets, précédées de la prose du jour de Pâques, de L'Inviolata, de l'Ave Verum et d'un Carillon des Morts, composé pour l'orgue....

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[1]Servières, loc. cit.

[2]Fétis, op. cit., I, 287.

P. N. - Vm 11. 116.

6 Magnificat pour l'orgue, avec intonation dans le ton du plain-chant....

P. N. - Vm 11. 117.

BEAUVARLET-CHARPENTIER, Jean-Jacques

Born: 28 June 1734 in Abbeville.

Died: 6 May 1794 in Paris.

The date 1730, given by Fétis[1] and others for the birth of Beauvarlet-Charpentier, has been proven in error by the research of Servières.[2] This composer, whose compositions were published under the name of Charpentier, was the son of Jean-Baptiste Beauvarlet and his wife Marie-Jeanne Elizabeth Demonchy.

Charpentier's first organ position appears to have been at the church of Saint-Paul in Lyon. According to Fétis,[3] he was heard there by Jean-Jacques Rousseau, who "congratulated him on his talent, which he considered worthy of the capital." While at Lyon he married Marie Birol, who became the mother of Jacques-Marie Beauvarlet.[4] This son became a celebrated organist and was his father's successor at the church of Saint-Paul in Paris.

Charpentier left Lyon for Paris c. 1771 and became organist of the Abbey of Saint-Victor in 1772. In the same year he succeeded Daquin at the church of Saint-Paul. In 1783 he became organist of the cathedral of Notre-Dame, an honor which he shared with Armand-Louis Couperin, Séjan and Balbastre. Servières[5] states that he was also organist of the church of

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[1]Fétis, Biographie universelle.... I, 287.

[2]Servières, op. cit., 21.

[3]Fétis, loc. cit.

[4]Servières, loc. cit.

[5]Ibid., ad. loc.

Saint-Eloi. His grief over the closing of the churches in 1793 led to his death, according to Fétis.[1]

Charpentier was considered by his contemporaries as one of the great organists of his generation. He also was one of the most prolific organ composers of this period. These works are published without date, but with opus number.

Since the works from Op. 1 to Op. 13 all list the composer as "Organiste de la Paroisse Royalle de St Paul et de l'Abbaye Royalle de St Victor," it would appear that they were published between 1772 and 1783. The Journal d'orgue, which was published in 12 volumes, adds the inscription "Organiste de l'Eglise de Paris," which would place it after 1783, when Charpentier became organist of Notre Dame. Thus the date of publication in 1790, given by Fétis,[2] appears to be more probable than the earlier date suggested by Servières.[3]

Positions:

Organist of the church of Saint-Paul, Lyon, ?-c.1771.

Organist of the abbey of Saint-Victor, Paris, 1772-1793.

Organist of the church of Saint-Paul, Paris, 1772-1793.

Organist of the cathedral of Notre Dame de Paris, 1783-1793.

Organist of the church of Saint-Eloi, Paris.

---

[1]Fétis, loc. cit.

[2]Ibid., ad. loc.

[3]Servières, loc. cit.

Works:

Six Fugues pour L'Orgue ou Le Clavecin[1] composées par Mr. Charpentier, Organiste de la Paroisse Royalle de St. Paul et de l'Abbaye Royalle de St. Victor. Oeuvre VI.... à Paris chez Le Duc....

P. N. Vm 7. 1847

Douze Noels variés pour l'orgue,[2] avec un Carillon des Morts, qui se joue le jour de la Toussaint après le Magnificat, Dédiés à Melle la Comtesse d'Arundell par Mr. Charpentier, Organiste de l'Abbaye Royale de St. Victor and de la Paroisse Royale de St. Paul. Ouevre XIII...à Paris chez Le Duc....

Br. Mus.

Journal d'Orgue à l'usage des Paroisses et Communautés Religieuse par Monsieur Charpentier, Organiste de l'Eglise de Paris, de la Paroisse Royale de St. Paul et de l'Abbaye Royale de St. Victor...à Paris Chez Le Duc....

1- Messe en mi mineur

2- Six fugues[3]

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[1]For a Fugue from this work, see Part II, Pp. 8-13, of this Thesis. Part II is bound separately.

[2]For two Noëls from this work, see Part II, Pp. 14-20 of this Thesis.

[3]For a Fugue from this work, see Part II, Pp. 21-26 of this Thesis.

3- Deux Magnificat

4- Messe en ré mineur

5- Quatre hymnes pour la Circoncision, l'Epiphanie, la Purification, et l'Annonciation.

6- Messe royale de Dumont

7- Quatre hymnes

8- Plusieurs proses pour les principales fêtes de l'année.

9- Deux Magnificat, avec un carillon des mortes au Gloria Patri.

10- Messe en sol mineur

11- Deux Magnificat où l'on trouve des noëls variés.

12- Trois hymnes, celles de Saint-Jean-Baptiste, de l'Assomption et de l'Advent, avec quatre grands choeurs pour les rentrées de processions.

Br. Mus.

BIEN-VENU, Florent le

See: le Bien-Venu, Florent

BLIN, François

Born: 19 June 1757 in Beaune (Côte d'Or).

Died: 9 February 1834 in Paris.

According to Fétis,[1]

"His family name was Lacodre, but an orphan from the age of four, he was intrusted to the care of a relative [an uncle] named Blin, organist of the church of the Dominicans in Dijon, who raised him and gave to him his name."

The parish archives of the church of Saint-Pierre at Beaune contain the record of baptism. This, which gives the date 21 June 1757, tells us that the parents were Bertrand Lacodre and his wife, Jeanne Gonas.[2] Instead of his christian name, Francois, both Fétis[3] and Eitner[4] list the initials M. S.

At the age of 11, Blin was already organist at the chapel of the hospital of Saint-Esprit near Dijon.

"Legros, a singer of the opera, having heard the young organist, in 1771, advised him to go to Paris. Blin followed this counsel and was received favorably by Balbastre, [also a native of Dijon] who intrusted him to the care of Abbé Roze, then maître de musique of the Saints-Innocents, in order to study composition, and placed him in the home of M. Godefroi de Villetaneuse, where he often had the opportunity to make music with J. J. Rousseau. His knowledge of the art of organ playing was completed by the counsel which he received from the celebrated organist Séjan."[5]

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[1]Fétis, Biographie universelle.... I, 447.

[2]Servières, Documents inédits...., p. 29.

[3]Fétis, op. cit., I, 447.

[4]Eitner, Quellen Lexikon..., II, 68.

[5]Fétis, loc. cit., II, 17.

Blin obtained the post of organist for the Dominicans of the rue Saint-Honoré in 1779. He became organist of the church of Saint-Germain-l'Auxerrois in 1791 and succeeded Desprez as organist of the cathedral of Notre-Dame in 1806.

> "The manner in which he filled his functions merited for him the esteem of all well informed artists. Possessing a profound knowledge of the nature and resources of the organ, he knew to vary the effects of it. His compositions were correct, of a style elegant and pure."[1]

Blin died in Paris on 9 February 1834. Aside from a few small pieces in the Bibliothèque Nationale, none of his work remains.

Positions:

Organist of the chapel of the hospital of Saint-Esprit, Dijon, c. 1758-c. 1771

Organist for the Dominicans of the rue Saint-Honoré, Paris, 1779-?

Organist of the church of Saint-Germain-l'Auxerrois, Paris, 1791-after 1826

Organist of the cathedral of Notre-Dame de Paris, 1806-1834

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[1]Fétis, loc. cit.

Works:

Fétis[1] states that "many organ pieces, composed and performed by him, [Blin], have remained in manuscript." Of these, this author has been able to find no trace.

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[1]Fétis, ad. loc.

BOILEAU, Claude-Elie

Boileau was organist of the church of the Jacobins of the rue Saint-Honoré from c. 1773 until some time after 1775.

Positions:

Organist of the Jacobins of the rue Saint-Honoré, c. 1773-c. 1775.

BONJOUR, Charles

Born: Paris.

Died: c. 1804.

No date is known for the birth of Bonjour, but Fétis[1] gives Paris as the place of birth. He succeeded Taperay as organist of the École Militaire in 1786, a post which he held until the Revolution. Of his compositions, the Bibliothèque Nationale in Paris has a volume of 3 Sonates en trio, Op. 6. and a set of piano pieces called Distractions musicales, Op. 8. He also was the author of a treatise, Nouveaux Principes de Musique. The exact date of his death is unknown, but he was still living in 1804.[2]

Positions:

Organist of the École Militaire, 1786-Revolution

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[1]Fétis, op. cit., II, 17.

[2]Servières, op. cit., p. 24.

BOUSSET, René Drouart de

Born: 11 September 1703 in Paris.

Died: 19 May 1760 in Paris.

He was the son of Jean-Baptiste Drouart de Bousset, maître de musique of the Chapelle Royale, at the Louvre, for 34 years. He studied to become a painter, but later turned to music. He studied organ with Calvière and composition under Bernier. Burney[1] tells us that he was "celebrated among French organists, who were followed by the lovers of music wherever they played."

His published works included: Huit odes de J. B. Rousseau, mis en musique; Cantates spirituelles, 1er et 2e livres; Airs à chanter, 1er et 2e livres. Later, because of religious scruples, he had the plates of his books of songs destroyed.

In 1739 Drouart de Bousset became organist of the parish of Saint-André-des-Arcs, and in 1756 was accepted as reversioner of Nicolas-Gilles Forqueray at Saint-Merry. In 1755 Bousset became one of the four organists of Notre Dame. He was also one of the organists of the Chapelle Royale. "Sunday the 18 May 1760, he played the organ of Notre-Dame with a spirit that was not common. 'Never,' he said, 'have I felt such an inspiration as today.' At the Agnus Dei, he became ill, a paralysis set in and the following day he died."[2]

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[1]Burney, History.... II, 976.

[2]Fétis, op. cit., II, 45.

"The 6 July following, the vestry of Saint-André-des-Arcs, who, the 22 May had chosen Nicolas Séjan as his successor, in order to come to the aid of the children of the deceased, left orphans at a very young age, decided, as a testimony of appreciation 'for the zeal and services rendered by its organist,' that it would grant to his three daughters 600 livres gratuity, arranged over six years at the rate of 50 livres per semester, beginning 1 January 1761."[1]

Positions:

Organist of the church of Saint-André-des-Arcs, 1739-1760

Organist of the cathedral of Notre-Dame, 1755-1760

Organist of the Chapelle Royale

Reversioner at the church of Saint-Merry, 1756-1760.

As he died before Forqueray, he never became titular organist of this church.

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[1]Servières, op. cit., p. 7.

BOYVIN, Jacques

Born: c. 1653

Died: 1 July 1706 in Rouen.

Boyvin was organist of the cathedral of Rouen from 1674 until his death. Fétis[1] tells us that he won this position after a competition where he found a formidable rival in an organist named "Marechal." This competition was held in the library of the chapter-house, in the presence of a commission of canons. The candidates were given mutually a fugue subject to treat without the aid of an instrument. Dumont, maître de chapelle of the king, to whom the compositions were submitted, decided in favor of Boyvin, who held the position for thirty-two years.

Positions:

Organist of the cathedral of Notre-Dame, Rouen, 1674-1706

Organist of the church of Saint-Herbland, Rouen, 1697-1706

Works:

Premier Livre d'Orgue contenant les huit tons a l'usage Ordinaire de l'Eglise. Composé par J. Boyvin Organiste de L'Eglise Cathedralle Nostre Dame de Roüen, se vendent. A Paris.... Et à Roüen. Chez l'Auteur proche Nostre Dame. P. N. - Vm 7. 1835

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[1]Fétis, op. cit., II, 50.

Second Livre d'Orgue contenant Les Huit Tons, a l'Usage Ordinaire de l'Eglise composé par J. Boyvin, Organiste de l'eglise Cathedrale de Roüen. A Paris Chez Christophe Ballard, seul Imprimeur du Roy pour la Musique, rue S. Jean de Beauvais, au Mont-Parnasse. M D C C Avec Privilege de Sa Majesté

P. N.- Vm 7. 1836

Traité abrégé de l'Accompagnement pour l'orgue et pour le clavecin 2e Ed. Paris 1705 in-fol obl.

P. N.- Vm 8. 1063

Complete organ works of Boyvin reprinted in Vol. VI of the Archives des maîtres de l'orgue of Alexandre Guilmant. Paris, 1905.

Bibliography:

Pirro, André. "Jacques Boyvin," Archives des maîtres de l'orgue, Paris, 1905. VI, Pp. I-IV.

BROCHE, Charles-François

Born: 20 February 1752 in Rouen

Died: 30 September 1803 in Rouen

Charles François Broche, born at Rouen in 1752, was a pupil of Desmazures, organist of the cathedral of that city. Broche substituted for his master at the church of Saint-Michel at the age of fourteen. In 1771 he went to Paris and then on to Lyon, where he served for a year as organist. After leaving Lyon, Broche went to Italy, where he became a student under Padre Martini and was received as a member of the "Académie Philharmonique" of Bologna.

Returning to Rouen in 1777, Broche succeeded his master, Desmazures, as organist of the cathedral on 20 August 1777. On 9 September of the same year he also became organist of the church of Saint-Michel, where he played only on festal occasions. In 1791 he accepted the church of Saint-André, with François Boieldieu, the most talented of his pupils, as his assistant. The following year he added the duties of the church of Saint Patrice to his schedule.

Broche published three sets of Sonates pour le clavecin ou Piano-Forte avec accompagnement de violon a d lib. Of these the first and third have survived, and are to be found in the Bibliothèque de Rouen. He left no music for organ. Broche died on 30 September 1803.

For the material on Broche, the author is indebted to the article by George Favre, "Un Organiste de la cathédrale de Rouen: Charles Broche," which appeared in the Revue de Musicologie for November 1937.

Positions:

Organist in Lyon, 1771-1772

Organist of the cathedral of Rouen, 20 August 1777-1803

Organist of the church of Saint-Michel, Rouen, 9 September 1777-1803

Organist of the church of Saint-André, Rouen, 1791-1803

Organist of the church of Saint-Patrice, Rouen, 1792-1803

Bibliography:

Favre, Georges. "Un organiste de la cathédrale de Rouen: Charles Broche (1752-1803)," Revue de musicologie, November, 1937. Paris, 1937. Pp. 84-96.

BROSSARD, Sébastien de

See: De Brossard, Sébastien.

BUTERNE, Charles

Charles was the son of Jean B. Buterne. He was one of the four organists of the Chapelle Royale for Louis XIV. "He was maître de clavecin of the Duchess of Burgundy."[1] He published Six Sonatas pour la vielle, Op. 2, in 1745 and Méthode pour apprendre la musique vocale at instrumentale, Op. 3, in 1752.

Positions:

Organist of the Chapelle Royale

Maître de clavecin to the Duchess of Burgundy

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[1]Fétis, op. cit., II, 130.

BUTERNE, Jean B.

Died: 1727

Buterne was a pupil of Henry Du Mont, whom he succeeded in 1673 as organist of the church of Saint Paul at a salary of 400 livres.[1] The following year he also became organist of Saint-Étienne-du-Mont. He retained both positions for over 50 years. From 1678 he was organist of the Chapelle Royale for the quarter beginning in April.[2]

Positions:

Organist of the parish of Saint-Paul, 1673-1726

Organist of the church of Saint-Étienne-du-Mont, 1674-1726

Organist of the Chapelle du Roi, 1678-1702

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[1]Servières, op. cit., p. 2.

[2]Raugel, Les Grandes Orgues... p. 23.

CALVIÈRE, Guillaume-Antoine

Born: 1695 in Paris.

Died: 18 April 1755 in Paris.

Of the organ music of Calvière, only one small example has survived. As a consequence, a man, who was considered by his contemporaries as one of the greatest organists of his generation, is almost forgotten today. According to Ferdinand-Albert Gautier,[1] Calvière was a pupil of Isoré, the organist of the Basilica of Saint-Denis. Pierre-Louis d'Aquin de Chateau-Lyon[2] tells us that Calvière was very strongly influenced by the playing of François Couperin, and relates the following incident:

> "A place as organist to the King became vacant during the lifetime of Couperin; it was decided that a competition should be held. M. Calviere was presented there, and it is enough to say that he did not obtain the organ for reasons, which have never reflected discredit on his skill, and into which it is useless to enter. [Fétis[3] dates the incident as 1730, and states that Couperin gave his decision on a basis of age rather than merit, to Jacques-André Dagincourt]. M. Couperin was the judge; he was so astonished at the merit of the young organist that he had the curiosity to ask of him where he had learned his Art. 'Under the organ of Saint-Gervais,' [where Couperin was organist] responded M. Calvière."

Calvière was organist at Notre-Dame from 1730 until his death. He shared with Clérambault, Daquin, and Du Mage the dedication of the new organ built for that church by Thierry in 1730-33. According to Raugel,[4] he was organist at

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[1]Raugel, op. cit., p. 172.

[2]Daquin de Chateau-Lyon. Letters.... Pp. 114-115.

[3]Fétis, op. cit., II, 156.

[4]Raugel, op. cit., p. 44.

at Saint-Germain-des-Prés from 1722 until his death.

Burney[1] says that "Calvière is ranked by his countrymen among the greatest organists that ever existed, and one whose facility in playing extempore fugues on the most whimsical and difficult subjects, was truly wonderful."

Fétis[2] has left us an interesting estimate of Calvière's music, which is typical of his lack of sympathy for French music of this period.

> "Endowed with the happiest qualities for music, but born, unfortunately, in a country where the taste and the training were deplorable, Calvière had, in France, the reputation of one of the greatest organists in the world. The fact is that his execution and his knowledge of the resources of the instrument were remarkable, but his style, in common with that of all of the French organists of his time, lacked nobleness, and his harmony is often incorrect. I have in my hands a book of his manuscript organ pieces, which appear to me to demonstrate the justice of the judgement which I give to it."

It is to be regretted that the volume of which Fétis speaks has been lost. Thus we are left with no opportunity to estimate the "justice of the judgement" which he sets forth.

Works:

Récit de cromorne en taille

Edited by Paul Brunold: Senart, Paris

B. C. B. - Ms. No. 25.115

Positions:

Organist of the church of Saint-Germain-des-Prés, 1722-1755

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[1]Burney, History....II, 976.

[2]Fétis, op. cit., II, 156.

Organist of the cathedral of Notre-Dame, 1730-1755

Bibliography:

Brunold, Paul. "Un organiste français du XVIIIe siècle: Calvière," Revue de musicologie, May 1923. Paris, 1923. Pp. 58-59.

CAMBERT, Robert

Born: 1628 in Paris.

Died: 1677 in London.

Cambert, born at Paris in 1628, was a pupil of Chambonnières. He was married to Marie du Moustier on 30 June 1655. He held the post of organist of the church of Saint-Honoré and was "maître et compositeur de la musique à la Reyne Mere" [Anne d'Autriche] in 1665.[1]

Cambert's primary distinction is his position as the father of French opera. In conjunction with Abbé Pierre Perrin he produced a comedy, La Pastorale en musique ou l'Opera d'Issy, in April 1659. The success of this work led to other operatic works including Pomone (1771) and Les Peines et les Plaisirs de l'Amour (1771). Due to the machinations of Lully, Cambert was forced to leave Paris. He "took refuge in London. He became bandmaster to a regiment.... There he died in 1677, assassinated, it was said, by his valet."[2]

Positions:

Organist of the church of Saint-Honoré in 1665

Bibliography:

Pougin, Arthur. Les vrais créateurs de l'opéra français, Perrin et Cambert, Paris, 1881.

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[1]Eitner, Quellen Lexikon.... II, 289.

[2]Grove, Dictionary..., I, 538.

CHAPPELAIN, Antoine

Chappelain was the organist of Saints-Innocents in Paris. The church records of 17 May 1602 list his salary as 18 escus sol, and the entry of 1 October 1603 states that "his wages, too trifling," were raised to 60 livres per year.[1]

Positions:

Organist of Saints-Innocents in 1602 and 1603.

CHARPENTIER, Jacques-Marie Beauvarlet

See: Beauvarlet-Charpentier, Jacques-Marie

CHARPENTIER, Jean-Jacques Beauvarlet

See: Beauvarlet-Charpentier, Jean-Jacques

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[1]Servières, op. cit., p. 2.

CHARPENTIER, Marc-Antoine

Born: c. 1634 in Paris

Died: 24 February 1704 in Paris

Marc-Antoine went to Italy to study painting, and there came under the influence of Carissimi and turned to music as a career. After a period of study with Carissimi, he returned to Paris and entered the service of Dauphin as maître de chapelle. Here, as in the case of Robert Cambert, he became a victim of the machinations of Lully and lost his post. He then held similar positions for Mlle. de Guise and the Duke of Orleans.

In 1684, Charpentier entered the service of the Jesuites of the Maison-professe, for whom he wrote a number of "Tragédies spirituelles," which were given at the Collège de Clérmont.[1] His religious works also include masses and motets.

Charpentier's most significant composition is found in his writing for the stage.

"Although working in Paris at a time when all operatic composers were more or less overshadowed by Lully's influence and capacity, Charpentier's musical ability was generally recognised, and he was considered a more learned and cultivated musician than Lully. His opera Medée [given 8 December 1693] has genuine touches of dramatic feeling, and makes an effort to break new ground.... The structure is much the same as in the operas of Lully, but the music, on the whole, of finer quality, the decalamatory passages being modelled and more melodious without losing their oratorical effect."[2]

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[1]Grove, op. cit., I, 611.

[2]Ibid., ad loc.

Charpentier became maître de chapelle at the Sainte-Chapelle on 28 June 1698. While we have no record of his holding any organ positions, he did leave a number of interesting works for organ and instruments. He died in Paris on 24 February 1704.

Positions:

Maître de chapelle to the Dauphin, c. 1679

Maître de chapelle to Mlle. de Cuise

Master of compositions to the Duke of Orleans

Maître de chapelle to the Jesuites of the Maison-professe, in 1684

Maître de chapelle at the Saint-Chapelle, 28 June 1698

Works:

Antienne pour orgue

P. N. - No. 8738bis

Antienne pour flûtes, violon et orgue

P. N. - 9 fol 31 - 8737

Élévation pour un dessus, un violon et orgue

P. N. - 3 fol. 138-8659

Offerte pour l'orgue et pour les violons, flûtes et hautbois.[1]

P. N. - Vm 1. 1138 - 8790

Pange lingua (L'orgue joue le premier couplet)

P. N. - 23 fol 26 - 8874

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[1]For this work, see Part II, Pp. 27-41, of this Thesis. Part II is bound separately.

Bibliography:

Brenet, Michel. Notice sur Charpentier. Paris, s.d.

Crussard, C. Marc-Antoine Charpentier. Paris, 1945.

Gastoué, Amédée. "Notes sur les Manuscrits et sur quelques Oeuvres de M. A. Charpentier," Publications de la société française de musicologie. Paris, 1933. III, Pp. 153-164.

Quittard, Henri. "Note sur un ouvrage inédit de Marc-Antoine Charpentier (1634-1704)," Zeitschrift der internationalen Musikgesellschaft. Leipzig, 1905. 6th year, p. 393.

CHAUVET, François

François Chauvet became organist for the Congregation de Saint-Lazare on 27 May 1777. He held this position until 31 August 1792. It payed him a salary of 156 livres per year.[1]

Fétis[2] tells us that Chauvet, who was blind, was attached to the Duc d'Angoulême as clavecinist. Chauvet published a Principes de musique pour le piano in Paris in 1791. In 1798 he brought out a Premier recueil de romances et de chansons, avec accompagnement de piano ou harpe and a set of variations on Le Fanadango for guitar. Fétis[3] mentions a younger brother, known as "Le Jeune." This may have been Nicolas-Jean-Pierre Chauvet, organist of Saint-Laurent.

Positions:

Organist of the Congregation de Saint-Lazare, 27 May 1777-31 August 1792.

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[1]Servières, op. cit., p. 25.

[2]Fétis, op. cit., II, 257.

[3]Ibid., ad. loc.

CHAUVET, Nicolas-Jean-Pierre

Died: 22 February 1804.

Nicolas-Jean-Pierre may have been the younger brother of François Chauvet, organist of Saint-Lazare. In 1767 Nicolas-Jean-Pierre Chauvet was named as organist for the parish of Brie-Comte-Robert, with a salary of 324 livres. Servières[1] states that he had previously been organist of Saint-Hilaire-du-Mont.

On 6 January 1778, Chauvet was named as reversioner for Dufour, organist of Saint-Laurent, who was forced to retire because of ill health. In the Journal de Paris for 10 December 1780 is an announcement of the days when Chauvet would play at Saint-Laurent his new compositions, notably his Noëls.[2] He held this position until the closing of the church during the Revolution. In 1778 he also became organist of the church of Notre-Dame-de-Bonne-Nouvelle. In 1788 he became organist to the Duc d'Angoulême.

Raugel[3] adds the information that Chauvet, who was a pupil of Daquin, was blind. It should be noted that Fétis[4] makes the same statement concerning the blindness of François Chauvet. The certificate of his death, which is preserved in the Archives de la Seine, "is signed by his son, Pierre-Louis Chauvet, esquire aged 41 years."[5]

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[1]Servières, op. cit., p. 25.

[2]Raugel, op. cit., p. 65.

[3]Ibid., ad loc.

[4]Fétis, op. cit., II, 257.

[5]Servières, loc. cit.

Positions:

Organist of the church of Saint-Hilaire-du-Mont

Organist of the church of Brie-Comte-Robert, 1767-c. 1778

Reversioner and organist of Saint-Laurent, 1778-Revolution

Organist of the church of Notre-Dame-de-Bonne-Nouvelle, 1778-Revolution

Organist to the Duc d'Angoulême, c. 1788

Works:

The Journal de Paris for 10 December 1780; 9 August 1787; and 20 December 1788 carries notice of Chauvet's playing of his compositions and Noëls. This author has been able to find no trace of these works.

CLÉRAMBAULT, César-François-Nicolas

Died: 1761 in Paris.

César-François-Nicolas Clérambault was a son of Louis-Nicolas. He succeeded his father as organist of Saint Sulpice in 1749 and continued in this position until 1761, according to Raugel.[1] This would make the date of his death as given by Fétis[2] and Eitner[3] in error. Fétis[4] tells us that, like his father Louis-Nicolas, the son was also organist of the Maison Royale de Saint-Cyr,

"whom he doubtless succeeded in this position. He wrote new music for L'Athalie of Racine, music which was formally presented at Saint-Cyr on the 20 March 1756, in a performance of this masterpiece, which had in attendance the queen and the ladies of the court. These two facts led to the report which the Mercure de France published of this performance of Athalie: 'The music of the interludes which were given with this tragedy have been newly written by M. de Clérambault, organist of this house; they were well received as was the performance. This composer, after the play, was presented to the queen, who appeared to be pleased with his music as well as the interesting and noble manner in which the young ladies gave the Racine masterpiece.'"

Fétis[5] credits him with a book of clavecin pieces and a book of organ pieces. Of these this author can find no trace.

Positions:

Organist of Saint-Sulpice, 1749-1761

Organist of the Maison Royale de Saint-Cyr

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[1]Raugel, op. cit., p. 140.

[2]Fétis, op. cit., II, 323.

[3]Eitner, op. cit., II, 468.

[4]Fétis, op. cit., supp. I, 187.

[5]Ibid., II, 323.

CLÉRAMBAULT, Evrard-Dominique

This member of the Clérambault family was a son of Louis-Nicolas and a brother of César-François-Nicolas. He followed his brother as organist of Saint-Sulpice in 1761. His compositions included several books of cantatas and some trios for violin.

Positions:

Organist of the church of Saint-Sulpice, 1761-1773

CLÉRAMBAULT, Louis-Nicolas

Born: 19 December 1676 in Paris

Died: 26 October 1749 in Paris

Louis-Nicolas was the son of Dominique Clérambault, one of the "24 violins of the king."[1] The Clérambault family had been in the service of the kings of France since the reign of Louis XI.[2] Louis-Nicolas was a pupil of André Raison. On September 18, 1710, Clérambault published his Premier livre d'orgue, which contains two suites on the 1st and 2nd tones. The dedication reads as follows:

"To Monsieur Raison, Monsieur, it is that I may repay a part of that which I owe you that I have the honor of offering you these pieces, and to make known to the public that, if they have some success, it is the fruit of the scholarly lessons that I have received from so excellent a master as you. I have the honor of acknowledging publicly and assuring you that, all my life, I shall be, with all the regard and gratitude possible, Monsieur, your very humble and very obedient servant, Clérambault."

Clérambault followed his master as organist of the abbey of the Jacobins of rue Saint-Jacques.

He achieved particular success during his life as a composer of cantatas. He published five (not four, as stated

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[1]Lavignac, Encyclopédie.... III, 1500.

[2]Fétis, op. cit., II, 323.

by Scholes)[1] books of Cantates françoises à'1 ou 2 voix, avec et sans symphonies,[4] as well as a number of separate cantatas. Fétis[2] relates that:

"Louis XIV, having heard one of his cantatas, was so pleased with it that he commanded him to compose several of them for the service of his household (these are those of the third book), and named him director of the private music of Madame de Maintenon."

John Hawkins[3] speaks of Clérambault as

"being a favorite of Louis XIV.... There are extant of his composition five books of cantatas, in which there is one entitled Orphée, that is greatly admired; and there are also attributed to him sundry Motetes, and other vocal compositions for particular festivals, that shew him to have been a man of considerable abilities in his profession."

"He also composed a complete office for the use of the abbey of Saint-Cyr.... He had presented at the Opera Le Soleil vainqueur des nuages.[a cantate allégorique] in 1721. Also known of his is Le Départ du Roi, given at the court in 1745."[4]

Positions:

Organist of the Abbaye Royale de Sainte-Geneviève-du-Mont

Organist of the Abbaye des Jacobins de la rue Saint-Jacques, c.1720-

Director of the private concerts of Madame de Maintenon, 1696-?

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[1]Scholes, Percy, Oxford Companion to Music. London, 1943. p. 177.

[2]Ecorcheville, Jules, Catalogue du Fonds de Musique Ancienne de La Bibliothèque Nationale. Paris, 1912, IV, 133.

[3]Fétis, op. cit., II, 323.

[4]Hawkins, History.... II, 900.

[5]Fétis, op. cit., II, 323.

Organist of Saint-Louis, Saint-Cyr, 1696-1749.

Organist of the Maison Royale de Saint-Cyr, c. 1696-1749.

Organist of Saint-Sulpice, 1714-1749.

Works:

Premier Livre d'Orgue contenant deux suites di 1r et du 2e ton dedie. A Monsieur Raison, Organiste de l'Abbaye Royale de Sainte Genevieve du Mont et des R. R. P. P. Jacobins de la rue St. Jacques, par Mr. Clerambault, organiste et maitre de clavecin. A Paris...

P. N. - Vm 7. 1832

Reprinted in Vol. III, Archives des maîtres de l'orgue of Alexandre Guilmant. Paris, 1901.

Bibliography:

Pirro, André. "Louis-Nicolas Clerambault," Archives des maîtres de l'orgue, Paris, 1901, III, 89-91.

CORNEILLE, Médéric

Corneille was organist of the cathedral of Notre-Dame de Paris from the death of Jean Racquet in 1689 until 1730, when he was succeeded by Calvière.

Positions:

Organist of the cathedral of Notre-Dame, 1689-1730.

CORRETTE, Gaspard

According to Eitner,[1] Gaspard Corrette came from Delft and was organist in 1703 of the church of Saint-Herbland in Rouen. He drew his information from a Ms., in the Musikbibliothek des Joachimsthalschen Gymnasiums in Berlin, which is not available for study at this time. The copy of this work, which was published in Paris, bears no date of publication.

Positions:

Organist of the church of Saint-Herbland, Rouen, in 1703.

Works:

Messe du 8e Ton pour l'Orgue a l'usage des Dames Religieuses, et utile a ceux qui touchent l'Orgue.[2] Composée par Gaspard Corrette organiste de l'Eglise Saint Herbland de Roüen. Gravé par H. de Baussen. a Paris chez H. Foucault merchand rue St Honnoré proche la rue de la lingerie a la Regle dor et a Rouen chez l'autheur, avec Privilege du Roy....

[The date (1703) has been written onto the title page.]

P. N. Vm^{7}. 1830

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[1]Eitner, op. cit., III, 62.

[2]For two examples from this work, see Part II, Pp. 42-47, of this Thesis. Part II is bound separately.


PREMIER LIVRE D'ORGUE
Contenant Quatre Magnificat
A l'usage des Dames Religieuses
Et mis à ceux qui touchent de cet instrument
Composé Par Monsieur Corrette
Organiste de Monseigneur le Grand Prieur de France.
Oeuvre XI.
Mlle CASTAGNE

Rés. 344

CORRETTE, Michel

Born: in Saint-Germain.

Though apparently of Netherlandish descent, Michel Corrette was born in Saint-Germain sometime in the first part of the 18th century. In 1737 he was organist to S. A. S. Monseigneur the prince of Conti.[1] The following year he became organist for the Jesuit College in the rue Saint-Antoine in Paris. According to Fétis,[2] he held this position in 1758. He was organist to the Duc d'Angoulême in 1780. In spite of the scarcity of information concerning Corrette's life, his voluminous output of music covers the period from 1735 to 1786.

Fétis[3] tells us that Corrette was an enthusiastic admirer of French music, arranging many performances of it in his own home.

"Later he opened a music school for which he wrote several elementary works; but in spite of his zeal and efforts his pupils made little progress; the musicians of Paris called them, in derision, 'les anachorètes' (les ânes à Corrette)."

His works include three organ books, the first published in 1737, three volumes of Noëls and a Méthode pour l'accompagnement for clavecin or organ. Several of his works bear the title of "Chevalier de l'ordre du Christ."

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[1]Eitner, op. cit., III, 62.

[2]Fétis, op. cit., II, 365.

[3]Ibid., ad. loc.

Positions:

Organist to the Prince de Conti in 1737

Organist of the College of the Jesuites of the rue Saint-Antoine, 1738-?

Organist to the Duc d'Angoulême in 1780.

Works:

Premier Livre d'Orgue Contenant Quatre Magnificat a l'usage des Dames Religieuses Et utile a ceux qui touchent de cet instrument.[1] Composé Par Monsieur Corrette, Organiste de Monseigneur le Grand Prieur de France. Oeuvre XVI. MDCC XXXVII...

C. P. Réserve du Conservatoire, No. 344.

IIe Livre De Pieces d'Orgue, Contenant le Ve, VIe, VIIe, et VIIIe ton, ce qui Composé avec le Ire Livre les Huit Tons de l'Eglise, A l'Usage des Dames Religieuses Et Utile a ceux qui touchent l'Orgue. On trouve dans le Ire Livre la Maniere de Mêlanger les Jeux. Par Mr. Corrette, Chevalier de l'Ordre de Christ. Oeuvre XXVI....

C. P. - Réserve du Conservatoire, No. 345.

IIIe Livre d'Orgue[2] De Mr. Corrette, Contenant les Messes et les Hymnes de l'Eglise, Pour toucher en Trio sur la Trompette du G^d. Orgue avec le Fleurti sur le plein jeu du positif, et plusieurs des memes Plein-chants accomodés en

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[1]For two examples from this work, see Part II, Pp. 48-52, of this Thesis, Part II is bound separately.

[2]For three examples from this work, see Part II, Pp. 53-58, of this Thesis.

Quator pour toucher sur le grand plein jeu avec les Pedalles. Plus des Fugues faciles pour chaqu' hymne de l'année, une suite du Ier ton, une Offertoire, les Antiennes de la Vierge avec des petites pieces et le Te Deum en plein-chants....
C. P. - Réserve du Conservatoire, No. 346.

Prototype. Méthode pour l'accompagnement du clavecin ou de l'orgue,[1] par demandes et par reponces, pour servir d'addition au livre intitule "Le Maitre de clavecin...."
P. N. - Vm 85-11.

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[1]For an example from this work, see Part II, Pp. 59-66, of this Thesis.

CORRETTE, Michel (fils)

This Michel Corrette was the son of the Michel Corrette, who was organist for the College of the Jesuites. Michel "fils" was, according to Fétis,[1] the organist of the church of the Temple in Paris. His volume of Pièces pour L'Orgue, which was published in 1786, lists him as a "Chevalier de l'Ordre Christ," a title also used by his father. This might lead one to suspect that this book, which bears only the name "Mr. Corrette," also could be the work of the elder Corrette, but a comparison of this volume of pieces with the three Livres d'Orgue of Michel "père," shows plainly that the work of the son is so inferior to that of the father as to preclude any possibility of the music being from the same hand.

Positions:

Organist of the church of the Temple

Works:

Pièces Pour L'Orgue Dans un Genre Nouveau, à l'usage des Dames Religieuses et à ceux qui touchent l'Orgue, Avec le mélange des jeux et la manière d'imiter le Tonnerre.[2] Par Mr. Corrette, Chevalier de l'ordre Christ. Livre 1r.....
P. N. - Vm7. 1841

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[1]Fétis, op. cit., II, 365.

[2]For an example from this work, see Part II, Pp. 66-70, of this thesis. Part II is bound separately.

COUPERIN, Armand-Louis

Born: 25 February 1727 in Paris.

Died: 2 February 1789 in Paris.

Armand Louis Couperin was the only son of Nicolas Couperin and his wife, Françoise Dufour de la Coste. Fétis[1] gives the date of Armand Louis' birth as 1721 and Jal[2] changes this to 1725. The arguments given for the date 1727 by Bouvet[3] appear to be the most plausible.

The wife of Armand Louis Couperin was Elisabeth-Antoinette Blanchet, "sister-in-law to Pascal-Joseph Taskin, the court instrument-keeper under Louis XV."[4] She was an organist of such great ability that "she replaced her husband without the music lovers being conscious of it."[5] This remarkable woman was still a successful organist at the age of eighty-two, serving in that post for the church of Notre-Dame at Versailles.[6] Two of their sons filled the position of organist at Saint-Gervais; Pierre-Louis in 1789 and Gervais-François from 1789-1826.

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[1]Fétis, op. cit., II, 346.

[2]Ibid., supp. I, 209.

[3]Bouvet, Charles, Les Couperin, Paris, 1919. Pp. 125-126.

[4]Ibid., p. 152.

[5]Ibid., p. 146.

[6]Ibid., ad. loc.

Armand-Louis Couperin served as organist of Saint-Gervais from 1748 until his death. From 1770, he was organist to the king, Louis XVI, and from 1755, one of the four organists of Notre-Dame. According to Bouvet,[1] Couperin also served as organist at the Sainte-Chapelle, Saint-Barthélemy, Saint-Jean-en-Grève, Sainte-Marguerite, of the Carmes-Billettes and of Saint-Merry. This author has been unable to find any evidence of Couperin's having been organist of Saint-Merry, and since Antoine Desprez held this post from 1762 until 1804, the period of Couperin's greatest activity, and Desprez was preceded by Nicolas-Gilles Forqueray, who served the Church of Saint-Merry from 1740 to 1761, Bouvet's claim would appear to be in error.

Couperin achieved great popularity as an organist. Ferdinand-Albert Gautier,[2] the organist of the abbey of Saint-Denis, expressed his enthusiasm as follows:

"M. Couperin should be the most celebrated organist of his century and perhaps of all those who have preceded him and of all those who will follow him."

Burney[3] gives an interesting account of his meeting with Couperin in June, 1770.

"Monday 18. This evening I went to St. Gervais, to hear M. Couperin, nephew to the famous Couperin, organist to Louis XIV, and to the regent duke of Orleans; it being the vigil or eve of the Feast of Dedication, there was a full congregation. I met M. Balbastre and his family there; and I find this annual festival is the time for the organists to display their

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[1]Bouvet, Charles, Les Couperin, Paris, 1919. Pp. 148.

[2]Ibid., p. 131.

[3]Burney, Charles, The Present State of Music in France and Italy, London, 1771, p. 39.

talents. M. Couperin accompanied the Te Deum, which was only chanted, with great abilities. The interludes between each verse were admirable. Great variety of stops and style, with much learning and knowledge of the instrument, were shown, and a finger equal in strength and rapidity to every difficulty. Many things of effect were produced by the two hands, up in the treble, while the bass was played on the pedals.

"M. Balbastre introduced me to M. Couperin, after the service was over, and I was glad to see two eminent men of the same profession, so candid and friendly together. M. Couperin seems to be between forty and fifty, and his taste is not quite so modern, perhaps, as it might be; but allowance made for his time of life, for the taste of his nation, and for the changes music has undergone elsewhere, since his youth, he is an excellent organist; brilliant in execution, varied in his melodies, and masterly in his modulation.

"It is much to be wished that some opportunity, like this annual meeting, were given in England to our organists, who have talents, and good instruments to display. It would awaken emulation, and be a stimulus to genius; the performer would be sure of being well heard, and the congregation well entertained.

"The organ of St. Gervais, which seems to be a very good one, is almost new; it was made by the same builder, M. Cliquard, as that of St. Rocque. The pedals have three octaves in compass; the tone of the loud organ is rich, full, and pleasing, when the movement is slow; but in quick passages, such is the reverberation in these large buildings, everything is indistinct and confused. Great latitude is allowed to the performer in these interludes; nothing is too light or too grave, all styles are admitted; and though M. Couperin has the true organ touch, smooth and connected; yet he often tried, and not unsuccessfully, mere harpsichord passages, smartly articulated, and the notes detached and separated."

Couperin's work included a "cantatille," L'Amour médecin, (1750), Pièces de Clavecin (1752), Sonates en pièces de Clavecin (1765), Sonates en trio (1770), etc. Among the works left in manuscript is a Dialogue entre le chalumeau et le basson, a short organ piece.

On 1 February 1789, as he was returning from Notre-Dame, Couperin was knocked down and trampled by a horse. He died

the following day and was buried in Saint-Gervais.[1]

Positions:

Organist of the church of Saint-Gervais, 1748-1789

Organist of the cathedral of Notre-Dame, 1755-1789

Organist of the King, 1770-1789

Organist of the Sainte-Chapelle

Organist of the church of Saint-Barthélemy

Organist of the church of Saint-Jean-en-Grève

Organist of the church of Saint Marguerite

Organist for the Carmes-Billettes

Works:

Dialogue entre le chalumeau et le basson,[2] an organ piece of three and a half pages in Ms.
C. P. - Ms. 1.717.

Bibliography:

Bouvet, Charles. Les Couperin, Organistes de l'Église Saint-Gervais. Paris, 1919.

Quittard, Henri. Les Couperins. Paris, 1913.

Tiersot, Julien. Les Couperin. Paris, 1926.

-----. "Two Centuries of a French Musical Family, The Couperins," Musical Quarterly, July 1926. New York, 1926. Pp. 406-431.

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[1]Fétis, loc. cit.

[2]For this work, see Part II, Pp. 71-75, of this thesis. Part II is bound separately.

COUPERIN, Charles

Born: 7 or 8 April 1638 in Chaumes-en-Brie

Died: 1679 in Paris

Charles Couperin was born in Chaumes and baptized on 9 April 1638. He was the son of Charles Couperin, the elder, a merchant of Chaumes, and Marie Andry, his wife.

Charles and his two elder brothers, Louis and François I, were pupils of the celebrated cembalist and composer Chambonnières, whose estate was near their home.

In 1661 Charles succeeded his brother Louis as organist of the church of Saint-Gervais in Paris.[1] Titon du Tillet[2] speaks of the "masterly manner in which he played the organ." He held this post until his death, when the position passed to Michel-Richard de la Lande. In the period between 1655 and 1826, de la Lande was the only titular organist of Saint-Gervais, who was not a member of the Couperin family.

Charles Couperin was married to Marie Guérin on 20 February 1662. They had one son, the celebrated composer, François, known as François "le Grand."

In his Parnasse Francois, Titon du Tillet made an error in the date of the death of Charles Couperin, giving 1669 instead of 1679. He corrected this in the Premier Supplément,

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[1]For specifications of this organ, see Appendix A.

[2]Titon du Tillet, Evrard. Le Parnasse françois. Paris, 1732, p. 403.

but the error has been copied by many of the later authors.[1]

Positions:

Organist of the church of Saint-Gervais, 1661-1679.

Bibliography:

Bouvet, Charles. Les Couperin, Organistes de l'Église Saint-Gervais. Paris, 1919.

-----. "Quelques précisions biographiques sur Charles et Louis Couperin," Revue de musicologie, May 1930. Paris, 1930. Pp. 81-92.

Quittard, Henri. Les Couperins. Paris, 1913.

Tiersot, Julien. Les Couperin. Paris, 1926.

-----, "Two Centuries of a French Musical Family--The Couperins," Musical Quarterly, July, 1926. New York, 1926. Pp. 406-431.

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[1]Bouvet, Charles, Les Couperin, Paris, 1919, pp. 47-48.

COUPERIN, François

Born: 10 November 1668 in Paris

Died: 12 September 1733 in Paris

François Couperin, the son of Charles Couperin and his wife, Marie Guérin, was born in Paris on 10 November 1668. He usually is designated as François "le Grand" to distinguish him from his uncle, François, "Sieur de Crouilly."

François had his first musical training with his father. After his father's death in 1679, François continued his study with Jacques-Denis Thomelin.

Lalande had filled the post of organist at the church of Saint-Gervais after the death of Charles Couperin. In 1685 François succeeded Lalande in this position, becoming titular organist at the age of 17. Five years later he wrote his two Messes for organ, his only works for this instrument to survive. These were attributed to the elder François Couperin and were republished under his name in the Guilmant Archives des Maîtres de l'Orgue. However, the research of André Tessier[1] and his discovery of the original manuscript in the Bibliothèque Municipale de Carpentras have led to the general acceptance of these Messes as the work of François "le Grand."

François Couperin succeeded his master, Thomelin, as organist of the Royal Chapel on 26 December 1693. He was a

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[1]Tessier, André, "Un exemplaire original des Pièces d'orgue de Couperin," Revue de musicologie, May, 1929, Paris, 1929, pp. 109-117.

great favorite with the king and became "Ordinaire de la musique de la chambre du roi" in 1717. He also served as instructor to the royal children.

His greatest reputation was as a player and composer for the clavecin. His L'Art de toucher le clavecin (1716) had wide influence, by its instructions, on performance. His volumes of Pièces de clavecin show his keyboard style at its best. They were divided into suites or "Ordres" and were published in four volumes, 1713, 1716, 1722, and 1730. His vocal church works include Versets de motets, published in 1703, 1704, and 1705, and Leçons de Ténèbres, 1713-1715. He also wrote a number of instrumental suites, which show Italian influence, particularly that of Corelli. The statement that Couperin introduced the trio sonata into France is not justified, since Jean-François Dandrieu[1] had published his set of trio sonatas as early as 1705.

Couperin married Marie-Anne Ansault in 1689. They had two daughters, and also a son who died in infancy. One of the daughters, Marguerite-Antoinette was a musician of great ability and succeeded her father as clavecin player to the king, being the first woman ever to hold that post.

In view of the vast amount of material published on the life and work of Couperin and the fine edition of his complete works published by the Oiseau Lyre press[2] of Paris, any detailed repetition here would be redundant.

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[1]Dandrieu, Jean-François, Livre de Sonates en trio, Op. 1, Paris, 1705.

[2]Oeuvres complètes de François Couperin, Paris, 1933.

Positions:

Organist of the church of Saint-Gervais, 1685-1733

Organist of the Royal Chapel, 26 December 1693-1733

Ordinaire de la musique de la chambre du roy, 1717-1730

Works:

Recueil de pièces d'orgue Consistant en deux Messes, l'une à l'usage ordinaire des paroisses pour les fêtes solennelles, l'autre pour les Couvents de Religieux et Religieuses. Par François Couperin, Sieur de Crouilly, Organiste de St. Gervais...A Paris....

Bibliothèque D'Inguimbert at Carpentras

Reprinted in Vol. VI of the Oeuvres Complètes de François Couperin. Paris, 1933.

Bibliography:

Bouvet, Charles. Les Couperin, Organistes de l'Église Saint-Gervais. Paris, 1919.

Carlez, J. La Réforme musicale: François Couperin, sa musique concertante. Paris, 1870.

Fuller-Maitland, John Alexander. "Méthode of Couperin," Chesterian, June 1920. London, 1920.

Gastoué, Amédée. "Notes complémentaires sur une copie de la Messe Solennelle de Couperin," Revue de musicologie, May 1929. Paris, 1929, Pp. 118-119.

Oeuvres Complètes de François Couperin. Paris, 1933.

Pirro, André. "François Couperin, Tribune de Saint-Gervais," Bulletin mensuel de la Schola Cantorum, October 1903. Paris, 1903.

Quittard, Henri. Les Couperins. Paris, 1913.

Tessier, André. "François Couperin à l'orgue de Saint-Gervais," Revue de musicologie, May 1924. Paris, 1924. Pp. 56-69.

-----. "Un Exemplaire original des Pièces d'orgue de Couperin," Revue de musicologie, May 1929. Paris, 1929. Pp. 109-117.

Tiersot, Julien. Les Couperin. Paris, 1926.

-----. "Two centuries of a French Musical Family--the Couperins," Musical Quarterly, July, 1926. Pp. 406-431.

COUPERIN, Louis

Born: c. 1626 in Chaumes-en-Brie.

Died: 29 August 1661 in Paris.

Louis was the third son of Charles Couperin and his wife, Marie Andry. He and his two younger brothers, Charles and François, "Sieur de Crouilly," were protégés of the celebrated court clavecinist, Chambonnières. Through the influence of his master, Louis Couperin went to Paris c. 1650. According to Titon du Tillet,[1]

"He had, soon after, the organ of Saint-Gervais, at Paris, and one of the places as organist of the Chapelle du Roi: they even wished him to take the position of 'musicien ordinaire de la Chambre du Roi' for the clavecin during the lifetime of Chambonnière, who would be pensioned; but he thanked them, saying he would not replace his benefactor: the king accepted this in good accord and created a new post of 'dessus de viole,' which he gave to him: but Couperin did not play long in the places which he had obtained, death having taken him in the prime of life, when he had reached the age of only thirty-five years."

Couperin is listed as participating in the court ballets as early as 1656. The date of his death has been definitely established, from documents in the French Archives nationales and the Archives du Ministère de la Guerre, as 29 August 1661.[2] These prove the dates given by Hawkins,[3] Fétis[4] and others as in error.

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[1]Titon du Tillet, Evrard, Le Parnasse françois. Paris, 1732. Pp. 402-403.

[2]Bouvet, Charles, Les Couperin. Paris, 1919, p. 22.

[3]Hawkins, History.... II, 779.

[4]Fétis, op. cit., II, 375.

Louis Couperin is one of the composers represented by a musical subject in the Fugues et Caprices à quatre parties by François Roberday, which was published in 1660. Pirro[1] suggests that the theme of the eighth fugue is the one submitted by Couperin, since it is similar to the beginning of a Gigue by that composer.

Couperin was esteemed by his contemporaries as a performer and composer. His Pièces de Clavecin, which are to be found in the Paris National Library in two volumes (P. N. Vm^7. 1852 and Vm^7. 1862), are works of great originality. His one organ composition, a Carillons, remains in manuscript.

Positions:

Organist of the church of Saint-Gervais - c. 1650-29 August 1661

Organist of the Chapelle du Roi - c. 1656-1661

Dessus de viole to the king - c. 1656-1661

Works:

Piesce qui a Esté faitte par M. Couprins pour contrefaire les carillons de Paris et qui a toujours esté jouée sur l'orgue de Saint Gervais entre les vespres de la Toussins et celles des Morts.[2]

C. P. - Rés. F. 494 Collection Philidor, Vol. I, pp. 71-74.

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[1]Bouvet, op. cit., pp. 28-30.

[2]For this work, see Part II, Pp. 76-80, of this thesis. Part II is bound separately.

Bibliography:

Bouvet, Charles. Les Couperin, Organistes de l'Église Saint-Gervais. Paris, 1919.

-----. "Quelques précisions biographiques sur Charles et Louis Couperin," Revue de musicologie, May 1930. Paris, 1930. Pp. 81-92.

Quittard, Henri. Les Couperins. Paris, 1913.

Tiersot, Julien. Les Couperin. Paris, 1926.

-----. "Two Centuries of a French Musical Family, The Couperins," Musical Quarterly, July, 1926. New York, 1926. Pp. 406-431.

COUPERIN, Nicolas

Born: 20 December 1680 in Paris.

Died: 25 July 1748 in Paris.

Nicolas Couperin was the second son of the first François Couperin (often listed as François Couperin, sieur de Crouilly). He served as organist to the Comte de Toulouse.

The records of the vestry-board of the church of Saint-

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PAGES - 62 - 63

NOT AVAILABLE

The death of Nicolas Couperin occurred [illegible] probably on the 25th of July, and he was buried beneath the organ of the church of Saint-Gervais on the following day.

Positions:

Organist to the Comte de Toulouse

Organist of the church of Saint-Gervais, 12 December 1733 - 25 July 1748.

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[1]Bouvet, op. cit., p. 43.

COUPERIN, Nicolas

Born: 20 December 1680 in Paris.

Died: 25 July 1748 in Paris.

Nicolas Couperin was the second son of the first François Couperin (often listed as François Couperin, sieur de Crouilly). He served as organist to the Comte de Toulouse.

The records of the vestry-board of the church of Saint-Gervais show that François Couperin (known as François, "le Grand") requested, on 12 December 1723, that his cousin, Nicolas, be named as his reversioner to the post of organist at Saint-Gervais.[1] Upon the death of François, in 1733, Nicolas Couperin became titular organist of the church. He held this post until his death in 1748.

Nicolas Couperin was married to Françoise Dufour de la Coste. They had one child, the celebrated organist, Armand-Louis Couperin.

The death of Nicolas Couperin occurred in 1748, probably on the 25th of July, and he was buried beneath the organ of the church of Saint-Gervais on the following day.

Positions:

Organist to the Comte de Toulouse

Organist of the church of Saint-Gervais, 12 December 1733 - 25 July 1748.

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[1]Bouvet, op. cit., p. 43.

Bibliography:

Bouvet, Charles. Les Couperin, Organistes de l'Église Saint-Gervais, Paris, 1919.

Quittard, Henri. Les Couperins. Paris, 1913.

Tiersot, Julien. Les Couperin. Paris, 1926.

-------. "Two Centuries of a French Musical Family, the Couperins," Musical Quarterly, July 1926. New York, 1926. Pp. 406-431.

D'AGINCOUR(T), François (Jacques-André)

Born: 1684 in Rouen.

Died: 18 June 1758 in Paris.

This composer's name is found in a number of variants, but the spelling d'Agincour, which he uses on his volume of Pièces de Clavecin, would seem to have his approval. There seems to be no justification for Grove's[1] assumption that François and Jacques-André were two different men.

Fétis relates that d'Agincour was trained in the precentorship of the cathedral of Rouen. He became organist of the Abbey of Saint-Ouen in that city, and in 1706, organist of the cathedral. In 1718 he went to Paris, where he gave clavecin lessons. He became one of the organists of the king in 1727. Concerning the competition for this post, Fétis[2] states,

"His [speaking of d'Agincourt] good nature had won him many friends who over-estimated his talent; these friendships, which were acquired by him, have worked some injustices to his opponents in the organ competitions, where he appeared. It was thus that he won the contest over Calvière, very much superior to him, of which Couperin was one of the judges."

What is perhaps a more accurate account of this incident, is given by Titon du Tillet,[3]

"Before the year 1730, he [Calvière] competed for the organ of the Chapelle du Roi with M. Dagincour, very much older than him. The celebrated François Couperin, the king's organist...was chosen as judge of their talents, who, by their degree of perfection, was not able to give precedence to one over the other; there was then only the more advanced age of M. Dagincour, which made him prefered; Couperin made this known

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[1]Grove, op. cit., II, 46.

[2]Fétis, Biographie universelle.... II, 411.

[3]Titon du Tillet, Evrard, Second Supplément du Parnasse françois, Paris, 1755. Pp. 79-80.

to Calvière, praising him very much on the manner in which he played the organ; he asked him where he had learned this remarkable art; to which he replied: 'Monsieru, it is beneath the organ loft of St. Gervais' (of which Couperin had been organist for around forty years.)"

Fetis[1] and Grove[2] state that d'Agincour was organist of Saint-Merry. If this is true, he must have served in the interim between the death of Dandrieu in 1738 and the acceptance of Nicolas-Gilles Forqueray as Dandrieu's successor in 1740. This author has not been able to discover any evidence that d'Agincour ever was titular organist of this church.

In 1733 he published his Pièces de clavecin at Rouen and dedicated it to the queen. In the preface to this work he states,

"I have changed nothing either of the ornaments or of the manner of playing from that which Monsieur Couperin has so well indicated and described, of which nearly all the people of the art make use; I am able to say myself that we all owe to him an infinite debt for the care he has given in making the study of this."[3]

He retired to Rouen c. 1745. As he was organist of the cathedral of Rouen until 1758, the 1757 date given by several writers for his death would appear to be in error, as is the

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[1] Fétis, loc. cit.

[2] Titon du Tillet, Evrard, Second Supplément du Parnasse François. Paris, 1755. Pp. 79-80.

[3] Fétis, loc. cit.

date 1735 given by Laborde in his Essai sur la musique.[1] It would seem probable that the date 18 June 1757, given by Riemann[2], is the correct one.

Positions:

Organist of the Abbaye Royale de Saint-Ouen, Rouen

Organist of the Cathedral of Rouen, 1706-1758

Organist of the Chapelle Royale, 1727-1745

Organist of the church of Saint-Merry, 1738-1740(?)

D'AMANCE, R. P. Paul

See: Amance, R. P. Paul d'

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[1]Fétis, loc. cit.

[2]Riemann, Musik-lexikon, p. 9.

DAMOUR, Charles

Damour is mentioned in 1687 as organist of the church of Saint-Germain-l'Auxerrois.[1] The length of his service is unknown, as no record has been found of any other organist for the church between the death of Balthasar Racquet in 1630 and René Du Buisson, who became organist c. 1713.

Positions:

Organist of Saint-Germain-l'Auxerrois in 1687

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[1] Raugel, Les Grandes Orgues..., p. 114.

DANDRIEU, Jean-François

Born: c. 1672 in Paris.

Died: 17 January 1738 in Paris.

The earlier writers on the life of Dandrieu state that he was born in Paris in 1684 and died there on 16 January 1740. Servières[1], however, has discovered the following entry in the parish records of the church of Saint-Barthélemy (Archives de la Seine, État civil, dated 18 January 1738) which appears to prove the dates usually given, are not correct: "Jean-François Dandrieu died on the 17 January 1738, aged 56 years." He lived then in the rue Sainte-Anne in the parish of Saint-Barthélemy. This then would make the birth date c. 1672.

In the dedication of his Livre de Sonates en trio, Op. 1 (1705), Dandrieu recalls that he was not yet five years old when he played the clavecin for the Queen. Titon du Tillet[2] tells us that Dandrieu was a pupil of Jean-Baptiste Moreau, Maître de chapelle at the royal school of Saint-Cyr.

Dandrieu became organist of the church of Saint-Merry in 1704. The circumstances leading to his appointment to this post are related in detail by Dufourcq.[3] On 18 February 1725 the church wardens placed at his disposal a room with fireplace in

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[1]Servières. op. cit., p. 8

[2]Titon du Tillet, Evrard. Suite du Parnasse françois jusqu'en 1743. Pp. 663-664.

[3]Dufourcq, Norbert. Le Grand Orgue et Les Organistes de Saint-Merry de Paris. Paris, 1947. Pp. 61-66.

a house in the rue Saint-Martin, where the beadle lived, so that Dandrieu might be able to "rest and warm himself in winter and refresh himself in summer."[1]

From the year 1733, he was organist of the church of Saint-Barthélemy, and at his death, he was buried in the vaults of this church. The organ of the church was entrusted to Dandrieu's sister, who was an organist of great talent, according to Titon du Tillet.[2] He also tells us that she received a pension from the Elector of Bavaria, whom she served as clavecinist during his sojourn in Paris.

Pierre-Louis Daquin de Chateau-Lyon[3] speaks of Dandrieu as a "Prince of his Art" and tells us that he was particularly known for the ingenious manner in which he played Noëls.

Positions:

Organist of the church of Saint-Merry, 1704 - 1738

Organist of the church of Saint-Barthélemy, 1733 - 1738

Organist of the Chapelle Royale, 1721 - 1738

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[1]Servières. loc. cit.

[2]Titon du Tillet, Evrard. Premier Supplément au Parnasse français. Pp. 708-710.

[3]Daquin de Chateau-Lyon. Lettres ... Pp. 112-113.

Works:

Premier Livre de Pieces d'Orgue Par Monsieur Dandrieu, Organiste de la Chapele du Roi et des Eglises Paroissiales de St. Merri et de St. Barthelemi. A Paris, chez L'Auteur, rue St Ane pres le Palais ... 1739.

P. N. - Vm 7. 1877.

Reprinted in Vol. VII of the Archives des maîtres de l'orgue of Alexandre Guilmant. Paris, 1906.

Livre de Sonates en trio[1] Composé Par Le Sr d'Andrieu, organiste de St. Merry ... Prèmier Oeuvre. A Paris ... 1705.

Bibliography:

Brunold, Paul. "Trois livres de pièces de clavecin de J. F. Dandrieu". Revue de musicologie, August 1932. Paris, 1932. Pp. 147-151.

Pirro, André. "Jean-François Dandrieu". Archives des maîtres de l'orgue, Paris, 1906, VII, 1.

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[1]For two examples from this work, see Part II, Pp. 89 - 100 of this Thesis. Part II is bound separately.

DANDRIEU, Pierre

Died: 1733 in Paris.

Little information is available concerning the life of Pierre Dandrieu. From the title page of his volume of Noëls, it is learned that he was a priest and organist of the church of Saint-Barthélemy. He was succeeded in this post by his nephew, Jean-François Dandrieu. Fétis,[1] and those who used him as their source of information, ascribed this volume of Noëls to Jean-François Dandrieu. The research of Pirro[2] definitely established Pierre Dandrieu as their true author. Also, a comparison of this work with the Premier Livre d'Orgue and Livre de Sonates en Trio of the younger Dandrieu, shows a disparity of style, which would make it unlikely that they were the work of the same composer.

Pirro[3] relates that Marchand coveted the position of Pierre Dandrieu as organist of Saint-Barthélemy. He and Henry Lescloppe, the organ builder, sent a letter to one of the wardens of the church, accusing Dandrieu of improper behaviour with one Claudine Texier. Dandrieu took the matter to court, and proved the calumny of Marchand and Lescloppe. The notarial confession of guilt is dated 22 March 1691.

Positions:

Organist of the church of Saint-Barthélemy, before 1691 - 1733.

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[1] Fétis. op. cit., II, 422.

[2] Pirro. Archives.... V, 198.

[3] Ibid., ad. loc.

Works:

Noëls. O filii, Chansons de Saint Jacques, Stabat Mater, et Carillons. Le Tout Revû augmenté et Extremement Varié, et mis pour l'Orgue Et pour le Clavecin. Par Mr. Dandrieu Prêtre et Organiste de St. Barthelemy. A Paris (S. d.)
Chez l'Autheur, rue Ste. Anne, pres le Palais, au Dauphin.
Paris Nat. - Vm 7. 1839 and Res. F 91.

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[1] For four examples from this work, see Part II, Pp. 81 - 88 of this Thesis. Part II is bound separately.

D'ANGLEBERT, Jean-Henry

Born: 1628 or 1635. (See below)

Died: 23 April 1691 in Paris.

Due to the discrepancies in Jal,[1] it is impossible to determine whether d'Anglebert was born in 1628 (his death in 1691 is given as at the age of 63 years) or 1635 (his marriage in 1659 is given as at the age of 24 years). He was the son of one, Claude-Henri d'Anglebert. He was a pupil of the celebrated clavecin player and composer, Chambonnières.

Jean-Henry d'Anglebert was married on 12 October 1659 at the church of Saint-Germain-l'Auxerrois to Madeleine Champagne, by whom he had four children. The eldest son, Jean-Baptiste-Henry, (born 5 September 1661), was a godson of Lully and succeeded his father as clavecin player to the King. Due to the similarity of the Christian names of the father and son, considerable confusion has resulted in the attempts to establish definite details on their lives.

In 1661 Jean-Henry d'Anglebert was the organist to the Duke of Orleans. He held the title of "Ordinnaire de la Musique du Roy pour le Clavecin" in 1664. He followed his master as "Joueur d'Epinette de la Chambre de Sa Majesté."[2]

His Pièces de Clavecin was published in 1689. It contains, in addition to the original clavecin pieces and a group of

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[1] Bouvet, Charles. Les Couperin. Paris, 1919. p. 290-291.

[2] Lavignac. Encyclopédie...III, 1496.

transcriptions from the operas of Lully, a very interesting table of ornaments. It also includes five fugues for organ, written on the same subject, and a Kyrie. This last piece is of particular interest because of d'Anglebert's directions for performance: "This piece, being more elaborate than the others, will become effective only when played on a large organ, and moreover on four different keyboards-that is, 3 manuals and pedal-with stops of equal force but different timbre, in order to make the entries of the parts distinct."[1]

D'Anglebert died in Paris on 23 April 1691.

Positions:

Organist to the Duc d'Orleans, 1661 - ?

Ordinnaire de la Musique du Roy pour le Clavecin in 1664

Joueur d'Epinette de la Chambre de Sa Majesté

Works:

Pièces de clavecin composées par J. Henry d'Anglebert, ordinaire de la musique de la chambre du Roy, avec la manière de les joüer. Diverses chaconnes, ouvertures et autres airs de Monsieur Lully, mis sur cet instrument. Quelques fugues pour l'orgue, et les Principes de l'accompagnement. Livre premier... Paris, 1689.

P. N. - Vm 7. 1854

Reprinted in the Publications de la société français de musicologie, edited by Marguerite Roesgen-Champion, Paris, 1934.

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[1]Schweiger, Herta. A Brief Compendium of Early Organ Music. New York, 1943. p. xiii.

Bibliography:

Roesgen-Cahmpion, Marguerite. Pièces de clavecin par J. Henry d'Anglebert. Paris, 1934.

DAQUIN (d'Aquin), Louis-Claude

Born: 4 July 1694 in Paris.

Died: 15 June 1772 in Paris.

"He was a godson of the composer and harpsichord-player, Elizabeth Claude Jacquet de la Guerre, whose husband Marin de la Guerre, probably gave him lessons."[1]

"Mr. d'Aquin in his earliest youth had the honor of playing the Clavecin before Monseigneur, son of Louis XIV, who, after having heard him, predicted that he ought to become one of the first men of his century: it was the famous Bernier who trained him in composition, and the great Marchand who was his model; he never turned from it."[2]

Fétis[3] lists this incident as an appearance before the King, at which the Dauphin was present, and tells us that Daquin was only six years old at the time.

When only eight, he wrote a "Beatus Vir" for chorus and orchestra. When it was performed, Bernier placed the young composer on a table to conduct where he could be seen better by the audience.[4] At the age of 12 years he succeeded his godmother's husband as organist at Ste.-Chapelle. In the same year (1706) he became organist for the canons of Saint-Antoine-en-Viennois (known as the "Petit St.-Antoine"), which position he held for 66 years. There his playing attracted large crowds.

"In 1727 the organ of Saint-Paul became vacant. The competition was announced, and Rameau presented himself to compete for the place with Daquin. We are told that Rameau having played a

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[1]Grove. Dictionary... II, 12.

[2]Daquin de Chateau-Lyon. Lettres... p. 114.

[3]Fétis. op. cit., II, 428.

[4]De la Borde, Benjamin. Essai sur la Musique ancienne et moderne. Paris, 1780. III, 375.

prepared fugue, Daquin perceived it, but did not give up the improvising of one which would sway the decision. He remounted to the organ, and, tearing back the curtain which hid him from the audience, he cried to them: 'It is I, who am going to play'! The liveliest enthusiasm was in his eyes; he surpassed himself, say his biographers, and had the glory of winning the decision over his rival."[1]

Daquin followed his master, Marchand, as organist for the chapel of the Cordeliers in 1732; in 1739 he replaced Dandrieu as organist of the Chapelle Royale; he also served as organist at the Concerts Spirituels, at Notre-Dame Cathedral, and Saint-Germain-l'Auxerrois (c. 1738).

"Daquin lived 78 years and excited the admiration of those who heard him for nearly sixty years. Eighteen days before his death he played the organ at Saint-Paul at the feast of the Ascension, and charmed his auditors. During his last illness, which lasted only eight days, he still thought of the feast of Saint-Paul, which was approaching, and said: 'I wish you to carry me there to die at my organ.' He ceased to live the 15 June 1772, and was buried at Saint-Paul. A very great number of artists and music lovers attended his funeral. The regular canons of Saint-Antoine, where he had played the organ for 66 years, also chanted a service for him and granted a gratuity to his son."[2]

Daquin seems to have commanded the respect of all of his contemporaries. In his old age, Rameau is supposed to have said to Balbastre:

"Music is lost, taste changes at every turn. I should no longer know how to go about it, if I were to have to work as in times past. There is only Daquin who has the courage to resist the torrent. He has always saved for the organ the charm and the majesty which belong to it."[3]

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[1]Fétis. loc. cit.

[2]Ibid., ad. loc.

[3]De Fontenai, L'abbe. Dictionnaire des Artistes. Paris, 1776.

As usual, Fétis[1] was not in accord with these judgments.

"That Daquin had a brilliance of execution and an extensive knowledge of the effect of the organ, one should believe, since one has the estimate of his contemporaries; but I have examined his organ pieces, his noels, his clavecin pieces, and I can assert that all this is miserable. One finds there only some common ideas and a complete ignorance of the art of writing. What could have been that improvised fugue, which turned the decision against that of Rameau? And who will believe that little anecdote where they tell that Handel, after having heard Daquin, expressed so much astonishment and admiration that, in spite of the most lively insistence, he did not wish to play before him?"

Positions:

Organist for the canons of Saint-Antoine-en-Viennois, 1706 - 1772

Organist of the Sainte-Chapelle, 1706 - ?

Organist of the church of Saint-Paul, 1727 - 1772

Organist for the chapel of the Cordeliers, 1732 - 1772

Organist of the Chapelle Royalle, 1739 - ?

Organist of the cathedral of Notre-Dame, 1755 - 1772

Organist of the church of Saint-Germain-l'Auxerrois, c. 1738

Works:

Nouveau livre de Noëls pour L'orgue et le Clavecin, Dont la plûpart peuvent s'éxécuter sur les Violons, Flutes, Hatibois, ... Composé Par Mr. D"Aquin, Organiste de la Chapelle du Roi. Oeuvre II. a Paris ...

P. N. - Rés. F 94

Reprinted in Vol. III of the Archives des maîtres de l'orgue of Alexandre Guilmant. Paris, 1901.

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[1]Fétis. loc. cit.

Reprinted as New Book of Noëls, edited by E. Power Biggs, in two volumes. New York, 1947-1948.

Bibliography:

Pirro, André. "Louis-Claude Daquin", Archives des maîtres de l'orgue. Paris, 1901. III, Pp. 155 - 160.

d'AQUIN DE CHÂTEAU-LYON, Pierre-Louis

Born: 1720

Died: 1797

The only son of Louis-Claude Daquin, Pierre-Louis d'Aquin de Château-Lyon was the author of two volumes of Lettres on celebrated men of the reign of Louis XV. Eitner[1] confuses Pierre-Louis with his father and credits these literary works to the father. Grove[2] gives his first name as Philippe, but cites no source for this change. As his books were published anonymously, they offer no information on this point. Servières[3] states that the younger Daquin was also an organist, but adds no further information.

Works:

1. Lettres sur les hommes célèbres, Dans les Sciences, la Littérature & les Beaux Arts, sous le Regne de Louis XV. Premiere Partie. A Amsterdam, 1752.

2. Siècle littéraire de Louis XV, ou lettres sur les hommes célèbres (1753)

DE BOUSSET, René Drouart

See: Bousset, René Drouart de

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[1]Eitner. Quellen Lexikon... III, 146.

[2]Grove. op. cit., II, 12.

[3]Servières. op. cit., p. 10.

DE BROSSARD, Sébastien

Born: c. 1654 in Caen.

Died: 10 August 1730 in Meaux.

Sébastien de Brossard was born at Caen and studied philosophy and theology there. In 1683 - 1684 he held a post at the cathedral of Notre-Dame in Paris.[1] He was "prebendary and chapelmaster of the cathedral church of Strasburg, (1687 - 1689), but afterwards became grand chaplain, and also Maître de Chapelle in the cathedral of Meaux".[2] He afterward became a canon of the latter church.

The greatest contribution of de Brossard to music was his Dictionnaire de musique, which was published by Ballard in 1703. While this book was not, as is sometimes stated, the first work of its kind, it was the first dictionary of music to be published in the vernacular. He also wrote some music, including motets, some sonatas for strings, and a volume of Sonates et pièces instrumentales. The latter contains some small organ pieces and an unfinished Symphonie de Noël.

"In 1725 he gave his valuable collection (of music and books) to Louis XIV., the catalogue of which he made, in consideration of an annuity to himself and his niece."[3]

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[1]Grove. op. cit., I, 478.

[2]Hawkins. op. cit., II, 674

[3]Grove. loc. cit.

Positions:

Maître de chapelle of the cathedral of Strasburg in 1689

Maître de chapelle of the cathedral of Meaux, 1700 - 1730

Works:

Sonates et pièces instrumentales.[1]

P.N. - Vm 7. 1477

Bibliography:

Brenet, Michel. "Sébastien de Brossard prêtre, compositeur et bibliophile", Mémoires de la Société de l'histoire de Paris et l'Isle de France. Paris, 1898.

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[1]For an example from this work, see Part II, Pp. 101 - 102, of this Thesis. Part II is bound separately.

DE GRIGNY, Nicolas

Born: February 1671 in Rheims.

Died: 30 November 1703 in Rheims.

Nicolas de Grigny was the son of Louis de Grigny (c. 1646 - 1709), who was the organist of Notre-Dame, Rheims.[1] He was a pupil of Jacques Rousseau at the precentorship of Rouen. Raugel[2] tells us that de Grigny was the best pupil of Le Bègue. De Grigny served as organist of the Abbey of Saint-Denis for two years, from 1693 - 1695.[3] In the latter year he seems to have been in Paris. He returned to his natal city, where he became organist of the cathedral church in 1698. He died when only 32 years old and was buried in the church of Saint-Michel in Rheims.

His Livre d'Orgue was published by Christophe Ballard of Paris and is dated as 1711. However, we know that J. S. Bach copied this work as early as 1703, and that Bach's holograph was, in 1926, in the possession of one, Hans Prieger of Bonn.[4] Also there exists in the Berlin Library a copy of some pieces from this collection in a Ms. dated 1700.

Positions:

Organist of the abbey of Saint-Denis, 1693 - 1695.

Organist of the cathedral of Rheims, 1698 - 1703.

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[1]Grove. op. cit., II, 462

[2]Raugel. op. cit., p. 171

[3]Raugel, Félix. Les Organistes. Paris, 1923. p. 78

[4]Grove. loc. cit.

Works:

Livre d'Orgue contenant Une Messe, et Quatre Hymnes pour Les Principales Festes de l'Année; Par N. De Grigny Organiste de l'Eglise Cathedrale de Reims a Paris Chez Christophe Ballard; seul Imprimeur du Roy pour la Musique, rue S. Jean de Beauvais, au Mont-Parnasse. M.DCC.XI. Avec Privilege de sa Majeste.

P. N. - Vm 7. 1834

Reprinted in Vol V of the Archives de maîtres de l'Orgue of Alexandre Guilmant. Paris, 1904.

Bibliography:

Pirro, André. "Nicolas de Grigny". Archives des maîtres de l'orgue. Paris, 1904. V, Pp. vii-x.

DE LA BARRE, Abbé Joseph

Born: 1633.

Died: 1678.

Joseph de la Barre was the son of Pierre de Chabanceau the younger, organist to the king. Joseph succeeded his father in this position in 1656 and held it until his death in 1678. He was the last organist to hold this position alone; thereafter it was divided among four organists, who each played for a quarter of the year.

According to Fétis,[1] de la Barre "was considered at court as a capable composer. He wrote several pieces of church music, which the king loved to hear, but which have not been published." Of the works of this composer, only four small dances, in a collection of Pièces de clavecin in the Bibliothèque Nationale de Paris (Vm 7, 674 - 675), have survived.

Positions:

Organist to the king, 1656 - 1678

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[1]Fétis. op. cit., I, 253.

DE LA BARRE, Pierre-Chabanceau

Born: 20 April 1572.

Died: 29 or 30 March 1656 in Paris.[1]

Pierre de la Barre was the son of an illustrious father of the same name, who served as organist of Notre-Dame, Saint-Eustache and Saints-Innocents during the latter half of the sixteenth century. Several other members of this family were prominent in the history of French organ playing of this period.

Pierre, the younger, served as clavecin player and lutanist to King Louis XIII and the Queen, Anne of Austria. He also was organist of the Chapelle Royale. In the latter post, he was succeeded by his son Joseph.

He died in Paris in 1656. None of his music seems to have survived.

Positions:

Clavecinist to the King, ? - 1656

Organist of the Chapelle Royale, ? - 1656

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[1]Eitner. op. cit., VI, 3.

DE LAGUERRE, Elizabeth-Claude Jacquet

See: Laguerre, Elizabeth-Claude Jacquet

DE LAGUERRE, Marin

See: Laguerre, Marin de

DE LALANDE, Michel-Richard

See: Lalande, Michel-Richard de

DE LALONDE, Nicolas

Nicolas de Lalonde was a pupil of Nicolas-Gilles Forqueray. He followed his master as organist of the church of Saint-Laurent in 1754. He was followed in this position, in 1765, by Dufour.[1]

Positions:

Organist of the church of Saint-Laurent, 1754 - 1765

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[1]Raugel. Les Grandes Orgues..., p. 65

DE LAPORTE, Claude (Nicolas)

Claude De Laport (he is listed as Nicolas by Eitner[1] and Fétis[2]) was active in Paris as an organist and clavecin teacher in the second half of the 18th century. From 1755 - 1758 he played the organ of the abbey of Saint-Germain-des-Prés, where he followed Calvière. He also held the post of organist of Saint-Médard from c. 1756 to c. 1778. In the latter year his salary is listed as 230 livres per year, plus six livres endowment.[3]

"He was married to Jeanne-Thérèse Fouquet, doubtless the sister of the celebrated organist of Saint-Eustache, Pierre-Claude Fouquet; the latter was godfather to a son of Claude De Laporte in 1748. Later, Claude Vernadé, organist of Saint-Benoît, stood as godfather to another child, Claude-Charles De Laporte, born 2 January 1760."[4]

Positions:

Organist of the abbey of Saint-Germain-des-Prés, 1755 - 1758

Organist of the church of Saint-Médard, c. 1756 - c. 1778.

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[1]Eitner. op. cit., VI, 50.

[2]Fétis. op. cit., VII, 104.

[3]Servières. op. cit., p. 30.

[4]Raugel. op. cit., p. 29

DE MONTALAN, Claude Rachel de

See: Rachel de Montalan, Claude

DENIS, Jean

Jean Denis or Denys flourished in Paris in the middle of the 17th century.

"According to the title of a book that he has published he was a 'master maker of musical instruments.' P. Mersenne, his contemporary, cites him, with Jean Jacquart, as the best builders of spinets that there were then (1636) in France."[1]

Denis tells us that he studied vocal and instrumental music under Florent le Bien-Venu, organist of Sainte-Chapelle.[2] He was organist of Saint-Barthélemy, and c. 1670 of Saint-Séverin.

He published a book entitled "Traité de l'accord de l'espinette avec la comparaison de son clavier avec la musique vocale, augmenté en cette édition des quatre chapitres suivants: 1. Traité des sons et combien il y en a..; 2. Traité des tons de l'église et de leurs estendues...; 3. Traité des fugues et comme il les faut traiter..,; 4. La Manière de bien jouer de l'espinette et des orgues, à Paris, par Robert Ballard, 1650. This work contains a chapter, "Avis À Messieurs les organistes".

Positions:

Organist of the church of Saint-Barthélemy

Organist of the church of Saint-Séverin, c. 1670

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[1]Fétis. op. cit., II, 468.

[2]Raugel, Félix. Les Organistes. Paris, 1923. p. 75

DESLIONS, Charles (Marin)

The name of this organist is sometimes spelled De Lyons. Servières[1] gives his Christian name as Charles and Raugel[2] gives it as Marin. No other source found gives any reference to this latter name. Deslions became organist of the church of Saint-Étienne-du-Mont on 28 December 1636. A fine four manual organ had been completed in June of that year by Pierre le Pescheur.[3] The salary for this position was 300 livres per year. In 1661 this was raised to 400 livres.[4] On 23 June 1672 he asked to be relieved of his duties and offered Girard Jollain, organist of Saint-Benoît, as his successor.

Positions:

Organist of Saint-Étienne-du-Mont, 28 December 1630 - 23 June 1672.

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[1]Servières. op. cit., p. 3

[2]Raugel. Les Grandes Orgues... Pp. 22-23.

[3]See Appendix A for specifications of this organ.

[4]Raugel. op. cit., p. 23

DESMAZURES, Laurent

Born: Marseille.

Died: c. 1777.

Desmazures became organist of the cathedral of Rouen in 1758, where he followed Dagincourt. Fétis[1] thinks that this was the composer of an opera-ballet in one act and prologue, Les Fêtes de Grenade, given in concert at Dijon on 12 January 1752.

La Borde[2] tells the following tale:

"M. Desmazures has enjoyed with justice a great reputation. His playing was as rapid as his facility of improvisation. His passion for the chase equalled his love for music. This taste cost him dearly; a gun went off in his hands, taking off the last three fingers of his left hand. Fortunately the first phalanges were not entirely cut off, and there remained enough that Desmazures was able to adapt false fingers to them, which he learned to use nearly as well as real ones. This unique example can not be doubted: we have been witness of it, and if we had not seen the false fingers, we should not have been able to believe it."

He was succeeded at the cathedral of Rouen in 1777 by Charles-François Broche, one of his best pupils. From this fact, Fétis[3] concludes that this was the date of the death of Desmazures.

A Charles Desmazures was organist of the Cathedral de Marseille in 1702. He published a volume of Pièces de Simphonie a 4 parties pour les violons, flutes et hautbois, rangees en suites sur tous les tons. Marseille, 1702. It

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[1]Fétis. Biographie universelle... Supp. I, 262.

[2]La Borde, Jean-Benjamin de. Essai sur la musique ancienne et moderne. Paris, 1780.

[3]Fétis. op. cit., Supp. I, 262.

seems probable that these two organists were members of the same family, but this author has been unable to find any evidence to prove such relationship.

Positions:

Organist of the cathedral of Rouen, 1758 - 1777.

DESPRÉS (DES PREZ), Antoine

Born: c. 1730

Died: 20 September 1806 in Paris.

Després became organist of Saint-Sépulcre, rue Saint-Denis, in 1760 with a salary of 75 livres per year. From 1762 to 1771 he also played at Saints-Innocents, with a fee of 300 livres.[1] He also became organist of the church of Saint-Merry in 1762, where he succeeded Forquerary, his teacher. He held this post until 1804, when he passed it on to his son, Nicolas-Philippe.

Després followed Luce, who died in 1783, as organist of the church of Saint-Nicolas-des-Champs. Here his efforts are largely responsible for the preservation of the organ during the Revolution. He also cared for the organ of Saint-Merry during this period, when the church was used for the manufacture of saltpeter.

He became one of the four organists of Notre-Dame in 1802 and held this position until his death in 1806.

Servières[2] gives more detailed information concerning the salaries and places of residence of Després.

Positions:

Organist of the church of Saint-Sépulcre, 1760 - 1785

Organist of the church of the Saints-Innocents, 1762 - 1771

Organist of the church of Saint-Merry, 1762 - 1804

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[1]Servières. op. cit., p. 26

[2]Ibid., ad. loc.

Organist of the church of Saint-Nicolas-des-Champs,
1783 - Revolution

Organist of the cathedral of Notre-Dame, 1802 - 1806

DE THIAN, Louis

"Louis de Thian, who seems to have been related to André Raison,"[1] was the first titular organist (c. 1682) of the organ built by Hippolyte Du Castel for the church of Saint-Laurent. On 6 February 1707 de Thian named Pierre Fouquet, organist of Saint-Eustache, as his successor at Saint-Laurent.[2]

Positions:

Organist of the church of Saint-Laurent, c. 1682 - 6 February 1707.

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[1] Raugel. Les Grandes Orgues..., p. 64

[2] Ibid, ad loc.

DE VIRBÈS

Eitner[1] gives de Virbès as a music and clavier teacher in Paris, who invented a "Clavessin acoustique" in 1771 and a "Clavessin harmonieux et céleste" in 1777. His son presented a concert on these instruments in 1786. It is not known whether a set of Klaviertrois, Op. 1 (1754), and Six Sonates pour le Clavecin (1767) are by the father or son.

Lavignac adds the information that

> "Virbès was the inventor of the 'Clavecin à marteaux', which he had introduced by his son, in 1769, at the Concert spirituel. He also worked on the construction of a clavecin, able to imitate 15 different instruments."[2]

Raugel[3] places an organist of this name at the royal church of Saint-Germain-l'Auxerrois c. 1773.

Positions:

Organist of the church of Saint-Germain-l'Auxerrois, c. 1773

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[1]Eitner. op. cit., X, 104.

[2]Lavignac. op. cit., III, 1511.

[3]Raugel. op. cit., p. 114.

DORNEL, Antoine

Born: c. 1695 (?)

Died: c. 1765.

Grove[1] gives the Christian names Louis-Antoine for Dornel. Fétis,[2] and Eitner[3] who used him as a source, give the date 1695 as the birth date of Dornel. As he was organist of the church of Madeleine-en-la-Cité in 1706, winning in competition over Rameau and several other competitors, it seems likely that he was over 11 years old at the time. The judges for the contest were Gigault, Rachel de Montalan, and Dandrieu. The reason for Dornel's success over Rameau, who was admitted the most capable of the group, was that the church required the organist to give up all other positions, and Rameau would not relinquish his place at the church of the Jésuites de la rue Saint-Jacques. Because of this restriction, Dornel gave up this position when he became assistant to André Raison, organist at the Abbey of Saint-Geneviève.[4]

Dornel published a volume of Pièces de Clavecin in 1731 and three volumes of chamber music: Sonates à violon seul et suites pour la flûte traversière avec la basse (op. 2), 1711; Sonates en trio pour les flûtes allemandes, violons, hautbois, (op. 3), 1713; Livre de symphonies contenant 6 suites en trio pour les flûtes, violons, hautbois, avec une sonate en quator,

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[1]Grove. op. cit., II, 83.

[2]Fétis. op. cit., III, 49.

[3]Eitner. op. cit., III, 236.

[4]Raugel. op. cit., p. 70

(1709). In 1745 he published an instruction book: *Le Tour du clavier sur tous les tons majeurs et mineurs, pour conduire plus facilement les étudians à connaître les tons les plus difficiles.*

Grove[1] gives the date c. 1755 as the death of Dornel. An autograph book of his organ pieces in the Bibliothèque Sainte-Geneviève bears the date 1756. Thus, the date 1765 given by Fétis[2] and Eitner[3] seems more probable.

Positions:

Organist of the church of the Madeleine-en-la-Cité, 1706 - 1716

Organist of the church of Sainte-Geneviève, 1716 - ?

During his early years here he was assistant to André Raison. His salary was raised from 50 livres per quarter to 100 livres in 1719.[4] As the latter sum is the amount Raison had received as organist, it would seem possible that Dornel took over as titular organist at that time.

Organist of the Convent des Mathurins, rue Saint-Jacques.[5]

Works:

"The Bibliothèque Sainte-Geneviève has an autograph volume of organ pieces by Dornel (No. 2365 du catalogue Koehler). An inscription, on the fly-leaf, carries the date 1756 and states

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[1]Grove. *loc. cit.*

[2]Fétis. *loc. cit.*

[3]Eitner. *loc. cit.*

[4]Servières. *op. cit.*, p. 10.

[5]*Ibid.*, *ad. loc.*

that this volume would have been offered as a gift to Guillaume Morinot, a regular canon and librarian of Notre-Dame de Beaulieu, near le Mans."[1]

DROUART DE BOUSSET, René

See: Bousset, René Drouart de

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[1] Ibid., ad. loc.

DUCHESNE,

Died: c. 1790.

Duchesne was listed in 1775 by the Cabinet des loisirs[1] as organist of the parish of Saint-Marcel and of the Jacobins of the rue Saint-Honoré. Servières[2] also found a Duchesne, who was organist of the church of the Jacobins of the rue Saint-Jacques, with a salary of 130 livres per year, and of the Jacobins of the rue Saint-Dominique at 200 livres.

The Calendier Musical names a Duchesne among the professors of clavecin in 1788 and two years later the abbey of Sainte-Geneviève gave a "pension of 100 livres to 'Claude-Denis-Paschal Duchesne, son of the late Sieur Duchesne, organist of the abbey'".[3]

Raugel[4] tells us that Duchesne was the teacher of J. M. Marrigues, an important organist of the early 19th century.

Mention should be made that a Philibert Duchesne was organist of the church of Saint-Séverin in 1656.[5]

Positions:

Organist of the church of Saint-Marcel in 1775

Organist for the Jacobins of the rue Saint-Honoré in 1775

Organist for the abbey of Sainte-Geneviève

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[1]Servières. op. cit., p. 27

[2]Ibid., ad. loc.

[3]Ibid., ad. loc.

[4]Raugel. op. cit., p. 135

[5]Ibid., p. 101.

Organist for the Jacobins of the rue Saint-Jacques

Organist for the Jacobins of the rue Saint-Dominique,

1771 - Revolution

DU FLITZ (DU PHLY, DU FLY)

Born: 1716 in Dieppe.[1]

Died: 1788 in Paris.

This composer's name is found in various spellings: Duflitz, Du Phly, Dufly. He was born at Dieppe in 1716 and studied organ with Dagincourt at Rouen. He began his musical career as an organist in one of the churches of Rouen. He went to Paris, c. 1750, where he achieved success as a clavecin player and teacher. In his Siècle littéraire de Louis XV, Daquin de Chateau-Lyon[2] says of Du Flitz, "One finds with him great swiftness of touch and a certain softness, which, sustained by graces, express wonderfully well the character of several of his pieces." Pascal Taskin[3] wrote that "the best masters of Paris, Messieurs Balbade (Balbastre), Dufly (Du Flitz), and le Grande" have the same price for lessons. As the Daquin book was published in 1753 and the Taskin letter is dated 6 October 1765, we have at least two definite dates to fix the period of Du Flitz's activity in Paris. He published "four books of Pièces de clavecin, which enjoyed a great reputation; in the third volume, Du Phly adds an accompanying violin to the clavecin. La Victoire and Villeroy of this clavecinist have been attributed to Rameau, as well as the Vanloo and a minuet of the third volume."[4]

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[1]Lavignac, op. cit., III, 1509.

[2]Fétis, op. cit., Supp. I, 285.

[3]Bouvet, Charles. Les Couperin. Paris, 1919. p. 138.

[4]Lavignac, loc. cit.

DU FOUR, E....

Died: 30 December 1786.[1]

"Dufour, mentioned by Jèze in 1759, as organist of Saint-Jean-en-Grève, was the reversioner of Vaudry... He had a salary of 500 livres in 1776. He also, in 1759, and perhaps even before, was organist, at 100 livres a year, for the Pères de la Congrégation de Saint-Lazare."[2]

In 1765 he became organist of the parish of Saint-Laurent. "In 1768, on his petition, his salary was raised to 400 livres."[3] The organ of the church, which was rebuilt in 1766 - 67 by Cliquot, consisted of forty stops and four manuals. In 1778 Dufour retired from this position because of his age and health, and was succeeded by Nicolas-Jean-Pierre Chauvet.[4] In the same year he also retired from Saint-Jean-en-Grève and was granted a pension of 160 Livres per year until his death in 1786.[5]

He published two volumes of little clavecin pieces called Délassements de l'hiver, Paris, without publication date.

Positions:

Organist of Saint-Jean-en-Grève, c. 1759 - 1778

Organist of the Pères de la Congrégation de Saint-Lazare, c. 1759

Organist of Saint-Laurent, 1765 - 1778

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[1]Servières. op. cit., p. 11

[2]Ibid., ad. loc.

[3]Ibid., ad. loc.

[4]Raugel. op. cit., p. 65.

[5]Servières. loc. cit.

DU MAGE, Pierre

Although we possess his important Livre d'Orgue, we have very little information on the life of Pierre du Mage. He was organist of the collegiate church of Saint-Quentin from 1703 until 1713. His 1er Livre d'Orgue was published in Paris in 1708. Du Mage was a pupil of the celebrated Parisian organist Louis Marchand. "In 1733 he took part in the installation of the great organ at Notre-Dame, Paris."[1]

Positions:

Organist of the collegiate church of Saint-Quentin, 1703 - 1713

Works:

1er Livre d'Orgue, contenant une suite du premier ton, Dédié a Messieurs les Vénérables Doyen chanoines et Chapitre de l'Eglise Roiale de St. Quentin, Composé par Le Sr. Du Mage, organiste de ladite Eglise. ...1708.
P. N. Vm. 7. 1831 and 1833.
Reprinted in Vol. III, Archives des maîtres de l'orgue of Alexandre Guilmant, Paris, 1901.

Bibliography:

Pirro, André. "Pierre Du Mage". Archives des maîtres de l'orgue. Paris, 1901. III, p. 131.

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[1]Grove. op. cit., III, 285.

DUMONT, Henry

Born: 1610 in Villers-l'Evèque.

Died: 8 May 1684 in Paris.

Henry Dumont was born in Villers-l'Evèque, near Liège, c. 1610. His boyhood was spent as a choir-boy at Maestricht. He was organist of the church of Saint-Paul in Paris from 1639 until 1684. He became "maître de chapelle du roi" in 1665.

Dumont's most significant composition was in the choral field. It includes five books of Motets for voices and instruments and five Messes Royales en plain-chant.

He entered the priesthood and became a canon of the cathedral of Maestricht. He died in Paris in 1684. Among the pupils of Dumont was the celebrated organist, Jean Buterne.

Positions:

Organist of the church of Saint-Paul, Paris, 1639 - 1684.

Maître de chapelle du roi, 1665 - 1684.

Works:

Meslanges à 2, 3, 4, et 5 parties, ... plusieurs chansons, motets, magnificats, preludes et allemandes pour l'orgue[1] ... Paris, 1657.

P. N. - Vm 7. 1852 (II).

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[1]For an example from this work, see Part II, p. 103, of this thesis. Part II is bound separately.

Bibliography:

Gastoué, Amédée. Les Messes Royales de Henri Dumont. Paris, 1912.

Quittard, Henri. Un Musicien en France au XVIIe siècle: Henry du Mont. Paris, 1906.

DU PHLY

See: Du Flitz

FÉVRIER, Jacques

Born: 1715 in Abbeville.

Died: 1780 in Paris.

This composer is also found listed as Henri-Louis Février by Riemann[1] and Eitner[2] and as Pierre by Raugel.[3] Our main source of information concerning him is an anonymous publication which appeared in Abbeville in 1876 called La Musique à Abbeville, 1785 - 1856. By 1738 he was established in Paris as organist of Saint-Roch, of the Sainte-Chapelle, and of the Collège des Jésuites. He held the position of organist at the Couvent des Jacobins de la rue Saint-Honoré from c. 1749 to 1762. He had as pupils Balbastre and one of the members of the Miroir family. He published two volumes of Pièces de clavecin, the first in 1734 and the second in 1755.

Positions:

Organist of the church of Saint-Roch in 1738.

Organist of the Sainte-Chapelle in 1738.

Organist of the Collège des Jésuites in 1738.

Organist of the Couvent des Jacobins de la rue Saint-Honoré, c. 1749 - 1762.

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[1]Riemann. Musik-Lexikon. p. 357.

[2]Eitner. op. cit. III, 437.

[3]Raugel. op. cit., 107.

FORQUERAY, Michel

Born: 15 February 1681 in Chaumes-en-Brie.

Died: 30 May 1757 in Montfort-l'Amaury.

Michel Forqueray, whose ancestors had come to France with Mary Stuart,[1] was born at Chaumes-en-Brie in 1681. He became organist of the church of Saint-Séverin in Paris on 20 July 1704. In 1725 his nephew, Nicolas-Gilles Forqueray, was named as his reversioner, but did not assume the duties of titular organist until the death of Michel in 1757.[2] Michel Forqueray was also organist of the church of Saint-Martin-des-Champs.

He had wished to be buried at the foot of the organ of Saint-Séverin, but his death occurred at Montfort-l'Amaury, and he was buried there. He left a large fortune to his nephew, Nicolas-Gilles, who, however, survived him by only four years.[3]

Positions:

Organist of the church of Saint-Séverin, 20 July 1704 - 30 May 1757.

Organist of the church of Saint-Martin-des-Champs.

Bibliography:

Forqueray, Louis. Les Forqueray et leurs descendants. Paris, 1911.

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[1]Servières. op. cit., p. 12.

[2]Raugel. op. cit., p. 101.

[3]Servières. loc. cit.

FORQUERAY, Nicolas-Gilles

Born: 15 February 1703 in Chaumes-en-Brie.

Died: 22 October 1761 in Chaumes-en-Brie.

Nicolas-Gilles Forqueray, the son of an inn-keeper in Chaumes-en-Brie, was born 15 February 1703. Servières[1] has verified this date, thus correcting the error in the account of Lhuillier.[2]

At the age of 25 he obtained a minor position in the musical establishment of the king. In 1726 he became substitute organist for Claude Fouquet at the church of Saint-Laurent. He became titular organist of this church in 1735. Forqueray also became reversioner to Pierre Fouquet at Saint-Eustache in 1726, and assumed complete charge of the organ upon the death of Fouquet in 1732.[3]

Although Forqueray was named as successor to his uncle, Michel Forqueray, at Saint-Séverin in 1725, he did not assume the duties of this post until 1757 and then retired in favor of his nephew, Nicolas Séjan, in c. 1760.[4] In 1731 Forqueray became organist of the church of Saints-Innocents and in 1740 he succeeded Dandrieu at Saint-Merry.

Because of failing health, Forqueray retired to his home at Chaumes, where he died on 22 October 1761. Among his pupils

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[1]Servières. op. cit., p. 13

[2]Lhuillier, Th. "Notes sur quelques musiciens dans la Brie" (Revue archéologique de la Seine-et-Marne), 1868.

[3]Raugel, op. cit., p. 101.

[4]Ibid., ad. loc.

were his nephew, Nicolas Séjan, and Nicolas de la Lande.

Positions:

Organist of the church of Saints-Innocents, 1731 - 1761

Organist of the church of Saint-Eustache, 1732 - 1761

Organist of the church of Saint-Laurent, 1735 - 1754

Organist of the church of Saint-Merry, 1740 - 1761

Organist of the church of Saint-Séverin, 1757 - c. 1760

Bibliography:

Forqueray, Louis. Les Forqueray et leurs descendants. Paris, 1911.

FOUQUET, Antoine

Antoine was the first member of the Fouquet family to serve as organist for the church of Saint-Eustache. He was appointed to this position on 1 March 1681, with a salary of 500 livres per year. On 14 April 1696, his son Pierre was designated as the successor to Antoine in this post.[1]

Positions:

Organist of the church of Saint-Eustache, 1 March 1681 - 14 April 1696.

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[1]Raugel. Les Grandes Orgues ... p. 194.

FOUQUET, Pierre

Died: 1735.

Pierre Fouquet (Servières[1] uses the Christian name Claude) was the son of Antoine. He was named as successor to his father as organist of the church of Saint-Eustache on 14 April 1696. He held this position until his death, when the post passed to Nicolas-Gilles Forquerary, whom he had designated as his reversioner in 1726. A Fouquet, who is thought by Raugel[2] to have been Pierre, was organist of the basilica church of Saint-Denis from 1696 - 1698. On 6 February 1707 Fouquet was named as reversioner to de Thian as organist of the church of Saint-Laurent. Here, too, he was followed by Forquerary. Raugel[3] gives the year 1732 as the date of Fouquet's death. However, an article in the Mercure de France giving an account of a memorial service held on 25 August 1735 in Saint-Sulpice for musicians who had died during the year, gives the year of his death as 1735.[4]

Positions:

Organist of the church of Saint-Eustache, 14 April 1696 - 1732

Organist of the basilica of Saint-Denis, 1696 - 1698 (?)

Organist of the church of Saint-Laurent, 6 February 1707 - 1726

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[1]Servières. op. cit., p. 14

[2]Raugel. op. cit., p. 171.

[3]Ibid., p. 194

[4]Servières. loc. cit.

FOUQUET, Pierre-Claude

Died: 1772

The most celebrated member of the Fouquet family, Pierre-Claude, probably was the son of Pierre, the organist of Saint-Eustache. Fétis[1] states that Pierre-Claude was organist of the church of Saint-Honoré c. 1750 - 1775. However, Raugel[2] gives the date 1772 for the death of Fouquet. Also Servières[3] has found a reference to payment of a pension of 100 livres to a Fouquet by the church of Saint-Honoré in 1790. As Pierre-Claude's musical activities all seem to have terminated in 1772, the date given by Raugel would seem to be the probable date of his death.

Fouquet was the organist of the abbey of Saint-Victor from 1752 to 1772.[4] He became reversioner to Nicolas-Gilles Forquerary at Saint-Eustache in 1752, became titular organist in 1761, and retained the post until 1772. In 1758 he succeeded François d'Agincour as one of the four organists of the Sainte-Chapelle, and, from 1761 to 1772, was one of the four titular organists of Notre-Dame.[5]

In 1748 Fouquet was godfather to the son of the organist Claude De Laporte and his wife Jeanne-Thérèse Fouquet, who may

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[1]Fétis. op. cit., III, 301.

[2]Raugel. op. cit., p. 47

[3]Servières. op. cit., p. 14

[4]Raugel. loc. cit.

[5]Raugel. op. cit., p. 85.

have been a sister of Pierre-Claude.[1]

Fouquet published three volumes of Pièces de Clavecin. The first set, named Caractères de la Paix, was published in 1734; the second c. 1750; and the third in 1752.

Positions:

Organist of the church of Saint-Honoré, c. 1750 - 1772(?)

Organist of the abbey of Saint-Victor, 1752 - 1772

Organist of the church of Saint-Eustache, 1752 - 1772

Organist of the Sainte-Chapelle in 1758

Organist of the cathedral of Notre-Dame, 1761 - 1772

Bibliography:

Bouvet, Charles. Musiciens oubliés, Musique retrouvée. (Piroye, Fouquet, Du Buisson). Paris, 1932.

FOUR, E... du

See: Du Four, E...

FROID DE MÉREAUX, Nicolas-Jean de

See: Lefroid de Méreaux, Nicolas-Jean

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[1]Raugel. op. cit., p. 29.

GARNIER, Gabriel

Garnier was the first titular organist of the Thierry organ at Saint-Louis-des-Invalides, which was completed in 1686.[1] He retained this position until 1730, when he was succeeded by Jean Landrin, his kinsman. In 1702, Garnier became one of the four organists at the Chapelle du Roi. An entry of 1708 lists him as receiving a salary of 600 livres for this position.[2]

"Jean Landrin had married Anne-Jeanne Garnier, who gave him, 11 April 1719, a daughter, to whom the godfather was Gabriel Garnier, organiste du roi, des Invalides et de Saint-Roch".[3]

A Louis Garnier was organist of Saint-Roch from 1702 until 1728, when he retired and was succeeded by Jean Landrin.[4]

Positions:

Organist of the church of Saint-Louis-des-Invalides,
1686 - 1730

Organist of the Chapelle du Roi, 1702 - ?

Organist of the church of Saint-Roch, 1702 - 1728

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[1]For specifications of this organ see Appendix A.

[2]Bouvet, Charles. Les Couperin. Paris, 1919. p. 84.

[3]Raugel. op. cit., p. 107.

[4]Ibid., ad. loc.

GAUTIER, Ferdinand-Albert

Born: 3 June 1748 in Valenciennes.

Died: 4 November 1825 in Paris.

Ferdinand-Albert was the son of Laurent-André Gautier, organist of the abbey of Saint-Denis. Ferdinand-Albert Gautier was baptized 3 June 1748 at the parish church of Notre-Dame-la-Grande at Valenciennes. He began to substitute for his father 30 November 1763 and became titular organist of the abbey, upon the death of his father in 1775, at a salary of 400 livres, which was raised to 450 in 1790.[1] In 1793 the services of the abbey were terminated and the organ did not survive the Revolution. In a volume of memoires and anecdotes of the abbey, written by Gautier in 1800, we can obtain an interesting description of the organ. This is quoted by Raugel in his Les Grandes Orgues des Églises de Paris et du Département de la Seine, pages 162-166. From this Raugel has reconstructed the specifications of the instrument.[2]

Gautier was also organist of the Parisian church of Saint-Leu-Saint-Gilles from c. 1770 to 1793, and after the Revolution from 1802 to 1804. The organ here was rebuilt in 1786-88 by François-Henri Cliquot, the last work completed by this master. In his memoires, Gautier refers to the organ as the "tombeau de Cliquot".[3]

Gautier also served as organist for the chapel of the

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[1]Servières. op. cit., p. 28

[2]For specifications of this instrument, see Appendix A.

[3]Raugel. op. cit., p. 69

nuns of Saint-Magloire. This chapel, which was located in the rue Saint-Denis, was destroyed in 1797-98.[1]

On 13 February 1804 Gautier became organist of the cathedral of Soissons, where the organ had just been restored by Pierre and François Dallery.

Gautier married Marie-Françoise Poullain in 17 August 1773 and was the father of a son, Jean-Baptiste-Alexandre, born in 1779, who also was a musician.[2]

Positions:

Organist of the abbey of Saint-Denis, 1775 - 1793

Organist of the church of Saint-Leu-Saint-Gilles,

c. 1770 - 1793 and 1802 - 1804

Organist of the chapel of the nuns of Saint-Magloire

Organist of the cathedral of Soissons, 1804 - 1825

Works:

"He made for Saint-Gervais of Soissons, a Livre d'orgue, which has been preserved."[3] It has not been possible to obtain this manuscript for study.

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[1]Ibid., ad. loc.

[2]Ibid., p. 172

[3]Servières. op. cit., p. 29.

GAUTIER, Laurent-André

Born: 17 March 1706 in Maubeuge.

Died: 3 August 1775 in Paris.

Laurent-André Gautier was married to Charlotte Roland and was the father of the organist Ferdinand-Albert Gautier.[1]

Laurent-André was organist of the abbey of Saint-Denis from 15 October 1750 until his death, when the position passed to his son. "He composed, in 1773, a Livre d'orgue, which, according to the testimony of his son, was in use until 1792."[2]

Positions:

Organist of the abbey of Saint-Denis, 15 October 1750 - 3 August 1775.

Works:

Of the Livre d'orgue listed above, this author has been able to find no trace.

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[1] Servières. op. cit., p. 28.

[2] Ibid., ad. loc.

GEOFFROY, Jean-Nicolas

Jean-Nicolas Geoffroy was the organist of the church of Saint-Nicolas-du-Chardonnet c. 1650. According to Pirro, Geoffroy also served as organist of the cathedral of Perpignon.[1] A volume of clavier pieces in manuscript is to be found in the Bibliothèque du Conservatoire in Paris (Ms. 24827).

Positions:

Organist of the church of Saint-Nicolas-du-Chardonnet, c. 1650

Organist of the cathedral of Perpignan

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1. Lavignac. op. cit., II, 1340.

GIGAULT, Joachim

Born: 17 May 1676.

Died: March 1765.

Joachim was the son of Nicolas Gigault. He was born on 17 May 1676. In 1701 he became reversioner to his father in the post of organist to the church of Saint-Nicolas-des-Champs. Upon the death of his father, c. 1707, he became titular organist of that church, a position which he held until his retirement on 4 October 1756, when the church granted him a pension of 400 livres.[1] His death came in March 1765.

Positions:

Reversioner and organist of the church of Saint-Nicolas-des-Champs, 1701 - 1765.

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[1]Servières. op. cit., p. 3

GIGAULT, Nicolas

Born: c. 1625 in Claye-en-Brie.

Died: c. 1707.

Nicolas Gigault, son of Estienne Gigault and Michelle Caillet, was born c. 1625 in the village of Claye, near Paris.[1] As he was organist of the church of Saint-Nicolas-des-Champs in Paris in 1652, the birth date of 1645, given by several earlier writers, is obviously in error.

Gigault was a pupil of Jean Titelouze, whose influence is marked in the Livre de musique pour l'orgue, which Gigault published in 1685. In the same year, he also issued a Livre de Noëls.

Gigault also held the position of organist for the church of Saint-Martin-des-Champs and the hospital of Saint-Esprit. His son, Joachim, became his reversioner at Saint-Nicolas-des-Champs in 1701. Nicolas Gigault died c. 1707.

Among the pupils of Gigault was the celebrated opera composer, Jean-Baptiste Lully.

Positions:

Organist of the church of Saint-Nicolas-des-Champs, 1652 - 1707

Organist of the church of Saint-Martin-des-Champs in 1685

Organist of the hospital of Saint-Esprit in 1685

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[1]See Pirro, André. "Nicolas Gigault". Archives des maîtres de l'orgue. Paris, 1902., IV, vii.

Works:

Livre de Musique pour l'Orgue, Composées par Gigault, Organiste du St. Esprit, et des Eglise de St Nicolas et St Martin des Champs à Paris, Contenant plus de 180 pieces de tout les caracters... à Paris... 1685.
Reprinted in Vol. IV of the Archives des maîtres de l'orgue of Alexandre Guilmant, Paris, 1902.

Livre de Musique dédié à la Tres Saincte Vierge par Gigault, Organiste de S. Nicolas des Champs à Paris, contenant les cantiques sacrez, qui se chantent en l'honneur de son divin enfantement, diversifez de plusieurs manières à II, III et IV parties, qui peuvent estre touchez sur l'Orgue et sur le Clavessin: comme aussi sur le Luth, les Violles, Violons, Flutes et autres Instruments de Musique...se vendent, A Paris chez l'Auteur près de S. Nicolas des Champs.

Bibliography:

Pirro, André. "Nicolas Gigault." Archives des maîtres de l'orgue, Paris, 1902. IV, Pp. vii-xvii.

----. "Un Organiste au dix-septième siècle, Nicolas Gigault". Revue musicale, 1903. Paris, 1903. p. 550.

GRAND, J.-P. Le

See: Le Grand, J.-P.

GRIGNY, Nicolas de

See: De Grigny, Nicolas

GUICHARD,

Guichard was listed by Jèze as organist of Saint-Josse in 1759 and is mentioned in the parish records from 1761 to 1770 with his salary as 100 livres.[1] He succeeded Després as organist of Saints-Innocents in 1771.

An Abbé François Guichard is given by Fétis[2] and Eitner[3] as sous-maître de musique at Notre-Dame in the late 18th century. Nothing has been discovered by this author establishing a relationship between the two men.

Positions:

Organist of the church of Saint-Josse, c. 1759 - 1770

Organist of the church of Saints-Innocents, 1771 - ?

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[1]Servières. op. cit., p. 28.

[2]Fétis. op. cit., IV, 144.

[3]Eitner. op. cit., IV, 415.

GUILAIN, M.

Nothing is known concering this artist, except that his Pièces d'orgue pour le Magnificat was published in 1706. As this work is dedicated to Marchand, it usually is thought that Guilain was a pupil of this popular organist. Grove[1] and Raugel[2] refer to this score as a Suite du premier ton. M. Guilain was "characterized by the Mercure Galant as a 'famous organist'"[3]

Works:

Pièces d'orgue pour le Magnificat sur les huit tons différens de l'église, dédiées à Mr. Marchand... Par Mr. Guilain, Organiste et Maitre de Clavecin à Paris. Suite du 1 Ton. l' an MDCCVI...

B. Joach. - Ms. 529, Kat. 40 von Bl. 63-76

B. B. - Ms 189

Reprinted in Vol. VII, Archives des maîtres de l'orgue of Alexandre Guilmant. Paris, 1906.

Bibliography:

Pirro, André. "M. Guilain". Archives des maîtres de l'orgue. Paris, 1906. VII, 113.

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[1]Grove. op. cit., II, 479.

[2]Raugel, Félix. "Ancient French Organ School". Musical Quarterly, October, 1925. New York, 1925. p. 570.

[3]Ibid., ad. loc.

HOUDIN,

See: Oudin

HOUSSU, Antoine

Antoine was the son of Henri Houssu, and served as reversioner at the church of the Saints-Innocents from 1670 to 1682. In 1683 he became organist of the church of Saint-Leu-Saint-Gilles. Later, he was organist of Saint-Jean-en-Grève; Servières places this as 1691.[1]

Positions:

Reversioner at the church of the Saints-Innocents,
1670 - 1682

Organist at the church of Saint-Leu-Saint-Gilles,
1683 - ?

Organist at the church of Saint-Jean-en-Grève,
c. 1691 - ?

HOUSSU, Charles

Born: c. 1688.

Died: 1731.

Charles was the son of Edme Houssu. He was named as reversioner to his father at the age of 14 (30 September 1702).[1] After the death of Houssu in 1731, the post was filled by Nicolas-Gilles Forquerary. Houssu succeeded his uncle, Antoine Houssu, as organist of the church of Saint-Jean-en-Grève.[2]

"Edme Vaudry took the place left vacant by Charles Houssu, but his engagement, dated the 23 July 1737, required him to deduct from his salary a pension of 50 livres for the widow of Mr. Housset".[3]

Charles was the fourth and last member of the Houssu family to serve as organist for the church of the Saints-Innocents, terminating a period of three generations and nearly 90 years of service to the church by this dynasty of organists.

Positions:

Organist of the church of the Saints-Innocents,
30 September 1702 - 1731

Organist of the church of Saint-Jean-en-Grève,
? - 1731

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[1]Servières. op. cit., p. 4.

[2]Ibid., p. 5

[3]Ibid., ad. loc.

HOUSSU, Edme

Edme Houssu was a son of Henri and a brother of Antoine Houssu. He succeeded his father as organist of the church of the Saints-Innocents in 1686. He, in turn, was followed by his son, Charles, who was named as reversioner to the post at Saints-Innocents in 1702.[1]

Positions:

Organist of the church of the Saints-Innocents,
1686 - 1702.

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[1]Servières. op. cit., p. 4.

HOUSSU, Henri

Died: 1686.

The Houssu family is another of the dynasties of organists which flourished in France in this period. The post of organist for the church of the Saints-Innocents was filled by them from 1642 until 1731, covering a span of three generations. Henri Houssu, who was the first of this group, held this position from 1642 until his death in 1686, when it passed to his son Edme. Another son, Antoine, had been his reversioner from 1670 to 1682.[1]

Positions:

Organist of the church of the Saints-Innocents,
1642 - 1686

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[1]Servières. op. cit., p. 4.

INGRAIN, Claude-Nicolas

Ingrain, who was a pupil of Jean-B. Buterne, succeeded his master as organist of Saint-Étienne-du-Mont on 24 November 1726. The organ of the church, which had been built by Pierre le Pescheur in 1636,[1] was damaged by a fire during the night of 23-24 July 1760.[2] The repair work was entrusted to the organ builder, Nicolas Somer, who, on 26 October 1769, was married to Ingrain's daughter Marie in the church of Saint-Benoît.[3] Servières[4] gives details of the salary of Ingrain and the church records concerning the repairs to the organ. Ingrain remained as organist of Saint-Étienne-du-Mont until 1774, when he relinquished his place to Lasceux.

From 1751 to 1770 Ingrain also held the post of organist of the Carmes (Carmelite friars) de la place Maubert.[5]

Positions:

Organist of the church of Saint-Étienne-du-Mont,
24 November 1726 - 1774

Organist for the Carmes de la place Maubert,
1751 - 1770

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[1]For specifications of this organ, see Appendix A.

[2]Raugel. Les Grandes Orgues... p. 23.

[3]Servières. op. cit., p. 16

[4]Ibid., Pp. 15-16.

[5]Ibid., p. 15.

ISORÉ,

Died: 1733.

From the memoires of F. A. Gautier we learn that Isoré was teacher of Calvière and the organist of the abbey of Saint-Denis c. 1708.[1] Servières[2] adds that Isoré also "filled the position of organist at Notre-Dame, at Sainte-Chapelle, at Saint-Germain-des-Prés and others." The Mercure de France lists him among the musicians who died in 1733, for whom a funeral service was sung at the Oratoire.[3]

Positions:

Organist of the abbey of Saint-Denis, c. 1708

Organist of the cathedral of Notre-Dame, Paris.

Organist of the Sainte-Chapelle, Paris.

Organist of abbey of Saint-Germain-des-Prés, Paris.

JACQUET, Elizabeth-Claude

See: Laguerre, Elizabeth-Claude Jacquet de

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[1]Raugel. op. cit., p. 172.

[2]Servières. op. cit., p. 16.

[3]Mercure de France, 14 December 1733.

JOINVILLE

The only information which this author has been able to find concerning the organist Joinville is that he succeeded Charles-Alexandre Jollage as organist of the church of Notre-Dame-des-Victoires in Paris. He held this post from 1761 to 1786.[1]

Positions:

Organist of the church of Notre-Dame-des-Victoires,
1761 - 1786.

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[1]Raugel. op. cit., p. 97.

JOLAGE, Charles-Alexandre

Died: 1778 in Paris.

Jolage, or as Eitner[1] spells his name Jollage, was organist to the King of Poland. He was organist of the Petits-Pères at Paris in 1750; organist of Notre-Dame cathedral in 1755 - 1761[2]; and of the church of Notre-Dame-des-Victoires.[3]

He published a Livre I de pièces de clavecin, Paris, sans date.

Positions:

Organist to the King of Poland

Organist of the Petit-Pères de Paris, 1750 -

Organist of the cathedral of Notre-Dame, 1755 - 1761

Organist of the church of Notre-Dame-des-Victoires

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[1]Eitner. op. cit., V, 295.

[2]Raugel. op. cit., p. 85.

[3]Ibid., p. 97.

JULLIEN, Gilles

One of the interesting provincial organ books of the late 17th century is the work of Gilles Jullien. The only information which we have on this composer is that contained on the title page of this Premier livre d'orgue, which lists him as organist of the cathedral of Notre-Dame in Chartres. No publication date is given, but the "Privilege du Roy" is dated 1696.

Positions:

Organist of the cathedral of Notre-Dame, Chartres in 1696.

Works:

Premier livre d'orgue,[1] Composé par G. Jullien, Organiste de l'église cathedrale nostre dame de chartres, Contenant les huit tons de l'Eglise pour les festes Solemnels, Avec un Motet de Ste. Caecilie a trois voix et Simphonie.... Gravée par Henry Lesclop, facteur d'orgue à Paris.
P. N. - Vm 7. 1829.

LA BARRE, Abbé Joseph de

See: De la Barre, Abbé Joseph

LA BARRE, Pierre-Chabanceau de

See: De la Barre, Pierre-Chabanceau

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[1]For three examples from this work, see Part II, Pp. 104 - 109, of this thesis. Part II is bound separately.

LACODRE, François

See: Blin, François

LAGUERRE, Elisabeth-Claude Jacquet de

Born: c. 1667 in Paris.

Died: 27 June 1729 in Paris.

The date of the birth of Elisabeth Jacquet is in doubt. It has been placed as early at 1659 by Riemann[1] and as late as 1669 by Fétis.[2] Grove[3] notes that

"if the Mercure did not rejuvenate her in making her 10 years old in July 1677 and 20 in Mar. 1687, Elisabeth Jacquet was born in 1667 or 1666."

She was the daughter of an organist and her brother Pierre played at the church of Saint-Louis-en-l'Île. She showed great talent for the clavecin at an early age and appeared before Louis XIV. He and Mme. de Montespan were interested in her and contributed aid to her education.

In 1687 she was married to the organist Marin de Laguerre. They had a son, who displayed unusual talent, but he died at the age of 10.

She had a brilliant musical career as a performer and composer. Her works included clavecin pieces, sonatas for violin and bass, cantatas, and an opera, Céphale et Procris. Fétis[4] tells us that she "possessed a remarkable talent, for her time,

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[1]Riemann. Musik-Lexikon. p. 700.

[2]Fétis. op. cit., V, 136.

[3]Grove. op. cit., II, 753.

[4]Fétis. loc. cit.

in the art of playing preludes and improvising on the organ and clavecin."

A more detailed account of this remarkable woman and her career can be found in Grove.[1]

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[1]Grove. loc. cit.

LAGUERRE, Marin de

Born: 1 December 1658.

Died: 16 July 1704 in Paris.

Marin de Laguerre was the son of Michel, organist of the Sainte-Chapelle, and his wife, Marguerite Trespagne. He was the organist for the church of the Jésuites de la rue Saint-Antoine. In 1690 he was the organist of the church of Saint-Séverin, but not, as Fétis[1] asserts, of Saint-Gervais, where Michel-Richard de Lalande and François Couperin played during this period.

He married the celebrated organist, clavecinist and composer, Elizabeth-Claude Jacquet c. 1687. They had a son, who displayed great talent, playing the clavecin at the age of eight and astonishing all who heard him. Unfortunately this child died at the age of ten.

In 1698 he succeeded his brother, Jérôme, to his father's old post as organist of the Saint-Chapelle, where he remained until his death in 1704. He was buried there in the lower chapel.

Positions:

Organist of the church of Saint-Séverin in 1690

Organist for the Jésuites of the rue Saint-Antoine

Organist of the Sainte-Chapelle, 1698 - 16 July 1704

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[1]Fétis. op. cit., V, 136.

LALANDE, Michel-Richard de

Born: 15 December 1657 in Paris.

Died: 18 June 1726 in Versailles.

"Michel-Richard de Lalande, born at Paris in the year 1657, was the fifteenth child of his parents, and discovering in his infancy a strong propensity to music, he was entered a chorister in the church of Saint-Germain-l'Auxerrois, (where he was a pupil of Charon) and was there distinguished for the fineness of his voice. At the age of puberty his voice left him, but before that time, by diligent application, and frequently spending whole nights in practice, he attained to great perfection on various instruments, and on the violin in particular he played with great facility and judgement. Being thus qualified, he applied to Lully, requesting to be taken into the opera, but being rejected, he broke his instrument, and renounced the use of it forever....

"After this discouragement he betook himself to the organ and harpsichord, and was soon solicited to accept several churches, but at length was chosen by the Duke de Noailles to instruct his eldest daughter. This nobleman, who never suffered any opportunity to escape him of bearing testimony to the merit of Lalande, embraced an occasion of recommending him to Louis XIV, and did it with so much honest warmth that the King chose him to instruct his daughters, Mlle. de Blois and Mlle. de Nantes, on the harpsichord. He frequently composed in obedience to the orders, and sometimes even in the presence of Louis, little pieces, and so much was the king delighted with him that he loaded him with favors".[1]

Lalande held the post of organist at Saint-Gervais from the death of Charles Couperin in 1679 until 1685, when François Couperin ("le Grand") assumed the duties there. Thus he became the only organist outside of the Couperin family to have this position between the years 1655 and 1826. He also was organist of the church of Saint-Jean-en-Grève from 1680 to 1690 and held positions at the churches of Saint-Paul-Saint Louis, the Petit Saint-Antoine and for the Jésuites of the Maison Professe.

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[1]Hawkins. History... II, 778.

In 1683 the king made Lalande the master of his chamber music and the following year, upon the death of Henry du Mont, the "maistre de musique" for the royal chapel. In 1684, Michel-Richard de Lalande was married to Anne-Renée Rebel, a talented singer at the court.

Lalande was the leading French composer of sacred music of his day. "He wrote no fewer than 42 motets for chorus and orchestra for the chapel at Versailles, which were published most luxuriously at the king's expense."[1] Lalande died at Versailles on 18 June 1726. Daquin[2] speaks of Lalande as a church composer, who "has carried his art so far, and whose name is immortal".

Positions:

Organist of the church of Saint-Gervais, 1679 - 1685
Organist of the church of Saint-Jean-en-Grève, 1680 - 1691
Organist of the church of Saint-Paul-Saint-Louis
Organist of the church of the Petit Saint-Antoine
Organist for the Jésuites of the Maison-Professe
Master of the king's chamber music, 1683
Maître de musique for the royal chapel, 1684 - 1726

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[1]Grove. op. cit., III, p. 76.

[2]Daquin de Chateau-Lyon. Lettres... Pp. 93-94.

LALONDE, Nicolas de

See: De Lalonde, Nicolas

LANDRIN, Jean

Jean Landrin was married to Anne-Jeanne Garnier, and Gabriel Garnier was godfather to their daughter, born 11 April 1719. Landrin was a relative and perhaps a pupil of Garnier.[1]

Garnier named Landrin as his reversioner at Saint-Roch on 9 August 1721, and retired from this position 21 January 1728. Landrin remained in this place until 26 March 1756, when he was followed by Balbastre.[2]

Landrin also succeeded Garnier as organist of the church of Saint-Louis-des-Invalides, c. 1730. He remained in this post until c. 1759, when he was succeeded by his son. He is also listed as one of the organists to the king.

Landrin fils was organist of Saint-Louis-des-Invalides from c. 1759 until the Revolution. The son also served as one of the organists of the Chapelle Royale.

Positions:

Organist of the church of Saint-Roch, 1728 - 1756

Organist of the church of Saint-Louis-des-Invalides, c. 1730 - c. 1759

Organist to the king

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[1]Raugel. op. cit., p. 58.

[2]Ibid., p. 107.

LAPORTE, Claude de

See: De Laporte, Claude

LASCEUX, Guillaume

Born: 5 February 1740 at Poissy.

Died: 1831.

Having had his first musical training in his home town of Poissy, Lasceux became, at the age of 18, organist of the church of Saint-Martin in the market town of Chevreuse. He remained here until 1762, when he went to Paris, where he became a student of Charles Noblet, with whom he studied composition for five years.

On 21 April 1769, Lasceux became reversioner to Ingrain at the organ of Saint-Étienne-du-Mont, and in 1774 he became titular organist of that church. He held this position for fifty years, retiring on a pension in January 1819, when a M. Baron became his reversioner. During the period from 1793 to 1803, when the church was closed, he served as organist in the ceremonies of the Théophilanthropes.[1] For detailed information on the salary of Lasceux and his relations with the churchwardens of Saint-Étienne, reference is made to Servières.[2]

Lasceux succeeded his master, Noblet, as organist of the church of the Mathurins and of the college of Navarre. He also held the post of organist for the seminary of Saint-Magloire

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[1]Servières. Documents inédits., p. 31

[2]Ibid., p. 30-31.

and for the nuns of Sainte-Aure.

As the records of the church of Saint-Étienne-du-Mont show payments of 300 francs pension to "the former organist"[1] until 1732, when Baron drew his full sum of 700 francs, it would seem that Lasceux died in 1831, and not 1829 as stated by Fétis,[2] or 1817 as given by Raugel.[3]

Among the pupils of Lasceux was the blind organist, Marius Gueit, who was organist of the church of Saint-Denis-du-Saint-Sacrement.[4]

Positions:

Organist at the church of Saint-Martin at Chevreuse,
1758 - 1762

Organist of the church of Saint-Étienne-du-Mont,
21 April 1769 - January 1819

Organist of the church of the Mathurins

Organist of the college of Navarre

Organist of the seminary of Saint-Magloire

Organist for the nuns of Sainte-Aure

Works:

Essai théoretique et practique sur l'art de l'orgue...
C. P. - Ms. No. 7980.

Nouveau Journal d'Orgue...
C. P.

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[1]Ibid., p. 31

[2]Fétis. op. cit., V, 205.

[3]Raugel, Félix. Les Organistes. Paris, 1923. p. 109.

[4]Raugel. Les Grandes Orgues... p. 176.

Nouvelle suite de pièces d'orgue par Mr Lasceux...

B. Br. - No. 2126.

Tous Les offices de l'Année, composés de arrangés par M. Lasceux.

In the private collection of M. Paul Brunold of Paris. This volume is in manuscript.[1]

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[1]Raugel, Félix. Maîtres Français de l'orgue Aux XVIIème et XVIIIème Siècles. Paris, (1927) I, 93.



Troisieme Liure d'Orgue de M.r le Begue Organiste du Roy et de S.t Ilederic Contenant dès grandes Offertoires et dès Eleuations ; Et tous les Noels les plus connus, des Symphonies et les Cloches que l'on peut iouer Sur l'Orgue et le Clauecin ; grauez par le Sieur de Baussen .

Se vend à Paris Rue Simon le Franc auec Priuilege du Roy .

LE BÈGUE, Nicolas-Antoine

Born: c. 1630 at Laon.

Died: 6 July 1702 at Paris.

Nicolas Le Bègue was born in Laon c. 1630. Nothing is known of his early life and training. When he became organist of the church of Saint-Merry in Paris, which position Dufourcq[1] tells us he held as early as 1665, he was already an established organist. In 1676 Le Bègue became organist for the Chapelle du Roi. He also held the post of organist at the church of Saint-Médéric. A prolific composer, his works include two books of Pièces de clavessin, the first published in 1677, the second in 1687.[2] He also gave three volumes of organ pieces and a Méthode pour toucher l'orgue, as well as a number of isolated pieces to be found in the Bibliothèque Nationale in Paris.

Among the distinguished pupils of Le Bègue should be listed Nicolas de Grigny and François d'Agincourt.

In November 1686, Le Bègue played for the ambassadors of Siam, who were visiting France. "They went into Saint-Médéric to hear the organ of that church, which has the reputation of being as fine as the organist is skillful. It pleased them very much".[3]

Le Bègue died in Paris in 1702. According to the Mercure galant, he was "equally commendable for his unusual godliness

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[1]Dufourcq, Norbert. Le Grand Orgue et Les Organistes de Saint-Merry de Paris. Paris, 1947. p. 59.

[2]Grove. op. cit., I, 321.

[3]Raugel. Les Grandes Orgues. p. 32.

and for his excellence in his art."[1]

Positions:

Organist of the church of Saint-Merry, 1665 - 1702

Organist of the church of Saint-Médéric

Organist of the chapelle du Roi, 1678 - 1702

Works:

Les Pièces d'Orgue Composees par M. le Begue, Organiste de St. Mederic, avec les varietez, les agreements et la maniere de toucher l'Orgue, apresent sur tous les jeux, et particuliere-ment ceux qui sont peu en usage dans les provinces, comme la Tierce et Cromorne en Taille; les Trio a deux dessus, et autres a trois claviers avec les Pedalles: les Dialogues, et les Recits...

P. N. - Vm 7. 1819

Second Livre d'Orgue de Monsieur le Begue, Organiste du Roy et de St. Mederic, contenant des Pieces courtes et faciles sur les huit tons de l'Eglise et la Messe des festes Solemnelles..

P. N. - Vm 7. 1821

Troisieme Livre d'Orgue de M. le Begue, Organiste du Roy et de St. Mederic, contenant des grandes Offertoires et des Elevations: Et tous les Noëls le plus connus, des Symphonies et les Cloches que l'on peut joüer sur l'Orgue et le Clavecin...

P. N. - Vm 7. 1822 and 3107 (two examples).

Pièces d'Orgue attribuées à Nicolas Le Bègue are to be found in manuscript in Vm 7. 1823 of the Bibliothèque Nationale de Paris.

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[1]Lavignac. op. cit., III, 1497.

Complete organ works of Le Bègue are to be found in Vol. IX of the Archives des maîtres de l'orgue of Alexandre Guilmant. Paris, 1909.

The library of Tours has the manuscript of a Méthode pour toucher l'orgue suivre de 133 morceaux notés (No. 824) by Le Bègue.

Bibliography:

Pirro, André. "Nicolas Le Bègue". Archives des maîtres de l'orgue, XI, Pp. vii-xxi.

Tessier, André. "L'oeuvre de clavecin de Nicolas Le Bègue." Revue de musicologie, August, 1923. Paris, 1923. Pp. 106-112.

LE BIEN-VENU, Florent

Died: 20 July 1623

Florent was the son of Jehan le Bien-Venu and his wife Margueritte Lefebure. Ecorcheville[1] found Florent le Bien-Venu entered as "chappellain ornaire et organiste de la Saincte Chapelle royalle du pallais à Paris" in 1597 and again in 1609.

Pirro[2] states that le Bien-Venu was a canon of the Notre-Dame de Laon and that he was one of the members of the jury (which also included Titelouze) that inspected the organ of the cathedral of Poitiers, upon its completion on 28 April 1613.

The only other information found concerning le Bien-Venu is that he was the teacher of Jean Denis. Pirro[3] gives the date of the death of le Bien-Venu as 20 July 1623.

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[1]Ecorcheville, Jules. Actes d'État Civil de Musiciens. Paris, 1907. p. 17.

[2]Pirro. Archives... I, vii-viii.

[3]Ibid. IV, vii.

LE BOEUF,

Born: c. 1730.

Died: after 1782.[1]

Le Boeuf was the organist of the Dames de Saint-Thomas at Argenteuil and for the Franciscans of the rue du Bac. He followed Dornel as organist of the church of Sainte-Geneviève in Paris. As Dornel died c. 1765, Le Boeuf must have assumed the position about that time. He published a Traité d'harmonie et régles d'accompagnement servant à la composition, suivant le système de M. Rameau; Paris, 1768.

Positions:

Organist of the Dames de Saint-Thomas, Argenteuil
Organist for the Franciscans of the rue du Bac
Organist of the abbey of Sainte-Geneviève, Paris,
c. 1765 - ?

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[1]Fétis. op. cit., I, 476.

LEFROID DE MÉREAUX, Nicolas-Jean

Born: 1745 in Paris.

Died: 1797 in Paris.

The research of Servières[1] has established that Lefroid de Méreaux was organist of the church of Saint-Saveur, and not of Saint-Jacques-du-Haut-pas, as stated by Fétis.[2] He held this post at the time of the baptism of his son (Jean-Nicolas) on 23 June 1767 and his name still figures in the records of the church in 1786, at which time his salary was 200 livres per year.

The compositions of Lefroid de Méreaux include an oratorio Samson, which was produced with success at the Concerts spirituels in March 1775. Fétis[3] lists an oratorio, Esther, as given in the same year. His main work was in the operatic field, with Retour de tendresse, given at the Comédie italienne in 1775, Alexandre aux Indes, performed at the Opéra in 1783, Oedipe à Thèbes, in 1791, and Griselidis, given at the Opéra-Comique in 1791.

He was married to Elizabeth Audier de Clérmont. Their son, Jean-Nicolas, was an organist, active in Paris during and after the Revolution.

Positions:

Organist of the church of Saint-Saveur, c. 1767 - c. 1786

Organist for the church of the Petits-Augustins in 1790

Organist of the Chapelle Royale

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[1]Servières. op. cit., p. 32

[2]Fétis. op. cit., VI, 111.

[3]Ibid., ad. loc.

LEGAT DE FURCY, Antoine

Born: c. 1740 in Maubeuge.

Died: after 1788.

Legat de Furcy was born, according to Fétis,[1] in Maubeuge c. 1740 and was active as a music teacher in Paris c. 1769. He was a pupil of Noblet in theory and clavecin.[2]

His organ positions included posts at the church of Saint-Germain-le-Vieil in 1761, for the Carmes de la place Maubert, where he succeeded Ingrain in April 1770, and of the church of Sainte-Croix de la Bretonnerie.[3]

As a composer, he produced several operas, which were given at the Opéra and the Comédie italienne. He also wrote a number of "Cantatilles".

Fétis[4] lists Legat de Furcy as one of the collaborators on the Essai sur la musique of Laborde. At least the work contains a long sketch on him. It has not been possible to determine the date of his death, but the Calendier musical lists him as still active in 1788.[5]

Positions:

Organist of the church of Saint-Germain-le-Vieil in 1761

Organist for the Carmes de la place Maubert, April 1770 - ?

Organist of the church of Saint-Croix de la Bretonnerie

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[1]Fétis. op. cit., V, 254.

[2]Servières. op. cit., p. 34.

[3]Ibid., ad. loc.

[4]Fétis. loc. cit.

[5]Servières. loc. cit.

LE GRAND, J.-P.

Died: 30 November 1773.

Le Grand served as organist of the church of Saint-Germain-des-Prés from 1758[1] until his death in 1773. Here Mozart heard him play during a trip to Paris. In 1760 Le Grand was organist of Saint-Côme at a salary of 160 livres.

"After having published a Sonate in the purely French style, he brought out, in 1763, a volume of Six Sonates in the manner of the German master (Karl Philippe Emmanuel Bach)."[2] In a letter dated 6 October 1765, Pascal Taskin lists Le Grand, with Balbastre and Du Flitz, as the "best masters (of the clavecin) in Paris".[3]

Le Grand was organist of Saint-Nicolas-des-Champs at a salary of 460 livres per year and succeeded Daquin as organist of church of the Cordeliers in July 1772, with a salary of 200 livres.[4]

Positions:

Organist of the abbey of Saint-Germain-des-Prés, 1758 - 1773

Organist of the church of Saint-Côme in 1760

Organist of the church of Saint-Nicolas-des-Champs

Organist of the church of the Cordeliers, 1772 - 1773

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[1]Raugel. op. cit., p. 44.

[2]Lavignac. Encyclopédie... III, 1512.

[3]Bouvet, Charles. Les Couperin. Paris, 1919. p. 138.

[4]Servières. op. cit., p. 17.

LE SECQ, Jehan

Died: June 1625 in Paris.

Jehan was the first member of the Le Secq family to hold the post of organist of the church of Saint-Eustache, a position which remained in the family for nearly a century. He served for a short period, 1581 - 1583, as organist of the church of Saint-Germain-l'Auxerrois. In 1583 he became organist of Saint-Eustache and remained there until his death. He was buried in that church on 25 June 1625.[1]

Michel Le Secq had assumed duties as his father's reversioner in 1611. Another descendant, Jean Le Secq, was organist of Saint-Eustache until 1 March 1681.[2]

Positions:

Organist of the church of Saint-Germain-l'Auxerrois, 1581 - 1583

Organist of the church of Saint-Eustache, 1583 - 1625

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[1]Raugel. Les Grandes Orgues... p. 193.

[2]Ibid., ad. loc.

LUCE, Claude-Etienne

Born: c. 1749.

Died: 18 October 1783.

Claude-Etienne Luce, who was born c. 1749, was the son of François Luce.[1] He became one of the four organists of Notre-Dame 17 June 1772, where he succeeded Daquin.

The following year he became also organist of Saint-Sulpice. The new organ, built for this church by François-Henri Cliquot, was completed in 1781.[2] The reception of the organ took place on 15 May 1781, and was described by the Mercure de France as "a triumph and a true feast for lovers of the arts".[3] The following day Luce and Cliquot played the organ in a second performance for an admiring public.

Luce also became organist of Saint-Nicolas-des-Champs following the death of Le Grand in November 1773. Servières[4] gives the salary for this position as 480 livres per year and states that this organist was a Michel-Vincent-de-Paul Luce from Chaumes-en-Brie. I have been unable to find the evidence on which he bases his theory.

The organ of Saint-Nicolas-des-Champs[5] was rebuilt by François-Henri Cliquot and first tried at a vesper service on 5 December 1776. The instrument consisted of 42 ranks, divided among five manuels and pedals. A contemporary account relates that the

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[1]Raugel. op. cit., p. 143.

[2]For the specifications of this organ, see Appendix A.

[3]Ibid., ad. loc.

[4]Servières. op. cit., p. 35.

[5]For the specifications of this organ, see Appendix A.

dedication service

"drew such a vast crowd of listeners that it became necessary to post guards to prevent an uproar and to keep movement free within the church. It was Sr. Luce, one of the four organists of Notre-Dame and the regular organist of Saint-Nicolas, who played. This young man, an excellent musician and of great promise, has not the technical brilliance of the first masters, but he surpassed himself that day and deserved the praise of the connoisseurs."[1]

Positions:

Organist of the cathedral of Notre-Dame, 1772 - 1783

Organist of the church of Saint-Sulpice, 1773 - 1783

Organist of the church of Saint-Nicolas-des-Champs, 1773 - 1783

LYONS, Charles de

See: Deslions, Charles

MAGE, Pierre du

See: Du Mage, Pierre

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[1]Raugel. op. cit., p. 39.

MARCHAND, Louis

Born: 2 February 1669 in Lyon.

Died: 17 February 1732 in Paris.

Louis Marchand was the son of Jean Marchand, "Maître de musique et joueur d'instruments".[1] After a period of study with his father, Louis became organist at the cathedral of Nevers in 1684. According to Labat,[2] he also served for five years as organist of the cathedral of Auxerre.

In 1698 Marchand went to Paris, where he soon established a reputation as one of the most brilliant performers of his time. Hawkins[3] relates an anecdote of Marchand

> "strolling as by accident into the chapel of the college of St. Louis le Grand, a few minutes before the service was to begin, he obtained permission to play the organ; and so well did he acquit himself, that the Jesuites taking pains to find him out, retained him amongst them, and provided him with every requisite to perfect himself in his art. Marchand would never give up his office in that college, though he was tempted to it by advantageous offers."

Marchand also held posts as organist of the church of Saint-Benoît in 1699, of Saint-Honoré from 1703, of the Chapelle du Roy from 1706 - 1714 and of the convent of the Cordeliers. According to Titon du Tillet,[4] Marchand particularly loved the organ of the latter position, and would accept no remuneration for his services except lodgings in their cloister.

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[1]Grove. op. cit., III, 317.

[2]Labat, J. B. Les Organistes français du XVIII siècle. Montauban, 1872. Pp. 411-417.

[3]Hawkins. History... II, 779.

[4]Servières. op. cit., p. 5.

"By his recklessness and dissipated habits he got into trouble and exiled in 1717. The story goes that the King, taking pity on Marchand's unfortunate wife, caused half of his salary to be withheld from him and devoted to her sustenance. Soon after this arrangement, Marchand cooly got up and went away in the middle of a Mass which he was playing, and when remonstrated with by the King, replied, 'Sire, if my wife gets half of my salary, she may play half the service'."[1]

During this period of exile, Marchand went to Dresden, where he won the favor of the King of Poland. The story of his encounter there with J. S. Bach was related by Forkel[2] in his monograph on Bach and is as follows:

"In the year 1717, Mr. Marchand, formerly much celebrated in France as a performer on the clavier and organ, came to Dresden, where he performed before the King and obtained such approbation that a large salary was offered him if he would engage in His Majesty's service. Marchand's merit chiefly consisted in a very fine and elegant style of performance; but his ideas were empty and feeble, almost in the manner of Couperin, at least as may be judged by his compositions. But J. S. Bach had an equally fine and elegant style and at the same time a copiousness of ideas which might perhaps have made Marchand's head giddy if he had heard it. All this was known to Volumier, at that time Concertmeister in Dresden. He knew the absolute command of the sturdy young German over his thoughts and his instrument, and wished to produce a contest between him and the French artist in order to give his Prince the pleasure of judging of their respective merits by comparing them himself. With the King's approbation, therefore, a message was at once dispatched to J. S. Bach, at Weimar, to invite him to this musical contest. He accepted the invitation and immediately set out on his journey. Upon Bach's arrival in Dresden, Volumier first procured him an opportunity secretly to hear Marchand. Bach was not discouraged, but wrote to the French artist a polite note, formally inviting him to a musical trial of skill; he offered to extemporize upon the spot whatever Marchand should require of him, but requested the same readiness on his part. As Marchand accepted the challenge, the time and place for the contest were fixed, with the King's consent. A large company of both sexes and of high rank assembled in the house of the Marshal, Count Flemming, which was the place appointed for the contest. Bach did not make them wait long for

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[1]Grove. loc. cit.

[2]David, Hans T. & Mendel, Arthur. The Bach Reader. New York. 1945. Pp. 303-304.

him, but Marchand did not appear. After a long delay, they at last sent to inquire at his lodgings, and the company learned to their great astonishment that Marchand had left Dresden in the morning of that day, without taking leave of anybody. Bach alone therefore had to perform and in doing so he excited the admiration of all who heard him; but Volumier's intention to show, in a sensible manner, the difference between the French and German art was frustrated."

The order of banishment was revoked and Marchand returned to Paris, where he attained great popularity as a teacher. Among his pupils were Daquin and Du Mage. In spite of high fees from his teaching and church positions, Marchand's income did not meet the demands of his extravagant tastes and he died in poverty in 1732.

Burney[1] quotes Rameau as declaring

"that the greatest pleasure of his life was hearing Marchand perform; that no one could be compared to him in the management of a fugue; and that he believed no musician ever equalled him in extempore playing".

Bach admired Marchand enough to give his works to pupils and to use one of his themes in a Brandenburg concerto. It also should be noted that Marchand was the first French organist to write passages for double pedals. The high praise of his contemporaries, especially Pierre-Louis Daquin de Chateau-Lyon, speaks eloquently of the admiration of his work in his own day.

"In spite of his 'great facility in improvisations', admired by Rameau, Marchand however took the care to write down a large amount of music. His only daughter, who entered the Order of Sainte-Agnes at Paris, 'found, among his effects, a large chest filled with music of his composition.' (Titon du Tillet) From this mass of pieces was drawn the organ volume published after his death."[2]

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[1]Burney. History... II, 976.

[2]Pirro. Archives... III, 58.

Positions:

Organist of the cathedral of Nevers, 1684 - c. 1693

Organist of the cathedral of Auxerre, 1693 - 1698 ?

Organist of the church of Saint-Benoît, Paris, 1699 - 1701

Organist for the church of the Jesuites of the Rue Saint-Jacques in 1702

Organist of the church of Saint-Honoré, 1703 - 1707

Organist of the Royal Chapel, 28 June 1706 - 1714

Organist of the convent of the Cordeliers, 1699 - 1732

Organist for the Jesuites of the Rue Saint-Antoine, 1704 - 1732

Works:

Pièces Choisies pour L'Orgue de feu Le Grand marchand, Chevallier de l'Ordre de Jerusalem, Organiste du Roi, De la paroisse St. Benoit, de St. Honore, Des R.R.P.P. Jesuites de la rue St. Antoine, des R.R.P.P. Jesuites de la rue St. Jacques Et du Grand Couvent des R.R.P.P. Cordeliers. Ne a Lion. Mort a Paris le 17 fevrier 1732, age de 61 ad. Livre Premier... a Paris...

P. N. - Vm 7. 1838.

Reprinted in Vol. III and Vol. V of the Archives des maîtres de l'orgue of Alexandre Guilmant. Paris, 1901 - 1904.

Bibliography:

Pirro, André. "Louis Marchand". Archives des maîtres de l'orgue, Paris, 1901 - 1904. III, 55-58 and V, 197-201.

-----. "Louis Marchand". Zeitschrift der Internationalen Musikgesellschaft, Leipzig, 1905. VI, 136.

-----. "Louis Marchand". Tribune de Saint-Gervais, 1 January 1900. Paris, 1900.

MAYEUX, Henri

Died: c. 1705.

Mayeux was a cousin of Nicolas Lebègue. During a serious illness in 1699, it was agreed between Lebègue and the churchwardens of the church of Saint-Merry that the survivance of the organ was to go to Mayeux, who was organist of Saint-Landry. However, upon the death of Lebègue in 1702, Marchand was presented as a candidate for the position and a considerable amount of political maneuvering followed. The details of this situation can be found in the monograph on the organ of Saint-Merry by Norbert Dufourcq.[1] At last on 21 January 1703 the appointment of Mayeux as titular organist was finally confirmed. The following January, because of the ill health of Mayeux, it was necessary for the churchwardens to select a reversioner and Dandrieu was chosen for the post. On the 19 July 1705 the condition of Mayeux was such that Dandrieu was appointed as titular organist, with the stipulation that 100 livres of his salary of 400 livres would be payed to Mayeux until the latter's death.

Positions:

Organist of the church of Saint-Merry, 1702 - 1705

Organist of the church of Saint-Landry

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[1]Dufourcq, Norbert. Le Grand Orgue et les Organistes de Saint-Merry de Paris. Paris, 1947. Pp. 61-65.

MÉREAUX, Nicolas-Jean Lefroid de

See: Lefroid de Méreaux, Nicolas-Jean

MIROIR, Eloi-Nicolas-Marie

Born: 15 December 1746 in Montreuil.

Died: 21 March 1815 in Paris.

Eloi-Nicolas-Marie Miroir, known as Miroir aîné, was the eldest of three brothers, who were musicians, sons of Eloi-Henri Miroir, an organist of Montreuil, and his wife, Marie-Nicole Lemaire.

Miroir aîné is mentioned as the organist of several Parisian churches including Saint-Benoît; Saint-Germain-des-Prés; Saint-Honoré in 1788; Saint-Louis-en-l'Île in 1790; the convent of the Benedictines anglais; and Saint-Sépulchre de la rue Saint-Honoré.

According to Raugel[1] Miroir aîné had the reputation of being a brilliant master of improvisation. He is spoken of as a rival of Gervais-François Couperin.

Positions:

Organist of the church of Saint-Benoît

Organist of the abbey of Saint-Germain-des-Prés

Organist of the church of Saint-Honoré in 1788

Organist of the church of Saint-Louis-en-l'Île in 1790

Organist of the convent of the Benedictines anglais

Organist of the church of the Saint-Sépulchre de la rue Saint-Honoré

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[1]Raugel, Félix. Les Organistes. Paris, 1923, p. 103.

MIROIR, François-Marie

Born: January 1748 in Montreuil.

François-Marie, known as Miroir cadet, was the second of the three Miroir brothers, who were musicians in Paris at the end of the 18th century.

He was organist of the church of Saint-Étienne-des-Gres from 1777 to 1783. He also held organ posts at the church of Saint-Jacques-du-Haut-Pas in 1781 - 1788 and for the Cordeliers. He appears to have retired to Montreuil, where he became organist for the church of Saint-Saulve on 11 October 1803.[1]

Of the third brother, Miroir jeune, no information has been found by this author.

Positions:

Organist of the church of Saint-Étienne-des-Grecs,
1777 - 1783.

Organist for the church of Saint-Jacques-du-Haut-Pas,
1781 - 1788

Organist for the Cordeliers

Organist for the church of Saint-Saulve at Montreuil,
11 October 1803 - ?

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[1]Servières. op. cit., p. 37.

MONTALAN, Claude Rachel de

See: Rachel de Montalan, Claude

MOREAU, Jean-André

Born: 13 May 1768 in Paris.

Died: c. 1828 in Paris.

Moreau was a choir-boy at the cathedral of Amiens. He became maître de chapelle at Béthune and later was organist at Péronne. During the Revolution, he went to Paris. He was employed for a time at the library of the Conservatoire. His death came c. 1828.

Positions:

Maître de chapelle at Béthune

Organist at Péronne

NIVERS, Guillaume-Gabriel

Born: 1632 near Melun.

Died: 30 November 1714 in Paris.

Cellier and Bachelin[1] give the dates above for the birth and death of Nivers, correcting those given by earlier authors. Nivers was born in a village near Melun. He attended the College de Meaux, then, going to Paris, he studied theology at the Seminary of Saint-Sulpice. After a period of musical training with Chambonnières, Nivers became organist of the church of Saint-Sulpice in 1640.

"As early as 1702, Nivers had wished to assure the future of his nephew Jean-Baptiste Totin in having him obtain the reversion of his post, but Louis-Nicolas Clérambault...was preferred to Totin and called to Saint-Sulpice (in 1714)."[2]

Nivers became tenor at the royal chapel (Eitner[3] gives the date as 1642 and Riemann[4] as 1667) and later the chapel organist and teacher of music to the queen (according to Grove,[5] in 1667).

In 1687 Nivers dedicated the organ at Saint-Louis-des-Invalides.[6] In addition to his organ work, he devoted considerable effort to the vocal music of the church. His theoretical works include, among others, a Méthode facile pour apprendre à chanter la musique, Paris 1666; a Traité de la composition de musique, Paris 1667; and a Dissertation sur le chant grégorien, Paris 1683.

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[1]Cellier, Alexandre & Bachelin, Henri. L'Orgue. Paris, 1933. p. 158

[2]Raugel. Les Grandes Orgues... p. 140.

[3]Eitner. op. cit., VII, 207.

[4]Riemann. op. cit., Pp. 897-898.

[5]Grove. op. cit., III, 638.

Hawkins[1] gives an interesting account of this composer:

"Gabriel Nivers was one of the four organists of the chapel of Lewis XIV. and also organist of the church of St. Sulpice, at Paris; he was the author of a very learned and curious tract, entitled Dissertation sur le Chant Gregorien, published at Paris in 1683. The occasion of the writing this book was, that the Cantus Gregorianus, in the course of so many years as had elapsed since its original institution, had been greatly corrupted. Nivers undertook to restore it to its original purity, in order to which he had recourse to ancient manuscripts, and particularly those numerous tracts on the modes or tones from the time of Guido and Berno the abbot, down to the end of the fifteenth century, of which mention has been made in the course of this history; and in this laborious task Nivers succeeded so well, that he restored the church-music of France to its original purity and simplicity; and agreeably to his corrections, the antiphonary of the Gallican church was republished by the express command of the king himself...

At the end of the Dissertation are the forms of the offices, with the musical notes adjusted according to the rules laid down by the authors. These are entitled 'Formulae Cantus ordinarii Officii divini', they direct the intonation of the prayers, the books of the prophets, the epistles, the gospels, the versicles, the office for the dead, and other parts of the divine service; and are followed by a short discourse, entitled 'Tractatus de modis canendi Psalmos et Cantica, secundum octo Cantus Gregoriani tonos,' including a formula of the eight tones, Entitled Tabula Tonorum. After these follow six litanies, the Stabat Mater, sundry anthems to the Virgin Mary, and a prayer for the king, all with musical notes.

The author of this book appears to have been well skilled in ecclesiastical history, and to have read to good purpose the writings of Amalarius Fortunatus, St. Bernard, Durandus, Cardinal Bona, and other of the Roman ritualists. In short, the Dissertation sur le Chant Gregorian is a most entertaining and valuable work, and is the best history of church-music any where extant.

In the year 1697 Nivers published at Amsterdam, Traite de la Composition de Musique. This work was printed with a Dutch translation by Estienne Roger, and is dedicated to a merchant at Amsterdam, named Abraham Maubach. In the general catalogue of books printed at Paris, published in the year 1729, quarto, in two following articles are ascribed to Nivers, Le Premier Livre des Motets, and Le Premier des Pieces d'Orgue."

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[1]Hawkins. History ... II, 664.

Ballard published three Livres d'orgue by Nivers. The first appeared in 1665, the second in 1667, and the third in 1675.

Positions:

Organist of the church of Saint-Sulpice, 1640 - 1714

Tenor at the Chapelle royale, 1642 (?) - ?

Teacher of music to the Queen, 1667 (?) - ?

Organist of the Chapelle Royale - 1667 - after 1708

Works:

Livre d'Orgue contenant Cent Pièces de tous les Tons de l'Eglise Par le Sr. Nivers M^e. Compositeur en Musique et organiste de l'Eglise St. Sulpice de Paris... A Paris ... 1665. P. N. - Vm 7. 1814.

2 Livre d'orgue.... Paris, 1667... According to Pirro[1] this work is to be found in the Bibliothèque Sainte-Geneviève in Paris.

3 Livre d'Orgue Des Huit Tons de L'Eglise[2] Par le Sr. Nivers M^e. Compositeur en Musique et Organiste de l'Eglise St. Sulpice de Paris... A Paris... 1675.
P. N. - Vm 7. 1815 and Vm 7. 1816

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[1]Lavignac. op. cit., II, 1338.

[2]For two examples from this work, see Part II, Pp. 110 - 112, of this thesis. Part II is bound separately.

NOBLET, Charles

Born: 1715 in Abbeville.

Died: 1769 in Paris.

Noblet went to Paris c. 1730[1] and became organist of the Madeleine-en-la-Cité on 2 March 1739. He also was organist for the Jacobins de la rue Saint-Honoré from 1762 to 1768 and of the church of the Mathurins, at a salary of 120 livres, from 1748 to 1764.[2] He was the clavecin player at the Opera until 1762, when he retired from this position. He published two books of Pièces de clavecin in 1754 and 1756. A Te Deum and several cantatas by Noblet were performed at the Concert spirituel.

"A Demoiselle Noblet, probably his daughter, was organist of the collegiate church of Sainte-Opportune: she made 30 livres remuneration ... in 1776 and 60 livres in 1785."[3]

Positions:

Organist of the Church of the Madeleine-en-la-Cité, 1739- ?
Organist for the Jacobins de la rue Saint-Honoré, 1762-1768
Organist of the church of the Mathurins, 1748-1764
Clavecinist of the Opera, ? -1762

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[1] Servières, op. cit., p. 18.

[2] Ibid., ad loc.

[3] Ibid., ad loc.

OUDIN, (HOUDIN)

Oudin was the organist of Saint-Jacques-du-Haut-Pas in 1788 at a salary of 100 livres. He held this position until the closing of the church during the Revolution and, according to Raugel[1] resumed his duties when the church was re-opened. Servières[2] has found this name also in the records of the church of the Madeleine-en-la-Cité for 1782 at a salary of 100 livres and in 1786-1787 for the little church of Saint-Hilaire-du-Mont.

An Oudin, whom Servières[3] places as the son of the organist listed above, was organist of the parish of Saint-Médard at the time of the Revolution.

The Paris Bibliothèque Nationale has the piano part to 2 Concertos pour clavecin avec accompagnement de 2 violins et basse. It is possible that this manuscript may be the work of one of these two organists.

Positions: (Oudin père)

Organist of the Church of the Madeleine-en-la-Cité in 1782

Organist of the Church of Saint-Hilaire-du-Mont in 1787

Organist of the Church of Saint-Jacques-du-Haut-Pas, 1788-Revolution

(Oudin fils)

Organist of the Church of Saint-Médard

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[1] Raugel, Les Grandes Orgues ..., p. 131.

[2] Servières, op. cit., p. 37.

[3] Ibid., pp. 37-38.

PIROYE, Charles

We possess little information concerning the life of Charles Piroye. He was a pupil of Lully and Lambert.[1] In 1703, according to Eitner,[2] he was organist of the church of the P.P. Jacobins of the rue Saint-Honoré. In 1712 he published a collection of Pièces choisies. This work lists Piroye, on its title page, as "Professeur de Musique et Organiste à Paris."

Positions:

Organist of the church of the Jacobins of the rue Saint-Honoré, c. 1703 - c. 1712.

Bibliography:

Bouvet, Charles. Musiciens oubliés, Musique retrouvée (Piroye, Fouquet, Du Buisson). Paris, 1932.

----. "Un musicien oublié, Charles Piroye." Revue de musicologie, 1928. Paris, 1928.

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[1] Raugel, Félix, Les Organistes. Paris, 1923, p. 98.

[2] Eitner, op. cit., VII, 456.

POUTEAU, Joseph

Born: 24 February 1735 in Chaumes-en-Brie.

Died: 3 December 1823 in Paris.

The date of birth given above has been discovered in the records of the parish of Chaumes-en-Brie by Servières,[1] thus correcting the 1740 date given by Fétis.[2] Brought to Paris at the age of four, he early began the study of organ with his great uncle, Michel Forqueray, and composition with Bordier. In 1755 Pouteau became organist of the church of Saint-Jacques-en-Boucherie. He succeeded Forqueray as organist of the church of Saint-Martin-des-Champs and also for the Filles-Dieu in 1757. After the Revolution, he obtained the organ of Saint-Merry; Fétis[3] places this as 1810.

A one act opera by Pouteau, Alain et Rosette, was presented at the Opéra in 1777. Fétis speaks of motets, clavecin pieces, and 48 volumes of piano accompaniments to French opera airs by Pouteau. Of these, only a Recueil d'airs pour le pianoforte remains in the Bibliothèque du Conservatoire in Paris, and four Romances in a collection in the Bibliothèque Nationale.

There seems to be no evidence to sustain Fétis'[4] statement

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[1] Servières, op. cit., p. 38.

[2] Fétis, op. cit., VII, 409.

[3] Ibid., ad loc.

[4] Ibid., ad loc.

that Pouteau was organist of Saint-Séverin. He died in Paris on 3 December 1823.

Positions:

Organist of the church of Saint-Jacques-la-Boucherie, 1755 - after 1786

Organist of the church of Saint-Martin-des-Champs, 1757 - c. 1790

Organist for the Filles-Dieu, 1757 - c. 1790

Organist of the church of Saint-Merry, c. 1810 - c. 1823

RACHEL DE MONTALAN, Claude

Born: 26 February 1646 in Saint-Martin-de-l'Entré.

Died: 4 June 1738 in Argenteuil.

Jal indicates that de Montalan was born 26 February 1646 in Saint-Martin-de-l'Entré, dans le Forez.[1] He was organist of the church of Saint-André-des-Arcs from 1669 to 1715. His agreement called for a salary of 350 livres per year. "On June 19, 1691, the council decided to bury the mother of the organist gratuitously, in recognition of his long services."[2] Raugel[3] states that de Montalan was a son-in-law of the dramatist, Molière. Servières[4] identifies Rachel de Montalan's wife as Esprit-Madeleine Molière and gives further information concerning her life.

Positions:

Organist of the church of Saint-André-des-Arcs, 1669-1715

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[1] Servières, op. cit., p. 6.

[2] Ibid., ad loc.

[3] Raugel, Les Grandes Orgues ..., p. 12.

[4] Servières, op. cit., pp. 6-7.

RACQUET, Balthazar

Died: December 1630.

Balthazar Racquet became organist of Saint-Germain-l'Auxerrois sometime before 1624. He died in 1630 and his funeral was held in the church on 22 December.[1]

Positions:

Organist of the church of Saint-Germain-l'Auxerrois,
c. 1624 - December 1630

RACQUET, Charles

Died: after 1648.

Racquet became organist of Notre-Dame on 3 February 1618. "Racquet, whose merits P. Mersenne and Sébastien de Brossard have praised, was an artist truly worthy of Notre-Dame, universally known as a virtuoso and teacher; the archives are, unfortunately, in that which concerns him, almost mute: they only tell us that he was still living in 1648, and that Jean Racquet (doubtless his nephew) had already succeeded him at the tribune of the cathedral in 1643."[2]

Racquet is listed on 29 August 1625 as godfather to

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[1] Raugel, op. cit., p. 114.

[2] Raugel, op. cit., p. 84.

Charles le Pescheur, son of the organ builder, Nicolas le Pescheur the younger.[1] He also acted as godfather to Charles, the son of Pierre Thierry, at his baptism on 15 February 1641.[2]

Positions:

Organist of the Cathedral of Notre-Dame, 3 February 1618 - 1643

Bibliography:

Tessier, André. "Une pièce d'orgue de Charles Racquet et le Mersenne de la Biblicthèque des Minimes de Paris." Rewue de musicologie, November 1929. Paris, 1929, pp. 275-283.

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[1] Ibid., p. 18.

[2] Ibid., p. 38.

RACQUET, Jean

Died: October 1689.

Jean Racquet became organist of Notre-Dame cathedral in 1643. He followed Charles Racquet, who is thought by Raugel[1] to have been his uncle, in this position. He held this place until his death in 1689, when his successor was Médéric Corneille.

Positions:

Organist of the cathedral of Notre-Dame, 1643 - October 1689

RAISIN

Eitner[2] lists one Raisin, known as Raisin l'aîné, who was organist at Troyes in the 17th century and "inventor of a spinit." He was the father of Jacques Raisin, an actor of the Comedie-française.[3]

Positions:

Organist at Troyes in 17th century

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[1] Raugel, op. cit., p. 84.

[2] Eitner, op. cit., VIII, 117.

[3] Ibid., ad loc.

RAISON, André

Died: c. 1714.

Aside from his two organ books, almost no information has come down to us concerning Raison. "From the dedication of his first book [Livre d'orgue] we gather that he was taught in the seminary at Nanterre, though his teacher is not named. Fétis claims that he was a pupil of Titelouze; but Titelouze died in 1633, and when Raison's second organ-book appeared in 1714, the latter was still organist at the Jacobins."[1]

The first Livre d'orgue was published without date, but contains an Offerte en actions de grâce pour l'heureuse convalescence du Roy en 1687, from which the work is placed as circa 1687. The title page lists Raison as organist of the Jacobin's church of the Rue Saint-Jacques and of the Royal abbey of Sainte-Geneviève-du-Mont. This book contains a Christe (Trio en Passacaille), which is based on the same theme as the Passacaglia and Fugue in C minor of J. S. Bach. It is not known whether Bach was familiar with the music of Raison or if he obtained the theme from some other source. The Second livre d'orgue was published in 1714.

Raugel[2] adds that Raison appears to have been related to Louis de Thian. Raison was the teacher of Louis-Nicolas

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[1] Bonnet, Joseph, Historical Organ Recitals. New York, 1917. I, xii.

[2] Raugel, op. cit., p. 64.

Clérambault, who dedicated his Premier livre d'orgue, published in 1710, to his master.

Positions:

Organist of the Abbaye des Jacobins de la rue Saint-Jacques, c. 1687 - c. 1714

Organist of the Abbaye royale de Sainte-Geneviève-du-Mont, c. 1687 - c. 1714

Works:

Livre d'orgue Contenant Cinq Messes Suffisantes Pour Tous les Tons de l'Eglise ou Quinze Magnificat pour ceux qui n'ont pas besoin de Messe, avec des Elévations toutes particulières, Ensuite des Benedictus: Et une Offerte en action de Grâce pour l'heureuse Convalescence du Roy en 1687. Laquelle se peut aussi toucher sur Le Clavecin. Le tout au naturel et facile avec les plus beaux Mouvemens et les plus belles varietez du temps tant aux Musiques Vocales qu'Instrumentales et le chiffre à bien des Endroits pour bien passer, les Intervalles et les Agrèmens, et bien placer les doits, avec des instructions tres utiles po-ceux qui n'ont point de mᵉ et que veule se perfectioner Eux Mèmes. Compose par André Raison, Organiste de La Royalle Abbaye de Saincte Geneviefe du mont de Paris.... P.N. - Vm 7, 1826 and Vm 7, 1828.

Reprinted in Vol. II of the Archives des maîtres de l'orgue of Alexandre Guilmant. Paris, 1899.

Second livre d'orgue sur les acclamations de la paix tant désirée.[1] Qui commence par l'antienne Da pacem Domine, avec une Fugue sur le même sujet ... Ensuite un Prelude, et une Offerte ... Une Ouverture du septiéme ton ... Avec les desirs d'une longue vie au Roy ... Le Tout composé par Mr. Raison, organiste de l'Abaye Royalle et Ste Genevieve, Et du grand couvent et college-general des R R Peres Jacobins de Saint Jacques ... a Paris ... M DCC XIV. P.N. - Vm 7. 1827.

RAMEAU, Jean-Philippe

Born: 25 September 1683 at Dijon.

Died: 12 September 1764 at Paris.

Jean-Philippe Rameau was the son of the Dijon organist, Jean Rameau, and a brother of Claude. His enthusiasm for music led to a neglect of his academic studies. In 1701 he went to Italy for a short period. On his return, the following year, he became organist of the church of Notre-Dame in Avignon. The same year (1702) he went to Clermont-Ferrand, where he remained as organist of the cathedral until 1705. He went to Paris, where his Premier livre de pièces de clavecin was published in 1706. In 1709 Rameau returned to Dijon, where he succeeded his father as organist of Notre-Dame,

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[1] For two examples from this work, see Part II, pp. 111-112 of this thesis. Part II is bound separately.

a post he held until 1714, when he went to Lyons as organist for the church of the Jacobins there. The following year marked his return to the cathedral of Clermont-Ferrand, where he achieved great popularity through his improvisations.

During his period at Clermont-Ferrand, Rameau worked on his studies in harmony. These led, upon his return to Paris, to the publication of his important Traité de l'harmonie in 1722. Rameau was married on 25 February 1726 to Marie-Louise Mangot, who was only 18 years of age. In this period he made his first attempts at writing for the stage. He became organist of the church of Sainte-Croix de la Bretonniere in 1732[1] and of the church of the Jesuites again in 1736.

Rameau was 50 years old when his first important operatic work, Hippolyte et Aricie, was performed at the Académie de Musique on 1 October 1733. In spite of the hostility of certain critics, his work gradually gained in popularity and a long series of operas and divertissements followed. He served as director of the Opéra from 1740 to 1745 and as a conductor at the Opéra-Comique.

The last years of Rameau were marked by many honors. He died from typhoid fever on 16 September 1764 and was buried in the church of Saint-Eustache.

This author has been unable to find any trace of organ works by Rameau. The indefinite listing of "organ works," given

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[1] Raugel, op. cit., p. 12.

by several authors, seems to be in error. However a work of interest to organists, the Dissertation sur les différentes méthodes d'accompagnement, has survived.

Positions:

Organist of the church of Notre-Dame in Avignon, 1702.

Organist of the cathedral of Clermont-Ferrand, 1702-1705 and 1715-1722

Organist of the Jesuite convent of the rue Saint-Jacques in 1706 and 1736- ?

Organist of the chapel of the Pères de la Merci in 1706

Organist of the church of Notre-Dame in Dijon, 1709-1714

Organist of the church of the Jacobins in Lyons, 1714-1715

Organist of the church of Sainte-Croix de la Bretonniere, 1732- ?

Director of the Opéra, 1740-1745

Conductor of the Opéra-Comique

Composer of chamber music to the King, 1745

Works:

Dissertation sur les différentes Méthodes d'accompagnement pour le clavecin, ou pour l'orgue, avec le plan d'une nouvelle Méthod, établie sur une Méchanique des Doigts, que fournit la succession fondamentale de l'Harmonie et a l'aide de laquelle on peut devenir sçavant Compositeur, & habile Accompagnateur, même sans sçavoir lire la Musique. Par Monsieur Rameau. Paris - 1732.

P.N. 3 examples: Vm^{8x} .4; Vm^{8s} .7; Rés. V. 1619.

Bibliography:

Ecorcheville, Jules. De Lulli à Rameau. Paris, 1906.

La Laurencie, Lionel de. Rameau. Paris, 1908.

Pougin, Arthur. Rameau. Essai sur sa vie et ses oeuvres. Paris, 1876.

RAMEAU, Lazare L.

Born: 27 January 1757.

Died: 11 October 1794 in Macon.

Lazare Rameau was the son of Claude Rameau and the nephew of Jean-Philippe. As his younger brother was also named Lazare, this Rameau used the designation "L.-L. Rameau, l'aîné, Neveu." In the year 1783 he was organist of the Sainte-Chapelle in Dijon. He was married to Laurence Nugue on 13 January 1789. At that time he was organist of the cathedral of Saint-Vincent at Macon. He held this position until his death on 11 October 1794. Since his service at Macon seems, from the records, to have been continuous, there appears to be no justification for Eitner's[1] assumption that Rameau left Macon for Paris. Eitner based his theory on the fact that a volume of Trio Sonatas by Rameau were published in Paris.

For the material on Lazare Rameau, we are indebted to the book on L'orgue et les organistes en Bourgogne et en Franche-Comté by Jacques Gardien, which contains a rich store of documented material on the Rameau family.

Positions:

Organist of Sainte-Chapelle, Dijon, in 1783

Organist of the cathedral of Saint-Vincent in Macon -

c. 1789 - 11 October 1794

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[1] Eitner, op. cit., VIII, 123.

RICHARD, Étienne

Died: 1669.

Étienne Richard was organist of the church of Saint-Jacques-de-la-Boucherie from 1643. He was "chosen by the king, on February 14, 1657, to be his maître d'épinette".[1]

Raugel also lists a Charles Richard as organist, with Étienne, of Saint-Jacques-de-la-Boucherie c. 1647.[2]

Positions:

Organist of the church of Saint-Jacques-la-Boucherie, 1643-1669

Maître d'épinette to the king, 14 February 1657- ?

Works:

A number of short keyboard pieces in the Bibliothèque Nationale of Paris appear to be organ compositions. P.N. - Vm 7. 1852 and Vm 7. 1862.

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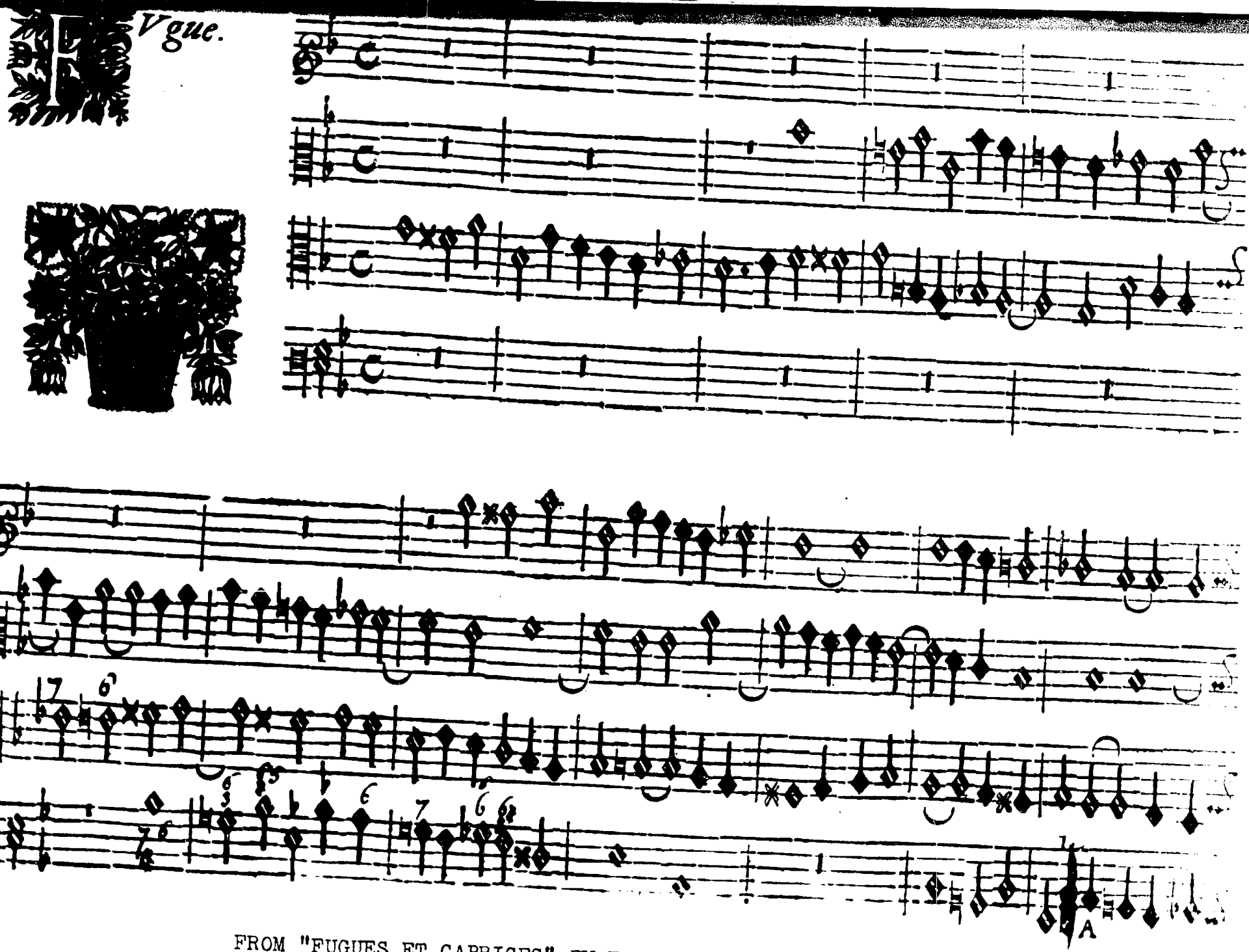
[1] Raugel, Félix, "Ancient French Organ School." Musical Quarterly, October, 1925. New York, 1925, p. 568.

[2] Raugel, Les Grandes Orgues ..., p. 12.



FROM "FUGUES ET CAPRICES" BY FRANÇOIS ROBERDAY

ROBERDAY, François

Died: c. 1695.

Roberday was active in Paris during the second half of the seventeenth century. His volume of Fugues et Caprices was published in 1660 and he was organist of the church of the Petits-Pères in 1690.[1] He served as valet de chambre to the queen, mother of Louis XIV (Anne of Austria) and to Queen Marie-Thérèse. Roberday was teacher of composition to Lully.

Positions:

Organist of the church of the Petits-Pères

Valet de chambre to Queen Anne of Austria

Valet de chambre to Queen Marie-Thérèse

Works:

Fugues, et caprices à Quatre parties, mises en partition pour l'orgue, ... par François Roberday, Valet de Chambre de la Reyne, à Paris, ... MDCLX.

P.N. - Vm 7. 1812

Reprinted in Vol. III, Archives des maîtres de l'orgue of Alexandre Guilmant. Paris, 1901.

Bibliography:

Pirro, André, "François Roberday." Archives des maîtres de l'orgue, III. Paris, 1901, pp. vii-xiv.

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[1] Raugel, op. cit., p. 97.

SAINT-LAMBERT, Michel de

No biographical information has been found on this writer. He apparently lived in Paris in the late 17th and early 18th centuries. He published a Traité de l'accompagnement du clavecin, de l'orgue et de quelques autres instruments in Paris in 1680. This has survived only in an Italian edition to be found in the library of the Liceo Musicale in Bologna. A new edition was published in 1707, of which several copies are to be found in European libraries.

Works:

Nouveau traité de l'accompagnement du clavecin, de l'orgue et des autres instruments. par Monsieur de Saint Lambert, à Paris chez Christophe Ballard, seul Imprimeur du Roy pour la musique, rue Saint Jean de Beauvais, au Mont-Parnasse. M. DCCVII avec Privelege du Roy.

P.N. Vm. 8-^{s} 3 and Vm. 8-^{s} 705

SÉJAN, Edme-Philibert

Born: 1754.

Died: 21 May 1792.

Edme-Philibert Séjan was the younger brother of the celebrated organist Nicolas Séjan. He followed Guichard as organist at the church of the Saints-Innocents and held the post until the Revolution. When this church joined with the parish of Saint-Jacques-la-Boucherie in 1785, he and the organist of the latter church, Pouteau, shared the post of the combined churches.[1]

Servières[2] suggests that it probably was Edme-Philibert Séjan who, "in 1783, was organist of Saint-Cosme-Saint-Damien."

Positions:

Organist of the church of the Saints-Innocents, c. 1780 - Revolution

Organist of the church of Saint-Cosme-Saint-Damien in 1783

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[1] Servières, Documents inédits ..., p. 40.

[2] Ibid., ad loc.

SÉJAN, Nicolas

Born: 19 March 1745 in Paris.

Died: 16 March 1819 in Paris.

One of the most celebrated Parisian organists of the latter half of the 18th century was Nicolas Séjan. He was born at Paris on 19 March 1745,[1] not 1725 as given by Grove[2] or 1746 as given by Fétis.[3] He was the "son of Nicolas Séjan, wine merchant of Paris, and Geneviève Fleury, his wife."[4] His younger brother, Edme-Philibert was also an organist of considerable ability.[5]

Nicolas was a nephew and pupil of Nicolas-Gilles Forqueray and studied composition with the abbé Bordier, maître de chapelle at the church of the Saints-Innocents. In 1760 Séjan became organist of the church of Saint-André-des-Arts, not Saint-Merry as stated by Fétis,[6] at a salary of 300 livres per year. He became one of the four organists of Notre-Dame on 17 February 1772 and held this post until the Revolution.

At the reception of the great Cliquot organ at Saint-

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[1] For evidence see Servières, op. cit., p. 39.

[2] Grove, op. cit., IV, 710.

[3] Fétis, op. cit., VIII, 9.

[4] Servières, loc. cit.

[5] Ibid., ad loc.

[6] Fétis, loc. cit.

Sulpice in 1781, Séjan, with Armand-Louis Couperin, Balbastre, and Charpentier, played the service. The Mercure de France and the Almanach Musical carry accounts of the event, with extravagant praise for the builder and the "talens supérieurs" of the performers. Two years later, upon the death of his friend Luce, Séjan became the organist of Saint-Sulpice. He held this post, except for the period when the church was closed during the Revolution, until 1819, when he was succeeded by his son, Louis-Nicolas.

Upon the death of Armand-Louis Couperin in 1789, Séjan became organist of the Chapelle royale, at a salary of 2000 livres per year. He also became the professor of organ at the École royale de chant, and later upon the founding of the Conservatoire (Institut national de musique) he filled a similar position there.[1]

He also held posts as organist of the church of Saint-Séverin and of the Cordeliers.[2] In 1807 he became organist of the Invalides and in 1814 he again became organist of the Chapelle royale.

Séjan was a brilliant improvisor. At the age of 15 he had improvised a Te Deum at Saint-Merry, where his teacher, Forqueray, was the organist. In later years Cherubini was wont to go to Saint-Sulpice to hear the improvisions of Séjan.[3]

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[1] Servières, op. cit., pp. 39-40.

[2] Ibid., ad loc.

[3] Raugel, op. cit., p. 146.

His distinguished career of 59 years playing was ended by his death at his home in Paris on 16 March 1819; he was buried in the Montmartre cemetery.

Positions:

Organist of the church of Saint-André-des-Arts, 1760- ?

Organist of the cathedral of Notre-Dame, 17 February 1772-1793

Organist of the church of Saint-Sulpice, 1783-1819

Professor of Organ at École royale de chant

Organist of the Chapelle Royale, 1789 - Revolution and 1814-1819

Professor of organ at the Conservatoire, 1795-

Organist of the church of Saint-Louis-des-Invalides, 1807-1819

Organist of the church of the Saint-Séverin, 1782 - Revolution

Organist of the church of the Cordeliers

Bibliography:

Bouvet, Charles. "Nicolas Séjan et Gervais-François Couperin, Organistes de l'Opéra." Musique et Théâtre, 1 and 15 January 1926. Paris, 1926.

Favre, Georges. "Nicolas Séjan." Revue de musicologie, May 1936. Paris, 1936. Pp. 70-78.

SIRET, Nicolas

Died: after 1754.

Raugel[1] states that Siret was the organist of the cathedral of Troyes. He dates Siret's Prélude en sol as 1719 and places his death as after 1754. Eitner[2] adds that Siret's Pièces de clavecin,[3] dedicated to M. Couperin, can be found in the Paris National and Troyes libraries.

Positions:

Organist of the cathedral of Troyes

Works:

Raugel[4] includes four pieces by Siret in his Maîtres français de l'Orgue: Prélude en sol (1719); Pièce en forme d'Allemande; and two Sarabandes.

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[1] Raugel, Félix, Maîtres français de l'orgue aux XVIIème et XVIIIème siècles. Paris [1927], I, 74-77.

[2] Eitner, op. cit., IX, 184.

[3] Siret, Nicolas, Second Livre de pièces de clavecin. Paris, 1719. P.N. - Vm 7. 1876.

[4] Raugel, loc. cit.

TAPRAY, Jean-François

Born: 1738 in Gray.

Died: 1819 in Fontainebleau.

Jean-François Tapray, sometimes spelled Taperay or Taperey, was the son of Jean Tapray, organist of the collegiate church of Gray,[1] and the cathedral of Dole.[2] At the age of 10, Jean-François played the organ at a concert in the church of the Jésuites in Dole.[3] "As early as the age of 14 he was organist and maître de musique at Dole; at 25 he became organist at the cathedral of Besançon."[4]

"The Annonces, Affiches et Avis divers (No. of 2 March 1757) states that, the 30 April 1756, Taperay, the son, had the honor of playing, at Versailles, some clavecin pieces in the presence of Mme. Victoire, daughter of Louis XV. Later, when he was established in Paris, the artist was frequently heard as performer at the concert spirituel, for example in a symphony of Navoigille or even in his own works, of which the Journal de Paris, - from 1777 to 1783 -, regularly announced the publication."[5]

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[1] Eitner, op. cit., IX, 350.

[2] Servières, op. cit., p. 41.

[3] Ibid., ad loc.

[4] Fétis, op. cit., VIII, 181.

[5] Servières, loc. cit.

In 1768, Tapray left Besançon to take the post of organist at the chapel of the École militaire at Paris and to teach clavecin there. The Journal de Paris also lists him as "organist of Mont-Carmel and of Saint-Lazare."[1]

Tapray was a prolific composer, particularly of sonatas for clavecin with various instrumental ensembles. "M.G. deSaint-Foix attributes to him 30 volumes of sonates and symphonies concertantes, published between 1770 and 1798."[2]

In 1786 he was succeeded at the École militaire by Bonjour, and retired to Fontainebleau during the Revolution. According to Fétis[3] he did not go to Fontainebleau until 1802.

Positions:

Organist and maître de musique at Dole, 1752-1763
Organist at the Cathedral of Besançon, 1763-1768
Organist at the Chapel of the École Militaire, 1768-1786
Organist of the church of Mont-Carmel
Organist of the church of Saint-Lazare

Works:

6 Concerti per cembalo o per l'organo con tre violoni ed un violoncello obligato, Opera prima, Paris, Bayard, s.d., in-fol. P.N.-Vm 7. 1850 and Vm 7. 5322.

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[1] Ibid., ad loc.

[2] Ibid., ad loc.

[3] Fétis, loc. cit.

THIAN, Louis de

See: De Thian, Louis.

THOMELIN, Jacques-Denis

Died: 1693.

The date of the birth of Thomelin has not been discovered. He was organist at the Chapelle Royale of Louis XIV in 1667, a post which he shared with Nivers, Buterne and Le Bègue. In 1669 Thomelin became organist of the church of Saint-Jacques-la-Boucherie.[1] He also held the post of organist at the abbey of Saint-Germain-des-Prés.

Upon the death of his friend, Charles Couperin, in 1679, Thomelin assumed the musical training of Couperin's son François. He carried out this task so well that the younger Couperin was able to assume the duties of his father's erstwhile post as organist of the church of Saint-Gervais in 1685, at the age of 17 years.

There were several other organists in this period with the name of Thomelin. Lhullier mentions two: one, Louis Antoine, was organist at the church of Saint-Aspais in Melun in 1746 and the second, Louis-Jacques, was organist of the church of Notre-Dame in the same city in 1764.[2] Servières[3]

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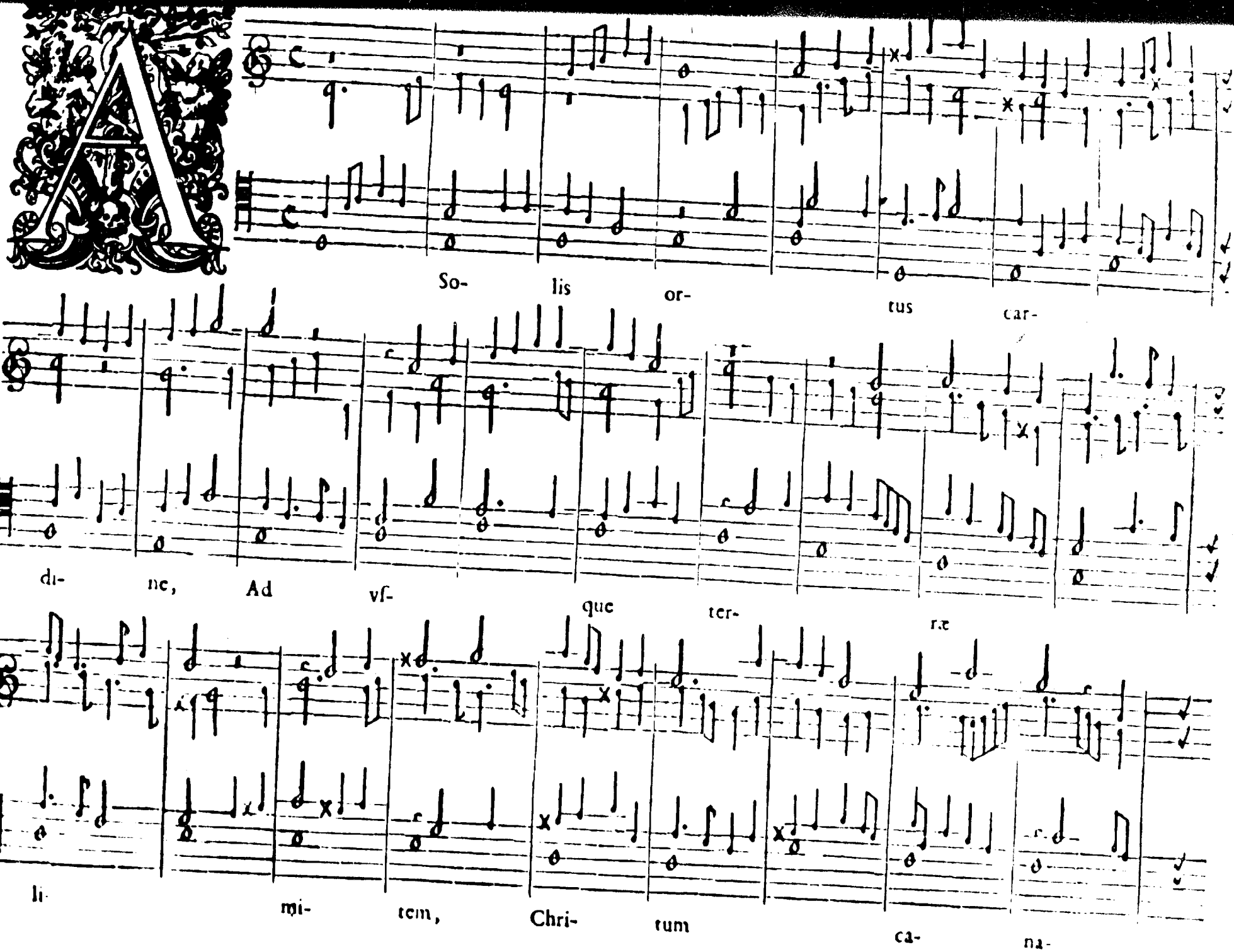
[1] Raugel, op. cit., p. 12.

[2] Eitner, op. cit., IX, 399.

[3] Servières, op. cit., p. 42.



FROM "HYMNES DE L'EGLISE" BY JEAN TITELOUZE

has found this name listed for the organist of the Carmes de la place Maubert (1746-1751); the organist of the Théatins and of the church of the Madeleine-en-la-Cité.

Positions:

Organist of the Chapelle Royale, 1667- ?

Organist of the church of Saint-Jacques-la-Boucherie, 1669- ?

Organist of the abbey of Saint-Germain-des-Prés

TITELOUZE, Jean

Born: 1563 at Saint-Omer.

Died: 25 October 1633 at Rouen.

Jean Titelouze, the earliest French organ composer of significance, was born at Saint-Omer in 1563. In 1585 he appears to have held the position of organist at the church of Saint-Jean in Rouen. From 12 April 1588 he was organist at the cathedral of that city, where he also held the title of canon. His fame spread to the capital and resulted in his being called to Saint-Denis in 1604 and Notre-Dame, Paris in 1610 as an authority to inspect the new organs installed in those churches.[1]

The Hymnes de l'église pour toucher sur l'orgue of

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[1] Grove, op. cit., V, 348.

Titelouze, the first important one of the French organ books of the Baroque era, was published by Ballard in Paris in 1623. His second volume, Le Magnificat ou cantique de la vierge, was not published until 1626.

"Only the illustrious Frescobaldi had published, before the organist of Rouen, a 'first book' of Toccate, e Partite (Rome 1614-15) and 'Ricercari' and 'Canzone Francese' (1615); and not until the year following did Scheidt, the most illustrious of Sweelinck's pupils, bring out his 'Tabulatura nova' at Hamburg. Thus, as M. Pirro reminds us, "the rank assigned in point of time to the work of Titelouze places it among the first of those preceding Bach."

"The book of Titelouze, strictly faithful to the eight modes of plain-Chant, comprises forty versets appertaining to the 12 principal hymns of the liturgical year, and eight Magnificats. The versets to the hymns Pange Lingua, Ave Maris Stella and Veni Creator are some of the most remarkable ones. The style is grave and dignified, very strict, and skillful as to counterpoint; dissonances are treated boldly and mingled with consonances (as he says in the preface) 'as the painter employs shadow in his picture the better to bring out the radiance of day and clear light.' This excellent work of a patriarch who was, in truth, one of the creators of French organ-music, deserves to be restored to the repertory of our modern organists by reason of its intrinsic merit and as an admirable model of an essentially liturgical style harmonizing

marvellously with the sacred ceremonial. It furnishes us, indeed, with a musical pattern appropriate for the modes of Gregorian Chant." [1]

Pirro[2] has included numerous passages from the letters and writings of Titelouze in his scholarly biographical sketch in the Guilmant Archives des maîtres de l'orgue.

Positions:

Organist of the church of Saint-Jean, Rouen, in 1585

Organist of the cathedral of Rouen, 12 April 1588-1633

Canon of the cathedral of Rouen

Works:

Hymnes de l'église pour toucher sur l'orgue, avec les fugues et recherches sur leur plain-chant. Par J. Titelouze, Chanoine & Organiste de l'Eglise de Rouën. A Paris ... 1623 ... P.N.-Rés. Vm 7. 344.

Le Magnificat ou cantique de la vierge pour toucher sur l'Orgue, suivant les huit tons de l'Eglise, Par J. Titelouze, Chanoine & Organiste de l'Eglise de Rouën, A Paris ... 1626 ... Complete works reprinted in Vol. I of the Archives des maîtres de l'orgue of Alexandre Guilmant. Paris, 1909. P.N.-Vm 7. 1807.

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[1] Raugel, Félix, "Ancient French Organ School." Musical Quarterly, October 1925. New York, 1925.

[2] Pirro, André, Jean Titelouze. Paris, 1909, Pp. vii-xxi.

Bibliography:

Gastoué, Amédée. "Note sur la généalogie et la famille de l'organiste Titelouze." Revue de musicologie, August 1930. Paris, 1930, pp. 171-175.

Pirro, André. "Jean Titelouze." Archives des maîtres de l'orgue. I, pp. vii-xxi.

VALOIS, Philippe

No information has been found by this author concerning the life of Philippe Valois except that he was organist of the Église Metropole of Toulouse. The Bibliothèque Nationale of Paris has in its possession two significant works by him. The first, a volume of Sonates pour le clavecin, published in Paris by Berault, and the second, a set of Trio [Sonatas] pour l'orgue ou le clavecin. Both works are published without date.

In view of the fact that both scores specify clavecin rather than piano, and that they are written in a style typical of the French music of the 18th century, it has seemed justified to include this composer in our survey of the French organ school of this period.

Positions:

Organist of the Eglise Metropole of Toulouse.

Works:

Trio pour l'orgue ou le clavecin, Les uns avec accompagnement de violon et basse, d'autre avec l'alto viola et bason aubligés.[1] Dediées a Monseigneur de Riquet de Bonrepos, Procureur Général au Parlement de Toulouse. Par Mr. Philippe Valois, Organiste de l'Eglise Metropole de Toulouse.... P.N.-Vm 7. 1846.

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[1] For a Trio from this work, see Part II, pp. 114-140, of this thesis. Part II is bound separately.

VAUDRY, (d')Edme

Vaudry competed with Rameau, Dornel, Calvière, Poulain, and Manceau for the post of organist of Sainte-Madeleine-en-la-Cité in October 1706. Rameau was chosen as the best organist, but, as he was unwilling to meet the requirement that he would give up all other positions, the place was given to Dornel.[1] Vaudry competed unsuccessfully again against Rameau on 28 April 1727, this time for the organ of the parish church of Saint-Paul.[2]

"In 1737, he obtained the place as organist of Saint-Jean-en-Grève, where he had played the organ since the death of [Charles] Houssu [in 1731]. His engagement forbade him to play any other organ and required him 'to give a pension of 50 livres to the widow Houssu until her death.'"[3]

Vaudry was also organist of the collegiate church of Saint-Benoît, where he was succeeded by Claude Vernadé in 1754.[4]

Positions:

Organist of the church of Saint-Jean-en-Grève, 1737-c. 1759

Organist of the church of Saint-Benoît, -1754

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[1] Raugel, Les Grandes Orgues ..., p. 70.

[2] Ibid., p. 130.

[3] Servières, op. cit., p. 18.

[4] Ibid., ad loc.

VERNADÉ, Claude

Born: 1712.

Died: 11 December 1786.

Vernadé, who was a pupil of Daquin, became organist of the collegiate church of Saint-Benoît in 1754 and was active in this post until c. 1783.[1]

He also served as organist for the church of Bonne-Nouvelle, and in 1759 was organist of Saint-Hilaire-du-Mont. Servières found "the name of Vernadé in the records of the vestry of Sainte-Marguerite from 1771 to 1785, where he took the place of Demoiselle Calvière. In this period, due to an arrangement made with her, he received only 30 livres pay per year."[2]

On 2 January 1760 he stood as godfather at the baptism of Claude-Charles De Laporte, son of Claude De Laporte.[3] Vernadé published, with Bayard, some musical works, including "some symphonies da vari autori."

Vernadé died 11 December 1786 and was buried at Saint-Benoît.[5]

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[1] Raugel, op. cit., pp. 29 & 130.

[2] Servières, op. cit., p. 43.

[3] Raugel, op. cit., p. 29.

[4] Servières, loc. cit.

[5] Ibid., ad loc.

Positions:

Organist of the church of Saint-Benoît, 1754 - c. 1783

Organist of the church of Saint-Hilaire-du-Mont in 1759

Organist of the church of Sainte-Marguerite, 1771-1785

Organist of the church of Bonne-Nouvelle

VIRBÈS

See: De Virbès.

DISCUSSION

The development, maturation and decline of the early French organ school can be traced in the period between the publication of the first organ book of Jean Titelouze in 1623 and the closing of the churches in 1793. This important school of organ composers, relegated to obscurity by the change in musical style in the latter half of the eighteenth century, is still little known to organists of the present generation. Aside from the eight volumes of the Archives des maîtres de l'orgue of Alexandre Guilmant, which are devoted to French music, very little of this music has been available in modern editions. The present investigation has revealed forty-two additional organ books and six separate organ pieces which had not been included by Guilmant. Therefore an appreciation of the full significance of this school has been limited to those who could consult the manuscripts.

It has been the aim of the present study to determine the extent of this material and to make available for performance a representative selection of the music. As a result of this investigation the following scores have been discovered, which either have remained in manuscript or have survived only in rare copies of the first editions which are in European libraries and have never been republished:

Works which have remained in manuscript.

Charpentier, Marc-Antoine. Antienne pour orgue. (P.N. - No. 8738 bis).

----. Antienne pour flûtes, violon et orgue. (P.N. - 9 fol 31 - 8737).

----. Elevation pour un dessus, un violon et orgue. (P.N. - 3 fol 138 - 8659).

----. Offerte pour l'orgue et pour les violons, flûtes et hautbois. (P.N. - Vm 1. 1138 - 8790).[1]

----. Pange lingua. (P.N. - 23 fol 26 - 8874).

Couperin, Armand-Louis. Dialogue entre le chalumeau et le basson. (C.P. - Ms. 1. 717).[2]

De Brossard, Sébastien. Sonates et pièces instrumentales. (P.N. - Vm 7. 1477).[3]

Dumont, Henry. Meslanges à 2, 3, 4 et 5 parties, ... préludes et allemandes pour l'orgue. (P.N. - Vm 7. 1852 II).[4]

Richard, Étienne. Pièces de clavecin. (P.N. - Vm 7. 1852 and Vm 7. 1862).[5]

Works which have not been republished.

Balbastre, Claude. Pièces de Clavecin avec deux fugues pour l'orgue.

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[1] Reprinted in Part II of this thesis, Pp. 27-43.

[2] Reprinted in Part II of this thesis, Pp. 71-75.

[3] A Passepied from this work is reprinted in Part II of this thesis, Pp. 101-102.

[4] A Courante from this work is reprinted in Part II of this thesis, Pp. 103-105.

[5] An Allemande from this work is reprinted in Part II of this thesis, p. 113.

----. Recueil de noëls, formant quatre suites avec des variations. (P.N. - Vm 7. 5741).[1]

Beauvarlet-Charpentier, Jean-Jacques. Six Fugues pour l'orgue. (P.N. - Vm 7. 1847).[2]

----. Douze Noëls variés pour l'orgue. (Br. Mus.).[3]

----. Journal d'Orgue. Published in twelve volumes. (Br. Mus.).[4]

Beauvarlet-Charpentier, Jacques-Marie. Messe en sol min. (B.B.).[5]

----. Journal d'orgue. (P.N. - Vm 11. 115).

----. 6 Hymnes pour les principales fêtes de l'année. (P.N. - Vm 11. 116).

----. 6 Magnificat pour l'orgue. (P.N. - Vm 11. 117).

Corrette, Gaspard. Messe du 8e Ton pour l'Orgue. (P.N. - Vm 7. 1830).[6]

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[1] Two Noëls from this work are reprinted in Part II of this thesis, Pp. 1-20.

[2] The Fugue No. 5 from this work is reprinted in Part II of this thesis, Pp. 8-13.

[3] Two Noels from this work are reprinted in Part II of this thesis, Pp. 14-20.

[4] A Fuga sur le diatonique from volume 2 of this work is reprinted in Part II of this thesis, Pp. 21-26.

[5] Due to the present condition of the German libraries, it has not been possible to obtain this score for study.

[6] Two examples from this work are reprinted in Part II of this thesis, Pp. 42-47.

Corrette, Michel père. Premier Livre d'Orgue Contenant Quatre Magnificat. (C.P. - Rés. No. 344).[1]

----. IIe Livre de Pièces d'Orgue. (C.P. - Rés. No. 345).

----. IIIe Livre d'Orgue. (C.P. - Rés. No. 346).[2]

----. Prototype. (P.N. - Vm 85. 11).[3]

Corrette, Michel fils. Pièces pour l'Orgue dans un Genre Nouveau. (P.N. - Vm 7. 1841).[4]

Dandrieu, Jean-François. Livre de Sonates en Trio. (P.N. - Vm 7. 1135).[5]

Dandrieu, Pierre. Noëls. O filii, chanson de Saint Jacques, Stabat Mater, et Carillons. (P.N. - Vm 7. 1839 and Rés. F 91).[6]

Gigault, Nicolas. Livre de Musique dedié à la Tres Saincte Vierge.

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[1] Two examples from this work are reprinted in Part II of this thesis, Pp. 48-50 and 51-52.

[2] Three examples from this work are reprinted in Part II of this thesis, Pp. 53-58.

[3] The Sonata I from this work is reprinted in Part II of this thesis, Pp. 59-66.

[4] The Grand jeu avec le Tonnerre from this work is reprinted in Part II of this thesis, Pp. 67-70.

[5] The Sonata en Trio I and the Gavotta from the Sonata en Trio VI are reprinted in Part II of this thesis, Pp. 89-100.

[6] The Carillon and three Noëls from this work are reprinted in Part II of this thesis, Pp. 81-88.

Jullien, Gilles. Premier livre d'orgue. (P.N. Vm 7. 1829).[1]

Lasceux, Guillaume. Nouveau Journal d'Orgue. (C.P.)

----. Nouvelle suite de pièces d'orgue. (B. Br. - No. 2126).

----. Tous les offices de l'Année. (Private collection of M. Paul Brunold of Paris).

Nivers, Guillaume-Gabriel. Livre d'Orgue contenant Cent Pièces de tous les Tons de l'Église. (P.N. - Vm 7. 1814).

----. 2 Livre d'orgue. (Bibliothèque Sainte-Geneviève in Paris).

----. 3 Livre d'Orgue des Huit Tons de l'Église. (P.N. - Vm 7. 1815 and Vm 7. 1816).[2]

Raison, André. Second livre d'orgue sur les acclamations de la paix tant desirée. (P.N. - Vm 7. 1827).[3]

Tapray, Jean-François. 6 Concerti per cembalo o per l'organo con tre violoni ed un violoncello obligato. (P.N. - Vm 7. 1850 and Vm 7. 5322).

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[1] Three examples from this work are reprinted in Part II of this thesis, Pp. 104-109.

[2] A Fugue from this work is reprinted in Part II of this thesis, p. 110.

[3] Two Noëls from this work are reprinted in Part II of this thesis, Pp. 111-112.

Valois, Philippe. Trio pour l'orgue. (P.N. - Vm 7. 1846).[1]

Historical Survey

The history of the early French organ school paralleled the rise and decline of royal power in France. The school reached its zenith at the height of the reign of Louis XIV. In view of the lavish patronage of the arts during this reign, it would appear that the great activity among the organists of that time was the result of a favorable political condition. However this explanation does not retain its validity, when one takes into consideration the fact that the period of the decline of the organ music of France was also the time of the greatest activity in the fields of opera and clavecin music. It also is significant that two of the organists, who distinguished themselves in the field of opera, Robert Cambert and Jean-Philippe Rameau, published no music for the organ. Also, it should be noted that the greatest organist of this period, François Couperin, wrote nothing for the organ after he was twenty-two rather devoting his time to composition for the clavecin and instrumental ensembles. Therefore it seems more reasonable to conclude that the French school reached its point of highest perfection around 1700, because it had developed at that time an idiom which was best suited to the capacities and demands of the organ as a musical instrument. This was the period in French

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[1] The Sonata V (Divertimenti) from this work is reprinted in Part II of this thesis, Pp. 114-140.

musical development when the balance between contrapuntal and harmonic forces came the nearest to equality. It was a musical condition similar to that which led to the culmination of the German organ school in the music of Johann Sebastian Bach. Just as German organ music went into rapid decline after the death of Bach, the French organ school soon lost its vitality as the harmonic element became predominant over the contrapuntal. The new harmonic style, which was perfectly adapted to the clavecin, led to the supremacy of that instrument, while the organ was relegated to the role of an imitator of the clavecin style.

The organ enjoyed great popularity throughout the time of the early French school. Crowds of music lovers followed the celebrated organists wherever they played. Many of the organists held the post of titular organist in several churches at the same time. They would play for the important feast days and for special occasions, leaving the routine playing to pupils. It was the practice to have a reversioner appointed for the titular organist of the church. It was the duty of the reversioner to play as substitute, when needed, with the understanding that he would succeed to the post of titular organist upon the death or resignation of the man holding that position. The organ post at the Royal Chapel and also the one at the cathedral of Notre-Dame were divided among four organists, who each played for one quarter of the year.

It occurred very frequently that an organ position passed from father to son for several generations. A notable example of this practice was that of the Couperin family, who held the post of titular organist of the church of Saint-Gervais from around 1655 until 1826, with the exception of a few years during the youth of the younger François, when Lalande held the position in the interim after the death of Charles Couperin until François was old enough to assume the duties of the place left vacant by his father's death. Similar situations existed with the Clérambault family at the church of Saint-Sulpice, the Le Secq and Fouquet families at Saint-Eustache, and the Houssu family at the Saints-Innocents.

The beginning of French organ music dates from 1531, when Pierre Attaingnant published three books of organ tablature. These free transcriptions of vocal works consisted of a volume of Versets pour le messe, and one of Versets pour les Vêpres,[1] and the third of Treze Motetz.[2]

No organ music has been found which was written in the period between the publication of the Attaingnant volumes and the year 1623, when Jean Titelouze (1563-1633)

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[1] Reprinted in Deux livres d'orgue parus chez Pierre Attaingnant, edited by Yvonne Rokseth. Paris, 1925.

[2] Reprinted in Treize Motets et un Prélude, edited by Yvonne Rokseth. Paris, 1930.

published his Hymnes de l'Église pour toucher sur l'orgue.[1] This score, which antedates the Tabulatura nova of Samuel Scheidt by a year, is of particular interest as the first volume of French music written originally for the organ. It reveals a high degree of contrapuntal skill and musical effectiveness. Titelouze followed this work with a second volume, Le Magnificat ou cantique de la vierge, which was published in 1626. These works established the French contrapuntal style which was continued in the organ books of Nicolas Gigault and André Raison.

After the publications of Titelouze a period of thirty-four years elapsed before the publication of another organ book. No manuscripts have survived from this intervening period except the little dances of Henry Dumont and Étienne Richard, which are to be found in the Bibliothèque National in Paris and appear to have been written for organ, since the bass line is written in octaves, which was the contemporary practice for indication of pedal passages.[2] These pieces have an arpeggiated style of accompaniment, fashioned after the "style brisé" of lute music. This type of writing remained popular in clavecin music for many years, but is found nowhere else in the organ scores of

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[1] Reprinted in Archives des maîtres de l'orgue, Alexandre Guilmand, Vol. I. Paris, 1898.

[2] These are in two volumes of miscellaneous Pièces de Clavecin, P.N. - Vm 7. 1852 and Vm 7. 1862.

this school. This doubtless was due to the fact that such a method of writing is neither necessary nor effective with the sustained tone of the organ.

The Fugues et Caprices à quatre parties, mises en partition pour l'orgue of François Roberday (d. 1695) was published in 1660.[1] These pieces were constructed in pairs, a fugue and a caprice having a common theme, and were based on themes supplied by Roberday's contemporaries. They showed the strong influence of the German organ school, particularly the Capriccios of Johann Jacob Froberger.

In the years between 1775-1780 Nicolas-Antoine Le Bègue (c. 1630-1702) published his three organ books.[2] These volumes were of particular significance, as they established most of the forms and styles which dominated French organ music for the next hundred years. A new emphasis on the vertical structures was evident, particularly in the Symphonies which are found in the Troisieme Livre d'orgue. This latter volume was also the earliest to contain a collection of noëls for organ. Le Bègue was a pioneer in the forms which placed special emphasis on melodic interest, such as the "tierce en taille," "basse de Cromhorne," etc. He was the first organ composer of

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[1] Reprinted in Archives des maîtres de l'orgue, Vol. III. Alexandre Guilmant. Paris, 1901.

[2] The complete works of Le Bègue are reprinted in Archives des maîtres de l'orgue, Vol. IX. Alexandre Guilmant. Paris, 1909.

this school to include a table of ornaments and suggestions for performance and registration in an organ book. The interest in tone color and effects in registration became more important through the following century until it was an end in itself, dominating the form and content of the music.

The two organ books of Nicolas Gigault (c. 1625-c. 1707) published in 1685, Livre de Musique pour l'orgue[1] and Livre de Musique dedié a la Tres Saincte Vierge, were in marked contrast to the work of Le Bègue. They rather reflect the contrapuntal style of Gigault's master, Jean Titelouze.

Jean-Henry d'Anglebert (1628-1691) published his Pièces de Clavecin[2] in 1689. This book contained five fugues for the organ, based on variants of a common subject, and a Quator sur la Kyrie à trois sujets tirés du plainchant. In the latter piece the composer directs that the work be performed with each of the four voices on a separate manual and with stops of varying timbres. This interesting example shows how early the French organists became concerned with the effects of contrasting colors with their registrations. The d'Anglebert book is also of importance for its detailed table of ornaments.[3]

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[1] Reprinted in Archives des maîtres de l'orgue, Vol. IV. Alexandre Guilmant. Paris, 1902.

[2] Reprinted in the Publications de la société français de musicologie, edited by Marguerite Roesgen-Champion. Paris, 1934.

[3] For a facsimile of this table, see page 234 of this thesis.

The Recueil de pièces d'orgue consistant en deux Messes[1] of François Couperin (1668-1733) was written about 1690. Originally these Messes were attributed to the elder François Couperin, but the research of André Tessier[2] has definitely established them as the work of the younger François, known as Couperin "le Grand." This work marks the culmination of the French organ school. The Tierce en taille written for the Elevation and the Qui Tollis are works of great sincerity and depth. The same sensitively wrought lines which are found in the Passion chorales of J. S. Bach, characterize these pieces. The Offertoire sur les grandes jeux is a monumental work in the finest Baroque spirit. It shows a breadth of conception surpassed among the Baroque organ composers only by Bach.

The Couperin Messes were reprinted in Vol. V of the Archives des maîtres de l'orgue of Alexandre Guilmant, but unfortunately this edition was taken from a manuscript in the library at Versailles, which contained a number of errors. The discovery by Tessier of the original manuscript in the Bibliothèque Municipal de Carpentras made

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[1] Reprinted in the Oeuvres completes de François Couperin, Vol. VI. Paris, 1933.

[2] Tessier, André, "Un exemplaire original des Pièces d'orgue de Couperin," Revue de Musicologie, May, 1929. Paris, 1929, pp. 109-117.

possible the publication of an accurate edition in the Oeuvres completes de François Couperin published by the Editions Oiseau Lyre of Paris.

Several provincial organists of importance were active in the period around 1700. Gilles Jullien, organist of the cathedral of Notre-Dame in Chartres, published his Premier livre d'orgue[1] in 1696; Jacques Boyvin (c. 1653-1706), organist of the cathedral of Notre-Dame in Rouen, published two Livres d'orgue,[2] the first without date and the second in 1700; Nicolas de Grigny (1671-1703), organist of the cathedral of Rheims, wrote a Livre d'orgue[3] which was published in 1711, but was written around 1700 and was copied by Bach in 1703; and Gaspard Corrette, organist of the church of Saint-Herbland in Rouen, published a Messe du 8e Ton[4] around 1703. These works demonstrate the high quality of organ music in the large cathedral centers of the period. The compositions of de Grigny and Gaspard Corrette are

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[1] Three examples from this work are reprinted in Part II of this thesis, Pp. 104-109.

[2] The complete works of Boyvin are reprinted in the Archives des maîtres de l'orgue, Vol. VI, of Alexandre Guilmant, Paris, 1905.

[3] Reprinted in the Archives des maîtres de l'orgue, Vol. V, of Alexandre Guilmant. Paris, 1904.

[4] Two examples from this work are reprinted in Part II of this thesis, Pp. 42-47.

works which carry on the rich melodic style of Le Bègue and François Couperin. It is to be regretted that no modern edition exists of the complete Corrette Messe; the two examples to be found in Part II of this thesis are the first examples of Corrette's music to be republished.

The two Livres d'orgue of André Raison (d., c. 1714) demonstrate the work of a composer of originality and boldness of thought. The first Livre d'orgue[1] contains a Christe (Trio en Passacaille), which is built on the same theme as that used by J. S. Bach in his Passacaglia in C Minor. It is not known whether Bach was familiar with the work of Raison or if he obtained the theme from some other source. The most distinctive piece in this collection is a large Offerte en actions de grace pour l'heureuse convalescence du Roy en 1687. This work is built on the rhythm of the words "Vive le Roy," which were shouted by the populace upon the occasion of the king's entrance into the Hotel de ville after his recovery from an illness in 1687. This motive is used again by Raison in the Second livre d'orgue, where it is combined with the rhythm of the acclamation "La paix tant desirée" in celebration of the treaty of Utrecht. In this latter work, Raison joins several movements to form a larger work. It opens with an Antienne on the theme

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[1] Reprinted in the Archives des maîtres de l'orgue, Vol. II, Alexandre Guilmant. Paris, 1899.

Da pacem Domine, followed by a Fugue on the same subject, then a Prélude, Offerte and an Ouverture, which combines the two rhythmic motives noted above. It is unfortunate that Guilmant reprinted only the first organ book in the Archives des maîtres de l'orgue, as the Second livre d'orgue,[1] which was written twenty-seven years later, is a work of much greater originality and interest.

Two of the most celebrated Parisian organists of the eighteenth century were Guillaume-Antoine Clavière (1695-1755), organist of the cathedral of Notre-Dame from 1730 to 1755, and Claude Balbastre (1727-1799), who held the same post from 1760 to 1793. Burney stated that "Calvière is ranked by his countrymen among the greatest organists that ever existed."[2] Fétis[3] had in his possession a manuscript volume of Calvière's organ pieces, but unfortunately this has been lost. Only a short Récit de cromorne en taille[4] has survived as an example of Calvière's style.

Balbastre was equally popular in his generation. His playing of noëls attracted such a large attendance at the midnight services at the church of Saint-Roch that the

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[1] Two Noëls from this work are reprinted in Part II of this thesis, Pp. 111-112.

[2] Burney, History ..., II, 976.

[3] Fétis, Biographie universelle ..., II, 156.

[4] Republished by Senart, Paris, edited by Paul Brunold.

archbishop of Paris felt it necessary to forbid Balbastre's playing of this service in the years 1762 and 1776 because of the disorders which occurred due to the large crowds attending. While none of the organ noëls of Balbastre have survived, we can obtain an estimate of his treatment of this form from his Recueil de noëls[1] which he published for clavecin. Since much of the music of this period was written for either organ or clavecin, it would appear probable that these were the same or at least very similar to the noëls which Balbastre played with such great success at Saint-Roch.

In 1755 Balbastre introduced the organ concerto into the programs of the Concert spirituel. His performances enjoyed great favor with the Parisian audiences and became a regular feature of these concerts. Though Handel had written two sets of his organ concerti and had played them in London prior to this time, Balbastre appears to have introduced the form to French audiences. None of the compositions of Balbastre in this form have survived; only two fugues in a volume of Pièces de clavecin, published in 1748, remain as an example of Balbastre's organ style.

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[1] Two Noëls from this work are reprinted in Part II of this thesis, Pp. 1-7.

Two other important organ books of the first half of the eighteenth century were the Premier livre d'orgue[1] of Louis-Nicolas Clérambault (1676-1749) and the Premier Livre de Pièces d'Orgue[2] by Jean-François Dandrieu (c. 1672-1738). The Clérambault work, which was published in 1710, revealed a skillful use of countrapuntal technique which Clérambault attributed, in the dedication, to the teaching of his master, André Raison. The Dandrieu book, which was published in 1739, had much in common with the work of Clérambault. Both works revealed a spontaneous gift of melody and a vivacious spirit coupled with great technical skill in the handling of musical colors and effects. However, both works also show the strong influence of the clavecin style, which reduced organ music to mere imitation in less skillful hands during the coming generation. The volume of Noëls,[3] long attributed to Jean-François Dandrieu, are now known to be the work of his uncle, Pierre Dandrieu, a priest of the church of Saint-Barthélemy.

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[1] Reprinted in Archives des maîtres de l'orgue, Vol. III, Alexandre Guilmant. Paris, 1901.

[2] Reprinted in Archives des maîtres de l'orgue, Vol. VII, Alexandre Guilmant. Paris, 1906.

[3] A Carillon and three Noëls from this work are reprinted in Part II of this thesis, Pp. 81-88.

The Nouveau livre de Noëls[1] of Louis-Claude Daquin (1694-1772) has been for many years the most popular work of the early French school. This doubtless was, in part, due to its inclusion in the Guilmant edition, while the noëls of Gigault, Raison, Balbastre, Pierre Dandrieu, and Jean-Jacques Beauvarlet-Charpentier were not available in modern editions. The arranging of these little folk melodies for the organ held a place in the French school somewhat analagous to the treatment of the chorale by the German composers. However, instead of using the noëls as a basis for larger works demonstrating great contrapuntal skill, the French were content to produce endless varieties of colorations on the noëls. Since they rarely changed the harmonic pattern or the musical form of the original tune in any of the variations, the noels lack the flexibility and freedom of form, which gives such rich variety to the German chorale-preludes. Though the settings of Daquin are brilliant and effective, they lack the simplicity and charm of earlier noëls of Le Bègue and Raison and of the best of the work of Beauvarlet-Charpentier. The most extensive collection is that of Pierre Dandrieu (d, 1733), which includes nearly a hundred pages of noëls. Unfortunately

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[1] Reprinted in Archives des maîtres de l'orgue, Vol. III, Alexandre Guilmant. Paris, 1901.

this work suffers from a lack of technical skill in writing and is very uneven in quality.

The last composer of musical significance in this school was Jean-Jacques Beauvarlet-Charpentier (1734-1794). He was a prolific composer, including in his works, a Journal d'Orgue, published in twelve volumes. His organ music was written in the typical clavecin style of the period. It gained its effect by the vitality of the thematic material and showed a complete lack of inhibitions concerning rules of harmony and counterpoint. Beauvarlet-Charpentier experimented with chromaticism, contrapuntal devices, and unusual effects. These are particularly evident in his treatment of the fugue.[1] His settings of the little carols in his Douze Noëls variés[2] are his most successful work. His son Jacques-Marie Beauvarlet-Charpentier (1766-1834) was active as a composer in the nineteenth century.

Michel Corrette (fils) was the last composer of this school, but his work holds only historical interest. His

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[1] Two Fugues of Beauvarlet-Charpentier are reprinted in Part II of this thesis, Pp. 8 and 21.

[2] Two Noëls from this work are reprinted in Part II of this thesis, Pp. 14-20.

Pièces pour l'orgue dans un genre nouveau,[1] published in 1786, demonstrated the level to which organ music had declined. His pieces, with their Alberti basses and thunder effects, retained nothing of the organ style or of musical quality.

The Organ and Ensemble

The use of the organ as an ensemble instrument was one of the interesting developments of the early eighteenth century. The three works for organ and instruments[2] written by Marc-Antoine Charpentier (c. 1634-1704), maître de chapelle at the Sainte-Chapelle, probably are the earliest French examples in this style. While the use of instruments with the organ had been popular in Venice a century before, the Venetians had used instruments for brilliant ceremonial music. In contrast, this French music was written in chamber music style, intended for the intimate atmosphere of a small chapel. Thus, the French scores use strings and woodwinds in their ensembles, but never any of the brass instruments which enjoyed popularity with the

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[1] A Grand jeu avec le Tonnerre from this work is reprinted in Part II of this thesis, Pp. 67-70.

[2] The Offerte pour l'orgue, violons, flûtes et hautbois of Charpentier is reprinted in Part II of this thesis, Pp. 27-41.

Venetians. From the same period come the Sonates et pièces instrumentales[1] of Sébastien de Brossard (c. 1654-1730), canon of the cathedral of Meaux and author of celebrated Dictionnaire de musique. The influence of Archangelo Corelli is evident in the Sonates en Trio[2] by Jean-François Dandrieu (c. 1672-1738), which were published in 1705 and antedated those of François Couperin by nearly a quarter of a century. The Trio pour l'orgue[3], a set of five trio sonatas for organ and instruments, written by Philippe Valois, organist of the Église Metropole of Toulouse, and published without date, would appear to belong to the same period. They are similar to the Dandrieu Sonates and also show the mark of the Italian string composers. A later example of the organ used as an ensemble instrument is to be found in the Prototype,[4] an instruction book by Michel Corrette. This work includes two sonatas for violin and organ, which are

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[1] A Passepied from this work is reprinted in Part II of this thesis, Pp. 101-102.

[2] The Sonate en Trio I of Dandrieu is reprinted in Part II of this thesis, Pp. 89-100.

[3] The Sonata V of Valois is reprinted in Part II of this thesis, Pp. 114-140.

[4] The Sonata I from this work is reprinted in Part II of this thesis, Pp. 59-66.

effective examples of the violin style of the eighteenth century. Aside from the examples in Part II of this thesis, none of this music has been republished and no mention is made of this aspect of French organ music in any of the works concerned with the music of this period.

Organ Building

The period of the early French organ school was also a time of great activity in the field of organ building. Three families of outstanding builders, the Cliquot, the le Pescheur and the Thierry, dominated the era. Their aesthetic theories still influence contemporary French organ construction and their pipe-work forms the foundation of most of the important organs in France today. The Thierry organ[1] in the church of Saint-Gervais in Paris, which has remained unchanged since the eighteenth century, bears eloquent testimony to the artistic quality of the instruments of that time.

While each instrument had its distinctive elements, a general pattern is followed in the specifications of the period. The organ was based on diapason, flute and chorus reed tone at 16, 8 and 4 foot pitches, with an adequate supply of mutations and mixtures to add the necessary brilliance to the ensemble. A number of solo reeds were usually

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[1] The specifications of this instrument are given in Appendix A of this thesis, p. 253. A comprehensive study of this organ, with many fine illustrations, is to be found in Le Grand Orgue de St. Gervaise à Paris by Paul Brunold, Paris, 1934.

included, but the string tone, which was a nineteenth century addition in France, is never found. Couplers were added, in some cases, during the eighteenth century, but the instruments were designed so that each manual could function separately and have its own distinctive character.

Specifications

The Grand orgue contained the heavier foundation stops at 16, 8 and 4 feet, chorus reeds at 8 and 4 feet, and an ample variety of mutations and mixtures. This manual was the brilliant ensemble of the organ.

The Positif included a lighter ensemble of foundation stops, its mutations and mixtures, and a number of solo reeds. This smaller ensemble was frequently used as a contrast to the grand orgue in the "dialogue" pieces which were very popular with the organists.[1]

The Récit included a five rank Cornet and an eight foot Trompette. To this frequently were added the Hautbois and Flûte at eight foot pitch.

The Bombarde consisted of another Cornet V and the heavy reeds at 16, 8 and 4 feet.

The Pedale included flutes and chorus reeds. In the earlier instruments these were present at eight and four foot pitches only; in the organs built after 1700 they also appear at the 16 foot pitch. The practice of including the 16 foot stops on the manuals and not on the pedals of the

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[1] An example of this style is the Dialogue of Gilles Jullien, reprinted in Part II of this thesis, Pp. 107-109.

earlier organs doubtless was due to the practice of playing the plain-chant, which was assigned to the tenor part, on the pedals, while decorative counterpoint was played around the theme by the manuals.[1] With the development of the florid tenors of the "tierce en taille" and "cromhorne en taille," which were impossible to play on the pedals, the necessity for the lower octave on the pedals became apparent. Thus the tenor could be performed on a solo manual while the pedals played the bass line. The expansion of the French pedal technique in the eighteenth century may have been due to German influence. It is significant that Louis Marchand, who spent a period in exile in Dresden in 1717, was the first French organist to use double pedal passages in his composition. His "Plein Jeu" in six parts, which uses double pedal extensively, is similar to the technique of Bach in such chorales as the "An Wasserflussen Babylon" and the "Wir glauben All'an einen Gott, Vater."

A representative group of organ specifications has been included in Appendix A, pages 248 to 259, of this thesis. A comprehensive study of the development of the French organ will be found in Esquisse d'une Histroire de l'Orgue en France du XIIIe au XVIIIe siècle by Norbert Dufourcq, Paris, 1937.

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[1] An example of this style is found in the Quator - "Urbs Jerusalem" en taille reprinted in Part II of this thesis, Pp. 55-58.

Notation

The principal difficulties encountered in the notation of the organ music of this school were those involving their practices in the use of accidentals and ornamentation. In the case of the ornaments, this problem is complicated by the fact that practice varies with the individual composers and in the traditions of the different instrumental mediums.

The early French school differed considerably from the practice of the present day in its use of accidentals. When altered tones appeared in more than one voice, only one accidental was used. In octave passages, one finds the accidentals only on the lower voice. When an accidental was used, it remained in effect as long as the note effected remained in the harmony, without regard for bar lines. Once the tone was omitted from the harmony, a new accidental was required, even within the same measure. The natural sign is not used in this music; the flat was sufficient for lowering a tone and the sharp for raising it. As the range of keys available was limited by the tuning system then in use, this led to no ambiguity until the end of the eighteenth century. In many cases accidentals were omitted due to carelessness in the printing of the music. These problems had to be solved in the light of the harmonic practice of the period of the particular score. These questions became particularly difficult to solve in some of the examples from the late eighteenth

century, when the organists were interested in experiments in the problems of chromaticism.[1]

The French Baroque and Rococco ornamentation cannot be reduced to a simple formula. The systems of ornamentation differed for the various mediums used and the composers each had their individual interpretations of the meaning of the conventional signs employed. Therefore each score had to be studied in the light of the performance practice of the composer and for the particular instrument or instruments involved. Many of the tables of ornaments, which are currently used by organists, are based on the works of Jean-Henry d'Anglebert,[2] François Couperin,[3] or Jacques Champion de Chambonnières,[4] and represent the clavecin practice of the period, which are not always suitable when applied to organ music.

There are several of the organ books of this period which include instructions on ornamentation, and from these can be determined the practices which were most prevalent, as well as find in many cases the composer's desires in

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[1] An interesting example of this style will be found in the Fuga sur le diatonique of Jean-Jacques Beauvarlet-Charpentier, which is reprinted in Part II of this thesis, Pp. 21-26.

[2] See Pièces de Clavecin by Jean-Henry d'Anglebert, Paris, 1689.

[3] See L'Art de toucher le clavecin by François Couperin, Paris, 1716.

[4] See Pièces de Clavessin by Jacques Champion de Chambonnières, Paris, 1670.

the interpretation of his own music. Such tables of ornaments were included in the following organ books of the period:

Boyvin, Jacques. Premier Livre d'Orgue, Paris, s.d.

----. Second Livre d'Orgue, Paris, 1700.

Corrette, Gaspard. Messe du 8e Ton, Paris, 1703 (?)

Dandrieu, Jean-François. Premier Livre de Pièces d'Orgue, Paris, 1739.

Jullien, Gilles. Premier Livre d'Orgue, Paris, 1696.

Le Bègue, Nicolas-Antoine. Les Pièces d'Orgue, Paris. 1676.

Nivers, Guillaume-Gabriel. Livre d'Orgue, Paris, 1665.

Raison, André. Livre d'Orgue, Paris, s.d. (c. 1687).

A summary of the more common organ ornaments, with representative solutions drawn from these organ books, has been included as Appendix C of this thesis and will serve as a guide to the student or performer who does not have access to the original score or edition.

The notes themselves, which were used in these scores, did not differ from the type used today; the only exception was found in the Fugues et caprices à quatre patries of François Roberday, which used diamond-shaped notes.[1] The organ tablatures, which were in vogue in Germany during the seventeeth century, did not find favor in France. This may

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[1] For an illustration of a page from this work, see page 185 of this thesis.

have been due to the virtual monopoly which the Ballard family held on the printing of music during this period or to the fact that France was in a much stronger financial position than Germany and so the need for conservation of printing materials was not needed so much. However, it would appear most probable that the principal reason was the fact that there seems to be no link of printed organ music in France between the time of Attaingnant (1531) and the publication of the first organ book of Titelouze (1623). As a consequence, the notational traditions of the earlier century were not carried across into the new school. In the field of lute music, where there was continuity of publication, the use of tablature continued until the decline of the French lute school in the latter half of the seventeenth century.[1]

In conclusion it should be noted that while Paris remained the great center of organ playing in France throughout this period, there also were capable organists in many of the cathedral cities of the northern part of the country. Southern France, like Italy and the other southern countries has always been retarded in its organ building and organ playing, while the greatest enthusiasm for the instrument has centered in the northern countries, Germany, Belgium, the Netherlands and the north of France. The organists were particularly active in Dijon, where the Balbastre and

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[1] Examples of French lute tablature of this period are found in the music of Denis Gaultier (c. 1603-1672).

Rameau families flourished; Rouen, famous for such composers as Titelouze, Boyvin and d'Agincourt; Rheims, where de Grignys, father and son, were noteworthy; Chartres, Meaux and Saint-Denis.

The quantity of unpublished material revealed by this investigation makes necessary a new appraisal of the early French school. Instead of a few isolated composers, this group now is revealed as a well developed school of composition. It demonstrates a continuity of style and development throughout the Baroque era, declining only as the harmonic emphasis of the Rococco period introduced a style unsuitable to the instrument. It is hoped that this survey will stimulate the interest of organists in the performance of the music of this rich field of organ literature.

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APPENDIX A

ORGAN SPECIFICATIONS

ORGAN OF SAINT-ETIENNE-DU-MONT

Built by Pierre le Pescheur; completed in 1636

GRAND ORGUE

Montre	16	Tierce	1 3/5
Bourdon	16	Fourniture	V
Dessus de flûte	8	Cymbale	IV
Bourdon	8	Trompette	8
Prestant	4	Cromorne	8
Flûte	4	Clarion	4
Nasard	2 2/3	Voix humaine	8
Quarte de nasard	2	Grand cornet	V
Doublette	2		

POSITIF

Bourdon	8	Tierce	1 3/5
Flûte	8	Larigot	1 1/3
Montre	4	Fourniture	III
Nasard	2 2/3	Cymbale	III
Doublette	2	Cromorne	8

RÉCIT

Cornet	V	Trompette	8

ÉCHO

Cornet	V

PÉDALE

Flûte	8	Trompette	8
Flûte	4	Clarion	4

ORGAN OF SAINT-LOUIS-DES-INVALIDES

Built by Alexandre Thierry; completed in 1686.

POSITIF

Montre	8	Doublette	2
Bourdon	8	Nasard	2 2/3
Prestant	4	Tierce	1 3/5
Fourniture	IV	Larigot	1 1/3
Cymbale	III	Cromhorne	8
Flûte (bouchée)	4	Petite voix humaine	8

GRAND ORGUE

Montre	16	Prestant	4
Montre	8	Dessus de flûte	8
Bourdon	16	Doublette	2
Bourdon	8	Nasard	2 2/3
Grand cornet	V	Quarte de nasard	2
Tierce	1 3/5	Trompette	8
Fourniture	V	Clarion	4
Cimbale	V	Voix humaine	8
Grosse tierce	3 1/5		

RÉCIT

Cornet	V	Petite trompette	8

ÉCHO

Bourdon.	8	Cromhorne	8
Cornet	V	Cymbale	III

PÉDALES

Flûtes	8	Trompette	8

ORGAN OF THE CATHEDRAL OF ROUEN

Built by Robert Cliquot; completed in 1689

POSITIF

Montre	8	Tierce.	1 3/5
Bourdon.	8	Larigot	1 1/3
Prestant	4	Fourniture.	IV
Flûte.	4	Cymbale	III
Nasard	3	Cromorne.	8
Doublette.	2	Voix humaine.	8

GRAND ORGUE

Montre	16	Flûte	2
Bourdon.	16	Tierce.	1 3/5
Montre	8	Flageolet	1
Bourdon.	8	Grand Cornet.	V
Prestant	4	Fourniture.	V
Flûte.	4	Cymbale	IV
Double Tierce.	3 1/5	Trompette	8
Doublette.	2	Cromorne.	8
Quarte de Nasard . . .	2	Voix humaine.	8
Nasard	3	Clarion	4

RÉCIT

Cornet	III	Trompette	8

ÉCHO

Cornet	III	Voix humaine.	8
Cymbale.	IV		

PÉDALE

Flûte.	16	Trompette	8
Flûte.	8	Clarion	4
Flûte.	4		

ORGAN OF SAINT-DENIS

Built by Jean Brocard; completed c. 1700

(after the memoires of Ferdinand-Albert Gautier)

POSITIF

Montre	8	Larigot	1 1/3
Dessus de flûte. . . .	8	Fourniture.	IV
Bourdon.	8	Cymbale	III
Prestant	4	Cornet.	V
Flûte.	4	Trompette	8
Nasard	2 2/3	Clarion	4
Quarte de nasard . . .	2	Cromorne.	8
Tierce	1 3/5	Voix humaine.	8

GRAND ORGUE

Montre	16	Quarte de nasard	3 1/5
Bourdon	16	Doublette	2
Montre	8	Tierce	1 3/5
Bourdon	8	Fourniture	V
Flûte allemande	8	Cymbale	IV
Gros nasard	5 1/3	Grand Cornet	V
Flûte	4	1re trompette	8
Prestant	4	2e trompette	8
Grosse tierce	3 1/5	Clarion	4
Nasard	2 2/3		

BOMBARDE et RÉCIT

Bombarde	16	Trompette de récit	8
Flûte de récit	8	Cornet de récit	V

ÉCHO

Bourdon	8	Nasard	2/3
Flûte	8	Doublette	2
Flûte	4	Tierce	1 3/5

PÉDALE

Flûte	8	Voix humaine	8
Gros nasard	5 1/3	Trompette	8
Flûte	4	Clarion	4

ORGAN OF THE DAUPHIN (Père de Louis XVI)

Built by Nicolas Somer in 1748

GRAND ORGUE

Montre	8	Doublette	2
Bourdon.	8	Clarinette.	8
Prestant	4		

RÉCIT

Bourdon.	8	Hautbois.	8
Flûte.	8		

PÉDALIER-TIRASSE

ORGAN OF SAINT-GERVAIS

Built by Henry Cliquot; completed in 1760

POSITIF

Flûte.	8	Plein jeu	IV
Bourdon.	8	Trompette	8
Prestant	4	Cromorne.	8
Nazard	2 2/3	Basson-Clarinette . . .	8
Doublette.	2	Clarion	4
Tierce	1 3/5		

GRAND ORGUE

Montre	16	Quarte de Nazard. . . .	2
Bourdon.	16	Tierce.	1 3/5
Montre	8	Grand Cornet.	V
Bourdon.	8	Plein jeu	IV
Flûte.	8	1re Trompette	8
Prestant	4	2ne Trompette	8
Nazard	2 2/3	Voix humaine.	8
Doublette.	2	Clarion	4

BOMBARDE

Bombarde	16

RÉCIT

Cornet	III	Hautbois.	8

ÉCHO

Flûte d'echo	8	Trompette	8

PÉDALE

Flûte.	16	Bombarde.	16
Flûte.	8	Trompette	8
Flûte.	4	Clarion	4

ORGAN OF SAINT-NICOLAS-DES-CHAMPS

Built by Francois-Henri Cliquot; completed in 1776

GRAND ORGUE

Montre	16	Nasard	2 2/3
Bourdon	16	Doublette	2
Montre	8	Tierce	1 3/5
Flûte	8	Grand cornet	V
Flûte allemande	8	Trompette	8
Bourdon	8	2me trompette	8
Prestant	4	Clarion	4
Grosse tierce	3 1/5	Voix humaine	8

POSITIF

Montre	8	Cornet	V
Bourdon	8	Cromorne	8
Flûte	8	Hautbois	8
Flûte	4	Bassoon	8
Nazard	2 2/3	Trompette	8
Tierce	1 3/5	Clarion	4

BOMBARDE

Bombarde	16	Trompette	8

ÉCHO

Bourdon	8	Cornet	V
Flûte	4	Trompette	8

RÉCIT

Flûte	8	Hautbois	8

PÉDALES

Flûte	16	Bombarde	16
Flûte	8	Trompette	8
Flûte	4	Clarion	4

ORGAN OF SAINT-SULPICE

Built by François-Henri Cliquot; completed in 1781

POSITIF

Bourdon	16	Larigot	1 2/3
Montre	8	Fourniture	IV
Bourdon	8	Cymbale	V
Flûte	8	Cornet	V
Prestant	4	Trompette	8
Nasard	3	Krumhorn	8
Doublette	2	Basson	8
Quarte de nasard	2	Clarinette	8
Tierce	1 3/5	Clarion	4

GRAND ORGUE

Montre	32	Petite tierce	1 3/5
Montre	16	Nasard	1 2/3
Bourdon	16	Fourniture	IV
Montre	8	2e fourniture	VI
Bourdon	8	Cymbale	IV
Flûte	8	Cornet	V
Prestant	4	Voix humaine	8
Tierce	3 1/5	lre trompette	8
Nasard	3	2e trompette	8
Quarte de nasard	2	Clarion	4
Doublette	2	2e clarion	4

BOMBARDE

Cornet	V	Bombarde	8
Bombarde	16	Clarion	4

RÉCIT

Flûte	8	Hautbois	8
Cornet	V	Trompette	8

ÉCHO

Bourdon	8	Trompette	8
Flûte	4	Clarion	4
Cornet	V		

PÉDALE

Flûte	16	Flûte	4
Bourdon	16	Bombarde	24
Flûte	8	Bombarde	16
2e flûte	8	Trompette	8
Nasard	6	2e trompette	8
		Clarion	4

ORGAN OF SAINT-GERMAIN-DES-PRÉS

Built by Louis Callinet; completed in 1829

POSITIF

Bourdon	8	Cymbale	III
Montre	8	Trompette	8
Prestant	4	Clarion	4
Petit flûte	4	Hautbois	8
Nasard	2 2/3	Krumhorn	8
Quart de nasard	2	Basson	8
Tierce	1 3/5	Cornet	V
Fourniture	V	Tremblant	

GRAND ORGUE

Montre	16	Tierce	1 3/5
Bourdon	16	Fourniture	II & V
Montre	8	Cymbale	II & V
Bourdon	8	Bombarde	16
Grosse flûte	8	Grosse trompette	8
Prestant	4	2e trompette	8
Grosse tierce	3 1/5	Clarion	4
Nasard	2 2/3	Voix humaine	4
Doublette	2	Grand cornet	V

RÉCIT

Flûte	8	Hautbois	8
Cornet	V	Trompette	8

ÉCHO

Flûte	8	Clarion	4
Trompette	8		

PÉDALE

Flûte	16	Bombarde	16
Flûte	8	Trompette	8
Flûte	4	Clarion	4

Detailed information on organs and organ building of this period can be found in the following books:

Dufourcq, Norbert. Esquisse d'une Histoire de l'Orgue en France du XIIIe au XVIIIe siècle. Paris, 1935.

Raugel, Félix. Les Grandes Orgues des Églises de Paris et du Departement de la Seine. Paris, 1927.

Rupp, Emile. Die Entwicklungsgeschichte der Orgelbaukunst. Einsiedeln, 1929.

APPENDIX B

MATERIAL ON PERFORMANCE PRACTICE

Registrations given for the pieces of the Premier Livre d'Orgue by Michel Corrette.

Pour le Plein jeu:

Great: Bourdon, Bourdon 16', Montre, Prestant, Doublette, Fourniture et Cymballe.

Choir: Bourdon, Montre, Prestant, Doublette, Fourniture et Cymballe.

Pour le Duo:

Upper voice: Cornet de Récit.

Lower voice: Cromhorne et Nazar seul.

Autre Meslange pour le Duo:

Upper voice: Cornet de Récit.

Lower voice: Bourdon, Prestant, Tierce et Nazar.

Autre Meslange pour le Duo:

Upper voice: Trompette clarion.

Lower voice: Cromhorne seul.

Pour le Trio:

Great: Bourdon, Bourdon de 16', Prestant, Montre, Tierce, Grosse Tierce, Nazar et Quatre de Nazar.

Choir: Bourdon, Prestant et Cromhorne.

Autre Meslange pour le Trio:

Great: Bourdon, Prestant, Bourdon de 16', et Clarion.

Choir: Bourdon, Prestant et Nazar.

Pour le Trio à 3 Claviers:

Upper voice on the Choir: Bourdon, Prestant, Tierce et Nazar.

Middle voice on the Swell: Cornet de Récit.

Lower voice on the Pedals: Flûtes et le Tremblant Doux.

Pour la Musette:

Choir: Cromhorne seul.

Pedal: Flûtes.

Basse de Cromhorne:

Great: Bourdon seul.

Choir: Chromhorne et Nazard seul.

Basse de Trompette:

Great: Trompette, Clarion et Grand Cornet.

Choir: Bourdon et Larigot. Le Tremblant à vent perdu.

Récit de Nazar:

Great: Bourdon et Prestant ou Montre.

Choir: Bourdon, Prestant et Nazar.

Récit de Trompette:

Upper voice: La petite Trompette de Récit.

Accompaniment: Bourdon et Flûte ou Montre.
(Choir)

Tierce en Taille:

Great: Bourdon et Prestant ou Montre.

Choir: Bourdon, Prestant, Tierce, Nazar, Doublette et Larigot.

Pedal: Flûtes.

Cromhorne en Taille:

Great: Bourdon, Prestant et Bourdon de 16'.

Choir: Bourdon, Prestant et Cromhorne.

Pedal: Flûtes.

Pour les Flûtes:

Great: Bourdon et Montre.

Choir: Bourdon seul. Le Tremblant doux.

Pedal: Flûtes.

Pour le Grand Jeu:

Great: Bourdon, Prestant, Trompette, Clarion, Grand Cornet, Tierce, Nazar, et Quatre de Nazar.

Choir: Bourdon, Prestant, Cromhorne, Tierce et Nazar. Le Tremblant à vent perdu.

Explanation of Italian terms from the Premier Livre d'Orgue of Michel Corrette.

Adagio means very slowly (très lentement).

Affetuoso means tenderly (tendrement).

Allegro means lightly, but with a moderate movement (légèrement, mais d'un mouvement modèré).

Da capo means to repeat the beginning (répéter le commencement).

Fuga doppia means a fugue with two subjects (fugue à deux sujets).

Gracioso means in a graceful and pleasing manner (d'une manière gracieuse et agréable).

Largo means slowly and with taste (lentement et avec goût).

Preludio means Prelude.

Presto means quickly with fleetness (vite avec rapidité).

Vivace means with vivacity but more moderate than the allegro (vivacité mais plus modèré que l'allegro).

The Tonalities described by Marc-Antoine Charpentier.

C major - Gay and martial (Gay et guerrier)

c minor - Somber and sad (Obscur et triste)

D major - Joyous and very martial (Joyeux et très guerrier)

d minor - Solemn and devout (Grave et dévot)

E major - Clamorous and quarrelsome (Querelleur et criard)

e minor - Effeminate, loving and plaintive (Efféminé, amoureux et plaintif)

E flat - Remorseless and hard (Cruel et dur)

e flat minor - Horrible, frightful (Horrible, affreux)

F major - Impetuous and passionate (Furieux et emporté)

f minor - Somber and plaintive (Obscur et plaintif)

G major - Sweetly joyous (Doucement joyeux)

g minor - Serious and grand (Sérieux et magnifique)

A major - Joyous and pastoral (Joyeux et champêtre)

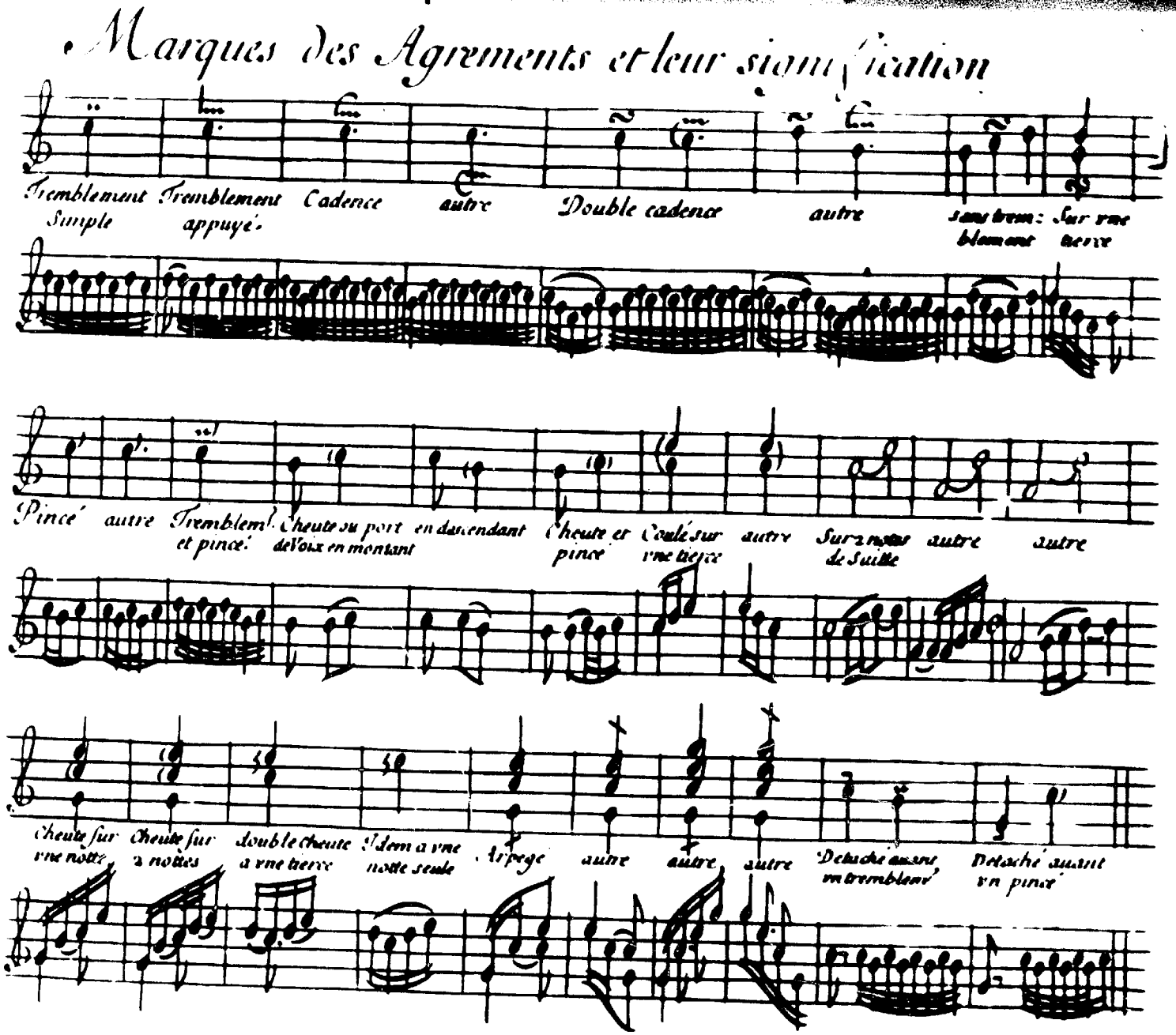
a minor - Tender and plaintive (Tendre et plaintif)

B flat - Grand and joyous (Magnifique et joyeux)

b flat minor - Somber and dreadful (Obscur et terrible)

B major - Harsh and plaintive (Dur et plaintif)

b minor - Solitary and gloomy (Solitaire et mélancolique)



FROM "PIECES DE CLAVECIN" BY JEAN-HENRY D'ANGLEBERT

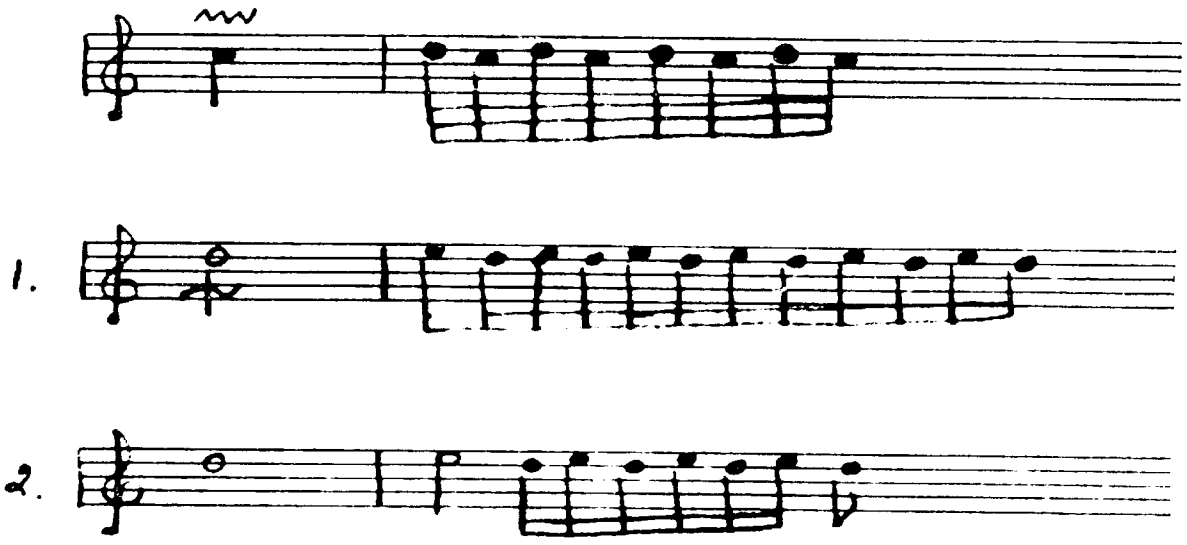
APPENDIX C

TABLE OF ORNAMENTS

One of the most difficult problems facing the performer of music of the Baroque era is the realization of the numerous ornaments which embellish the music. While many of the organ books of the period give elaborate tables of ornaments, some of the explanations are vague and variations are found, even in the tables of the same composer. However, a comparison of the examples given by the composers of the French school will permit the reaching of certain definite conclusions on the practice of the time.

Cadence:

This ornament is also given as trille or tremblement. This is a rapid alternation between the note and the diatonic step above, always starting on the upper note. Variants given by Boyvin (1) and Francois Couperin (2) are noted below.



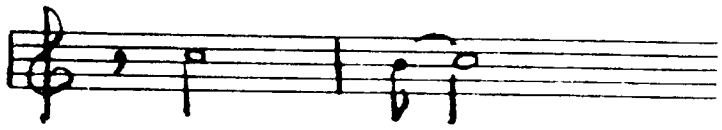
Port de voix:

This ornament, which is frequent in vocal music, is rarely encountered in the organ scores. An example from Raison is given below.



Another form of this ornament, in which the principal note is approached from below, is found in the works of Gaspard Corrette (1) and Boyvin (2).

1.

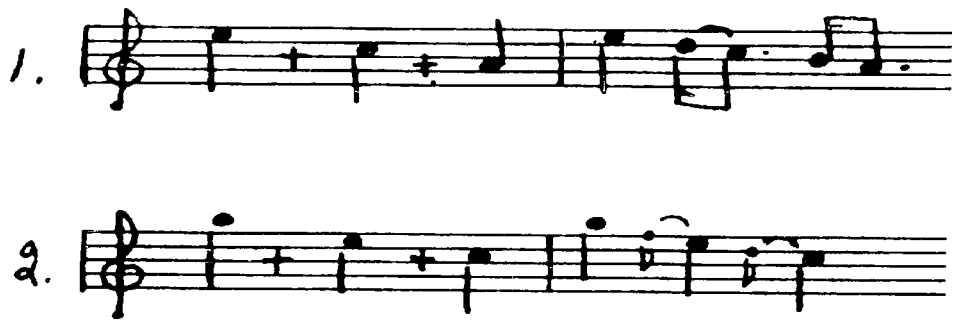


2.



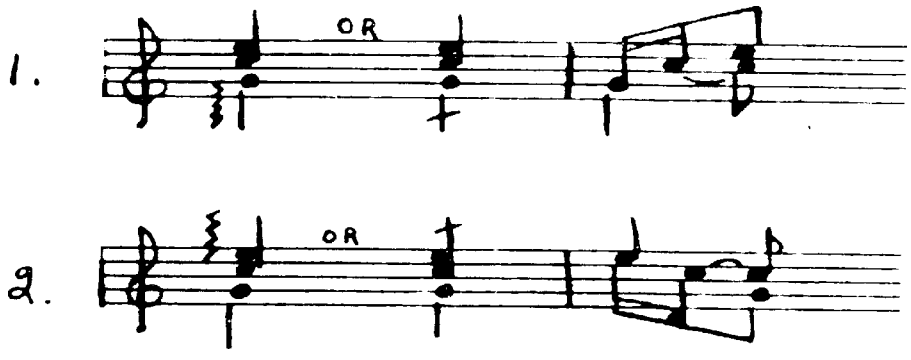
Petite croix:

This is the instrumental equivalent of the vocal coulé. The examples given below are from Boyvin (1) and Gaspard Corrette (2).



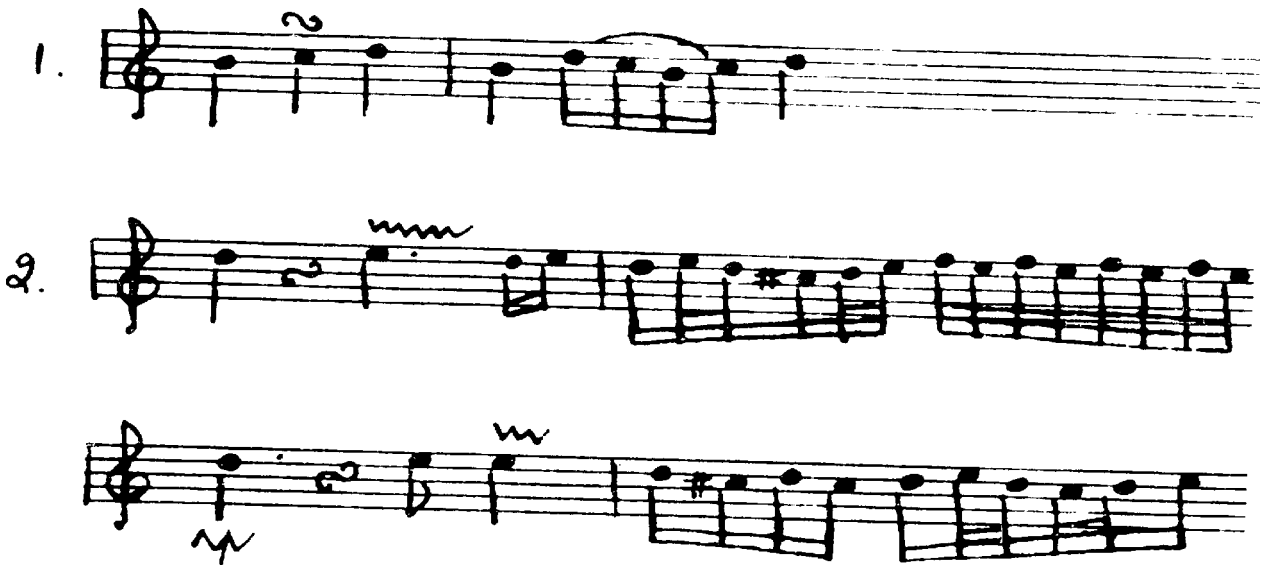
Harpègement:

This ornament, which is borrowed from the lute style, is occasionally found in organ music. It is found in two forms: (1) the chord rolled from bottom to top, and (2) the chord rolled from top to bottom.



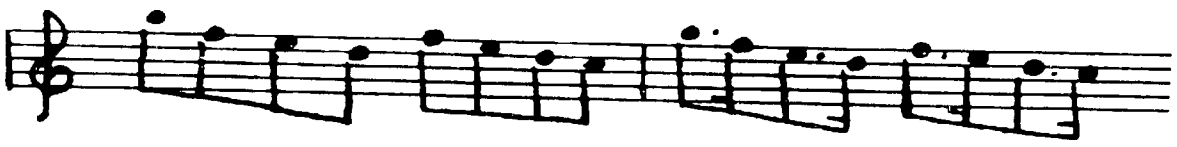
Double cadence:

This ornament is usually found in conjunction with the cadence or pincé. An example from d'Anglebert (1) and two from Raison (2) illustrate uses of the double cadence.



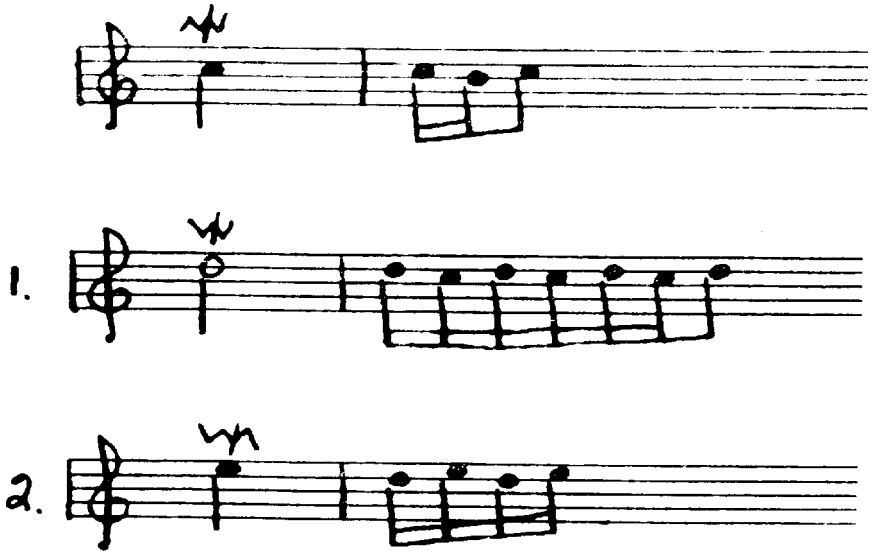
Croches:

Gaspard Corrette states that "eighth notes usually are dotted, that is to say, the first is longer than the second." He gives the following example:



Pincé:

This ornament consists of three notes, the principal note, the diatonic step below and the original note. Variants by Jean-Francois Dandrieu (1) and Gilles Jullien (2) are noted below.



Coulé:

This is not to be confused with the vocal coulé, which is a passing tone inserted in descents of a third. The instrumental coulé is performed as given below.



One of the most complete tables of ornaments of this period is to be found in the Pièces de clavecin of Jean-Baptiste-Henri d'Anglebert, which was published in Paris in 1689. A photostat of this table will be found facing page 234.

FRENCH ORGAN SCHOOL

OF THE

17TH AND 18TH CENTURIES

Charles E. Vogan

1948

A Dissertation Submitted in Partial Fulfillment of the Requirements for the Degree of Doctor of Philosophy in the University of Michigan.

PART II

Committee in Charge:
Professor Raymond Kendall, Chairman
Dean Earl V. Moore
Dean Peter Okkelberg
Professor John H. Lowell
Associate Professor Warner F. Patterson

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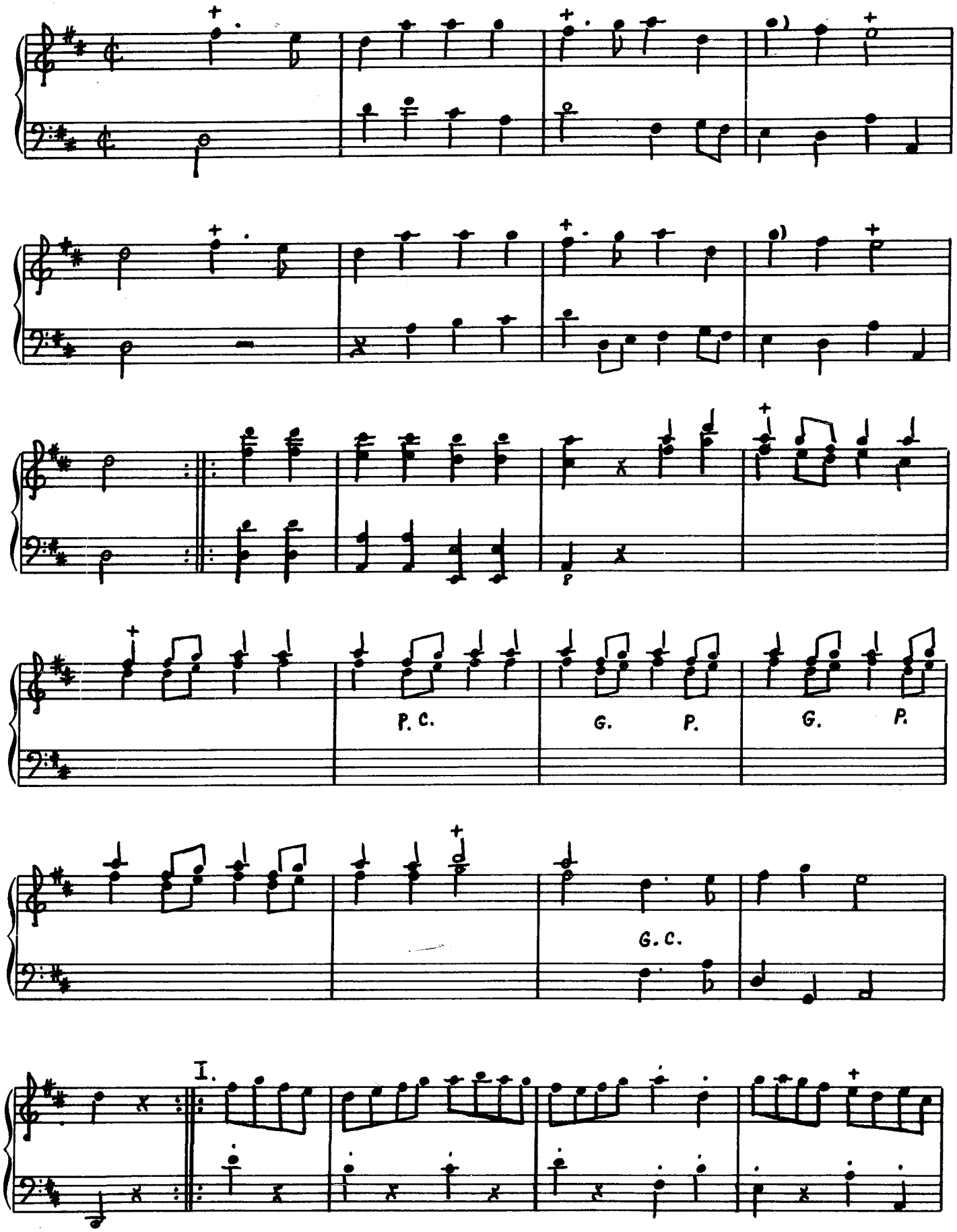
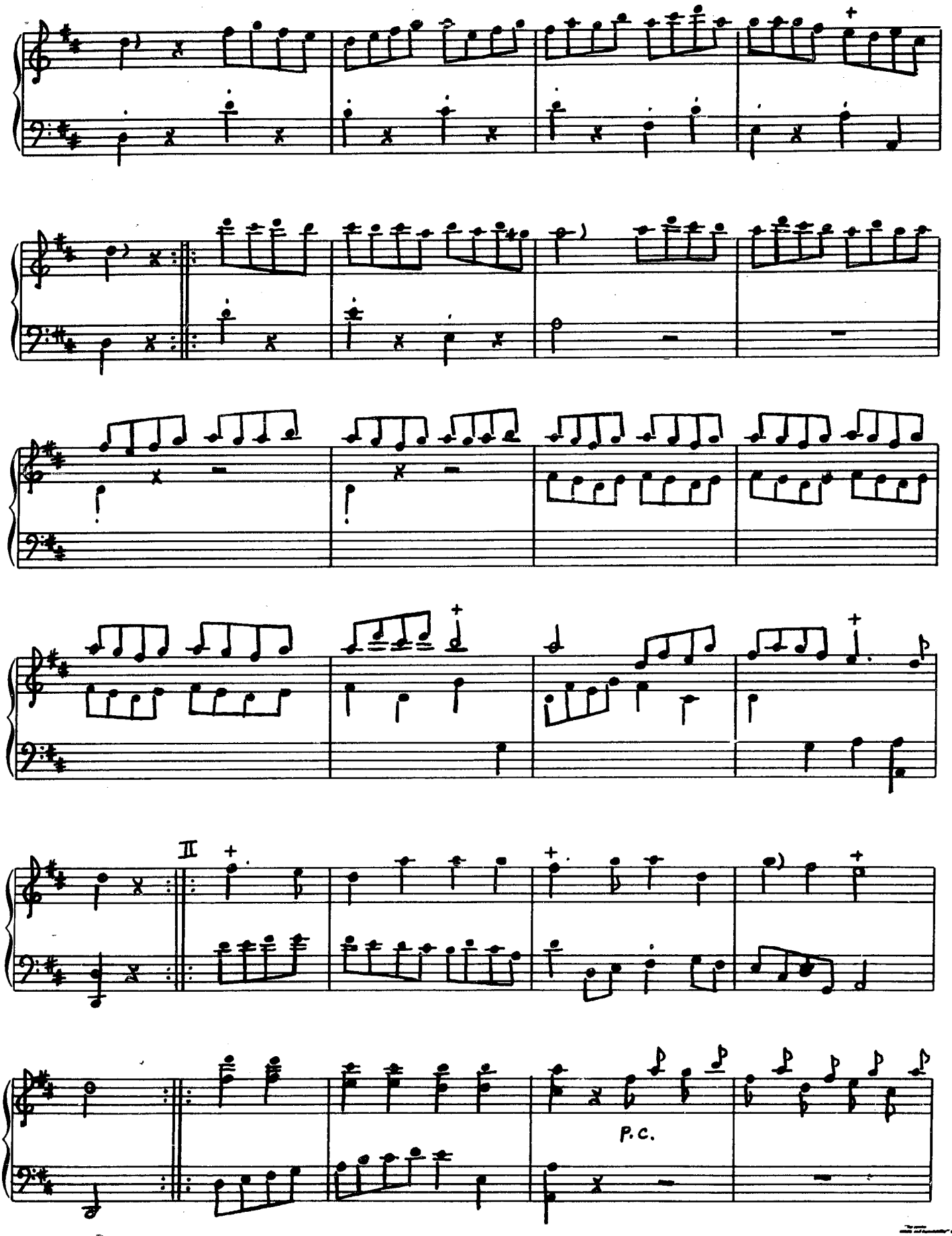
NOEL

QUAND JESUS NAQUIT À NOEL

CLAUDE BALBASTRE

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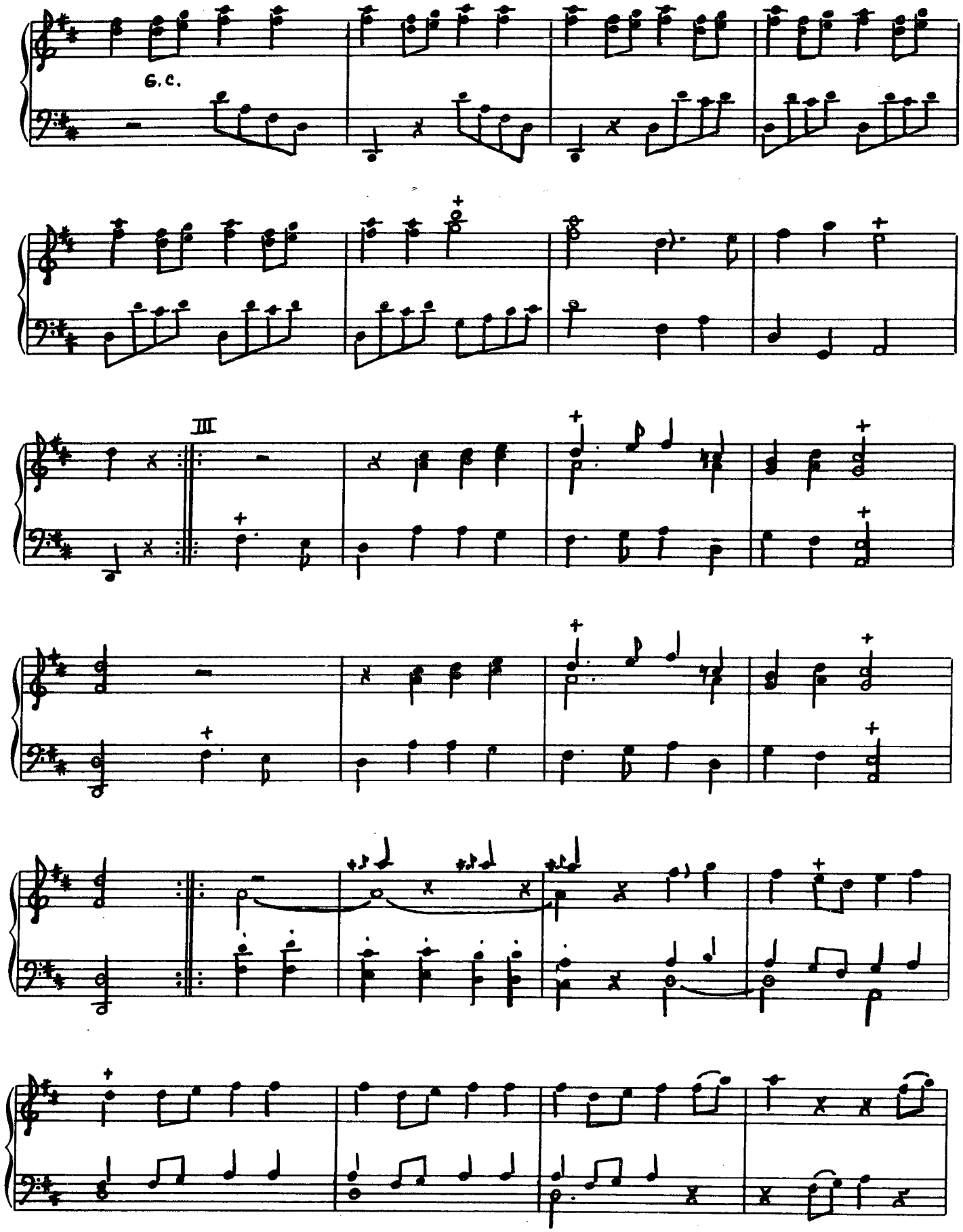

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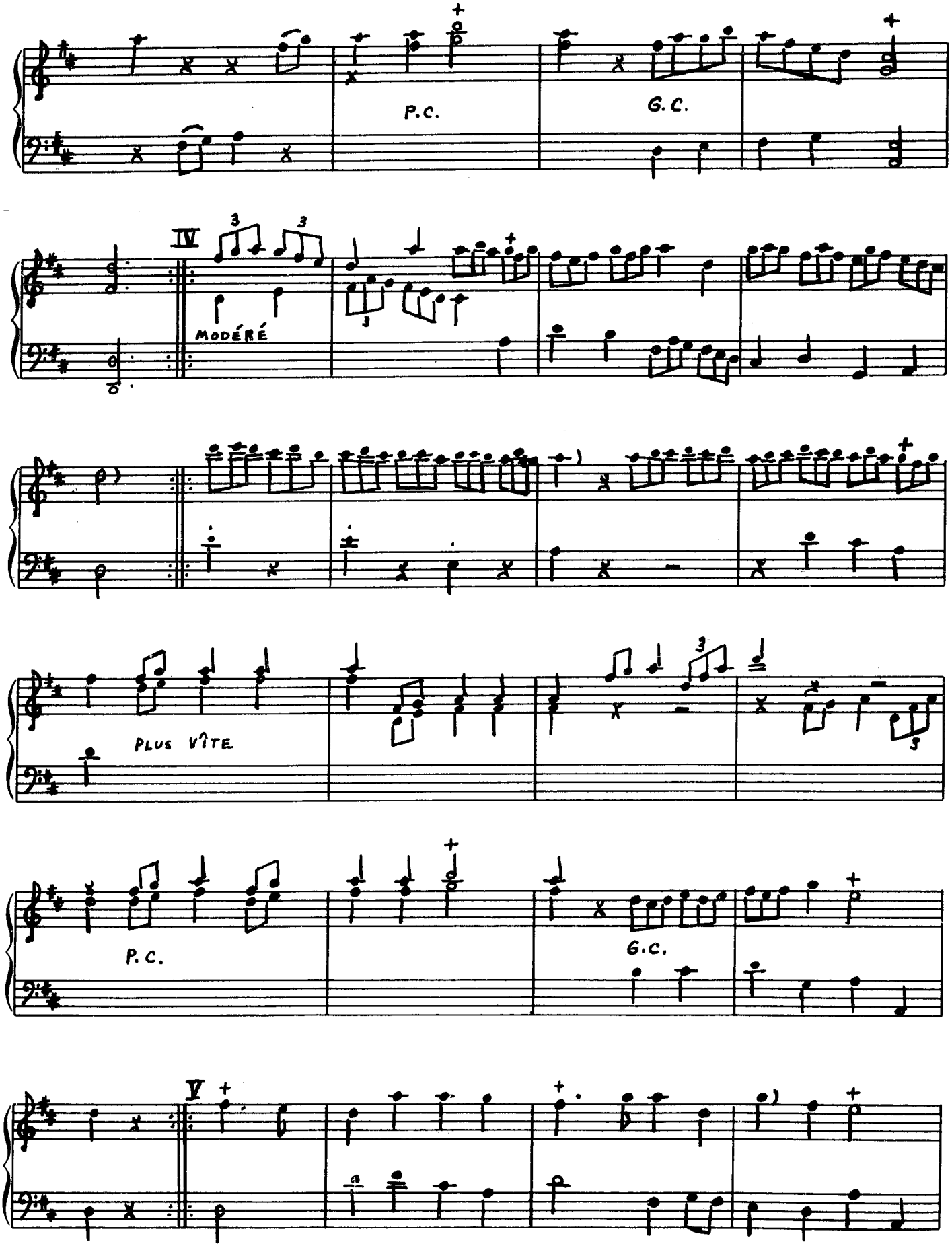

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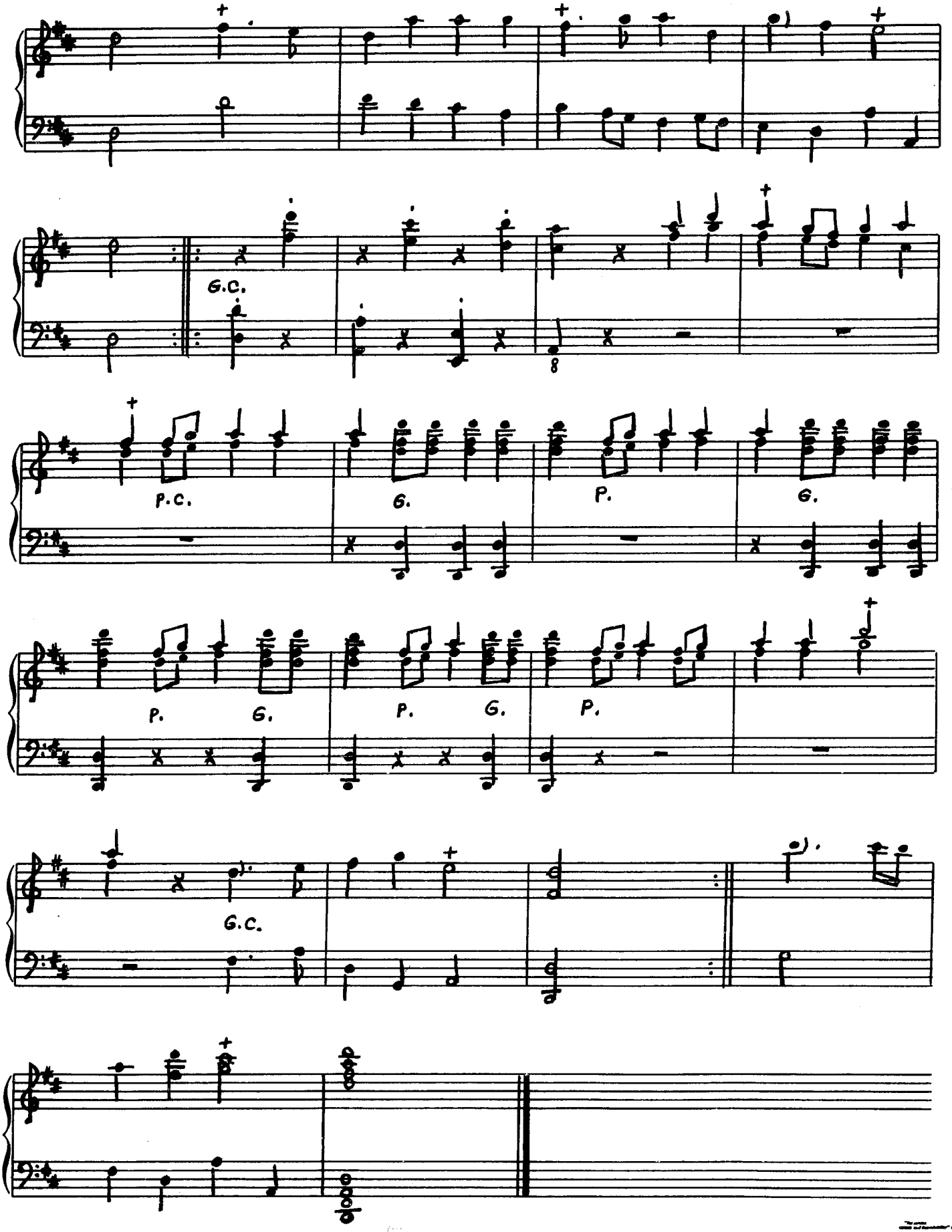
G.C.
P.C.
G.
P.
G.
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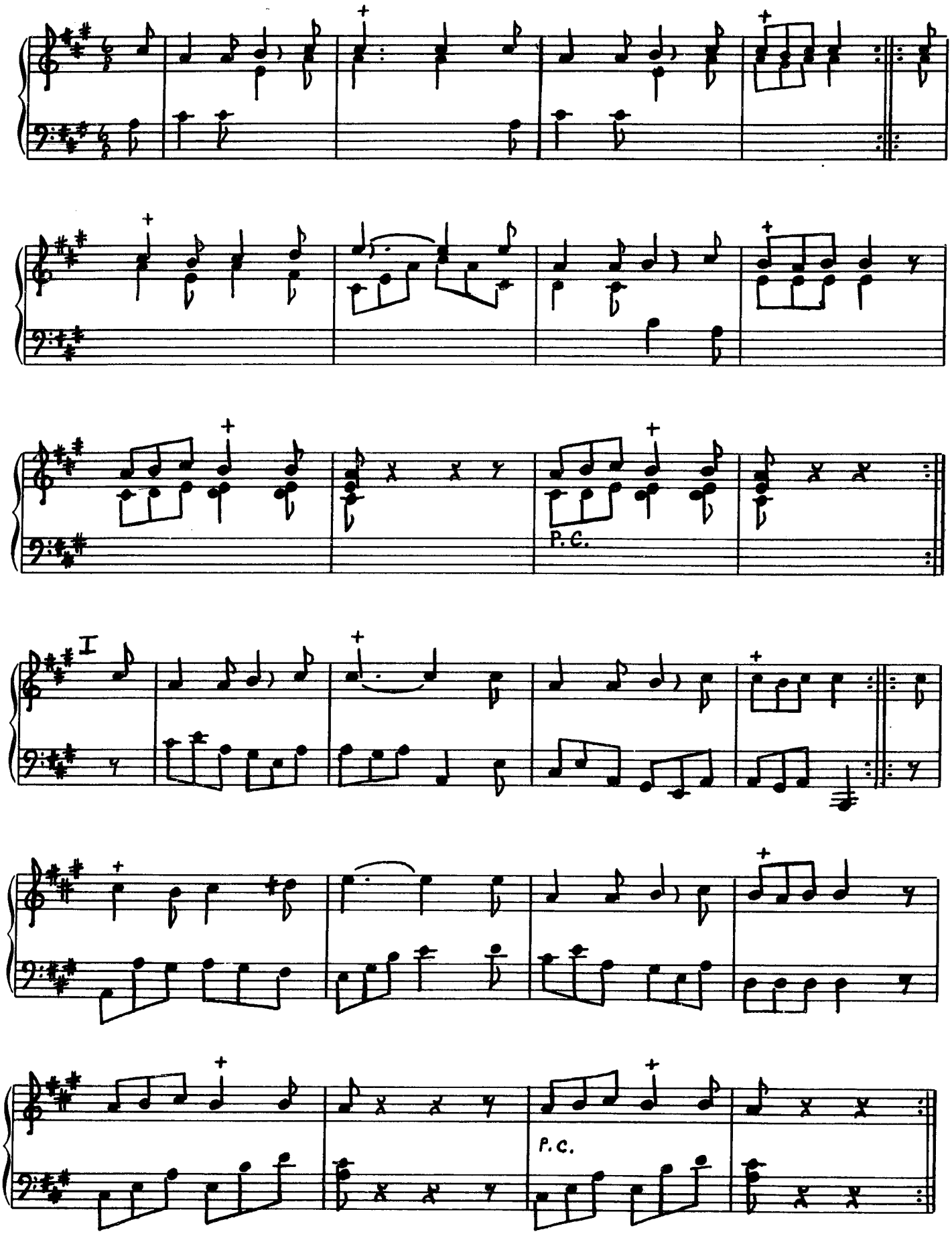
P.
G.C.

NOEL BOURGUIGNON
AU JÔ DEU DE PUBELLE

CLAUDE BALBASTRE



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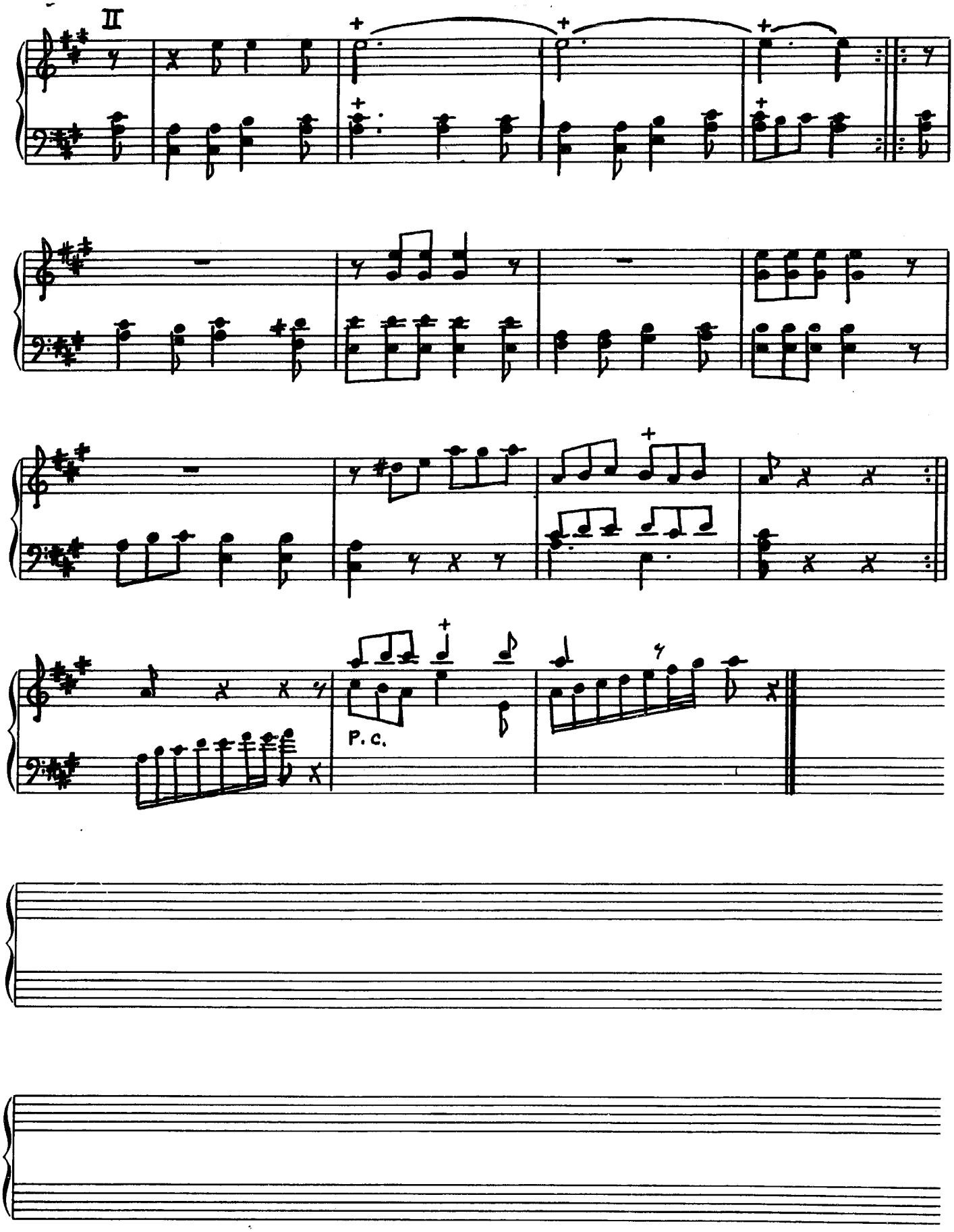

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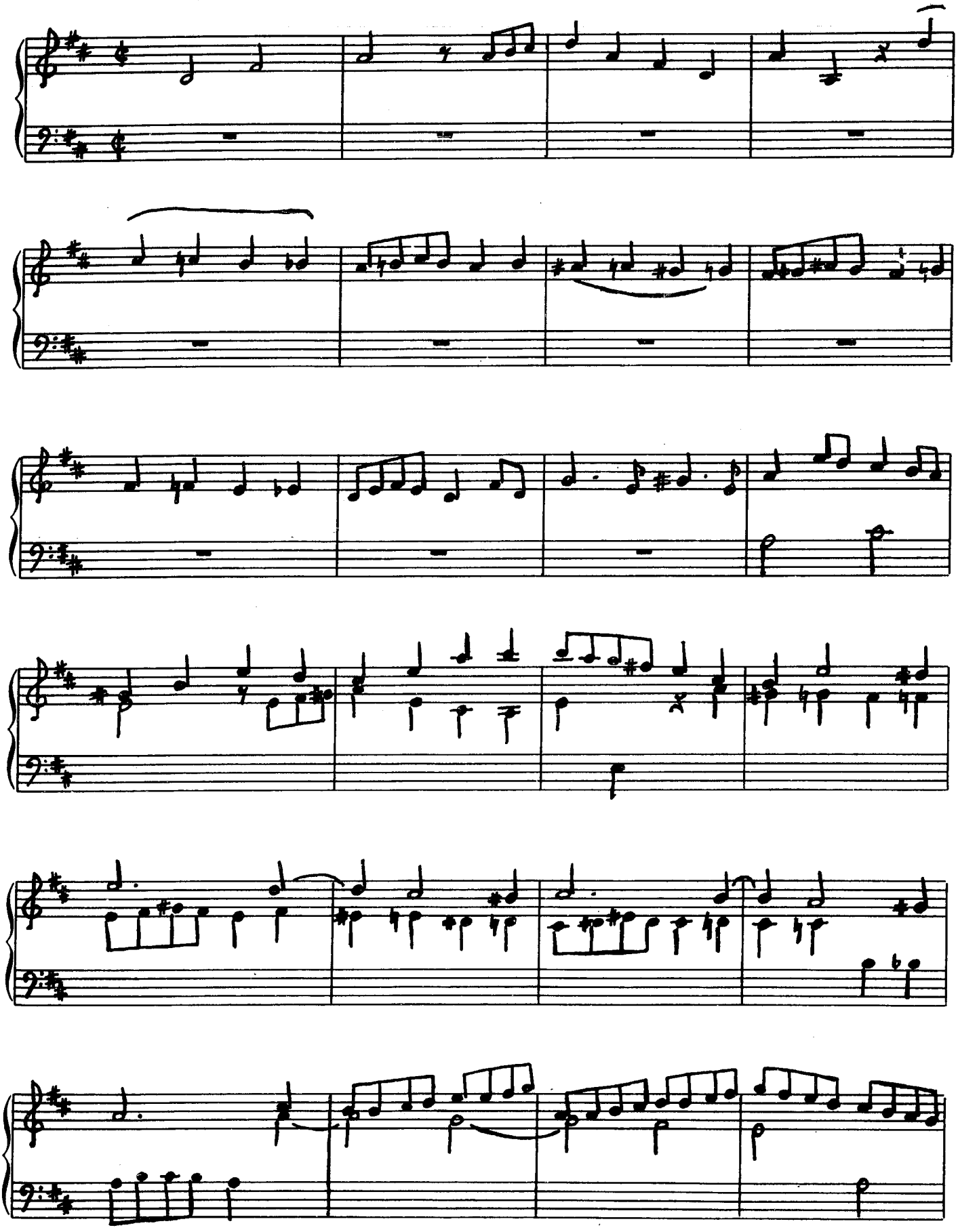
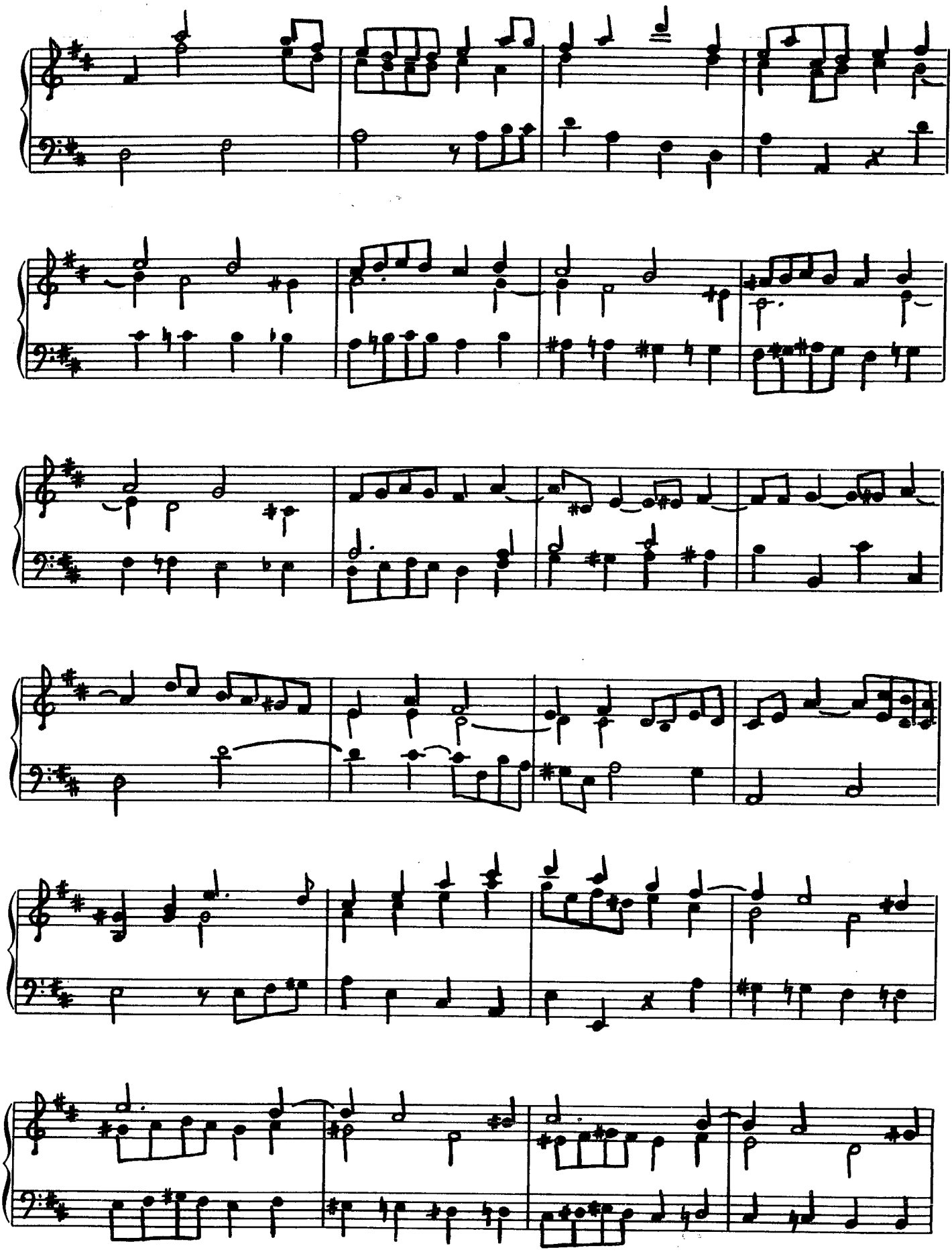
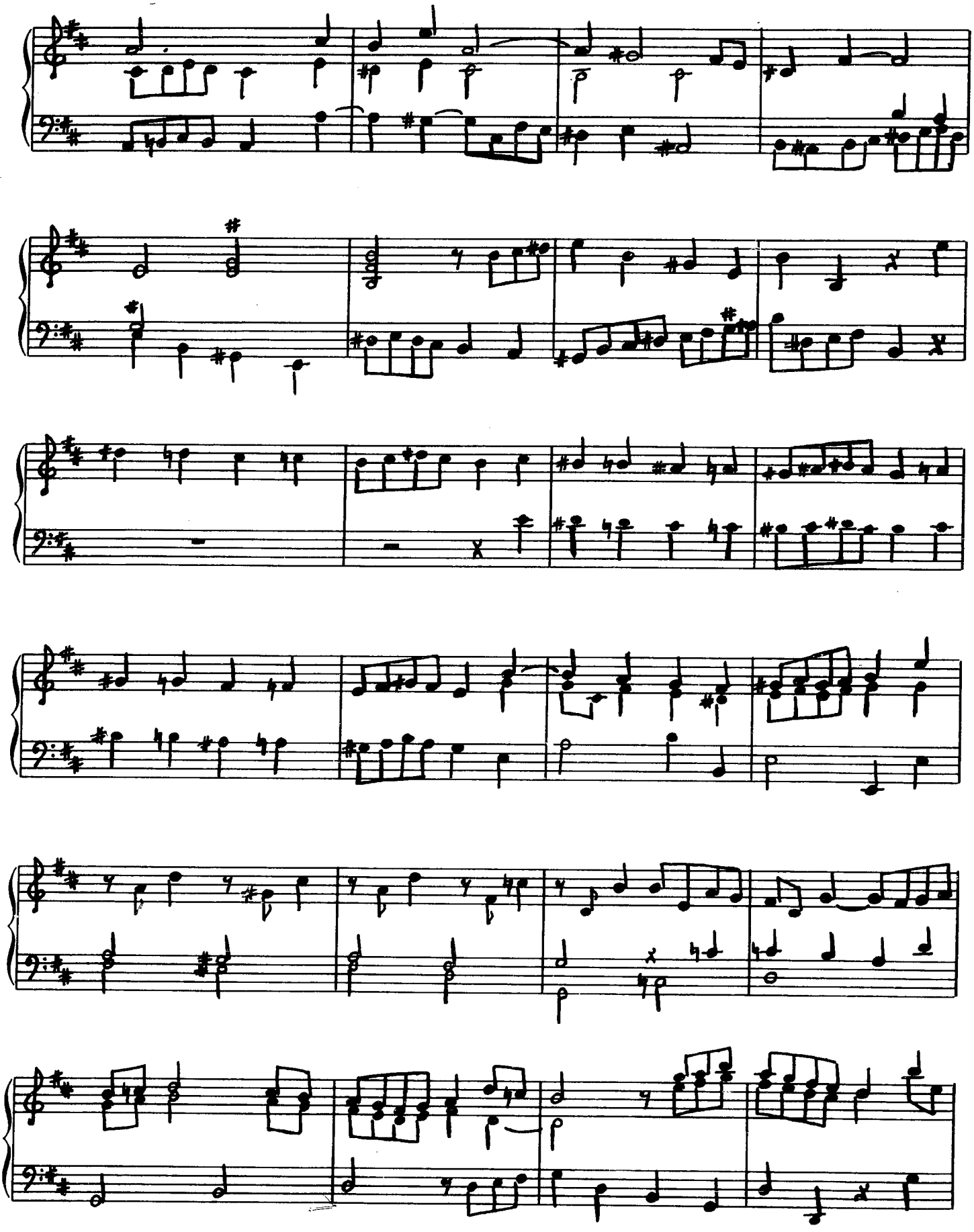
FUGUE , OP. 6 , NO. 5

JEAN-JACQUES BEAUVARLET-CHARPENTIER







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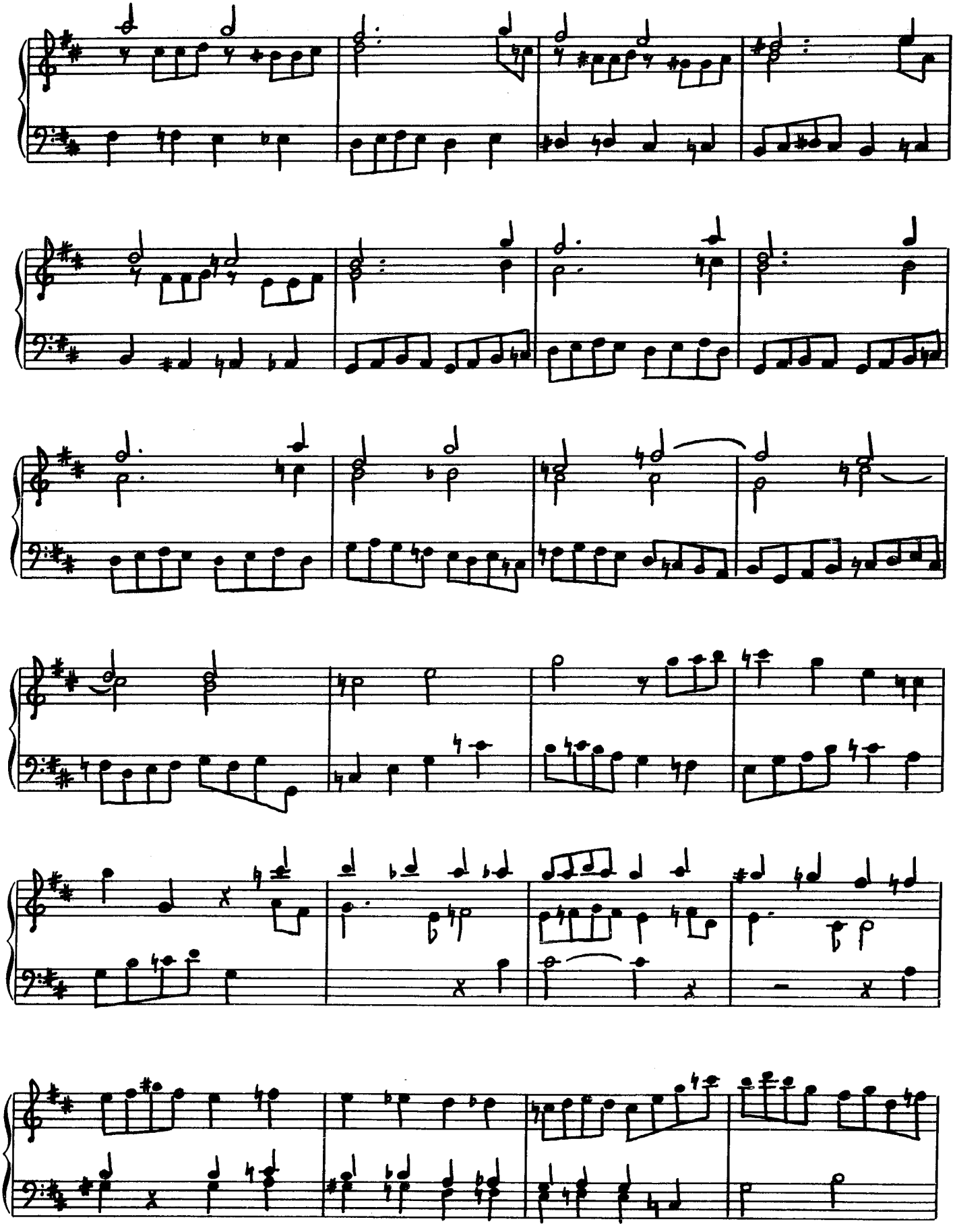

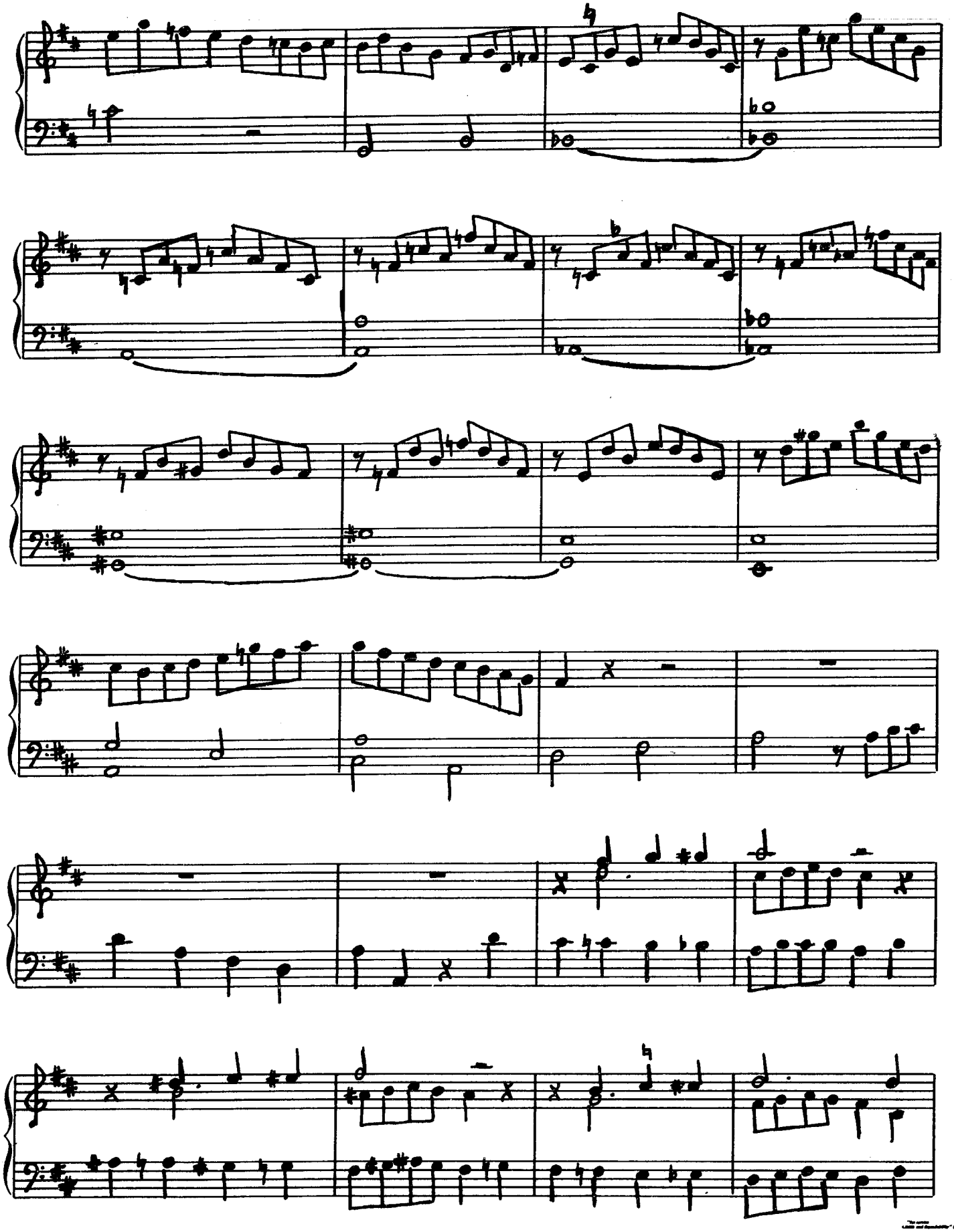

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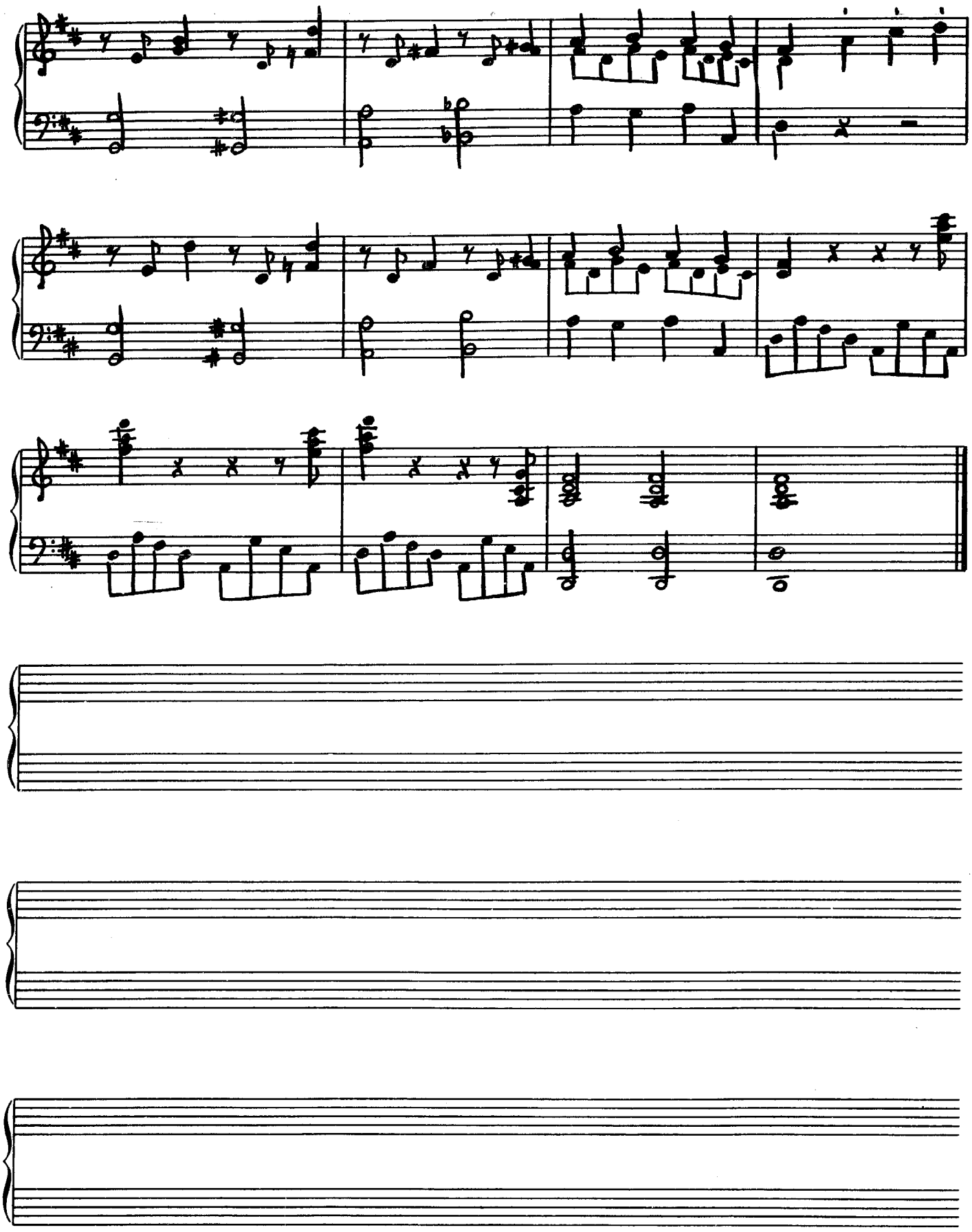
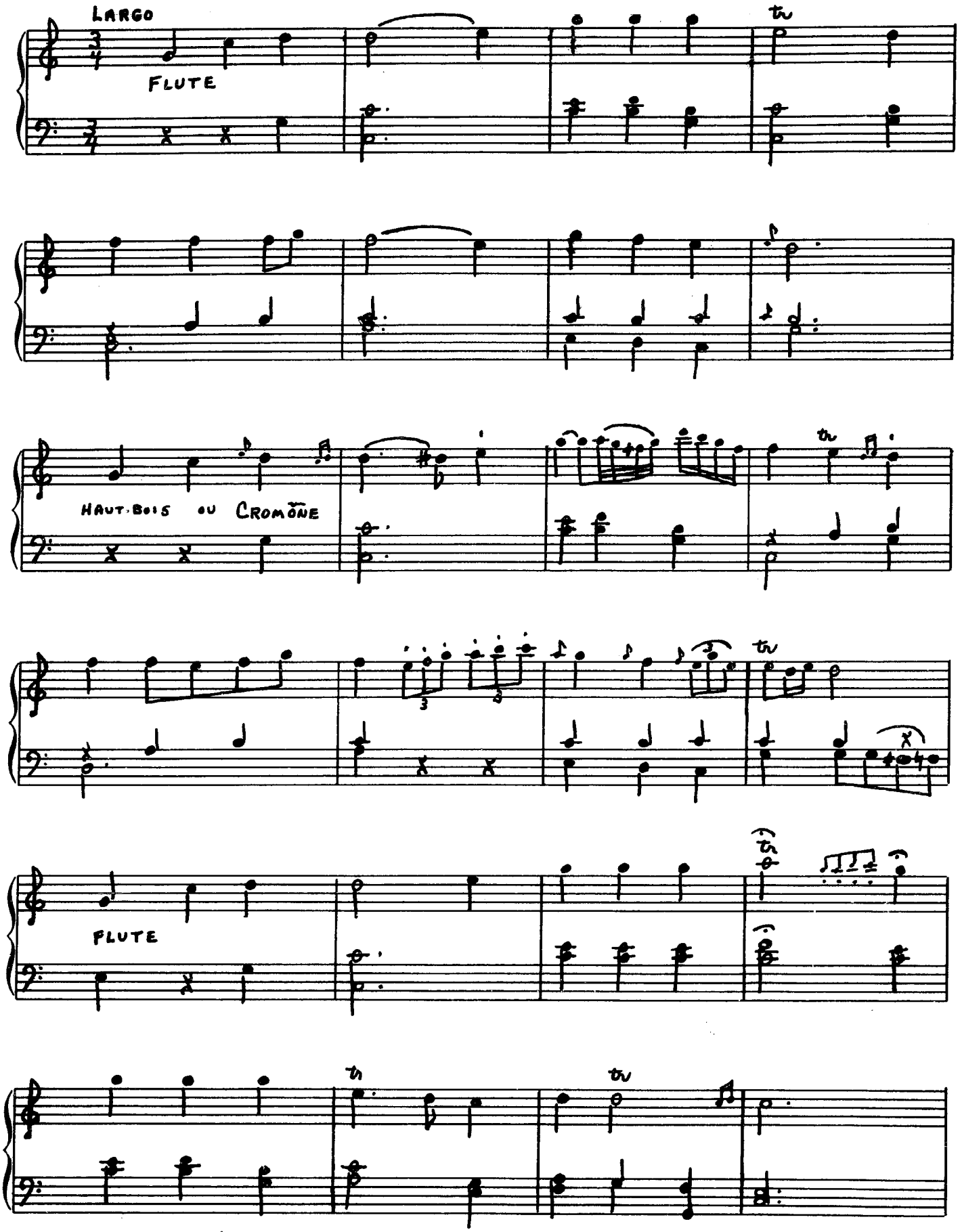
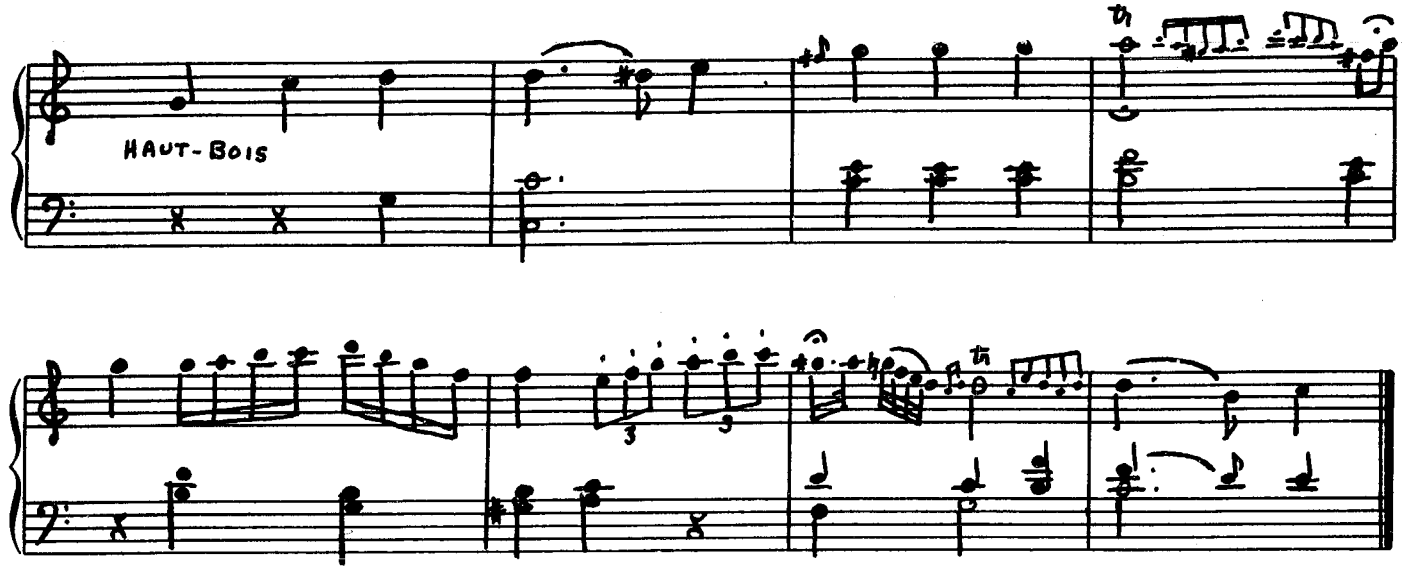


INDEPENDENT

NOEL POUR UN ELEVATION
POUR L'AMOUR DE MARIE

JEAN-JACQUES BEAUVARLET-CHARPENTIER

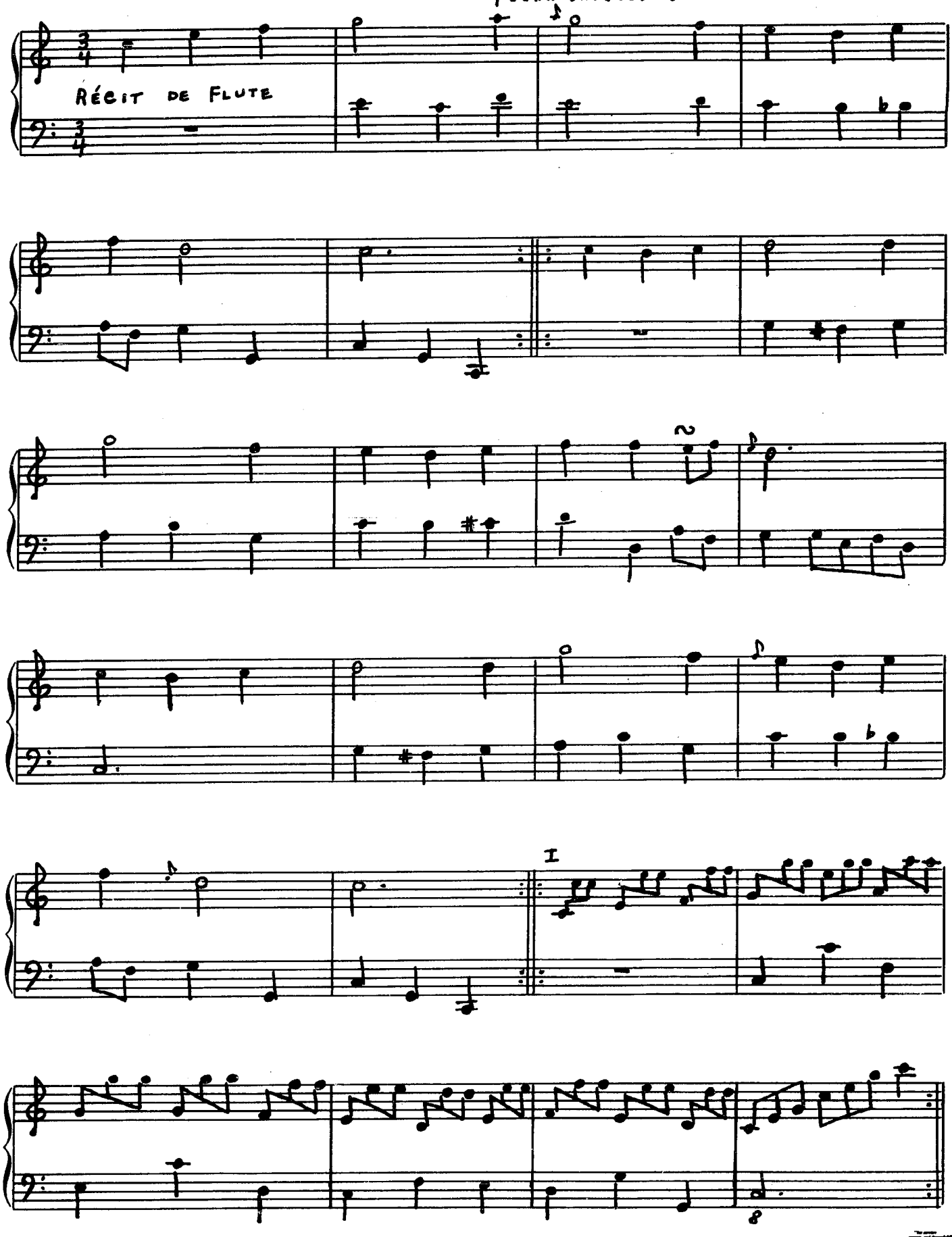



HAUT-BOIS

NOEL

AH! MA VOISINE ÊTES VOUS FACHÉE

JEAN-JACQUES BEAUVARLET-CHARPENTIER



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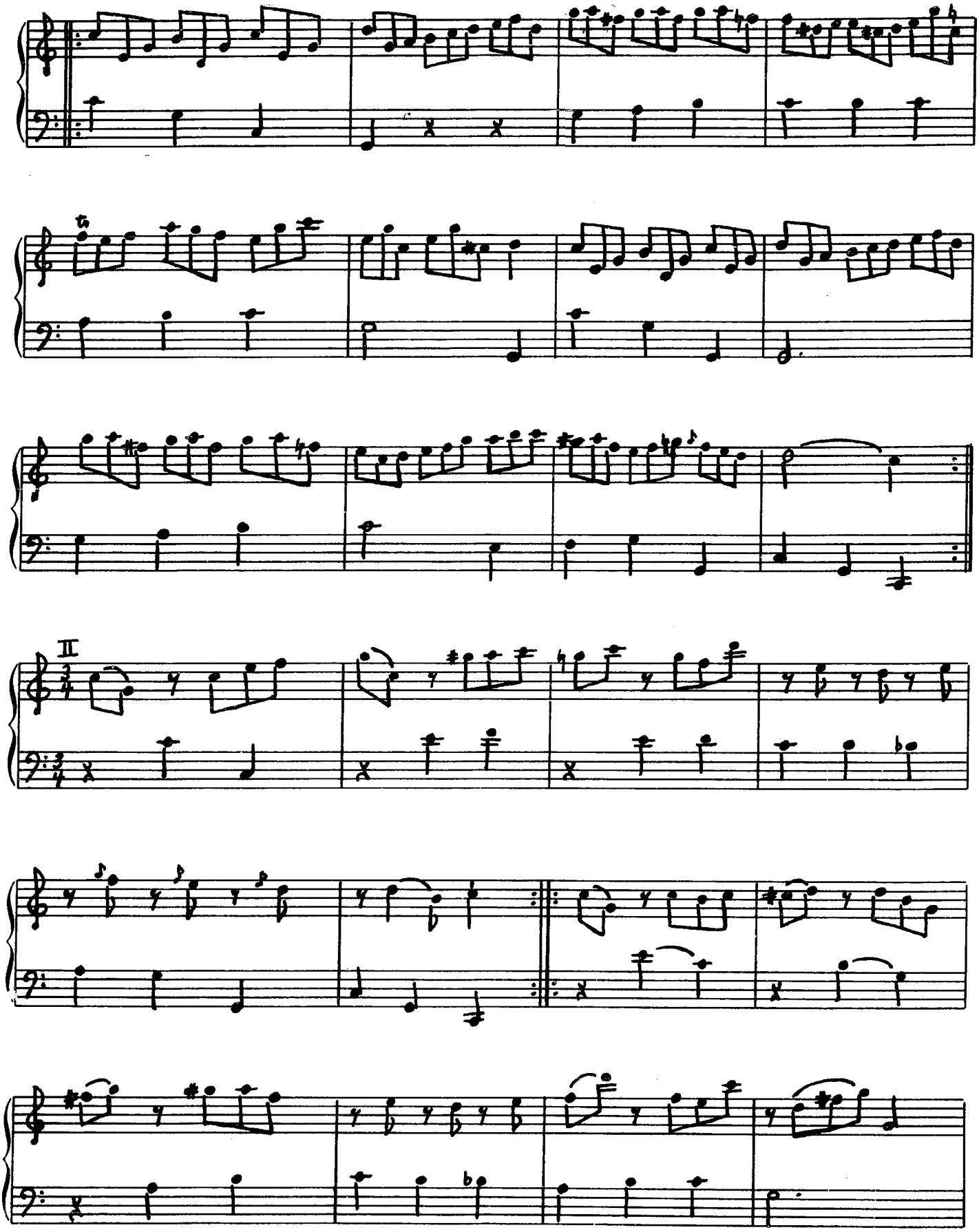

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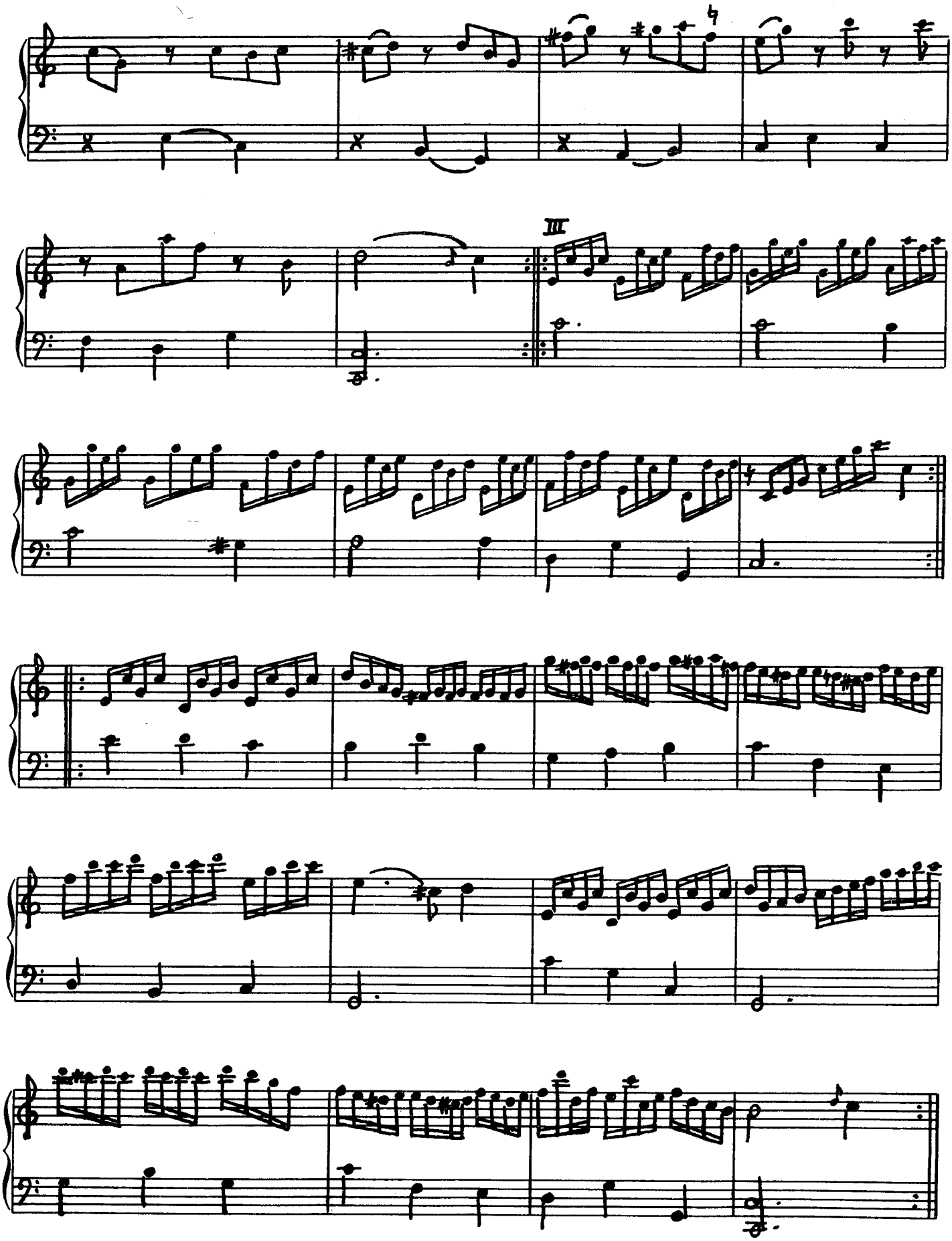

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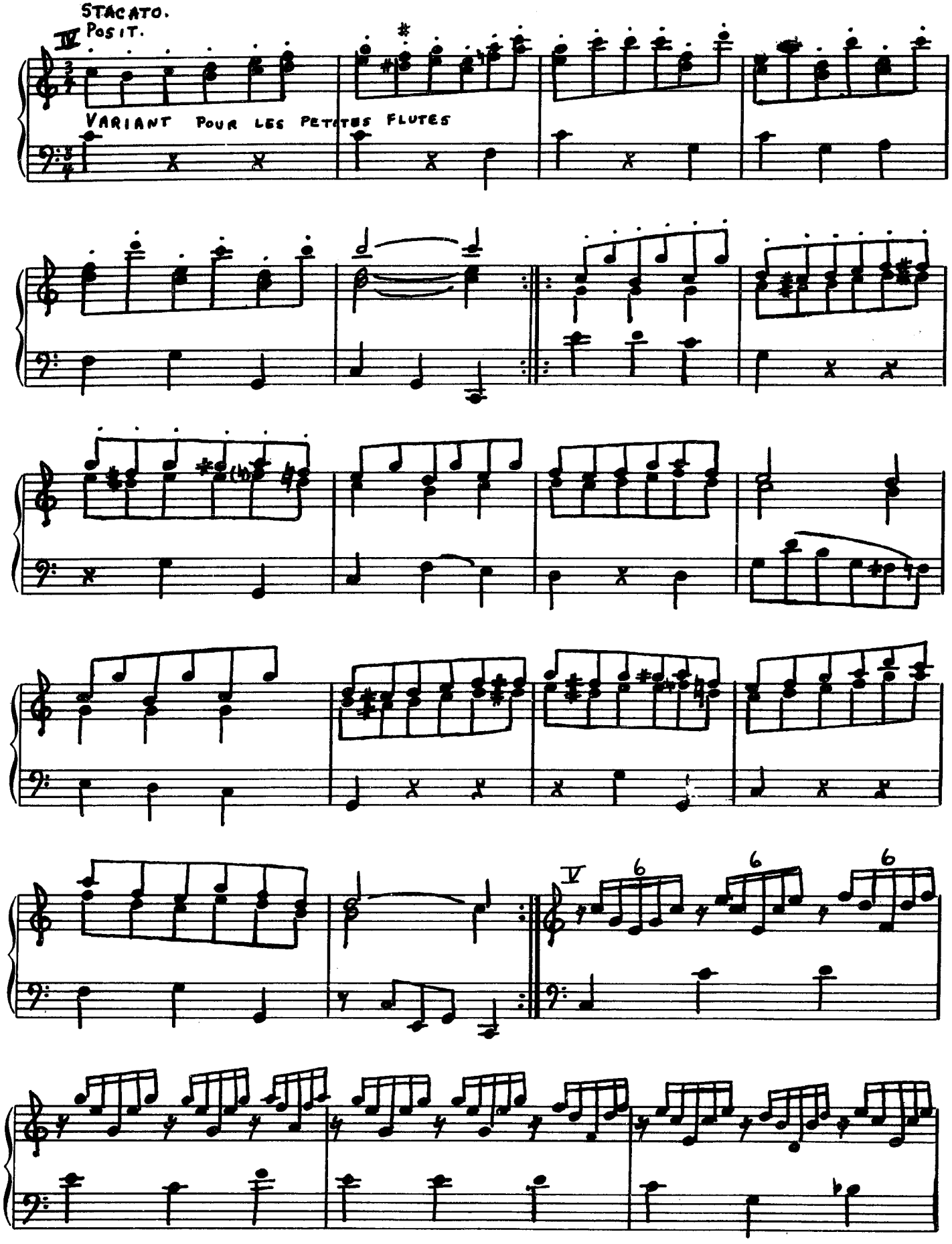
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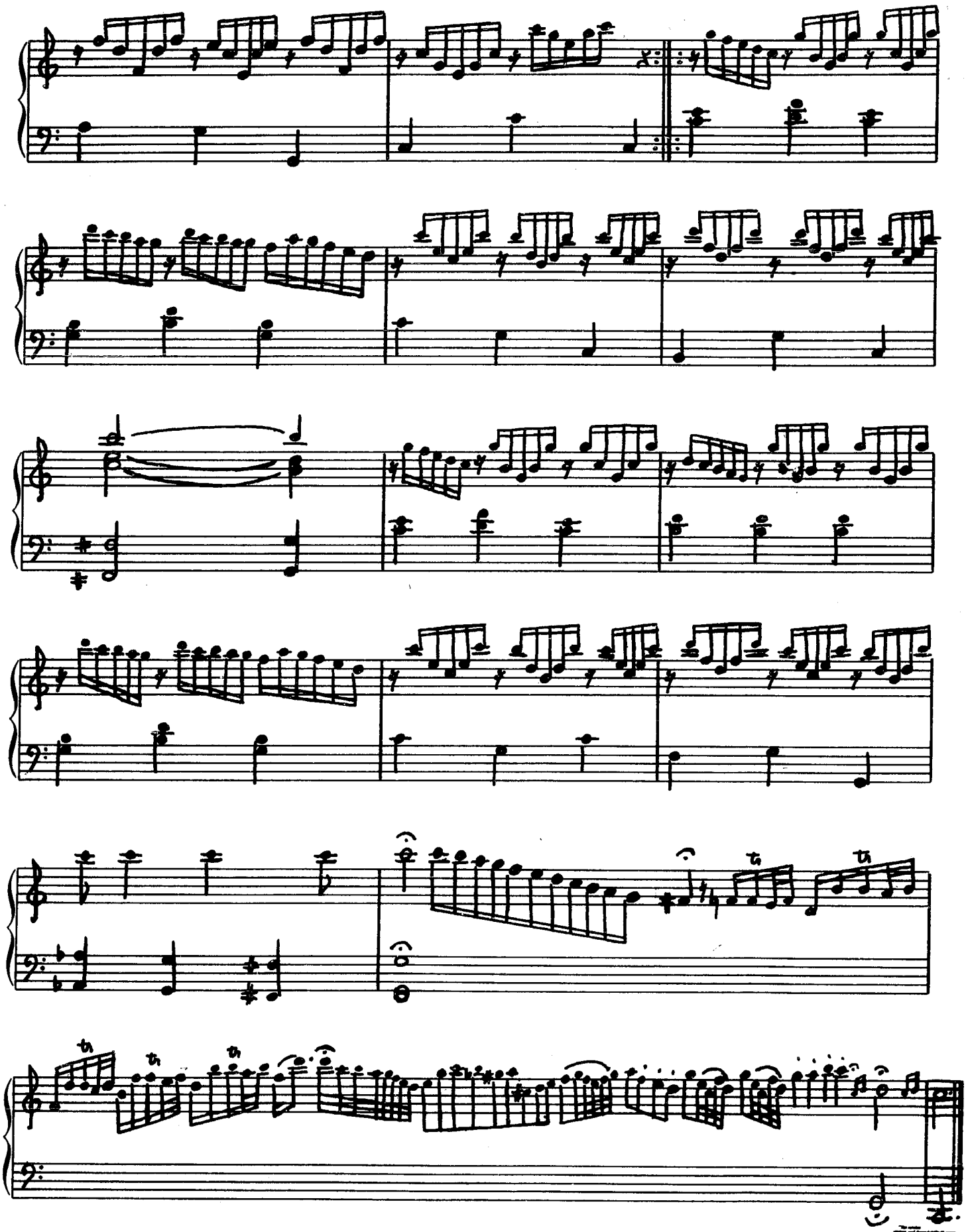
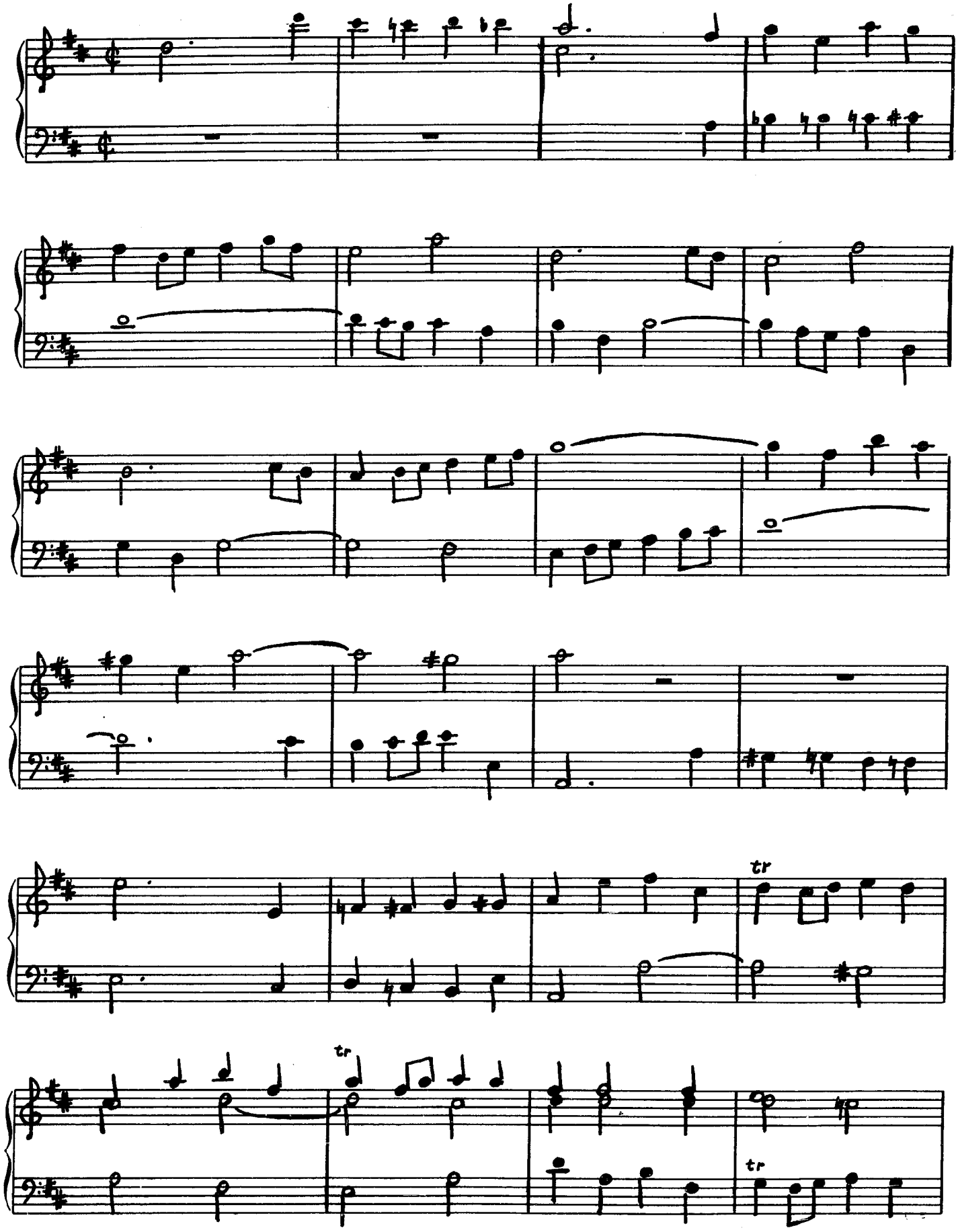


FUGA SUR LE DIATONIQUE EN MONTANT ET EN DESCENDENT

JEAN-JACQUES BEAUVARLET-CHARPENTIER



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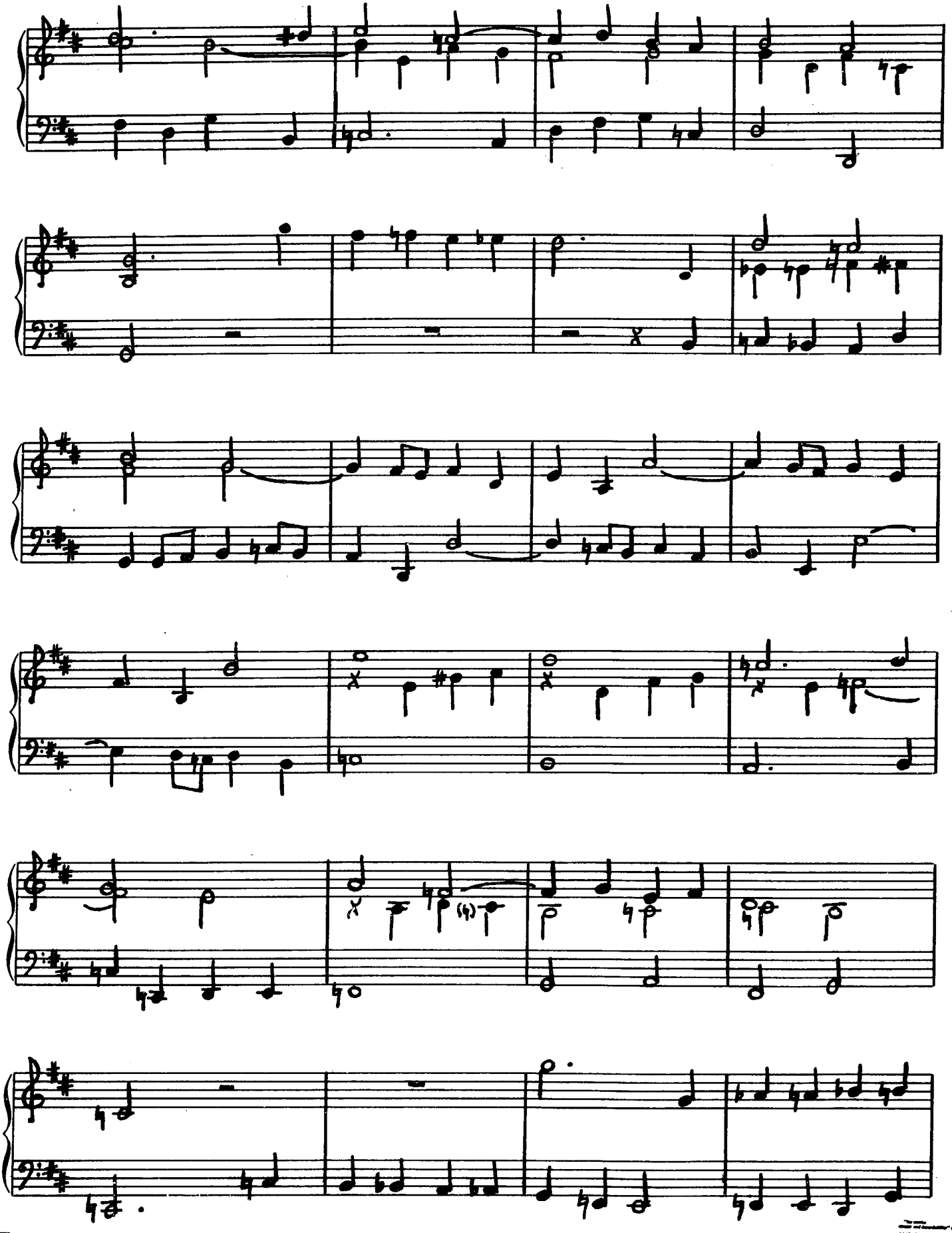

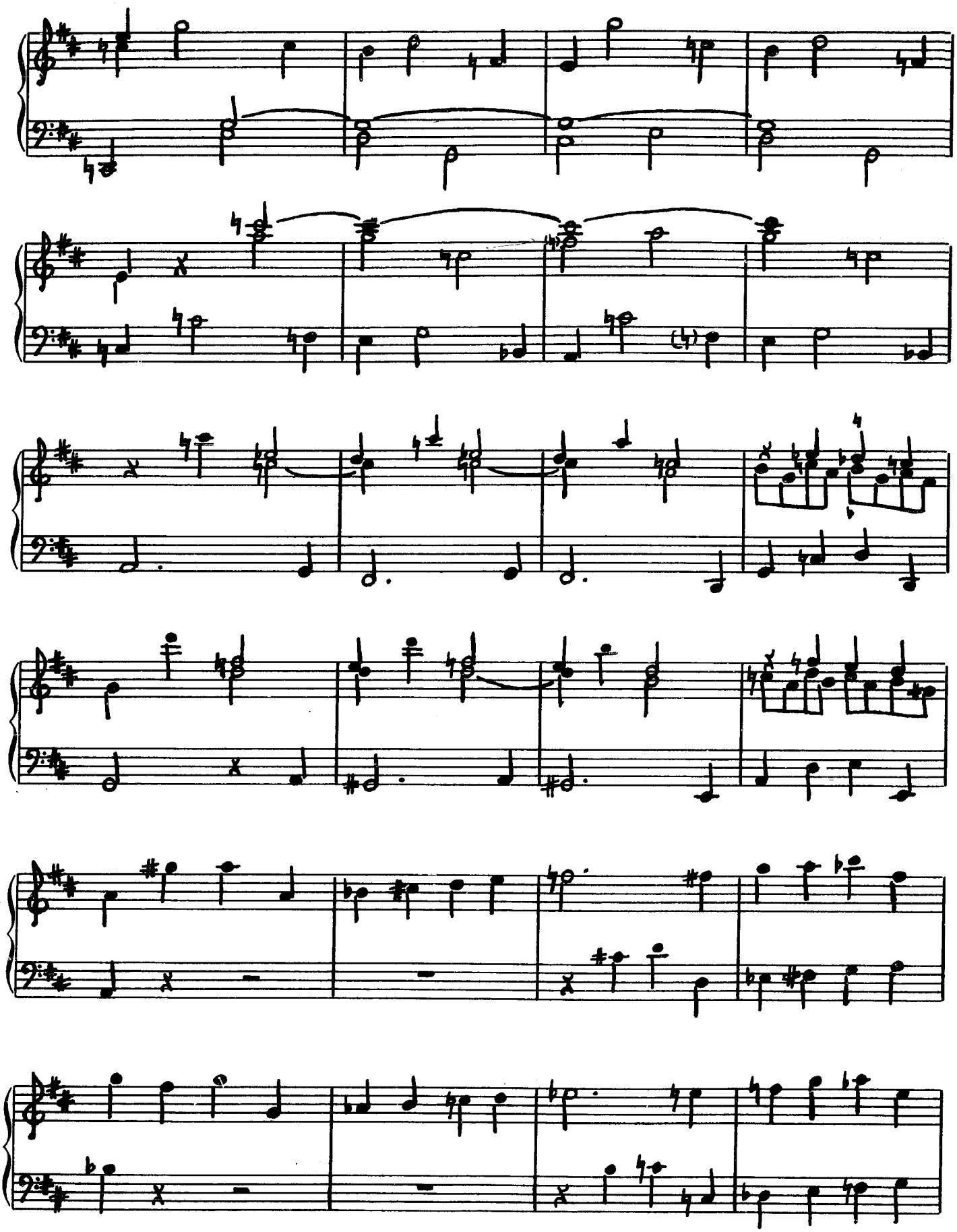

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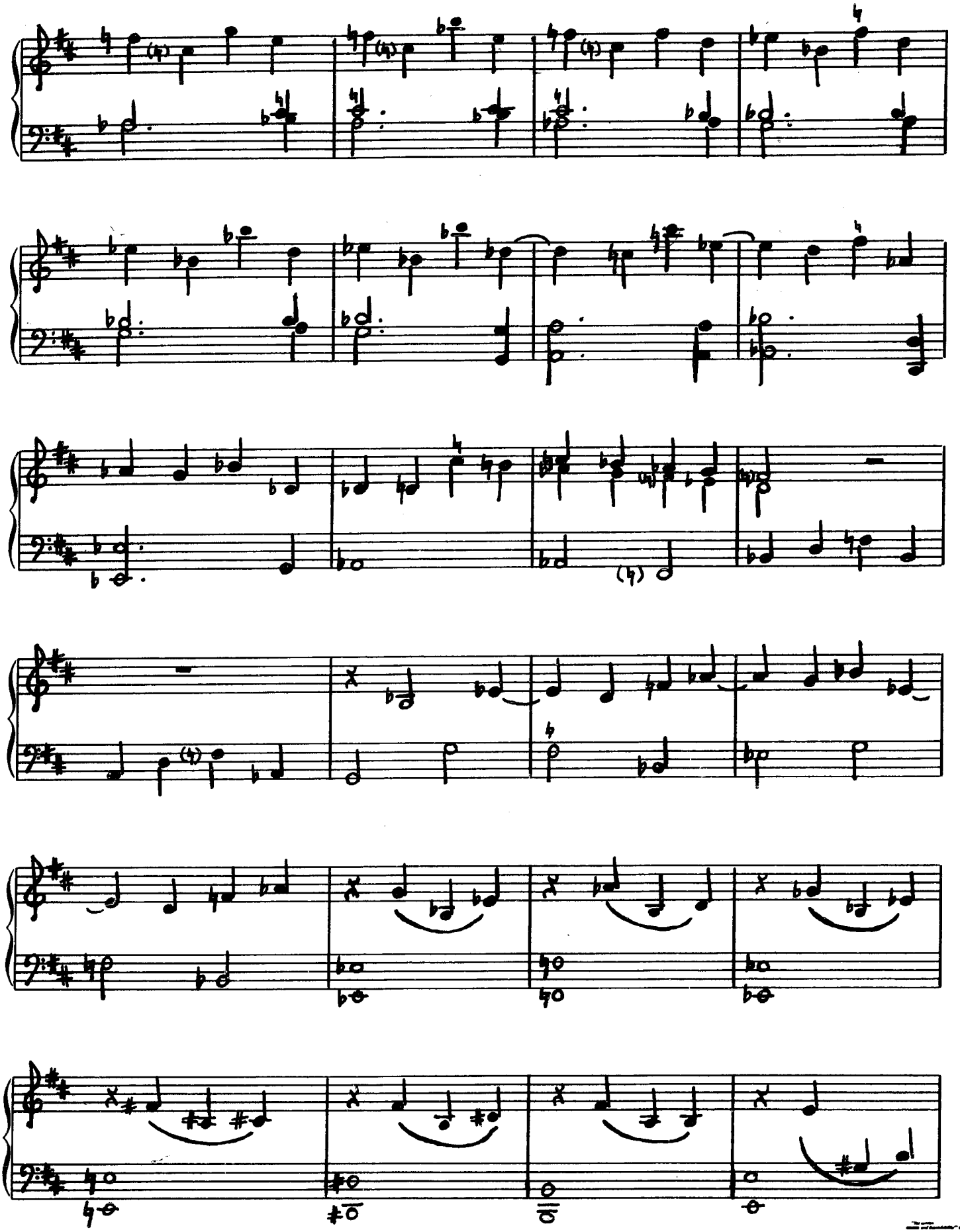

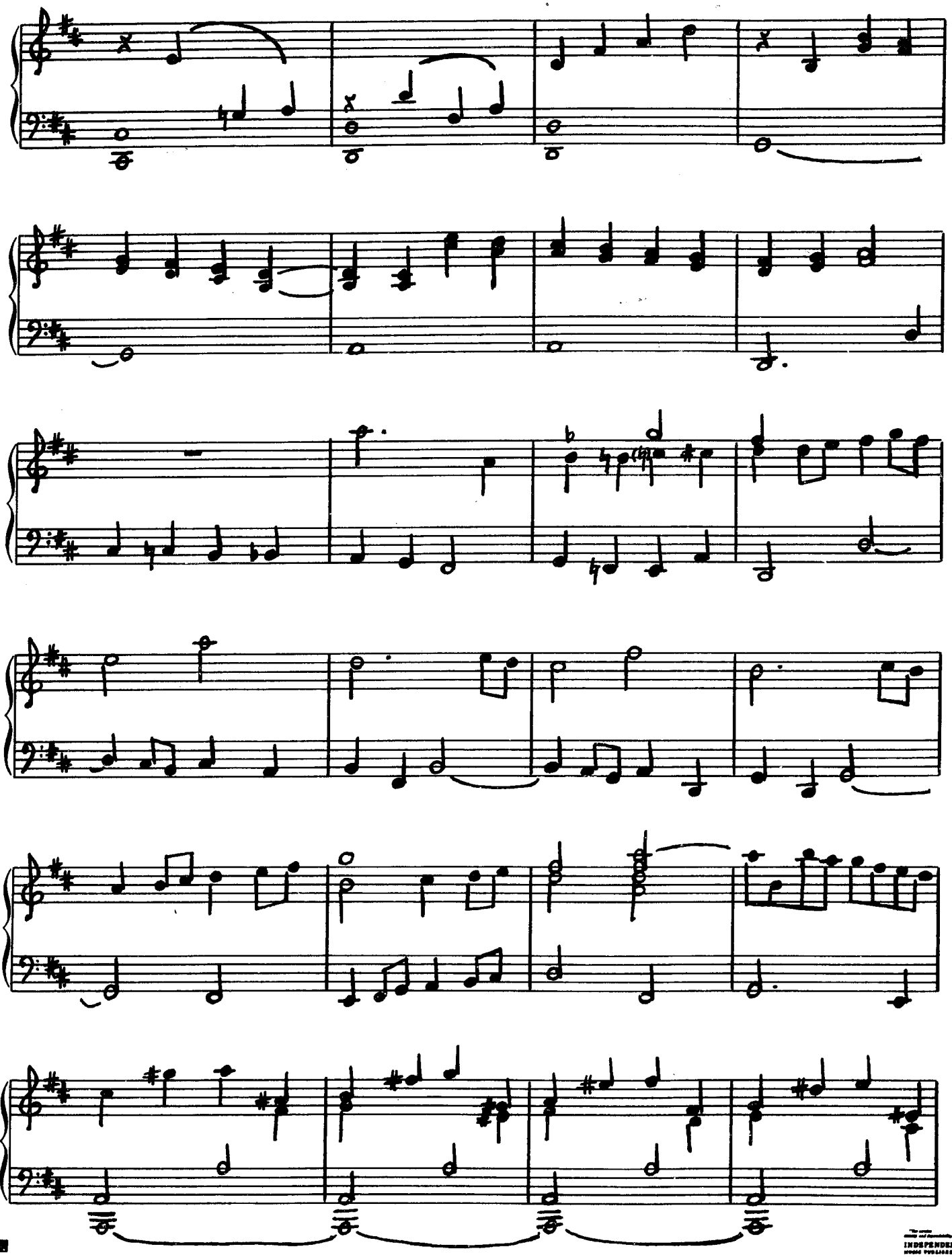

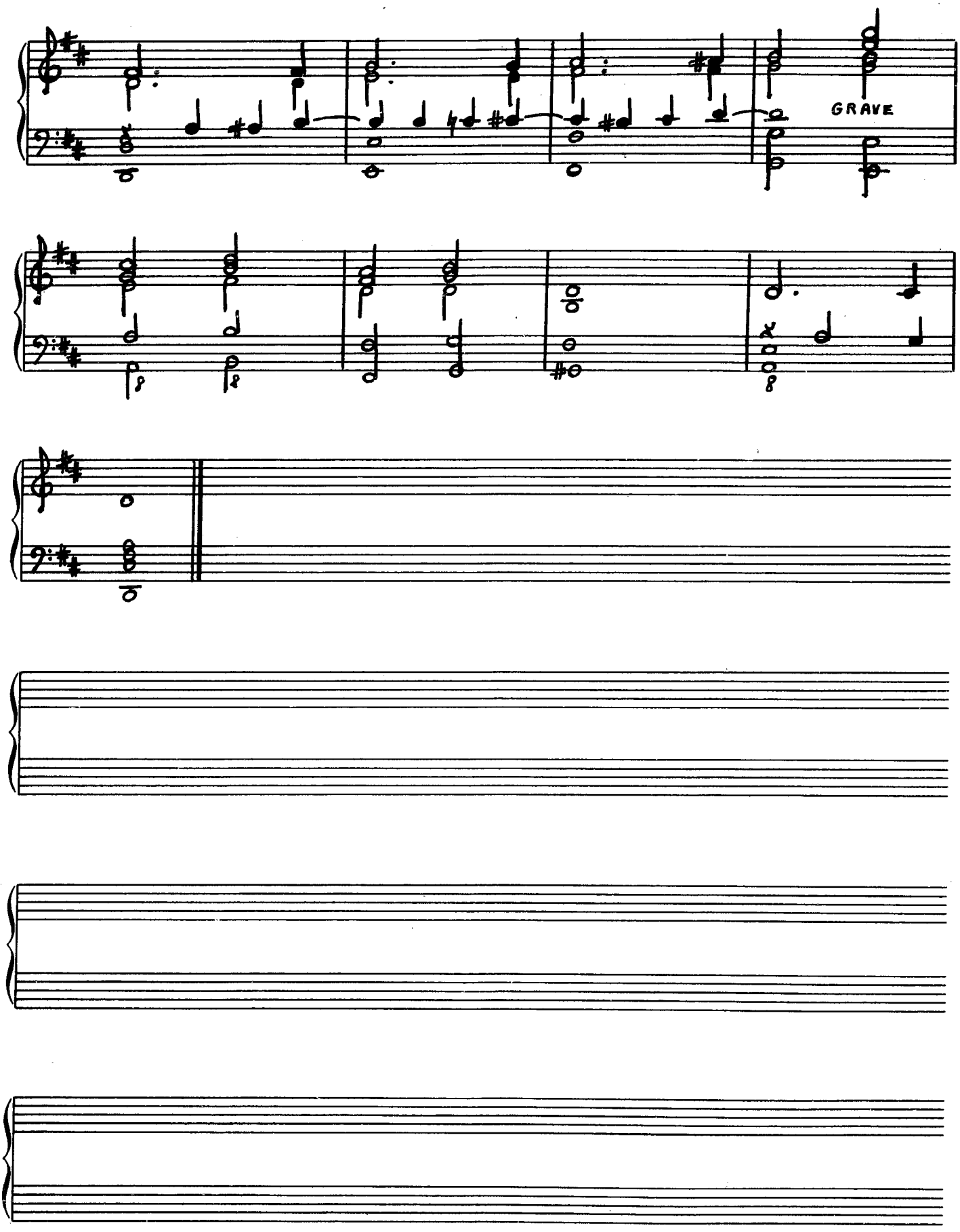
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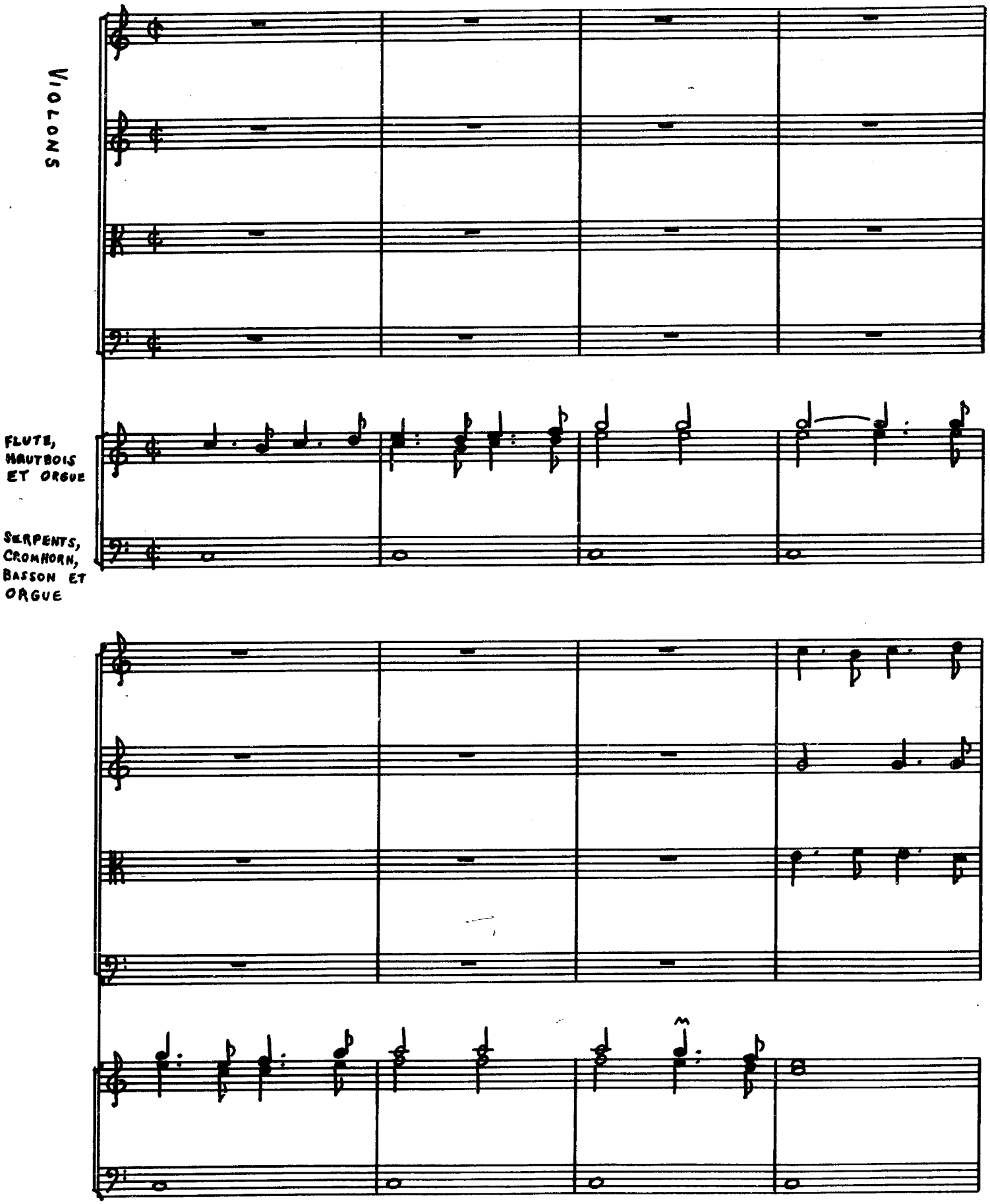
MARC-ANTOINE CHARPENTIER



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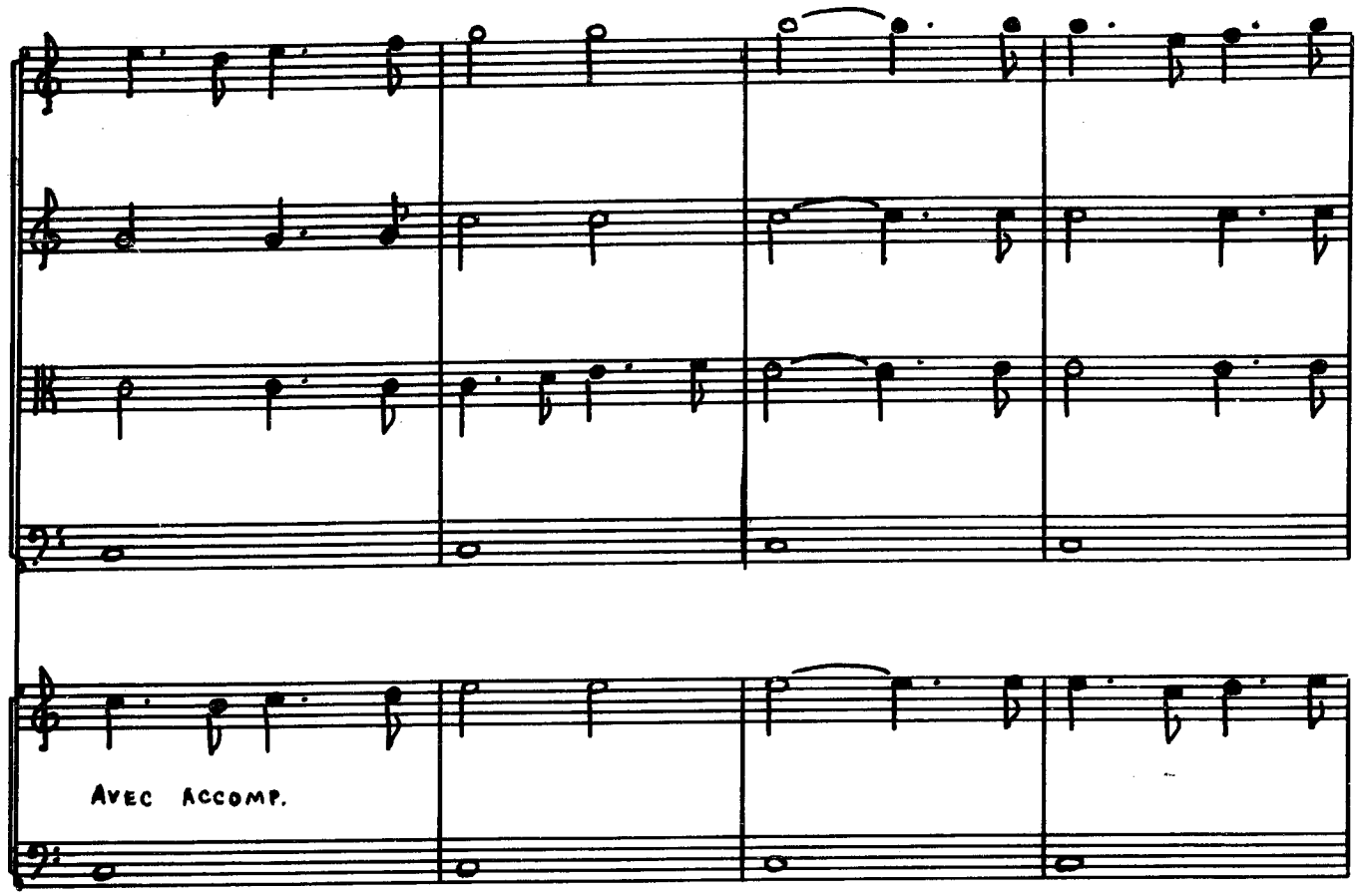

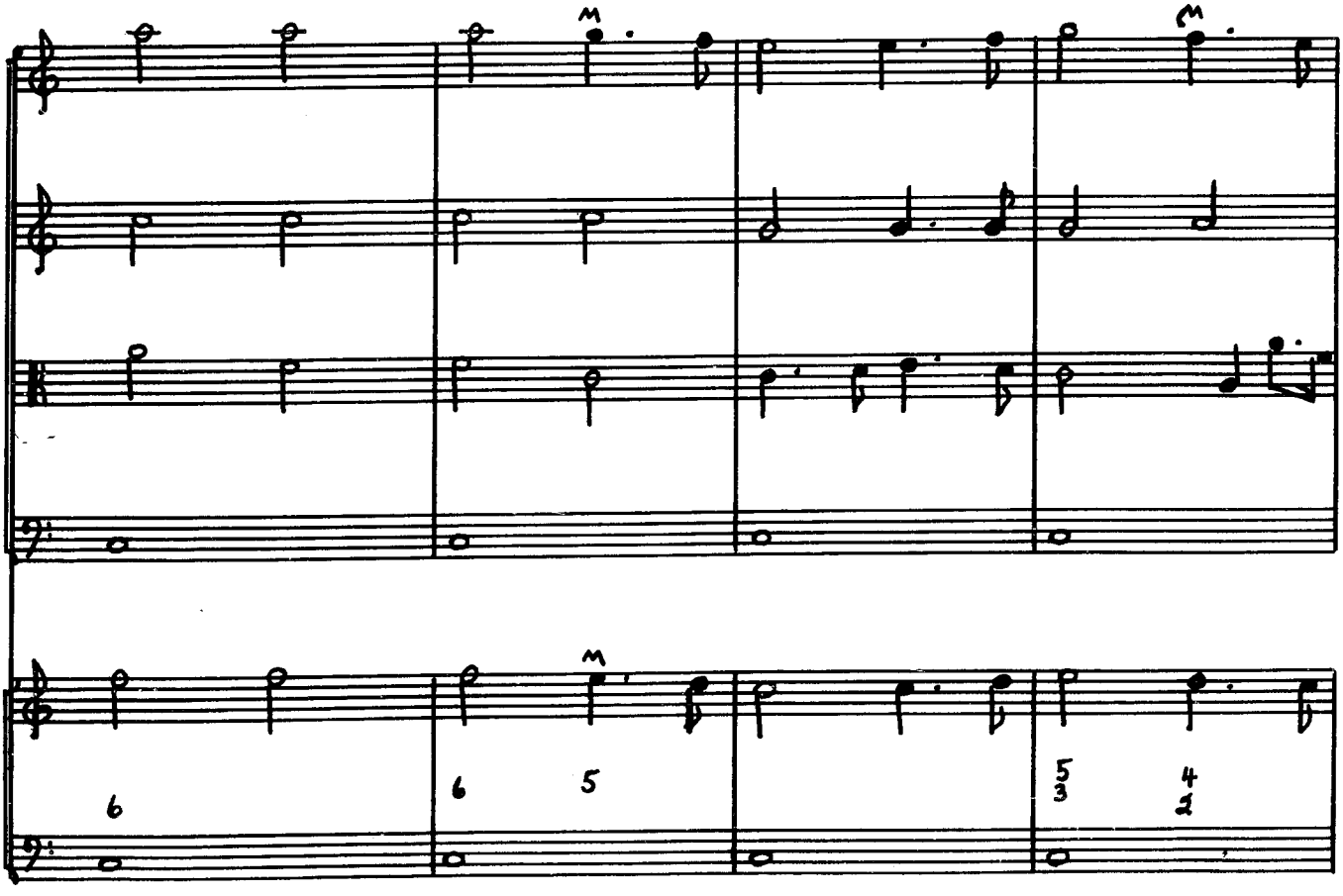

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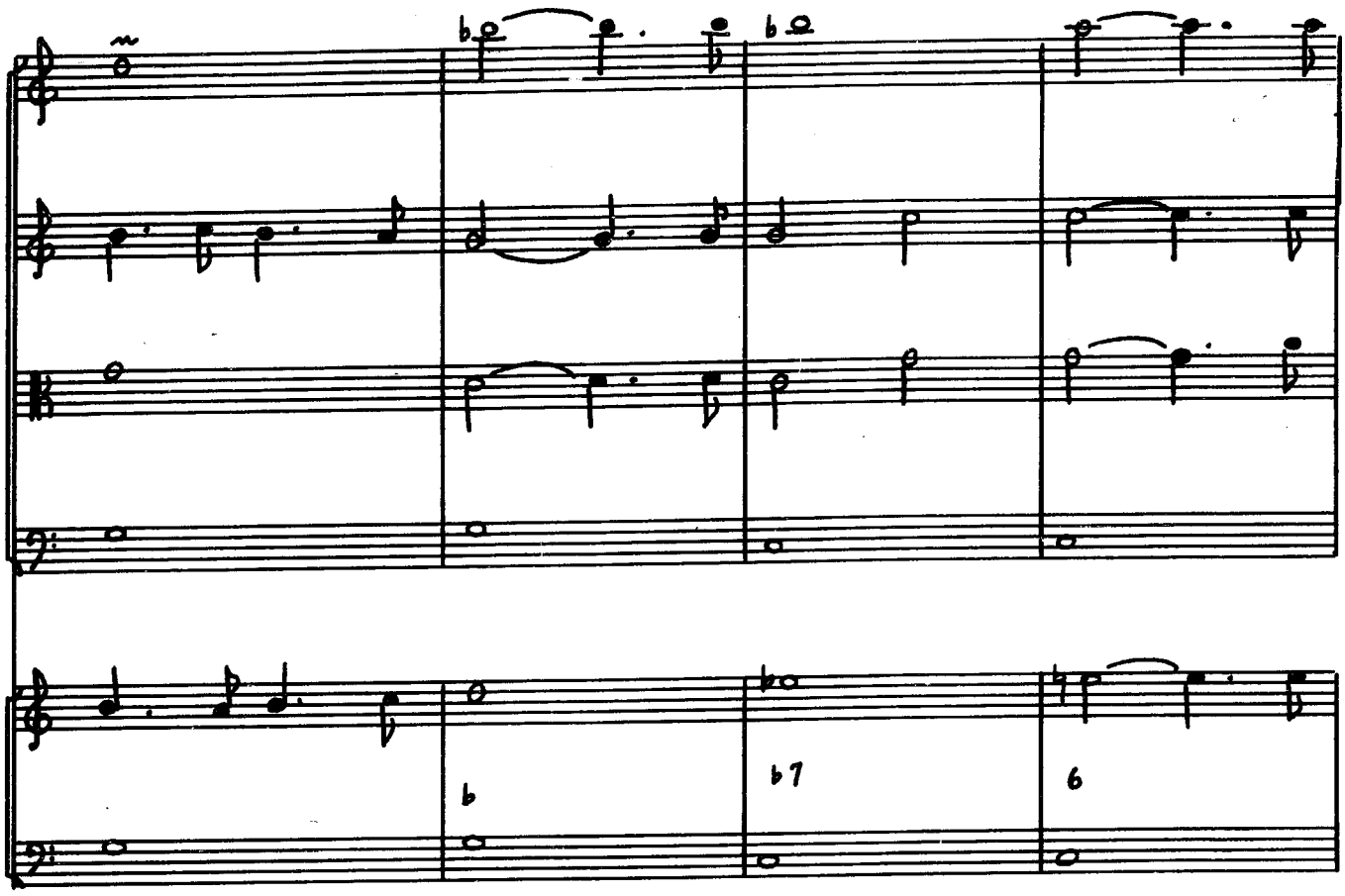

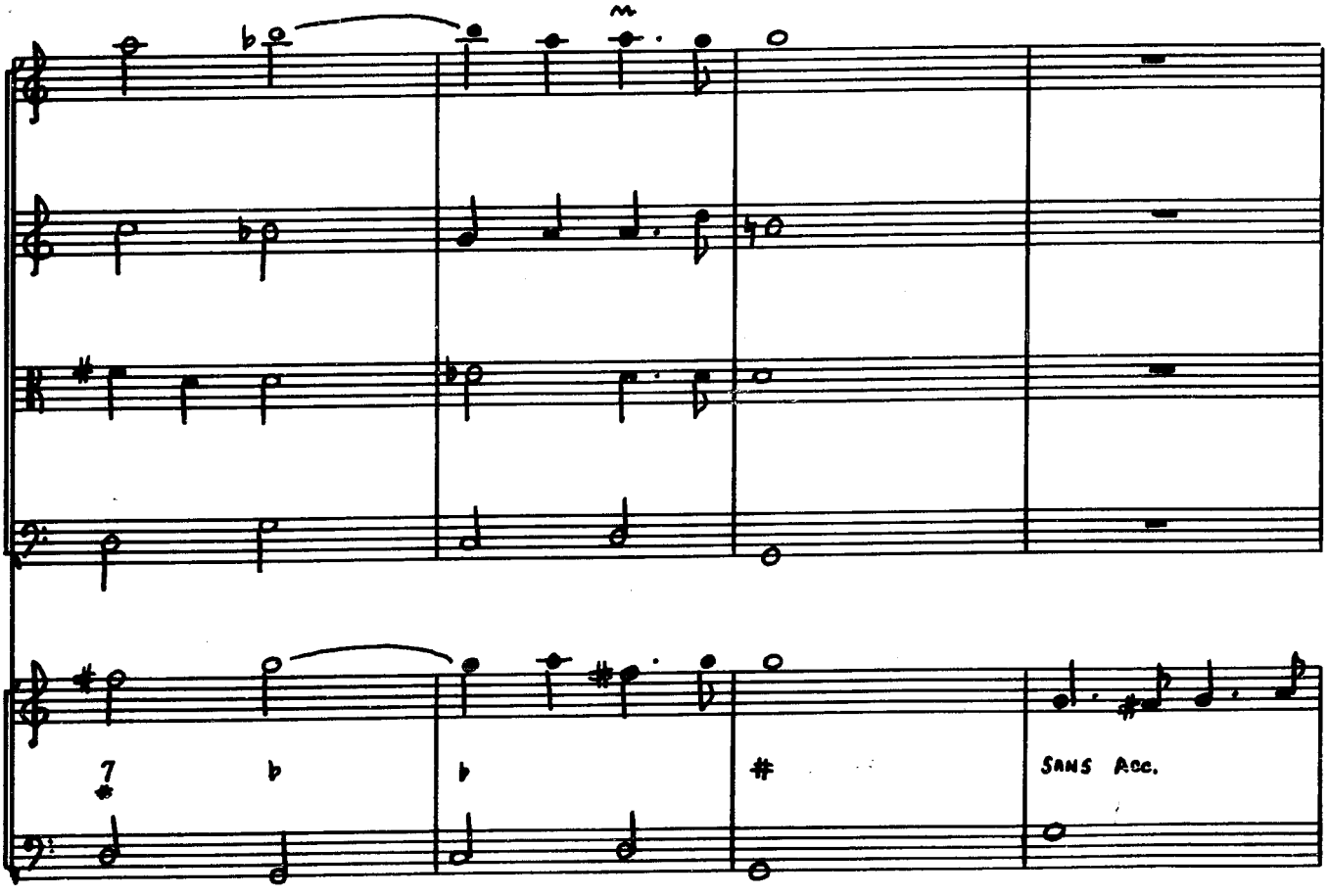

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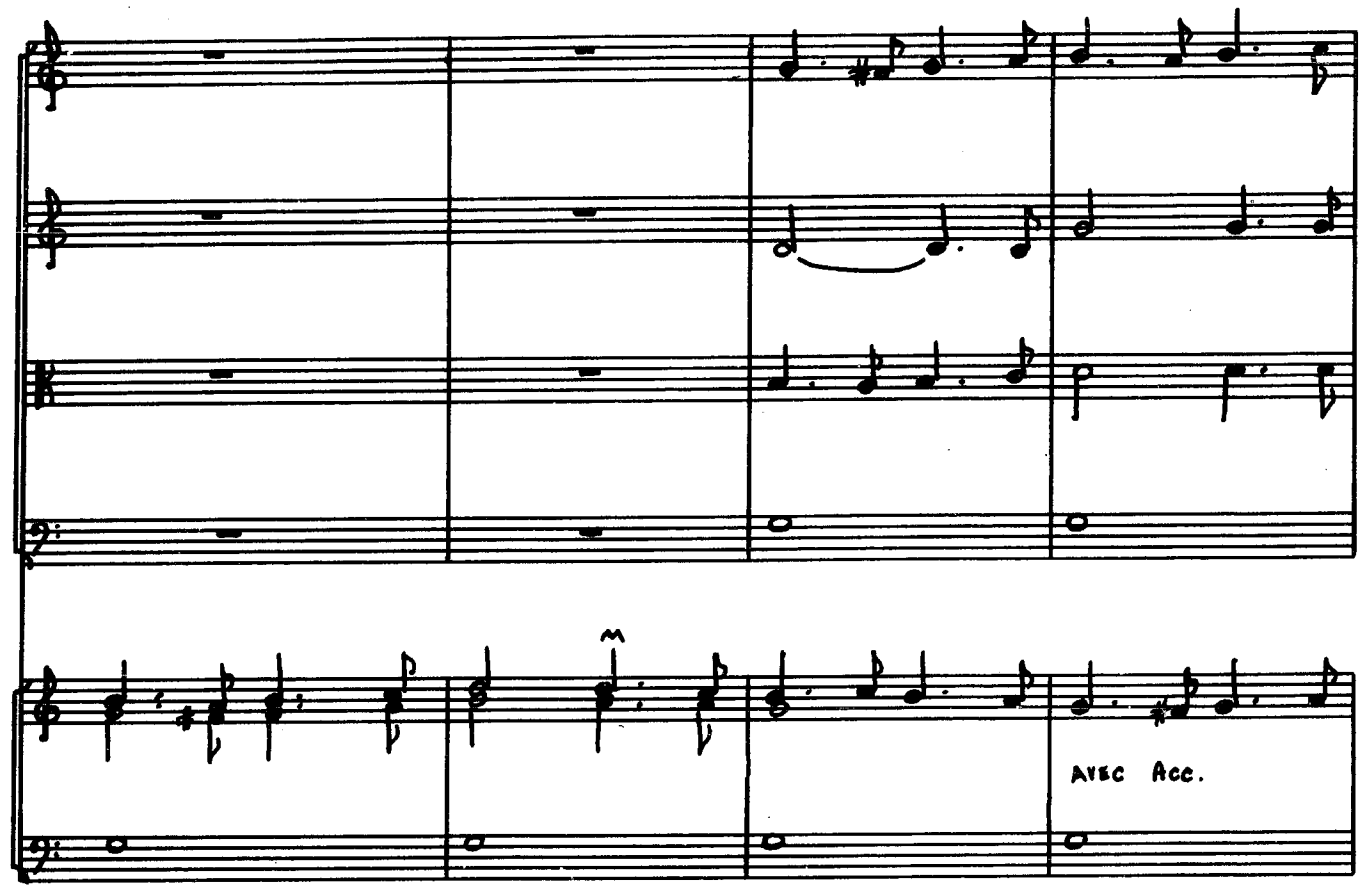
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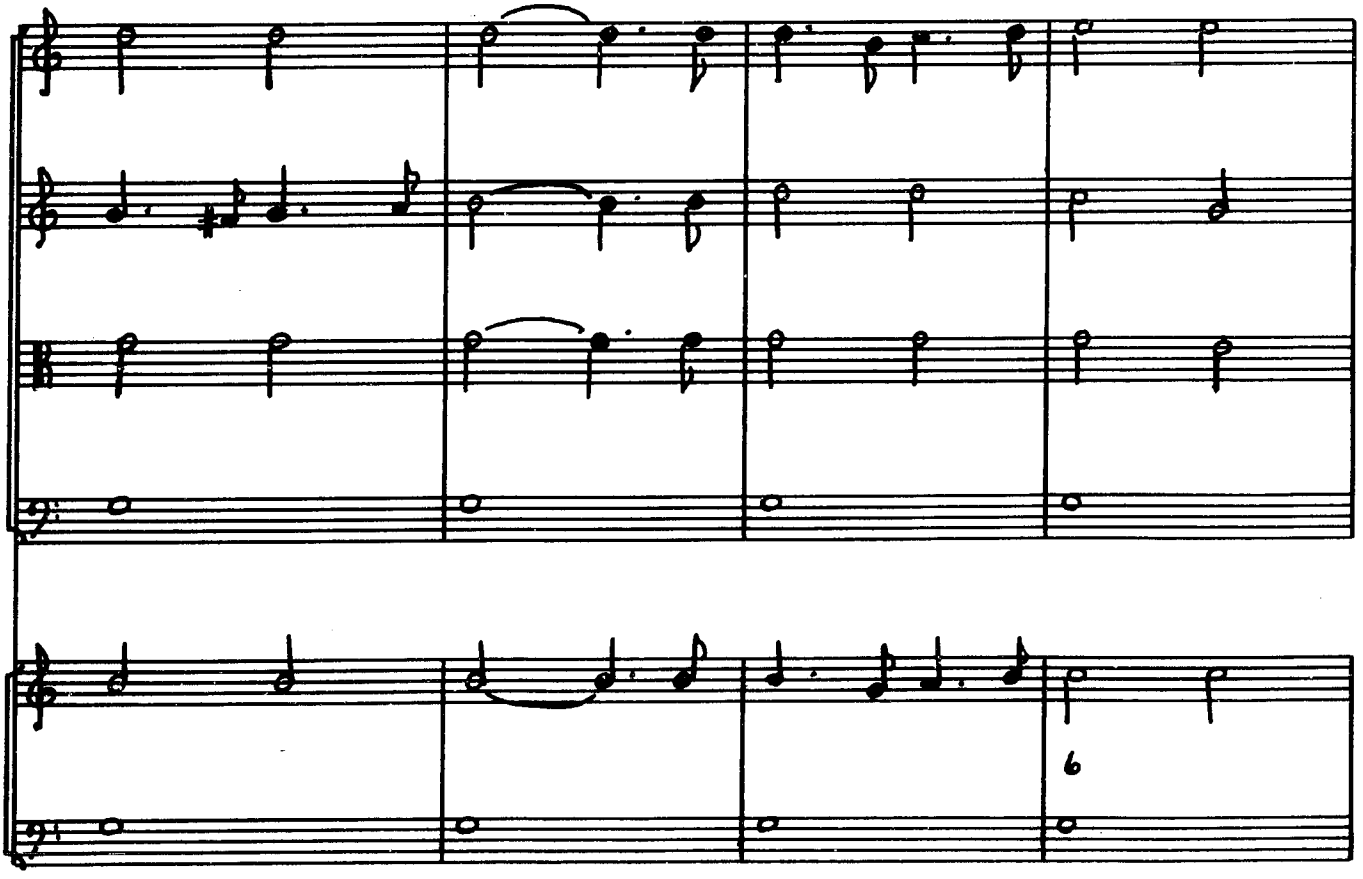
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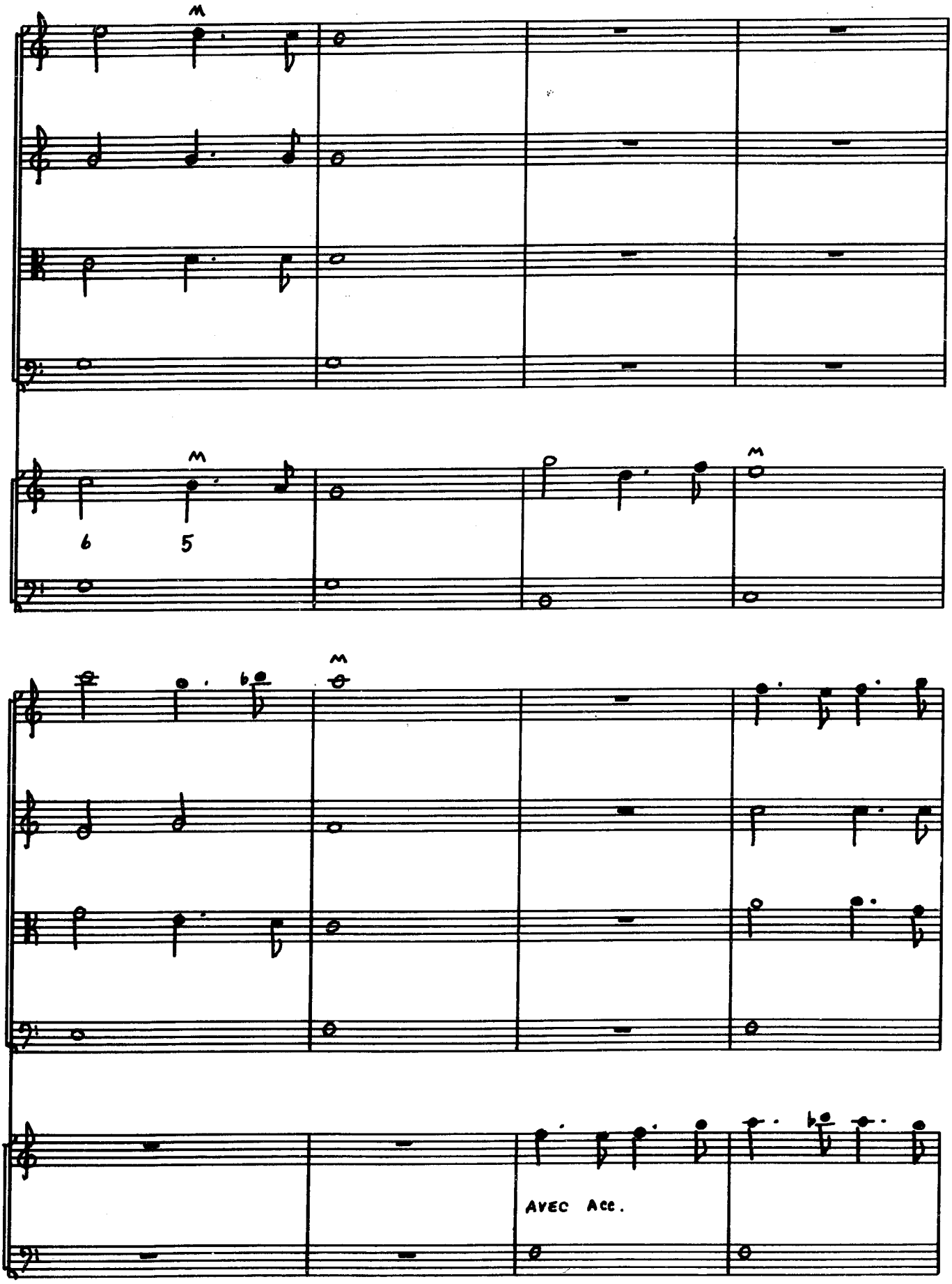

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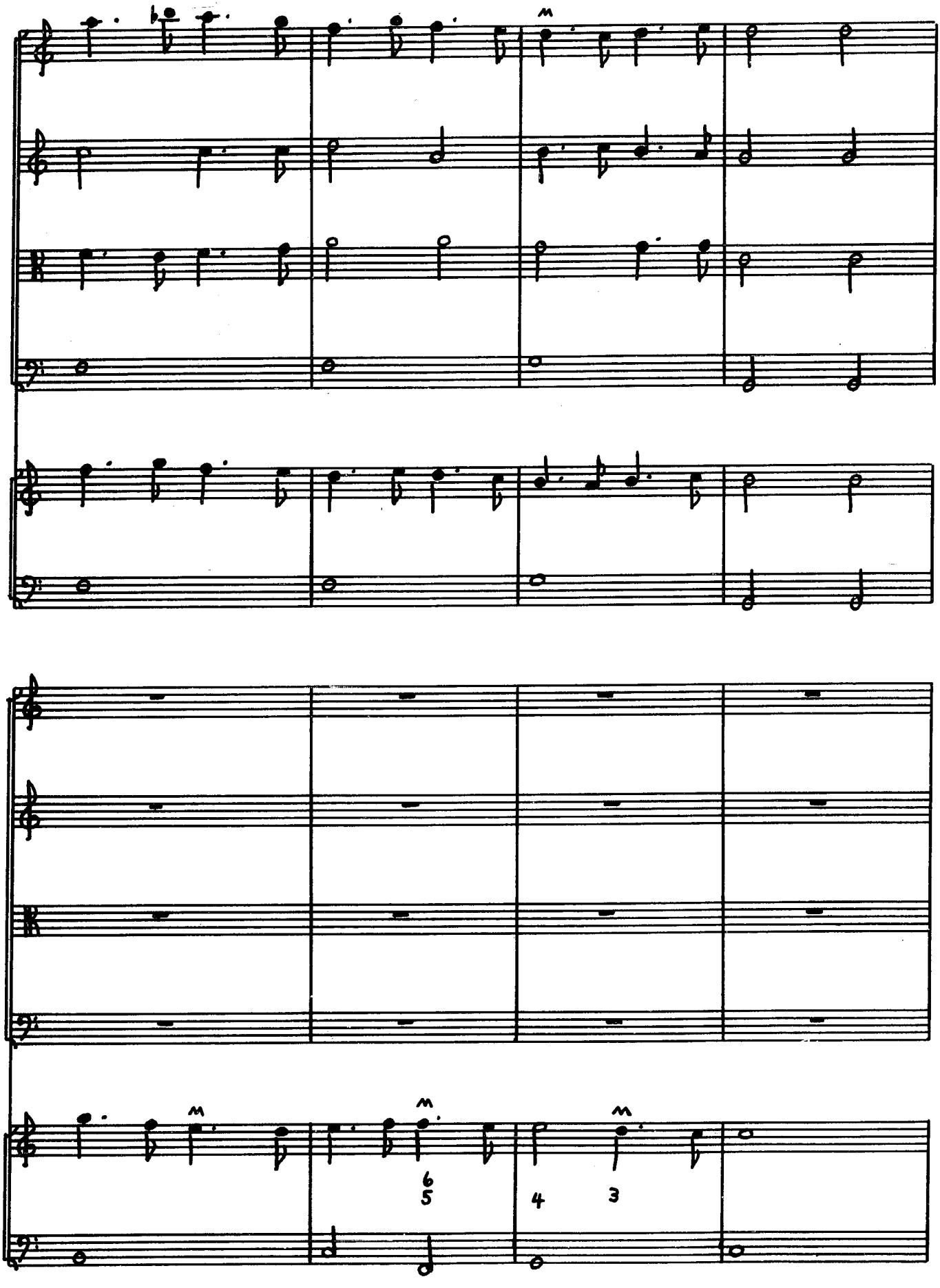

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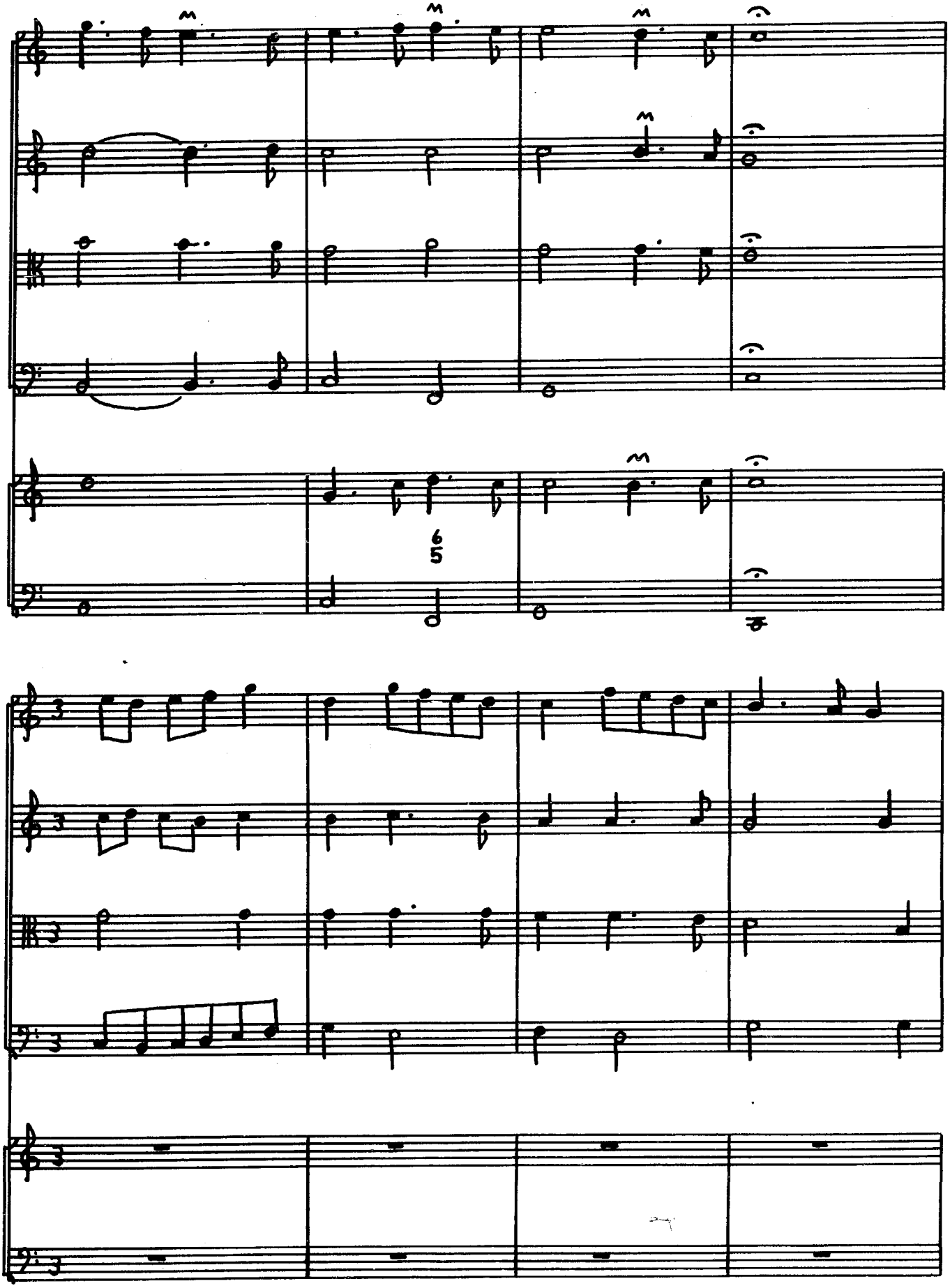

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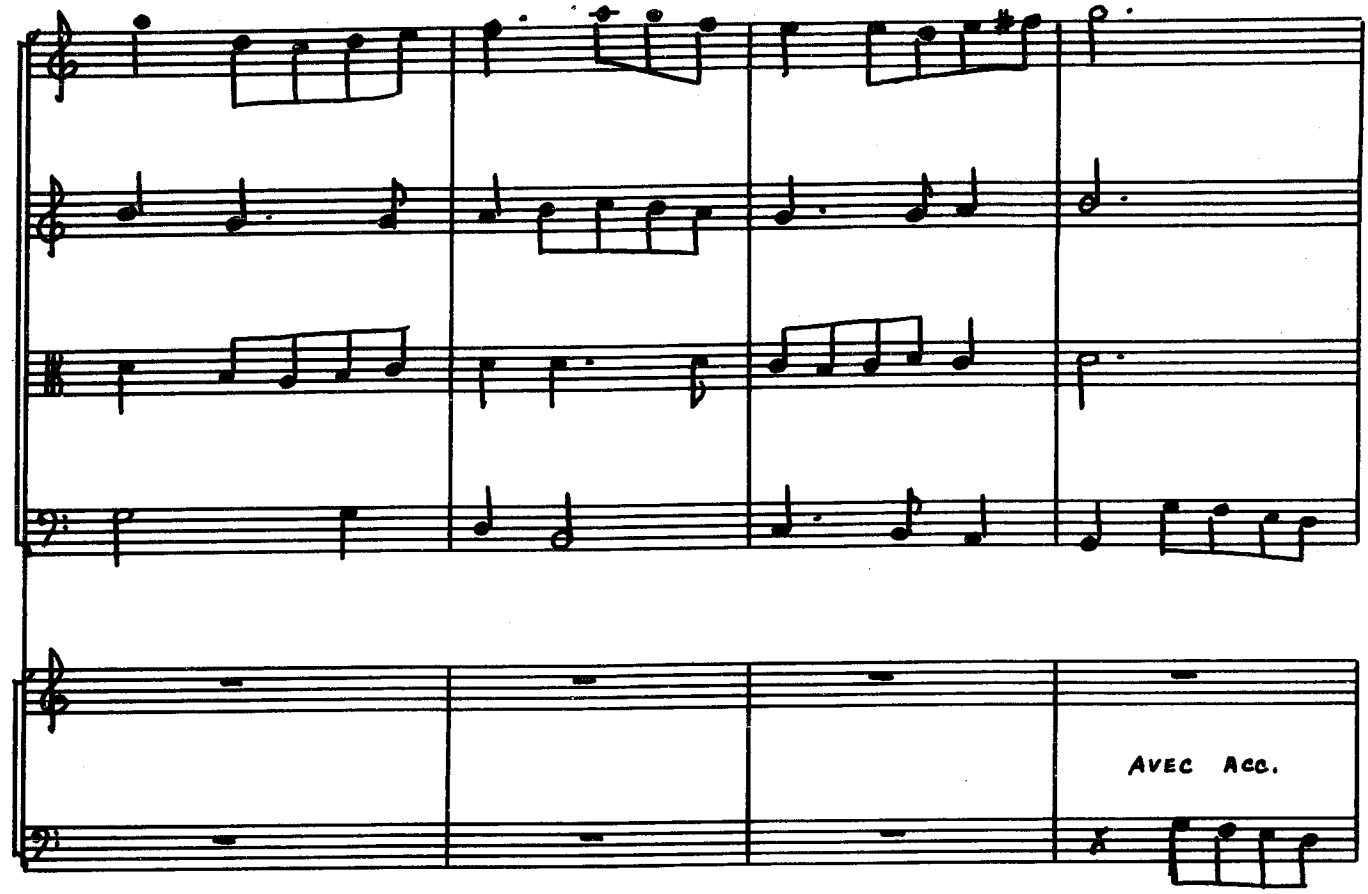

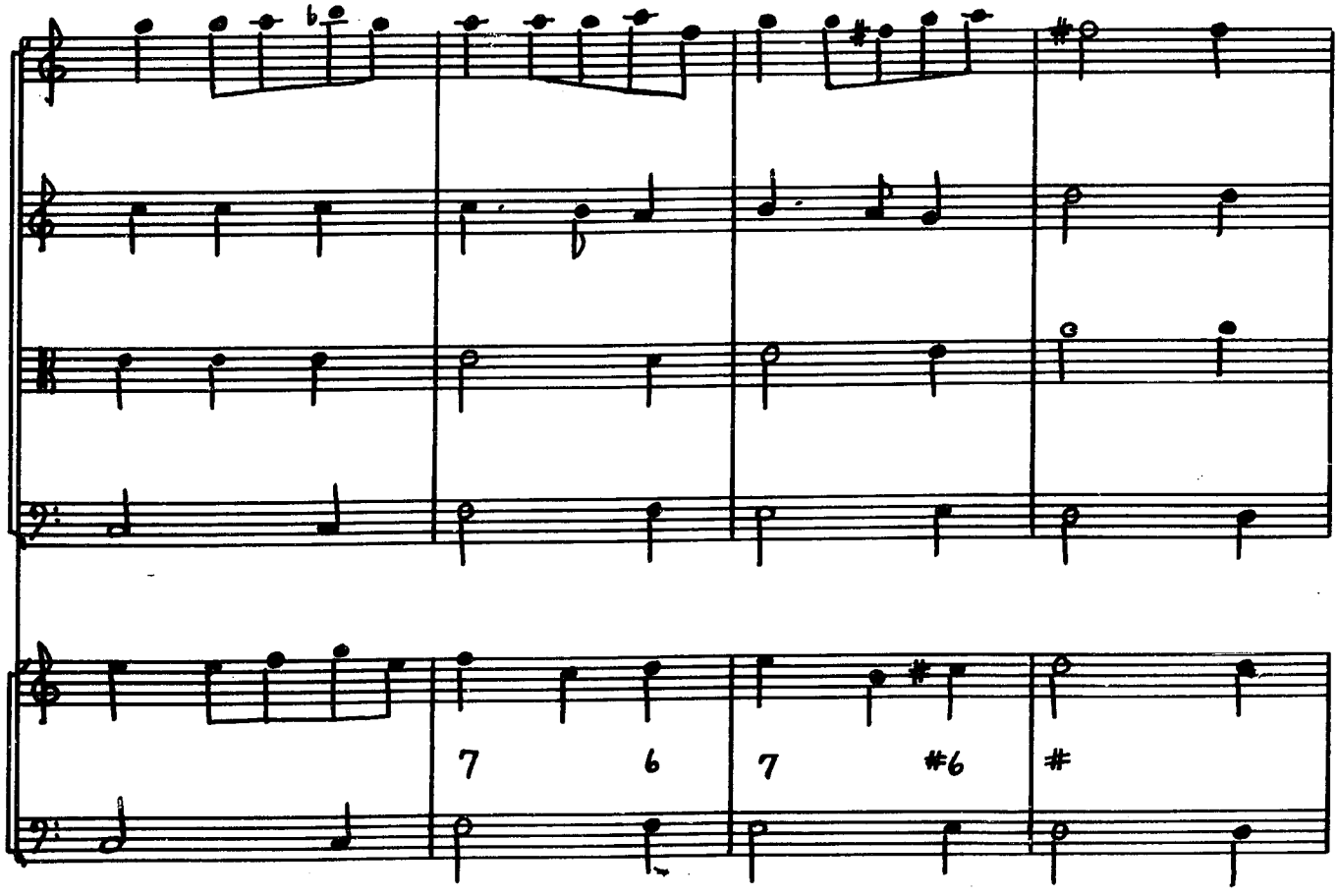

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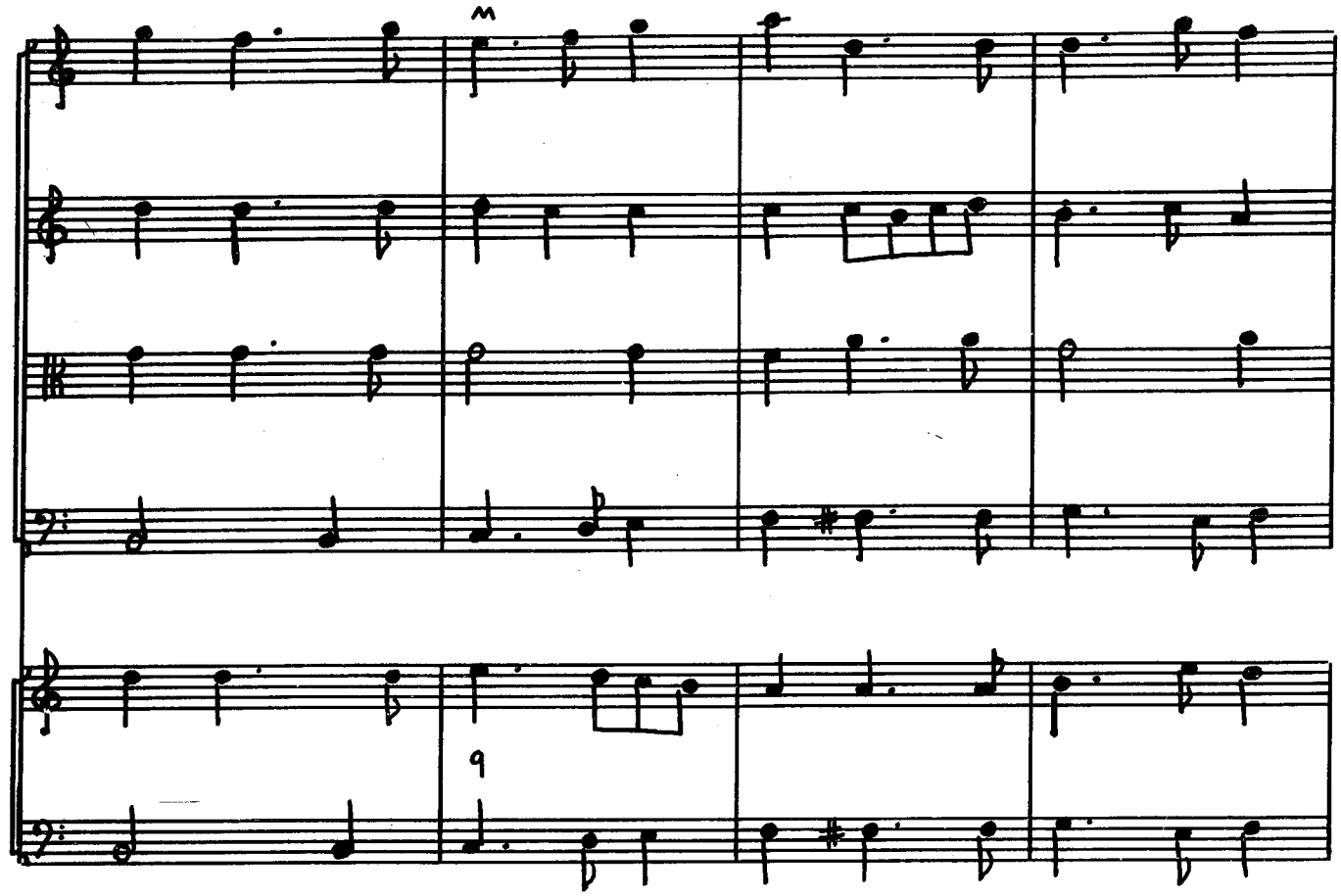

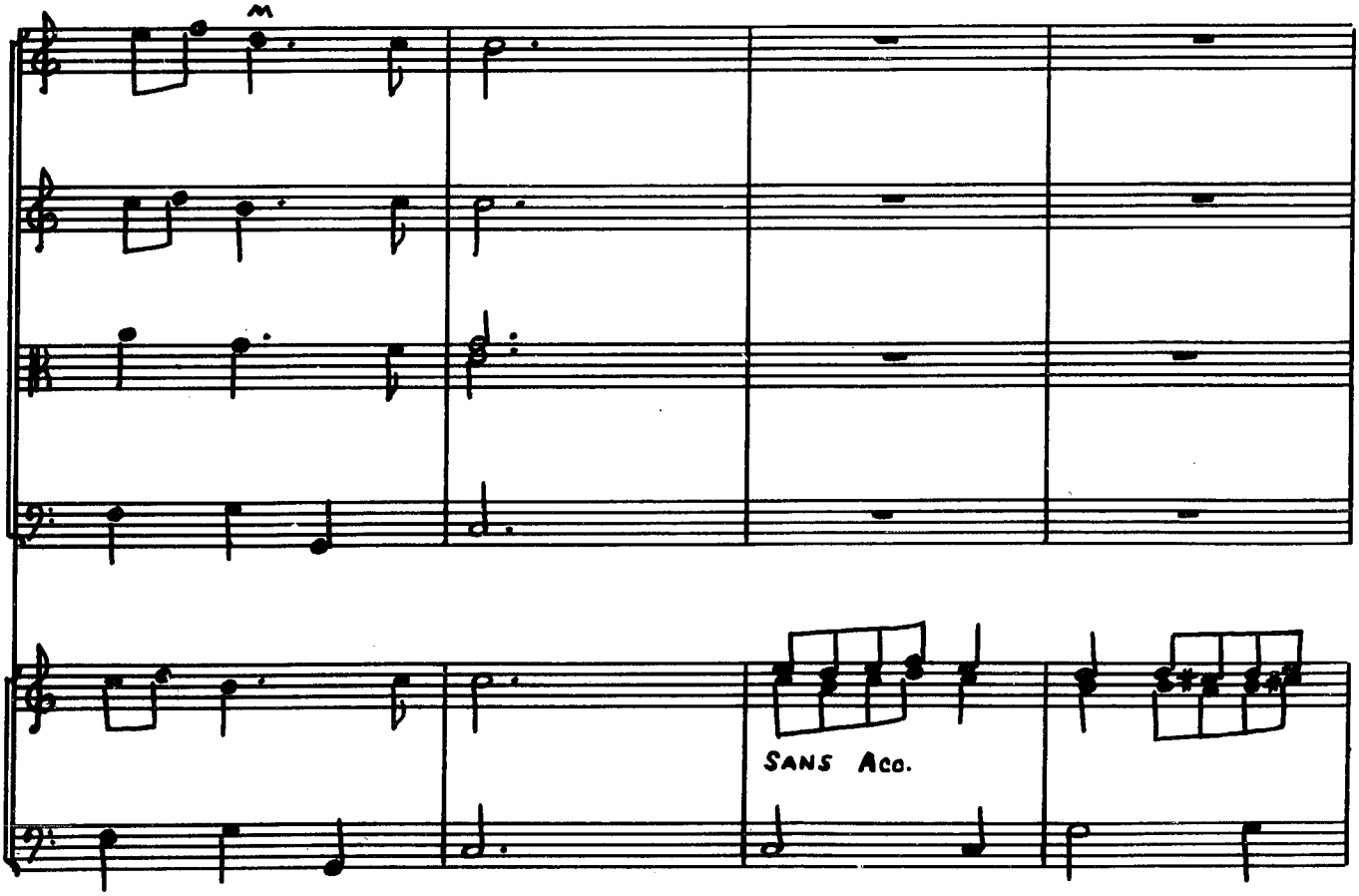

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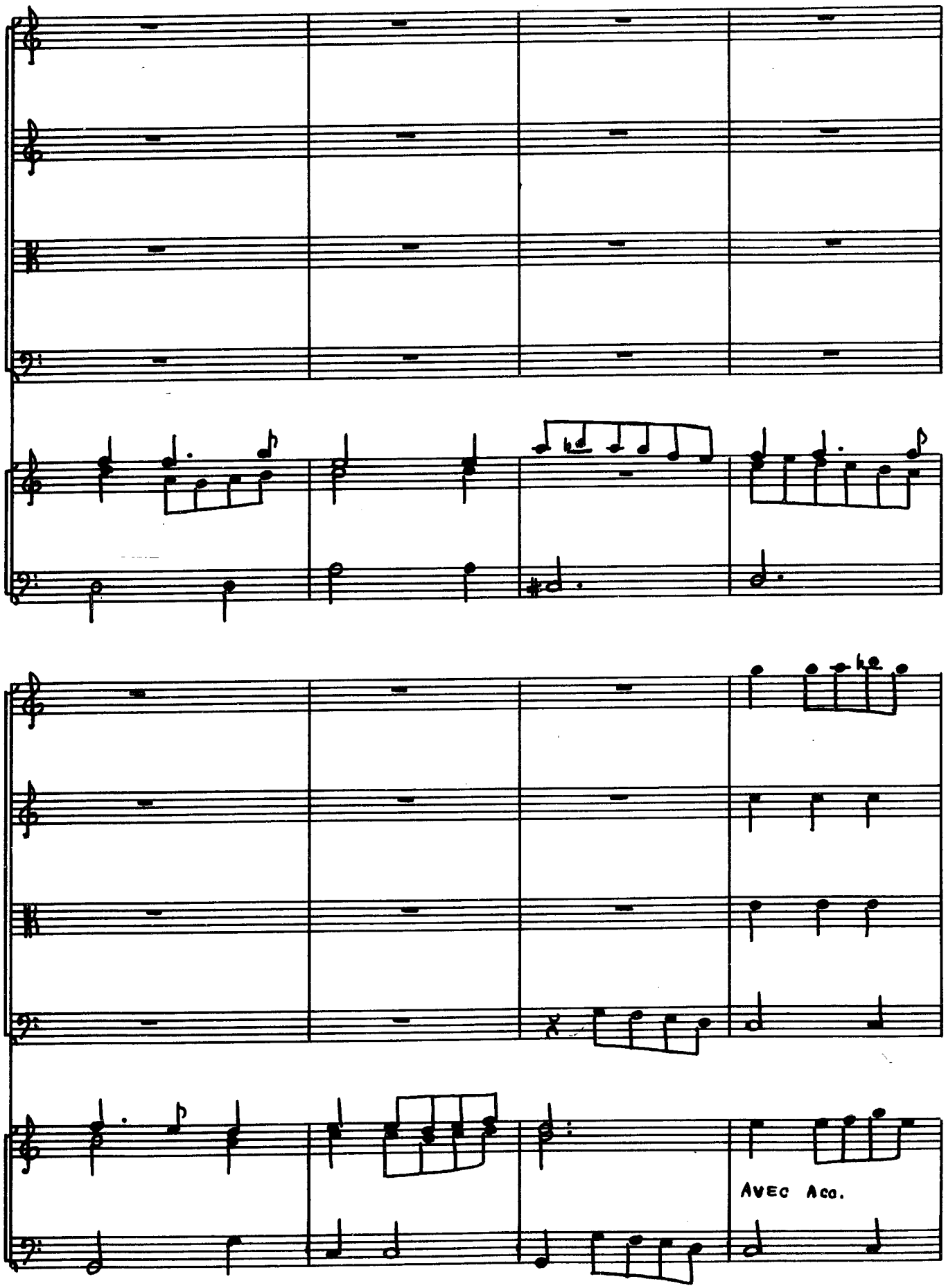

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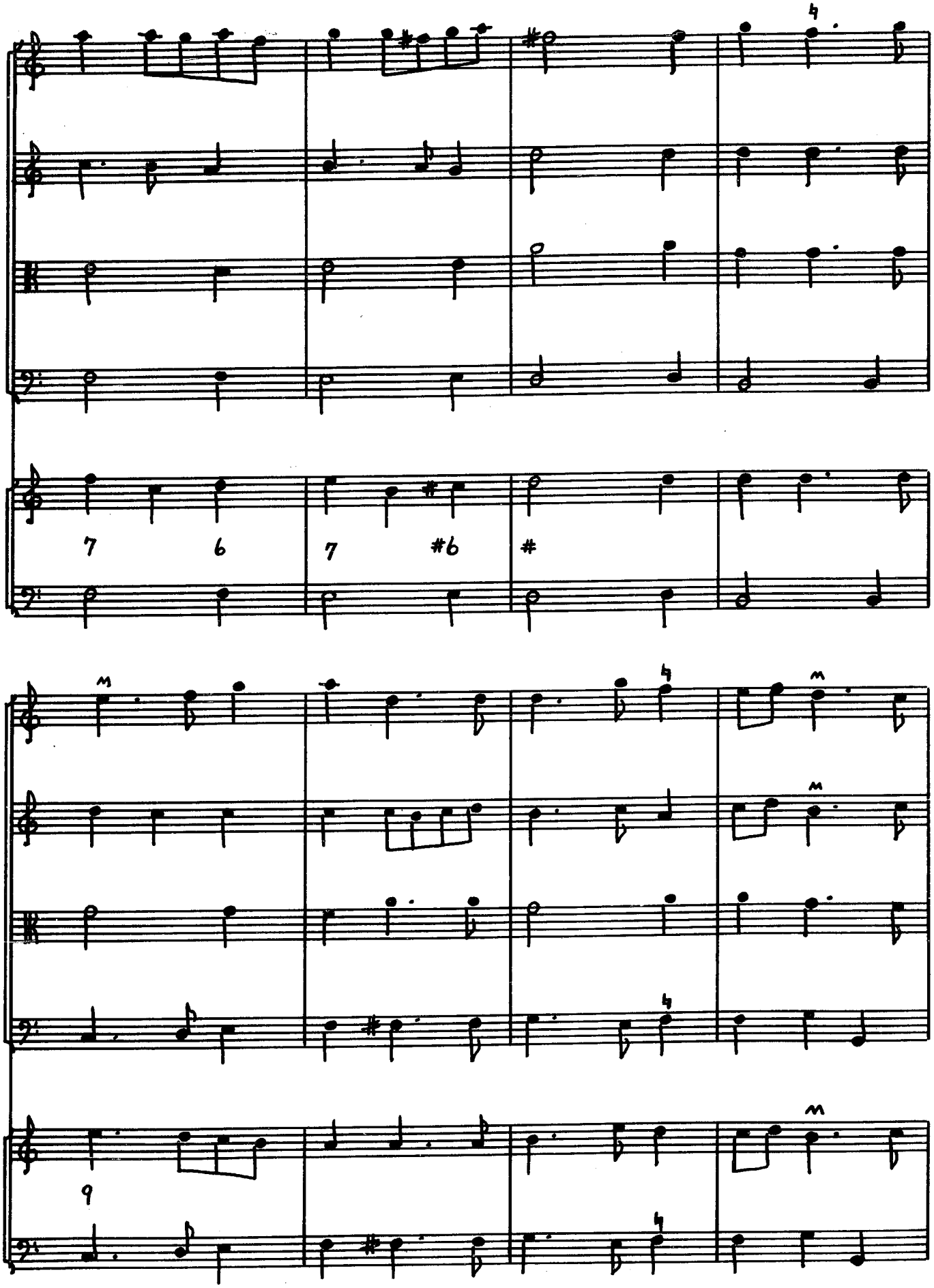

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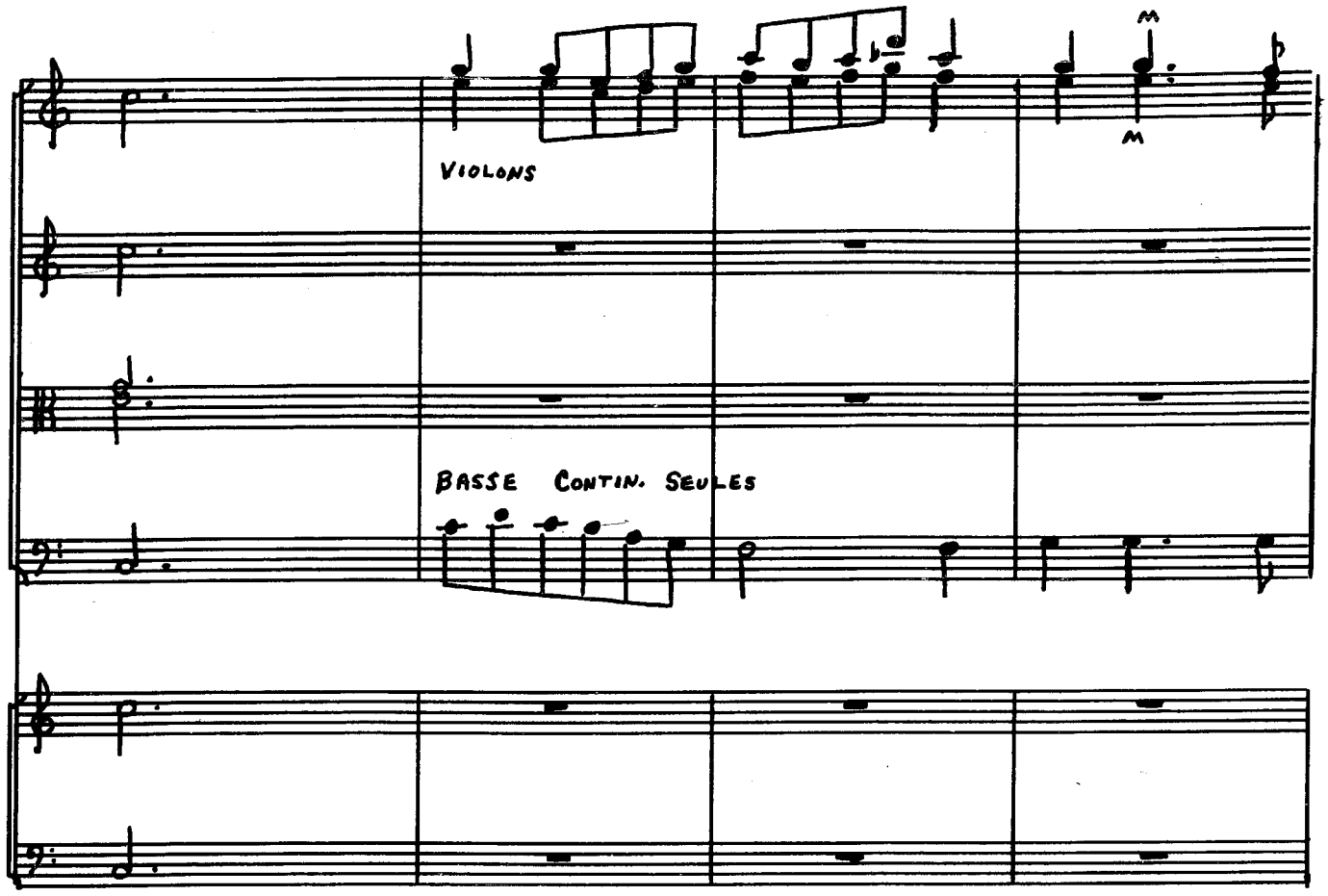

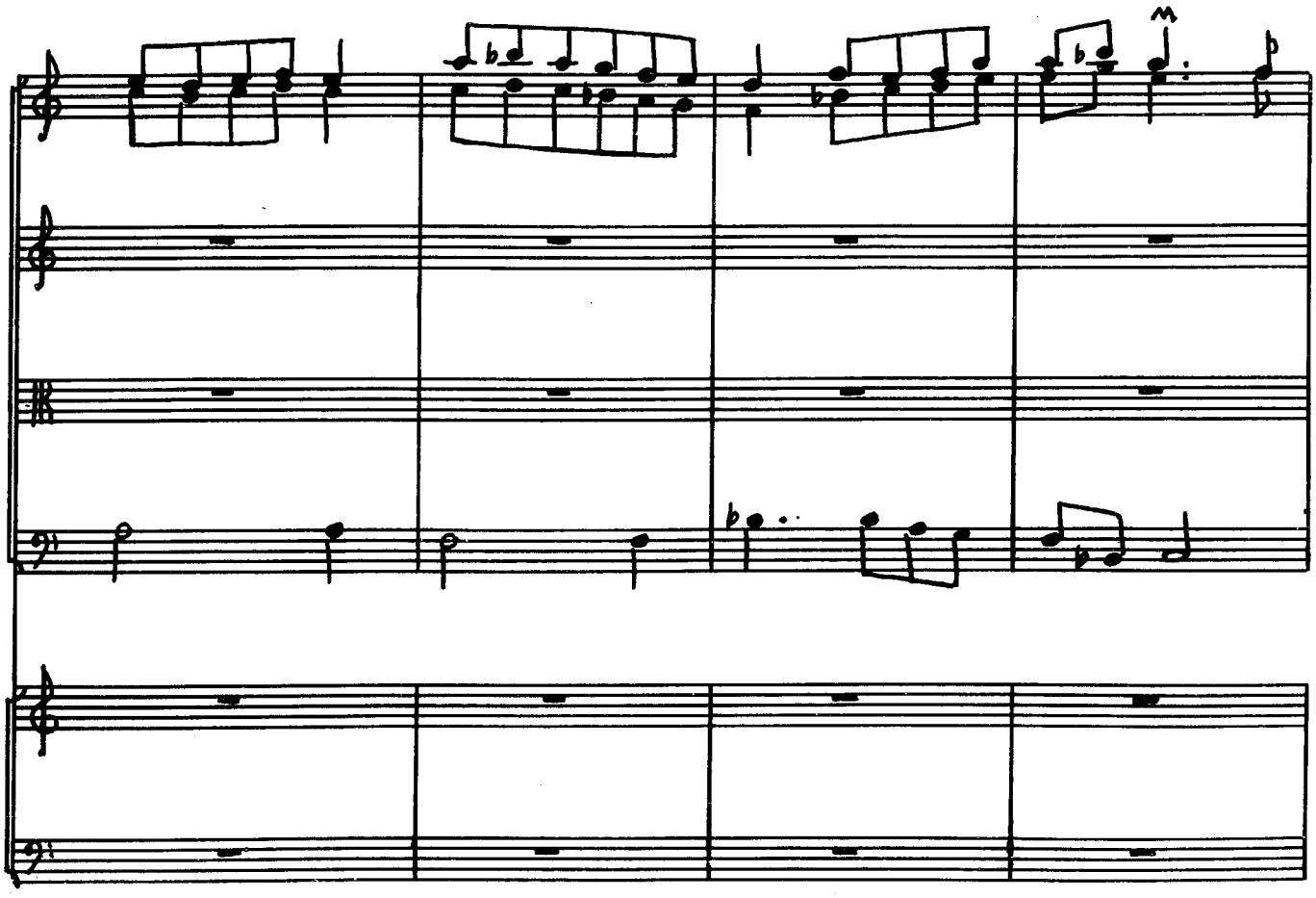

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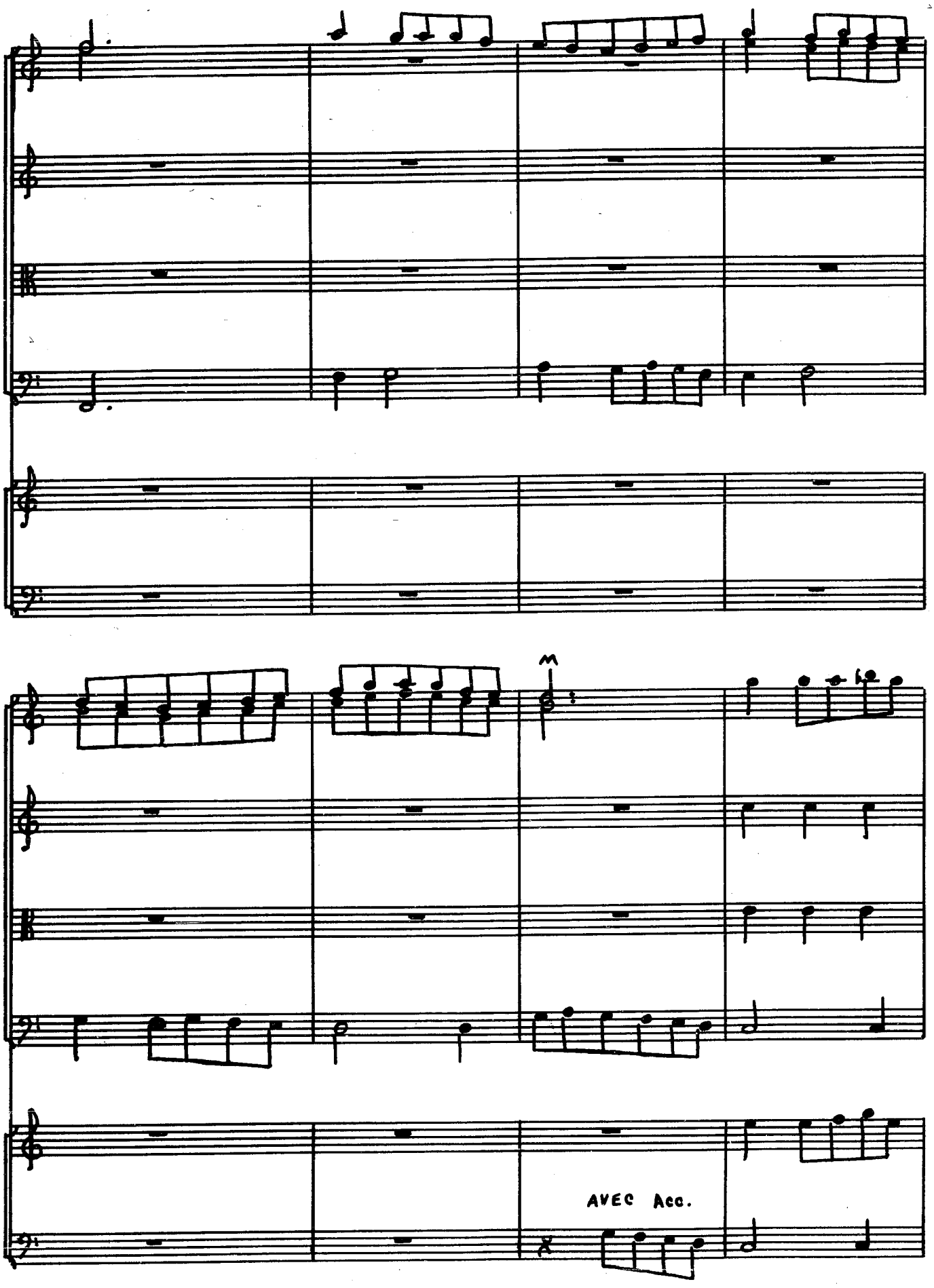

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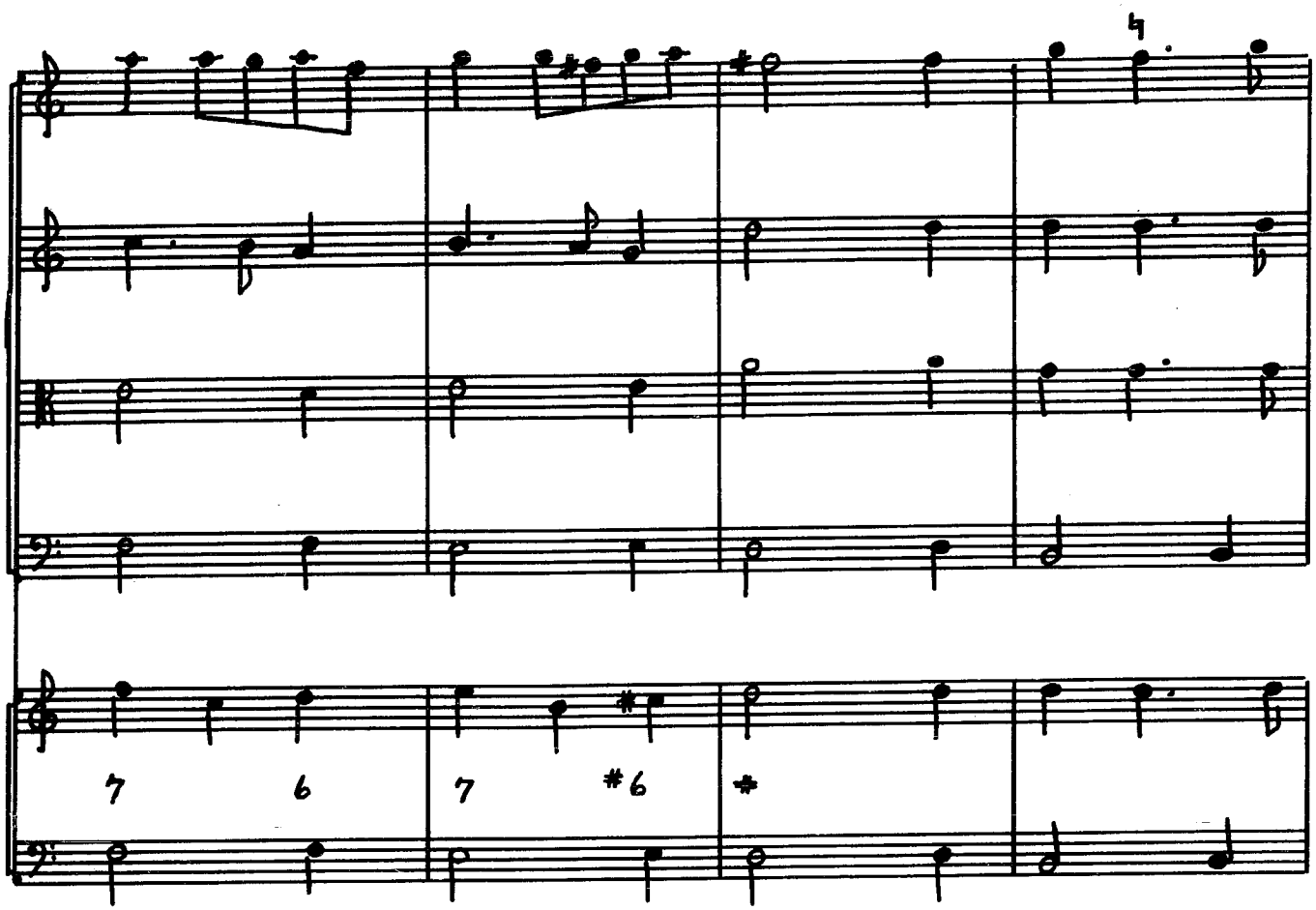

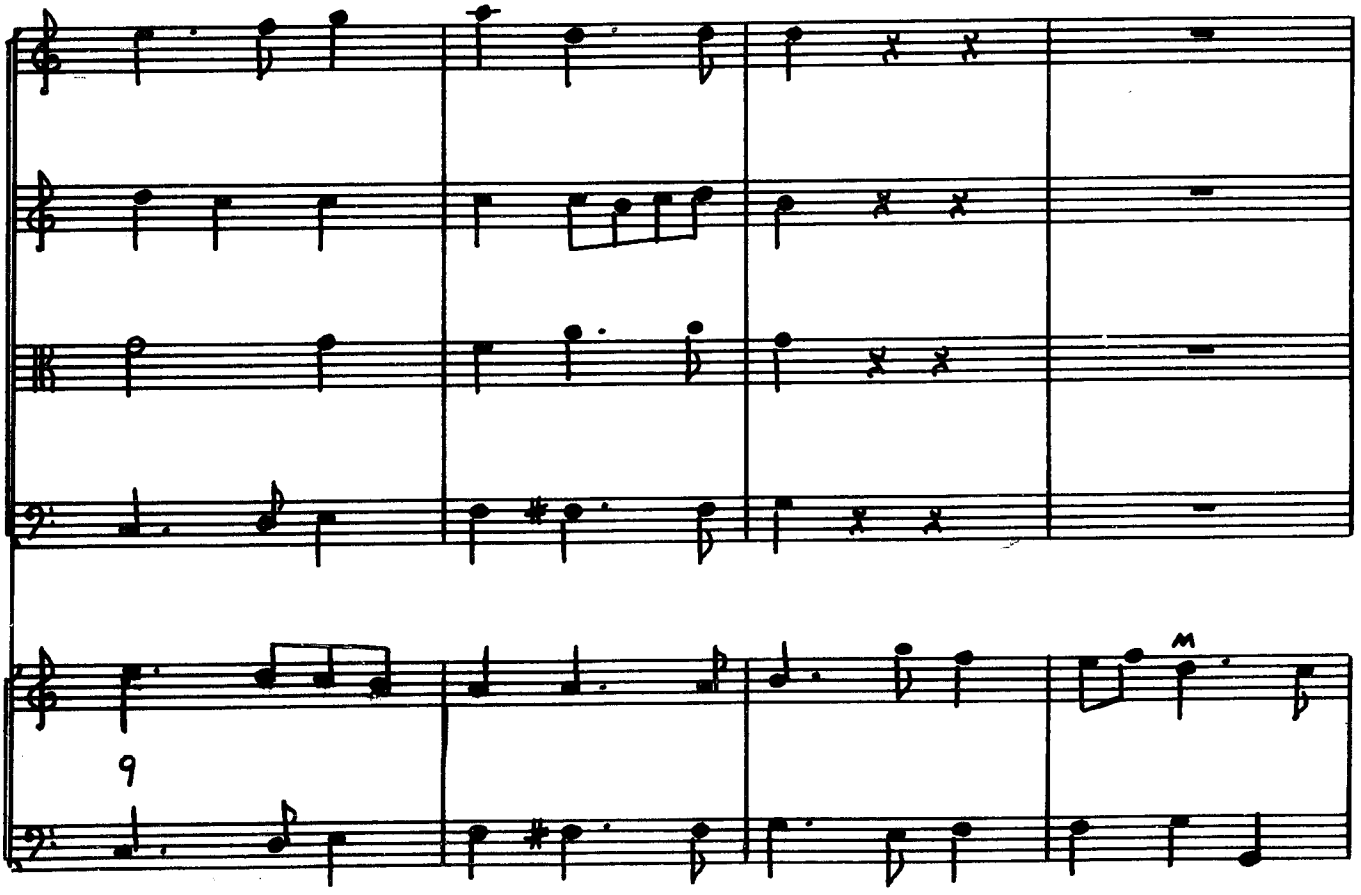

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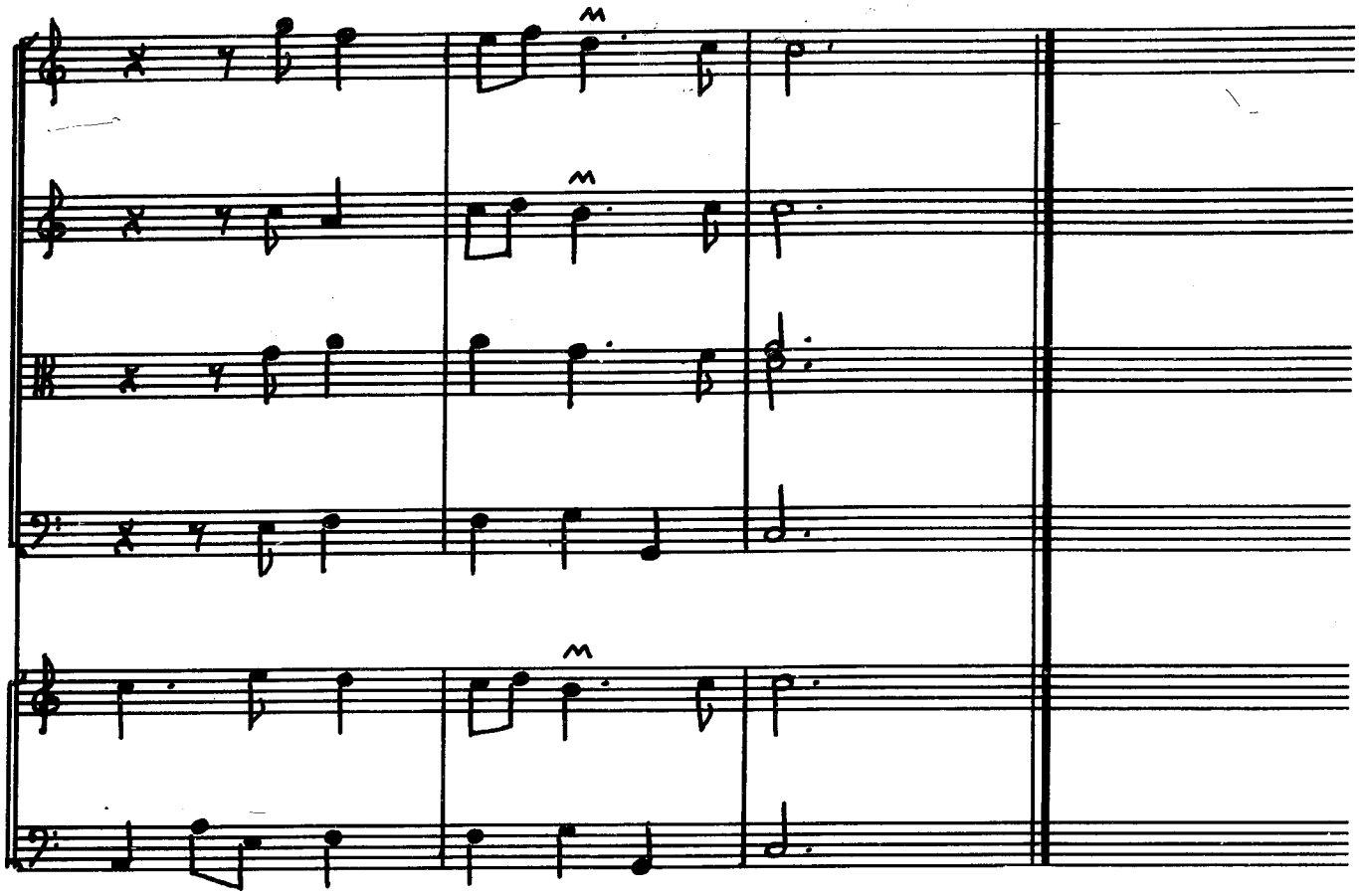

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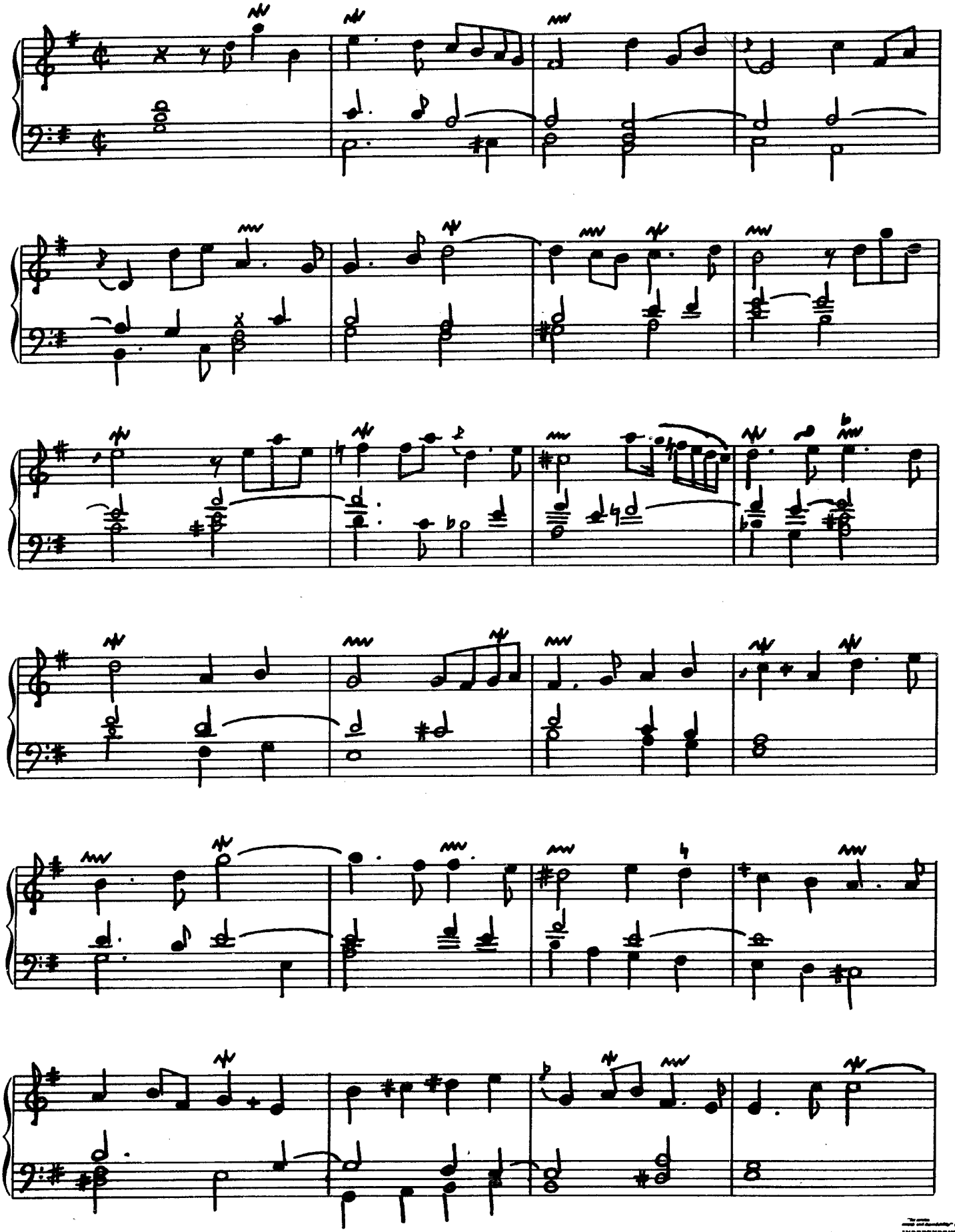
GASPARD CORRETTE



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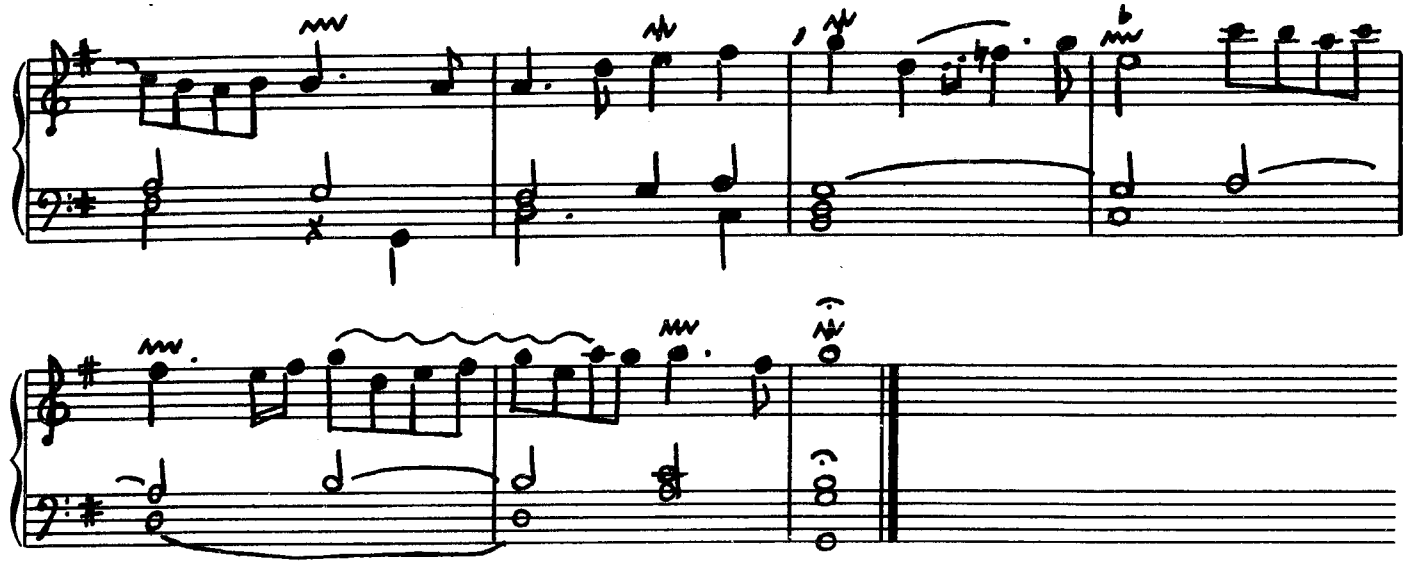
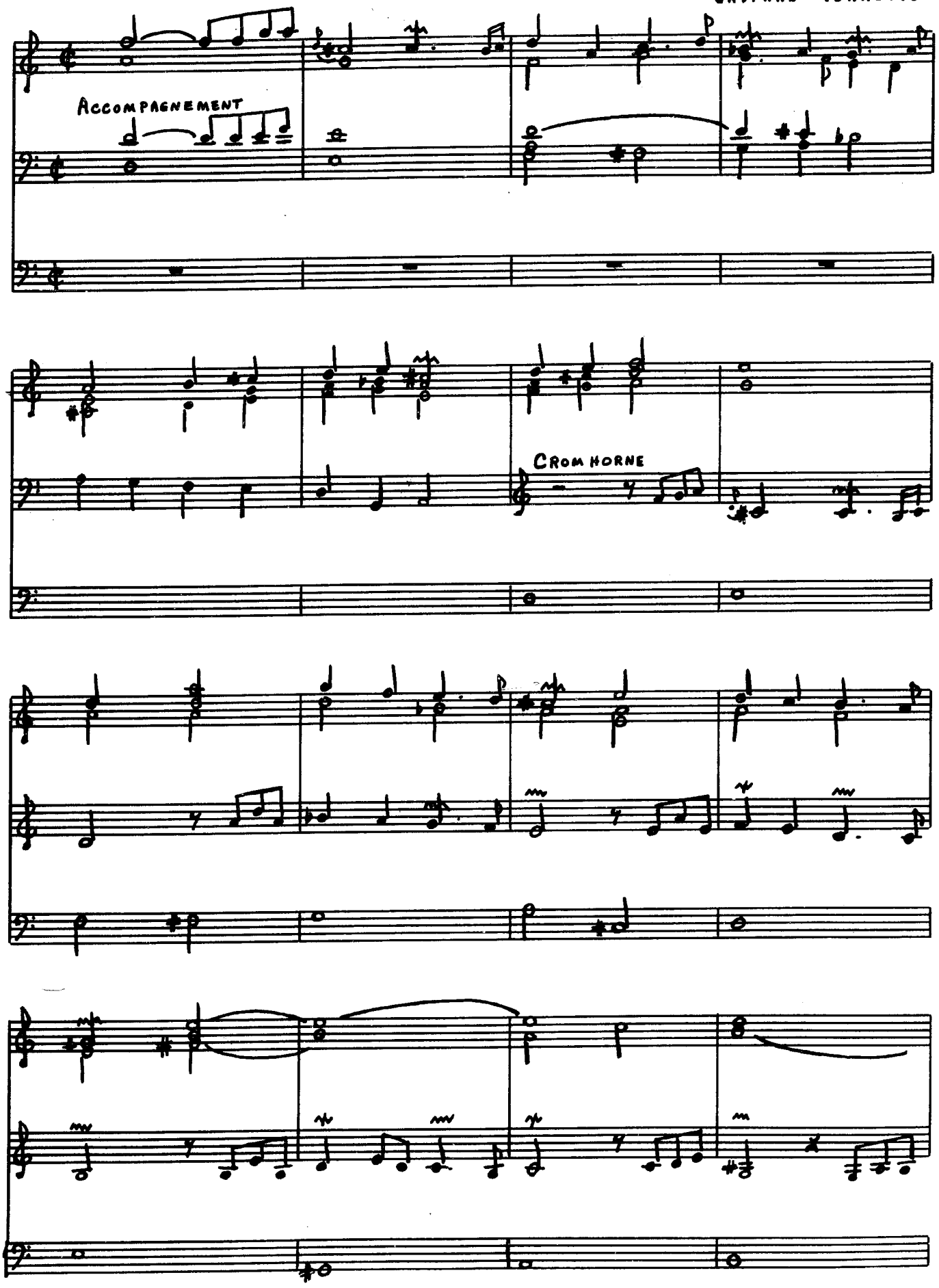


INDEPENDENT

ELEVATION
CROMHORNE EN TAILLE

GASPARD CORRETTE



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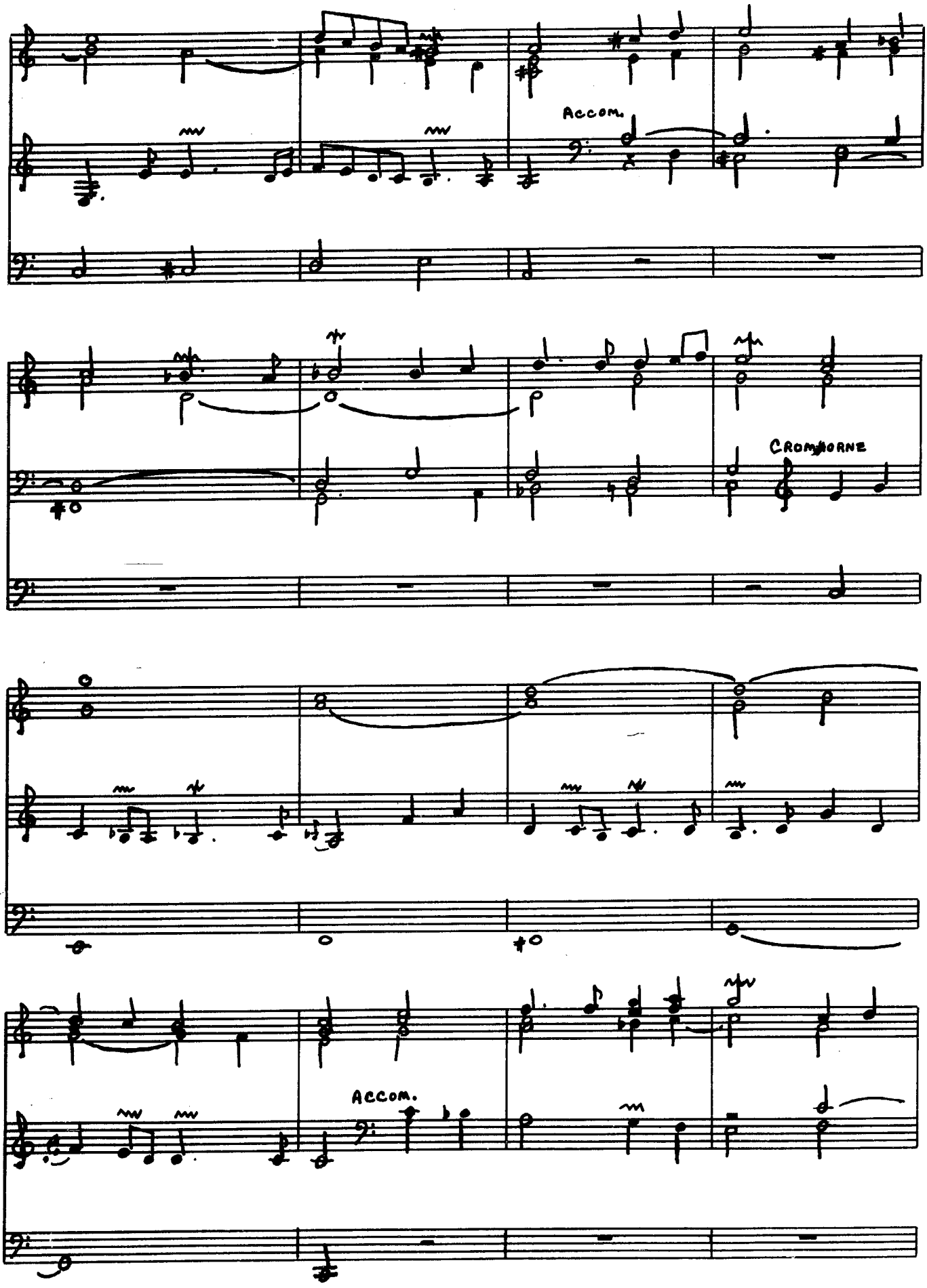

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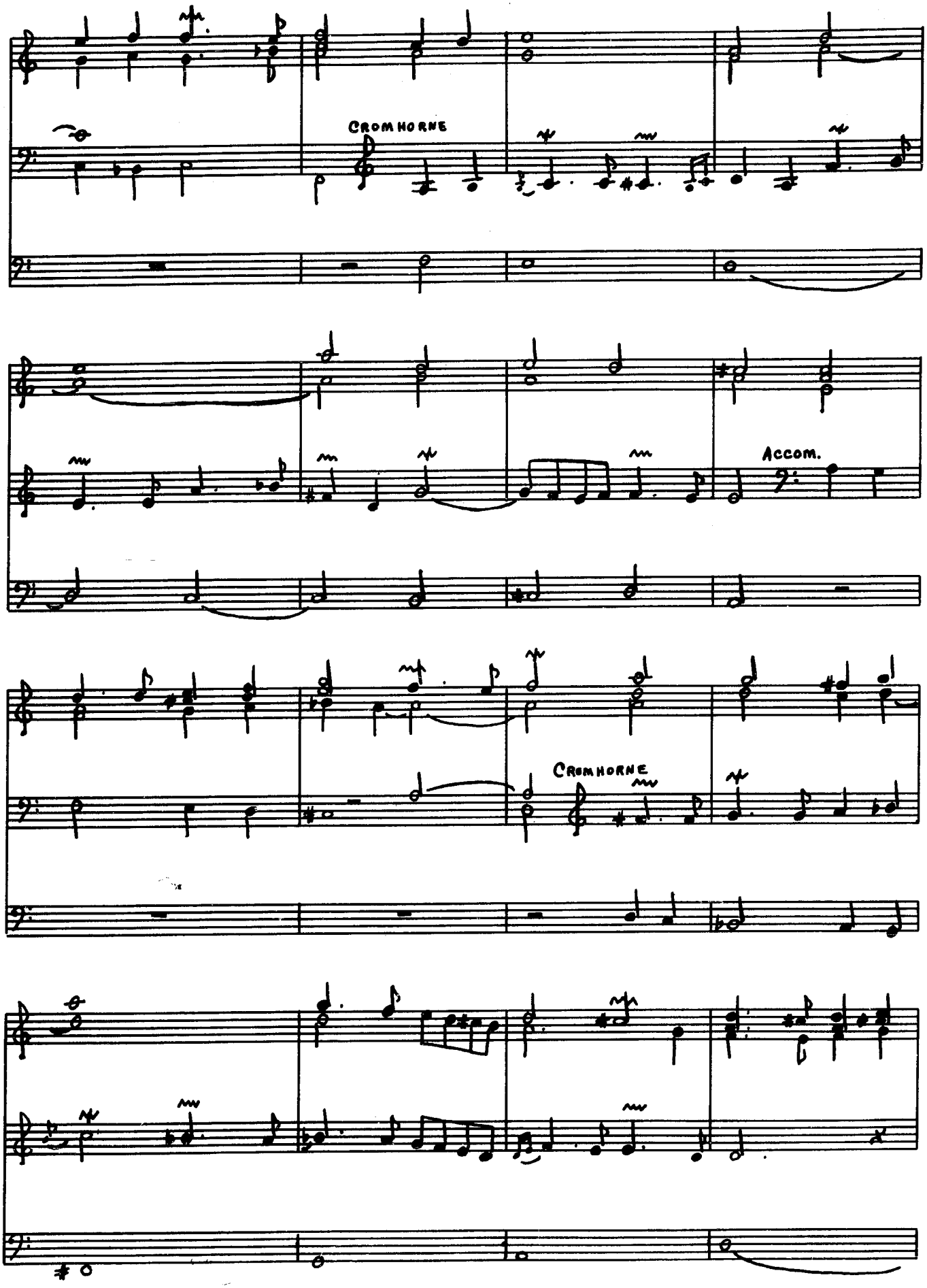

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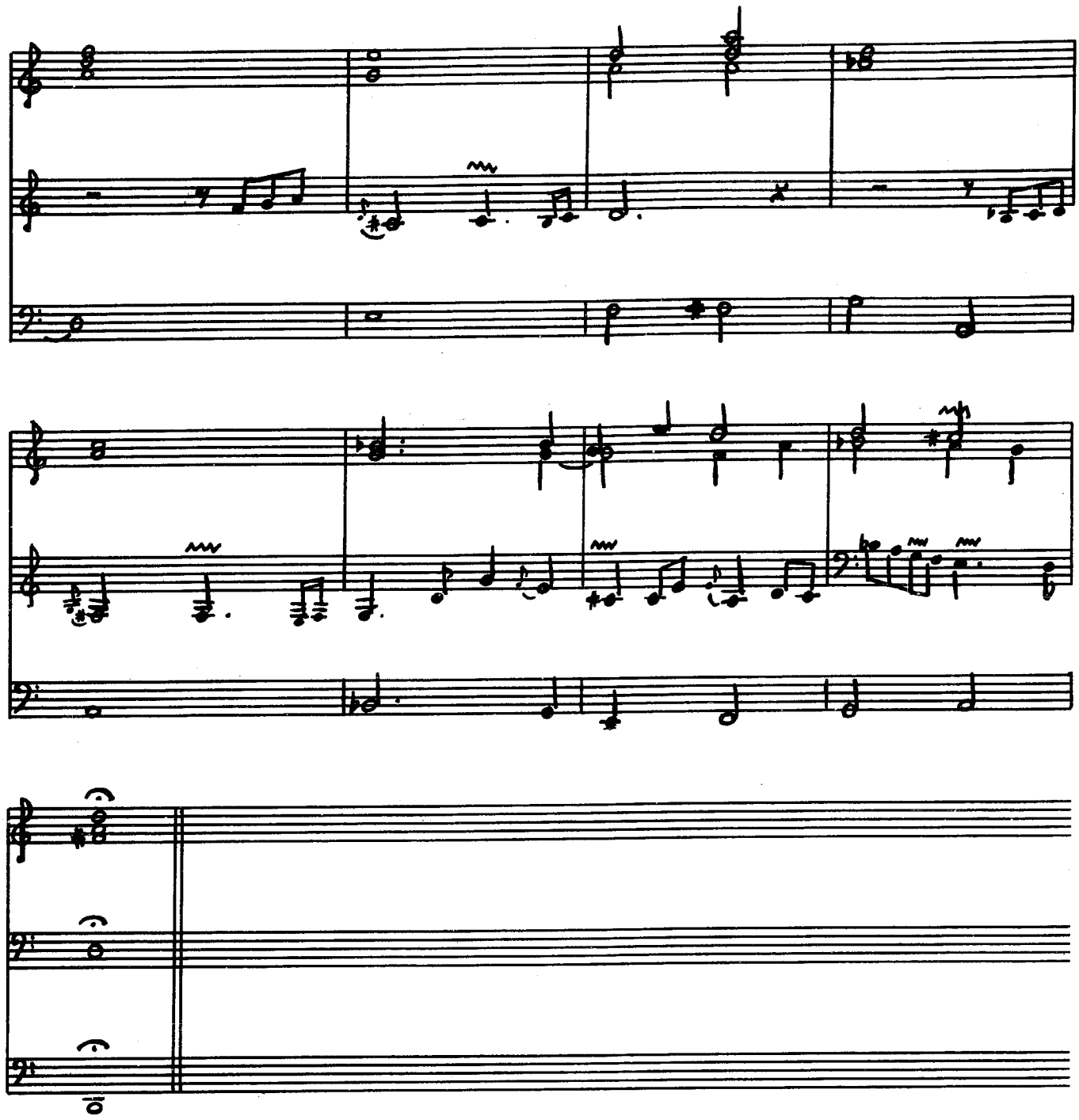

INDEPENDENT MUSIC PUBLISHERS

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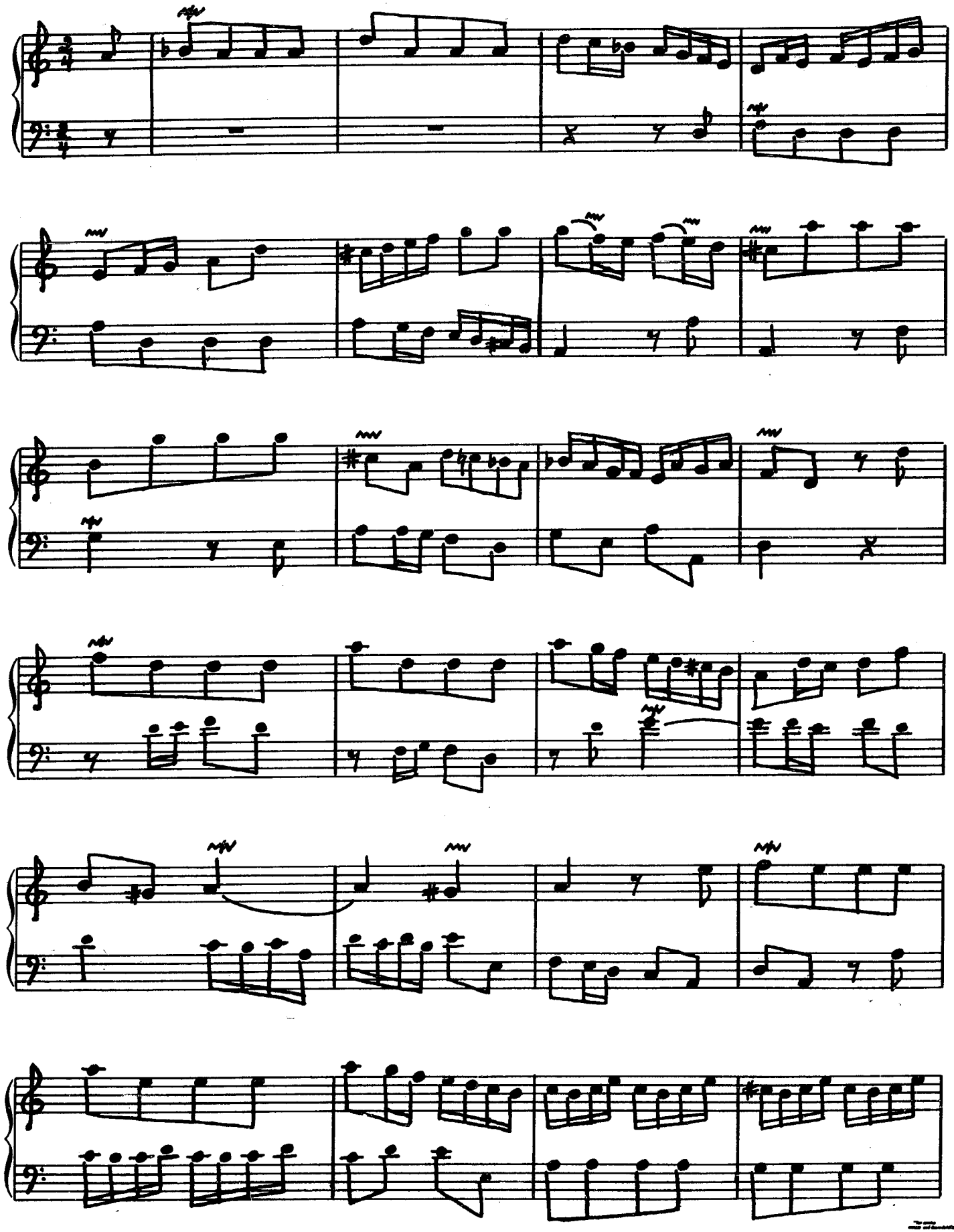
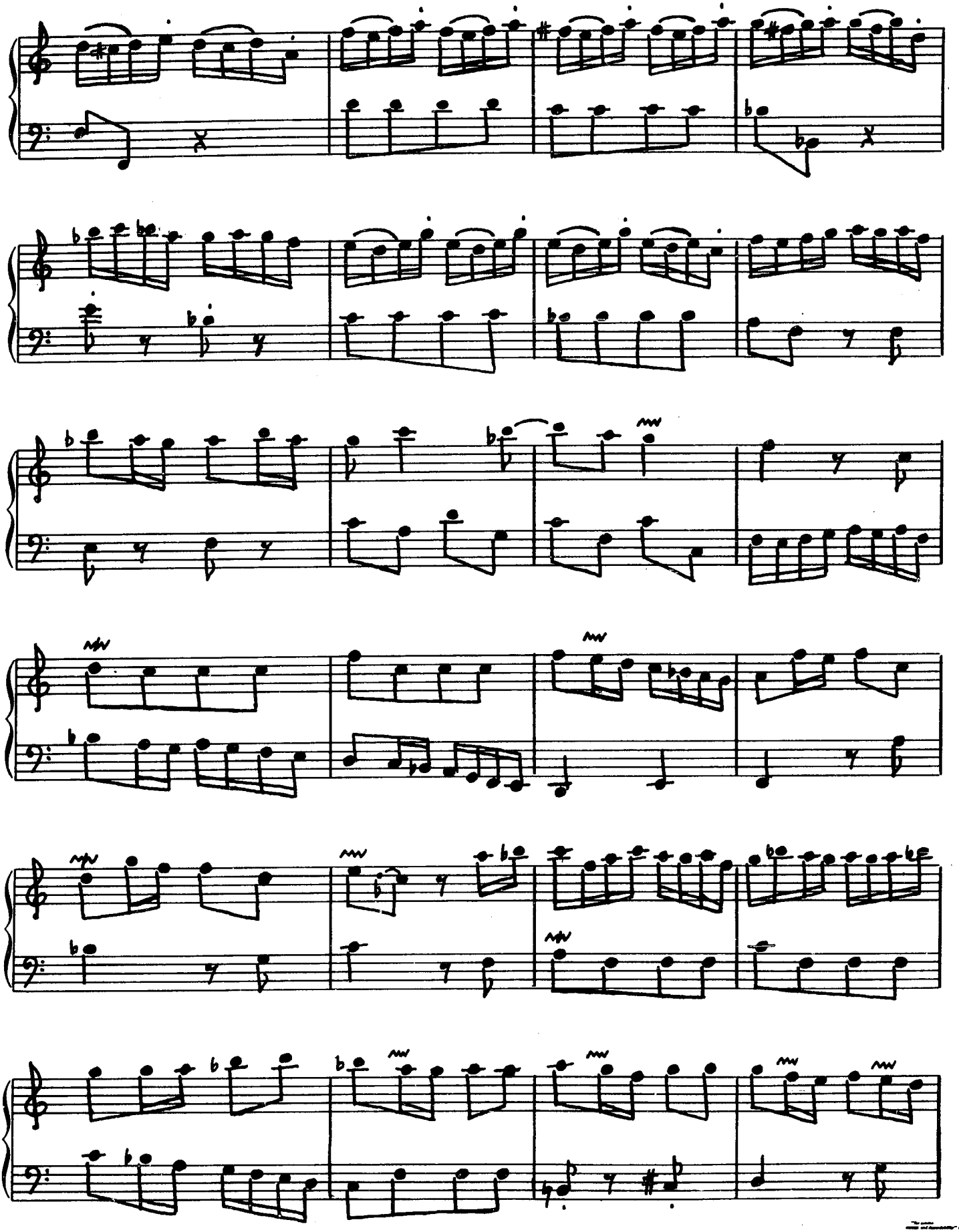
MICHEL CORRETTE





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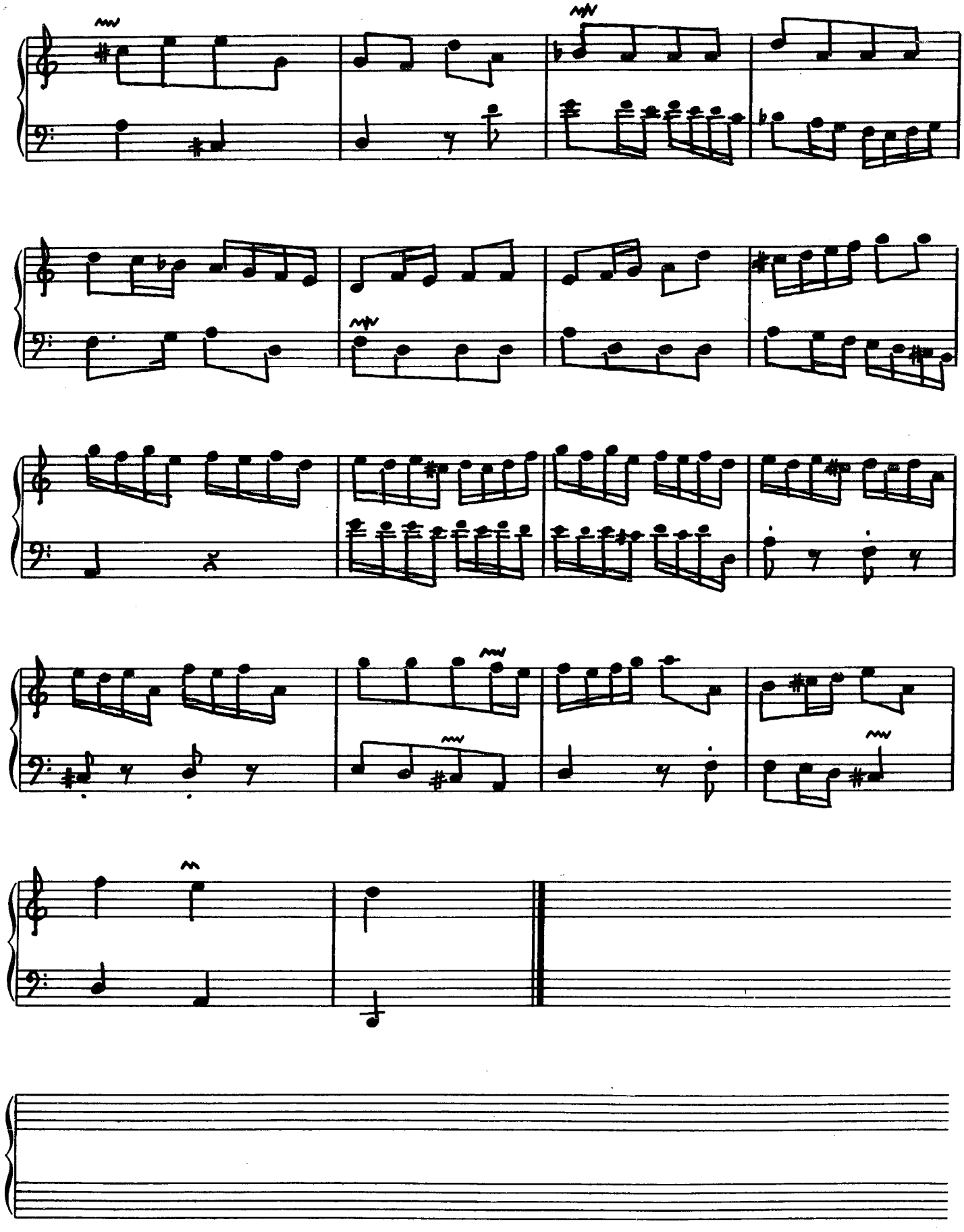

INDEPENDENT

BASSE DE CROMHORNE

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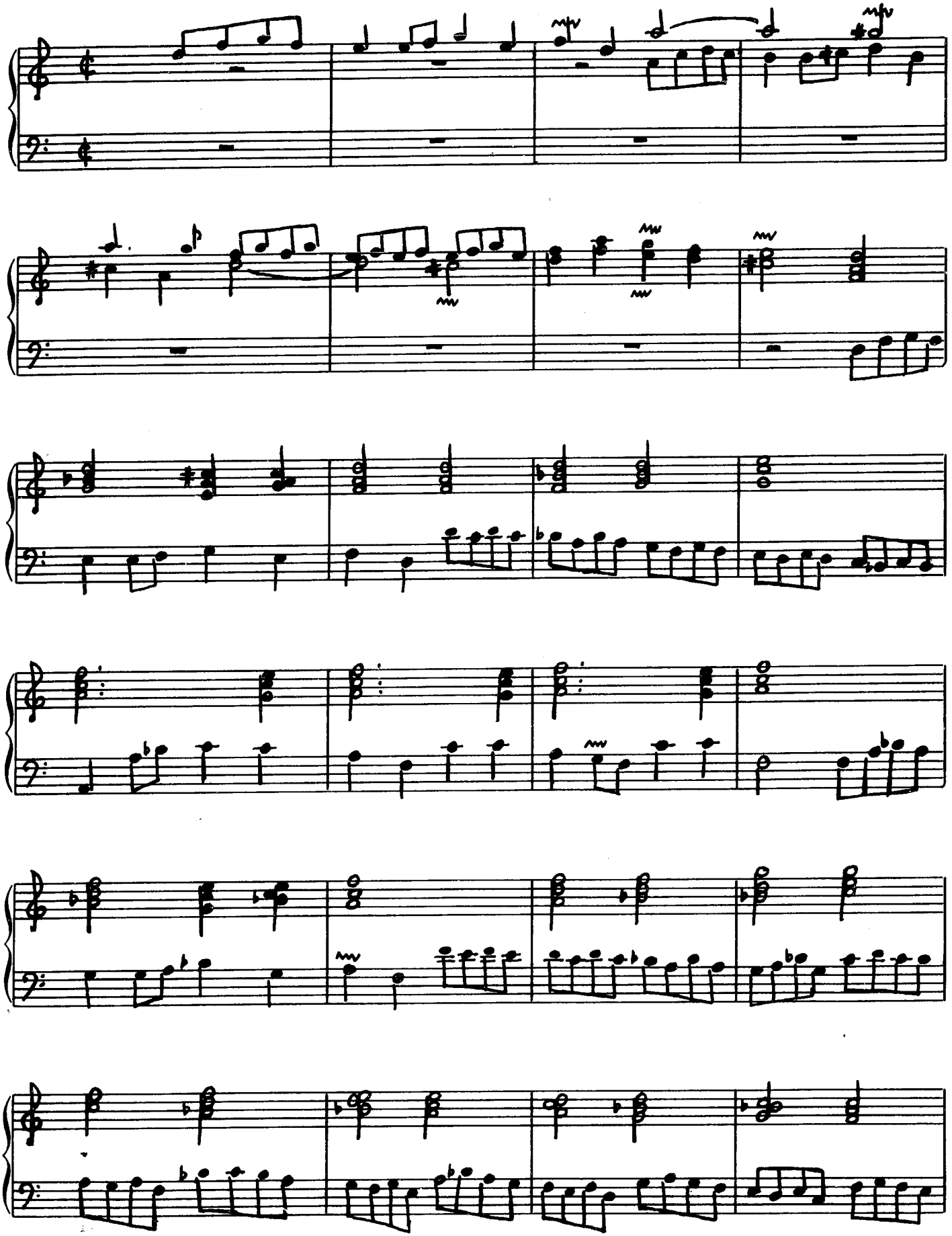

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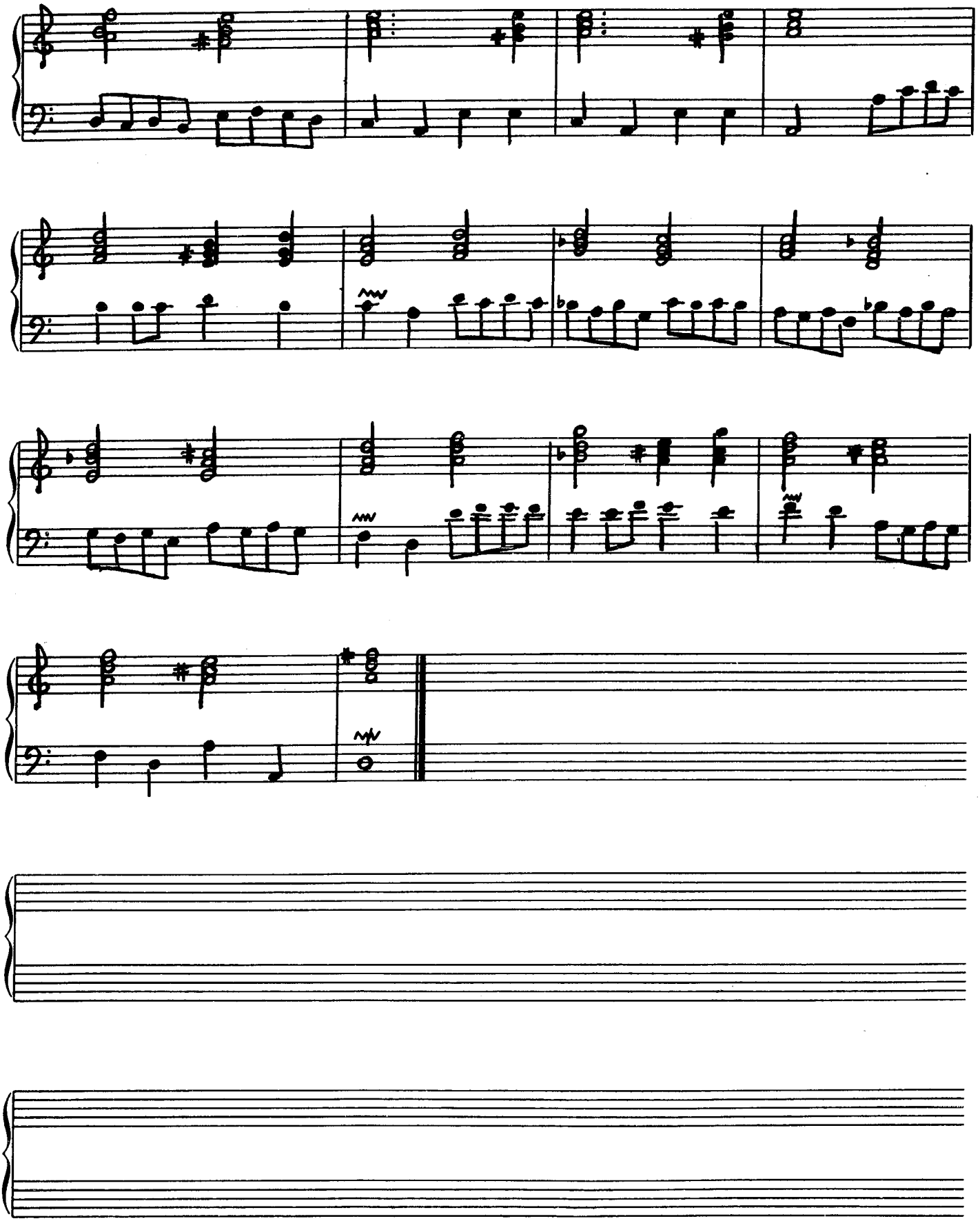

INDEPENDENT

AGNUS DEI

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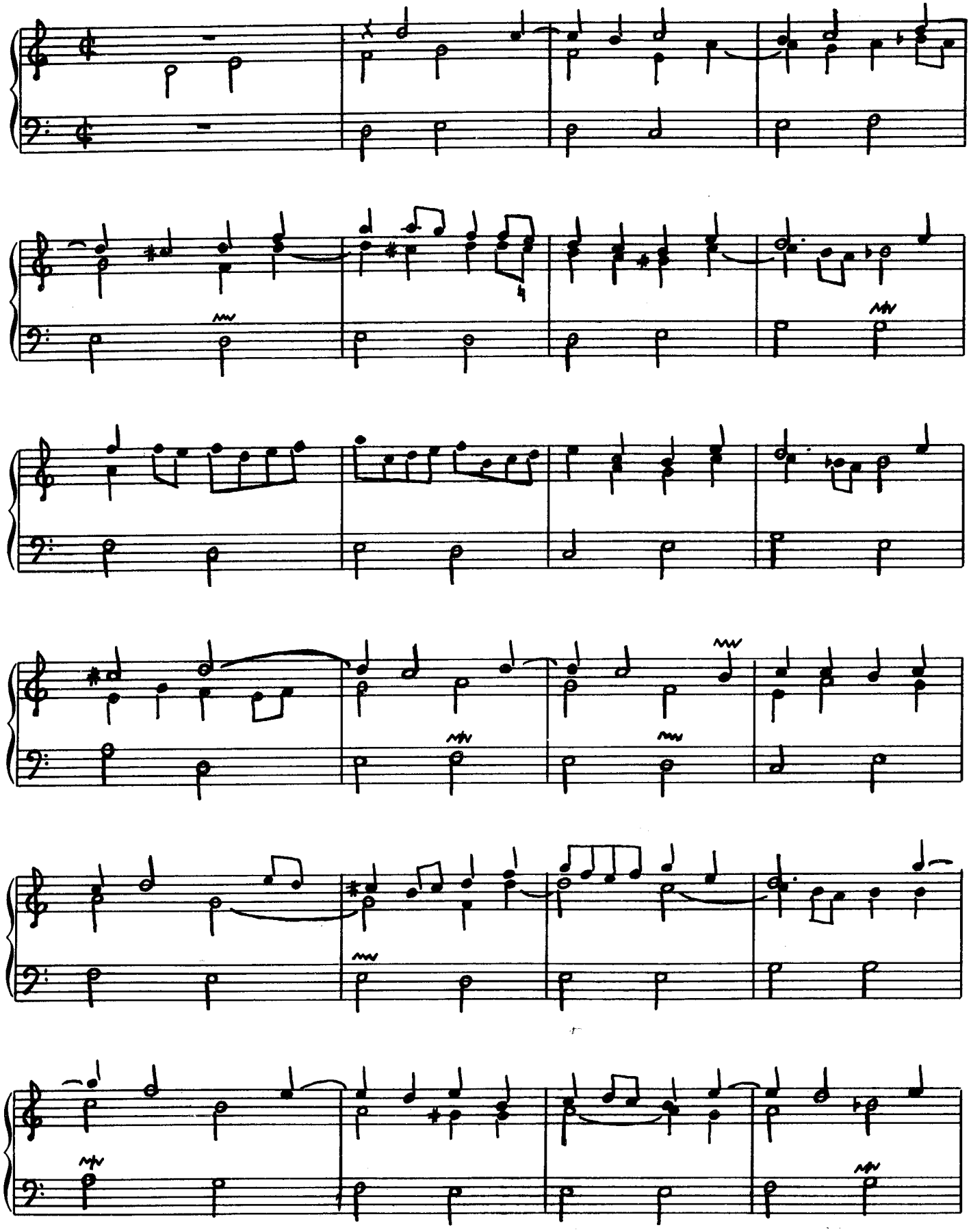

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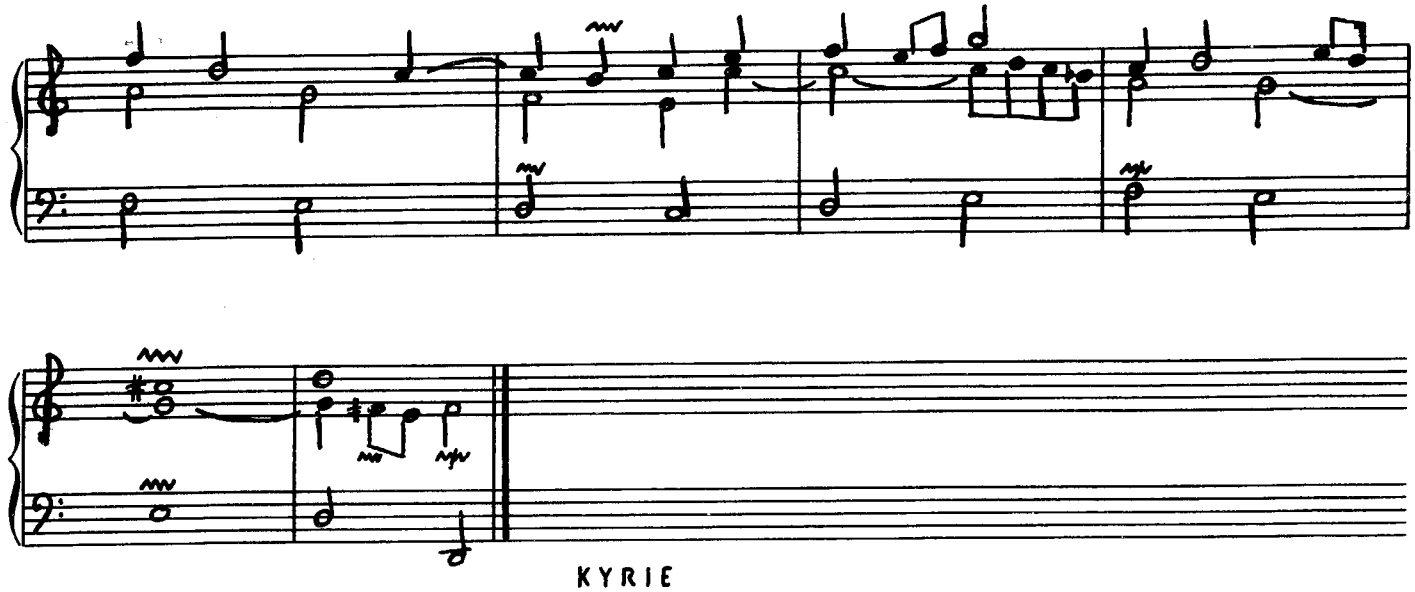

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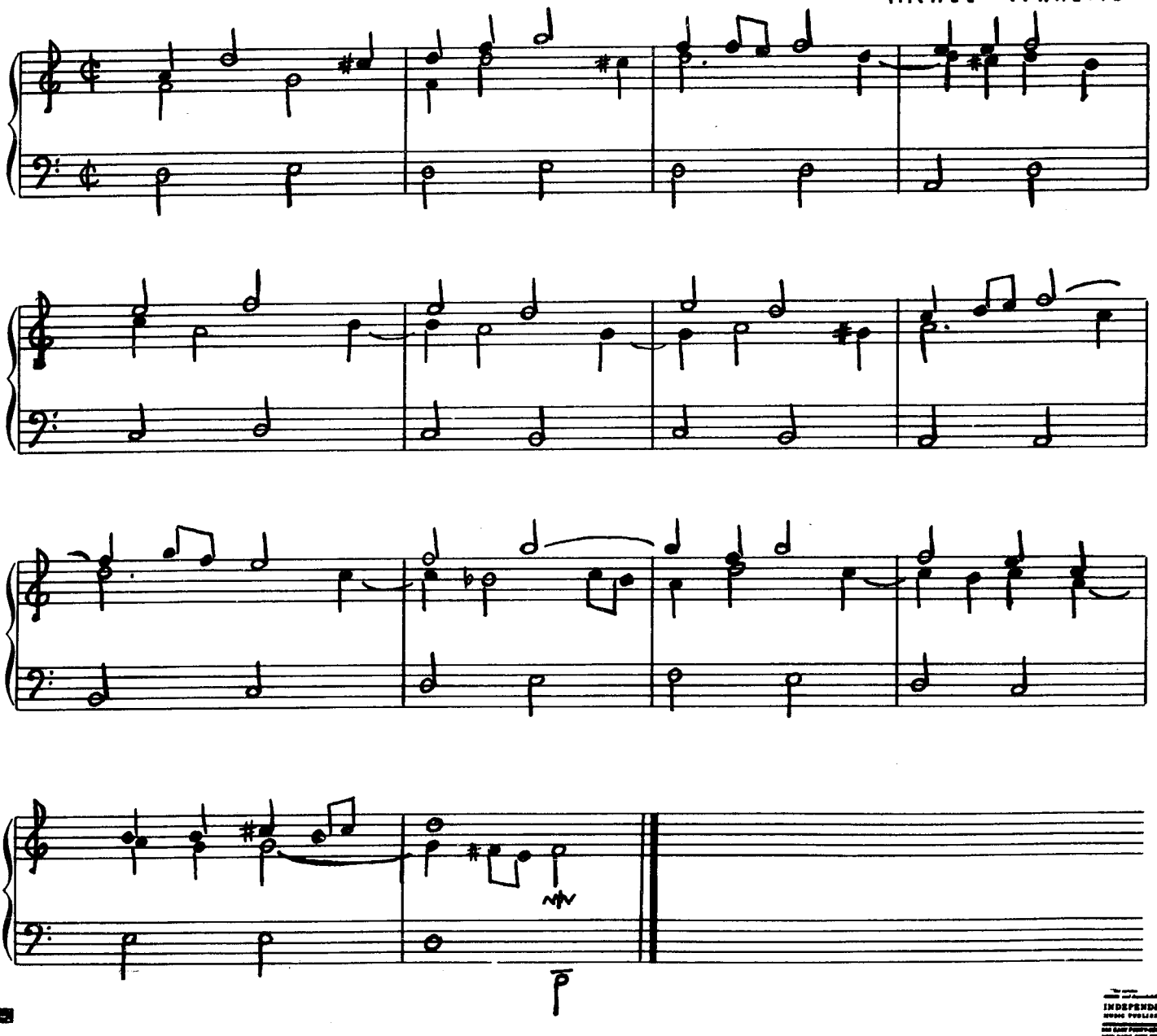

INDEPENDENT

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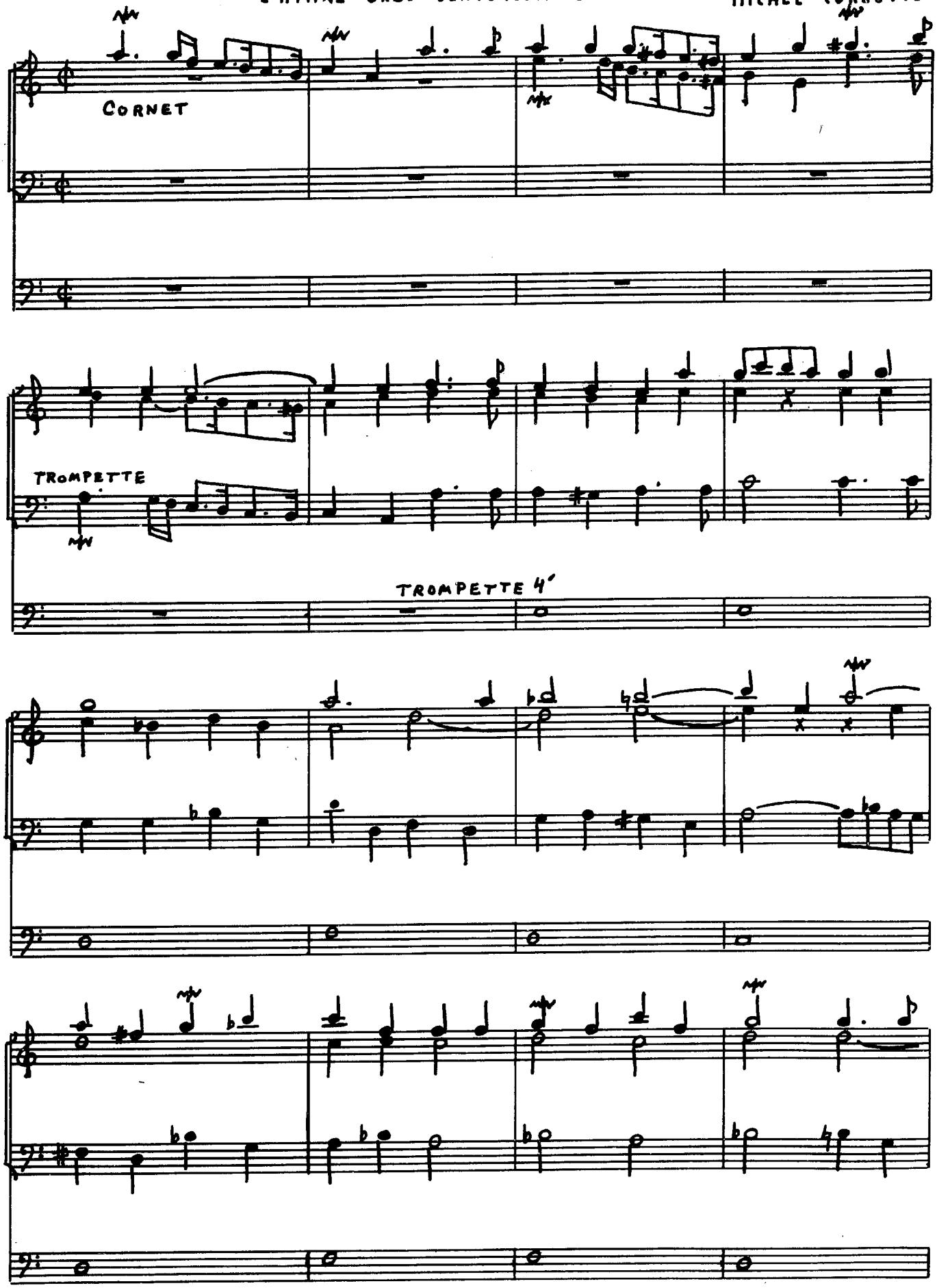
L'HYMNE "URBS JERUSALEM" EN TAILLE

MICHEL CORRETTE



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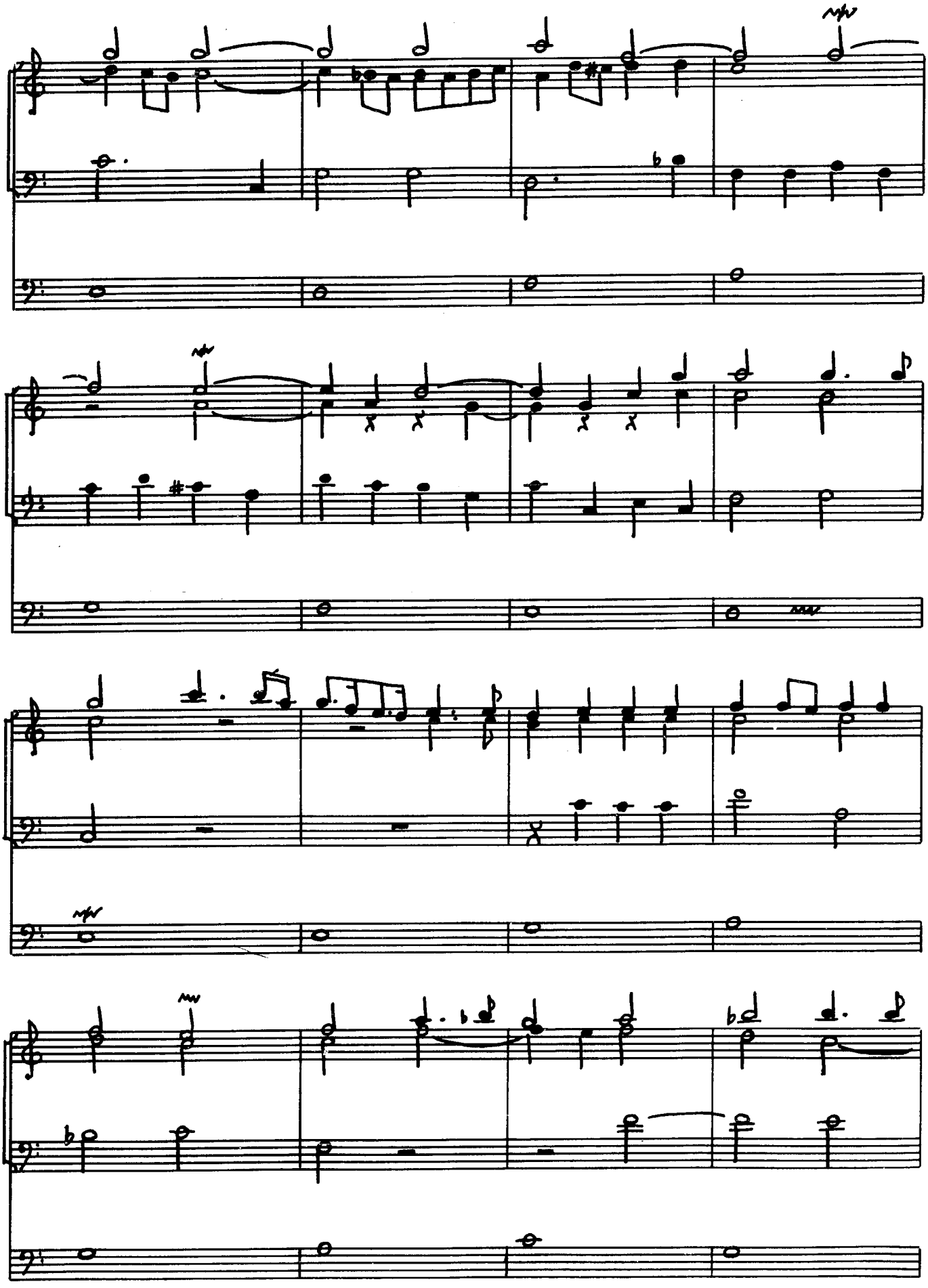

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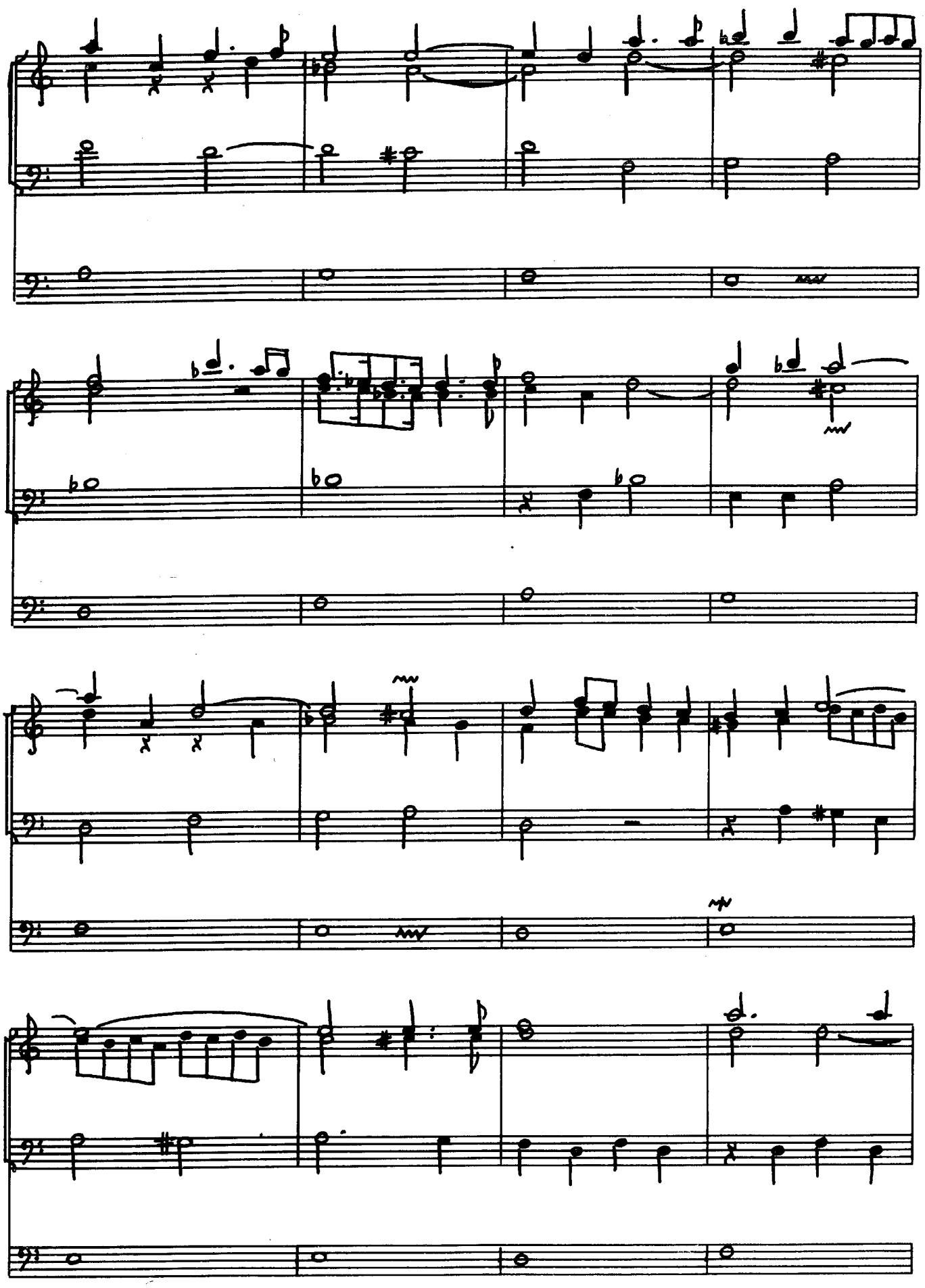

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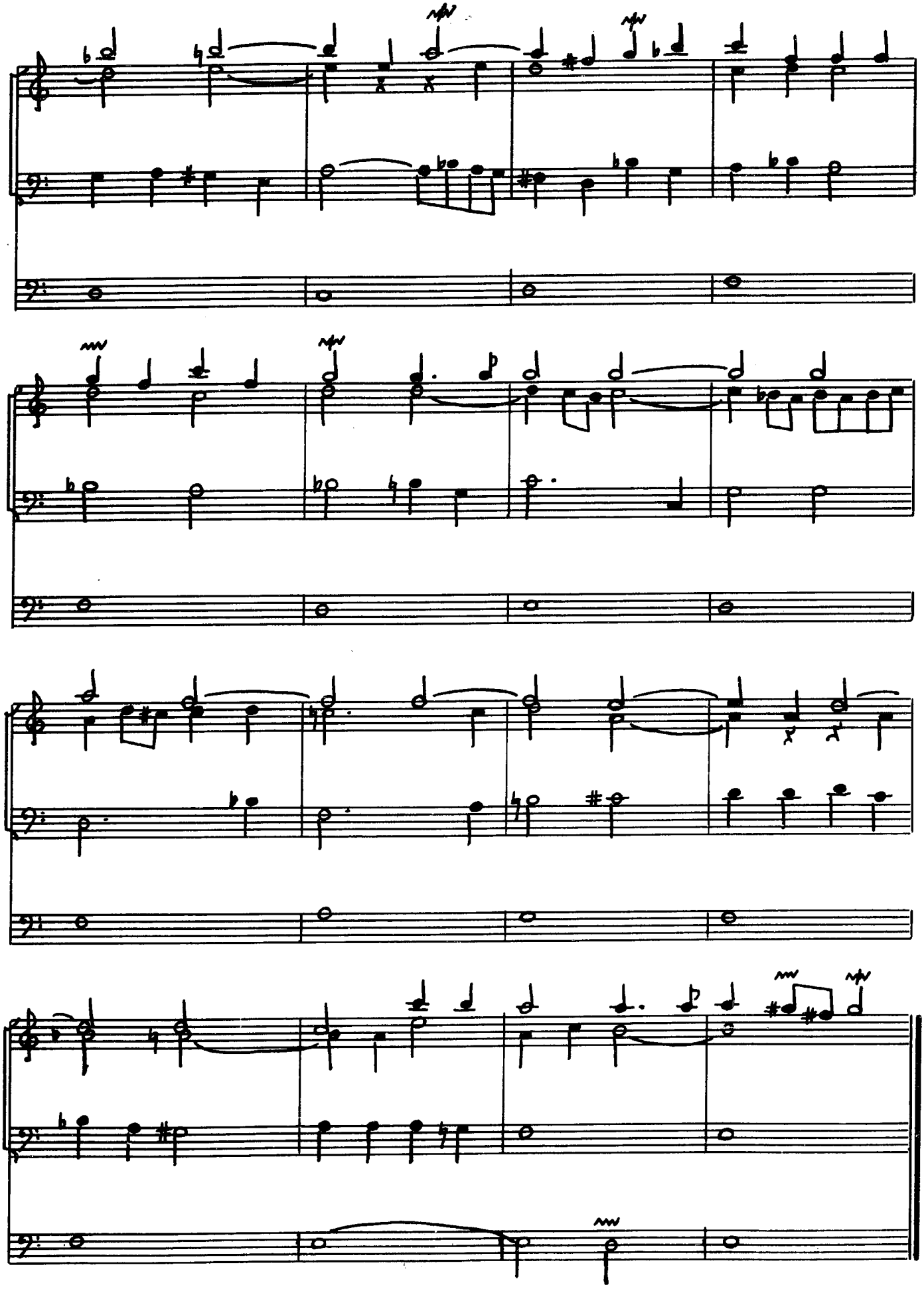
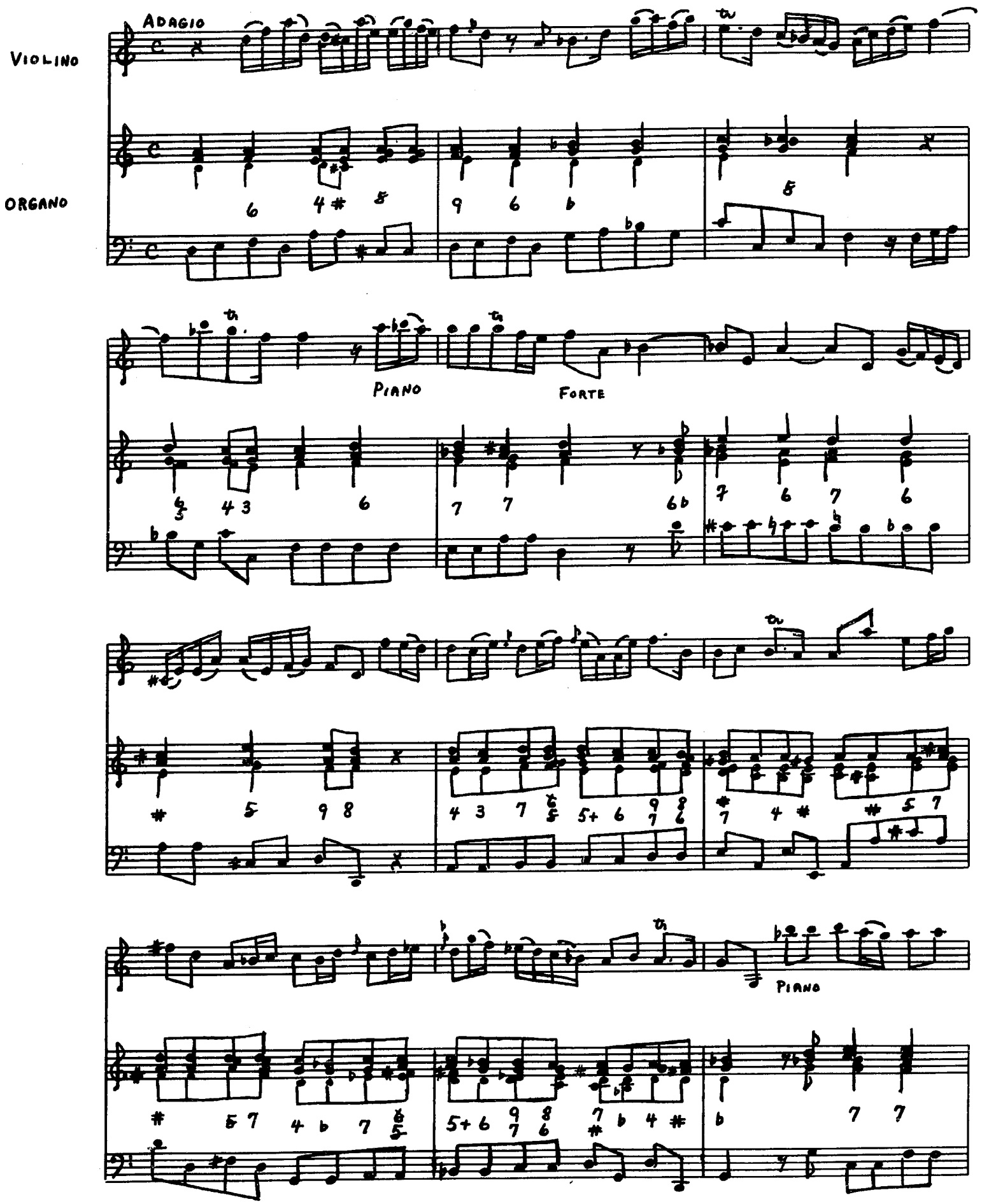


INDEPENDENT MUSIC PUBLISHERS

SONATA I

MICHEL CORRETTE



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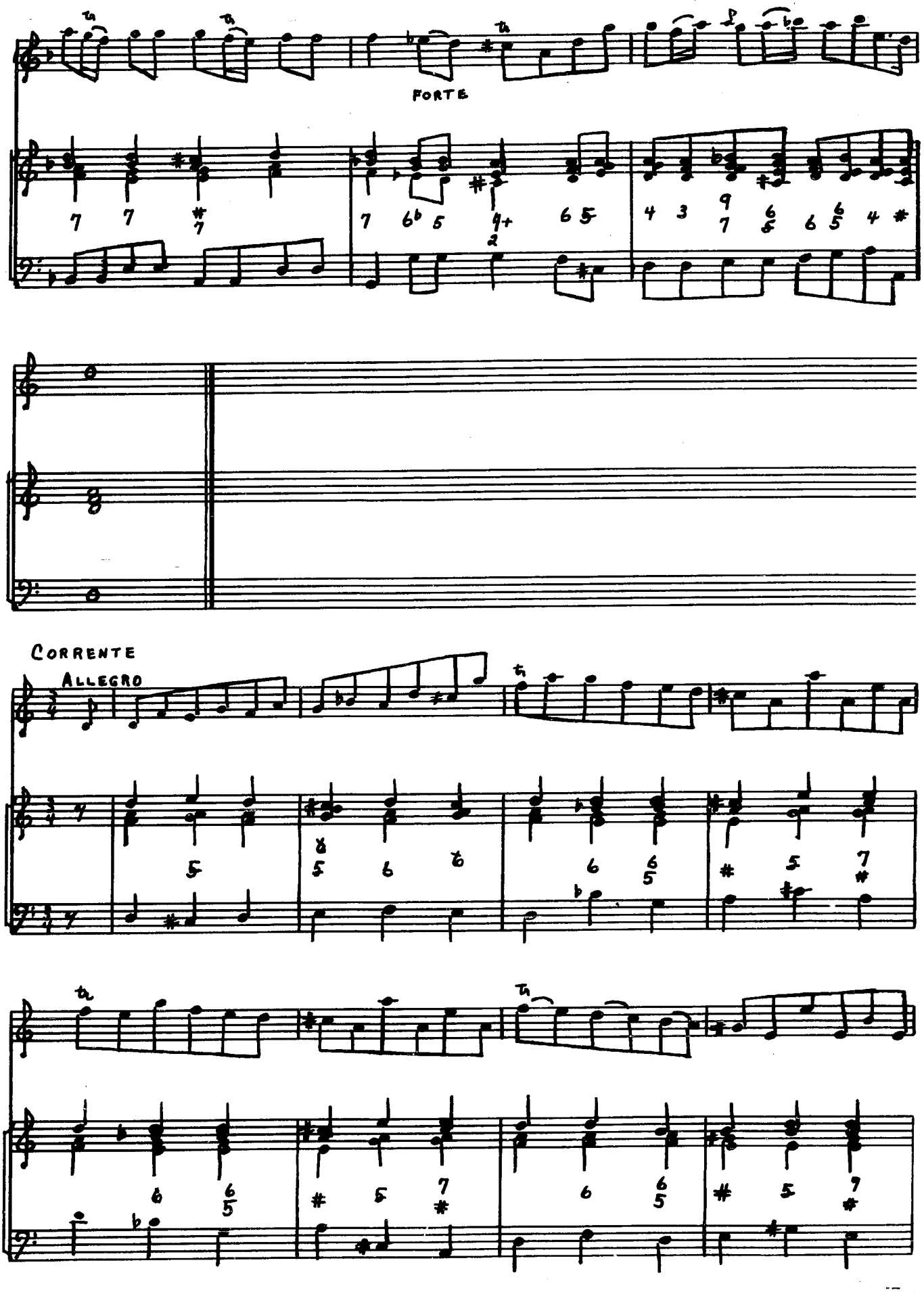

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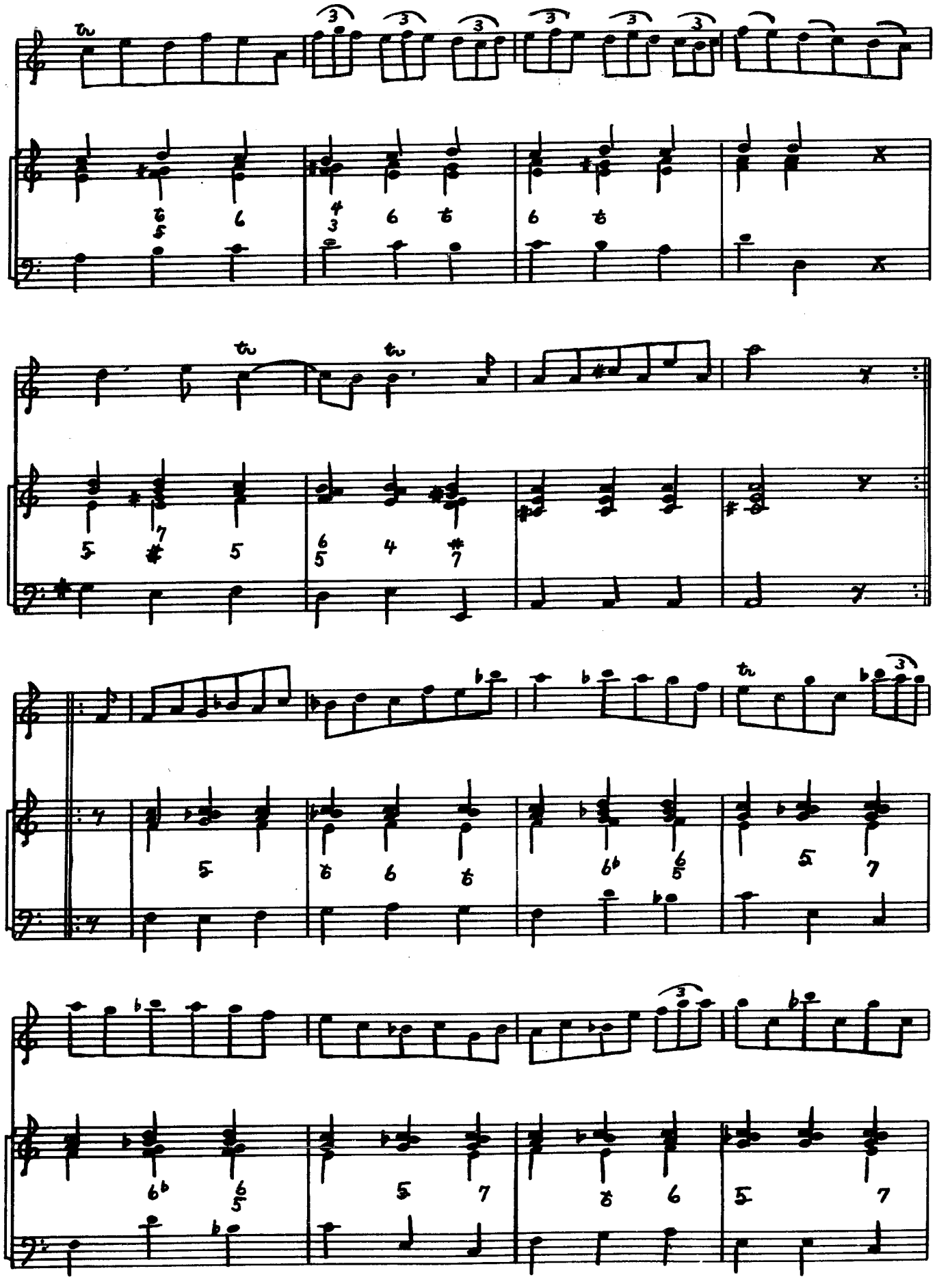

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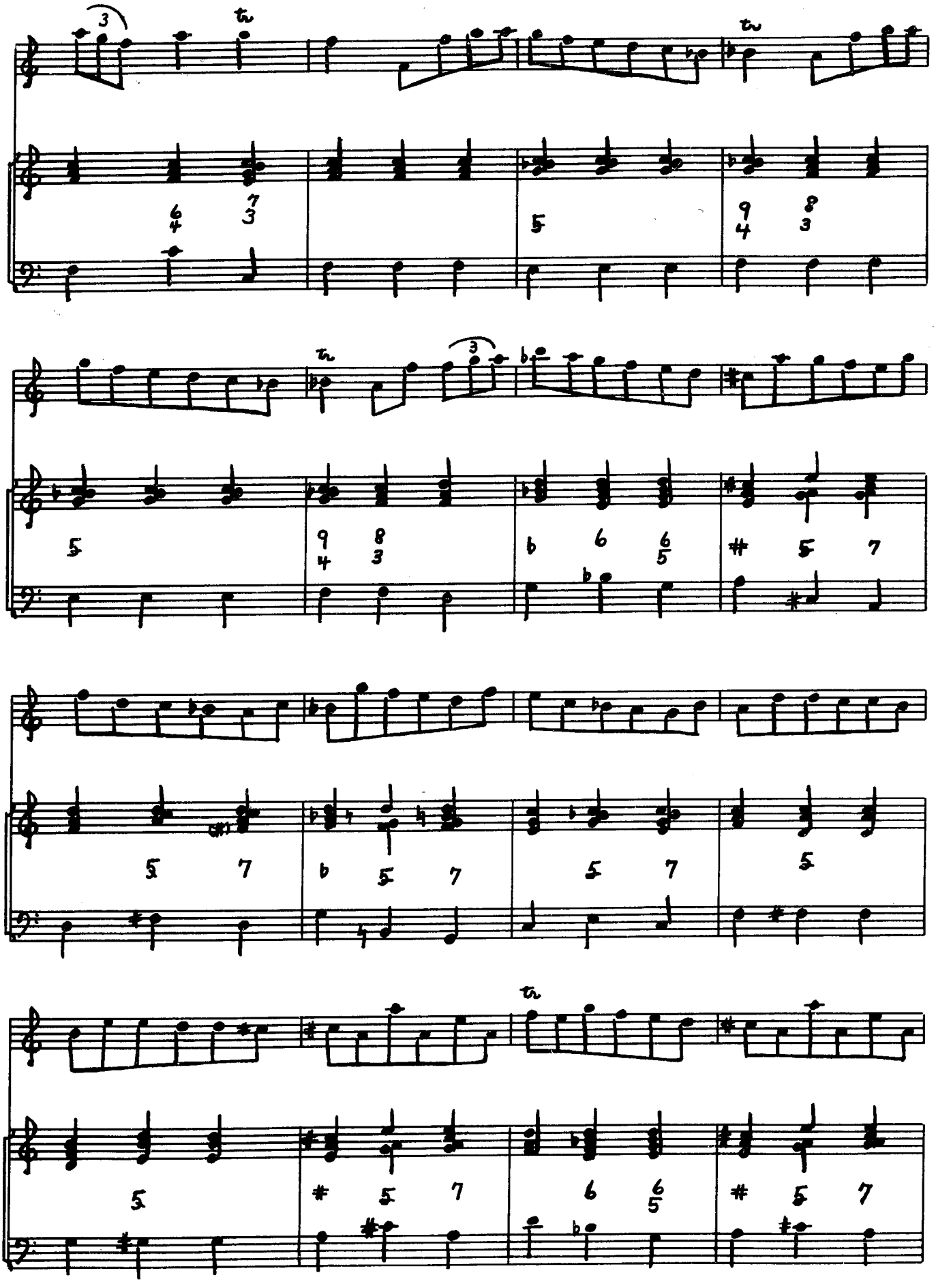

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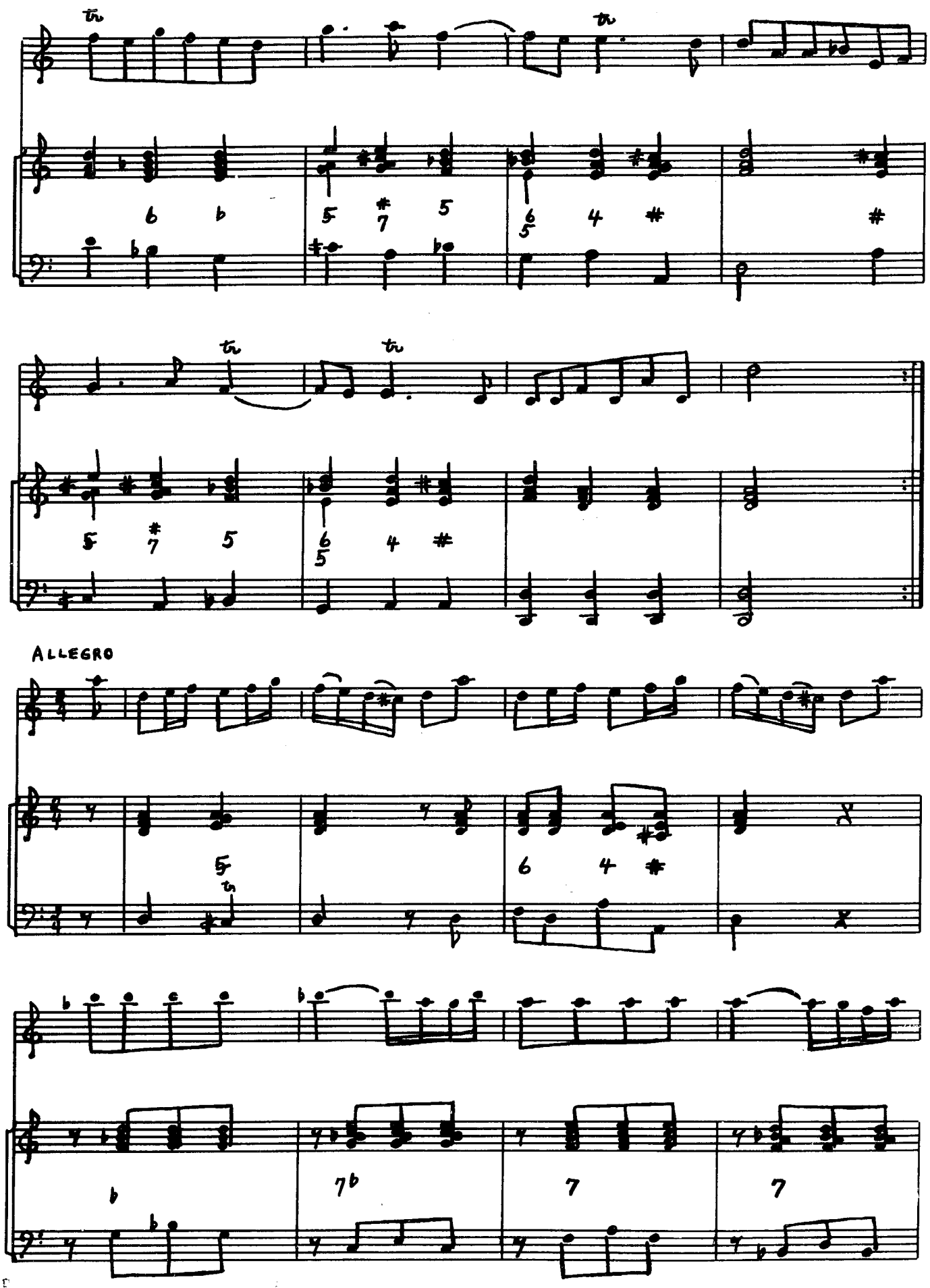

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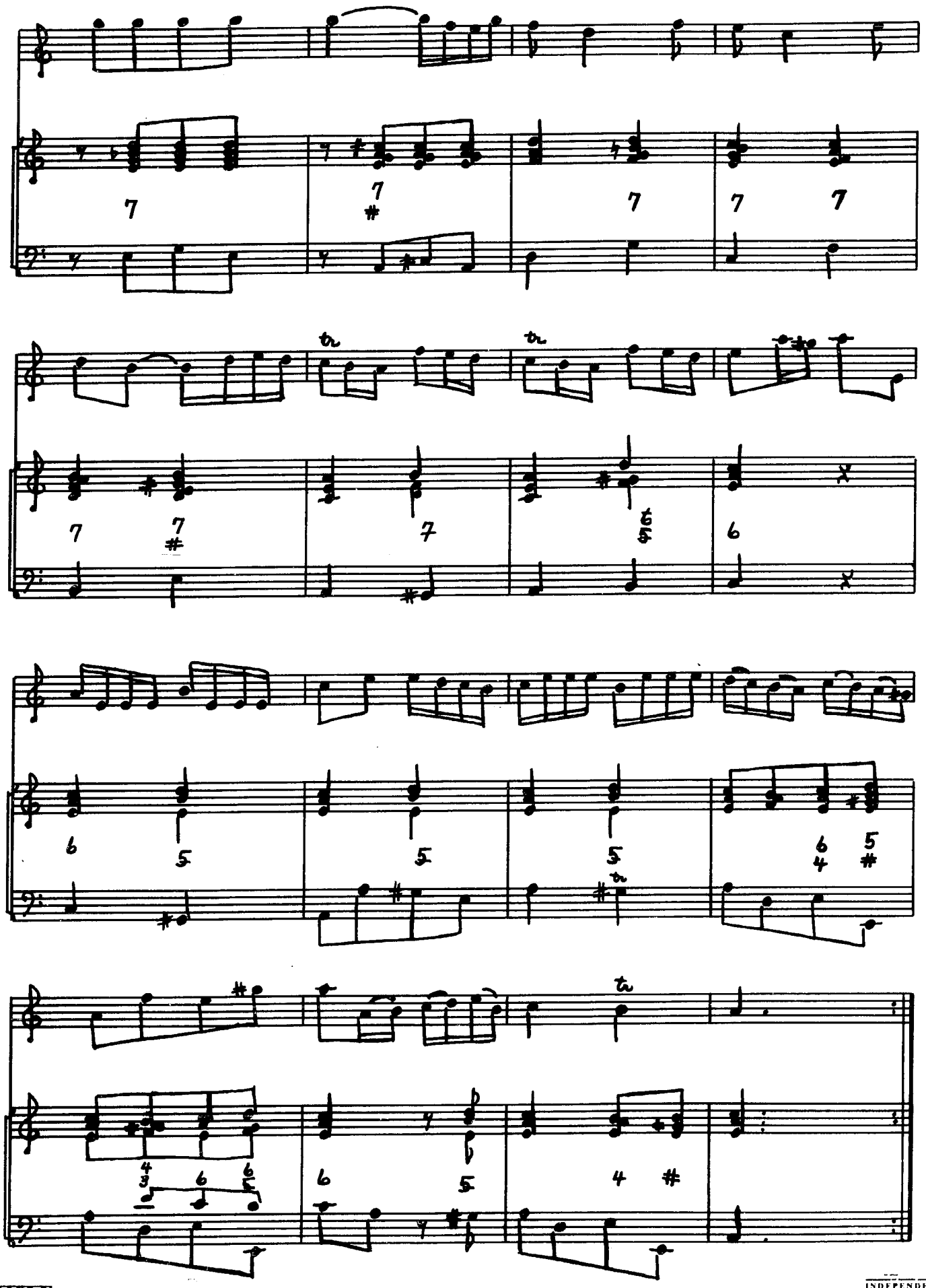
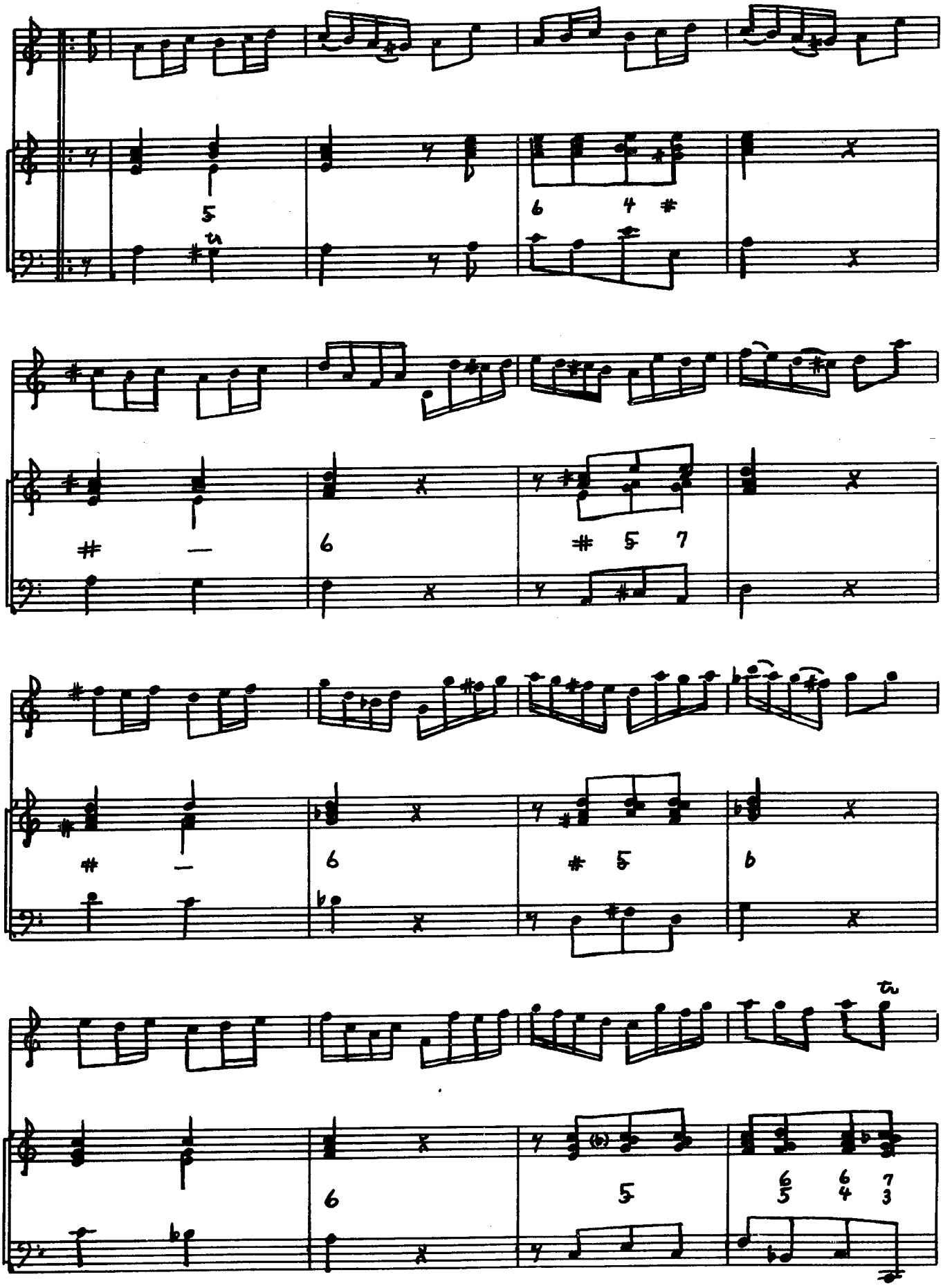


INDEPENDENT MUSIC PUBLICATIONS



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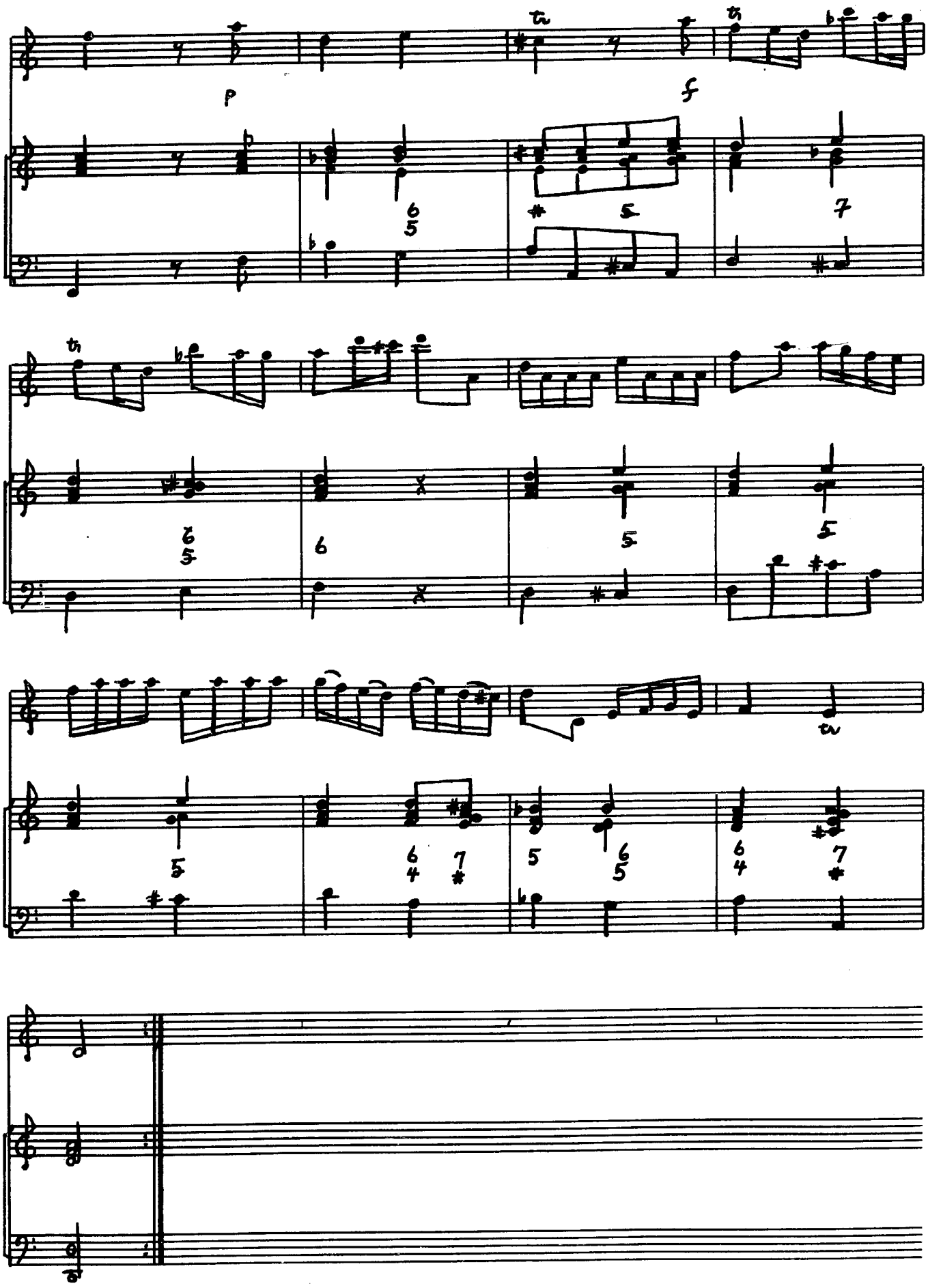
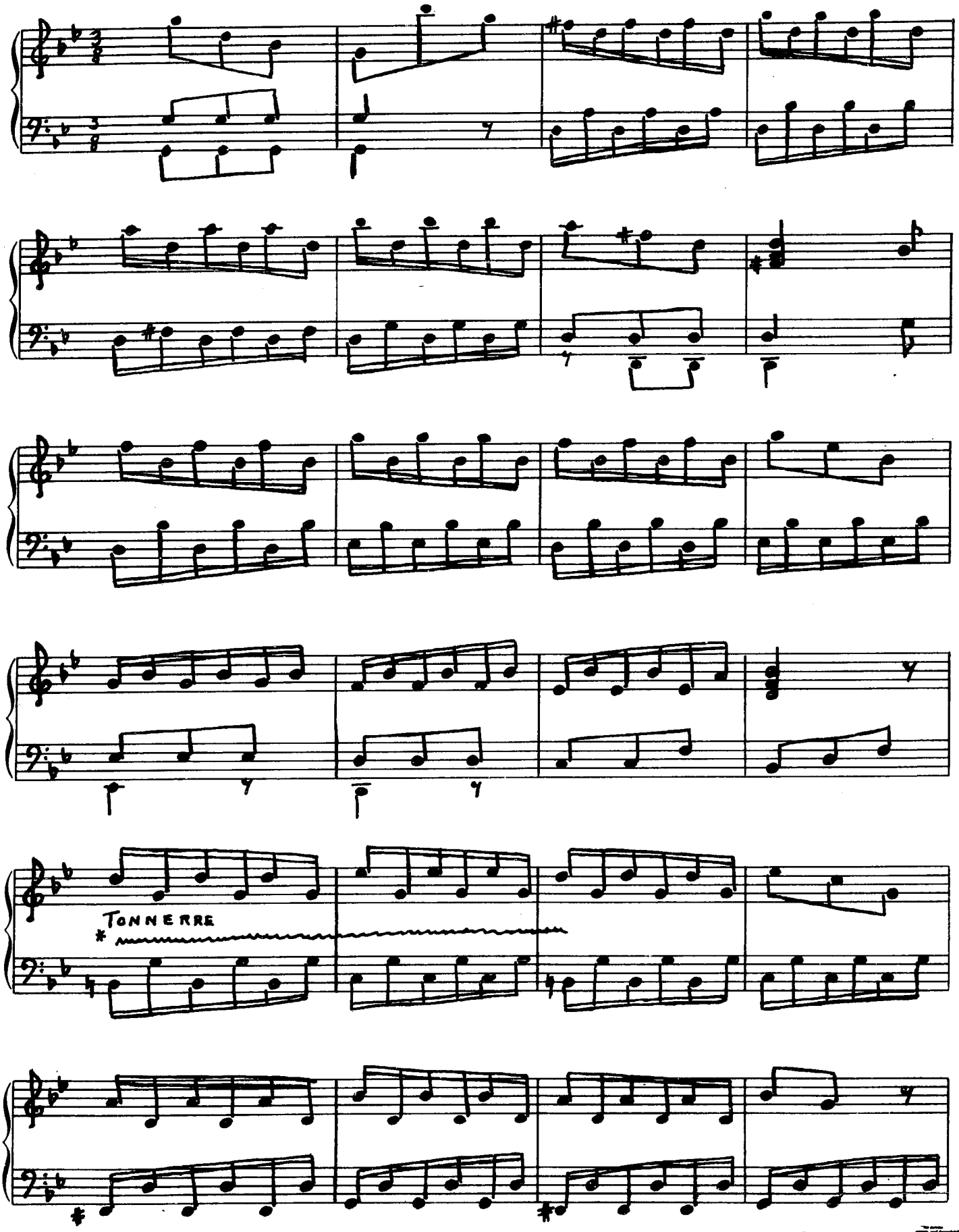


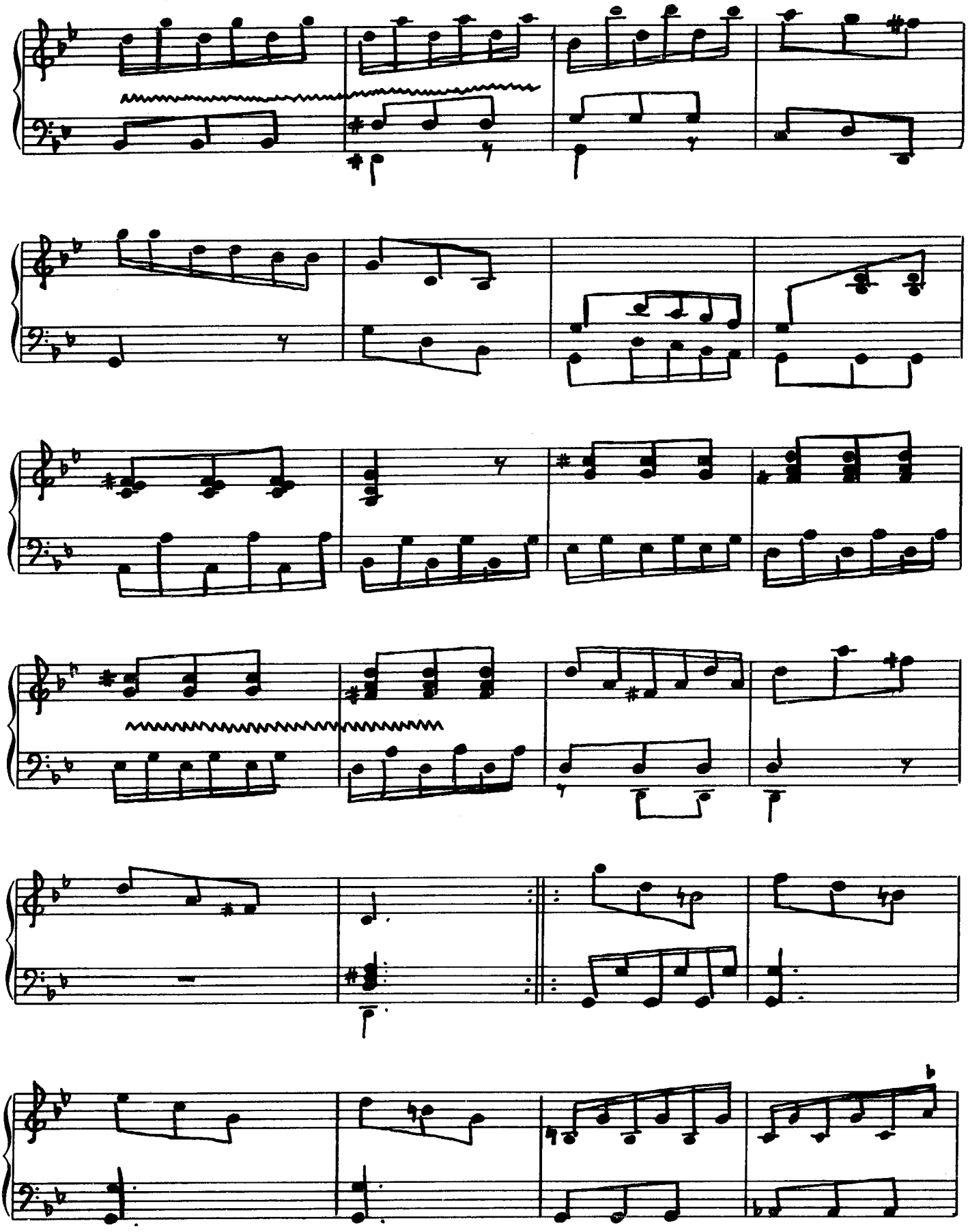
INDEPENDENT MUSIC PUBLISHERS

GRANDE JEU AVEC LE TONNERRE

MICHEL CORRETTE, FILS



* LE TONNERRE SE FINIT EN METTANT SUR LA DERNIERE OCTAVE DES PÉDALLES DE TROMPETTES ET BOMBARDE, UNE PLANCHE QUE LE PIED BAISSE À VOLONTE.



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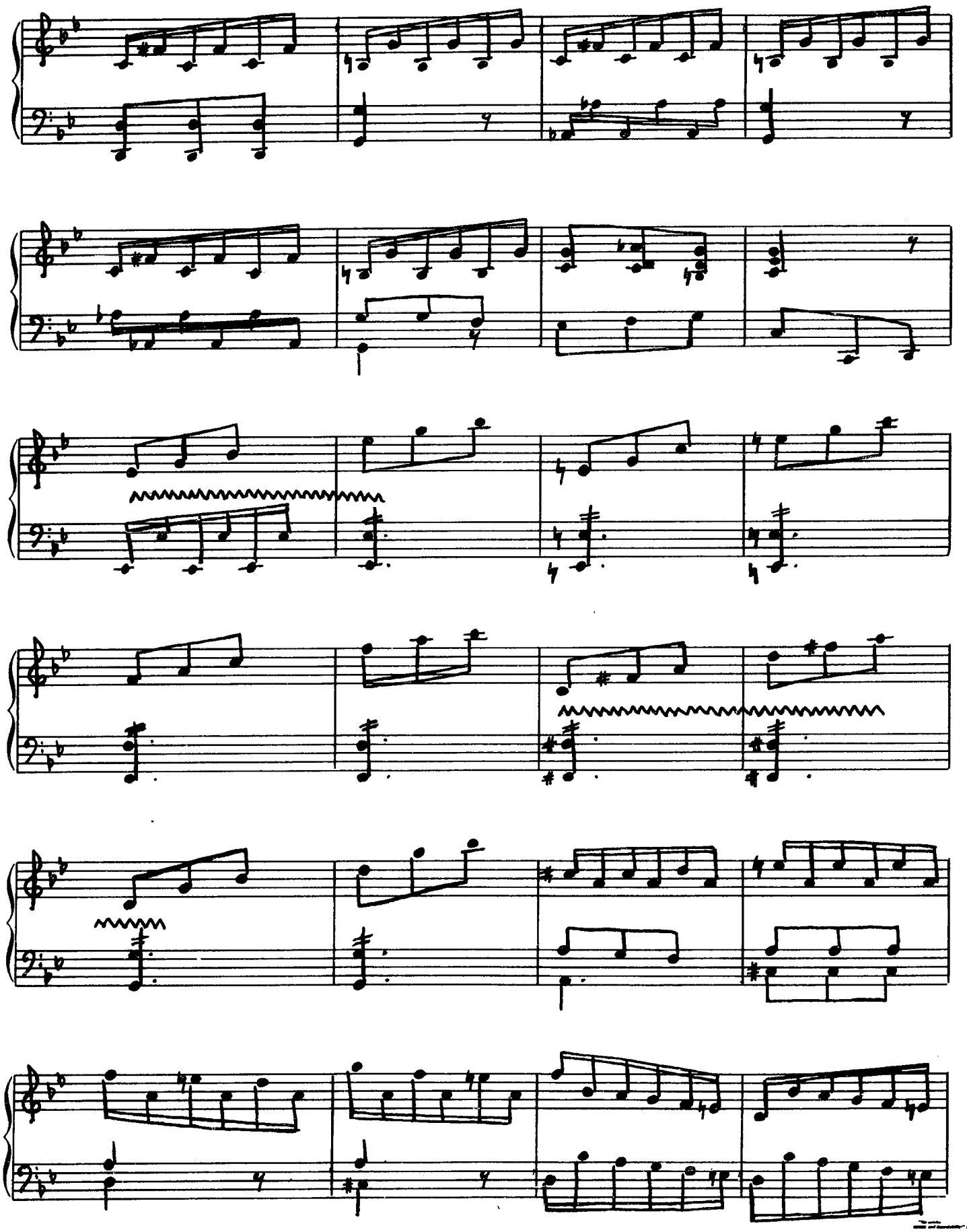
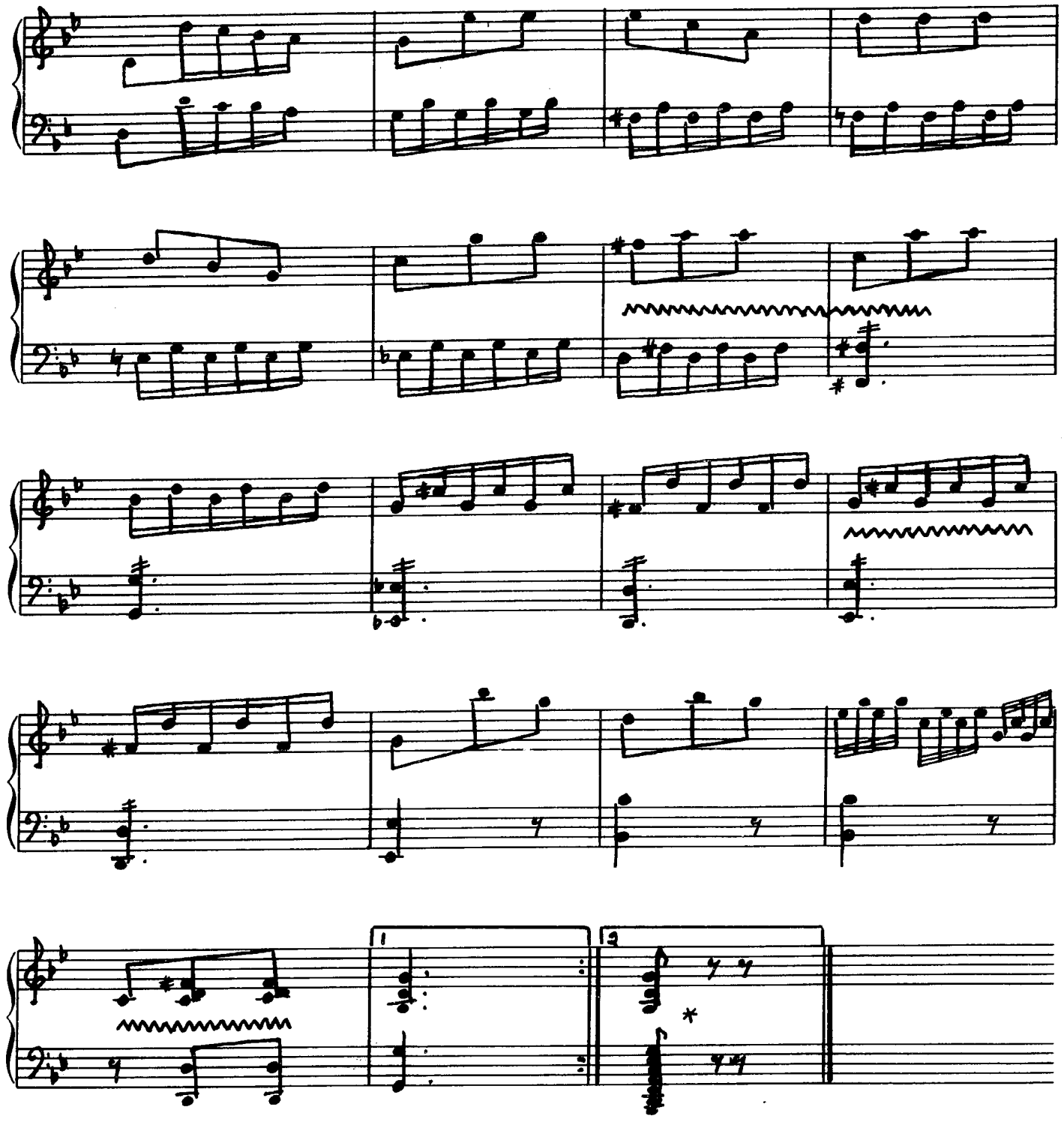


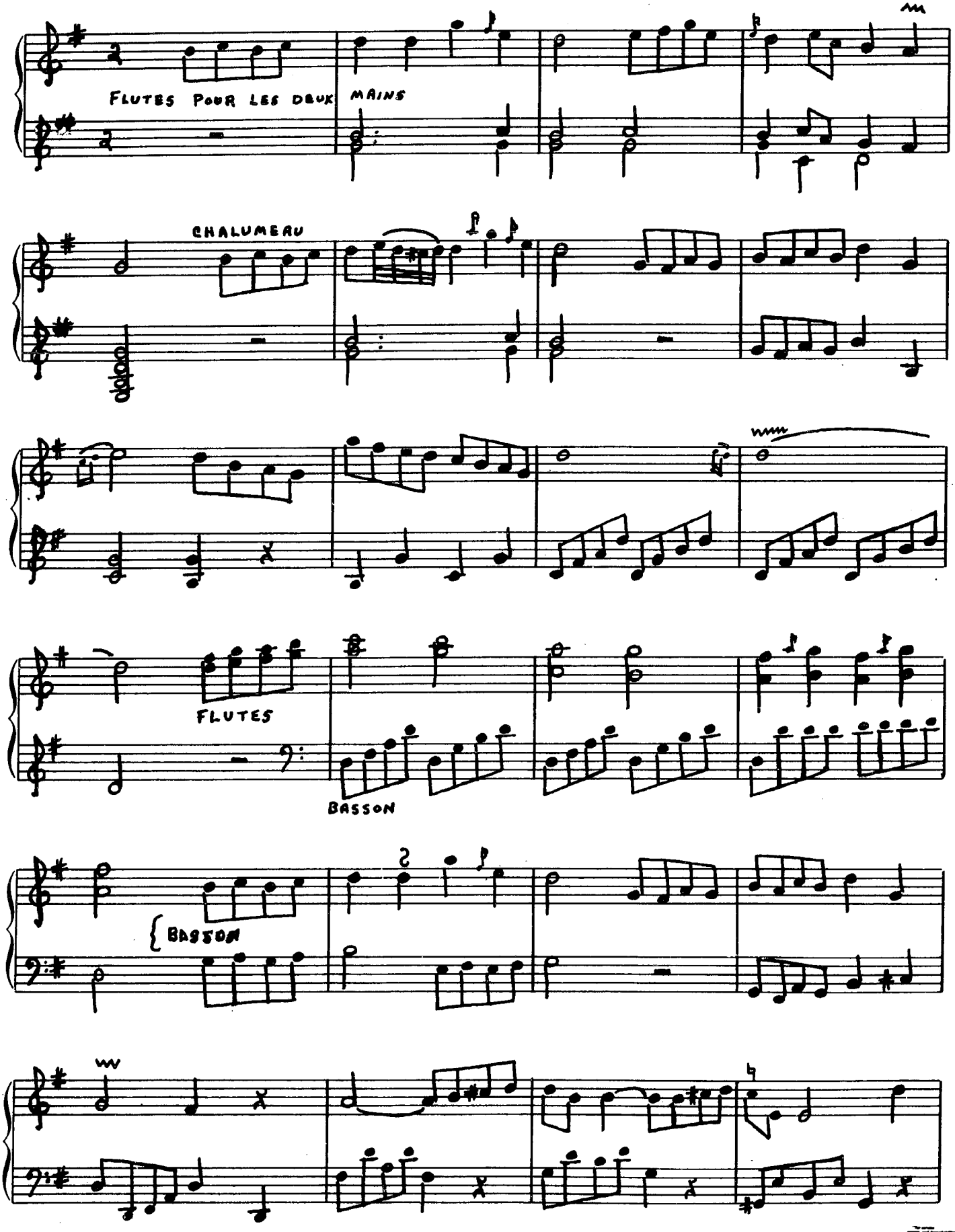


* EN FINISSANT POUR IMITER LA CHUTE DU TONNERRE, ON DONNE UN COUP AVEC LE COULE SUR LES DERNIERES TOUCHES DU CLAVIER.

INDEPENDENT MUSIC PUBLISHERS

DIALOGUE

ARMAND-LOUIS COUPERIN



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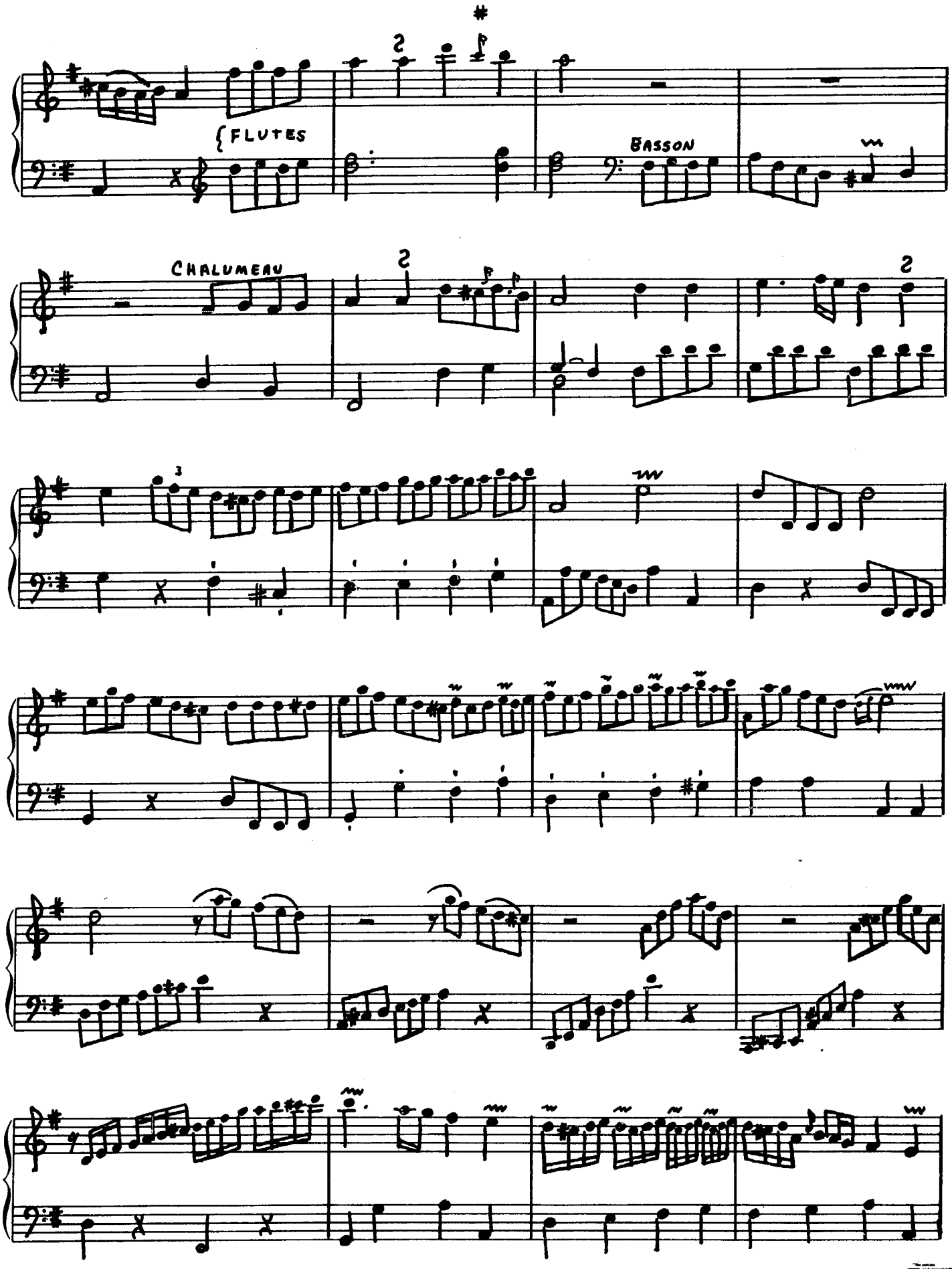

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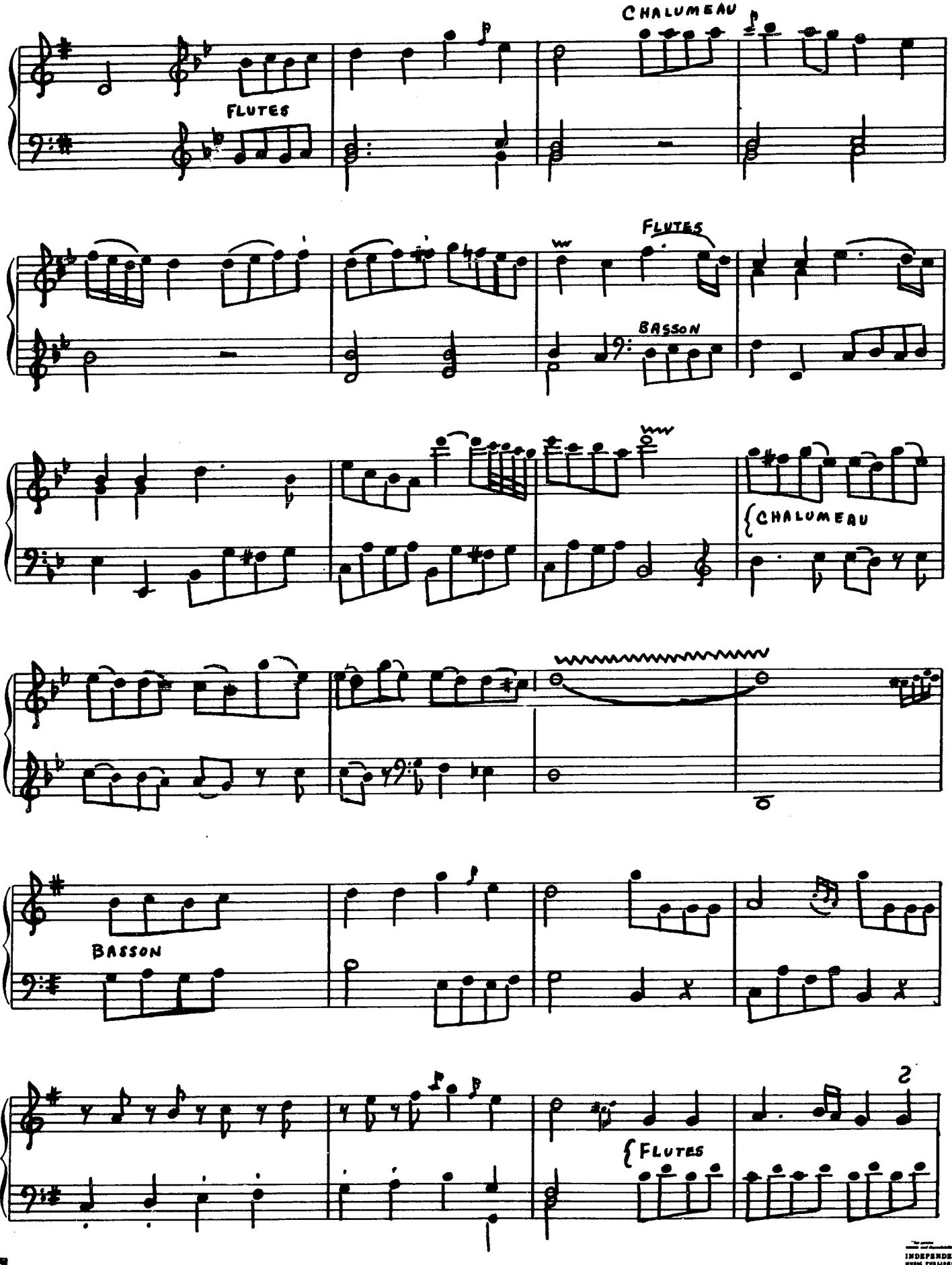

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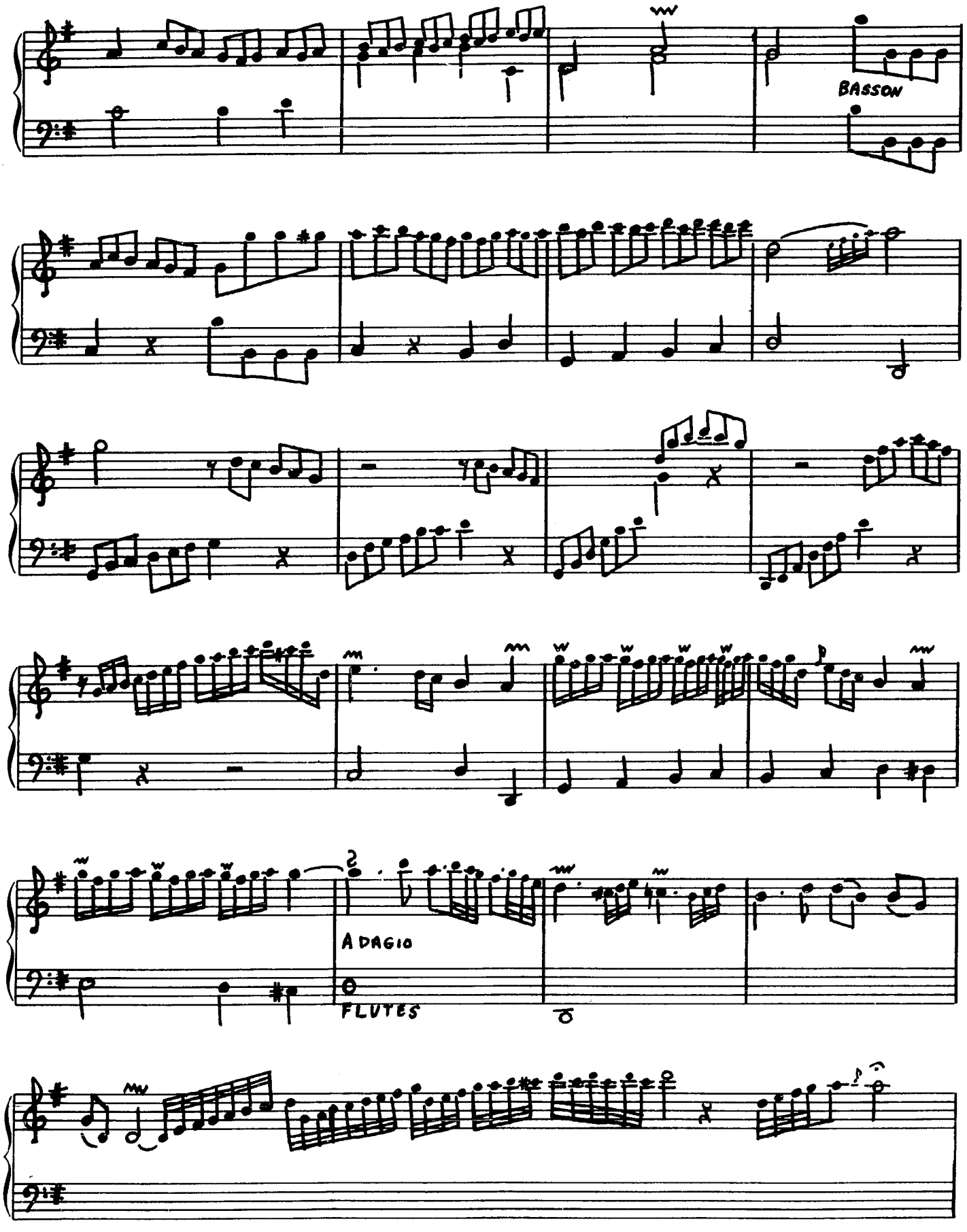
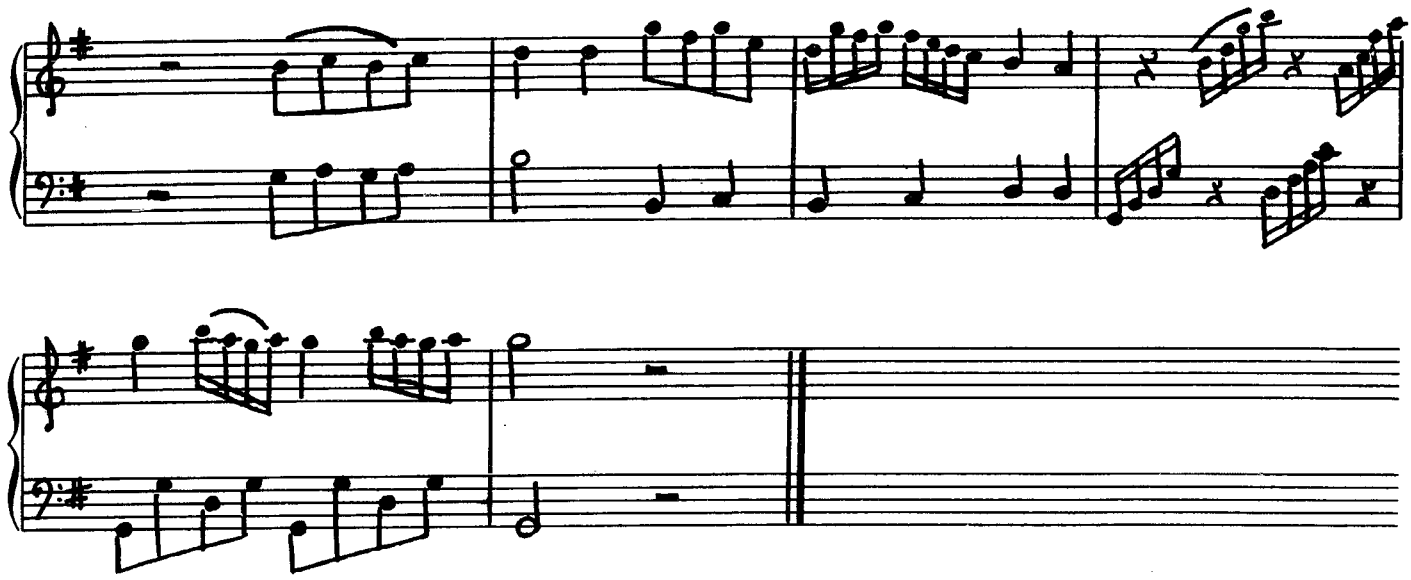
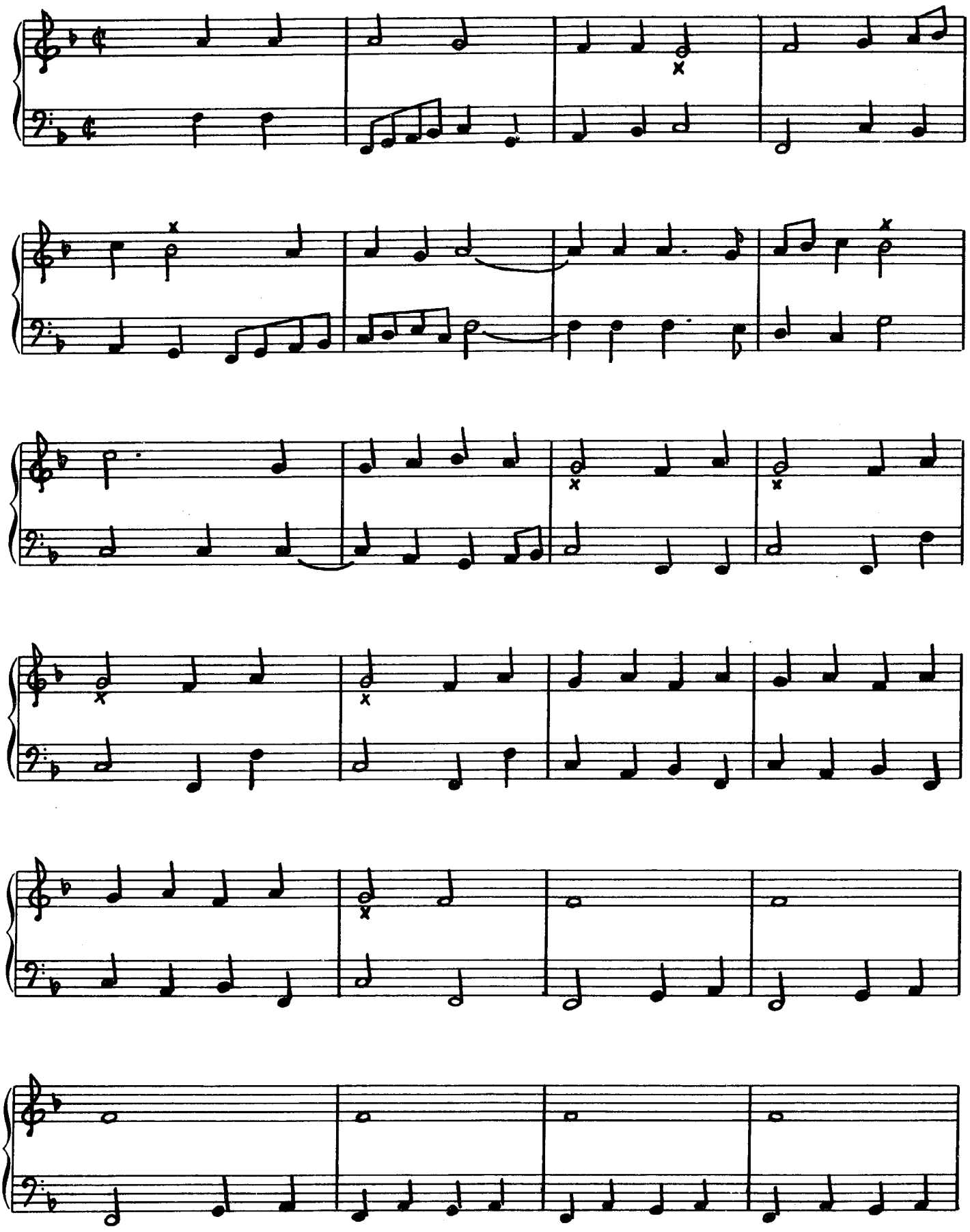

BASSON
ADAGIO
FLUTES



INDEPENDENT MUSIC PUBLISHERS

CARILLONS

LOUIS COUPERIN



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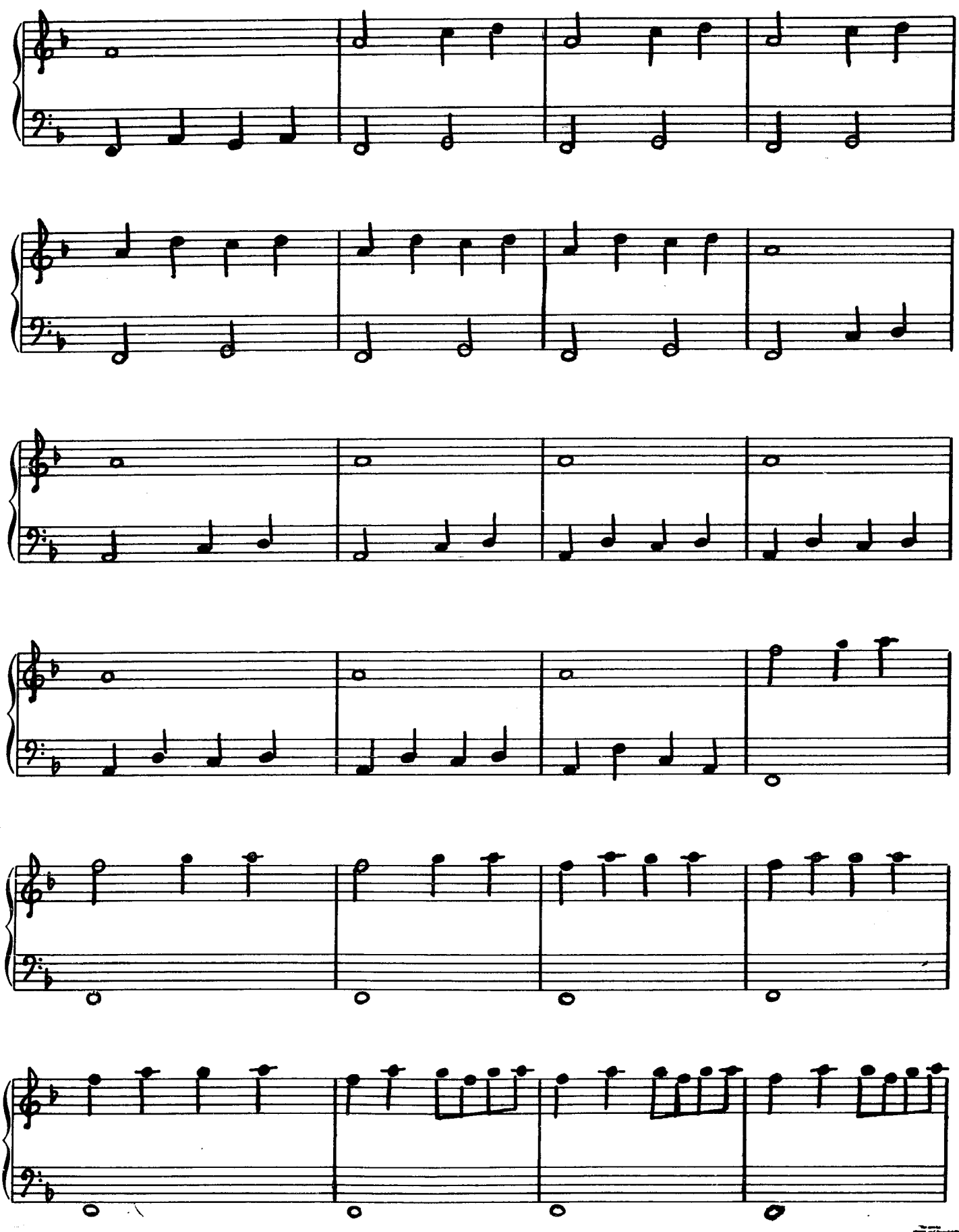

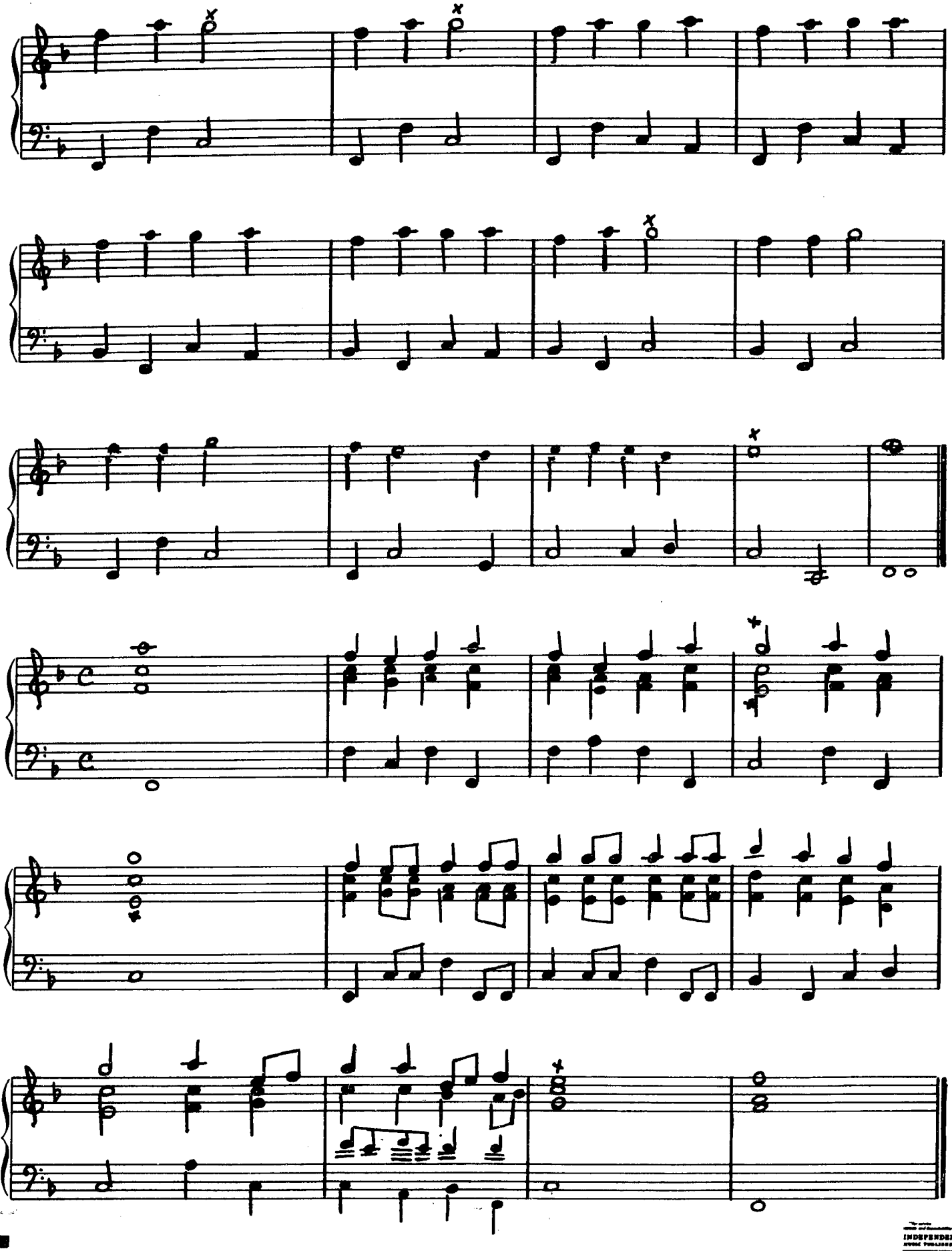

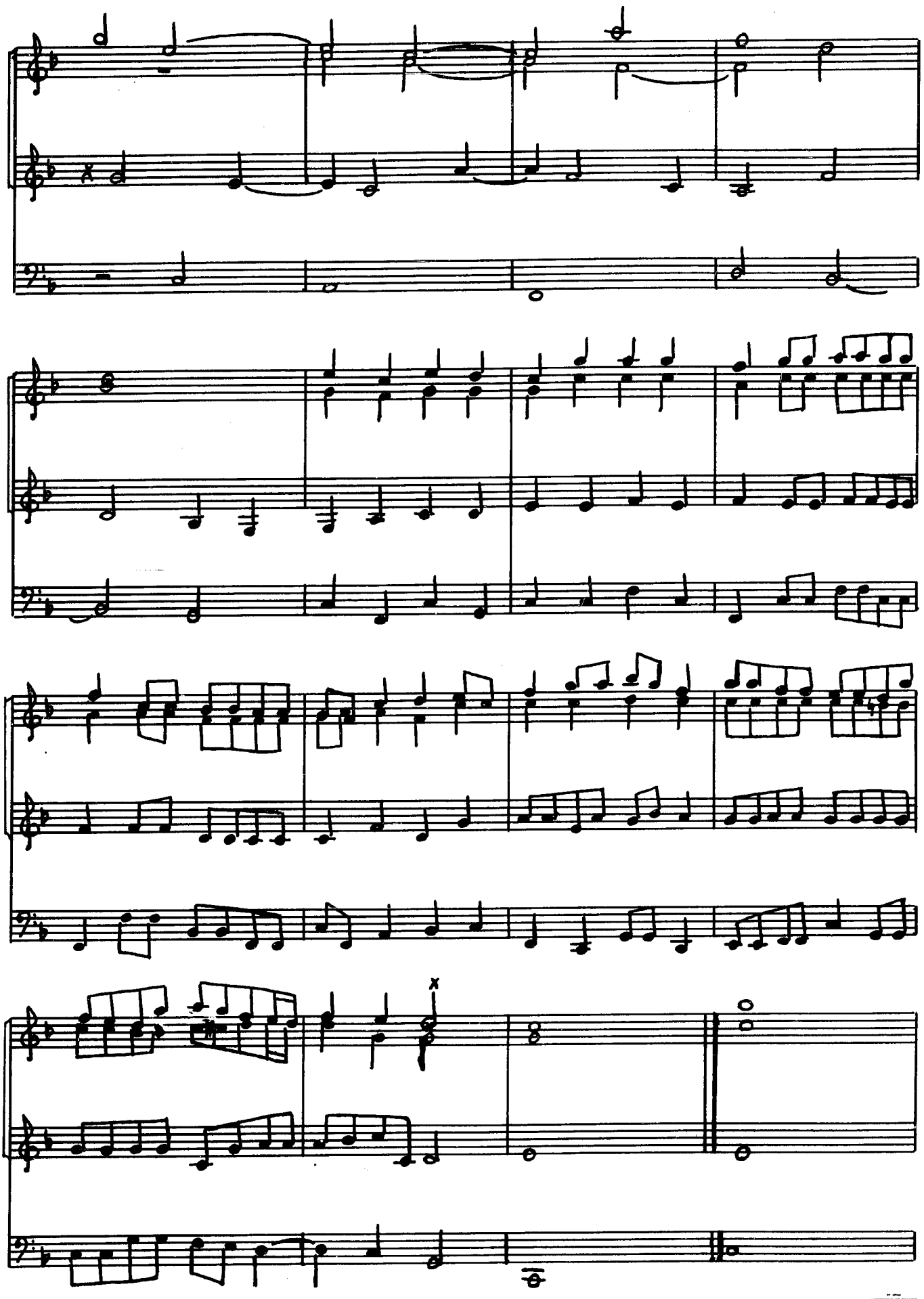

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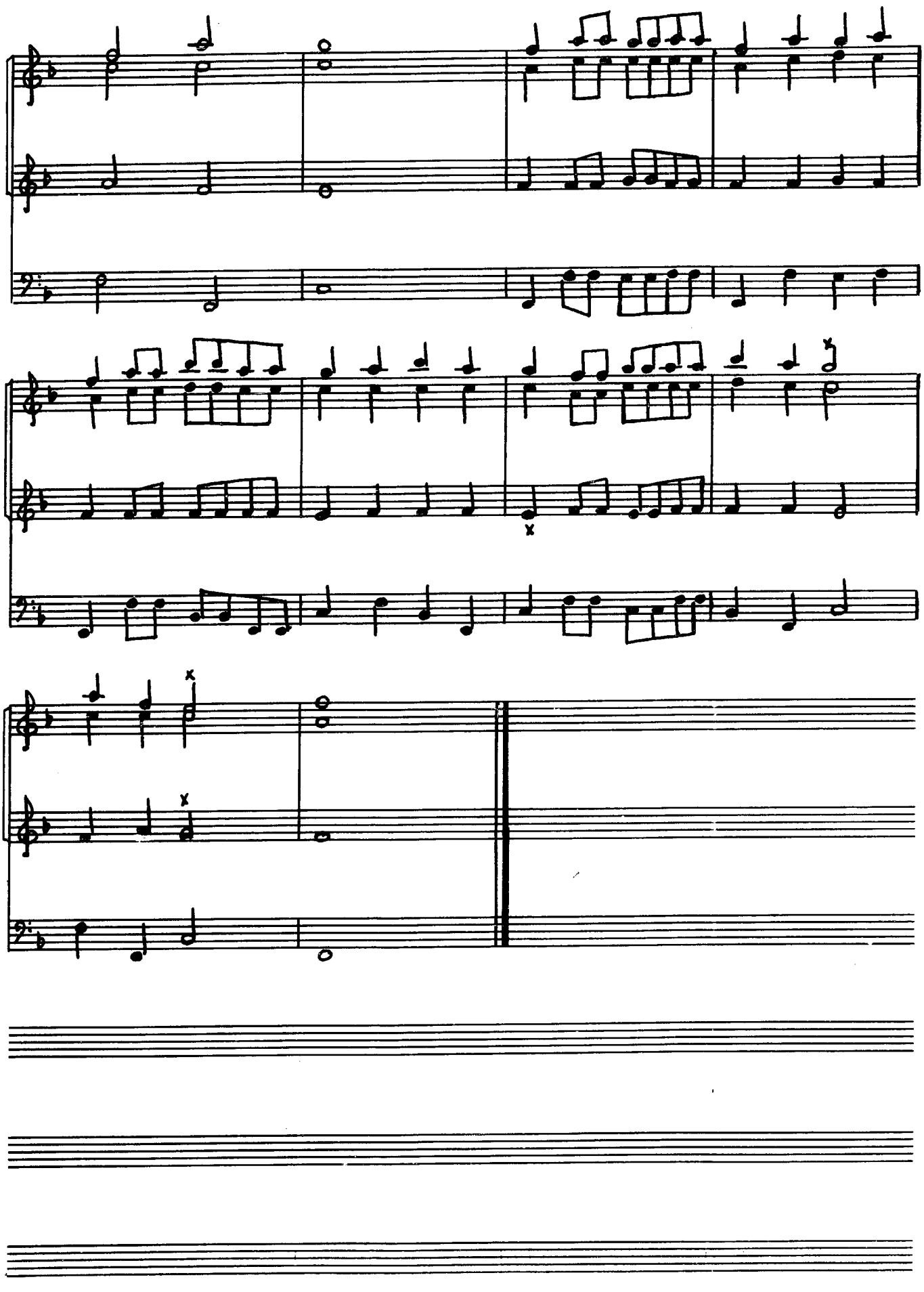
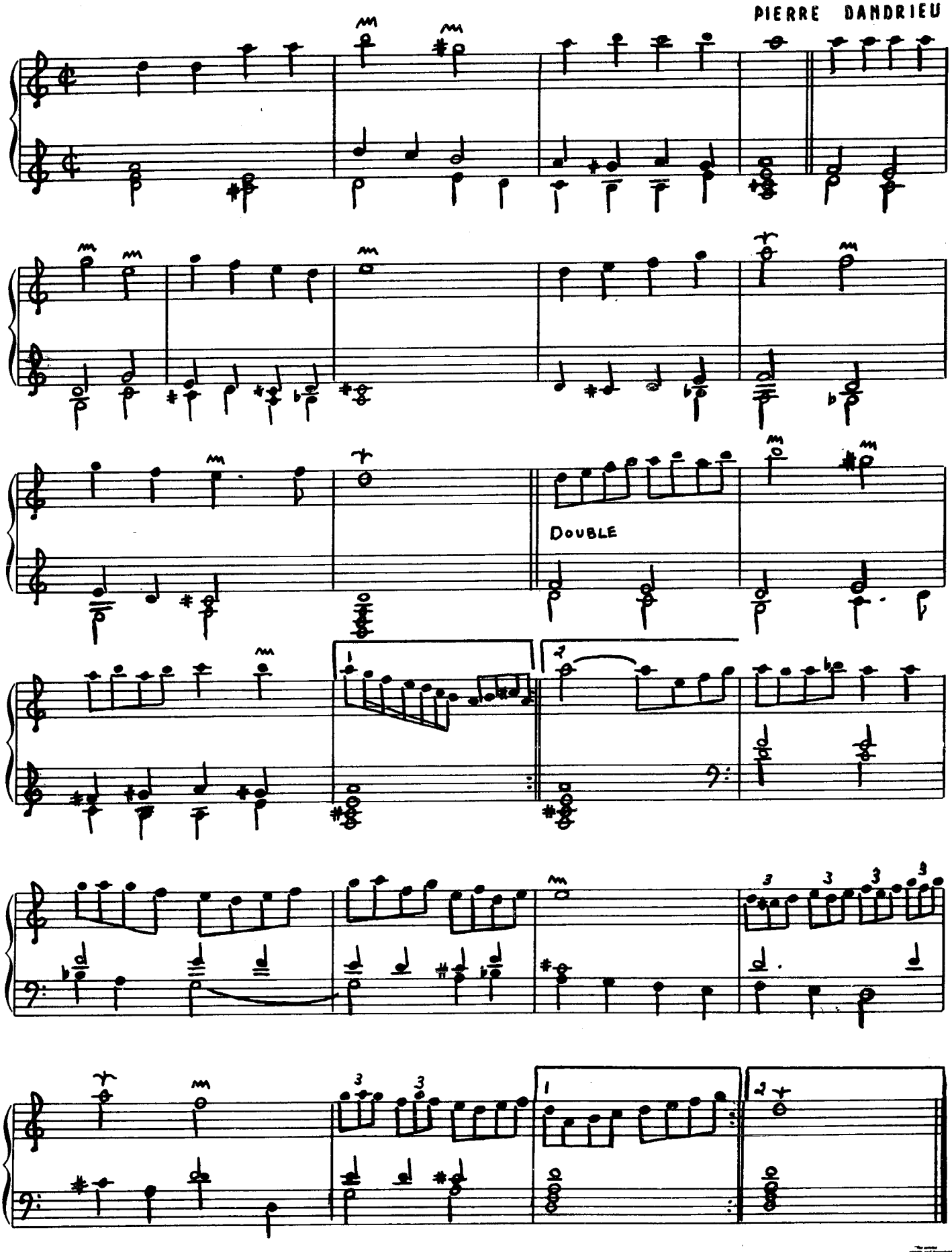


INDEPENDENT MUSIC PUBLISHERS

NOEL

CHANTONS JE VOUS PRIE NOEL

PIERRE DANDRIEU

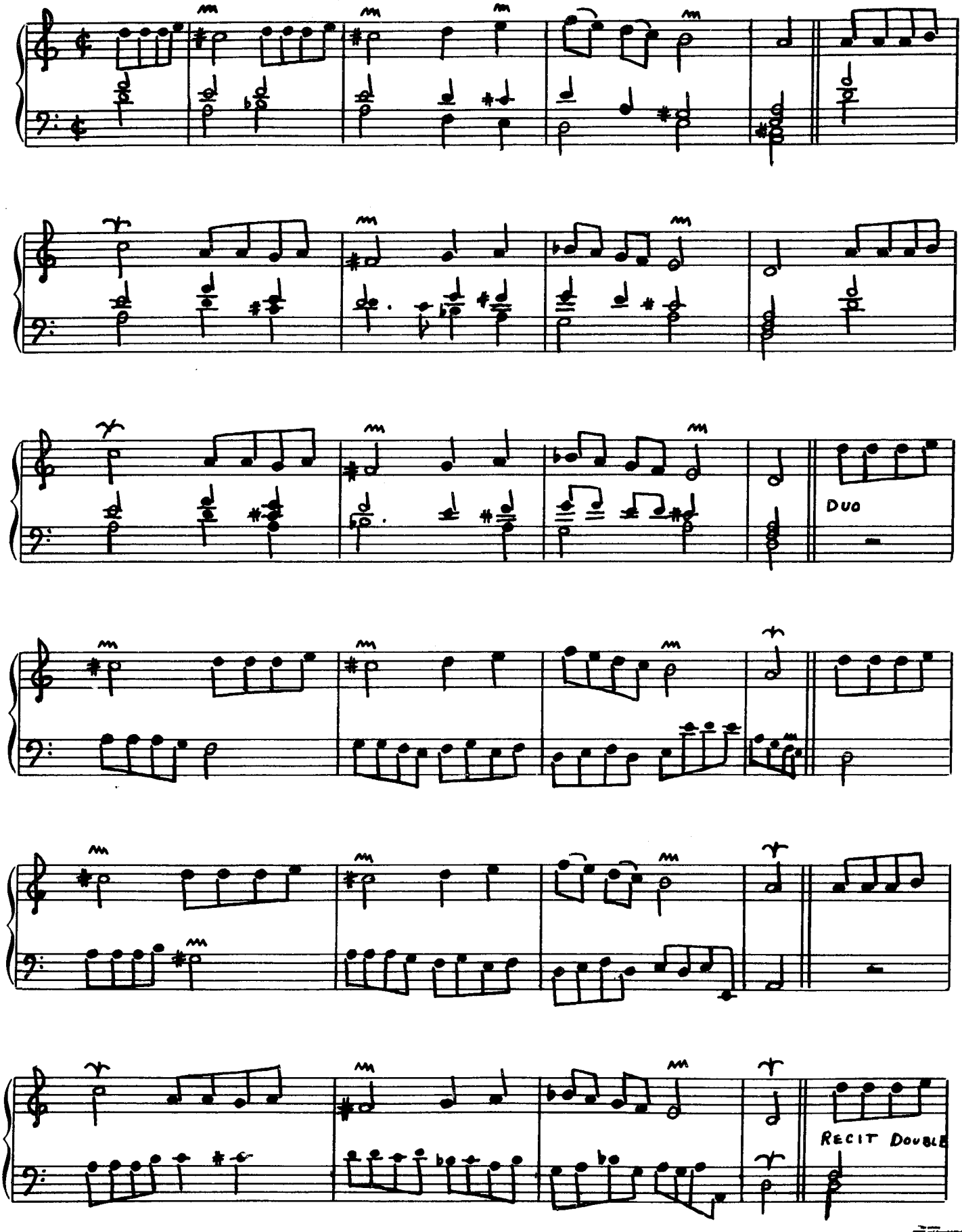


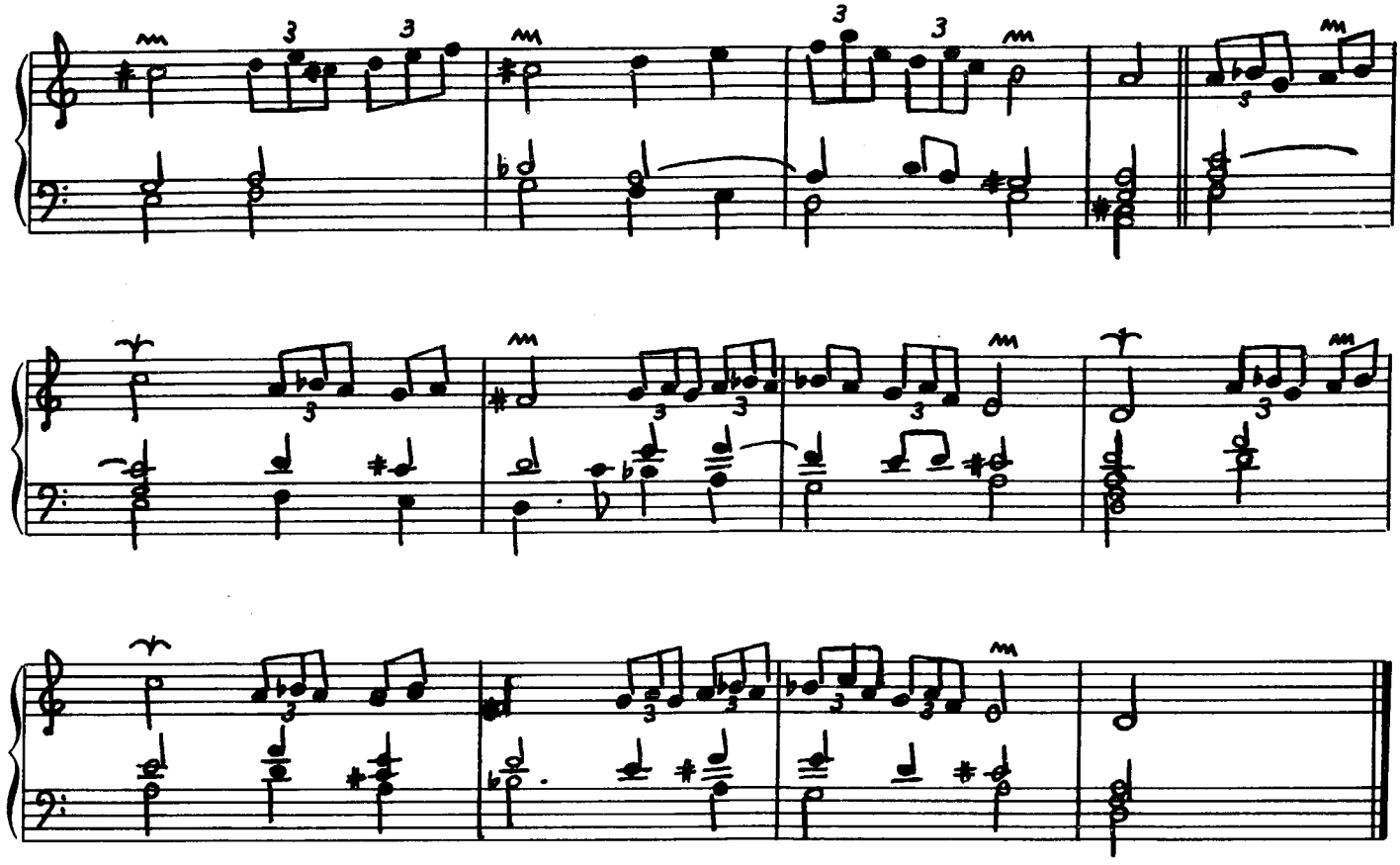
INDEPENDENT MUSIC PUBLISHERS

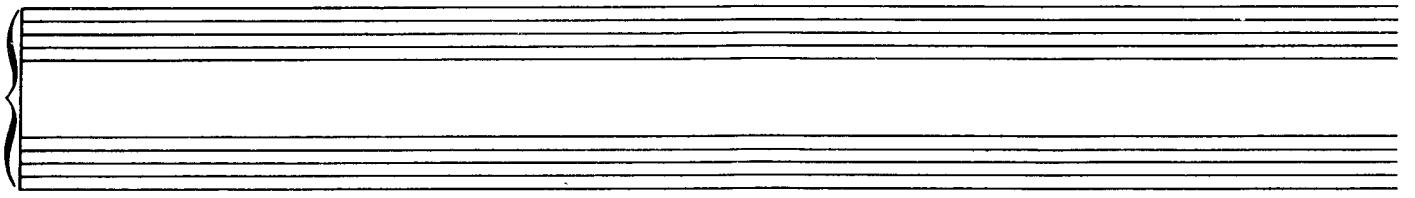
NOEL

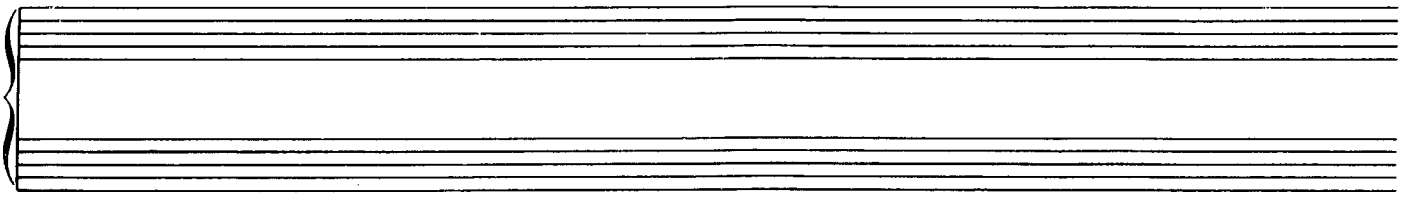
ADAM OU EST TU

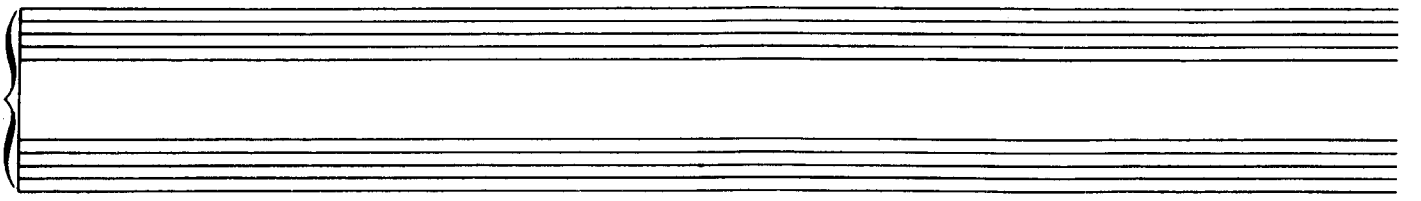
PIERRE DANDRIEU









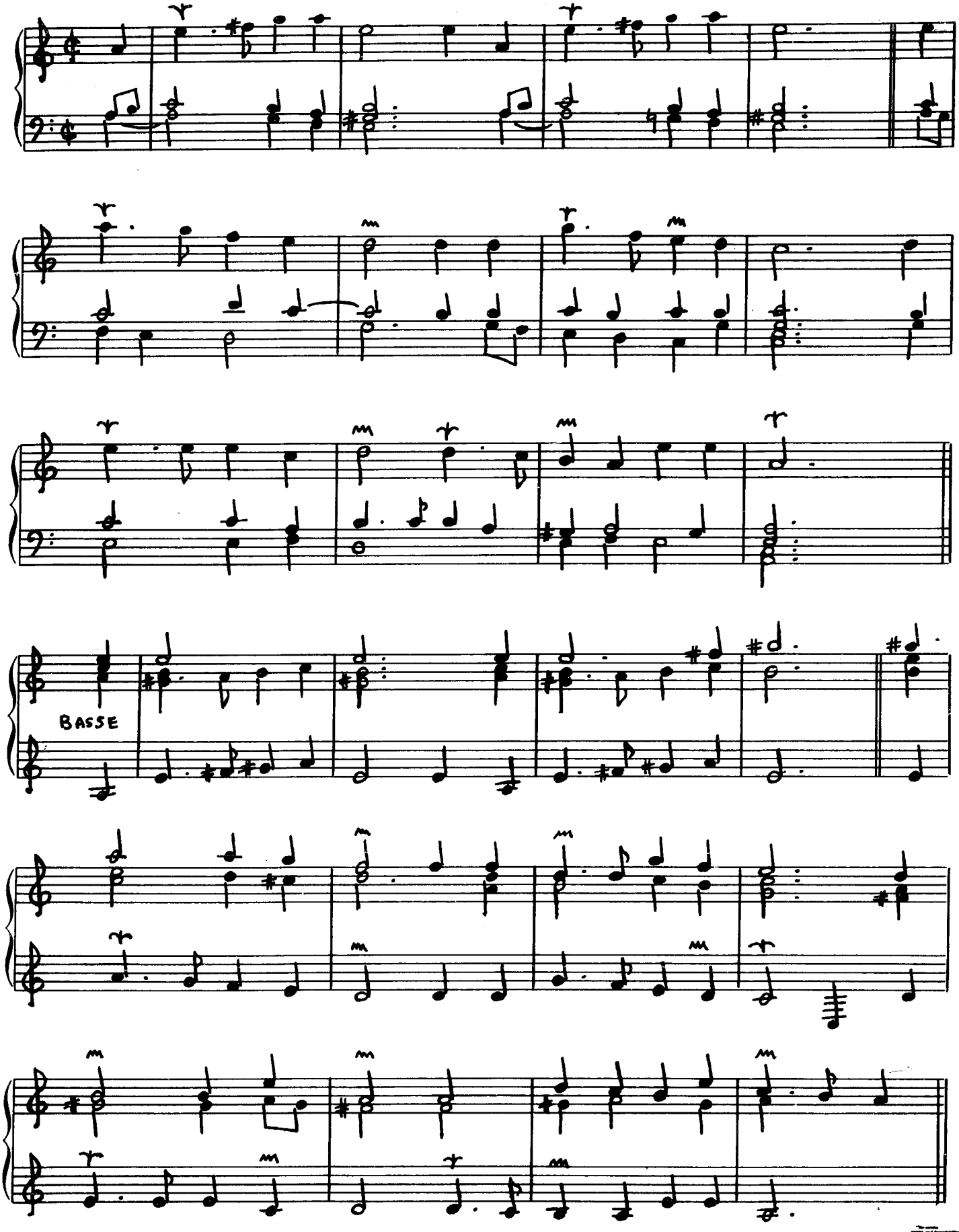


INDEPENDENT MUSIC PUBLISHING

NOEL

CHANTONS DE VOIX HAUTINE

PIERRE DANDRIEU



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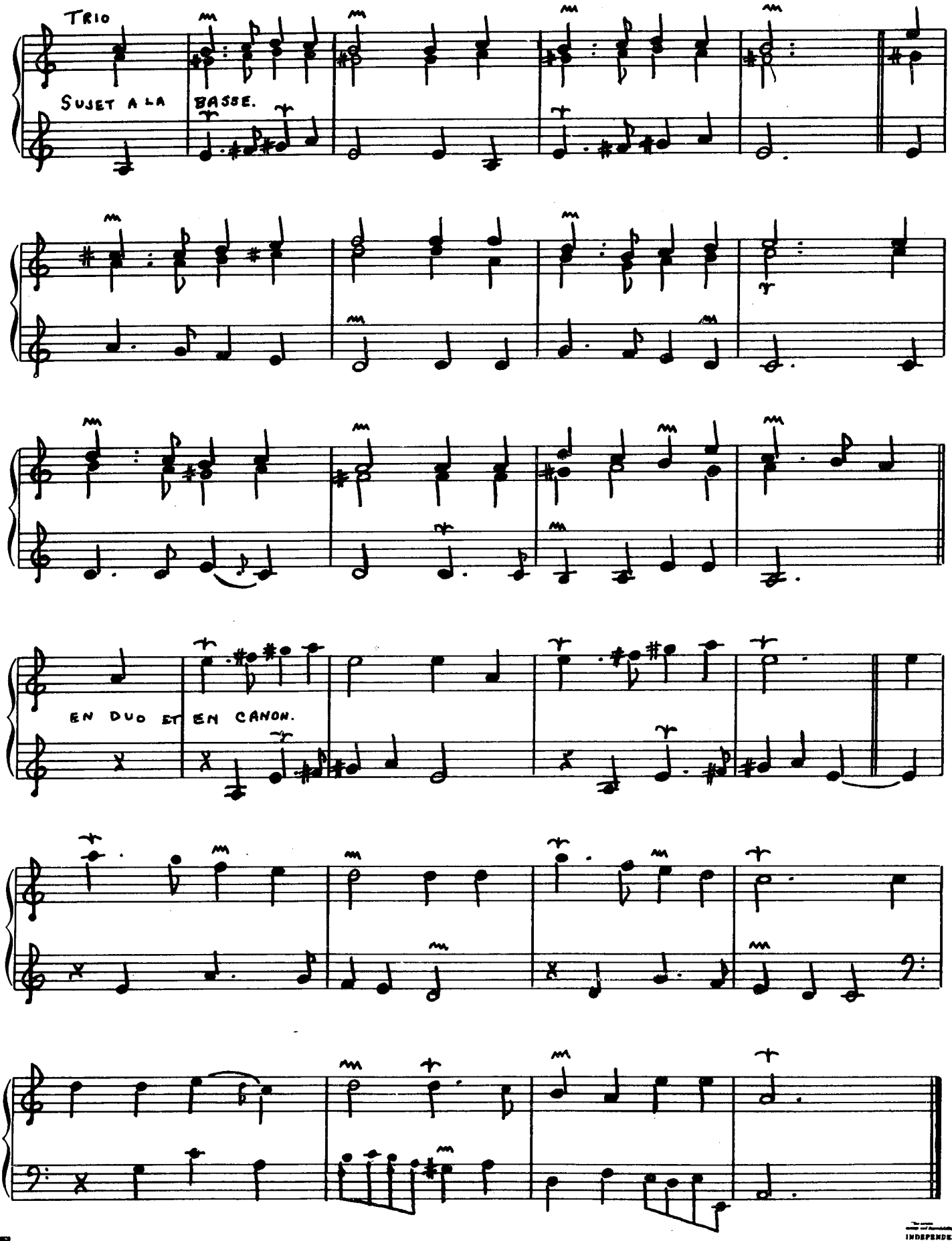
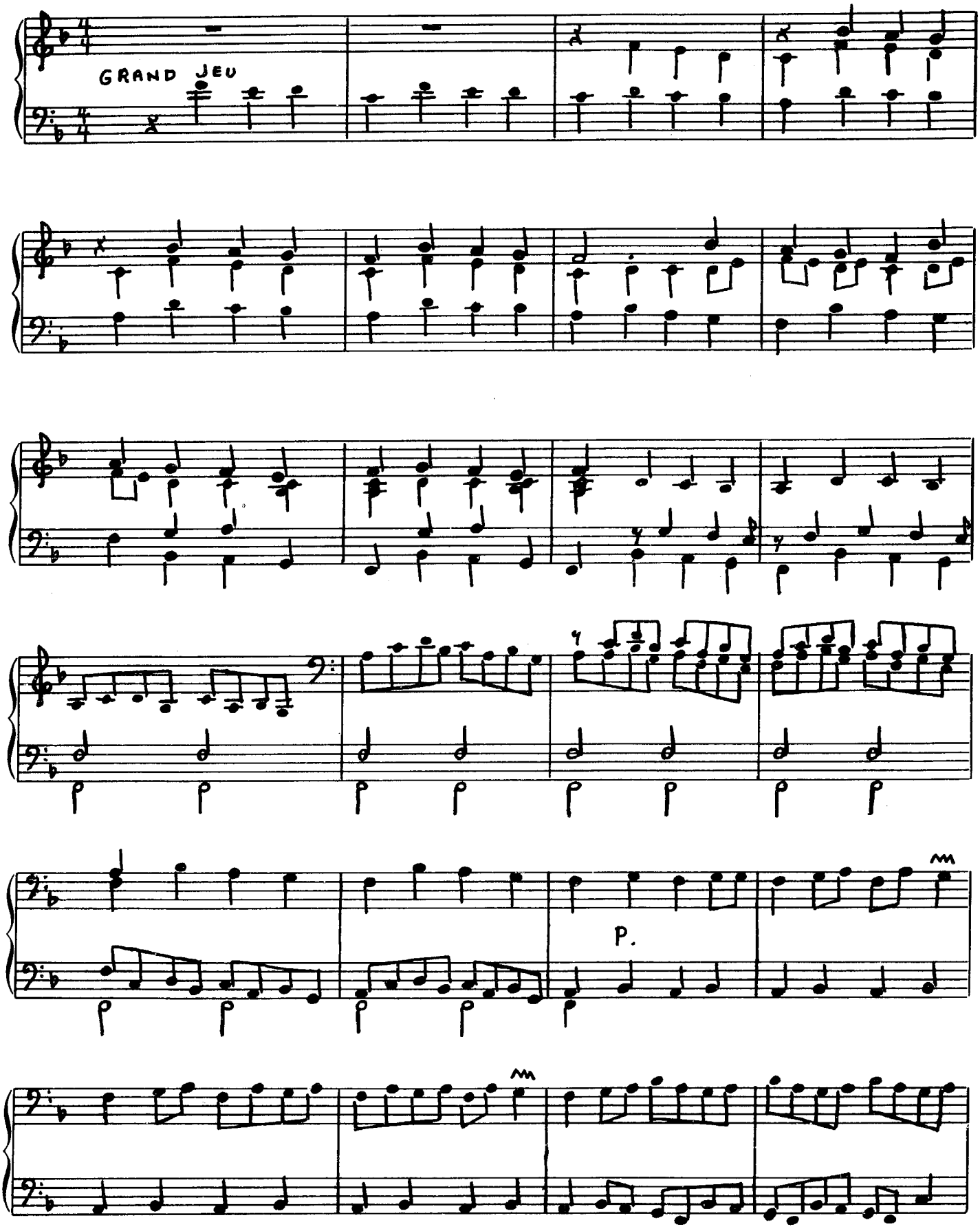
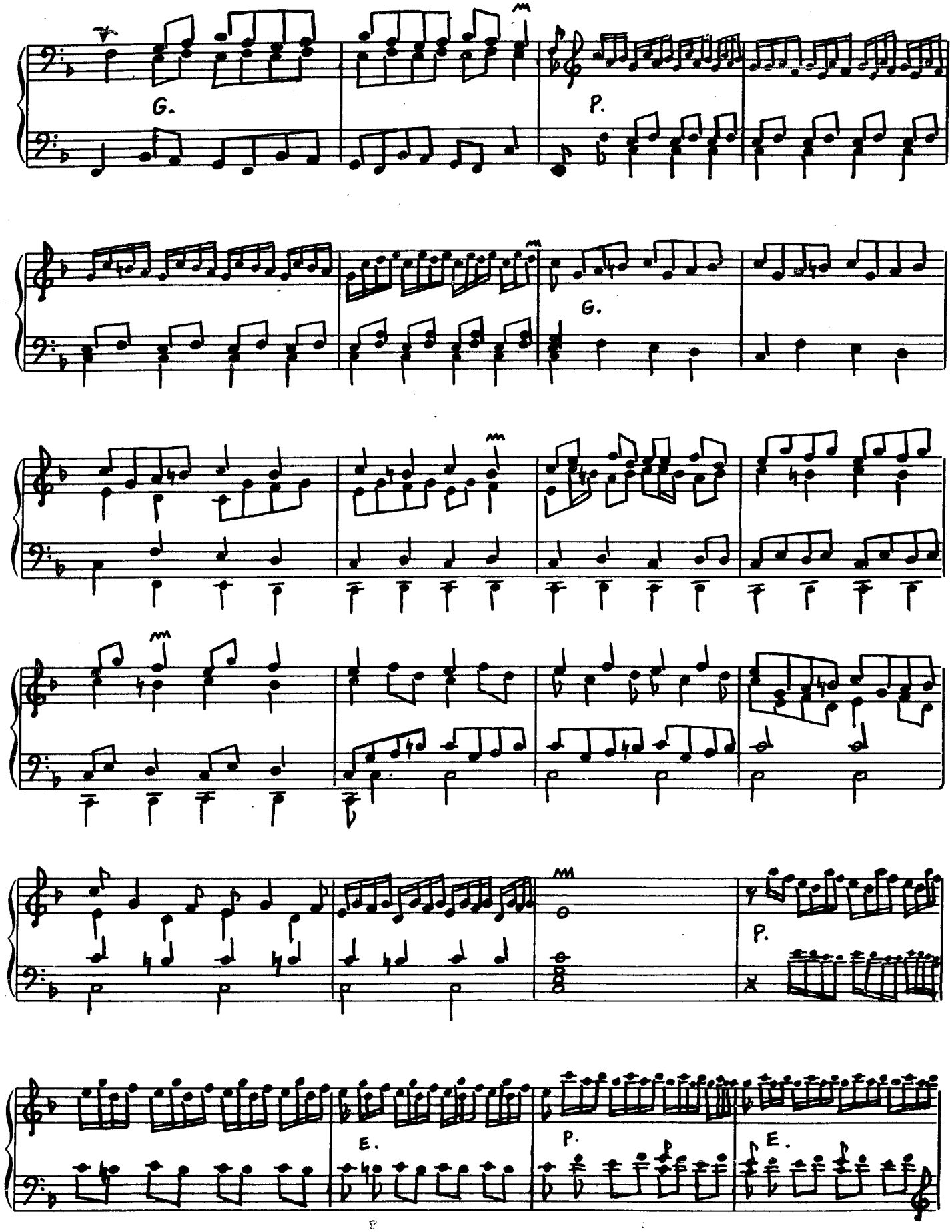


INDEPENDENT MUSIC PUBLISHERS

CARILLON OU CLOCHES

PIERRE DANDRIEU

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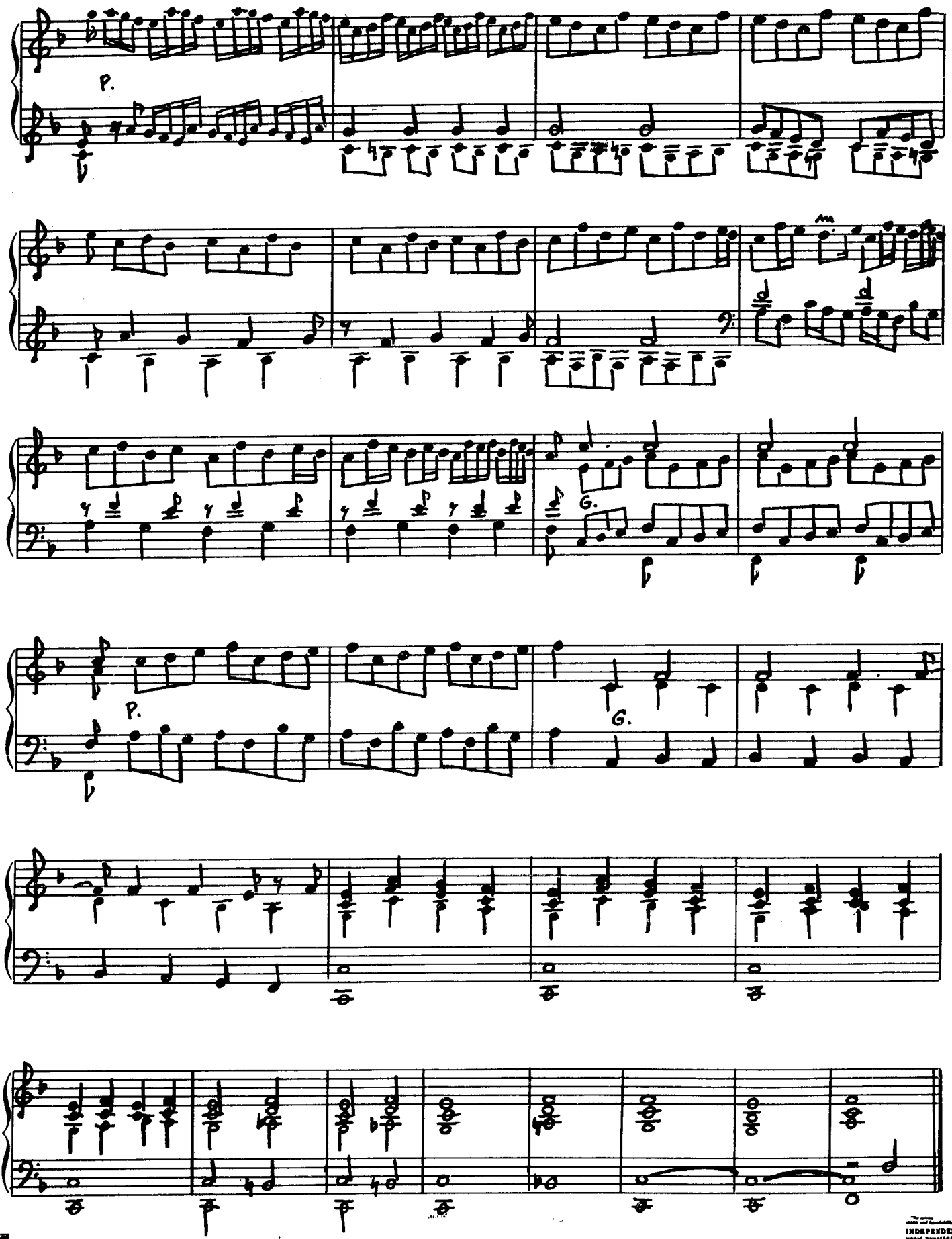


INDEPENDENT

SONATE EN TRIO I

JEAN-FRANCOIS DANDRIEU

ADAGIO

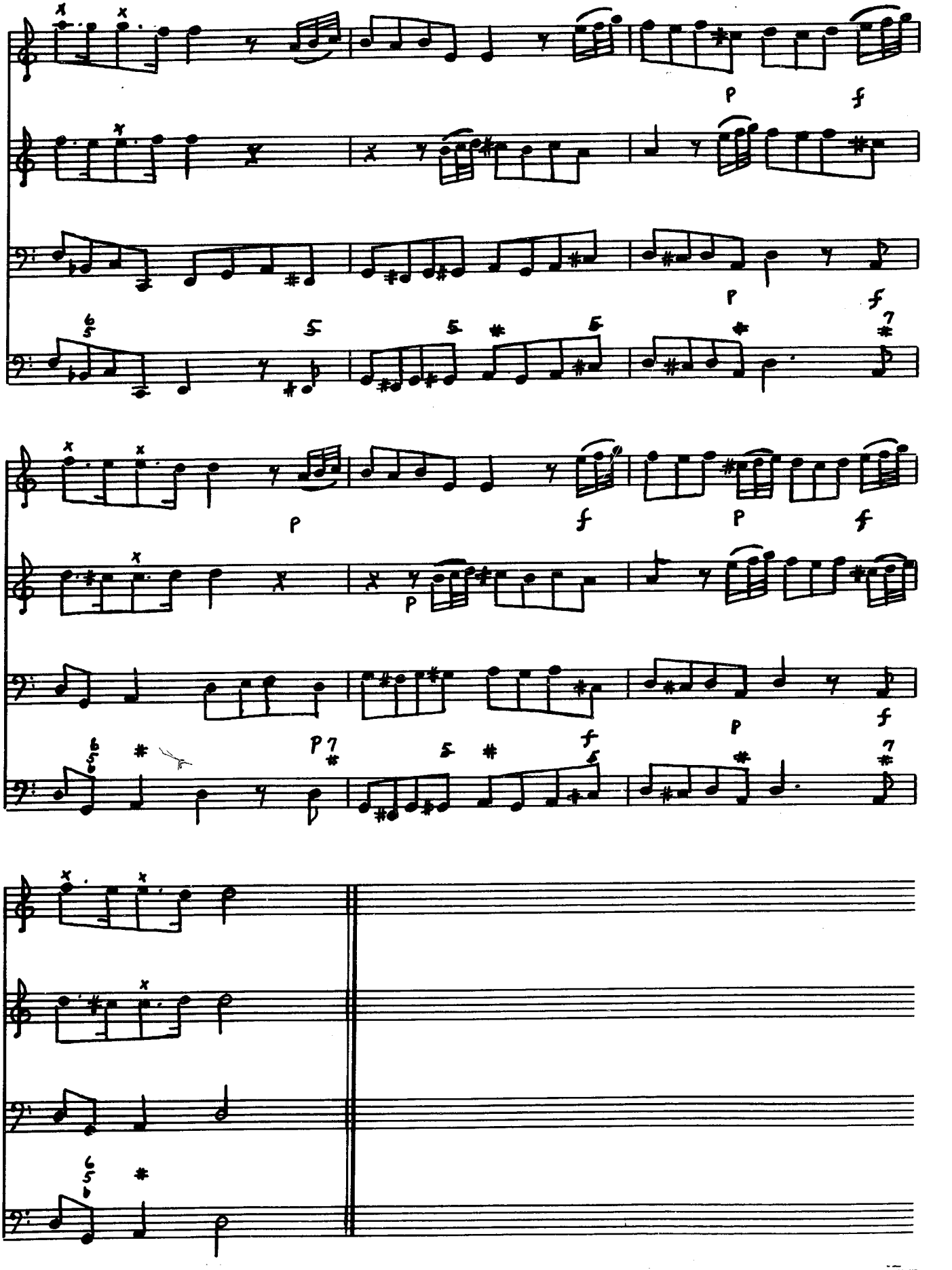
VIOLINO I

VIOLINO II

VIOLON-CELLO

BASSO

INDEPENDENT MUSIC PUBLISHERS



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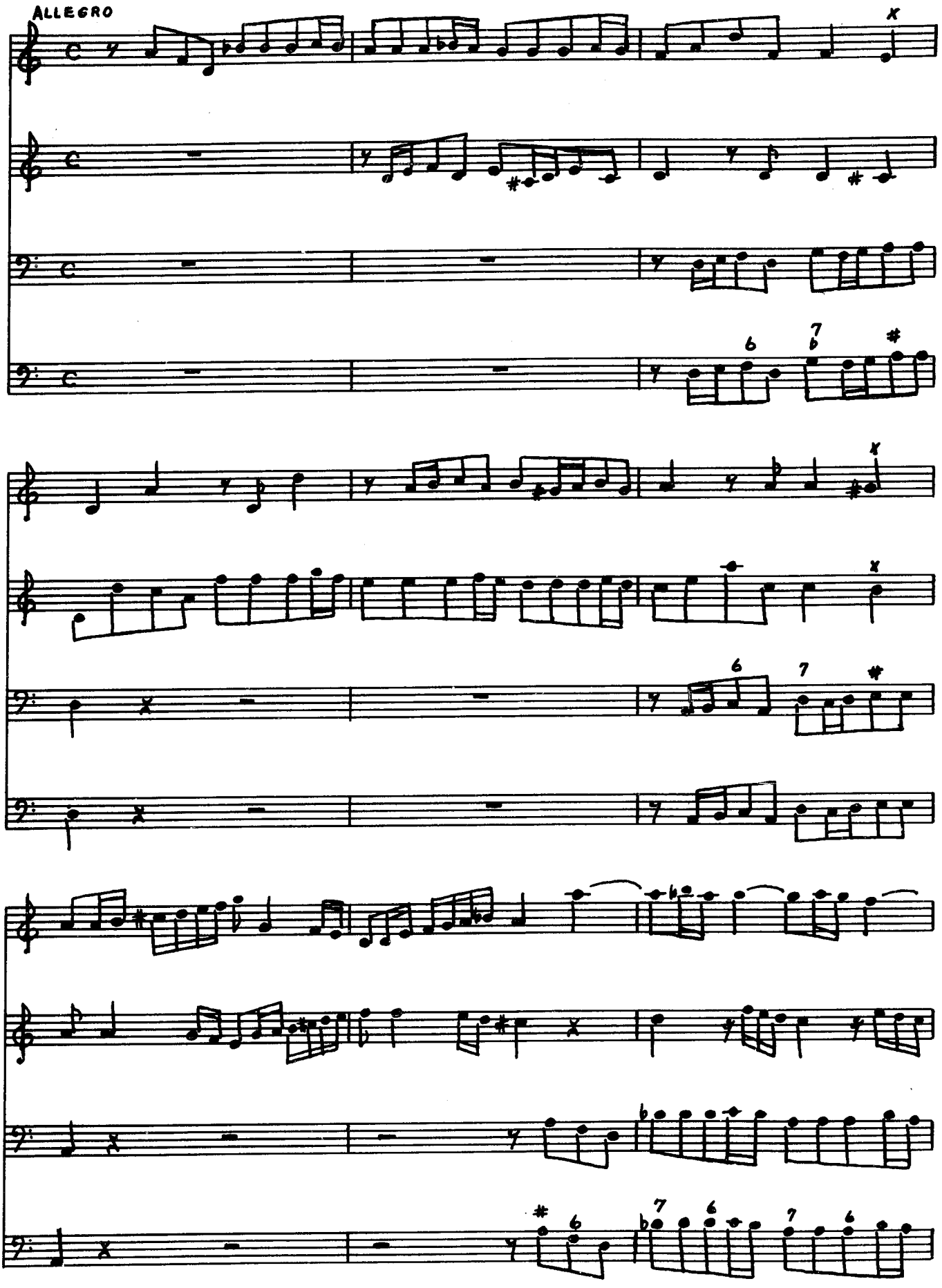

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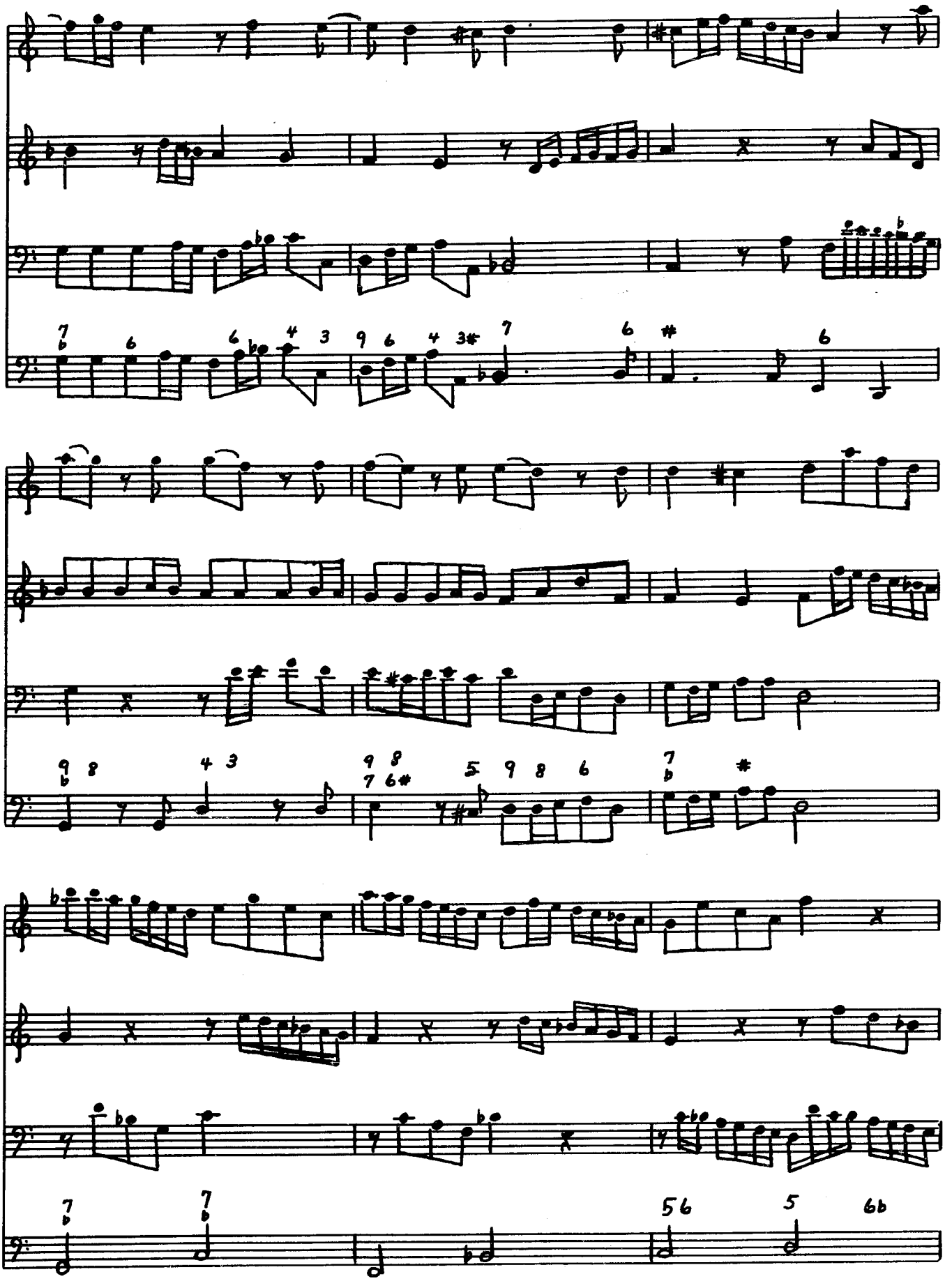

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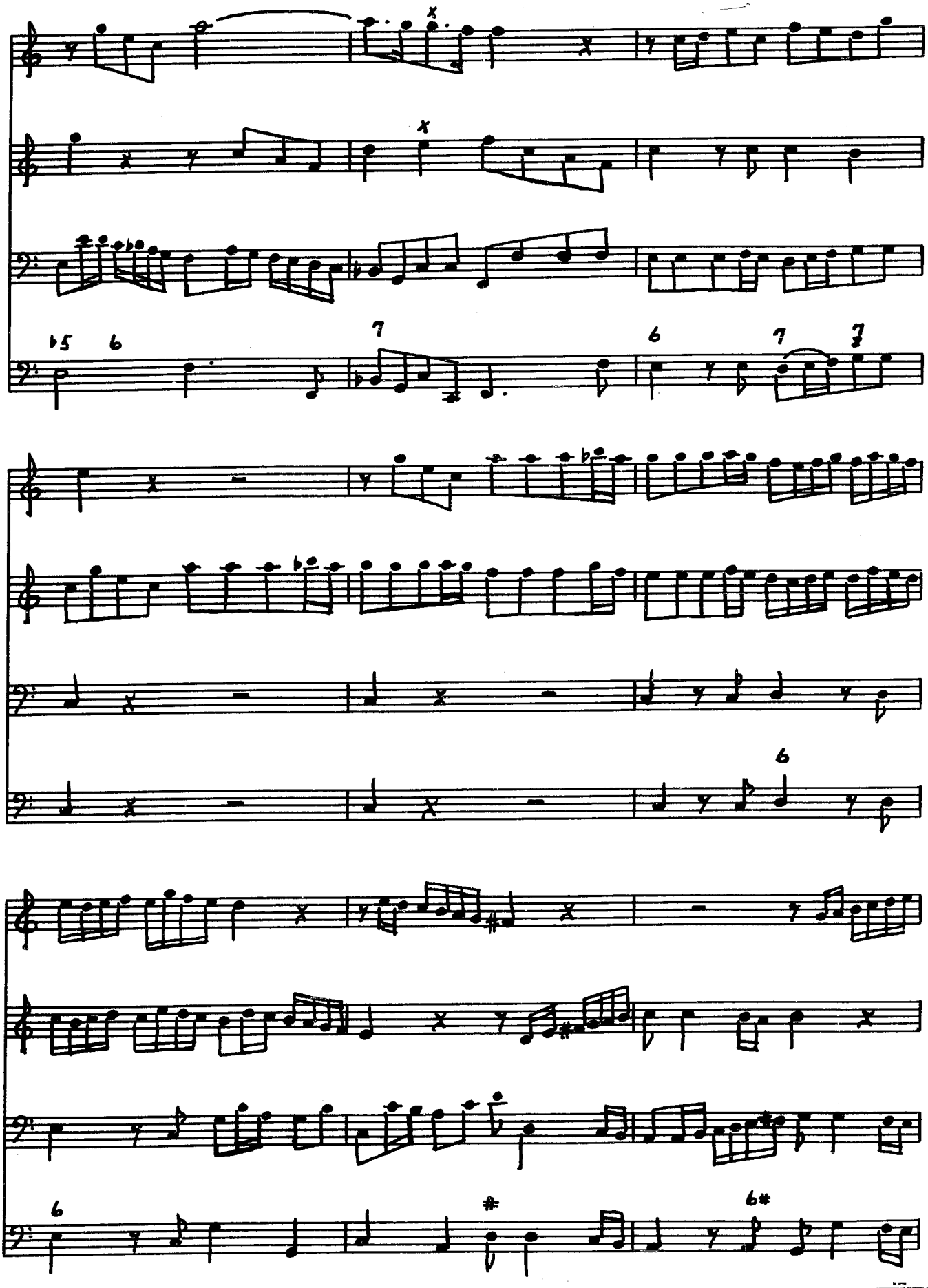

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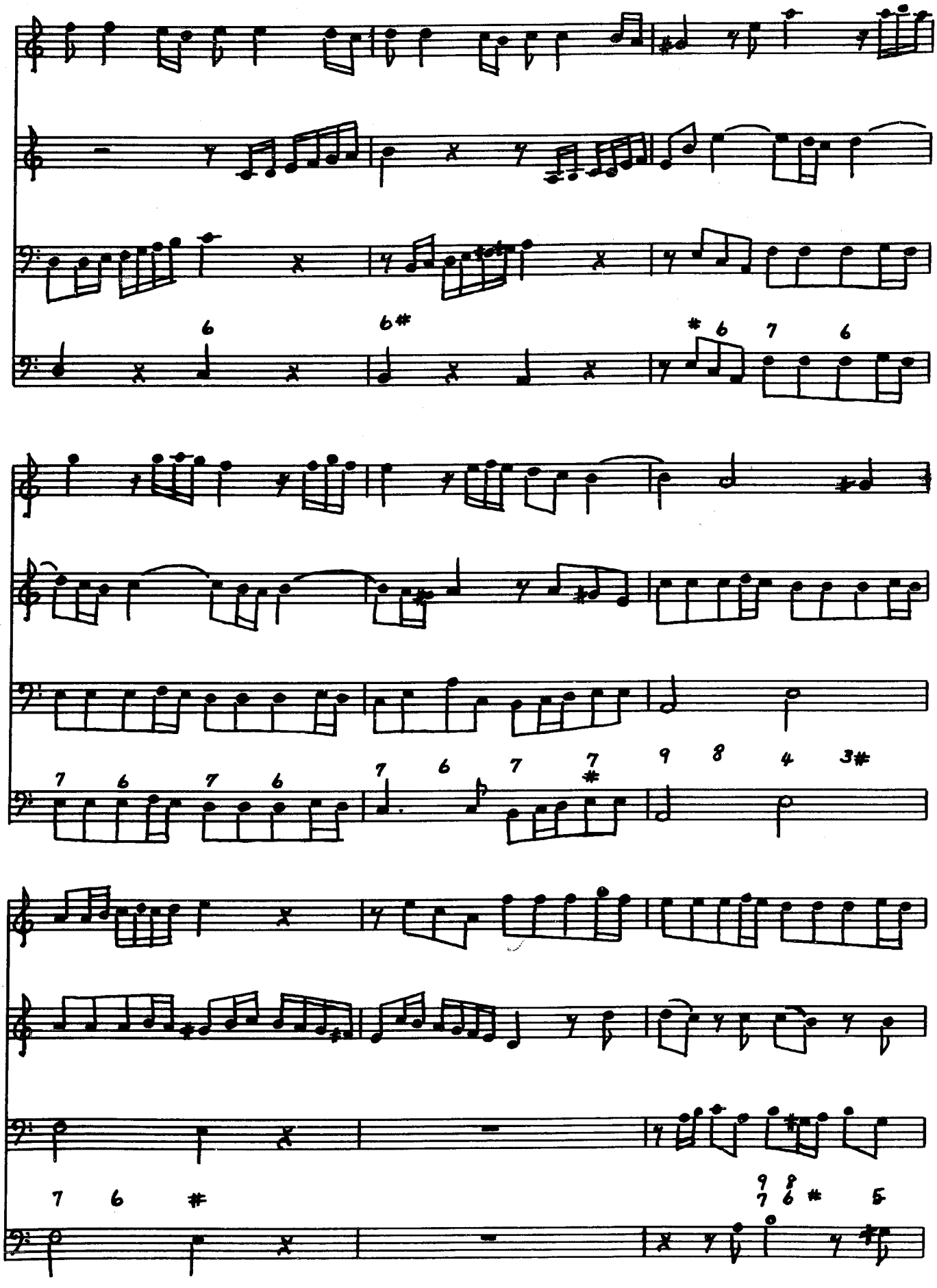

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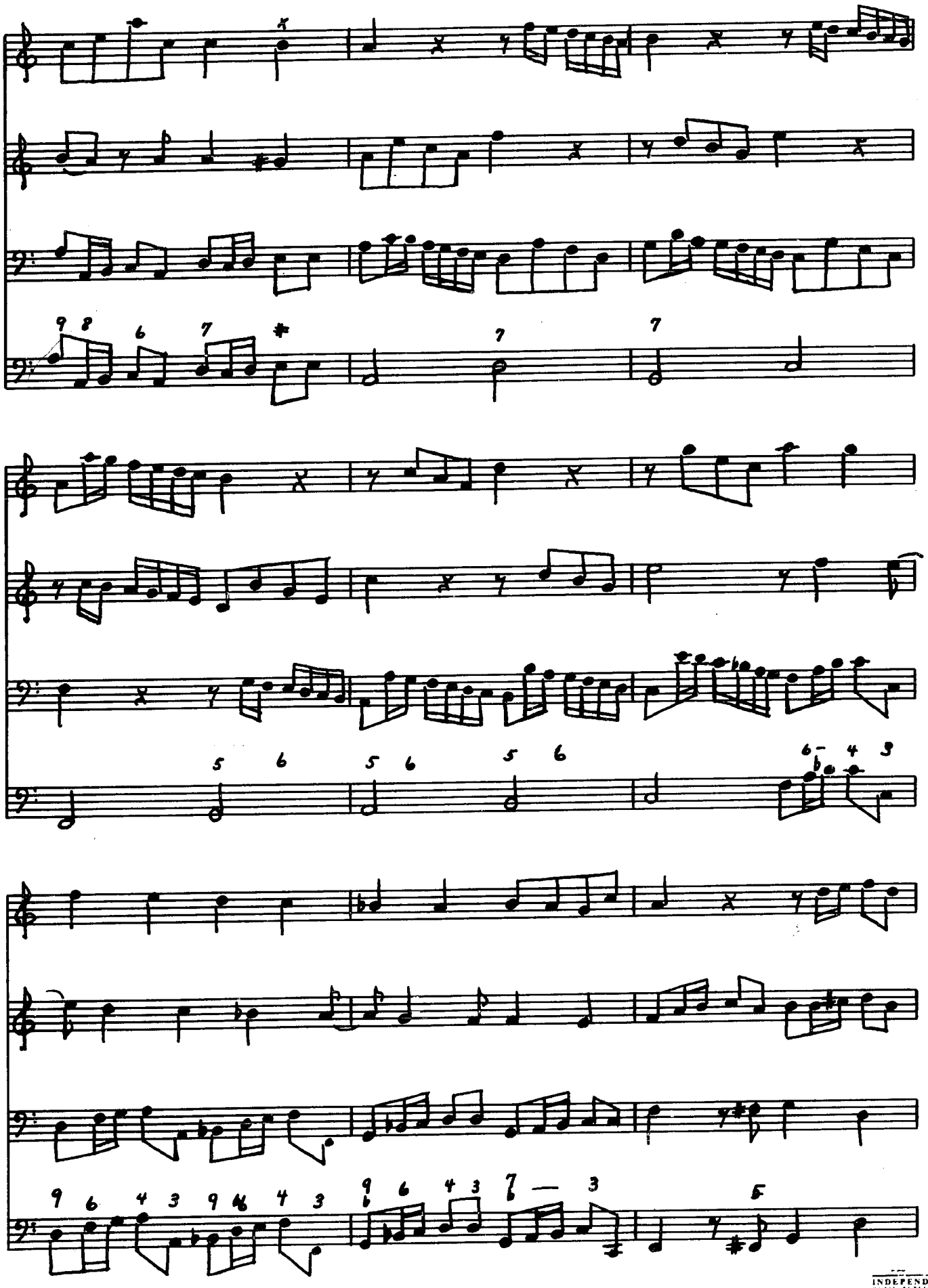

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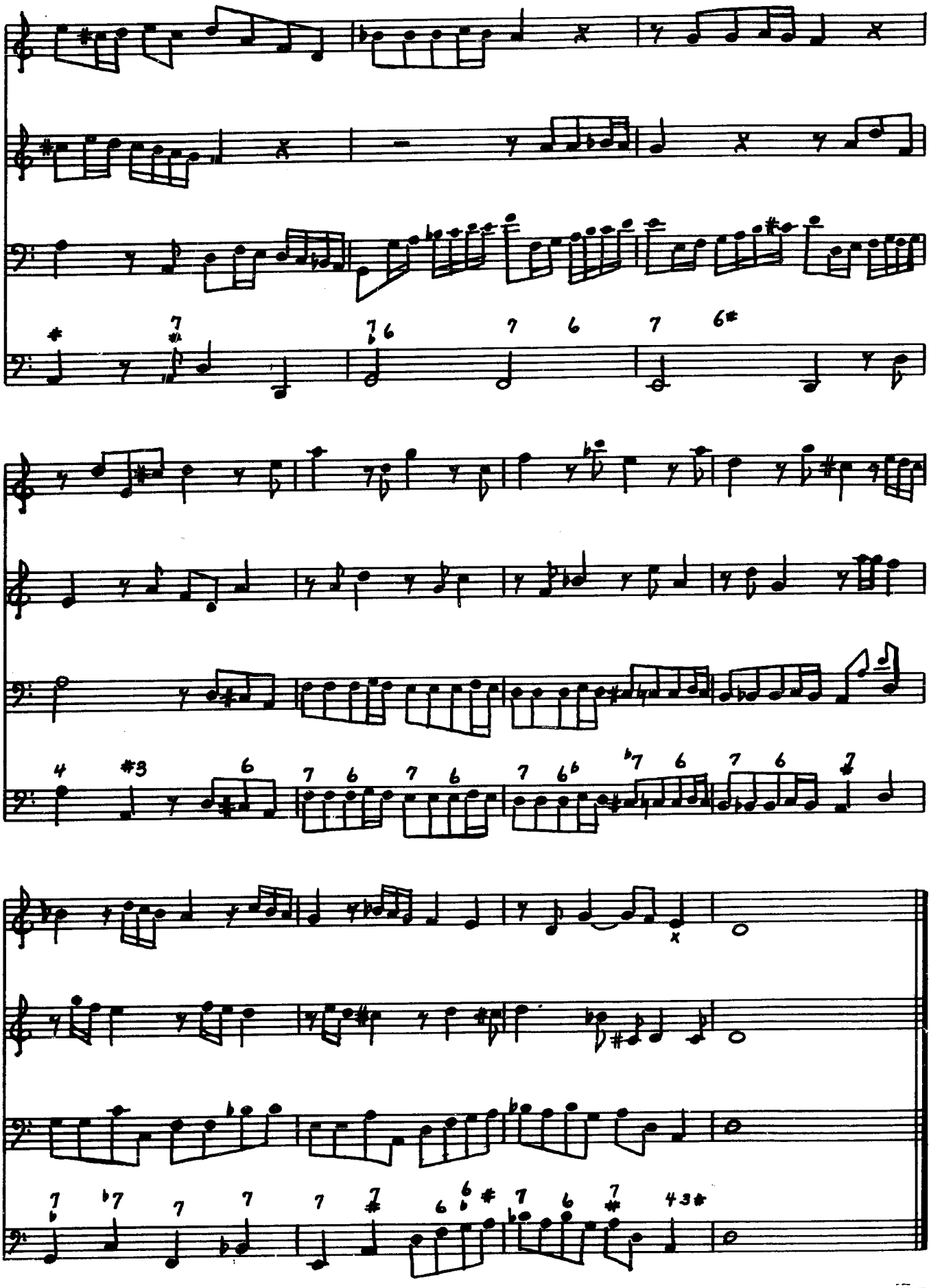

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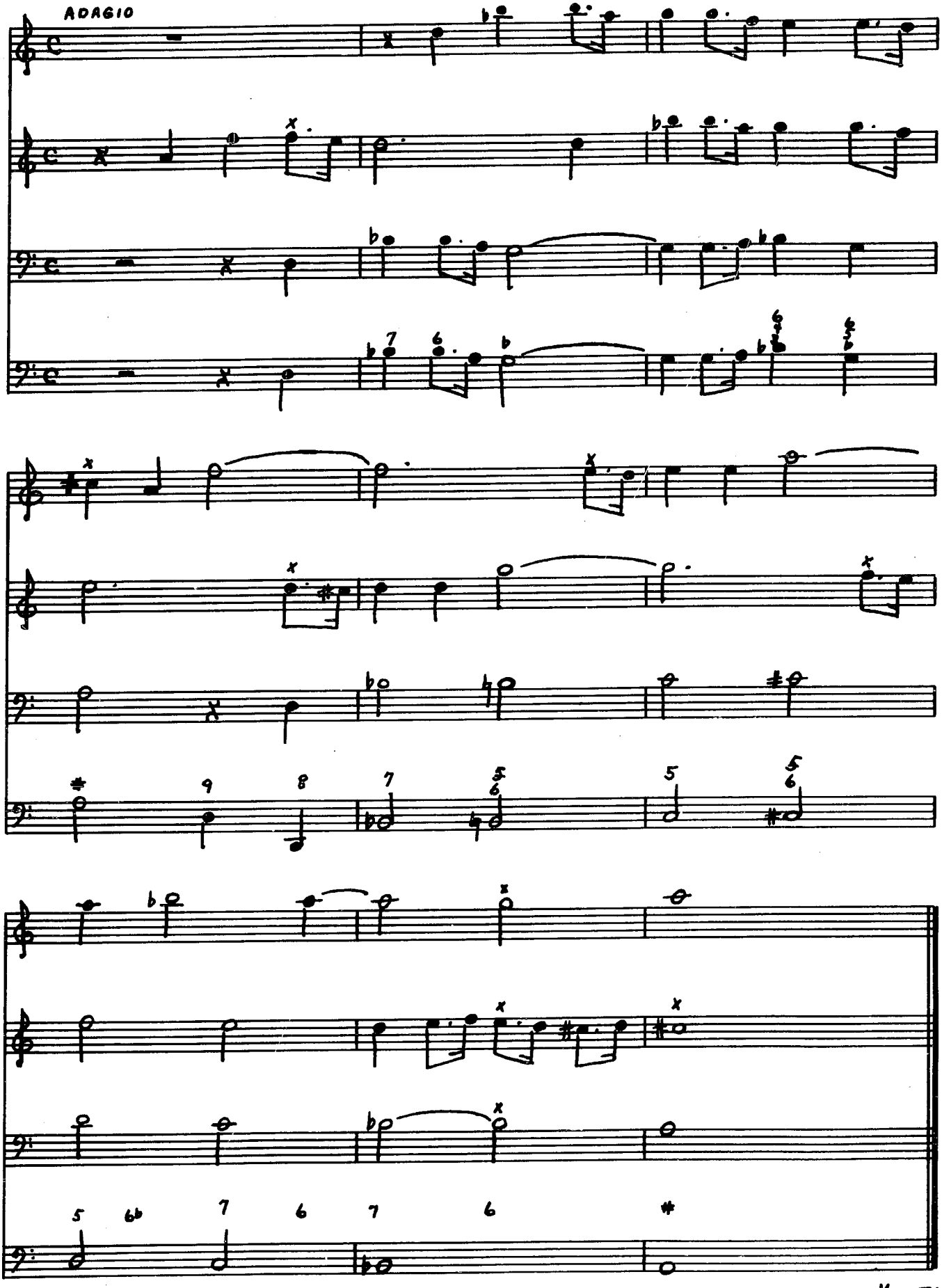
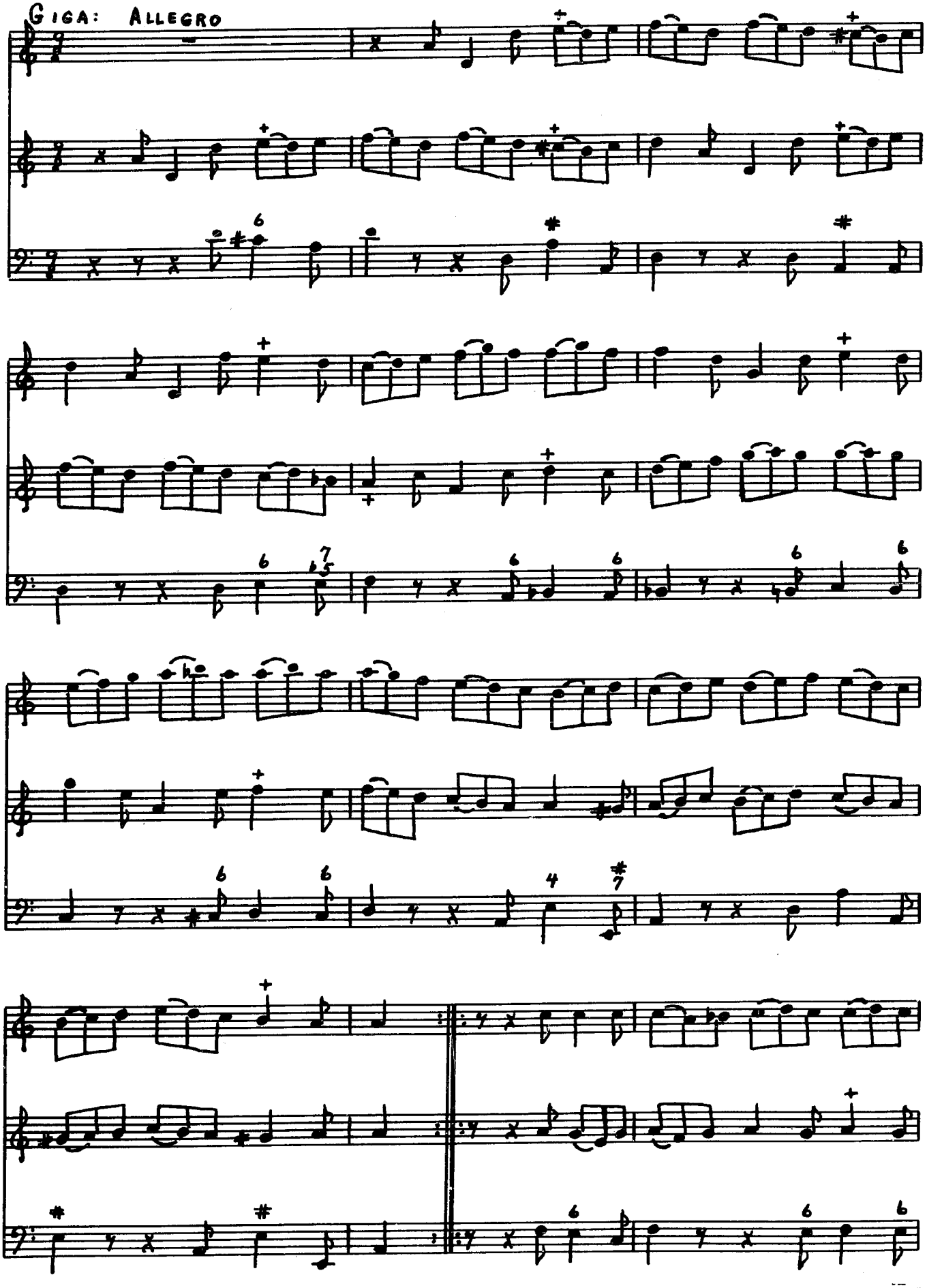


VOLTI

INDEPENDENT MUSIC PUBLISHERS

GIGA: ALLEGRO



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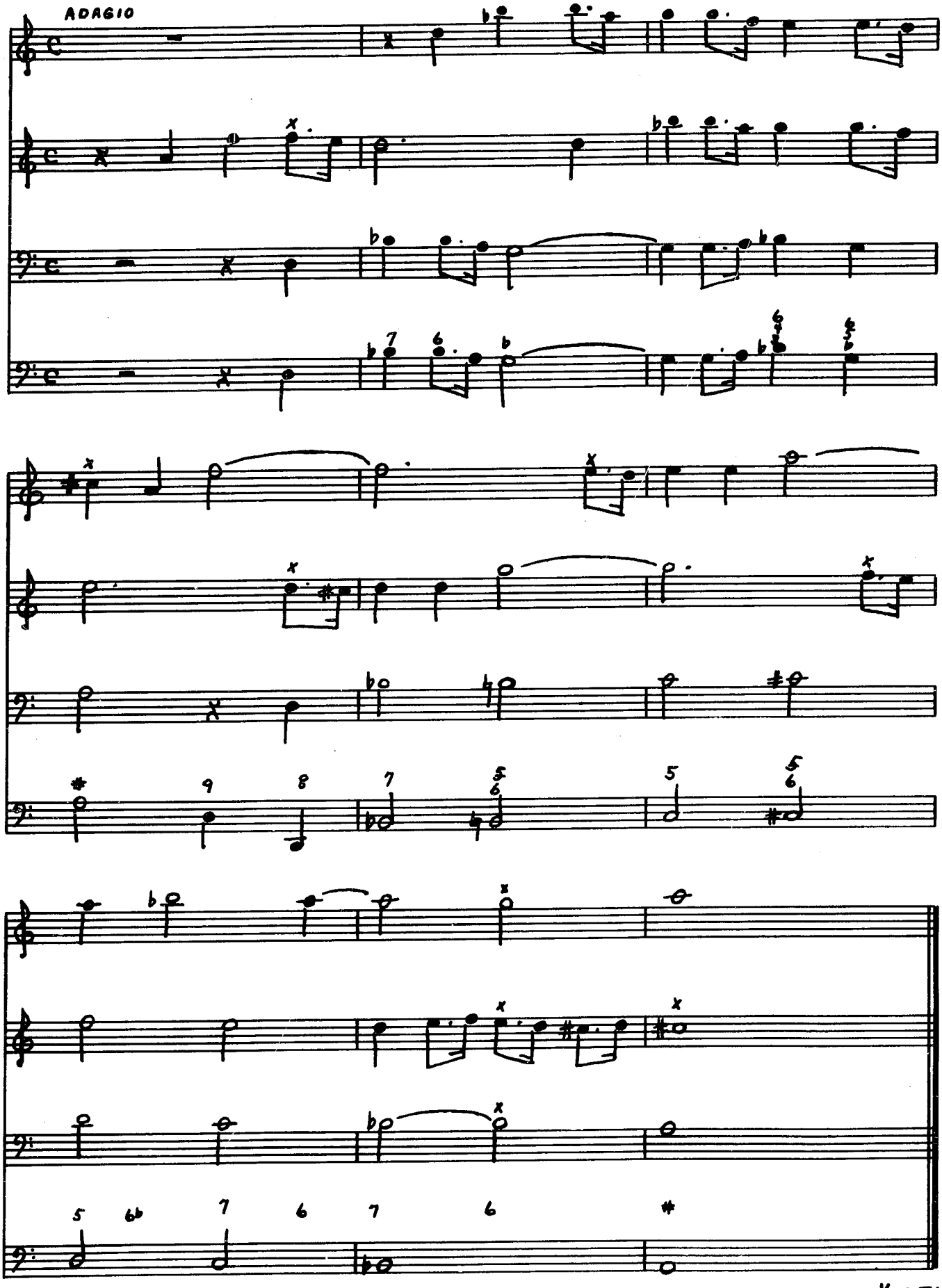
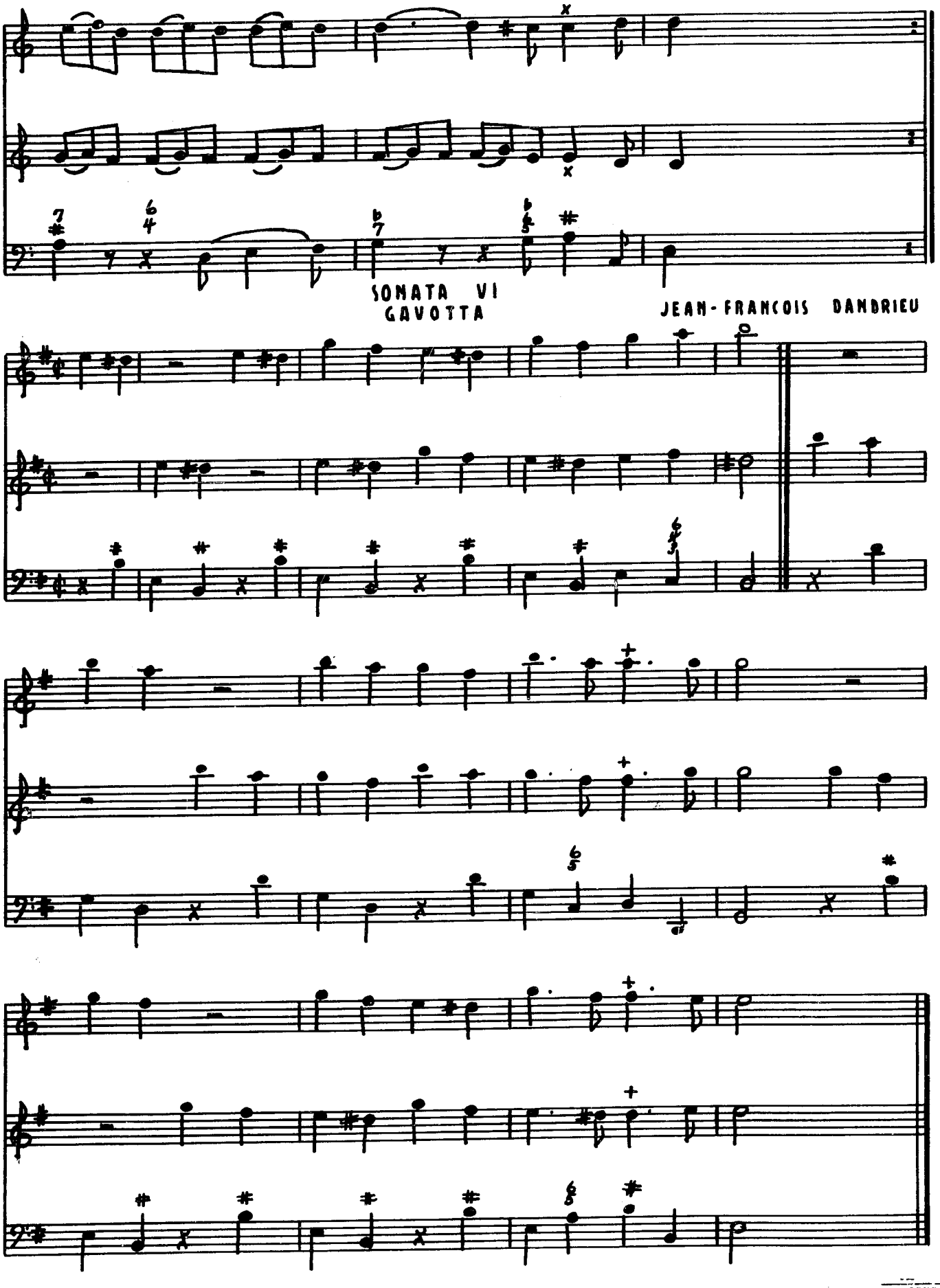
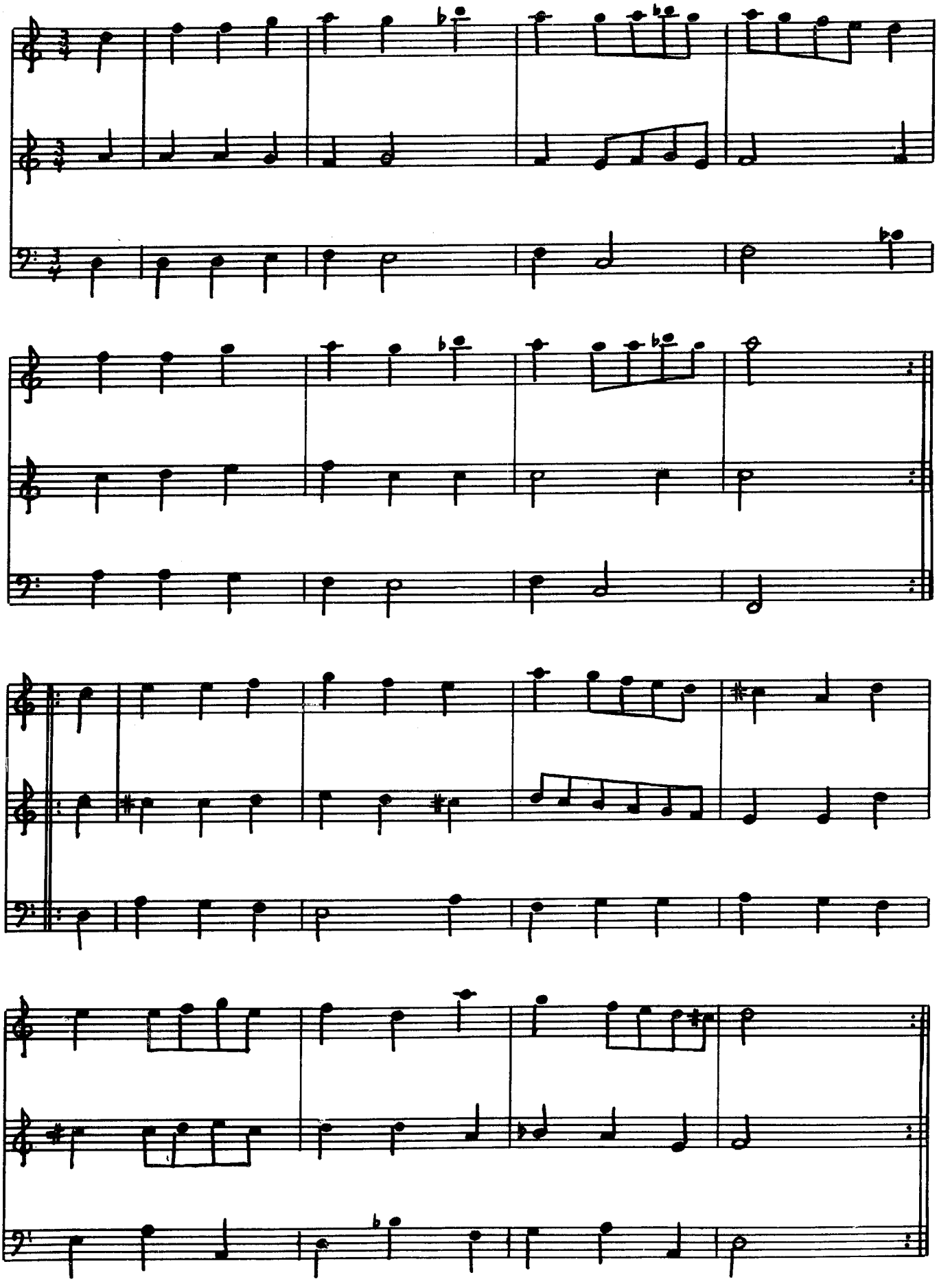


VOLTI


SONATA VI
GAVOTTA
JEAN-FRANCOIS DANDRIEU

PASSEPIED

SEBASTIEN DE BROSSARD



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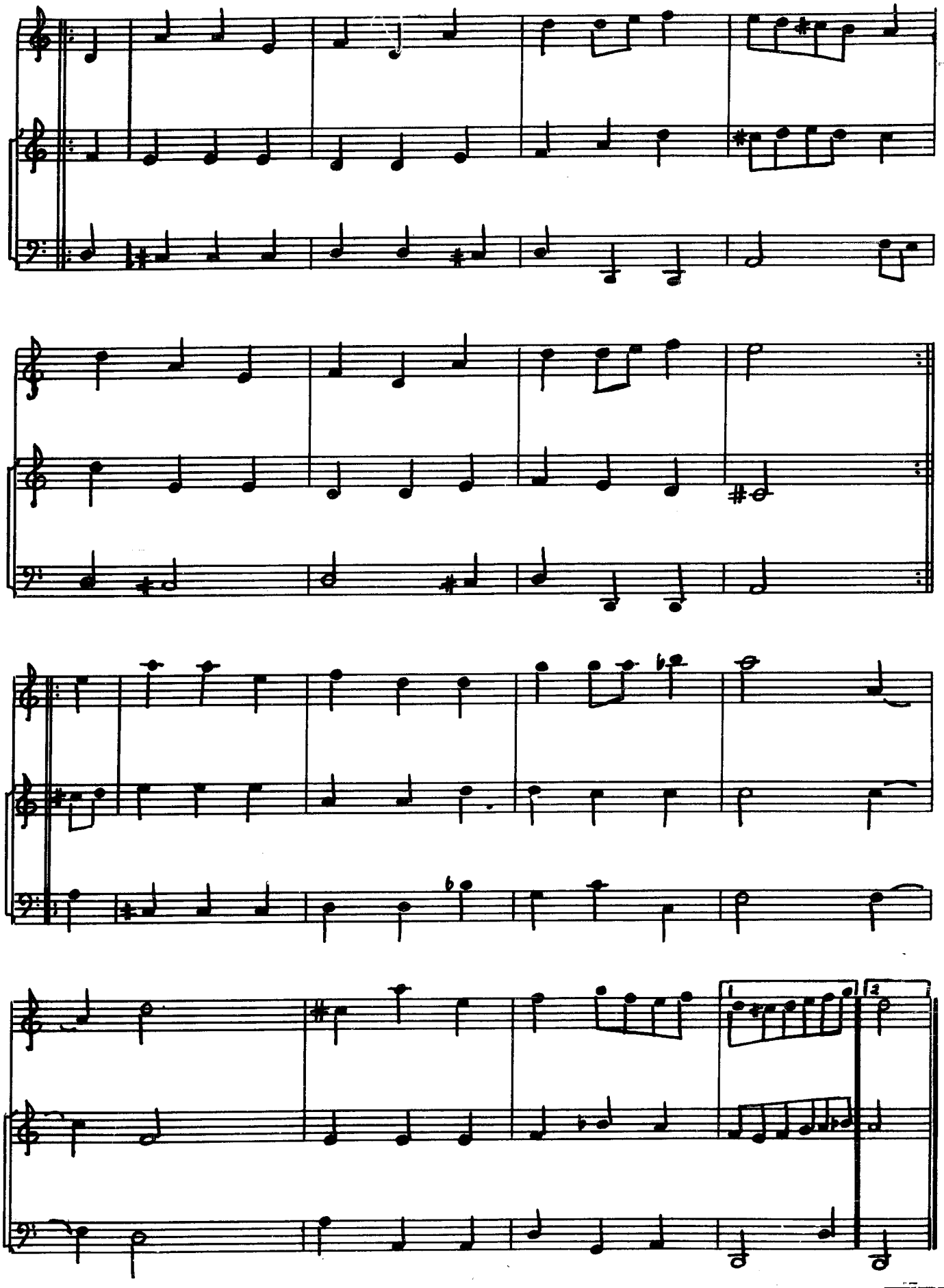
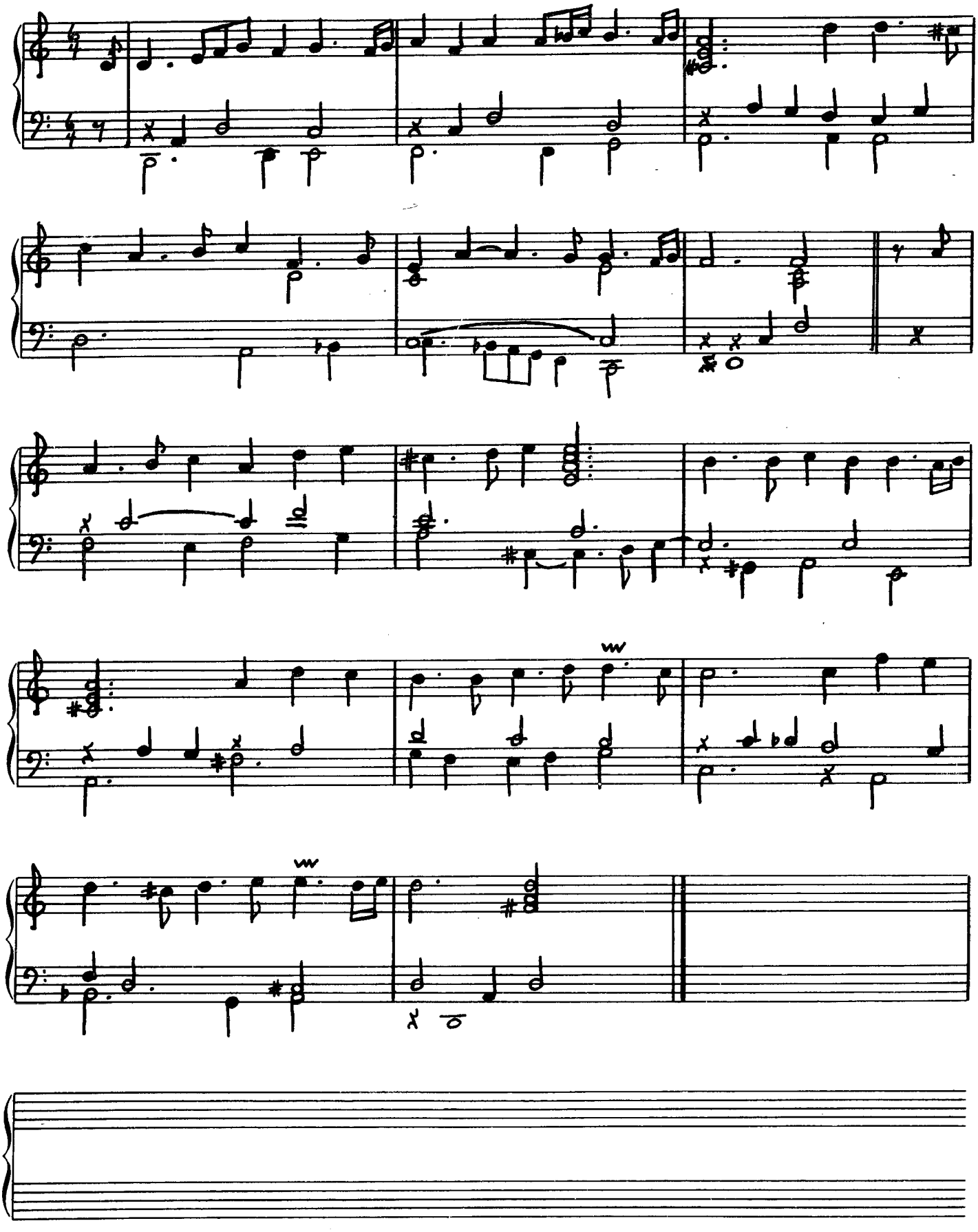


INDEPENDENT

COURANTE

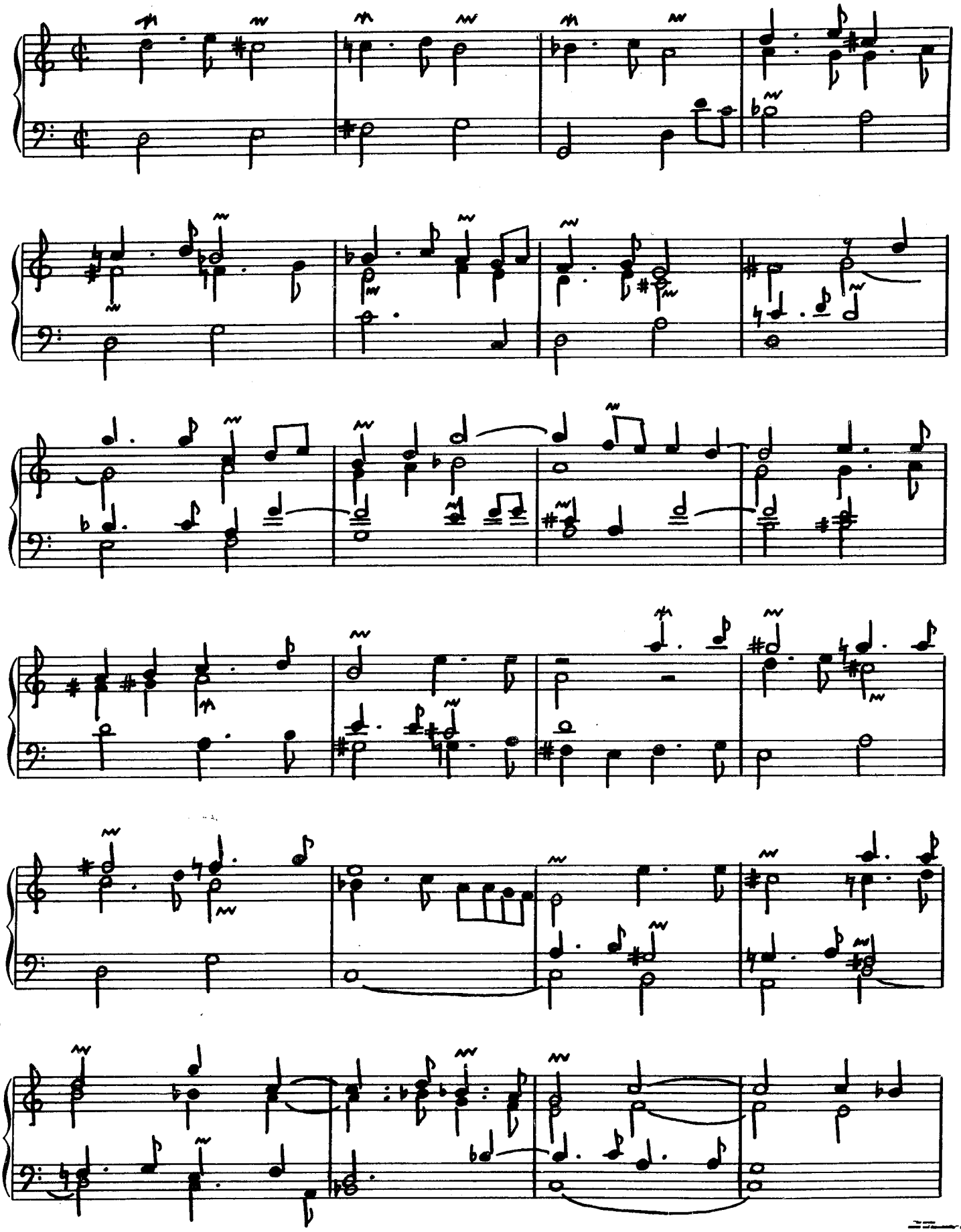
HENRY DUMONT



INDEPENDENT MUSIC PUBLISHERS

FANTASIE CHROMATIQUE

GILLES JULLIEN



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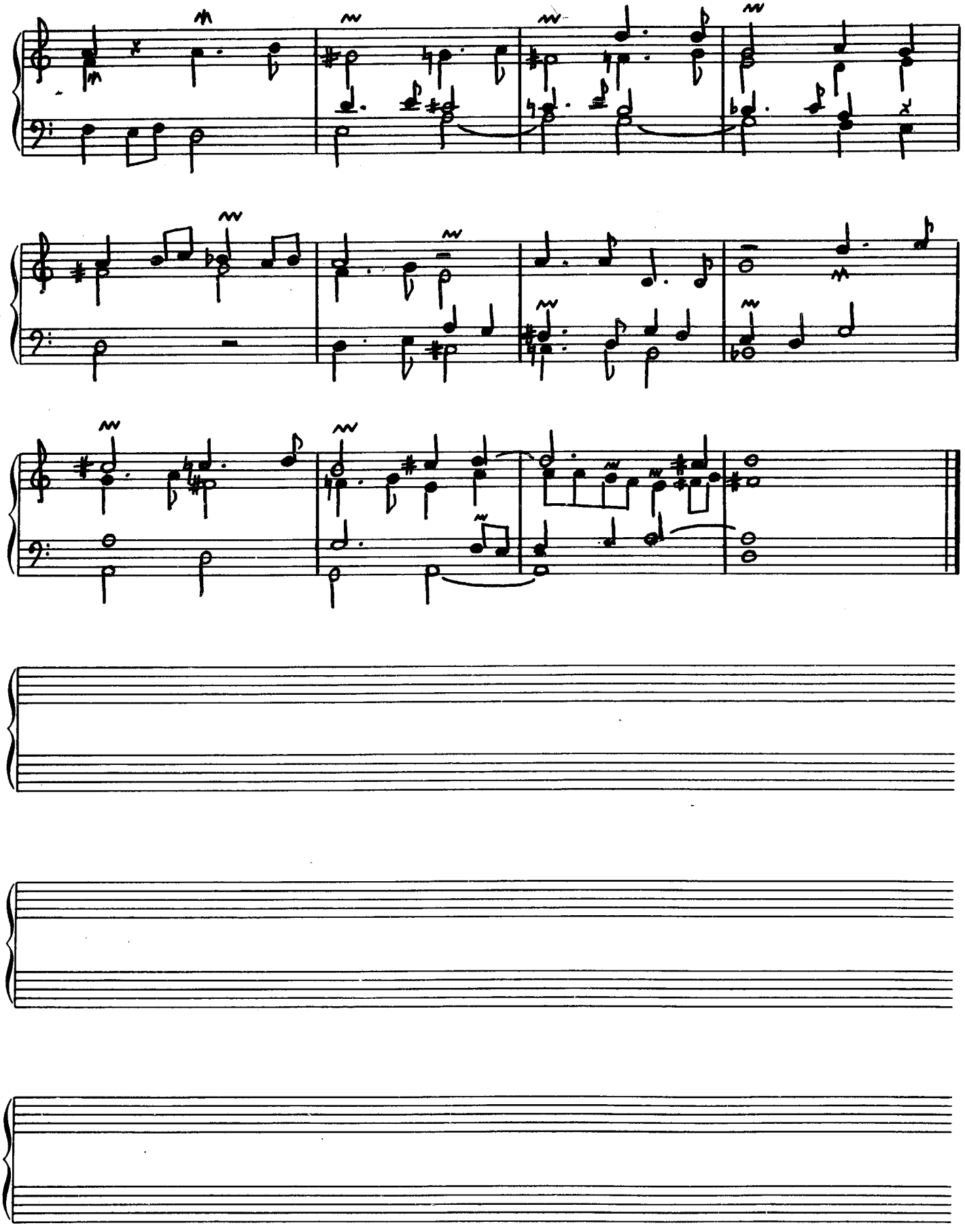
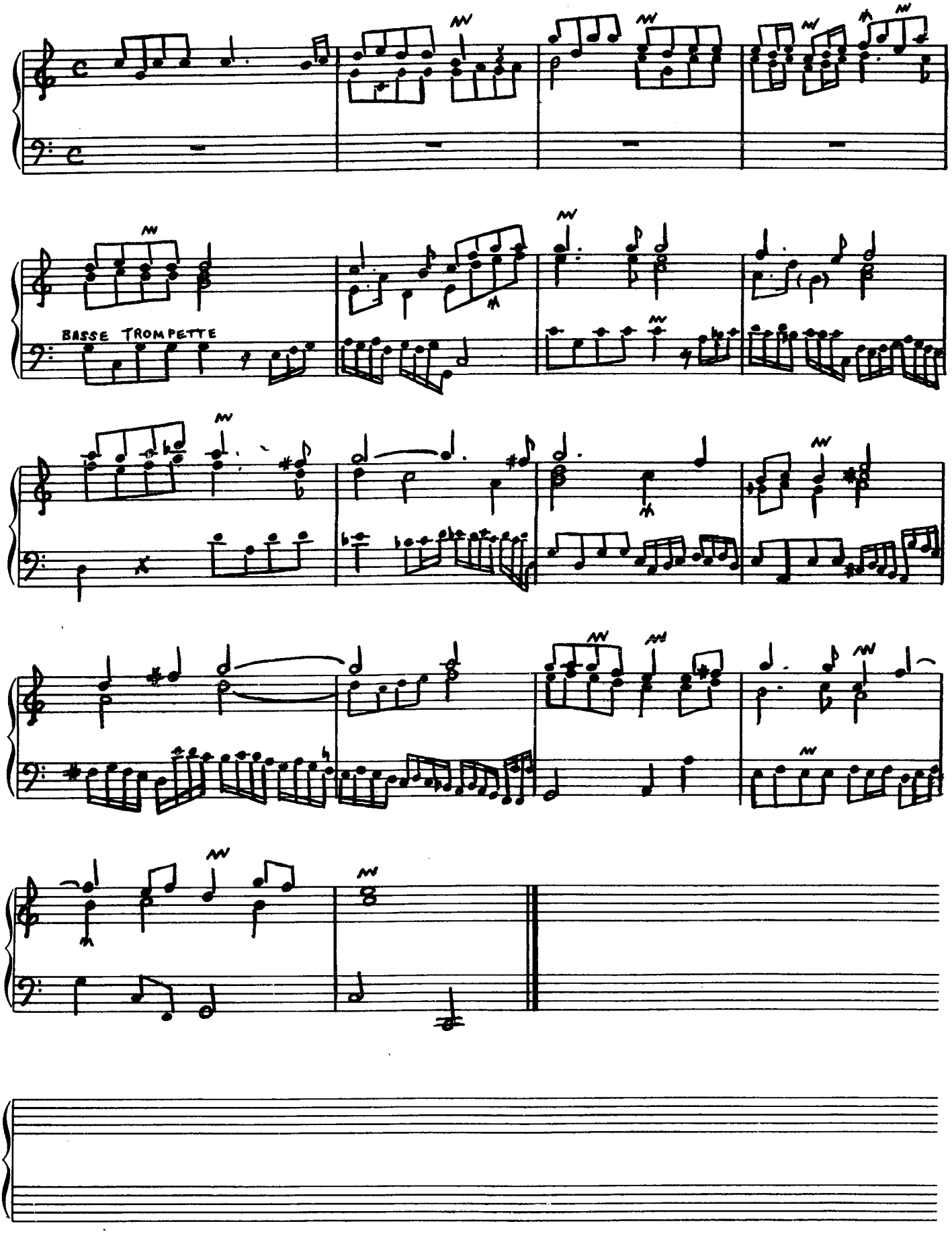


INDEPENDENT

BASSE DE TROMPETTE

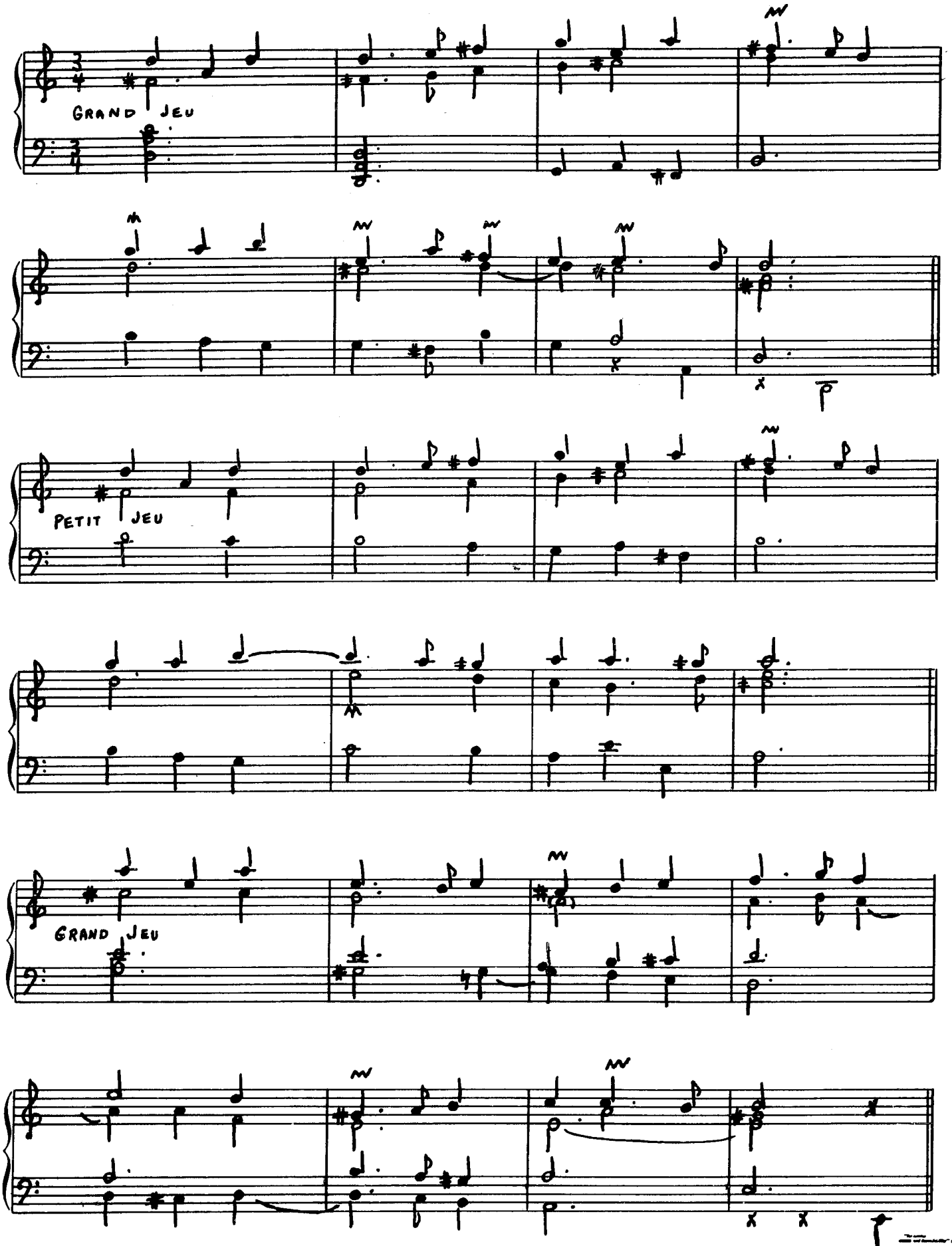
GILLES JULLIEN



INDEPENDENT

DIALOGUE

GILLES JULLIEN



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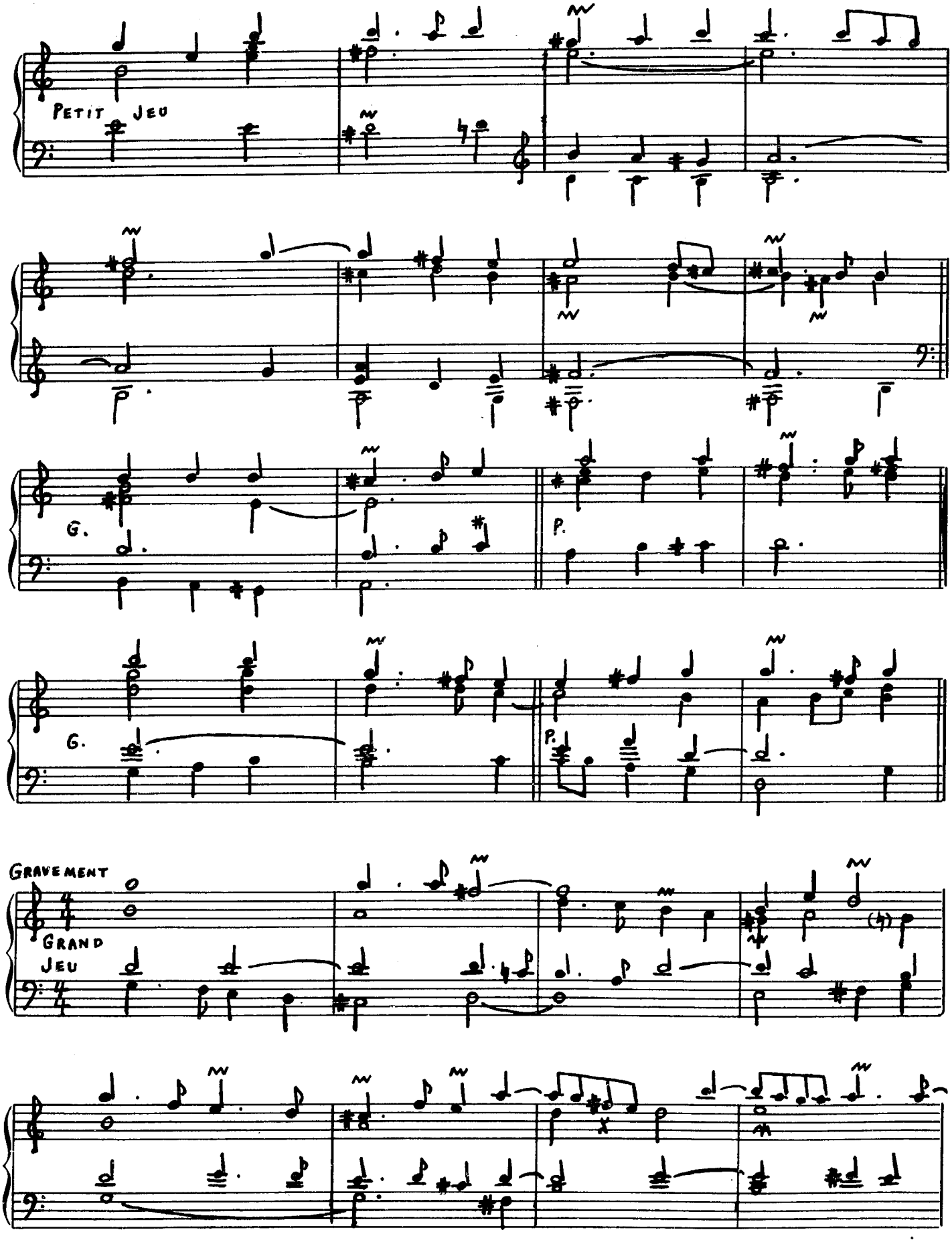

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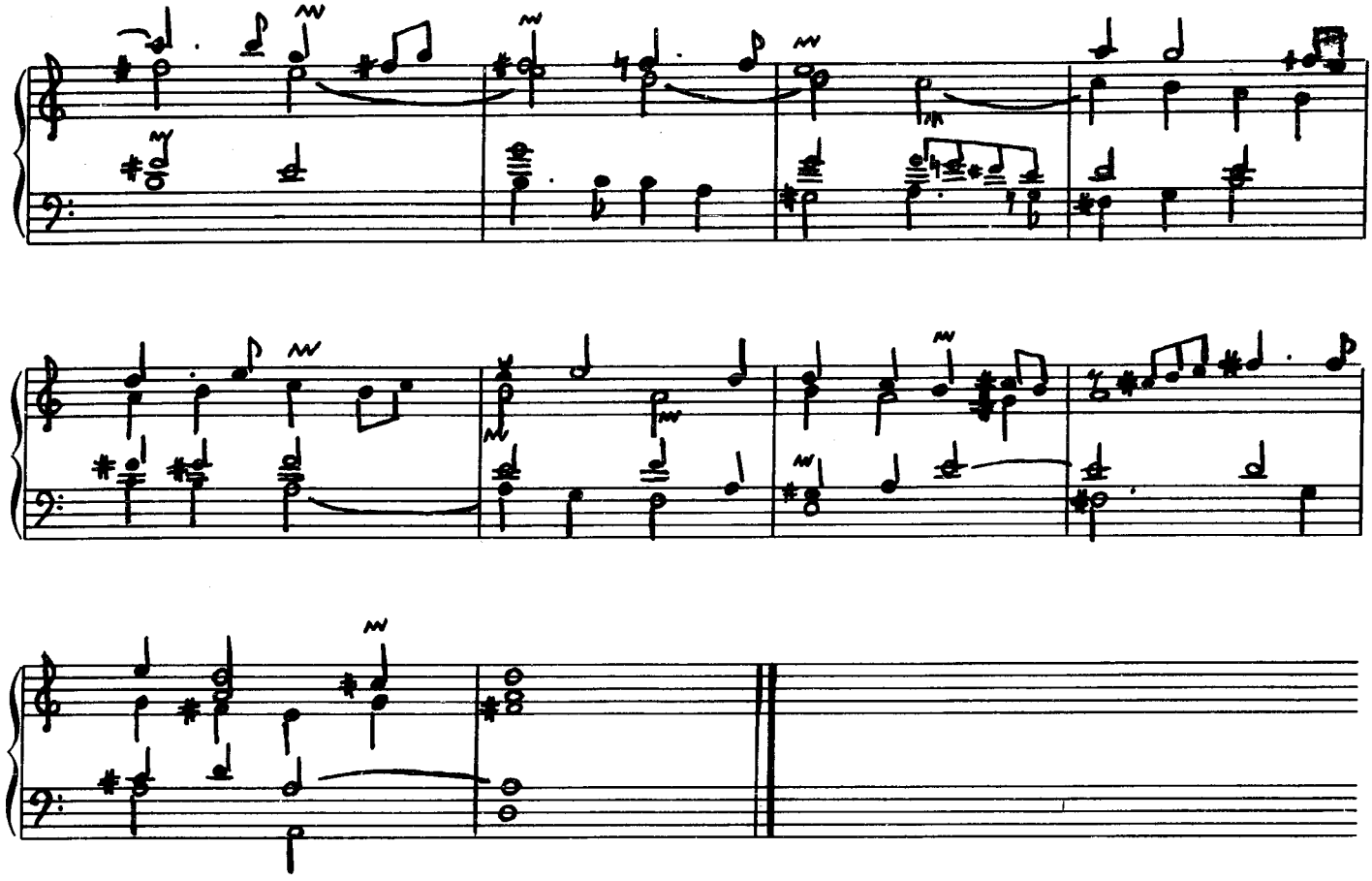
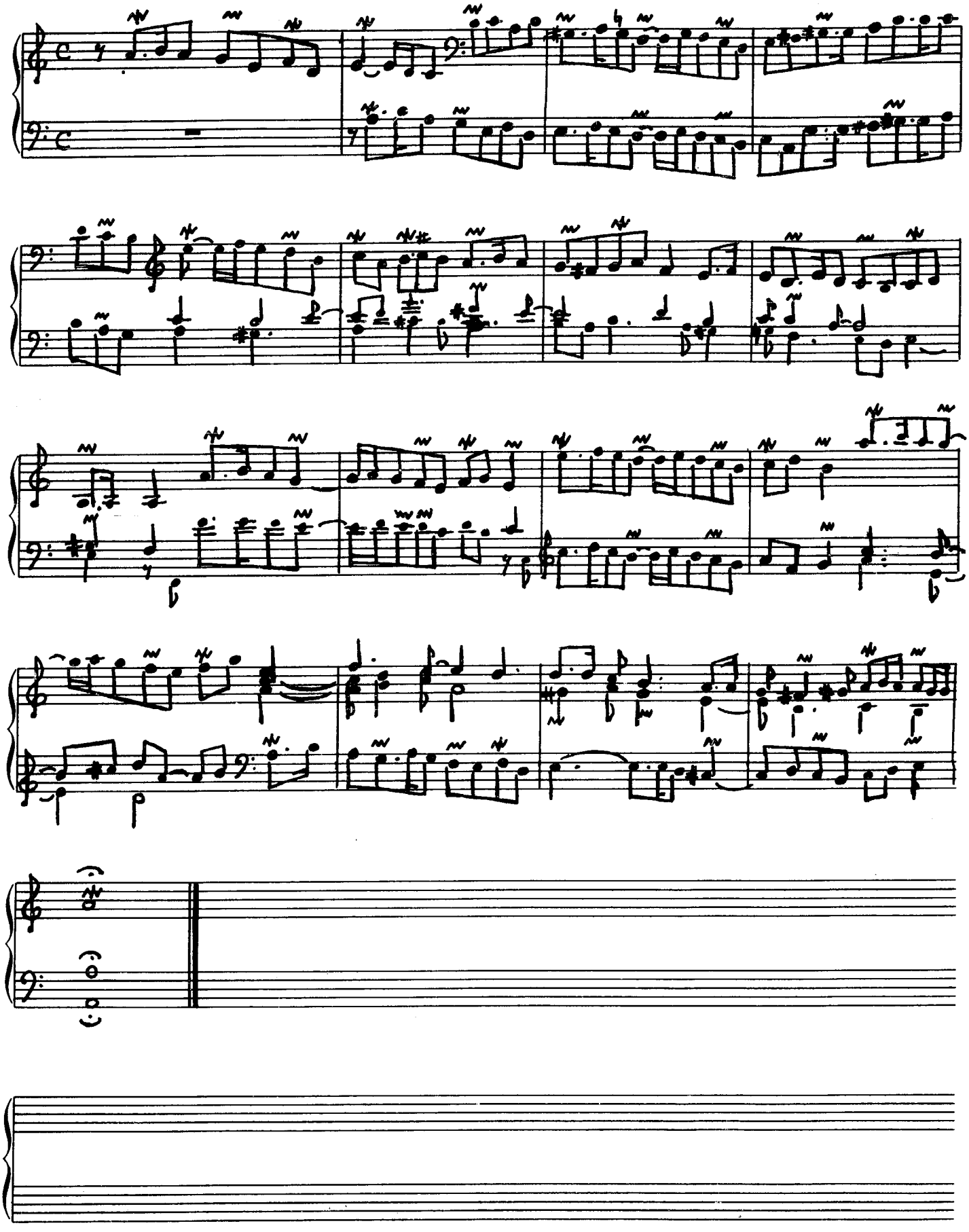


INDEPENDENT

FUGUE

GUILLAUME - GABRIEL NIVERS

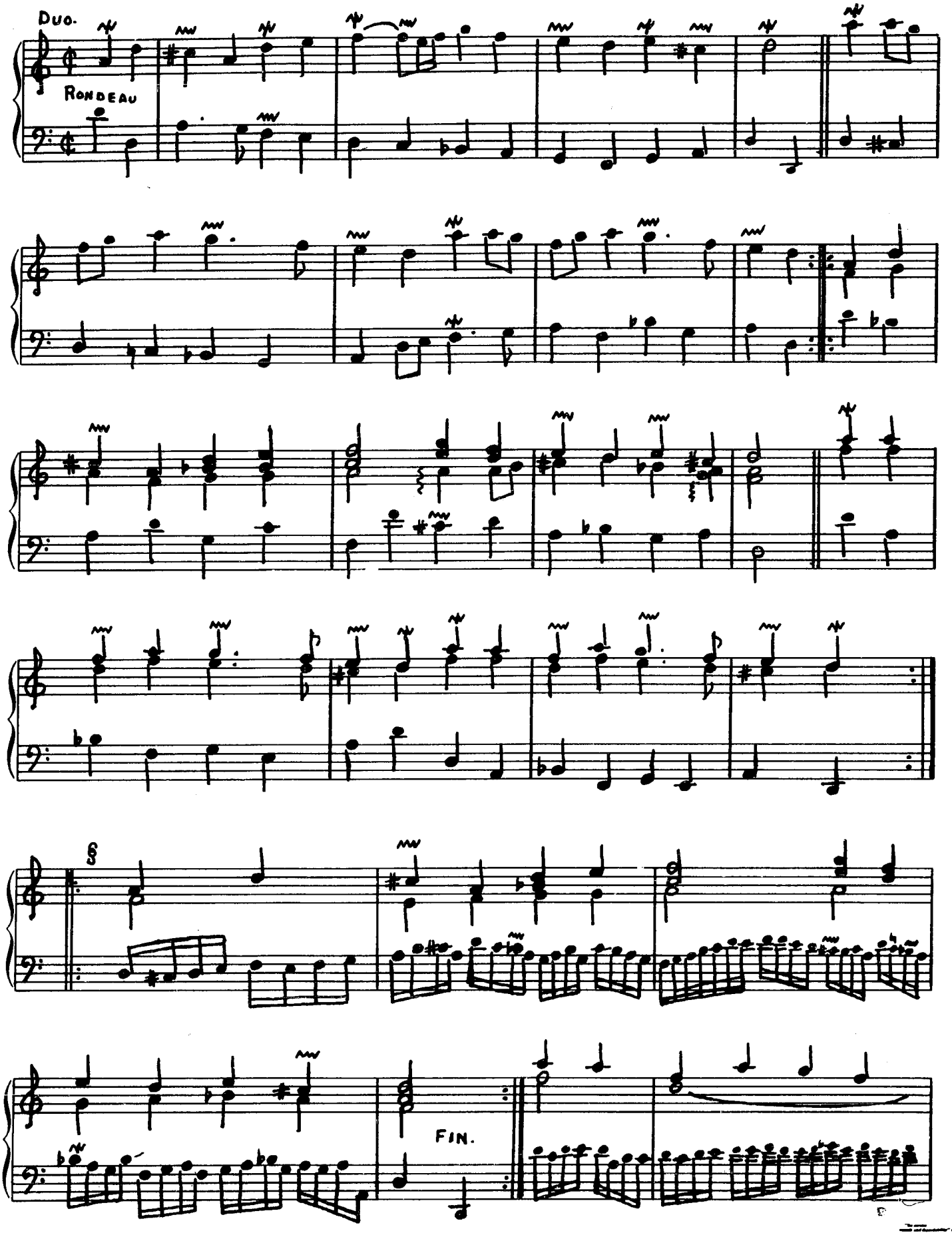


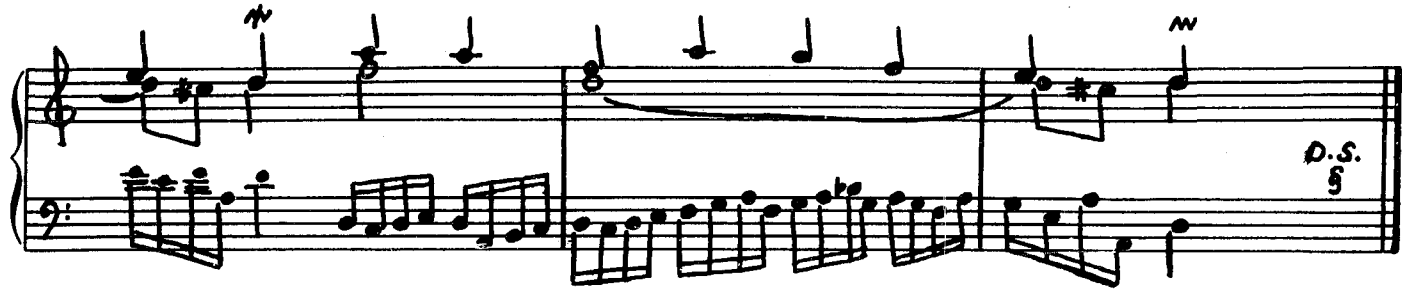
INDEPENDENT MUSIC PUBLISHERS

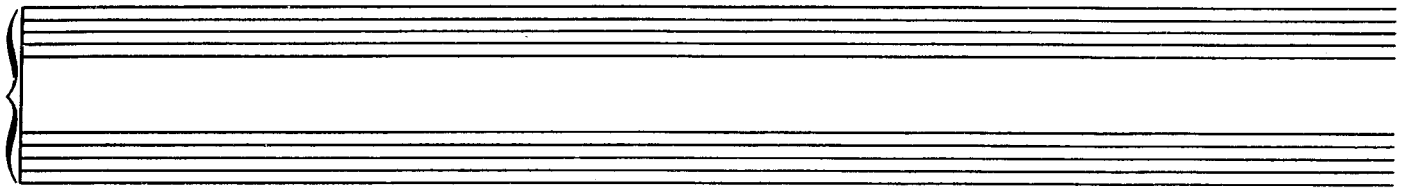
NOEL

JOSEPH EST BIEN MARIÉ

ANDRÉ RAISON



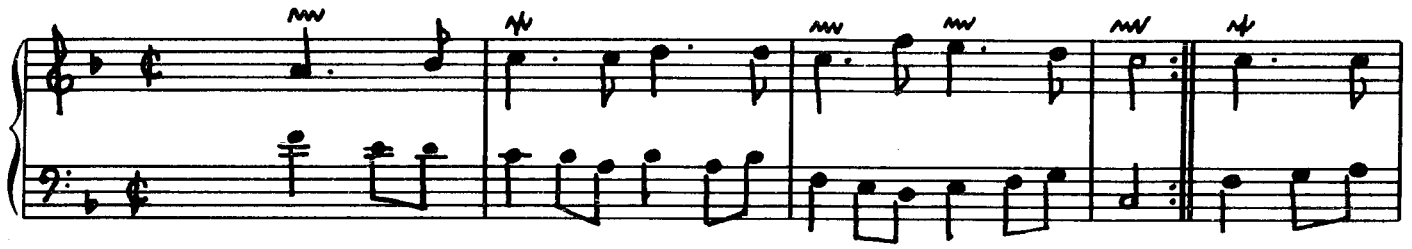


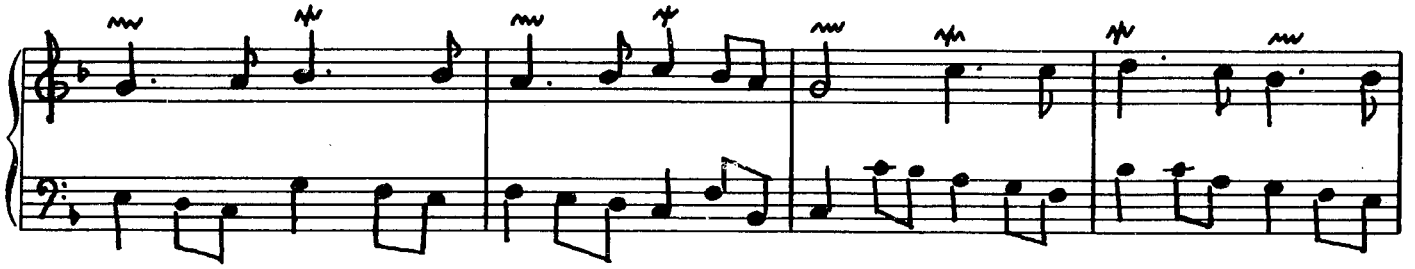


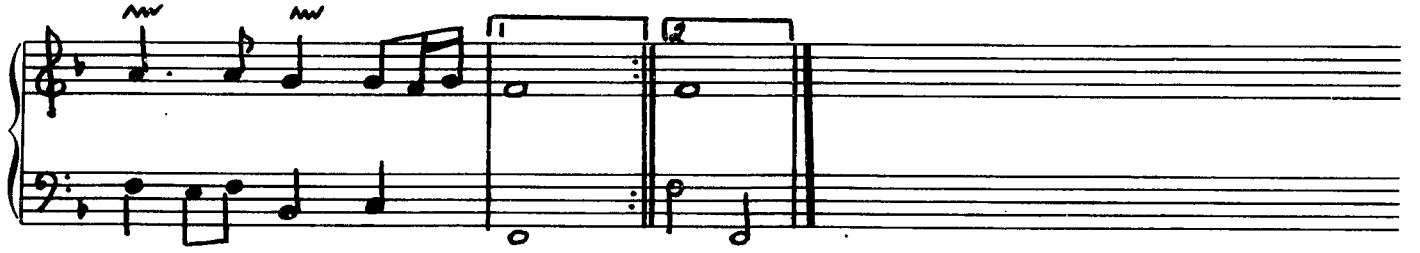
NOEL

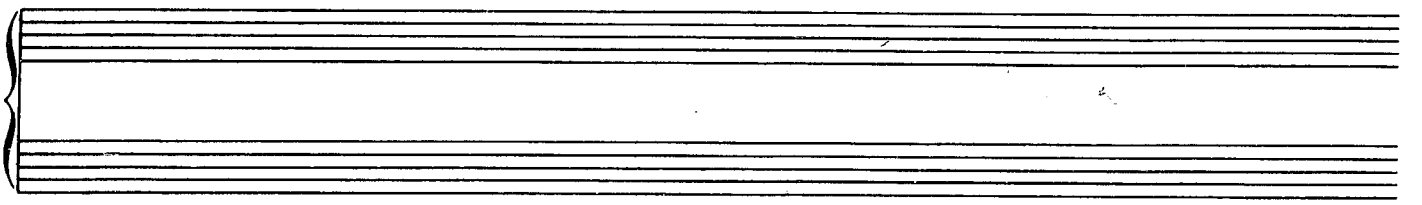
VOUS QUI DESIREZ SANS FIN

ANDRÉ RAISON









INDEPENDENT

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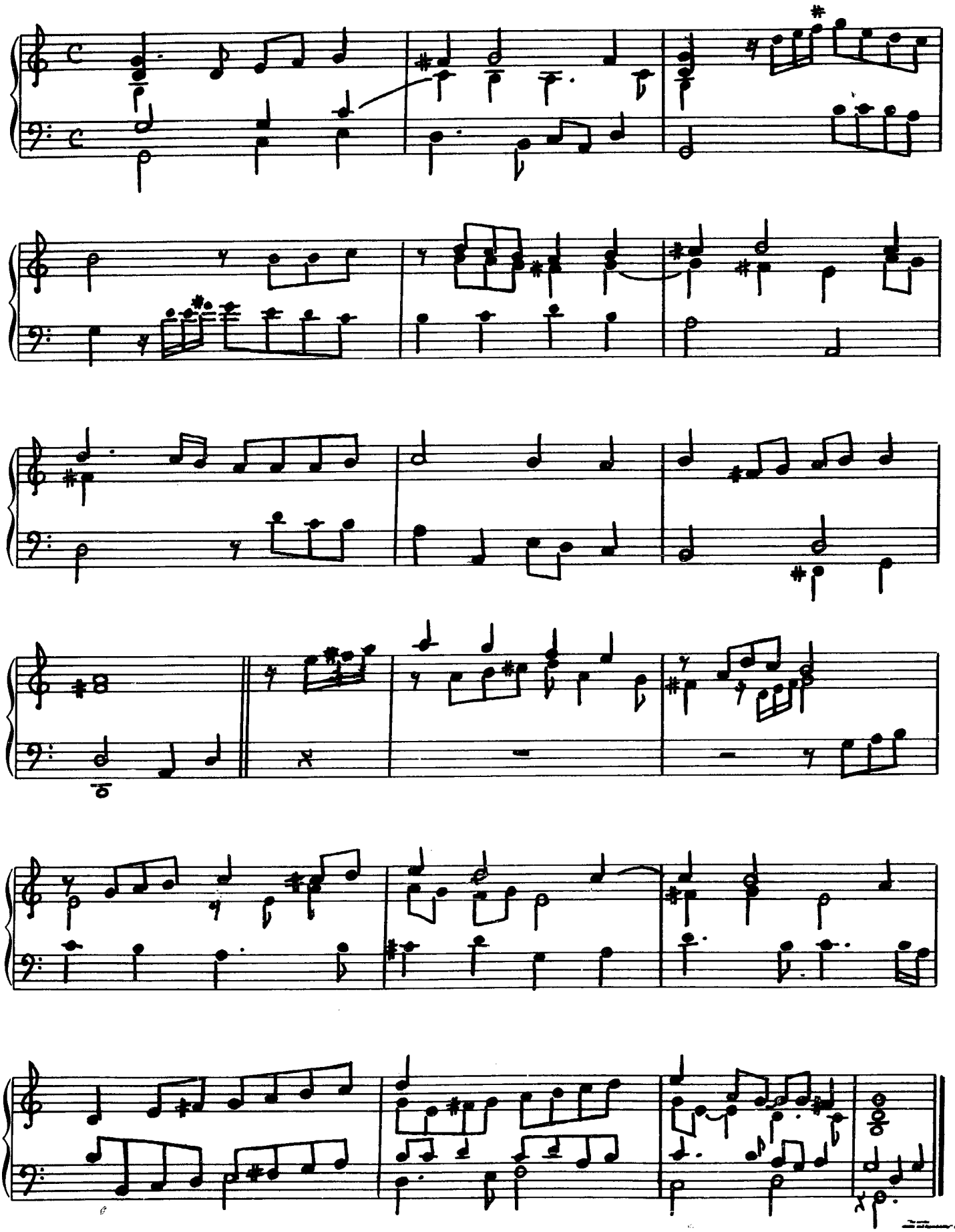

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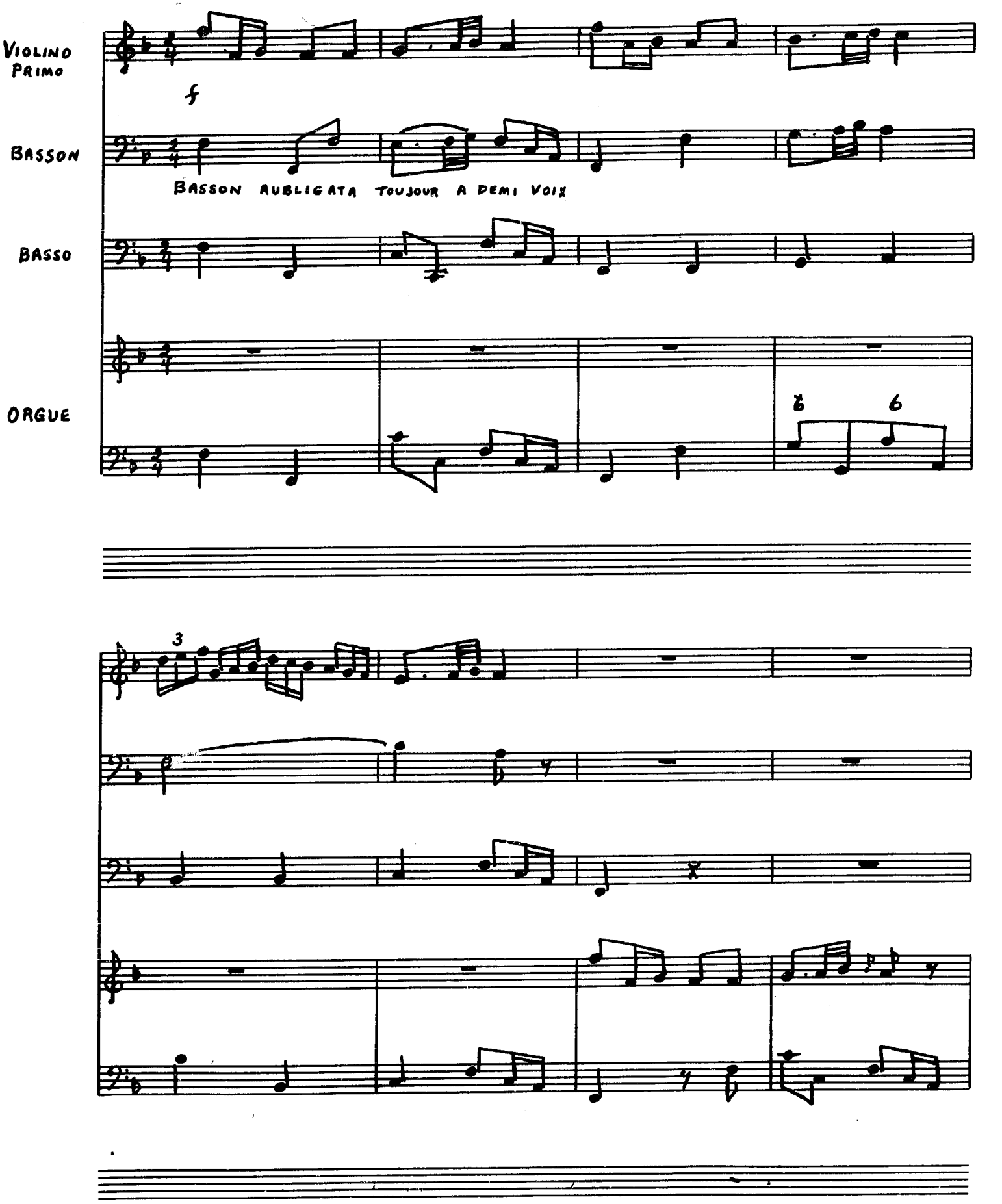

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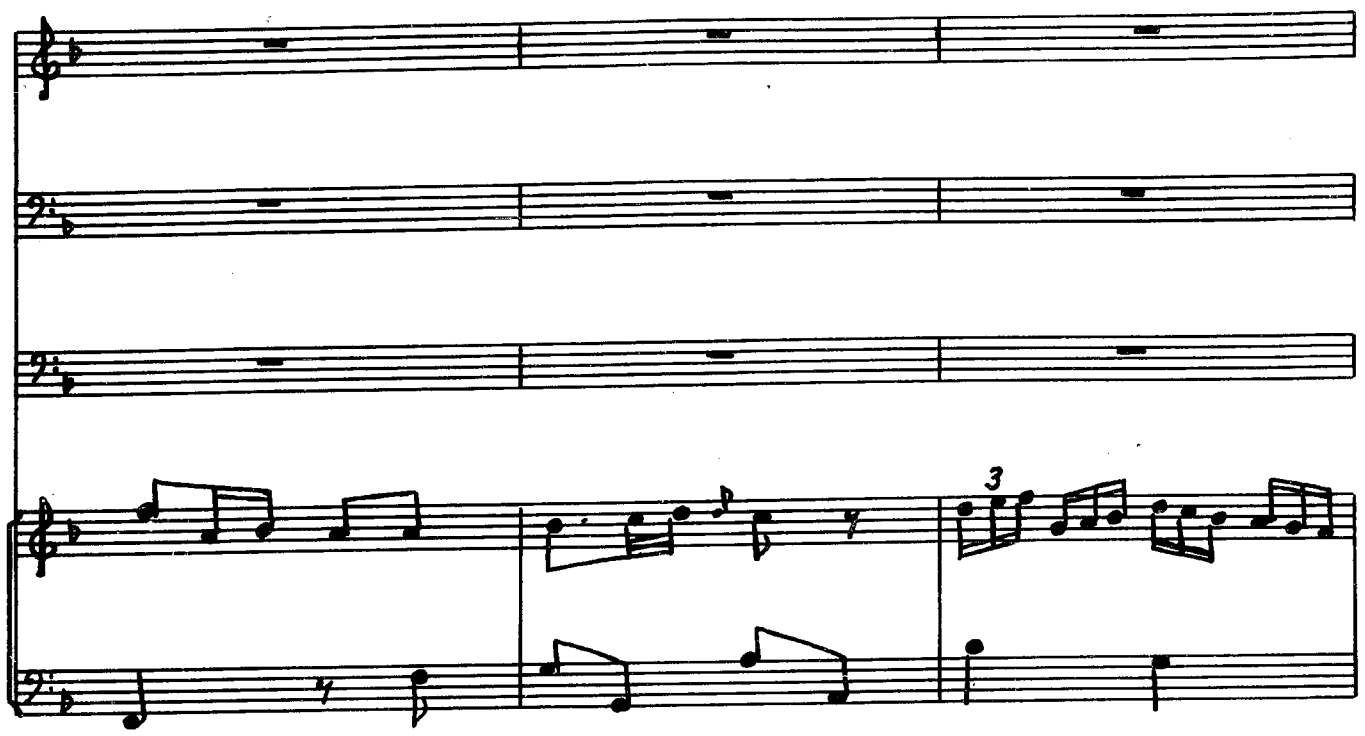

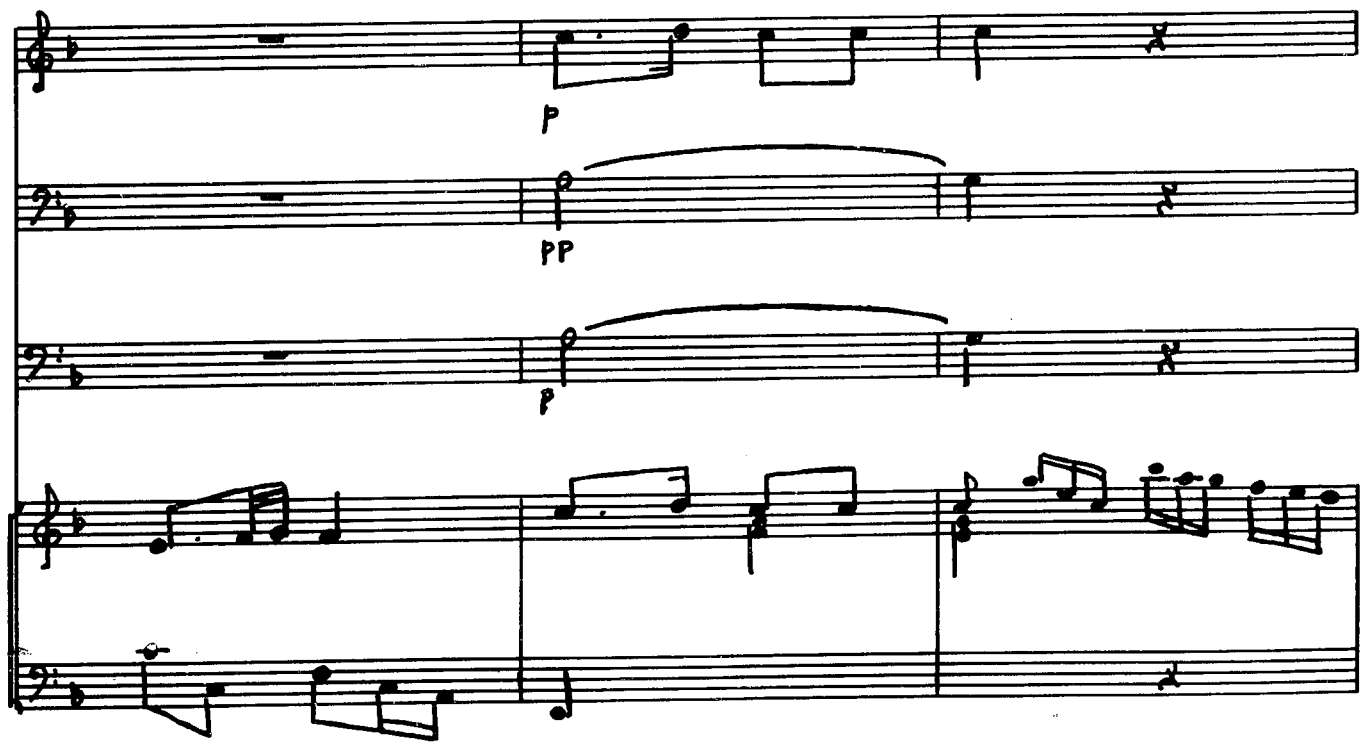

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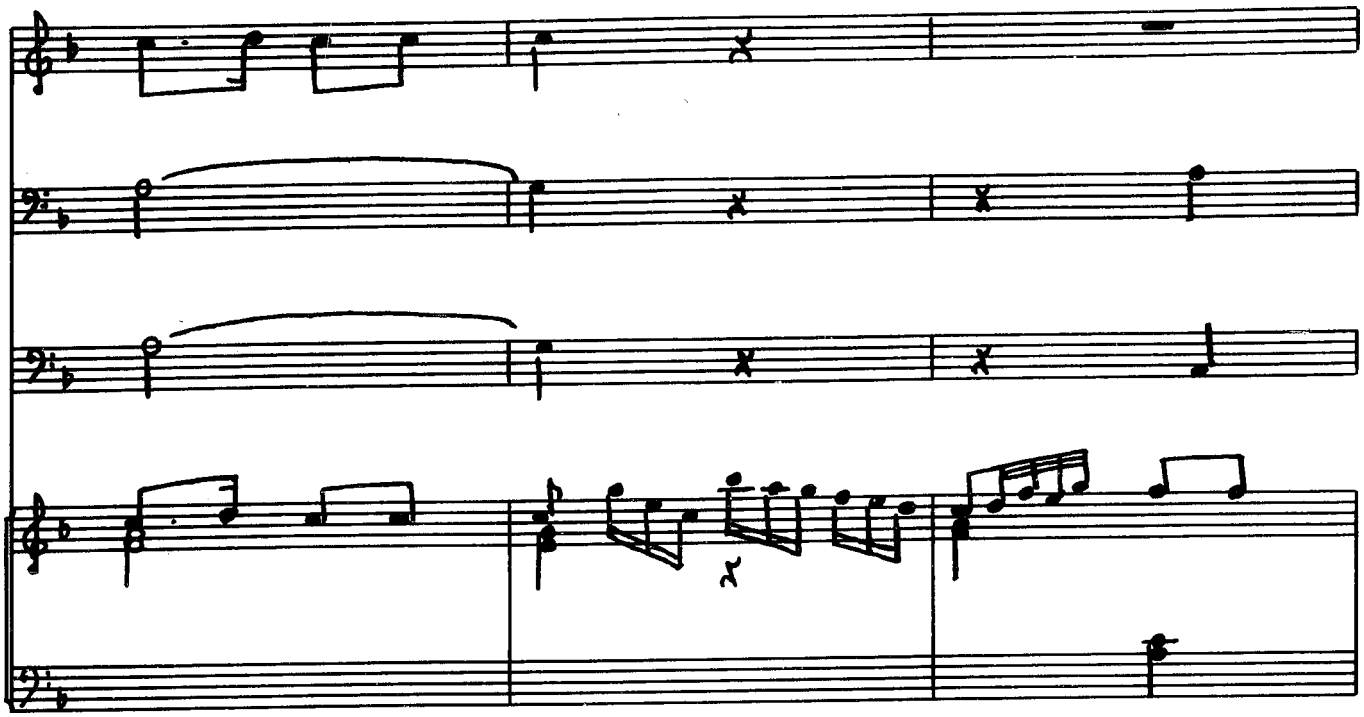

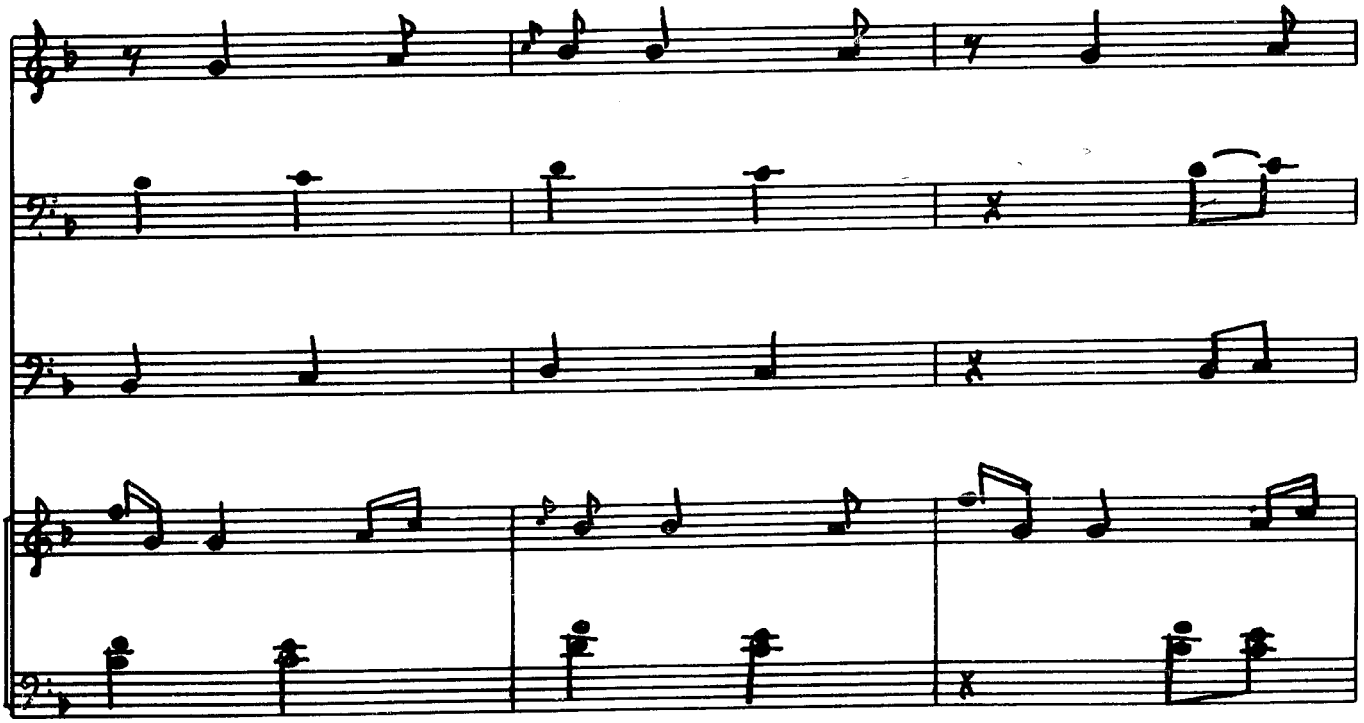

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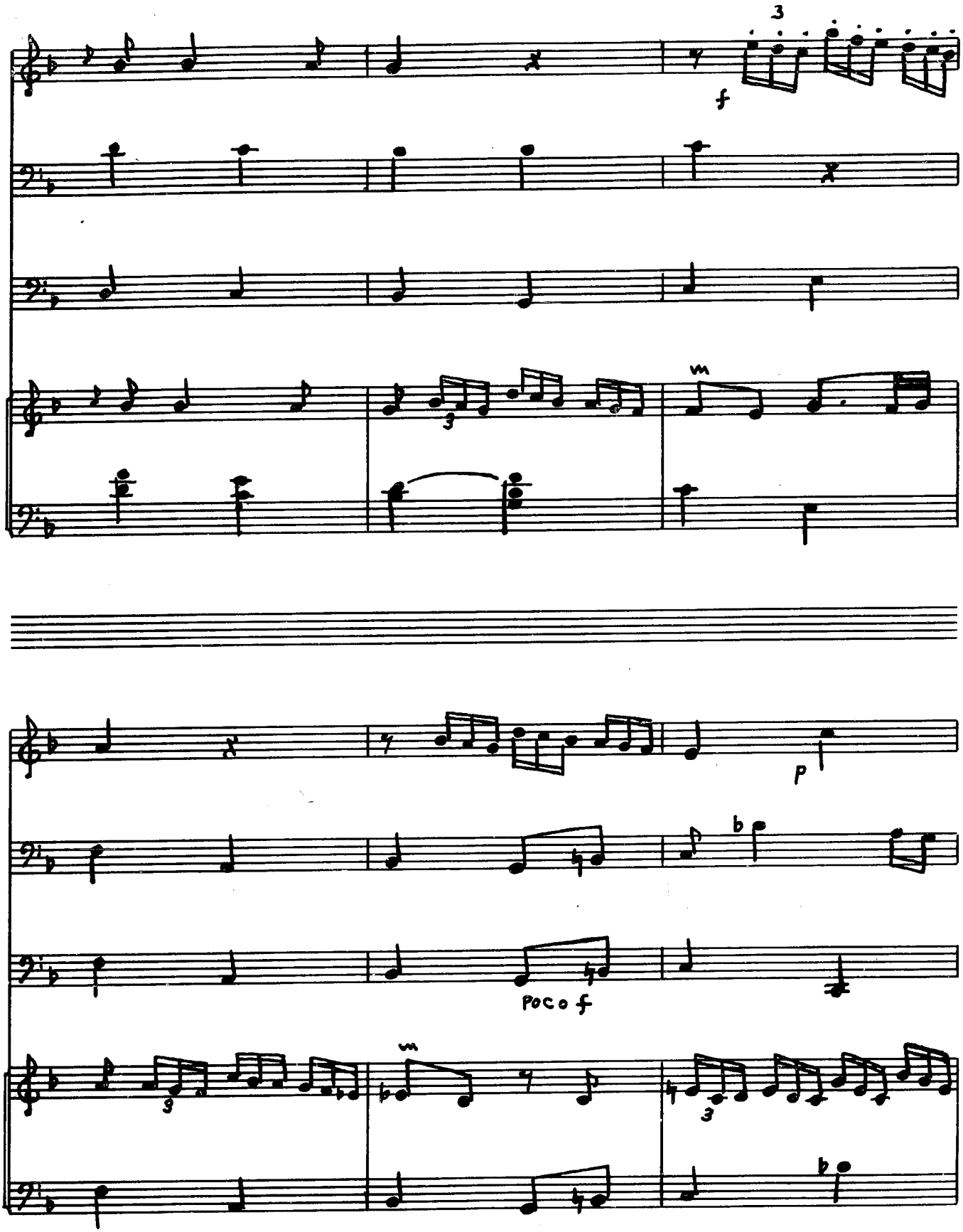

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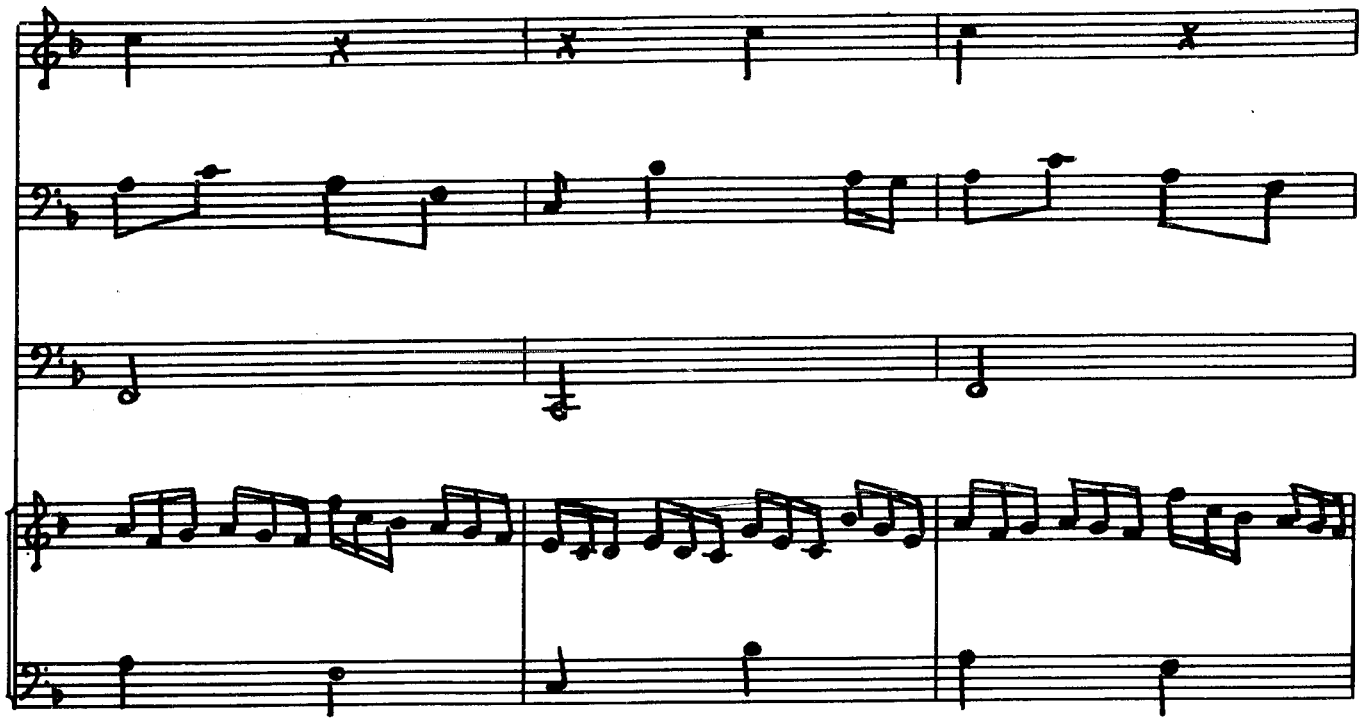

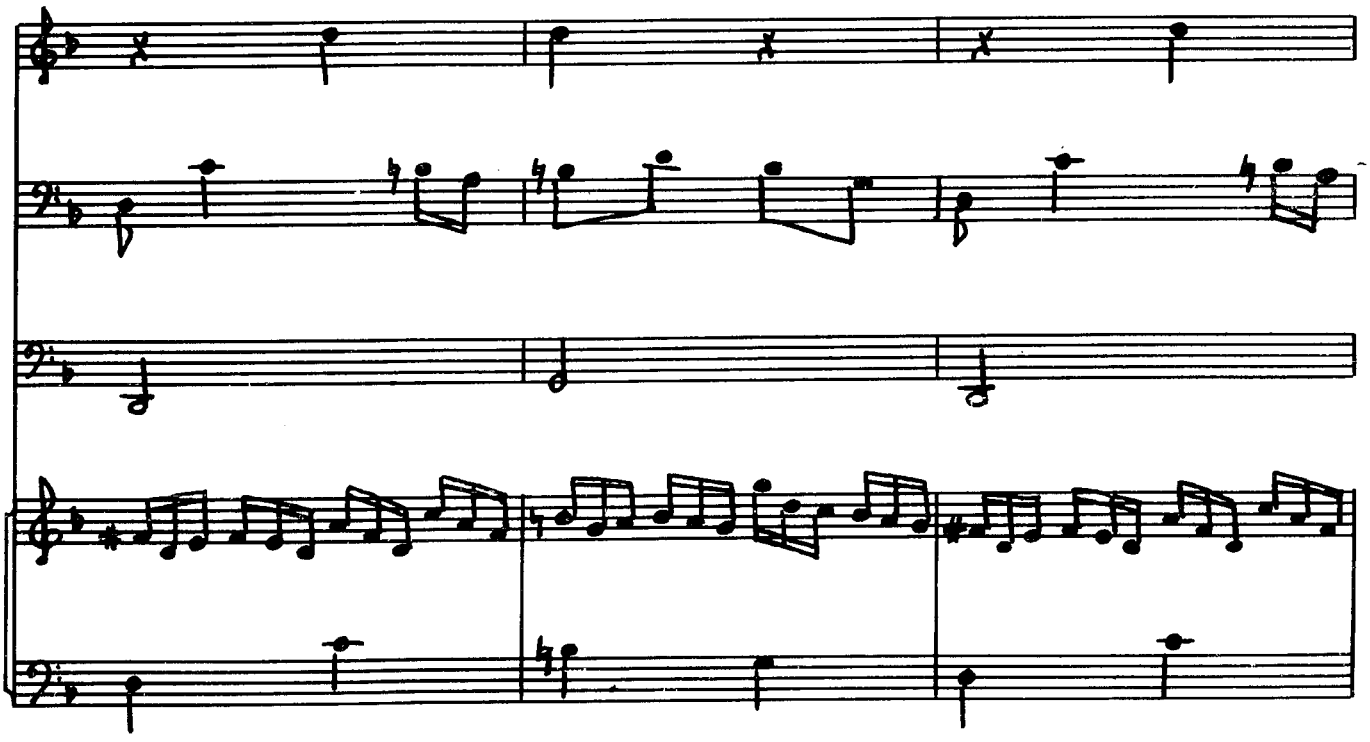

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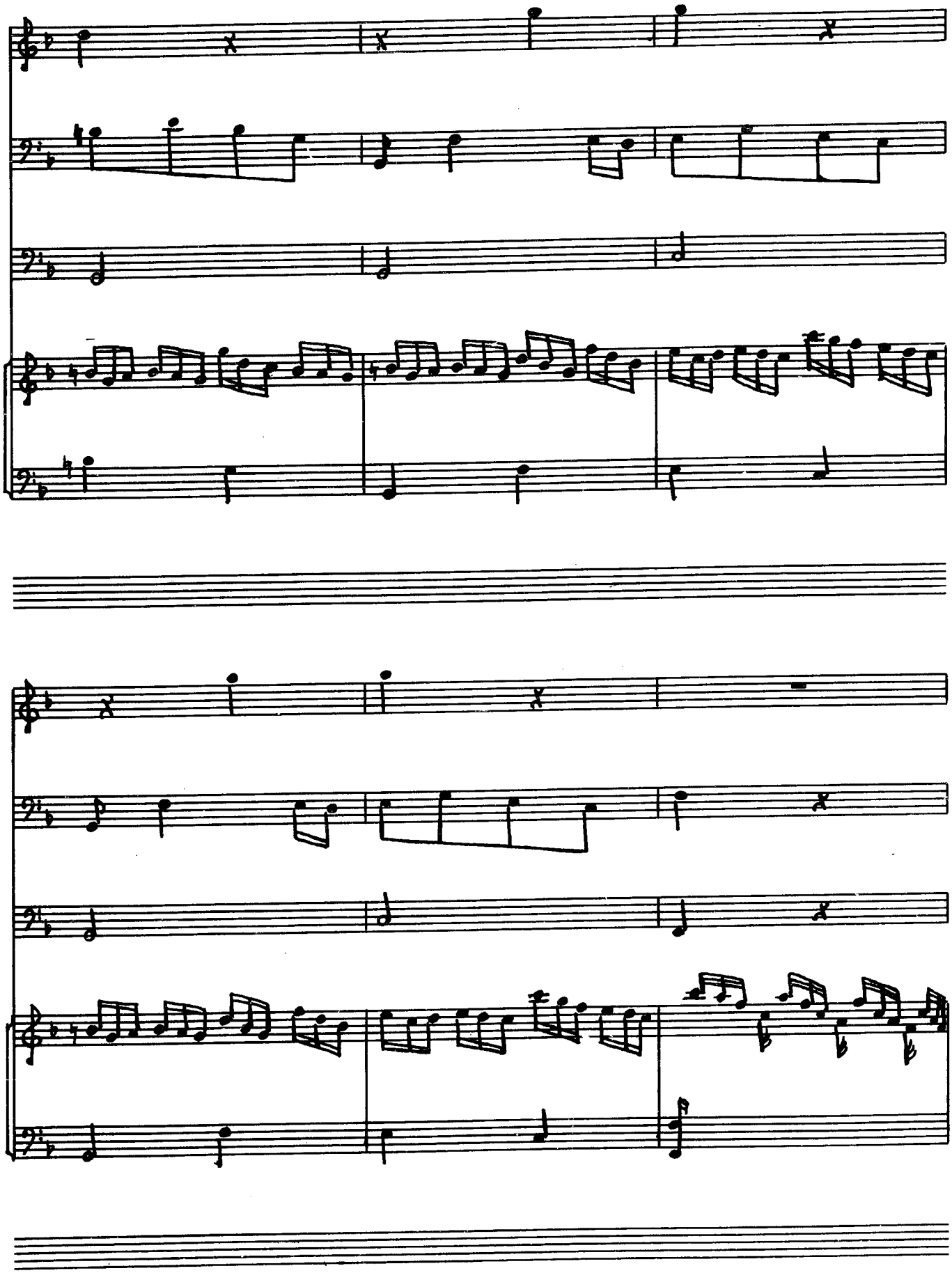

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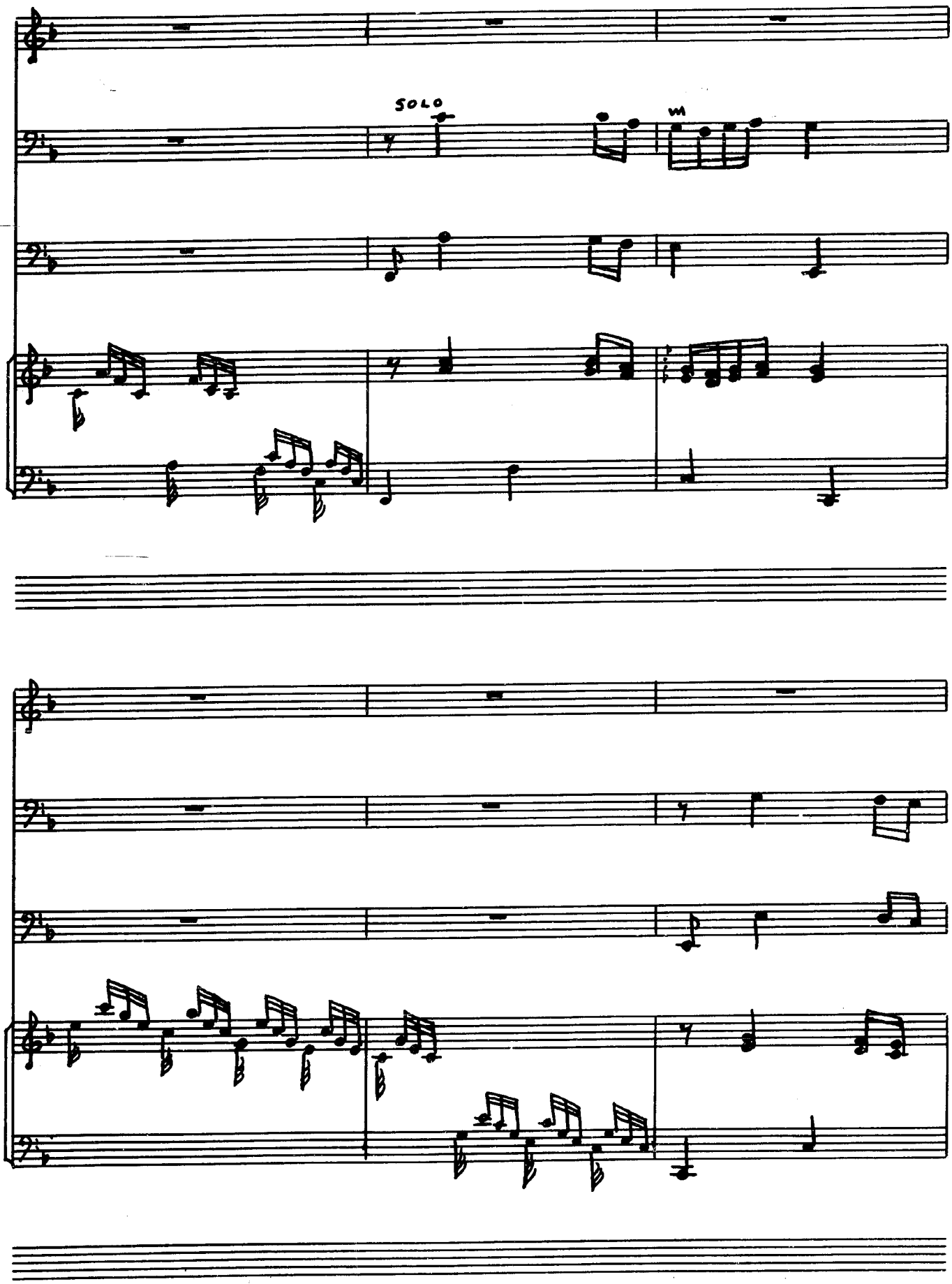

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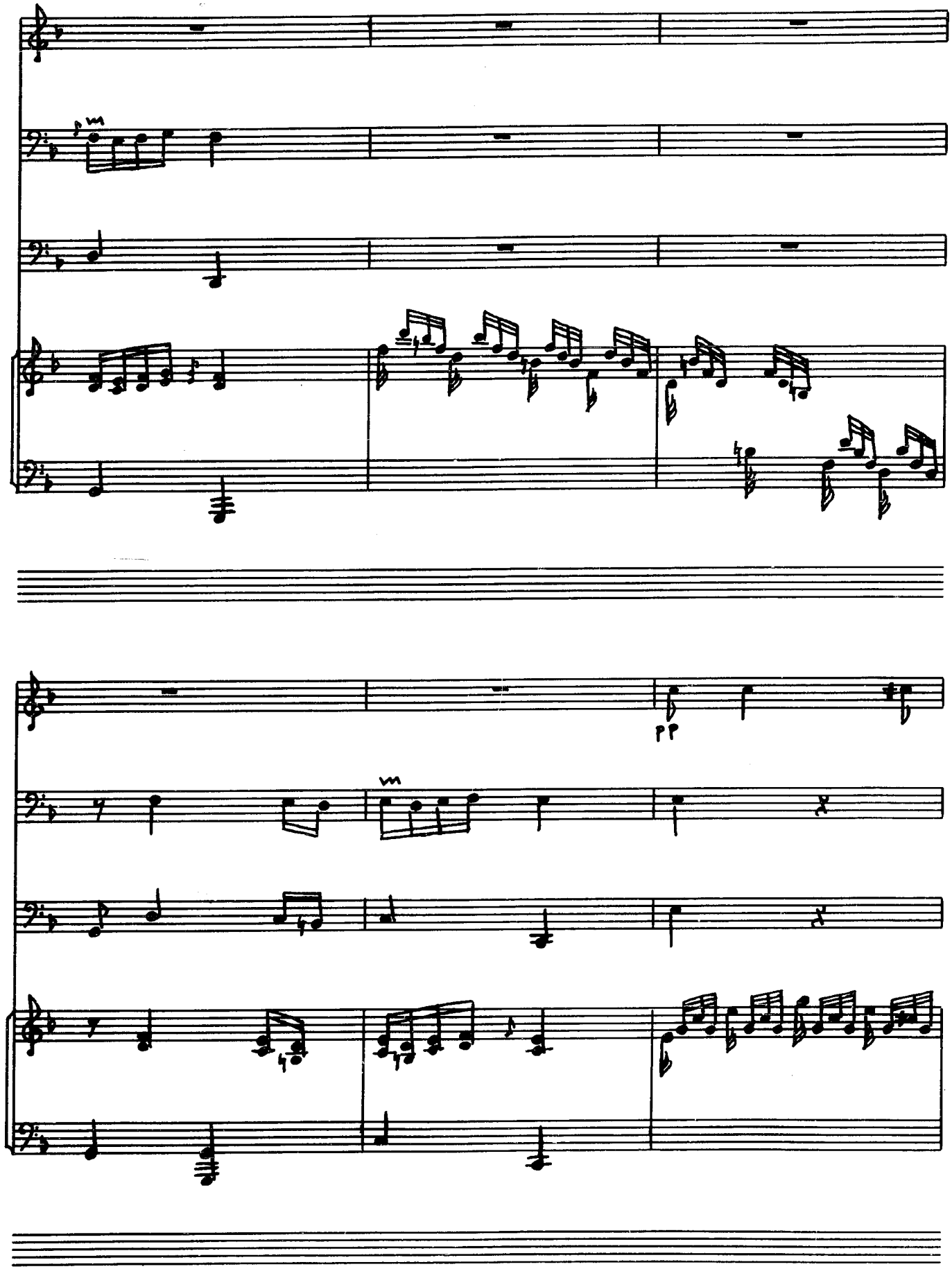
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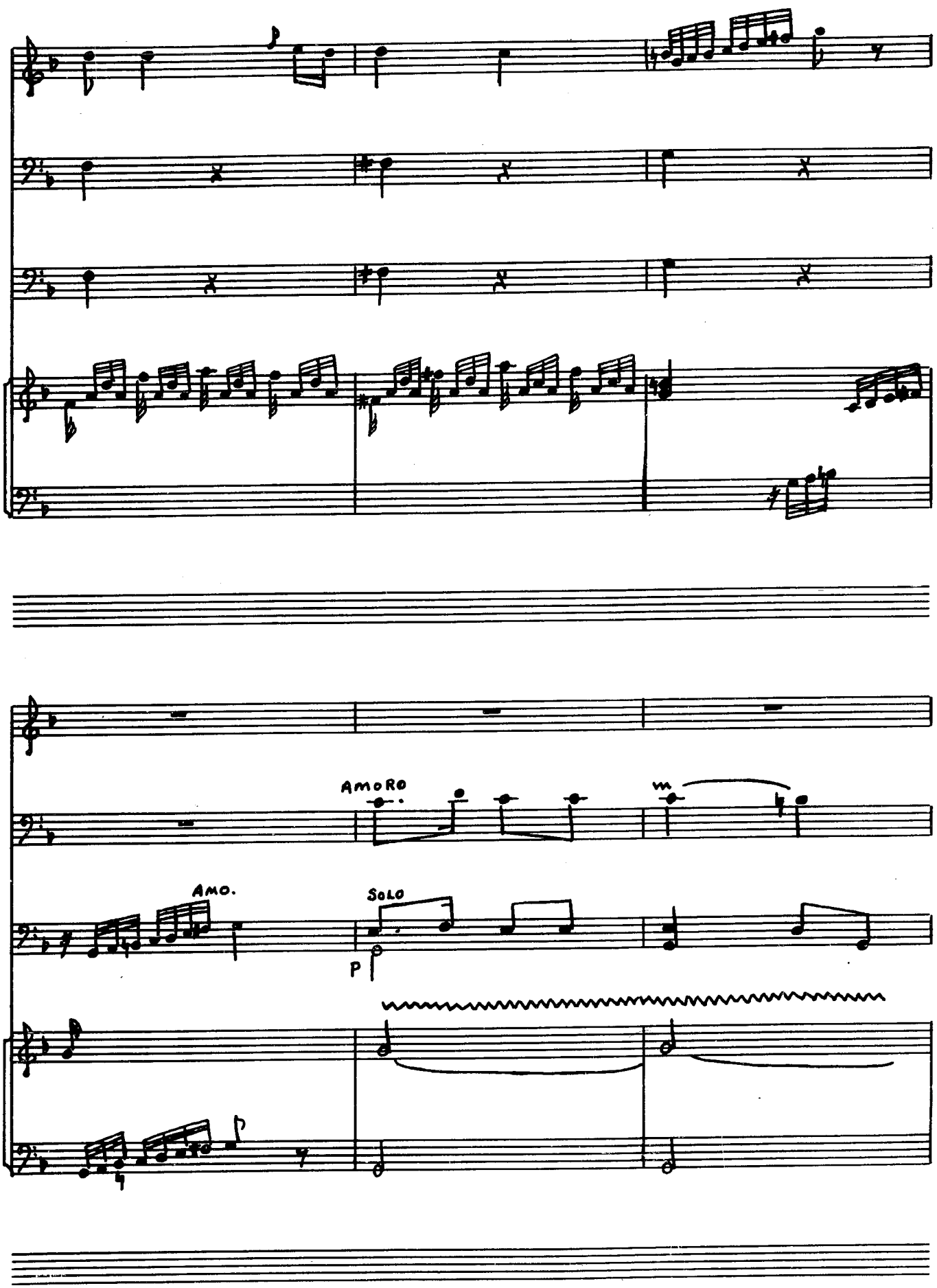

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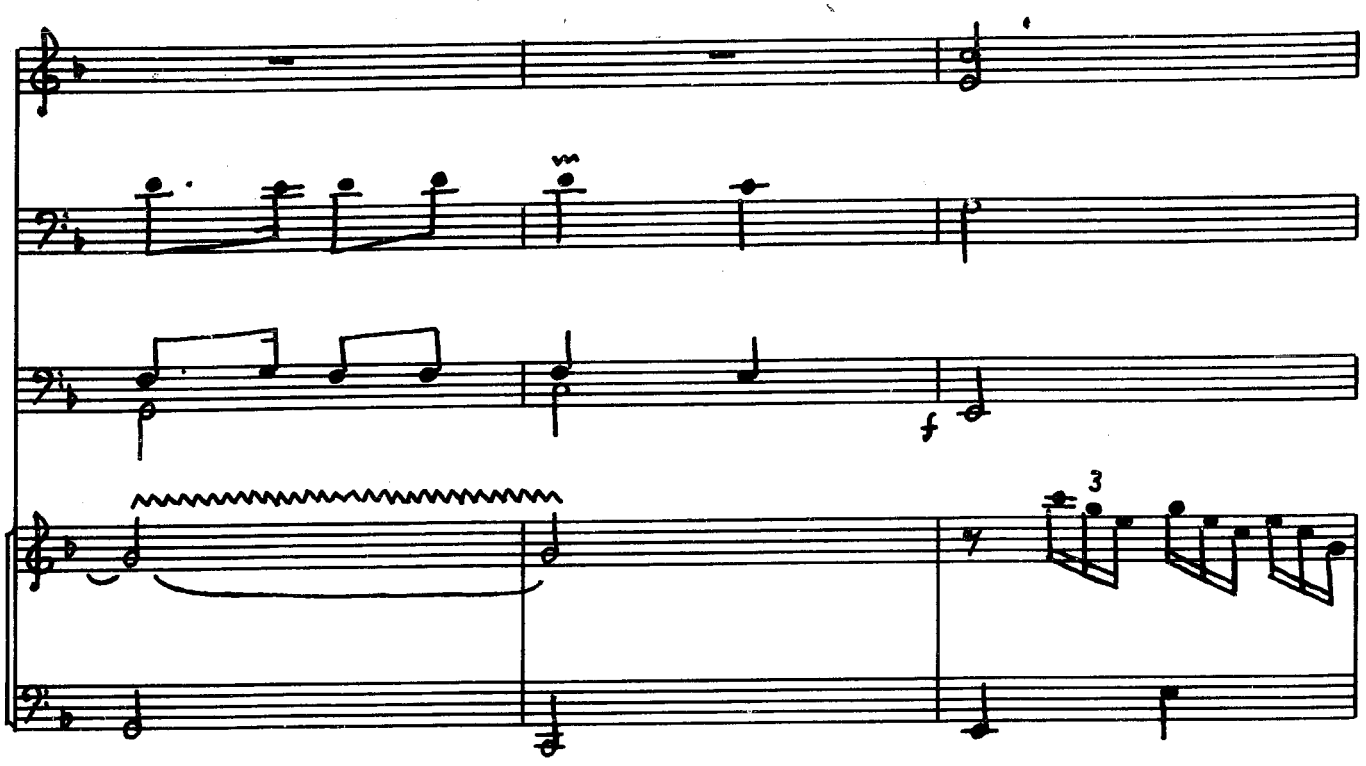

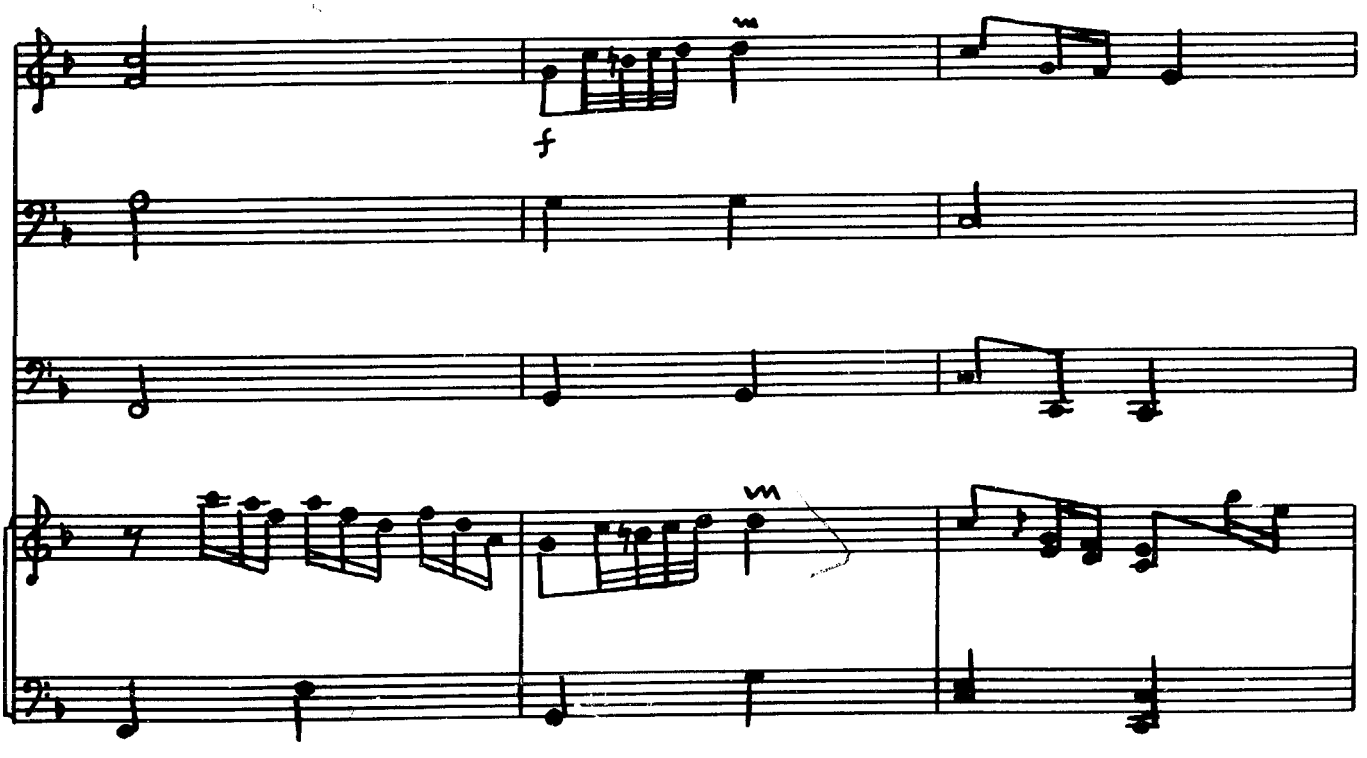

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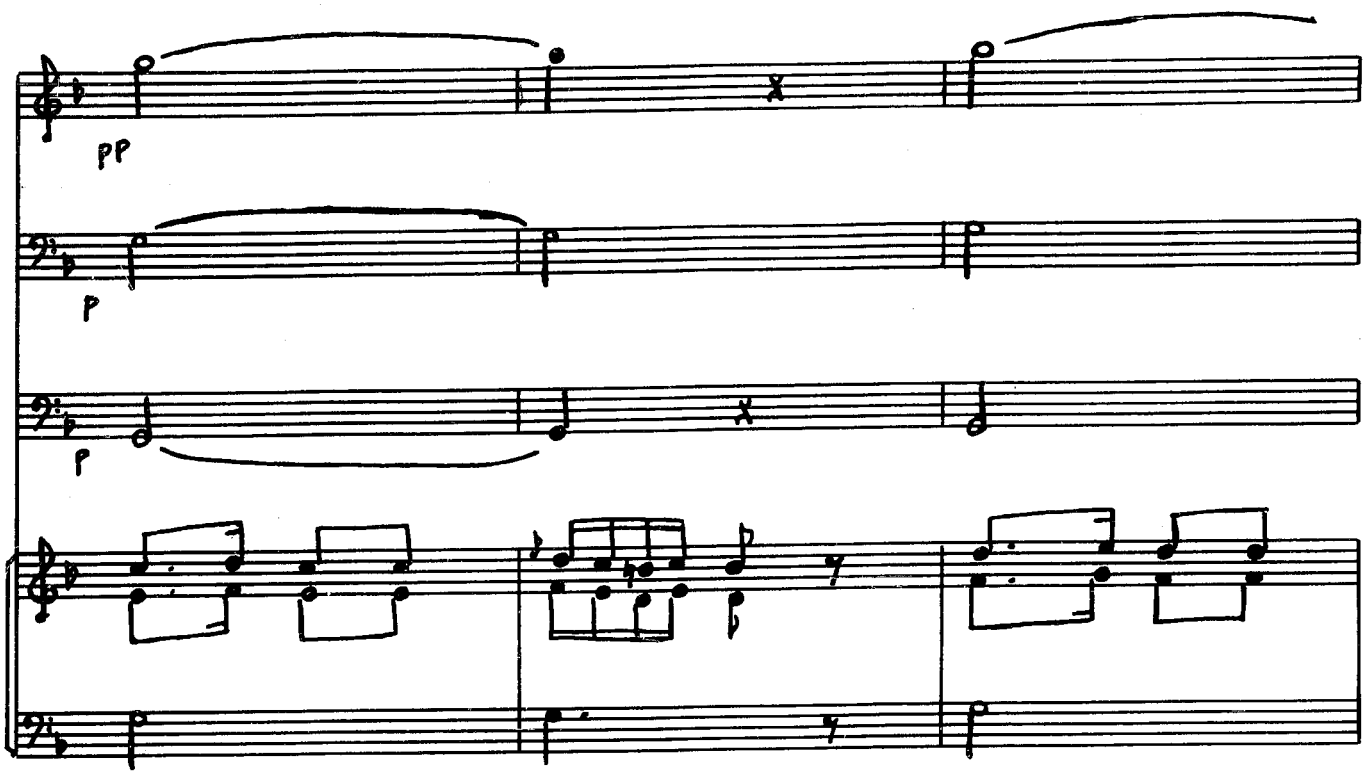

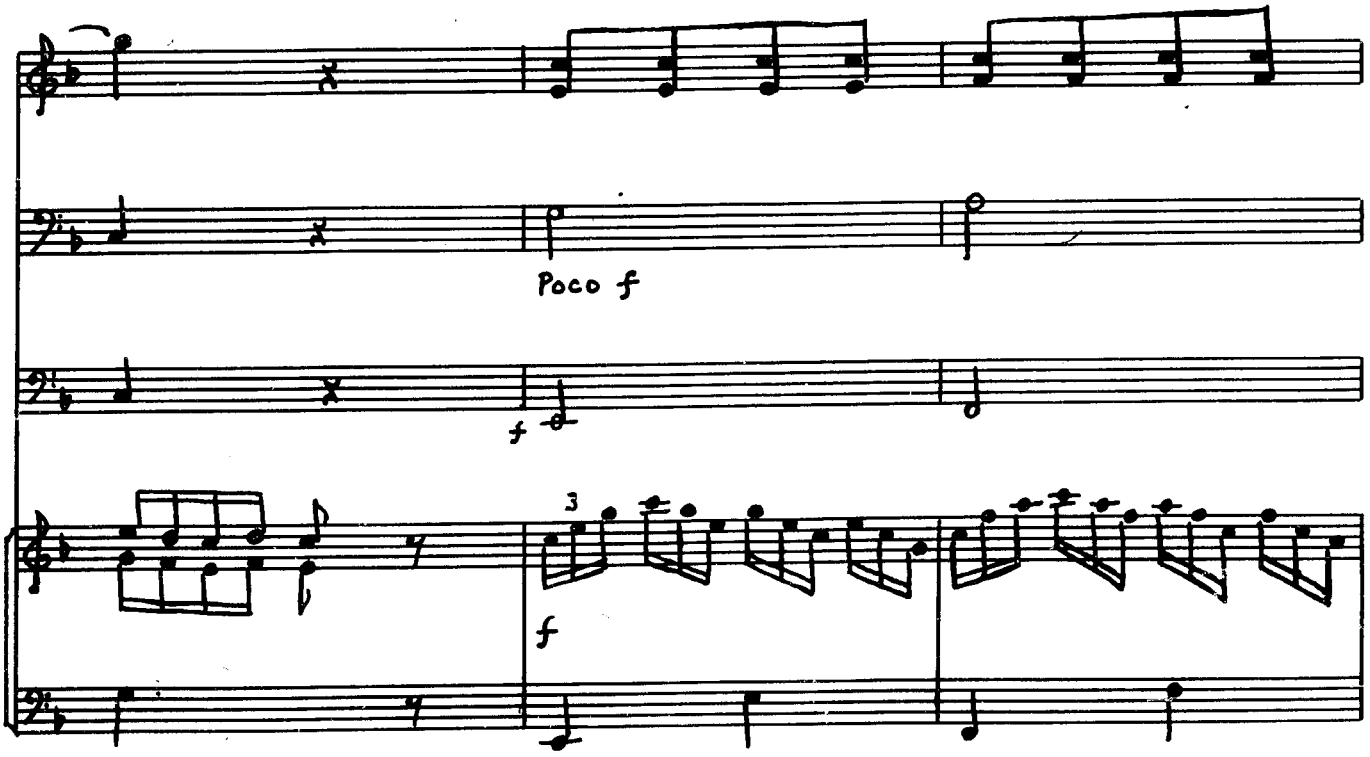

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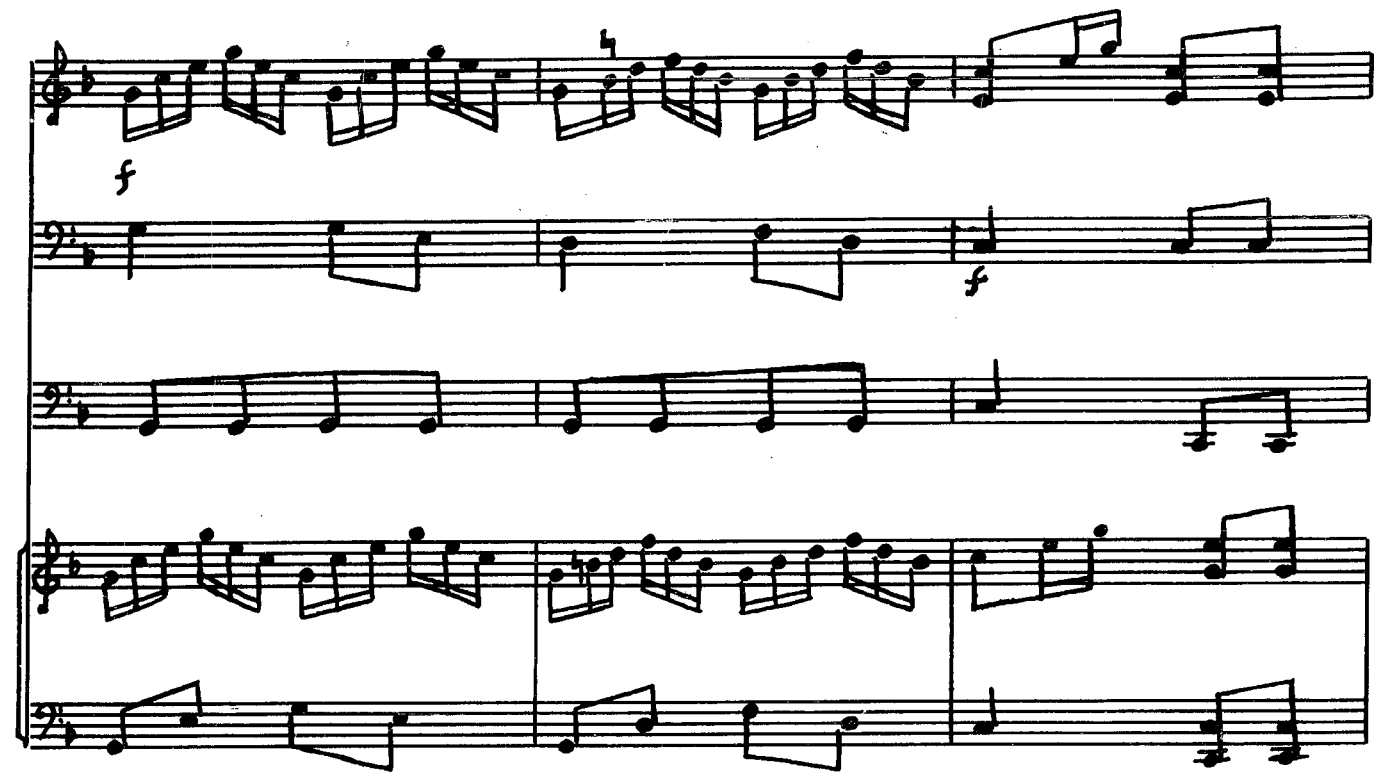

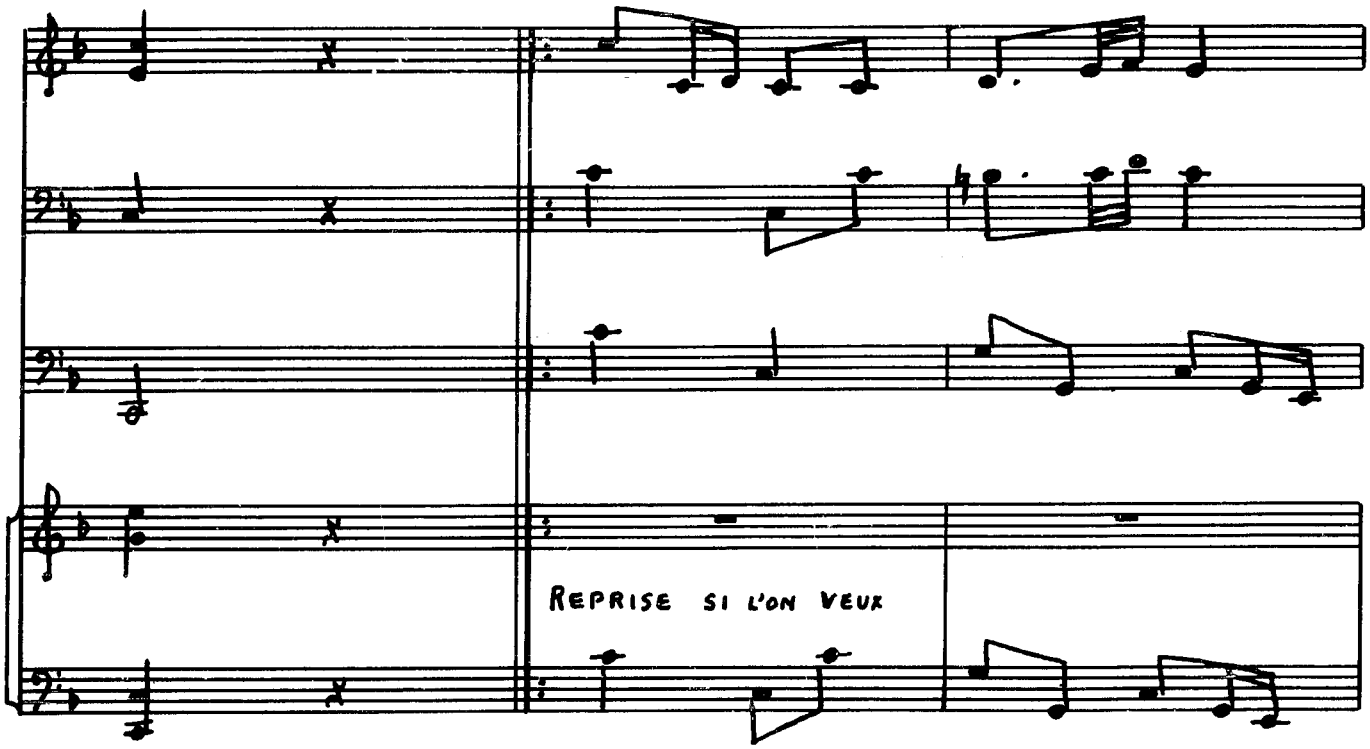

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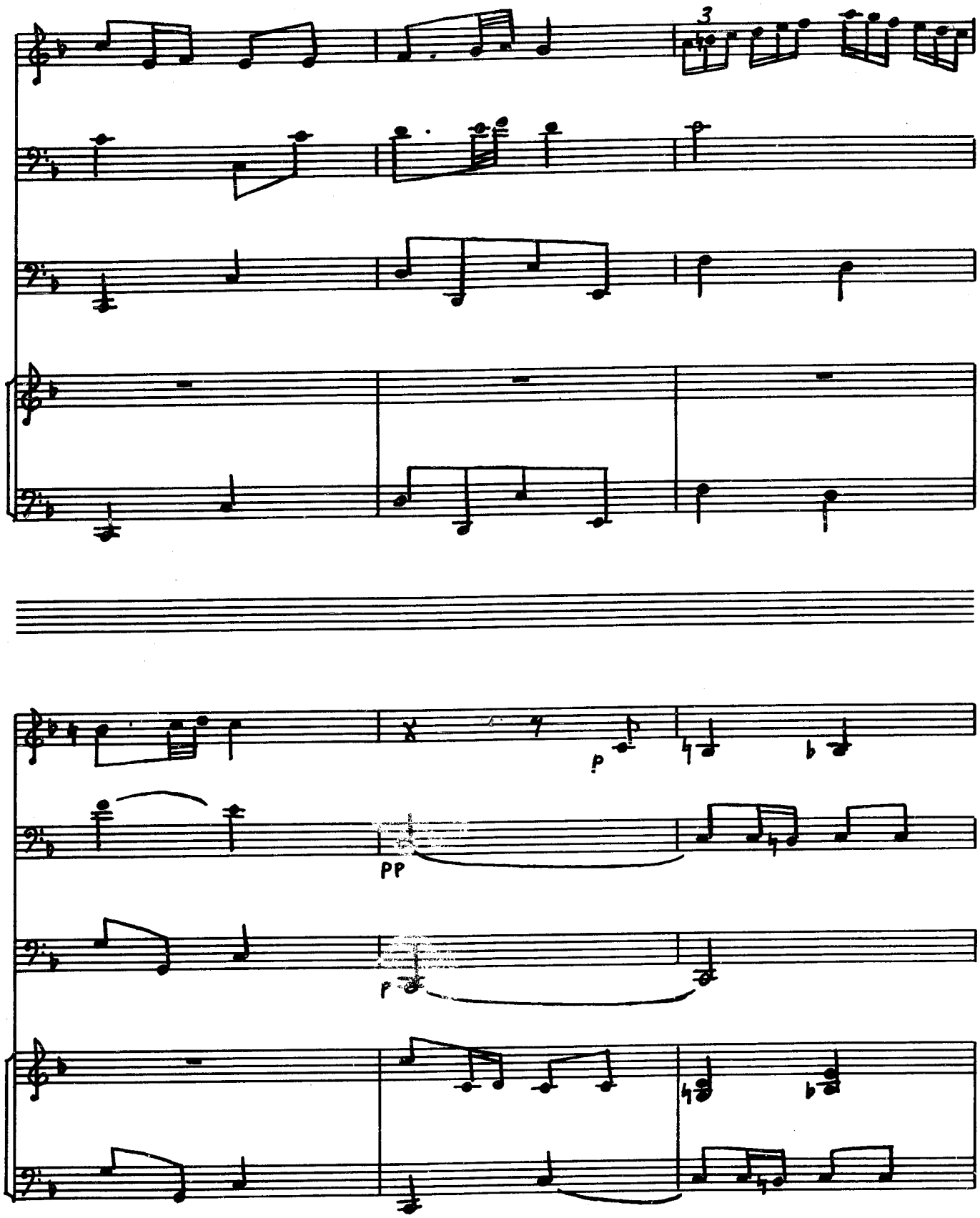

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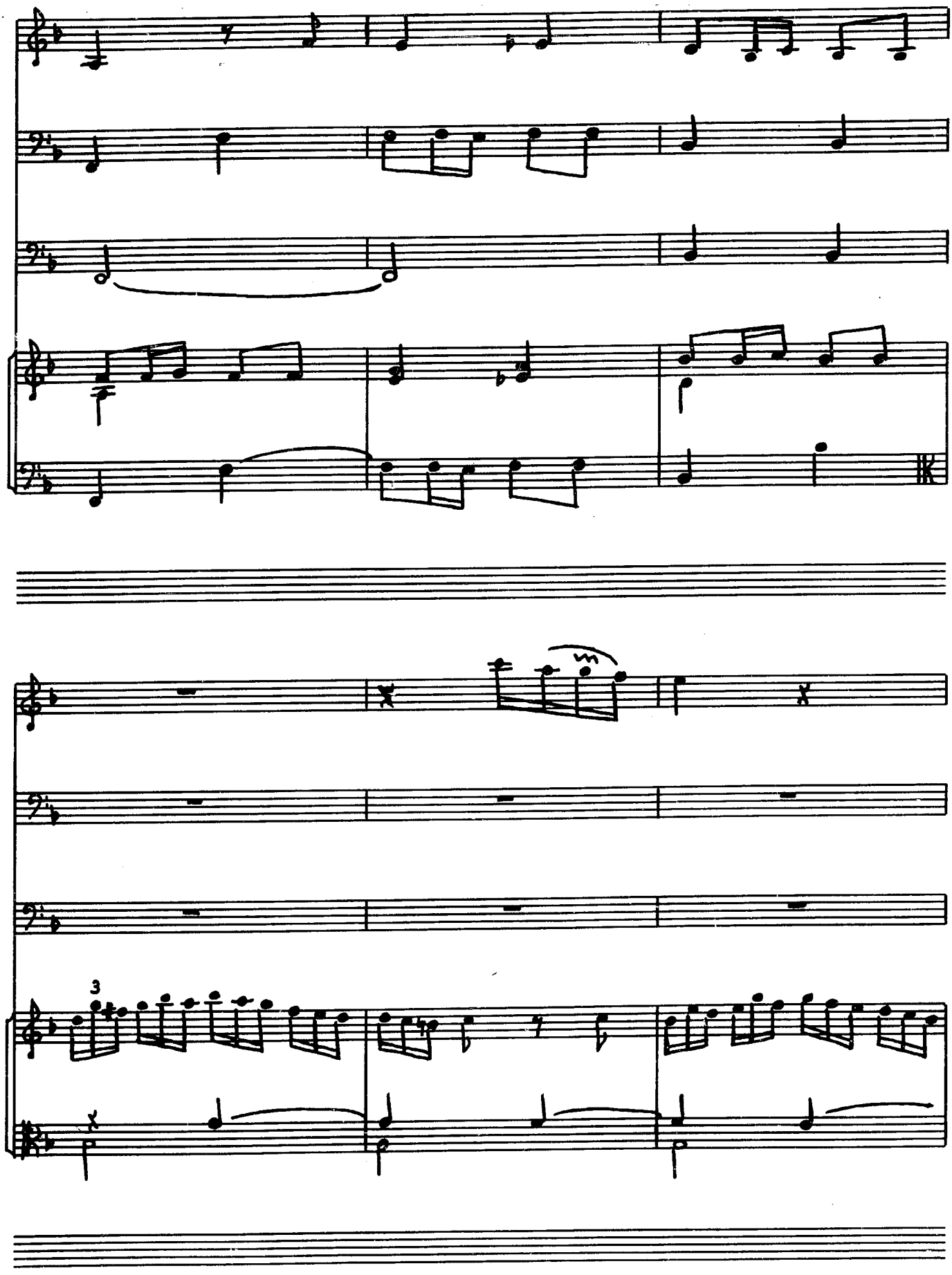

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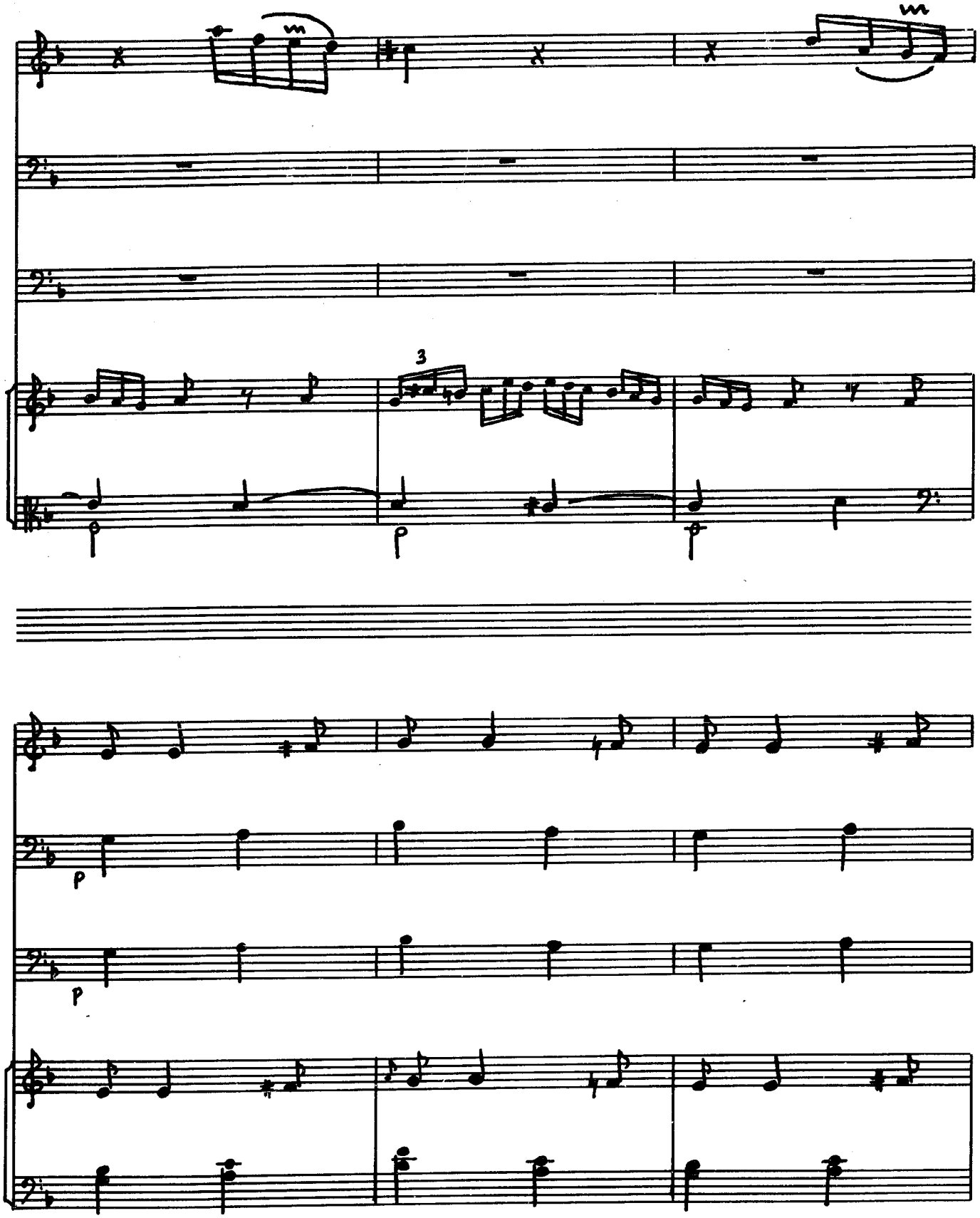

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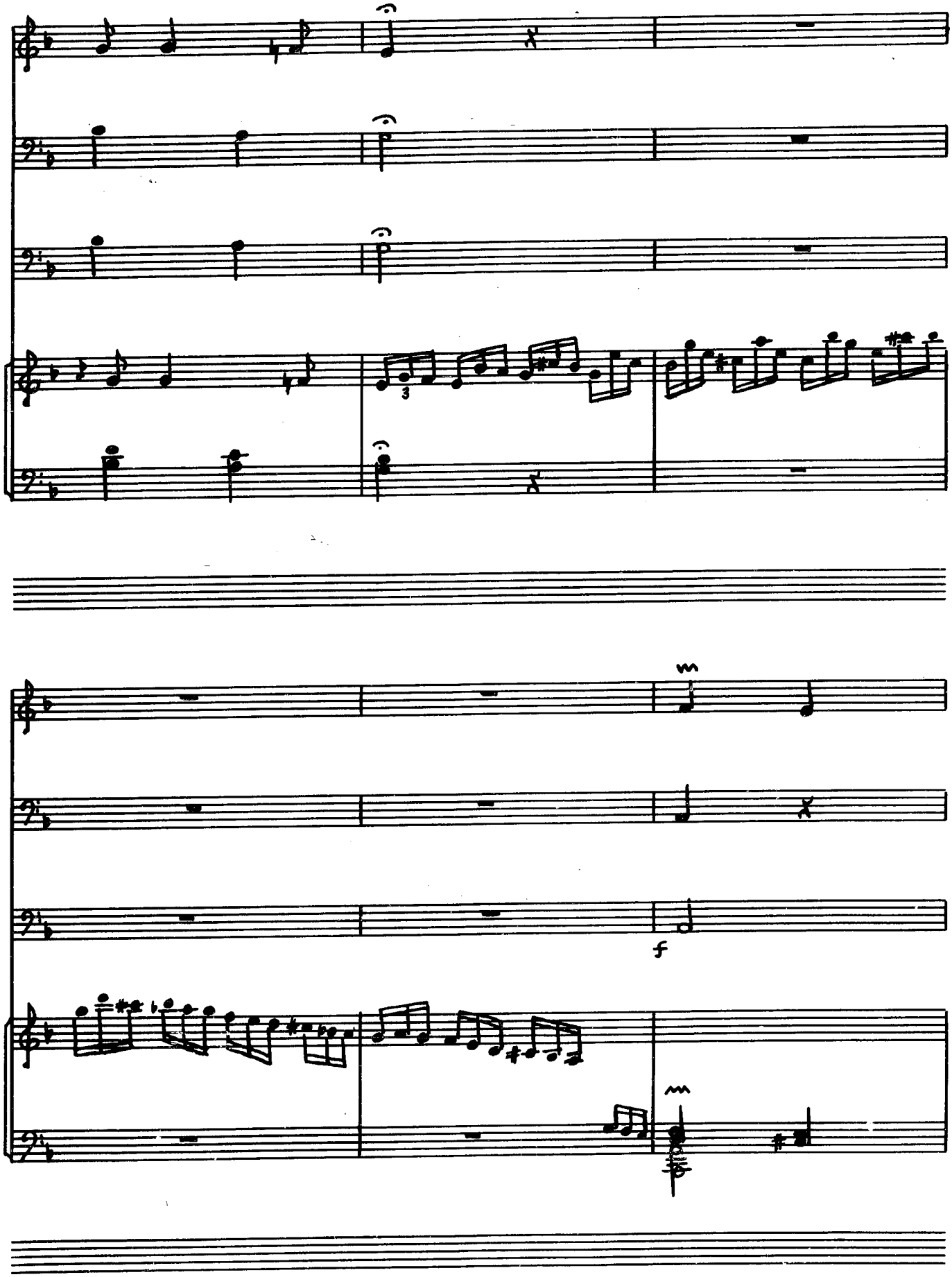

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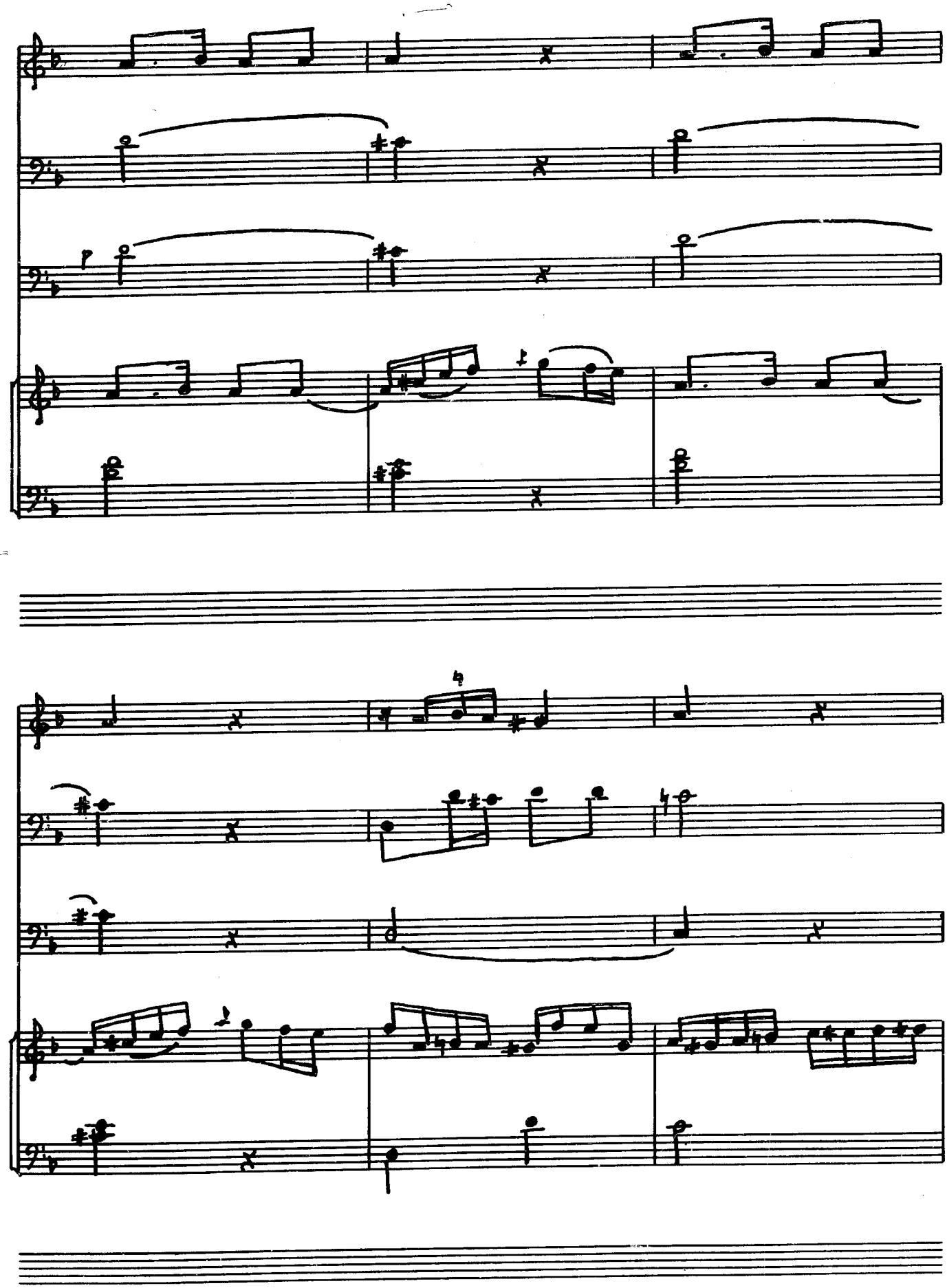

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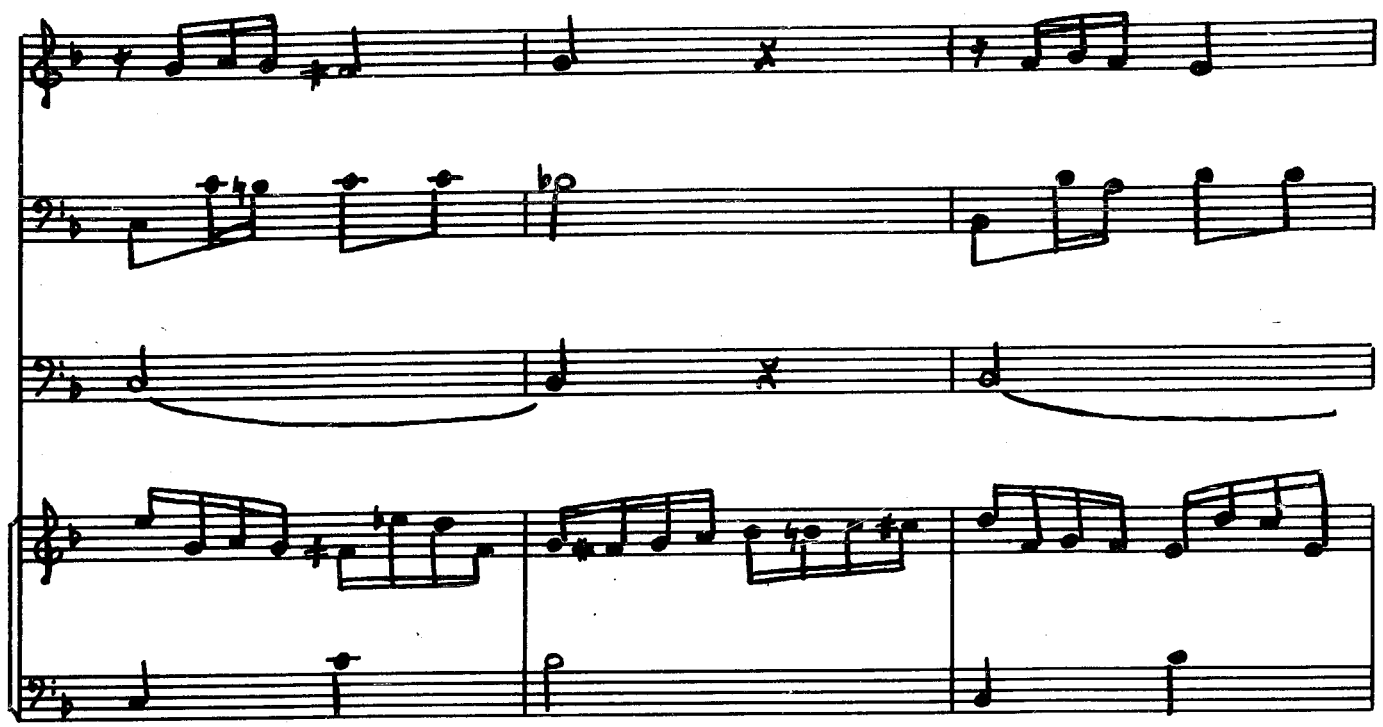

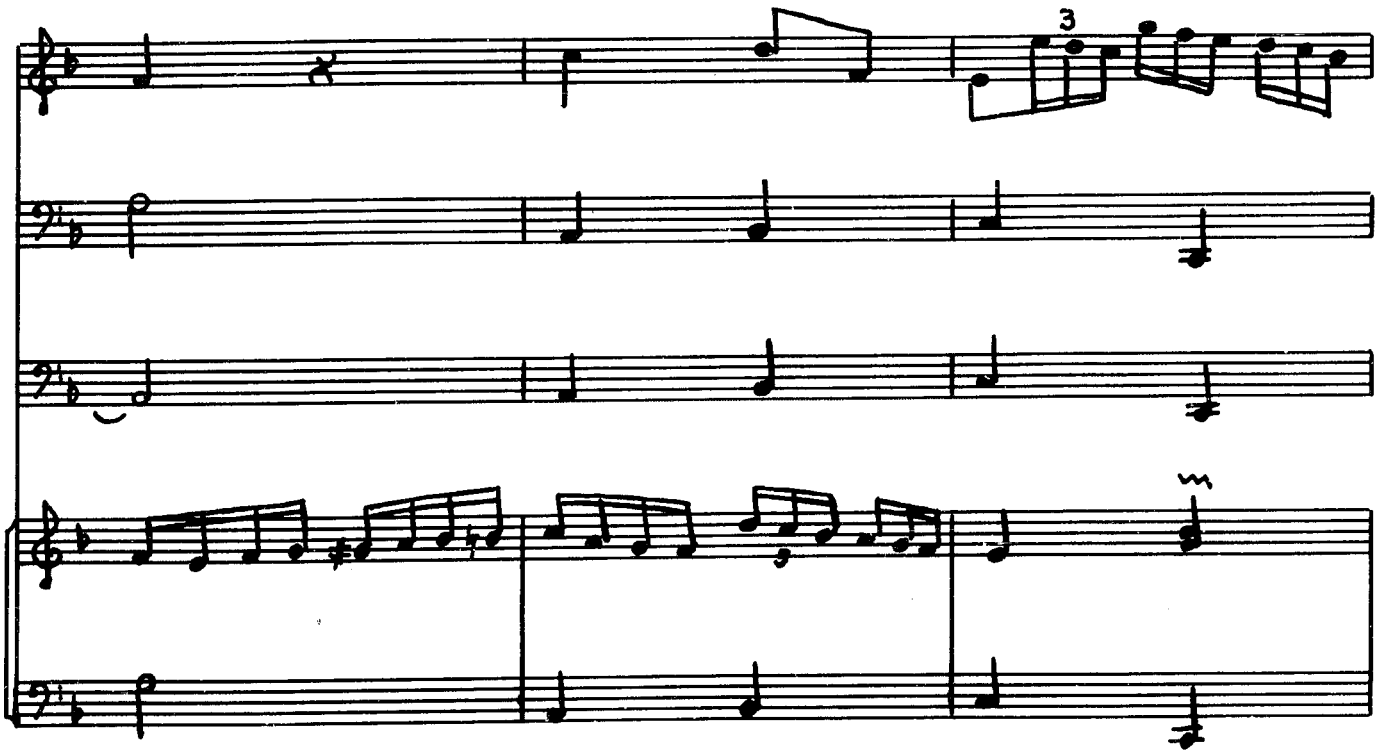

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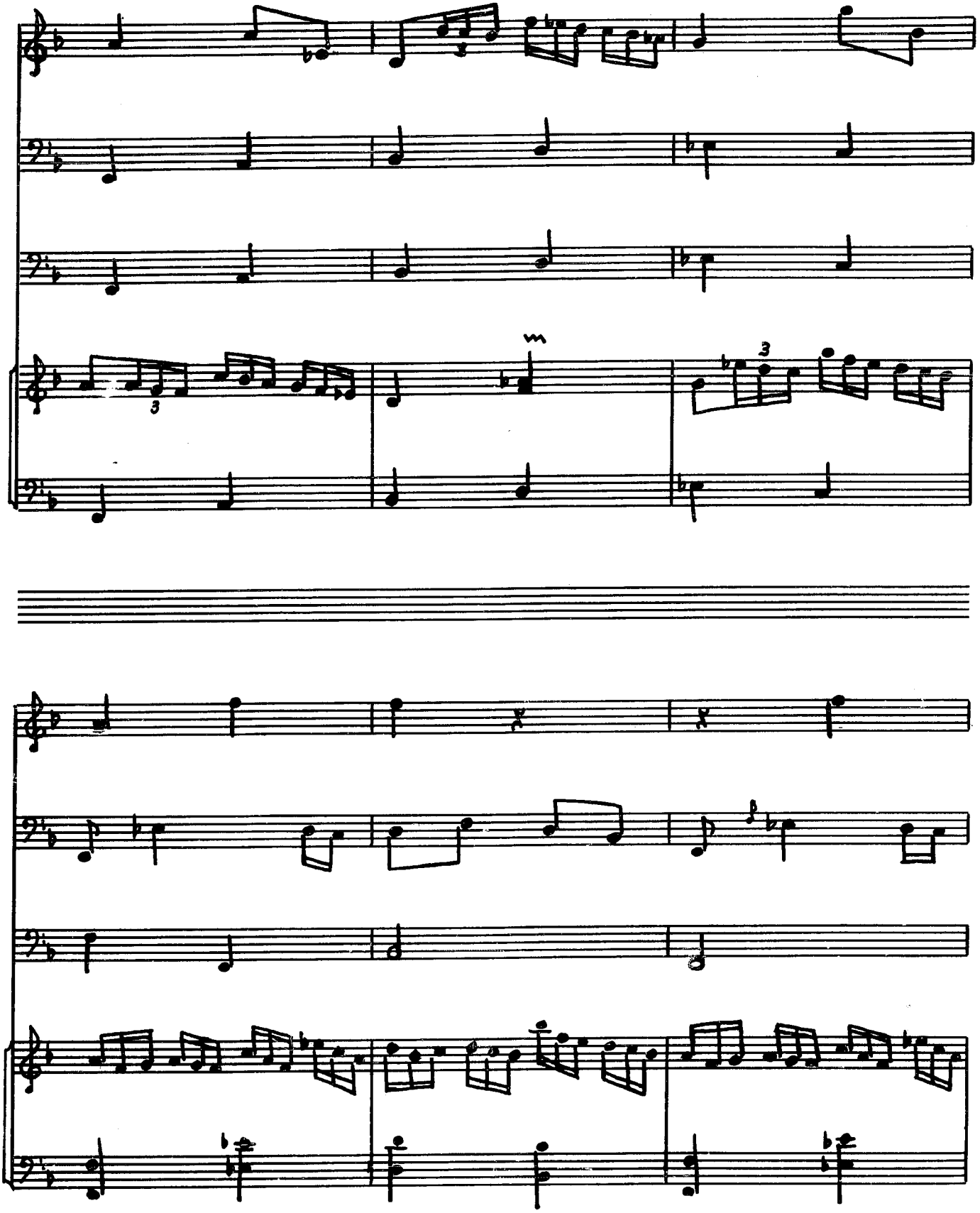

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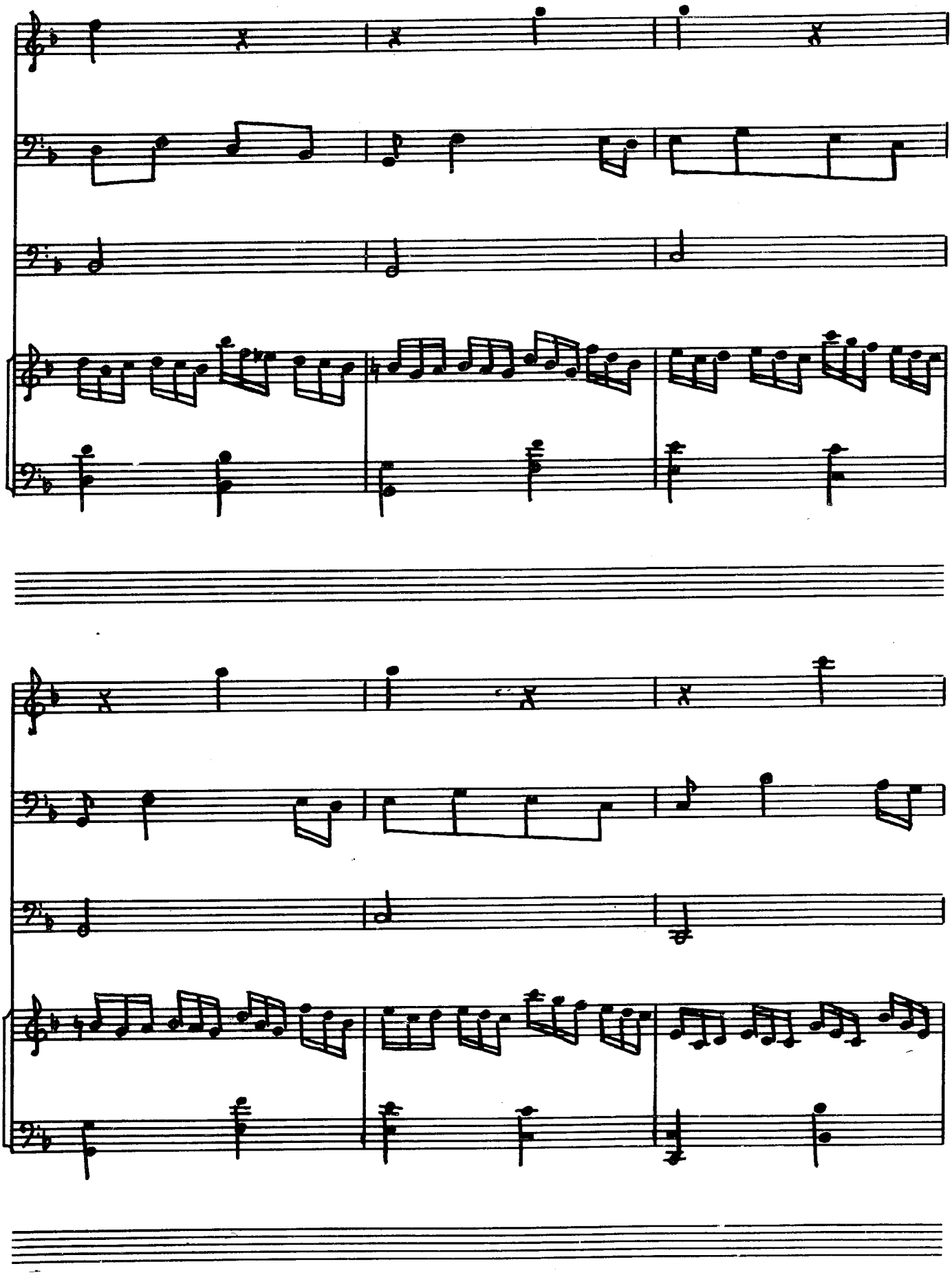

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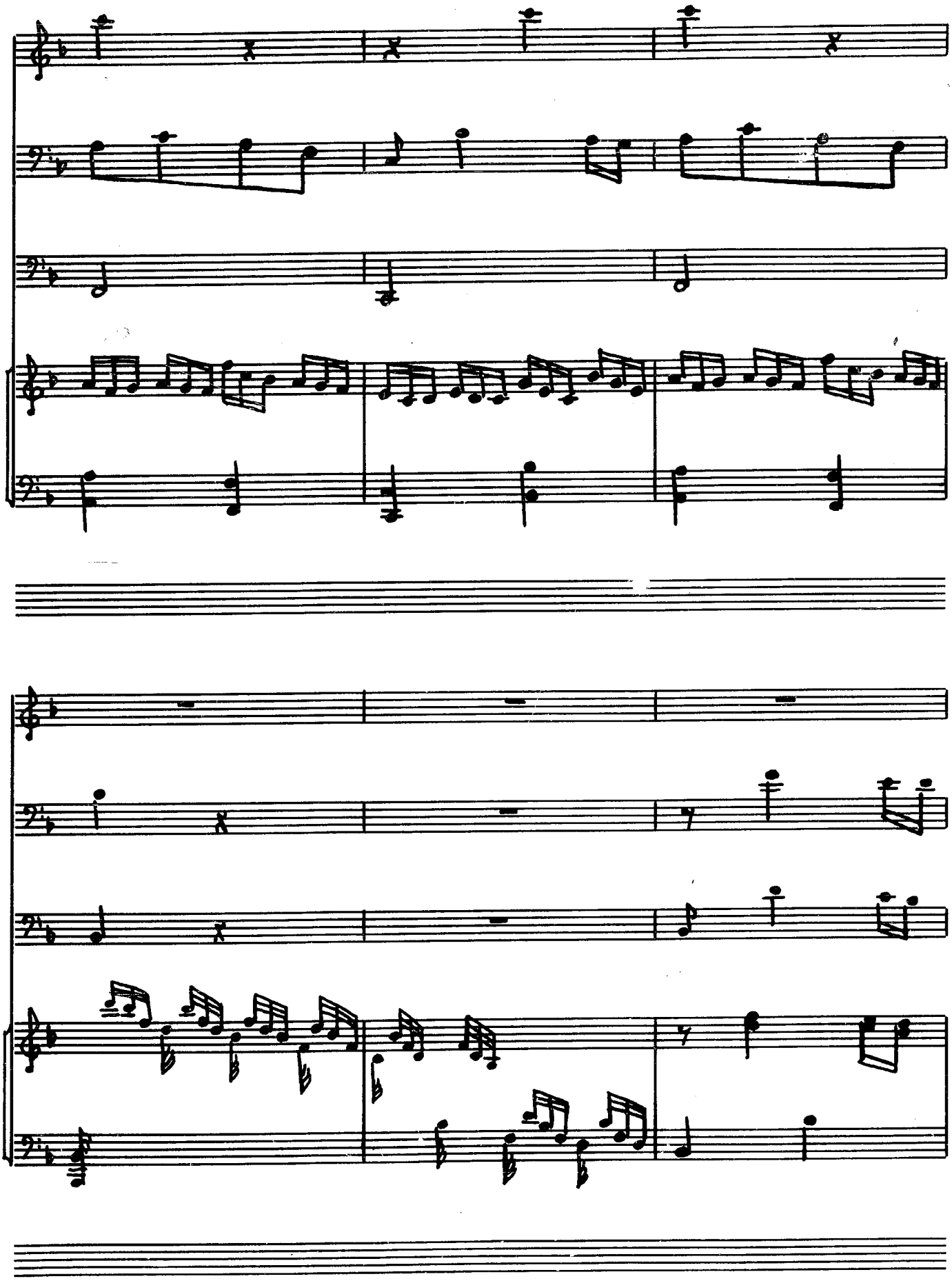

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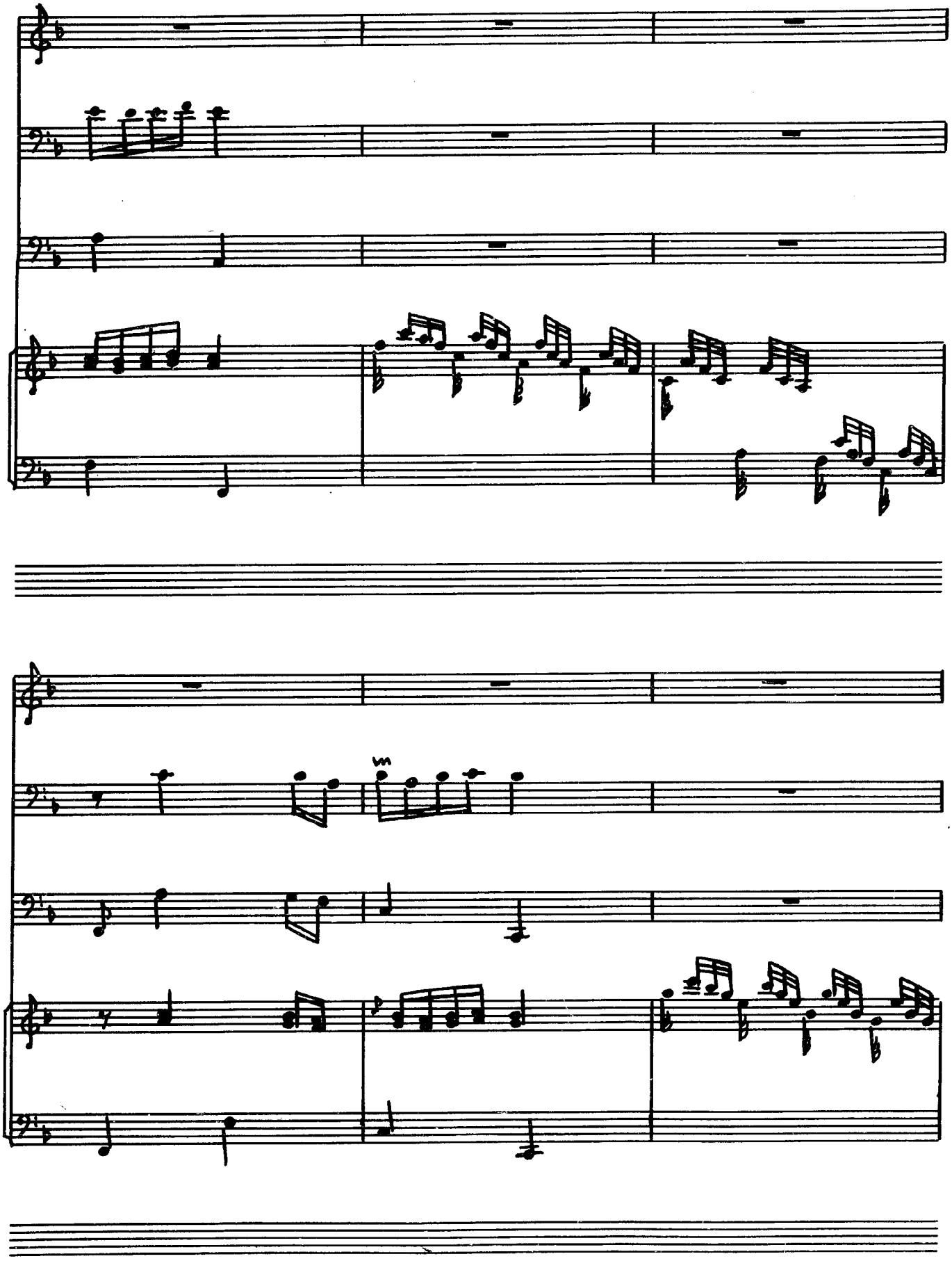

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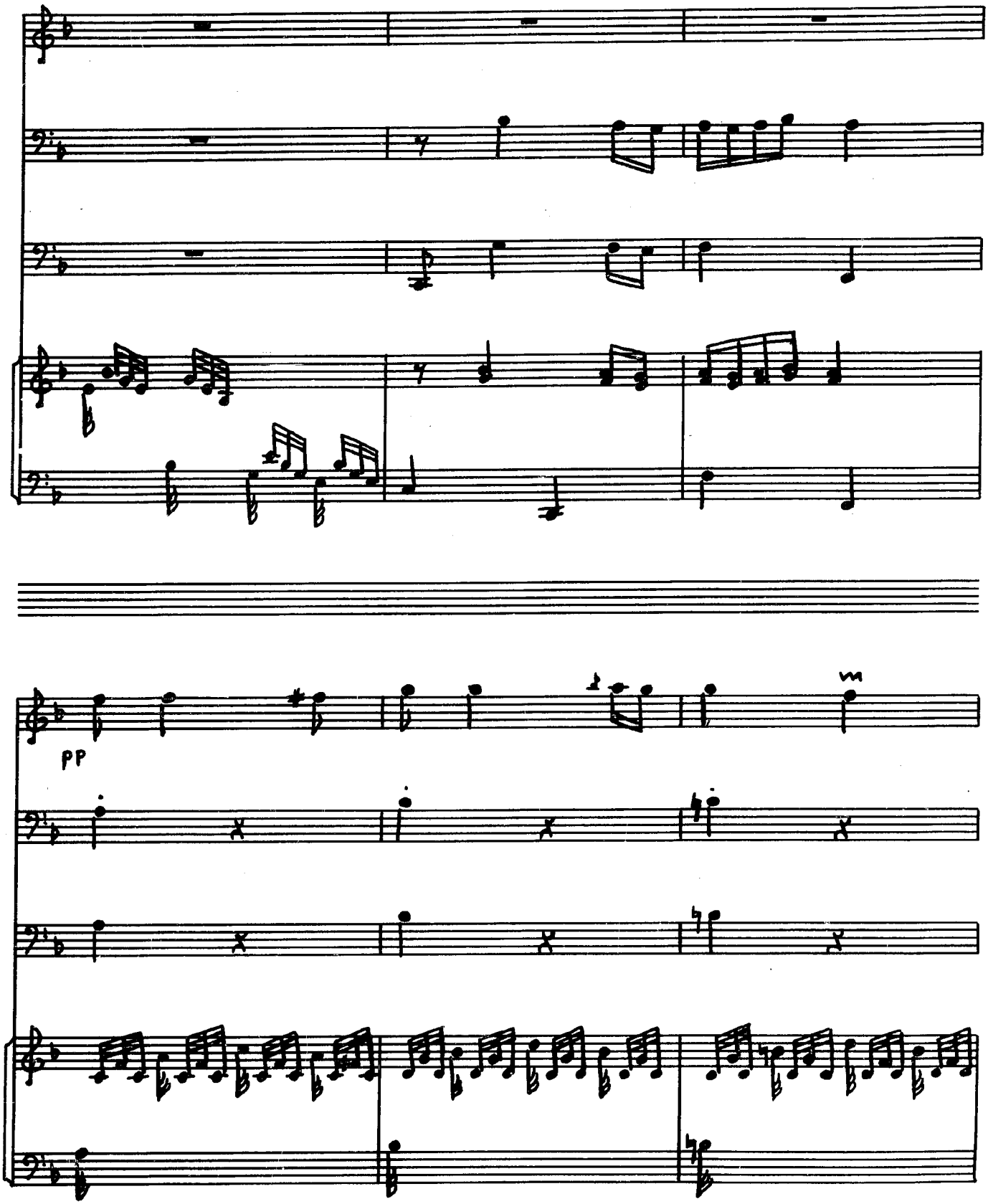

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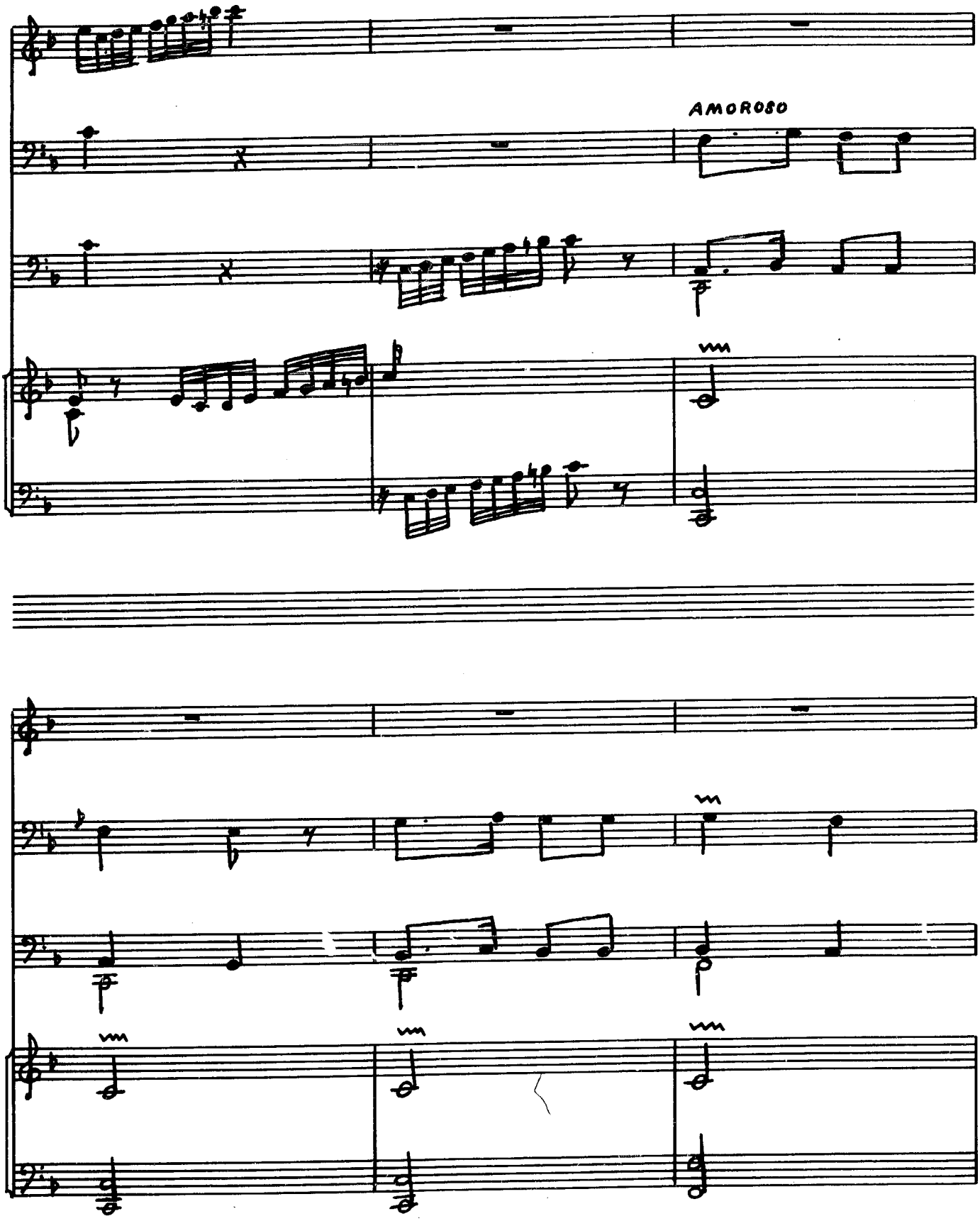
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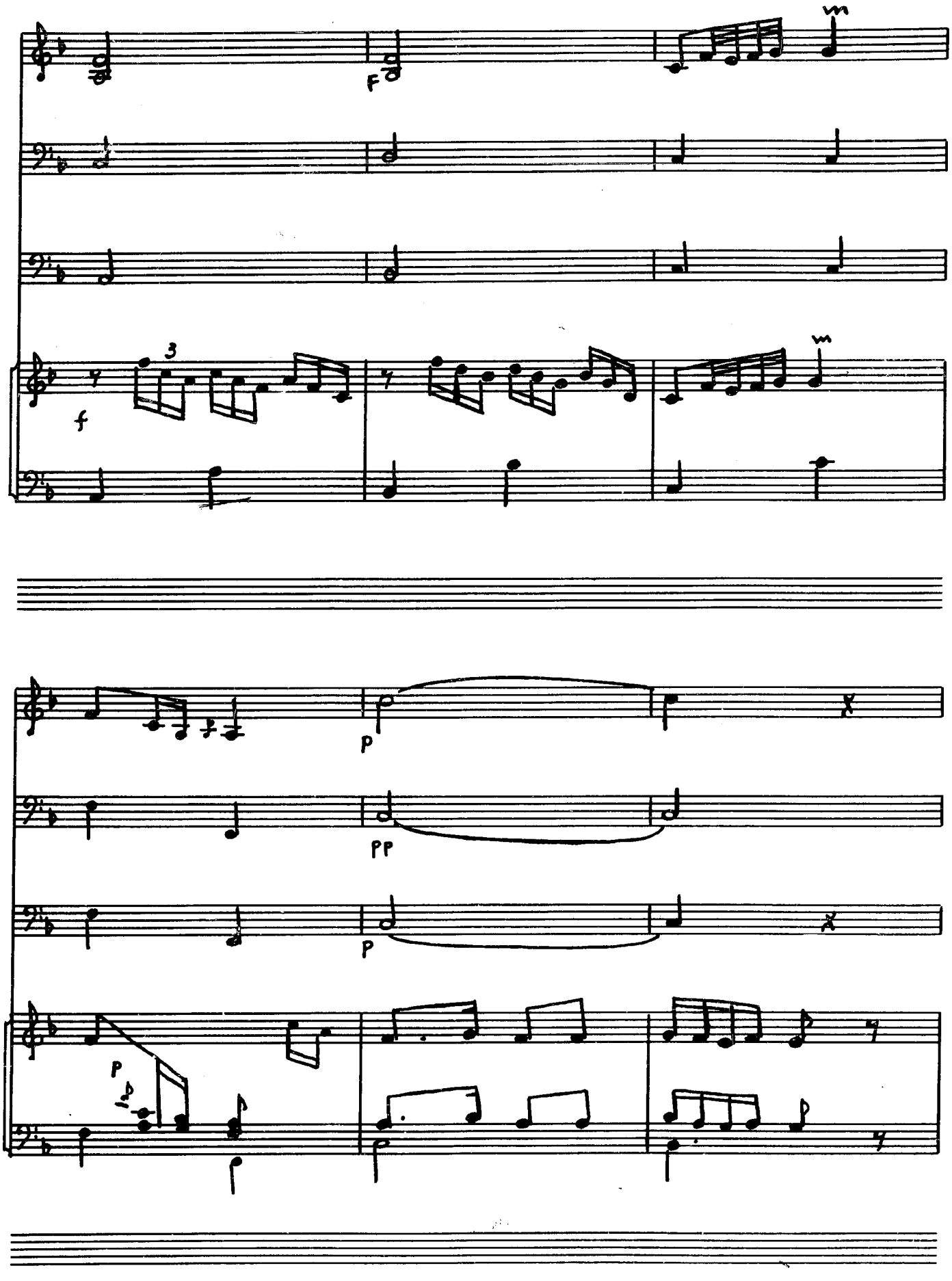

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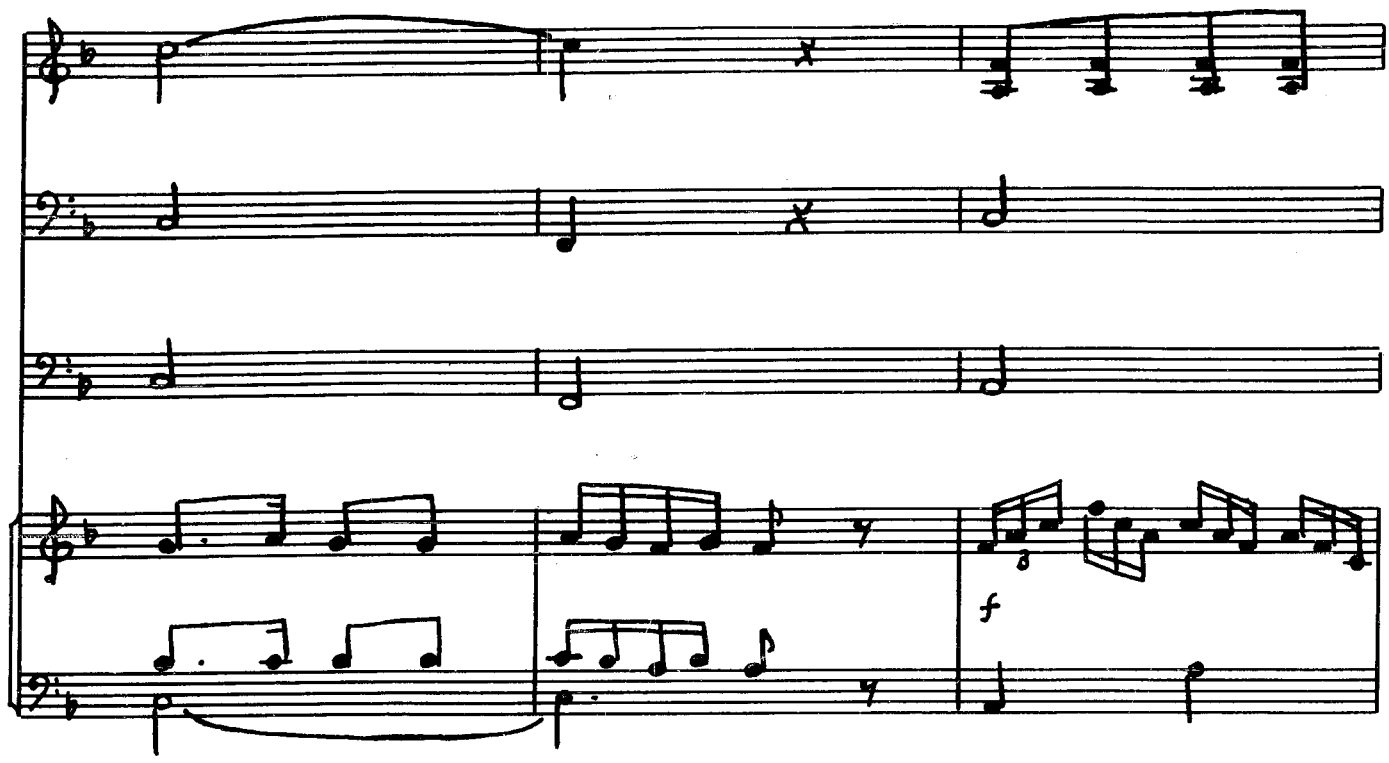

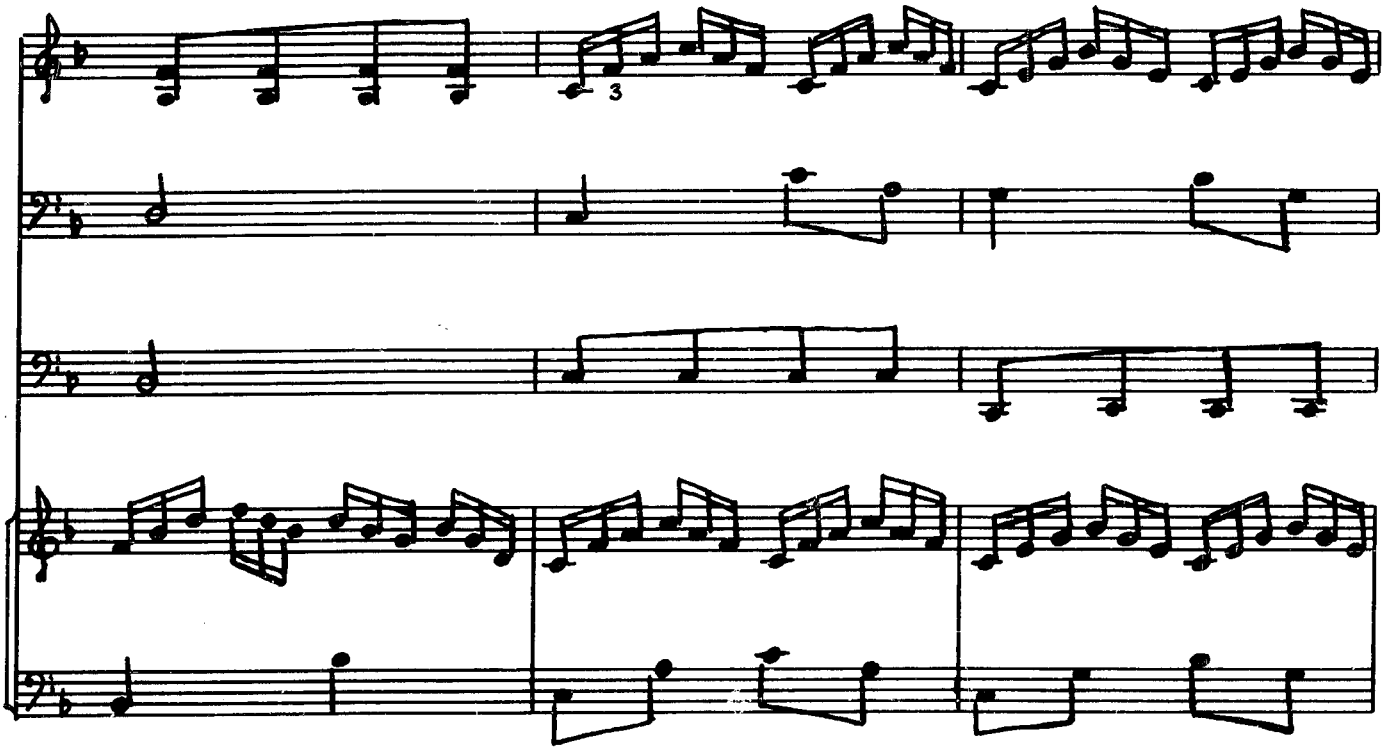

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